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HIP HOP & RAP



Rap And Hip Hop

Sina A. Nitzsche, Walter Grünzweig



Rap And Hip Hop:

The History of Rap and Hip-Hop Soren Baker, 2012-06-22 Hip hop culture has grown from its humble beginnings in the South Bronx section of New York City into a significant and influential cultural movement This volume examines the rich history and promising future of this musical genre Created in the mid 1970s by poor Bronx residents with few resources hip hop has become a billion dollar industry whose reach now stretches around the world Hip hop has influenced the way people make music the way they dance and the way they wear their clothes It has also shaped people s political views and turned many people into entrepreneurs *Hip-Hop in Europe* Sina A. Nitzsche, Walter Grünzweig, 2013 This is the first collection of essays to take a pan European perspective in the study of hip hop How has it traveled to Europe How has it developed in the various cultural contexts How does it reference the American cultures of origin The book s 21 authors and artists provide a comprehensive overview of hip hop cultures in Europe from the fringes to the centers They address hip hop in a variety of contexts such as class ethnicity gender history pedagogy performance and post communism Series Transnational and Transatlantic American Studies Vol 13 *Hip Hop at Europe's Edge* Milosz Miszczynski, Adriana Helbig, 2017-03-27 Essays examining the impact of hip hop music on pop culture and youth identity in post Soviet Central and Eastern Europe Responding to the development of a lively hip hop culture in Central and Eastern European countries this interdisciplinary study demonstrates how a universal model of hip hop serves as a contextually situated platform of cultural exchange and becomes locally inflected After the Soviet Union fell hip hop became popular in urban environments in the region but it has often been stigmatized as inauthentic due to an apparent lack of connection to African American historical roots and black identity Originally strongly influenced by aesthetics from the United States hip hop in Central and Eastern Europe has gradually developed unique local trajectories a number of which are showcased in this volume On the one hand hip hop functions as a marker of Western cosmopolitanism and democratic ideology but as the contributors show it is also a malleable genre that has been infused with so much local identity that it has lost most of its previous associations with the West in the experiences of local musicians audiences and producers Contextualizing hip hop through the prism of local experiences and regional musical expressions these valuable case studies reveal the broad spectrum of its impact on popular culture and youth identity in the post Soviet world The volume represents a valuable and timely contribution to the study of popular culture in central and eastern Europe Hip Hop at Europe s Edge will not only appeal to readers interested in contemporary popular culture in central and eastern Europe but also inspire future research on post socialism s unique local adaptations of global cultural trends The Soviet and Post Soviet Review The authors of this edited volume do not romanticize and heroize the genre by automatically equating it with political opposition a fate often suffered by rock before Instead the book has to be given much credit for presenting a very nuanced picture of hip hop s entanglement or non entanglement for that matter with politics in this wide stretch of the world past and present The Russian Review HipHop - eine

Jugendpopkultur Ulrike Miske, 2010 Studienarbeit aus dem Jahr 2004 im Fachbereich Soziologie Kultur Technik und V lker Note 1 0 Universit t Passau Veranstaltung Jugendpopkulturen 11 Quellen im Literaturverzeichnis Sprache Deutsch Abstract Im Folgenden m chte ich die geschichtlichen Hintergr nde sowie die Bedeutung des HipHop als eine der Jugendpopkulturen unserer heutigen Zeit thematisieren Nach einem kleinen Exkurs in die Geschichte die Ver nderungen innerhalb der HipHop Szene und der Erl uterung der Elemente dieser Jugendpopkultur bleibt im R ckblick auf Entstehung und Verbreitung zu ergr nden wie und warum HipHop es vermochte sich in so kurzer Zeit von der Hinterhofmusik zum kommerziellen Mainstream zu entwickeln und warum so viele Jugendliche weltweit diese Richtung als ihren Lebensstil annahmen

