

Contributors

James Barber, MA, is a PhD candidate in the “Hip Hop as a Transcultural Phenomenon” research project at the University of Bern, Switzerland. His essay, highlighting Shinehead’s song “Jamaican in New York” (1992) as an example of reggae and hip hop’s wider intersections and fusion appears in the edited collection *From The Bronx to Broadway – New York City’s History through Song* (Intellect, 2024). James is a music enthusiast, educator and sometime DJ, organizer, and promoter of music events, based in Berlin.

Martina Bratić received her PhD in 2022 from the Institute of Musicology of the University of Graz, where she currently works as a university assistant. She holds a Master’s degree in musicology and history of art (Zagreb-Budapest). From 2012 to 2015, she worked as an associate musicologist at the Croatian Academy of Sciences and Arts in Zagreb, and was a Chief Curator at Inkubator Gallery in Zagreb. Martina is also a graduate of a one-year training program in women’s studies.

Christian Büschges, PhD, is professor of Iberian and Latin American History at the Historical Institute and the Center for Global Studies of the University of Bern, Switzerland (since 2013). His main research interests include questions of ethnicity, social movements, and identity politics, as in his 2012 publication *Demokratie und Völkermord. Ethnizität im politischen Raum*. He is co-editor of the interdisciplinary journal

Iberoamericana. España – Portugal – América Latina and the Campus book series *Historische Politikforschung*.

Amy Coddington is an assistant professor of music at Amherst College, where she teaches classes on American popular music. Her book *How Hip Hop Became Hit Pop: Radio, Rap, and Race* (University of California Press, 2023) explores how rap broke through to a White mainstream audience in the 1980s and 1990s through programming on commercial radio stations. She has published related essays in *Journal of the Society for American Music* and *The Oxford Handbook of Hip Hop Music*.

Kevin P. Green, PhD, has over thirty years of experience as a freelance musician, music educator, and emerging scholar. His areas of emphasis include: hip-hop culture; jazz; the music of Cuba, Jamaica, and Brazil; music pedagogy; and US marching music ensembles. Green is currently assistant professor of Music, at California State Polytechnic University, Pomona. His duties include teaching music history lecture-based courses, and he is developing the Cal Poly Pomona Black Music Ensemble course to debut in Fall of 2024.

Kevin C. Holt is an assistant professor of Critical Music Studies at Stony Brook University (SUNY). His work broadly focuses on race, class, gender, and sexuality as they are negotiated/expressed in US popular culture. His current monograph project, *I Bet You Won't Get Crunk!* discusses Atlanta hip-hop party culture as performative resistance to systems of oppression and hypersurveillance in the US South.

Eliseo Jacob is a faculty member in the Department of World Languages and Cultures at Howard University with a PhD in Spanish and Portuguese from the University of Texas at Austin. He specializes in Latin American street literature, urban popular culture, and digital humanities. In 2022, he was a Fulbright scholar in Brazil where he developed a digital humanities project on the role of activism in cultural arts and writing communities from São Paulo's urban periphery.

Terence Kumpf is a native New Yorker who holds a PhD in Transnational and Transatlantic American Studies from the University of Dortmund. His interests in bi and multilingualism, music, and transculturation come from his experiences living and working in Germany, Amsterdam, and China. A member of the European Hiphop Studies Network, which he co-founded in 2018, Terence currently teaches English at the DPFA Regenbogen Schule in Rabenau, Germany.

Édouard Laniel-Tremblay is an educator and independent scholar intertwining education, sociolinguistics, and community-building initiatives in his practice. His research focuses on popular culture in Quebec and Canada, specifically on hip hop, and how it fosters identities and belonging for youth. He is a French immersion teacher for adults and is also involved in the digital arts community.

Bronwen Low has been leading and participating in research, knowledge dissemination, and program and curriculum development projects with a primary focus on how to best support socially marginalized young people underserved by traditional schooling models and practices. Her expertise lies in multi-sectoral partnerships, as well as in community arts and wellbeing, youth culture, popular poetics and hip-hop education, community music, and digital critical literacies.

Martin Lüthe is assistant professor at the John F. Kennedy Institute for North American Studies at Freie Universitaet Berlin and Einstein Junior Fellow. Lüthe published the monographs *"We Missed a Lot of Church, So the Music is Our Confessional": Rap and Religion* (Lit Verlag, 2008) and *Color-Line and Crossing-Over: Motown and Performances of Blackness in 1960s American Culture* (WVT, 2011).

Dianne Violeta Mausfeld is a research fellow at the Center for Inter-American Studies at the University of Bielefeld. She obtained her PhD in History at the University of Bern in 2022 as part of the SNFS-funded project "Hip Hop as a Transcultural Phenomenon," directed by Christian Büschges and Britta Sweers. Her case study focuses on Mexican

American and Latino artists and the emergence of the genre Chicano rap in Los Angeles during the 1980s and 1990s. She has published first research findings in *Popular Music History* (2019), *Norient* (2020), and *Lied und Populäre Kultur/ Song and Popular Culture* (Waxmann, 2021).

Britta Sweers, PhD, is professor of Cultural Anthropology of Music at the Institute of Musicology and the Center for Global Studies of the University of Bern, Switzerland (since 2009). A central focus of her research has been the transformation of traditional music cultures in a global context, including her publication *Electric Folk: The Changing Face of English Traditional Music* (Oxford University Press, 2005). She is co-editor of both the *European Journal of Musicology* and the Equinox book series *Transcultural Music Studies*.