Høgskulen på Vestlandet

Profesjonsfag 4: Bacheloroppgave

FM3-BAC-15-OM-1-2023-VÅR-FLOWassign

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Sluttdato:	16-05-2023 14:00 CEST	**Vurderingsform:**	Norsk 6-trinns skala (A-F)
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Flowkode:	203 FM3-BAC-15 1 OM-1 2023 VÅR		
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Deltaker

Kandidatnr.:	206

Informasjon fra deltaker

Antall ord *:	12235

Egenerklæring *: Ja

Jeg bekrefter at jeg har registrert oppgavetittelen på norsk og engelsk i StudentWeb og vet at denne vil stå på vitnemålet mitt *: Ja

Jeg godkjenner avtalen om publisering av bacheloroppgaven min *

Ja

Er bacheloroppgaven skrevet som del av et større forskningsprosjekt ved HVL? *

Nei

Er bacheloroppgaven skrevet ved bedrift/virksomhet i næringsliv eller offentlig sektor? *

Nei

BACHELOROPPGAVE

Hip-hop's stance

Paths and hindrances to implementation of hip-hop's musical-pedagogical potential in Norwegian formal music education

Hip-hops stance

Veier og hindringer for implementering av hiphops musikalsk-pedagogiske potensial i norsk formell musikkundervisning

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FLKI/Kunstfag

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Sammendrag

Denne studien undersøker hvilke sjangerspesifikke bidrag hiphopmusikk kan tilby formell musikkutdanning, og hvordan sjangerens pedagogiske potensial kan implementeres i Norge. Det ble utført en teoretisk analyse av litteratur som sikret pedagogisk og sosiologisk innsikt. Spesifisiteten til norsk formell musikkundervisning ble undersøkt ved å gjennomgå tidligere forskning med lærerutdanning som fokus, på grunn av at lærerutdanning er trendsettende for feltet. Semistrukturerte kvalitative intervjuer produserte de empiriske funnene det teoretiske bakteppet ble revurdert i lyset av, og framhevet hiphops verbalitet og sjangerkryssende eklektisisme som potensielle pedagogiske fordeler. Studien identifiserte imidlertid sett med antiteser som motarbeider en gjenkontekstualisering av hip-hop i formell musikkundervisning. Hensikten å gjenskape hiphops uformelle læringsprosesser i formell undervisningssammenheng kan utfordre praksisens autentisitet, siden gatekulturens mentalitet hip-hop stammer fra preges av kjennetegn uforenlige med formell utdanning. Sosial inkonsekvens fører til å verdsette ulike former for ferdigheter og kunnskap, og utgjør dermed en hindring for hip-hops integrering i formelle læreplaner.

Abstract

This research investigates genre-specific contributions hip-hop music might offer in the context of formal music education, and how this pedagogical potential might be implemented in Norway. A theoretical analysis of literature providing pedagogical and sociological insights was performed. The specificity of Norwegian formal music education was examined by reviewing previous research with teacher education as focus, on the rationale that teacher education is trendsetting for the field. Qualitative interviews with purposively selected participants yielded empirical data against which the theoretical backdrop was reevaluated, individuating in hip-hop's verbality and genre-crossing eclecticism potential pedagogical upsides. However, the study identified sets of antitheses that would need to be overcome, before a recontextualization of hip-hop in formal settings might take place. Translating hip-hop's informal learning processes into formal ones might challenge the practice authenticity, since the street state-of-mind hip-hop originated from appears to be incompatible with formal education. Social inconsistency leads to valuing different forms of skills and knowledge, thus constituting a hindrance to hip-hop's integration in formal curricula.

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NSD authorization (separate attachment)

1.Introduction

Without implying direct causal relationship, it seems realistic to expect that the way music teacher education is imparted bears implications for the way music education will subsequently be imparted by teachers in different arenas. In this study I investigate opportunities and challenges to teaching hip-hop music in formal settings, devoting particular attention to Norwegian music teacher education, to ground the research in the frame of the context we operate in.

1.1 Inclusion

"All forms of discrimination must be combated."

(Norwegian Education Act, 1998, § 1-1)

To oppose all forms of discrimination is a controversial task because the course of action depends on what is defined as discrimination. The narrow sense of the word refers to differences of gender, ethnicity, religion, and sexual orientation. However, the formulation "all forms of discrimination" suggests that a broadening of meaning to include inequality in all its declination might be a suitable interpretation. Critical pedagogy is a tradition specifically concerned with opposing inequality, but from its perspective some of the cornerstones the educational system is based on, such as predetermination of learning goals and curriculum content, are considered oppressive: they would manipulate learners into a mold of skills and knowledge pre-established from above. The discriminatory element would reside in discouraging forms of skills and knowledge that don't fit that mold (by not according them legitimization in the pedagogic discourse), breeding the learner into compliance instead of promoting unfolding of self-determined human potential (Freire, 1968/2017). On the other hand, when awarding professional titles (such as music teacher) aimed at the performance of a social mandate, there is a perceived need to demarcate what skills and knowledge are homologated within the frame of formal education (Angelo & Sæther, 2017). It is reasonable to expect that such demarcation will affect the way the mandate is performed. A tension seems to arise, between an ideal of learner's self-determination and institutional tendency to objectivation of competence. Formal education is at the center of this polarity and is often unrealistically expected to promote change and preserve social order, traditions, and status quo at the same time. How does the antithesis unfold itself in the context of music education? What does the Education Act's call to oppose all form of discrimination imply for the choice

and implementation of curriculum content? Does it imply equality between different cultural expressions? Between rapping and singing?

From a critical pedagogical perspective, a pluralistic approach to music education would translate into equality between diverse musical horizons (Snell & Söderman, 2014). Identification with the music played is a decisive factor in the learning process of popular musicians, which might facilitate music-learning processes in the classrooms (Green et al., 2017).

Steps have been taken in that direction: vernacular music has gained legitimation in higher music education over the last decades. Lucy Green has recontextualized vernacular music learning in formal education as a teaching method, observing the ways popular musicians learn, and shaping classroom activities according to informal music learning practices. The resulting horizontal control of communication in pedagogic relations (cf. "framing"[1]) would empower the learners through activities led with increased autonomy. Norway has widely included popular music in curriculum content, to the extent that "playing band" is among the most common learning activities (Nysæther et al., 2021; Onsrud, 2013). Nevertheless, that alone does not establish whether music teacher education in Norway is up to date with the kinds of vernacular music students and pupils relate with (Christophersen, 2017).