Therapeutic Uses of Rap and Hip-Hop Susan Hadley, George Yancy, 2012-05-22 Therapeutic Uses of Rap Hip Hop introduces a more complex understanding of the ways in which rap and hip hop is attentive to the live experiences both positive and negative of many therapy clients

Rap, Hip-Hop Matic Bedenk, 2020

From Grassroots to Commercialization: Hip Hop and Rap Music in the USA Karl Kovacs, 2014-04-01 In the past three decades hip hop has developed from an underground movement in one of New York City s poorest boroughs the Bronx to a worldwide multi billion dollar industry Nowadays one could not imagine chart shows discos or house parties without rap music According to Guthrie P Ramsey Jr rap music which belongs under the cultural umbrella called hip hop is virtually everywhere television radio film magazines art galleries and in underground culture In this work Karl Kovacs will examine the reasons for hip hop s international success the dangers of it and the motivations rappers had and still have to pursue their art It is yet to be answered if the success of this form of art has been a blessing or a curse for its performers and their audience the so called hip hop generation

HipHop meets Academia Karin Bock, Stefan Meier, Gunter Süß, 2015-09-15 HipHop ist l ngst keine blo e Jugendkultur mehr sondern eine Bewegung die den Status eines globalen Kulturph nomens erreicht hat Dieser These gehen hier erstmals Autoren und Autorinnen aus den USA Kanada Gro britannien Slowenien und Deutschland nach Gezeigt wird wie sich HipHop als weltweite Bewegung in lokalen Formen inszeniert und pr sentiert und welche Botschaften Inszenierungen und Identit tskonstruktionen mit dem HipHop als medienkulturelle und soziale Praxis verkn pft sind Analysen zu Vermarktungsstrategien raumbezogenen Inszenierungspraktiken und Stilisierungen am Beispiel des splash Festivals runden den Band als spannende Lekt re des globalen Kulturph nomens HipHop ab

Rhythm and Blues, Rap, and Hip-hop Frank W. Hoffmann, 2005 Presents brief entries covering the history significant artists styles and influence of rhythm and blues rap and hip hop music

Identitätskonstruktionen und Performanz im deutschen weiblichen HipHop. Exemplarische Forschung anhand der Künstlerin "Lady Bitch Ray" Anika Ostermaier-Grabow, 2016-12-30 Studienarbeit aus dem Jahr 2009 im Fachbereich Soziologie Medien Kunst Musik Sprache Deutsch Abstract Diese Arbeit besch ftigt sich mit Frauen und M dchen in der der HipHop Szene HipHop wird wegen seiner sexistischen Inhalte und frauenfeindlichen Texte oft in der ffentlichkeit diskutiert Rapvideos zeigen Frauen h ufig nur als schm ckendes Beiwerk der m nnlichen Rapper Sie sollen deren M nnlichkeit festigen

