

## ABSTRACTS

### **Machtvolle Konstruktionen: Stimme und Autorität im HipHop**

MURRAY FORMAN

This paper focuses on the hip-hop MC's voice as it is employed in various contexts and environments: the battle, the cipher, the studio, and the stage. It illuminates the correlation between vocal intonation in rap music and the construction of symbolic values and social meanings. This encompasses the ways in which the MC's voice communicates power and authority within both the oral performance and the aural experience. Emphasizing the divergent vocal dynamics and tonal qualities of several key artists as well as hip-hop aspirants, this chapter assesses such factors as human physicality and the force of the voice as well as analyzing voice and the expression of attitudinal orientation or affective disposition. It analyzes the racialized voice and the gendered voice and considers the influence of amplification technologies, digital processing and other technical inflections that alter or refine the character of the MC's voice.

### **Black Dandy und Bad Nigga: Zur Geschichte zweier vokaler Narrative im Rap**

CHRISTIAN BIELEFELDT

Voices in popular music mostly are the effect of corporal and technical practices, but they are also reflections of what the article calls vocal narratives: conceptions of the singer which articulate issues of social, cultural and historical relevance. The article explores the rapping voice as such a narrative and argues that influential hip-hop voices comprise the impact of two »white« images of the african-american: the black dandy or »coon«, a 19th-century-derived stereotype of black inferiority, and the »black brute«, embodying the black menace. The first tradition is exemplified with acts

from Bert Williams to Kurtis Blow, the second with new school hip-hop and especially Ice Cube.

### **Barfußästhetik einer afrikanischen Diaspora: Das Körnige der Stimme K'Naans**

JOHANNES ISMAIEL-WENDT/SUSANNE STEMMLER

In his rap songs the Canadian-Somalian MC K'Naan creates a kind of »barefoot« aesthetics. By taking the examples of two songs »Wash It Down« and »My Old Home« from the album *The Dusty Foot Philosopher* the contribution shows how this specific *mise en scène* of an African diasporic position is working and how it is creating a construction of Africa that the listener links to Africa because of the interplay of voice, lyrics, music, biographical information. In how far the specific »grainy« way the voice of K'Naan represents something that the French philosopher Roland Barthes called »le grain de la voix«?

### ***Je suis authentique.* Die Rolle der Stimme für die Behauptung von Authentizität**

FERNAND HÖRNER

This paper proposes an analysis of the track and the videoclip »Authentik« of Suprême NTM, one of France's first hip-hop crews. I thereby examine authenticity as an effect of self-representation and self-assertion through voice, music, and cinematic means. The analysis of how the »voice« of NTM reclaims authenticity for itself examines at the same time the sound of the rappers' voices, the narratological category of »voice« and the visualisation of the band rapping in the videoclip. Authenticity reveals to be a mediated property which underlines the rapper's paradoxal position face to mass media as at the same time a threat to their authentic hip-hop background and an irreplaceable medium that helps them represent themselves.

### **HipHop-Skits - Grundlegende Betrachtungen zu einer Randerscheinung**

STEFAN NEUMANN

Skits are a common phenomenon in hip-hop, yet they are disregarded in most publications on hip-hop. This article takes a first close look on the spoken words between the music tracks on hip-hop albums. It shows on

which traditions skits developed and took their way to occupy popular recordings, from the 1960s onward to modern hip-hop albums. On this base an analysis of selected hip-hop skits takes place to show what they are used for and what they are about. With this article the interest of cultural studies is to be attracted to a new and abundant topic.

### **Ridin' the Beat. Annäherungen an das Phänomen Flow**

OLIVER KAUTNY

The article will examine the phenomena of flow. I argue that flow must be understood as an important category for the production and as well for the perception and evaluation of the rhythmic styles of MCing. By analysing the flows of Denyo (Absolute Beginner), Samy Deluxe and Eminem I hope to show, which potential impact (Wirkungspotential; Iser) different rhythmic styles could have on somebody listening rap music. I argue that flow can only be fully understood if its examination takes the rhythmical function of rhymes into consideration. The analysis shows the importance of on-beat and off-beat accents, microtiming, dense rhyme-structures and other devices for the vocal delivery of rap.

### **Mostly tha Voice? Zum Verhältnis von Beat, Sound und Stimme im HipHop**

DIETMAR ELFLEIN

Five hip-hop beats are analysed to examine the relationship of beat, sound, and voice. Beats are constructed by the layering of short repeating patterns of sound. Ongoing variations of this internal structure are important, e.g. a rhythmic variation during the fourth repetition. Five different types of beat variation are found: vertical, horizontal, auditory, lyrical and a combination of vertical and auditory variation. Only the lyrical variation relates directly to the rap and evokes the collaboration of the rapper-producer/DJ team. Furthermore the rap defines a kind of chorus, while the accompanying beat doesn't inevitably support this structuring of the track.