Hip-hop has been among the most influential genres in the last decades, and some authors claim that formal music education would benefit from its inclusion in curricula, on the same rationale of rock-band music's inclusion, or rather as its update (Snell & Söderman, 2014). However, the genre itself is changing, and new generations have different understanding of its stylistic vocabulary compared to their foregoers. The complexity of hip-hop as a movement and the relationship between rap and hip-hop are subjects that have been discussed elsewhere (e.g. Chang & Herc, 2005). Defining hip-hop is beyond the scope of this paper, but an analysis of some connotations and contradictions is required to assert whether it could enter formal curricula. Moreover, assessing how a recontextualization of the genre could be implemented in formal settings presupposes knowledge and understanding of the field of Norwegian music education. I will try to gain insight into that field from the perspective of teacher education, since teacher education is upstream in the flow of music teaching, using previous research (Nysæther et al., 2021; Sætre, 2014) as a background.

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[1] I.e., control of the transmission of knowledge (Bernstein, 2000)

1.2 Authenticity

Recontextualization of popular music in formal educational settings might imply issues related to authenticity. Examples are available of popular music presenting itself as alternative to socioeconomical and cultural establishments. Anti-institutional (and consequently anti-formal education) attitudes are ubiquitous in popular music, from names of bands (cf. "Rage Against the Machine"), to song titles, to lyrics. Professionalism's quest for objectivation informs the field of teacher education (Angelo & Sæther, 2017), while hip-hop's and other popular music genre's antagonistic element pedagogically resonates with a critical quest for self-determination (Snell & Söderman, 2014). A risk the pedagogue should consider when bringing that kind of popular music within formal frames, is whether the operation represents an adulteration of the emancipative potential some genres express in society. However, against ontological attributions of a genre's social placement, Bourdieu warns us that taste evolves diachronically (Bourdieu, 1979/2010), and what was aristocratic yesterday might become vulgar tomorrow.

Green et al. (2017) investigated possible dichotomies between the realms of formal and informal music learning, individuating a reciprocally exclusive attitude affecting both formal and informal trained musicians, due to what the authors define "ideology of authenticity" which "…do not appear to be supported by any grounds" (ibid., p.188). In my view, the perception of authenticity is a crucial aspect when investigating whether different musical traditions can merge in cohesive pedagogical practices and shouldn't be dismissed without a closer look. Classical and rock musicians' claim of authenticity might represent an act of gate-keeping analogue to professionalism's objective definition of what forms of skills and knowledge incur in each profession: in the case of music teacher as a profession, the analogy is embodied in teacher education's curriculum content.

In my opinion, the authors' rejection of rock musicians' "*ideology of authenticity*" doesn't take the broader picture of socio-pedagogical concerns enough into account. Beside the connection to romantic ideals of the artist as genius, authenticity might be related to the socioaesthetic background every music tradition arises from (Bourdieu, 1979/2010). Green et al. analyze the matter focusing on learning processes rather than on macrosocial aspects inherent in popular music learning's informal practices. In the case of hip-hop pedagogy, those less investigated dimensions need to be evaluated in-depth (Snell & Söderman, 2014). The genre's authenticity might refer to the irreplicable realm of learners' life-experience, constituting a factor of incoherence, a hindrance to molding formal music education after

informal learning processes. Once the relations between elements in the pedagogic discourse (Bernstein, 2000) are relocated, even if the teacher becomes facilitator in Freirean sense, the original semantic values characterizing informal music making/learning might be distorted. The practice's authenticity might lose its original meaning, and the benefit of proximity to youth culture and identity might be affected. Freire (1968/2017) described the oppressed as inauthentic and alienated in the dualism of bearing the oppressor's conscience within their own. This relates to cultural invasion, and to the responsibility teachers bears towards learners (according to critical pedagogy) of not manipulating them nor forcing content upon them; in the light of this theory, rock musicians' claim of authenticity (Green et al., 2017) for drawing their skills and knowledge from outside formal settings gets a better articulated connotation.

A crucial question when relocating popular music within formal educational frames is to what extent institutional objectivation can tolerate the freedom of expression popular music champions, and vice versa. Utilitarianism, implicit in the heterotelic performance of a social mandate[2], and critical pedagogy's advocacy of self-determination might rely on antithetical principles, and an analogue antithesis might lie in the relationship between formal music education and hip-hop's originally anti-conformist character. The genre's birth was an act of revolutionary anti-conformism: taking two phonographs and using them against their manual, claiming back agency in relation to both music and technology. Formal education is partly about compliance and following manuals (in the sense of achieving pre-established learning goals). A dualistic formulation is admittedly simplistic and serves here as a presentation of the backdrop for this study, not as its beacon. A central target of this research is investigating and evaluating possibilities for- and hindrances to a synthesis.

1.3 The research questions are therefore:

How do a high school music-technology teacher and a music teacher educator perceive hip-hop, and what meaning do they allocate to it within formal music education?

How do their perceptions relate to the field of Norwegian music teacher education?

What paths to implementation of hip-hop's musical-pedagogical potential in Norwegian formal music education does that relation suggest?

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[2] Which informs to some extent teacher education's curriculum content, hence formal music education as a whole.

1.4 Literature review

Having directed the focus on Norwegian formal music education and considering that teacher education exerts a crucial influence on formal music education, it seems appropriate to anchor this study in previous research on Norwegian teacher education.

1.4.1 Sætre's dissertation:

Preparing generalist student teachers to teach music (2014)

This dissertation addresses Norwegian music generalist teacher education as its core object. Sætre uses the Bordieuan concepts of *doxa*[3] and *illusio*[4] to describe teacher educators of music in generalist teacher education, (GTE music), and what they perceive to be the main challenges facing GTE music. Bernstein's (2000) notion of recontextualizing[5] is used to analyze the music courses' pedagogical structure. Grossman et al. (2009) study about approximation of practice[6] completes the theoretical backbone, supplying perspectives on the professionalizing aspects of GTE courses. The picture of the programs yielded by Sætre is a highly fragmented one, where educators tend to follow the field's structure molded after strong classification[7] of knowledge (Bernstein, 2000). In other words, the field's forma mentis, contiguous to the Bordieuan concepts of *doxa* and *illusio*, would inform what types of knowledge and skills are valued in curriculum implementation, to a greater extent than the agents' pedagogy-, art- or research-based considerations do, making music teacher education tendentially refractory to change. On the other side (as well as a result) teacher educators will tend to reproduce the knowledge they feel comfortable teaching ("*I am supposed to distribute tasks... [...]...they are good at.*" says an informant with HR responsibilities (Sætre, 2014, p.135)). The study's informants are student educators. Findings shows prevalence of

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[3] Term originally coming from classic philosophy, it is ancient Greek for "opinion". In Bourdieu it defines the implicit and, in most cases, unconscious sets of rules and values ruling a particular field, shared by the agents of the field as common platform and mental precondition for participating in a field's game (competition or anyway struggle for acquisition of whatever capital is at stake).