und werden mit Statussymbolen wie Luxus Autos Hunden Designer Kleidung etc gleichgesetzt Dabei wird bersehen dass es eine Vielzahl von HipHoperinnen gibt die in ihren Texten mit m nnlichen Bildern von Weiblichkeit spielen und durch ihr Talent den HipHop beeinflusst haben HipHop wird auch als performative Kultur bezeichnet Dabei wird in den Performances nicht zwischen der Rolle und wahren Charakter unterschieden sondern die Inszenierung von Authentizit t ist das Ziel Aufgrund der vielschichtigen Inszenierungspraktiken und Schaupl tzen im HipHop besteht eine flie ende Grenze zwischen Theatralit t und Realit t F r die Analyse der Identit tskonstruktion im weiblichen deutschen HipHop wird im Folgenden exemplarisch die Inszenierung der deutsch t rkischen Pornorapperin Lady Bitch Ray untersucht Deutscher Pornorap wurde u a durch die Berliner Rapper Bushido Sido Bass Sultan Hengzt und King Orgasmus One sowie das Plattenlabel Aggro Berlin popul r Die Texte der Rapper stellen Frauen als blo es Reizobjekt dar und propagieren den m nnlichen Anspruch sexuelle W nsche notfalls auch mit Gewalt durchzusetzen Lady Bitch Ray ist die einzige bekannte Frau die f r weiblichen Pornorap in Deutschland steht Ihre Texte sind wie die ihrer m nnlichen Kollegen pornografisch und aggressiv Jedoch handeln sie von sexuellen Praktiken aus weiblicher Sicht der Frau als starkes selbstbestimmtes Geschlecht und der Unterdr ckung der M nner durch sexuelle Macht Da sich die K nstlerin fast ausschlie lich im Internet pr sentiert diente ihr Webaufttritt als prim re Quelle f r diese Forschung Gedankengeber das Internet als B hne zu betrachten war Erving Goffman mit seinem Buchtitel Wir alle spielen Theater Laut Goffman versuchen die Menschen durch Interaktion ein gewisses Bild zu vermitteln da sie sich dar ber bewusst sind immer unter Beobachtung zu stehen Goffman kommt zu dem Schluss dass alle Menschen prinzipiell immer Theater spielen und sich eine Fassade aufbauen Medien k nnen demnach als B hne gesehen und Inszenierungen als Pr sentation verstanden werden HipHop aus Österreich Frederik Dörfler-Trummer, 2021-02-26 Erstmals wird in diesem Buch die f r Deutschrap oft impulsgebende sterreichische HipHop Musiklandschaft auf Buchl nge ins Zentrum ger ckt Frederik D rfler Trummer zeichnet die Karrieren der wichtigsten Vertreter innen von Falco ber Money Boy bis RAF Camora nach und analysiert ihre Musik Dabei werden genreddefinierende Charakteristika des HipHop f r die Subgenres BoomBap Gangsta Rap Trap und Cloud Rap herausgearbeitet ber den Aspekt der Glokalisierung wird zudem das Zusammenspiel von globaler Verbreitung und lokaler Aneignung von HipHop Musik demonstriert *The 'Hood Comes First* Murray Forman, 2002-04-30 Examines the significance of the hood in rap and hip hop The Hood Comes First looks at the increasingly specific emphasis on real neighborhoods and streets in rap music and hip hop culture as an urgent response to the cultural and geographical ghettoization of black urban communities Examining rap music along with ancillary hip hop media including radio music videos rap press and the cinematic hood genre Murray Forman analyzes hip hop culture s varying articulations of the terms ghetto inner city and the hood and how these spaces both real and imaginary are used to define individual and collective identity Negotiating academic corporate and street discourses Forman assesses the dynamics between race social space and youth Race class and national identification are recast and revised within rap s spatial

discourse concluding with the construction of the hood a social and geographic symbol that has become central to concepts of hip hop authenticity Additionally the book analyzes the processes within the music and culture industries through which hip hop has been amplified and disseminated from the hood to international audiences **Die Poetik des**

