"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

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.

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