[4] Conceptually contiguous to doxa, the term "illusio" defines the implicit acceptance of a field's doxa (forma mentis) testified by the subjects' willingness to participate in the field's "game", and step in the arena. The term is distinguished from doxa in as much as it stresses the connotation of subjective motivation, whereas doxa underlines the intersubjective sharing of a common "social script".

[5] I.e., translation of content knowledge into subject matter knowledge.
[6] I.e., how preparation to practicing a profession is approached in educational settings.
[7] I.e., insulation between domains of knowledge.

seminary-inspired (horizontal) teaching methods within a conservatory-inspired (vertical) curriculum structure, where issues like funding cuts and students' formally untrained background would undermine the intention of providing quality preparation.

1.4.2 Nysæther, Christophersen and Sætre's article:

Who are the music student teachers in Norwegian generalist teacher education? (2021)

This article investigates another category of agents within the field of GTE music: the students. International researchers in music education believe to have found evidence of a tendency to fragmentation of knowledge and cultural reproduction in teacher education programs. A mixed method approach is used here, with a survey sent to the whole GTE student teacher population in Norway, yielding both quantitative and qualitative data. Said population is composed predominantly by females (75%) and have a homogeneous ethnic Norwegian composition (c.a. 95%). Family background seems to play a major role for the choice of education, and most of GTE music students were found to belong to middle class families, having parents with a higher level of education. The social and ethnic compositions of students and educators mirror one another, even though educators often report having many untrained, or not formally trained students in their classes as a major challenge.

Relevance for my project: Sætre's dissertation and this article (stemming from the FUTURED project, 2019-2022) are complementary, in that one describes teacher educators, while the other focuses on teacher students: together they provide a comprehensive picture of general trends within the field.

2. Method

2.1 Research design

The theoretical research preliminary to this study followed an intern logic, where each element fulfilled a function in contextualizing the empirical findings, in the overarching effort of investigating if and eventually how hip-hop's pedagogical potential might unfold in Norwegian formal music education. The architecture of theoretical investigation and cross-examination of the implications the chosen literature bears for the research questions is thus

presented as integral part of this research's method, and therefore the method is presented before the theory.

This research aims to answer its questions through exploring (among other things) how the selection of curriculum content might correlate with mechanisms of social conditioning, tracing a red thread from the theoretical to the empirical, deductively. The interview transcripts were evaluated against the theoretical background, to check for consistency[8]. The opposite movement, comprising inductive construction of meaning directly from hermeneutic study of the informants' accounts (Brinkmann & Kvale, 2018), and from investigation of general patterns suggested by a comparison of the interviews, holds equal epistemological status in this research's methodological frame.

I adopted a qualitative approach, considering that the investigation couldn't follow a Newtonian epistemological perspective[9], which grants demonstrability but might hinder holistic insight into the complexity of human experience. The research questions, centered on the sociological, aesthetic, and pedagogical domains of knowledge, called for in-depth holistic evaluation. To evaluate ways in which hip-hop's pedagogical potential could be implemented in Norwegian music education I had first to analyze that field (at least to a certain extent), a comprehensive task that could not be fulfilled by interviewing few informants. In accordance with this research's focus, the most promising methodological approach in terms of validity and reliability appeared to be systematic theoretical speculation on the ground of preexisting data and theories[10], supported, challenged, and integrated by semi-structured qualitative interviews (Brinkmann & Kvale, 2018; Galletta & Cross, 2013) of intentionally selected agents of the field. The research aims at inferring paths and hindrances to implementation of hip-hop's pedagogical potential through contextualizing qualitative interviews in the field of Norwegian music education. Generalizability is not claimed, and the research is presented with awareness of its limitations. My biases as immigrant engaging with hip-hop, as well as the participants' possible biases, have been factored in. Informant selection followed the criterion of purposive sampling[11].

2.2 Use of theory and definition of categories

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[8] I.e., rejection or confirmation of the theory.

[9] The epistemological approach suitable for measurable domains of natural sciences, which presuppose limiting the investigation to analysis of hard data. The present investigation couldn't be carried out within that limitation.

[10] Secondary research through triangulation of Bourdieu, 1979/2010; Freire, 1968/2017; Green et al., 2017; Nysæther et al., 2021; Snell & Söderman, 2014; Sætre, 2014.

[11] I.e., "deliberate choice of an informant due to the qualities the informant possesses" (Tongco, 2007).

Freire's "Pedagogy of the oppressed" (1968/2017) is the pedagogical starting point, since the oppressed he wanted lifted to authentic humanity can be related to the people hip-hop historically gives voice to (Snell & Söderman, 2014). Moreover, Freire's pedagogy is the starting point of a utopian society, where education doesn't reproduce the social order but helps individuals to gain emancipation.

Bourdieu's "Distinction" (1979/2010) studied the socially distinctive connotation of taste. His theory was chosen to help deciphering underlying dynamics behind the preponderance of certain genre-specific skills and knowledge in music curricula, possibly a major hindrance to the inclusion of hip-hop in formal music education. Bourdieu's conceptual apparatus helps evaluating musical-pedagogical considerations against the broader context of society.

"How popular musicians learn" (Green et al., 2017) centers the focus from general pedagogical and sociological perspectives to the specific matter of music education. The reason why Green's approach was of particular interest here is partly self-evident, since hip-hop classifies as popular music, and partly due to consistency with Freire's principle of self-determination (i.e., letting learners choose the music).

Zeroing in on this research's specific object, "Hip-Hop within and without the Academy" (Snell & Söderman, 2014) explicitly aims at filling the void left by Green et al., expanding the scope of their method from guitar-based Anglo-American rock to hip-hop. Reviewing this book in light of the theoretical references, and through comparison with findings emerging from interview analysis, afforded precious insights in form of analogies and discrepancies.