deutschsprachigen Rap Fabian Wolbring,2015-08-19 Rap ist die wohl popul rste und einflussreichste Lyrikform der Gegenwart Gerade unter jungen M nnern ist das Schreiben und Deklamieren von Rap Texten inzwischen eine der beliebtesten Freizeitbesch ftigungen überhaupt Dabei orientieren sie sich in der Konzeption wie auch im Vortragsstil an textsortenspezifischen Regeln und Prinzipien Fabian Wolbring erschlie t diese nun am Beispiel des deutschsprachigen Rap erstmalig und untersucht sie auf ihre sthetischen Potenziale hin Es zeigt sich dass die Gestaltungsprinzipien in Reim und Rhythmusbindung Stimmnutzung Themenwahl und Sprechverhalten wie auch das g ngige Autorschaftsmodell besonders dazu geeignet sind den Sprecher als souver n autonom und berlegen zu inszenieren Die literaturwissenschaftliche Analyse gewinnt dabei kulturdiagnostisches Potenzial **Französische Jugendsprache in der Rap- bzw. Hip-Hop-Szene. Eine vergleichende Analyse der Sprachvarietäten am Beispiel Stromae und Kaaris** Ellen Bohl,2023-10-23 Bachelorarbeit aus dem Jahr 2020 im Fachbereich Franz sische Philologie Linguistik Note 2 3 Universit t Trier Sprache Deutsch Abstract In dieser wissenschaftlichen Arbeit soll der Frage nachgekommen werden inwiefern sich jene jugendtypischen sprachlichen u erungen in der Hip Hop bzw Rapszene verorten lassen Diesbez glich wird die franz sische Jugendsprache hinsichtlich ihrer Variet ten auf den Ebenen der Register Lexik Semantik Morphologie und der Syntax beleuchtet um sie im Anschluss an ausgew hlten Liedern der K nstler Kaaris und Stromae vergleichend aufzuf hren Dies hat zur Absicht herauszustellen zu k nnen inwieweit sich die verschiedenen sprachlichen Auspr gungen in der medialen Szene Rap unterscheiden und inwiefern die in der Fachliteratur aufgestellten Merkmale zutreffen Der Aufbau dieser Arbeit verfolgt zun chst das Ziel einen berblick ber den theoretischen Fundus im Hinblick auf die Jugend und ihre Sprache zu geben um daraufhin ihre Zuordnung zu Sprachvariet ten und Stilen vornehmen zu k nnen Daran anschlie end wird die franz sische Jugendsprache in Bezug auf das Medium Musik n her beleuchtet sodass im Anschluss linguistische Merkmale herausgestellt werden die als Grundlage f r die Analyse fungieren **Zum musikalischen und (sub-)kulturellen Phänomen HipHop** Sandor Samu,2003-10-28 Studienarbeit aus dem Jahr 2003 im Fachbereich Musik Sonstiges Note 2 0 Universit t Bremen Fachbereich 9 Musik Musikwissenschaft Veranstaltung Geschichte der Rock und Popmusik Sprache Deutsch Abstract Es war das Ziel aufbauend auf einer Literaturrecherche einen kurzen aber doch grunds tzlichen berblick ber das kulturelle Ph nomen HipHop zu erhalten Dabei sollten nicht nur die musikalischen Urspr nge und Verflechtungen mit anderen Musikstilen sondern auch die gesellschaftlichen Bez ge aufgezeigt werden Entwicklung und Rolle der HipHop-Kultur in den französischen Banlieues Sebastian Braun,2011-03-01 Studienarbeit aus dem Jahr 2008 im Fachbereich Soziologie Kinder und Jugend Note keine Eberhard Karls Universit t T bingen Institut f r Erziehungswissenschaften Veranstaltung Gesellschaftliche Kontexte sozialp

dagogischer Intervention Jugendkulturelle Zusammenhänge und Handlungsformen Sprache Deutsch Abstract In der vorliegenden Arbeit möchte ich die Entwicklung der HipHop Szene in den französischen Banlieues von ihren Anfängen bis heute unter sozialpädagogischen Gesichtspunkten beleuchten Um den Bogen etwas weiter zu spannen werde ich zunächst kurz auf die Geschichte der HipHop Kultur im Allgemeinen eingehen und dann die des französischen Hip Hops darstellen Danach möchte ich die Thematiken des französischen Rap und die verschiedenen Rapstile die sich in Frankreich ausmachen lassen unterscheiden Des Weiteren möchte ich auf die lokalen und sprachlichen Abgrenzungen innerhalb dieser Szene eingehen Es soll zudem untersucht werden welche Rolle die Hip Hop Szene im Kontext der Unruhen in den französischen Vorstädten die im Jahr 2005 kulminierten gespielt hat Welche Ansichten und Botschaften werden in französischen Rapliedern transportiert und wie wirkte sich dies im Konflikt zwischen den Jugendlichen und dem Staatsapparat aus Anhand der Analyse einiger Raplieder möchte ich den Einfluss der Musik auf das Verhalten der Jugendlichen während den Ausschreitungen näher beschreiben Es soll des Weiteren auf die Identitätsprobleme der Jugendlichen aus den Banlieues eingegangen werden und die hauptsächlich sozialen und milieubedingten Ursachen beschrieben werden Im Mittelpunkt dieser Arbeit sollen die Subjekte der Szene ihre Rume und Selbstinszenierungen sowie ihre Ausdrucksformen stehen Zudem möchte ich in einem breiteren Kontext der nicht nur die HipHop Szene betrifft einen Blick auf die Effizienz staatlich geförderter Integrations- und Sozialprogramme werfen die der sozialen Misere in den Vorstädten gegenwirken sollen und nach den Jugendlichen ins Leben gerufen worden Es soll dabei auch um das soziale politische und selbstmotivierte Engagement der französischen Jugendlichen und der HipHop Kultur allgemein gehen

