Hip-Hop and Music Education

Challenges and Current Issues

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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

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

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;

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

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 pedagogy," 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 integrating 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 music 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 music. 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 materials 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 teaching (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

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-

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.

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

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).

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

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]

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

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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