Sætre's dissertation (2014) and an article from the FUTURED project (2019-2022) (Nysæther et al., 2021) provide a description of the field of Norwegian music teacher education, presenting statistical data to substantiate an approximation of its agents' social background, in addition to identifying recurring musical pedagogical patterns. Establishing correlations between the two sets of data[12] through Bourdieu's conceptual framework helped situating the research questions into an intelligible context.

The preliminary study oriented the process of data collection and the analysis of the findings. It is a matter of transparency to acknowledge that, by interviewing a limited sample of informants, I couldn't have gained valuable insights without a theoretical backbone as analytic tool. The theoretical review didn't inform the analysis of the findings nor the conclusions deterministically, though. An effort was made to let the informants' generative

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[12] I.e., agents' social background and the field's pedagogical patterns

themes come forward in the report, taking care not to manipulate the informants' thought. Epistemologically, the method adopted qualifies as inductive/deductive hybrid thematic analysis[13].

In both the literature and the transcripts, I have individuated sets of intertwined categories whose articulation consequentially recurs in both the structure of the theoretical exposition and in the unfolding of data analysis[14]. These overarching categories are:

Hip-hop's authenticity and social contexts.

Recontextualization in its twofold connotation of hip-hop's glocalization and hip-hop's compatibility with formal education.

Hip-hop's verbality and eclecticism (pedagogical upsides).

Historical development (relation between hip-hop and trap).

2.3 Participant selection and ethical considerations

The tension between inductive and deductive element is summarized by these lines:

> "The requirement of sensitivity to, and a foreknowledge about, the topic of the interview contrasts with the presupposition-less attitude advocated above. The tension between these two aspects may be expressed in the requirement for a qualified naïveté on the part of the interviewer." (Brinkmann & Kvale, 2018)

Significantly, this attitude of qualified naïveté aimed at not leading interviews and their analysis in a predetermined direction mirrors the Freirean principle of not imposing predetermined knowledge onto the learners, implying for the roles of researcher and teacher analogue ethical standards.

Empirical data were collected by conducting two semi-structured qualitative interviews (Brinkmann & Kvale, 2018; Seidman, 2013) with informants possessing knowledge of music teacher education. Choosing key informants through purposive sampling as main criterion, I contacted two pedagogues, coherently with the hypothesis of post-secondary education as

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[13] I.e., a "…process of thematic coding that involves a balance of deductive coding (derived from the philosophical framework) and inductive coding (themes emerging from participant's discussions)." (Fereday & Muir-Cochrane, 2006).

[14] Cf. appendix p. 45

tone-setting for formal music learning. The verticality implied by that hypothesis, however, is inconsistent with the horizontal framing advocated by critical pedagogy. In consideration of that, further research is called for, specifically focusing on learners and pupils in classrooms. For this research, with its focus on music teacher education as a field in Bordieuan sense, interviewing pedagogues was deemed a coherent approach. An upper-secondary school music technology teacher and a music education scholar and professor were thus selected through my network of acquaintances.

The high-school teacher (from now on Mr. A), had reported during an occasional conversation growing up listening to '90's rap. Snell & Söderman, (2014), the reference source specifically concerned with recontextualizing hip-hop in music education, don't differentiate hip-hop from trap[15], referring to classic hip-hop as if it were still up to date. The perceived need to investigate a potential anachronism made Mr. A's acquaintance with '90's hip-hop relevant when evaluating his contribution as informant.

The other participant (from now on Mr. R) is a scholar in the field of music education, and a professor. His membership as legitimate agent of the field and his knowledge of the matter were major factors leading to his selection.

Ethical considerations: the anonymity of the informants has been protected, personal data were stored in compliance with the applicable guidelines from HVL, NSD clearance was obtained, informed consent was collected (Bell & Waters, 2018; Seidman, 2013). Sensitive information was excluded from the transcripts, which were submitted to the participants for validation. In cases where understanding of the participant's perspective appeared doubtful, member checking was performed.

3.Theory

3.1 Critical pedagogy

Critical pedagogy in Freire's thinking describes teaching as act of liberation, collectively performed on egalitarian terms by teachers and students as self-determining subjects. Hegel's lord/bondsman dialectic is a bearing element in critical pedagogy's philosophical foundation, whereas dialogue as pedagogical method, and facilitation instead of indoctrination, are

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[15] A subgenre of hip-hop emerged in the last 15 years, especially popular among younger generations.

recognizable traits characterizing an emancipation process rooted in the history of western philosophy and in humanism.

3.1.1 Authenticity

Following Hegel's paradigm, the oppressed prior to engaging in pedagogical emancipation are constitutively unauthentic, because "they live in the duality in which ¨to be¨ is ¨to be like¨, and ¨to be like¨ is ¨to be like the oppressor" (Freire, 1968/2017)

The Socratic metaphor of dialogically giving birth to the truth through logic reasoning is recontextualized within the lord/bondsman dialectic, and the result of the labor is shifted to authentic humanity through critical pedagogy: Freire refers directly to the classic midwifery metaphor.[16] Humanism is described as mankind's historical task.[17]

In this perspective, the role of critical awareness through dialogic reflection and self-determination is decisive in the process of liberation idealistically described by Freire as mankind's historical task, where pedagogy is a natural starting point.

Critical pedagogy overturned the established conception of the teacher as repository of the truth, stressing instead the need for a pedagogy dialogically constructed between equal subjects, for the oppressed to attain liberation through agency[18].

3.2 Distinction

Pierre Bourdieu's book "Distinction" (1979/2010) is based upon statistical data collected in France from the '60 to the '70. The study investigated possible connections between a subject's taste (esthetical, gastronomical, etc.) and placement in the social environment

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[16] "Only as they [the oppressed] discover themselves to be the "hosts" of the oppressor can they contribute to the midwifery of their liberating pedagogy… Liberation is thus a childbirth, and a painful one." (Freire, 1968/2017, p.23)

[17] "…while both humanization and dehumanization are real alternatives, only the first is the people's vocation. […] This, then, is the great humanistic and historical task of the oppressed: to liberate themselves and their oppressors as well" (ibid.)

[18] The Freirean concept of "concientização" (Feichas, H. & Narita, F. 2021) refers to the educational process of emancipation as a form of praxis: awareness of the world constructed from the starting point of teachers' and learners' shared reflection on their life-experiences in order to achieve transformation (Freire, 1968/2017).