Hip Hop Matters Samuel Craig Watkins, 2005 Avoiding the easy definitions and caricatures that tend to celebrate or condemn the hip hop generation Hip Hop Matters focuses on the fierce and far reaching battles being waged in politics pop culture and academe to assert greater control over the movement At stake Watkins argues is the impact hip hop will have in the lives of the young people who live and breathe the culture The story unfolds through revealing profiles looking at such players as Detroit mayor Kwame Kilpatrick widely recognized as Americas first hip hop mayor Chuck D the self described rebel without a pause who championed the Internet as a way to keep socially relevant rap music alive and young activists who represent hip hops insurgent voice Watkins also presents incisive analysis of the corporate takeover of hip hop the cultures march into Americas colleges and universities and the rampant misogyny that undermines the movements progressive claims Ultimately we see how the struggle for hip hop reverberates with a larger world global media consolidation and conglomeration racial and demographic flux generational cleavages the reinvention of the pop music industry and the ongoing struggle to enrich the lives of ordinary youth

Performativität der Identitäten im HipHop Bige Ergez, Katrin Pietsch, 2005-01-14 Studienarbeit aus dem Jahr 2003 im Fachbereich Kulturwissenschaften Allgemeines und Begriffe Note 1,3 Universität Le Neuburg Veranstaltung Sprache in der Massenkultur Sprache Deutsch Abstract Diese Arbeit behandelt das Thema Performativität von Identitäten im HipHop und beginnt mit dem Ursprung des Rap

und dessen geschichtlichen Hintergründen die tief in der afrikanisch amerikanischen Kultur und den westafrikanischen Traditionen verwurzelt sind. Ziel hierbei ist es, einen Einblick in die Vielfalt dieser Wurzeln und die Geschichte der Black Community zu bekommen, um eine genaue Deutung der sozialen und politischen Auseinandersetzung des HipHop und Rap abgeben zu können. Anschließend wird ein Blick auf die Anfänge der HipHop Bewegung geworfen, beginnend mit der New Yorker Partyszene der frühen siebziger Jahre bis zur Entstehung der vier künstlerischen Ausdrucksformen, die die HipHop Kultur ausmachen: DJing, Rap, MCing, Breakdance und Graffiti. Des Weiteren befasst sich die Arbeit mit einem ausgewählten Kapitel des Buches *Represent what? Performativität von Identitäten im HipHop* von Stefanie Menrath, in dem sie der Frage nachgeht, welche Möglichkeiten von Identitätsbildung in der HipHop Kultur gegeben sind. Wir werden zuerst auf das Style Konzept, die Identität im HipHop als bewusste Selbstinszenierung eingehen. Menrath stützt sich auch hier wie im gesamten Buch auf die Aussagen einiger HipHopper in Deutschland und bearbeitet diese. Anschließend wird die Politik der Repräsentation im HipHop betrachtet, wobei die politischen Hintergründe wieder aus der Sicht der HipHopper beleuchtet werden. Menrath zeigt mittels empirischer Daten und Interviews, wie HipHopper Identitätsmodelle aufgreifen, sie ablehnen oder auch erweitern. Dabei führt sie im ersten Teil des Buches das Konzept der Performativität mit der Debatte um kulturelle Identitäten zusammen. Dieses wendet sie im zweiten Buchteil auf HipHop an. Dieser geht heute zum Bestand kultureller Identifikationen wie kaum eine andere Jugendkultur in Deutschland. Seit der Kommerzialisierung von HipHop in den 90er Jahren stellt sich zunehmend die Frage, wer diese Kultur und ihre Identifikationsmodelle produziert. Ohne die blühenden Dichotomien von Underground und Mainstream zu akzeptieren, geht es Stefanie Menrath um die Frage, wie die HipHopper selbst mit diesen Herausforderungen umgehen. HipHopper inszenieren ihre kulturelle Identität in Auseinandersetzung mit den Problematiken Kommerzialisierung und Essentialisierung.