(education's "legitimate culture" being, together with finances and family background, a major factor). The depth of Bourdieu's analysis encompasses philosophical reflections scrutinized with the theoretical and empirical tools of sociology, Kant's esthetic being a conceptual starting point. The detachment Kant attributed to pure taste for the "free art" opposed to sensual involvement in "mercenary arts", would reflect Kant's social positioning as member of an intellectual elite detached from material necessity (ibid., p.489). For Bourdieu, Kant tends to identify the universal taste with the taste of cultivated people.

The esthetic encounter with a work of art, that a romantic conception would have as sublime and transcendental, is instead the result of interpretation unconsciously implemented through a cultural code internalized by the subject in the course of social interactions (ibid. p.XXVI).

From the work of art, this hermeneutic key is extended to analyze the whole spectrum of judgments of taste, ranging from movies to food, furniture etc. An extensive corpus of empirical evidence confers a degree of methodologic objectivity to a study whose object (taste) is normally considered subjective per definition. Bordieuan concepts bridging the dichotomy subjectivity/objectivity are:

Habitus: product of the individual's adaptation to his/her living conditions and at the same time generative criterion influencing the individual's choices, preferences (including taste in its various declinations) and course of action. Simplistically, it could be described as the print life-experience has left in the subject's inner self, beyond one's consciousness.

Field: this term can be understood as a metaphor for a set of intersubjective relations around a shared sphere of interest, usually in competition for different forms of capital available within the field. Through the concepts of field and habitus, subjectivity and objectivity are conceived as opposite poles of an interrelation continuum, coexisting in function of each other (cf. also Freire, 1968/2017, p.24).

3.3 How popular musician learn

Green et al.'s book "How Popular Musicians Learn" (2017) is based on research conducted in England, involving popular musicians coming from a background of guitar-based Anglo-American pop and rock music. The study's goal was to extrapolate common traits in the participants' informal learning processes that could potentially be recontextualized in formal music teaching.

3.3.1 Prominent aspects of informal music learning

Informal music learning[19] is defined as a "variety of approaches to acquiring musical skills and knowledge outside formal educational settings" (Green et al., 2017, p.16).

Common traits found in Green's informants' formation as musicians are:

1- Learners choose the music themselves

2- Reliance on aural skills more than notation.

3- Informal learning encompasses self-directed learning, peer-directed learning and group learning

4- Haphazard, holistic nature of the learning process

5- Learning process results from the concurrence of listening, performing, improvising, and composing.

Enculturation: "the acquisition of musical skills and knowledge by immersion in the everyday music and musical context of one's social context" (ibid. p.22). Listening, in its tripartition of purposive (goal-directed), attentive and distracted listening, is essential to enculturation, as is the influence of the subject's family.

Playing covers: playing others' music presuppose purposive listening and is therefore instrumental to developing aural skills and technical/stylistic acquaintance with a genre, especially in the early stages.[20]

Unauthentic inclusions: Green addresses the subject of compatibility between formal and informal approaches, pointing out that recontextualizations of popular music in curricula have apparently left out the awareness of how the related informal learning processes had taken place, welcoming the fruit (the music itself) in the syllabus while severing its roots (the practices it arose from).

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[19] The notion of informal music learning is crucial for our research, hip-hop being typically learned informally.
[20] This means of acquiring stylistic vocabulary is not common in the tradition of hip-hop (Snell & Söderman, 2014). I can however point out the spreading phenomenon of beatmakers posting remakes of famous hip hop instrumentals on YouTube, which could be labelled as "covering".

3.3.2 Teacher's role

Green acknowledges the non-replicability of informal intersubjective relations within the frame of formal education, describing a Freirean shift in authority-balance between teacher and learners as a component of her proposal (ibid., p.202), but falling short of totally endorsing it, on the ground that: "…riotous behaviour could ensue." (ibid., p.204).

Green's pedagogic principles have the merit of seeking the building blocks of a new music pedagogy closer to real-life musical experience. Taking rock/pop band musicians' autonomous learning processes as starting point in formal music education is a step away from the bank model of teaching[21] and a step toward pedagogical emancipation in Freirean terms.

3.4 Hip hop within and without the academy

The need for further research mentioned in connection with specific learning processes related to rap and other popular music "…with emphasis on synthesized and sampled sound" (Green et al., 2017, p.192) is answered by Snell & Söderman (2014). Through a series of qualitative interviews with a range of hip-hop artists from Sweden, Canada and the USA, the authors investigate underlying discourses characterizing hip-hop in its multiple and contradictory declinations and recontextualizations. The book's relevance to the present research consists of several intertwined areas.

3.4.1 Folkbildning

One element regards the assessment of hip-hop's potential for promoting social change in Sweden, which could be described (simplistically) as a readaptation of American critical hip-hop pedagogy (whose in-depth study is beyond the scope of this paper) to the reality of depressed areas in Sweden, where massive immigration associates with challenges to integration and social justice. The term "folkbildning" derives from the Scandinavian Labour Movement's educational effort, aiming to provide cultural development for disadvantaged layers of population. The parallel is inspiring and follows the assumption that if a model was successful in emancipating an oppressed social group in the past, it might work for other oppressed groups nowadays[22].

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[21] I.e., teaching planned around pre-established curriculum content.

[22] From my perspective, caution is advised when applying categories arising from one determined cultural climate to the diverse mosaic of ethnicities composing immigrant population. Hip-hop and folkbildning can become tools of emancipation, but they don't simplistically grant recipes for integration. The risks to avoid with

3.4.2 Authenticity

> We maintain that the ideas in the theoretical tradition of critical pedagogy can be used as a helpful backdrop on which to consider how we can begin to approach teaching and learning hip-hop with an eye for maintaining its authenticity (ibid., p.199)

The authors provide an interesting set of proposals for the implementation of hip-hop pedagogy, citing Tricia Rose's (1994) description of the "hyper blackness'" trinity[23]: the stereotyping of African-Americans and its commercialization, prompting the public to "consume these inequalities" (Snell & Söderman, 2014, p.201) thus contributing to their reproduction. The proposed pedagogical answer to the vicious circle would be letting learners choose curriculum content (allowing hip-hop's controversial stereotypes in the classroom), favoring a process of "vaccination" (ibid., p.200) through reflection. On the positive side, pedagogues would introduce learners to critically oriented, less commercial hip-hop.

The authors take critical pedagogy as a starting point to underline the autocratic character of music education models where curriculum content is selected with aprioristic criteria, instead of taking form through learner participation. An educated guess is made about the motives behind the mechanism of reproduction in education: "this is a knowledge that the teachers obtain through formal educational channels, a status quo that is in their best interest to perpetuate" (ibid., p.166). Applied to music education, the rationale of self-interest, constantly present in every field, might perform a gate-keeping function against the inclusion of heterodox content such as hip-hop in the curriculum.

3.4.3 Turntablism

Guitar based Anglo-American rock as well-established curriculum content in Scandinavian countries (following Green's orientation) is labeled by the authors as outdated in relation to learners' musical taste, valuing musical knowledge held by teachers, thus perpetuating an autocratic educational approach. Turntablism[24] is proposed as updated alternative, because of its supposedly being homogeneous to learners' cultural-historical horizon.

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such analogies are anachronism, and cultural misunderstanding. I object to the pedagogical upside of presenting minority pupils with a ghetto narrative, building a common model of identification across minorities: dualism in Freirean sense might be the outcome.

[23] Comprising the pimp, the gangster, and the ho.
[24] Hip-hop's technique of DJing with vinyl records.

The authors adapted Green's principles to turntablism (following the application of Green's method of research to hip-hop DJs). Findings from qualitative interviews with Canadian DJs highlighted disconnect with formal education. An informant stated: "Because I was into hip-hop, which is more of a rebellious type of music, it was just a total contrast" (*outside music with school music, ed.*)" (ibid. p.48). This element of antagonism underlines a recurring theme of hindrance to this genre's inclusion in formal education.

Specific areas of musical development found to benefit from practice of turntablism include beatmatching[25], pitch awareness, and improvisation, all beneficial to learners' overall musicianship and aural acuity[26].

3.4.4 Verbality

The strong verbal connotation of the genre is described as source for critical dialogue, and consequently as vector for emancipation and social change (ibid., p.172).

3.4.5 Hip-hop's knowledge

Discussing academization of popular music (ibid. p.99), the inauthenticity of Swedish academic rock (perceived by scholars) is pointed out[27]. To counter the lack of authenticity an academization of hip-hop might suggest to someone, the authors cite Afrika Bambaataa's[28] stress on knowledge as cornerstone of hip-hop culture. The syllogism would be: since the academy is a cradle of knowledge, and knowledge is a cornerstone of hip-hop, then the academy is a natural arena for hip-hop[29].

4. Analysis and discussion of the empirical findings

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[25] Which in its simplest form involves identifying the first downbeat in a bar.

[26] In my view, the assumption that DJ-turntablism is "*integral part of the identity of many contemporary Western youth*" (Snell & Söderman, 2014, p. 42) might be outdated. The authors report that the emphasis on rock in music education reflects more the educators' culture than the learners' (ibid. p.127): by bringing classic hip-hop in the classroom, we might be merely prolonging the generational gap.

[27] Cf. the attitude Green criticized as "ideology of authenticity."

[28] A founding father of the hip-hop movement.

[29] In my opinion, to highlight '80's Old-School's pedagogical endeavor as a connection between hip-hop and the academy, might be a distortion. The knowledge hip-hop champions was perceived from the start as alternative to the academy: *"Tellin' me white mans lies straight bullshit. They schools ain't teaching us what we need to survive..."* (Dead Prez as cited in Akom, 2009, p.54).

4.1 Informal learning

Family background seems to play a major role for the choice of education (Nysæther et al., 2021), affecting the composition of cultural capital (Bourdieu, 1979/2010). Mr. A refers to his father as primary source of his jazz musical heritage:

> *"...my father was a saxophonist. So, I grew up with jazz around me."*

Mr. A qualifies as an informally trained musician because his formal training started at university, after he had already learnt to play informally.

> *"I sampled my father's old vinyl records and CDs ... [...] ...learnt quite a bit from that record-collection by looking for samples. [...] In a way I can thank that hip-hop interest because already then, I was acquainted with a lot of music..."*

Listening, in its tripartition of purposive, attentive, and distracted listening, is essential to enculturation, as is the influence of the subject's family. Sensitivity to musical styles, promoted by the eclectic listening a sample-based and omnivorous genre such as hip-hop promotes, widens the learner's aural palette. Interaction between different instruments and musical traditions is favored by hip-hop's hybridity (Snell & Söderman, 2014). This in my opinion is one of the most promising pedagogical upsides of hip-hop: the oxymoron of a genre-specific eclecticism.

Mr. A shared interesting consideration about formal music education:

> *"I also had music teaching at school. There wasn't much hip-hop there. ...I reacted negatively to the fact that we had to learn theory, and I am definitely against that... [...] So today, I still think it's too early."*

Reliance on aural skills rather than notation is a major trait of popular musicians' learning process (Green et al., 2017). The phenomenon of giving music theory a prominent place too early (according to Mr. A) in mandatory school curricula might relate to strong classification in the pedagogical discourse of teacher education (Sætre, 2014).[30]

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[30] Informally trained musicians tend to adopt conservatory-inspired didactic approaches when teaching in formal settings (Green et al., 2017), which might suggest a limitation of subjective agency due to strong classification of knowledge (Bernstein, 2000) in formal music education. A Freirean perspective on informally trained musicians' lack of self-reliance entering formal music education: "Self-depreciation is another characteristic of the oppressed, which derives from their internalization of the opinion the oppressors hold of them." (Freire, 1968/2017).

Another defining aspect of informal music learning, deriving from reliance on aural skills rather than notation, is purposive listening aimed at covering others' music (Green et al., 2017).

Playing covers is a crucial passage for Green's informants' acquisition of technical and stylistic vocabulary. The practice is usually foreign to hip-hop learners (Snell & Söderman, 2014), and in my opinion, the discrepancy shows how Green's choice of informants have reverberations on her findings' applicability to the broader picture of popular music. However, Mr. A's account suggests an analogy between purposive listening in covering and purposive listening in hip-hop production inspired by outstanding models:

> *"... me and a friend of mine tried to make these types of beats that are Neptunes-like beats and Timbaland-like."* [31]

What hip-hop doesn't develop (in terms of general musicianship) through covering is achieved through genre-specific practice: developing hip-hop skills presuppose purposive listening.