Battle-Rap, Beatboxing und Breaking - Hip-Hop in schulischen und außerschulischen musikpädagogischen Kontexten Christiane Viertel, 2020. Die weltweit verbreitete Jugendkultur Hip Hop mit ihren vielfältigen musikalischen und künstlerischen Praxen ist auch heute nach fast 50 Jahren bei Jugendlichen beliebt. Die quantitative Studie fokussiert die Hip Hop Kultur als Thema im Musikunterricht der Sekundarstufe I in Baden-Württemberg aus der Perspektive von Schlerinnen und Lehrenden unterschiedlicher Schulformen. Sie nimmt dabei Bezug auf das Interesse an und die Beschäftigung mit der Jugendkultur, wie auch auf die persönliche Bedeutsamkeit von Hip Hop. Außerdem stellt die Dissertation die Frage nach dem Bildungspotenzial der Jugendkultur. Eine detaillierte Betrachtung szenerelevanter Praxen im Hip Hop setzt die hierfür benötigten Skills sowie zugrundeliegende Haltungen und Werte in Beziehung zu musikpädagogischen Dimensionen von Bildungsrelevanz. Betrachtet werden in diesem Zusammenhang Anschlussmöglichkeiten und Schnittstellen zu Aspekten der Kompetenzorientierung, der ästhetischen Erfahrung sowie zum Ziel der kulturellen Teilhabe. Ein Blick auf Projekte der außerschulischen Jugendsozialarbeit eröffnet zudem Perspektiven für die Musikpädagogik und für zukünftiges Unterrichten. Christiane Viertel studierte Musik Deutsch und Englisch für das Lehramt und arbeitete lange Jahre als

Lehrerin Nach einem Magisterstudium in Musikpädagogik und Anglistik promovierte sie zunächst berufsbegleitend Seit 2009 arbeitete sie außerdem als Lehrbeauftragte an der Pädagogischen Hochschule Ludwigsburg im Fach Musik Dort ist sie seit 2017 Akademische Mitarbeiterin Ihre Arbeitsschwerpunkte sind empirische Unterrichtsforschung und Themen aktueller Musikdidaktik *Die Versprachlichung körperlich-sportlicher Wettkampfformen in der Jugendkultur des HipHop in Deutschland* Alexis Pflug, 2007-03-23 Examensarbeit aus dem Jahr 2005 im Fachbereich Kulturwissenschaften Empirische Kulturwissenschaften Note 1,0 Universität Bremen Kulturwissenschaften Sprache Deutsch Abstract Im Folgenden sollen nun einige einführende Erklärungen zu den zentralen Komponenten der Arbeit vorausgeschickt werden Sie sollen die Basis für die darauf aufbauenden Betrachtungen zum Wesen des Wortkampfes im HipHop und seinem Bezug zum sportlichen Wettstreit bilden

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