4.2 Hip-hop's authenticity and social dimension

One category emerging from a deductive/inductive analysis of theory and data is the social dimension of hip-hop in its declinations of social positioning, emancipation, and marginalization. From a Bordieuan and Freirean perspective, the theme of authenticity within hip-hop culture appeared to be linked to the social frames its agents operate in. Alongside the social context, ethnocultural and generational gaps appeared to be important respects to factor in when assessing opportunities for pedagogical recontextualization in formal settings. Criminality is depicted as positive source of emancipation by most hip-hop narrative (with exceptions).

A critical pedagogical approach suggests addressing these themes with insight into how different life-experiences and living conditions result in different hermeneutic patterns (Bourdieu, 1979/2010; Freire, 1968/2017). Avoid acritical stereotyping in the process is crucial.

Mr. A appeared to connect hip-hop music with its (predominantly Afro-American) cultural roots in this statement:

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[31] The Neptunes and Timbaland are hip-hop producers.

"... I played basketball. So hip-hop and basketball, it was a thing, right?"

The self-evident validity of holistically considering an aesthetic expression in the broader picture of its cultural heritage, implicitly suggested here, builds upon complex nets of social reciprocity (Bourdieu, 1979/2010). Connecting basketball with hip-hop points at a cultural heritage (where Afro-Americans are a leading ethnic group). Afro-Americans' major role throughout hip-hop's history is a fact (Chang & Herc, 2005)[32].

I followed up asking the participant about his thoughts around the imagery established by a collective perception of hip-hop, rooted in the reality of harsh living conditions in depressed urban areas. Hip-hop and guns is also a thing, right? Suddenly the connection, so self-evident in the case of basketball, had vanished:

> *"No, it's always been on the outside for me. [...] ...lyrics about crime and*
> *things that I can't relate to at all. [...] ...I listen to hip-hop in the same way as I listen*
> *to instrumental jazz music..."*

Mr. A's tendency to sublimate the aesthetic judgment from broader contexts of underlying social implications might bear analogy with the Bordieuan critic of Kant's aesthetic[33]. For Bourdieu, Kant identifies the universal taste with the taste of cultivated people. Unlike Kant, the participant embraces a popular aesthetic expression, but his detaching it from its social context serves the purpose of avoiding any association with the disfunctions inherent in that social environment. Thus, it represents an operation of distinction.

However, the apparent contradiction of Mr. A's associating hip-hop with basketball but not criminality could be interpreted otherwise:

> "The contradictions of interviewees need not merely be due to faulty communication
> in the interview, nor to the interviewee's personality, but may be adequate reflections
> of objective contradictions in the world in which they live." (Brinkmann & Kvale,

2018, p.17)

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[32] It is beyond the scope of this paper to investigate the complex interaction between ethnicity, sport, and musical taste, or to discuss whether hip-hop's authenticity relies on ethnicity. I avoided that perspective altogether, since hip-hop's pedagogical potential from a critical point of view should include all, regardless of ethnicity (Freire, 1968/2017). However, a reflection on that matter can't be simplistically dismissed, lest we as pedagogues endorse uncritically embracing hip-hop as act of ethnocentric cultural appropriation.

[33] The disinterest and detachment Kant attributes to elevated taste for the "free art" opposed to sensual involvement in "mercenary arts", would reflect Kant's social positioning as member of an intellectual elite detached from material necessity (Bourdieu, 1979/2010, p.489).

Unlike Mr. A, Mr. R elaborated his thoughts around the challenging social context typically associated with hip-hop.

> Mr. R: *"In the '90s […] gangsta rap especially started to be popular. So, people like Biggie Smalls and Tupac, who ended up getting shot because they really were in gangs… […] A lot of the words in their rapping seems to have been true to their actual experience. […] In the earlier days, there was a lot of political expression. There were important groups like Public Enemy. […] from the 90s, the hip hop that became more popular with gangsta rap… […] …there was this tendency to romanticize what is very sad, that there's a disproportionate number of African Americans in large cities in America who have a difficult life."*

Mr. R's analysis of hip-hop's history touches upon hip-hop musicians' social awareness and credibility (or lack thereof), social dysfunction, and poverty in communities where the genre originated from. His account distinguishes two traditions within hip-hop (one represented by Public Enemy, and a criminal-minded one exemplified by Notorious and Tupac[34]), awarding social awareness to the first one. A similar distinction is proposed in Snell & Söderman, (2014), where a hiatus is observed between Afrika Bambaataa's fifth element of hip-hop (i.e., knowledge) and commercial hip-hop (promoting unwanted social behavior). With the following observation, I'm not attributing an ethnocentric point of view to Mr. R, nor to Snell & Söderman, thus distorting their words. However, I want to highlight the danger inherent in looking at social alienation from the perspective of the socially integrated, thus precluding opportunities for deeper understanding. By dismissing hip-hop's glorification of criminality as romanticization of something lamentable (i.e., socio-economic distress among minorities) we risk paternalistically granting ourselves a position of judgmental superiority which we can afford merely because of our privileged socio-economic circumstances (Freire, 1968/2017).

A crucial point to this research revolves around assessing opportunities to retain a musical genre's authenticity in the process of its recontextualization in formal pedagogical settings (cf. Green et al., 2017; Snell & Söderman, 2014). In the case of hip-hop and Norwegian music education, ethnic and cultural cleavages between the original field (expanding from the 70's Bronx) and the agents of the field of destination should factor in the assessment. Conceptual

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[34] Influential hip-hop artists whose meaning for the history of the genre can't be accounted for in this paper.

models such as "glocalization"[35] (Hebert and Rykowski, 2018) help illustrating how hip-hop transcended boundaries since its early days, spreading across the globe.

> Mr. R: "*It's important to keep in mind that hip hop… […] …is especially connected with urban African-American culture historically, but it's broadened now. […]. I think it's a global genre.* »

> Interviewer: *"You mentioned hip-hop being an expression of a culture. So, it can be understood as culture, but how does that play with its being globalized then?"*

> Mr. R: *"Absolutely. It's very complicated because, for example… […] A lot of Samoan hip hop is very clean in its themes… […] It's totally the opposite of gangster rap".*

The mere fact that a process of glocalization has taken place leaves the question around hip-hop's authenticity open.

Mr. R argued that the fictive criminal persona some performers assume is often a promotional strategy instrumental to street credibility, and therefore inauthentic:

> Mr. R: *"...Many young people […] assume that this is the authentic voice of African Americans of their generation. […] ...sometimes some hip hop can be that, but a lot of it is performance and marketing."*

I asked Mr. R to share his thoughts about authenticity in music:

> Mr. R: *"...if you as Italian want to sing a country western song and dress as a cowboy, fine. But just be aware that you are not really a cowboy and you're dressing for this performance, […] The Toreador song from Carmen: in a way, this is a horrible song. It's about romanticizing the idea of killing innocent animals. But it's also part of European tradition. […] I'm not saying that I approve of that by singing that song."*

The interrelated topic of hip-hop's authenticity and learners' social landscapes is given capital importance for the recontextualization of hip-hop in formal music education (cf. Snell & Söderman, 2014, p.199).

I therefore asked Mr. R if in his opinion we could separate hip-hop from the social

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[35] I.e., local adaptation and interpretation of global models.

background it originated from without affecting its authenticity:

> Mr. R: "*...what I think is most exciting about hip hop is not so much its image in terms of people trying to show this connection to social problems among urban young African-Americans. I think what's more interesting is seen in the other arts like dance and fashion.*"

His focus shifted from authenticity in hip-hop and its social implication to what he finds artistically interesting within the genre. Like Mr. A, Mr. R tends to explain authenticity with categories drawn from the artistic rather than the social domain, which might reflect the participants' habitus' proximity to the doxa ruling formal music education. A mechanism of Kantian detachment might be distinguishing the aesthetic realm from the worldly (Bourdieu, 1979/2010)[36].

I detected a telling deviation between Mr. R's recognition of Notorious' and Tupac's authenticity rooted in "*real*" criminal practice, unlike unauthentic gangster rappers, and his portraying the "toreador" in Carmen, or the fake country cowboys as normal character impersonation. The discrepancy suggests that assuming fictive personas for the sake of stage presence might not be as viable an option for hip-hop artists as for singers of other genres[37]. Accordingly, it can be argued that implementing hip-hop's pedagogical potential with a critical attitude means orienting the artistic expression toward awareness leading to consequential action (in the learners' terms), rather than toward performance as end in itself.[38]

4.3 Hip-hop's verbality

Mr. R shared his view on the topic of hip-hop's genre-specific pedagogical contributions. The participant stressed the potential inherent in hip-hop's verbality, mentioning the foundational

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[36] Obviously, this reflection doesn't legitimize attributing elitist mental constructs to the participants (which would represent a distortion of their words) but might help investigating paths to compatibility between hip-hop and formal education through a comparison between the participants' words and the literature.

[37] Storytelling is foundational in hip hop, but it is traditionally understood as portraying the performer's actual life experience (often through a romanticized version), representing his peers' habitus. Fiction unsubstantiated by partaking and membership triggers exclusion and gatekeeping as reactions.

[38] "There is no true word that is not at the same time a praxis. Thus, to speak a true word is to transform the world" (Freire, 1968/2017).

practice of freestyling[39]. He referred to freestyling's connotation of self-expression and conveyance of meaning. Such perspective finds support in the literature: the dialogic and awareness-rising potential associated with the production of rap lyrics is stressed as invaluable resource in a critical pedagogical perspective. Hip-hop appears as ideal musical vector for free and creative verbal expression (Snell & Söderman, 2014).

Drawing an analogy with jazz improvisation, Mr. R underlines the musical potential of the verbal element in hip-hop lyrical improvisation:

> *"It's kind of like jazz in terms of the improvisation and being very rhythmic and basically using the words as one other dimension instead of harmony."*

The fact that both participants compared hip-hop to jazz lends itself to a Bordieuan interpretation: it would represent an attempt to bridge a path to legitimization of a lowbrow genre through association with an already academized one. The symbolic capital hip-hop represents, being incongruous with those recognized by formal education, cannot translate into cultural capital (in this context, pedagogical legitimization) without analogy to distinct forms of skills and knowledge such as those presupposed by jazz improvisation (Bourdieu, 1979/2010).

For Mr. A, another reason for comparing hip-hop to instrumental jazz lies in the non-verbal focus of the participant's aurality, related to him initially not understanding the lyrics:

> *"... I couldn't speak English… […] …now I understand what they're saying, I didn't then. […] … to me it was like instrumental music…."*

Investigation of the topic suggests that the study of linguistic meaning is an advisable step to critical recontextualization of hip-hop in formal pedagogical context, exploring opportunities for interdisciplinary collaboration (Snell & Söderman, 2014).

4.4 Hip-hop and trap

Asked to comment the stylistic changes hip-hop has gone through in the last 15 years, Mr. A chuckled:

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[39] I.e., improvising rhymes on beat.

"... I don't listen to that kind of mumble rap thing because... I can't sort of identify with that... [...] ...the forms of the songs are completely different. [...] ...maybe there weren't any clear choruses... [...] ... you don't hear much of that in nineties hip-hop. [...] Because mumble rap isn't my thing."

Saying "mumble rap", the participant is referring to trap music[40]. His account describes a perception of discontinuity: song structures are different, the rapping technique (derogatorily associated with mumbling) is different.

I asked the participant if trap music was popular among his students:

Mr. A: *"It makes sense that they listen to new hip-hop and what's happening now, and what's hip and cool now. There are several students who like to make trap music."*

4.5 Hip hop in formal music education

The participants identified various genre-specific pedagogical upsides of hip-hop:

Mr. A: *"Different genres have different craftsmanship... [...] ...so if you're going to talk about chopping samples, then it's putting it on a drum pad like an MPC, and then it's hip-hop, right? [...] If you go into Ableton, and slice up a sample in Simpler, and then you get it up on Push and play, it becomes quickly that hip hop thing, right[41]?"*

The participant's perspective, whose validity rests on objective considerations around the development of an instrument type, allocates eminent status to hip-hop within the broader tradition of electronic music.

Mr. A: *"Hip-hop is one of the most popular music... [...] ... a bit of Bach and Beethoven, a bit of Hendrix, and a bit of hip-hop ...it's important that all these big components are represented. [...] ...often hip hop doesn't get the same amount of space because a teacher doesn't have interest or knowledge about it. But I think it will*

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[40] The most popular subgenre of hip-hop music nowadays, whose stylistic discontinuity with hip-hop from 70's to 00's might support a classification as a different genre altogether, in my perception (cf. Crawford, 2021; Kaluža, 2018)

[41] Without diving into technical details, Mr. A is referring to compositional and performing techniques characteristic of hip-hop tradition (i.e., manipulation of samples) and to hardware gear (MPC and Push) and software (Ableton, Simpler) suitable to their execution.

> *become less of an issue, because new teachers come in who have had that music around them growing up. People like you, right?"*

Mr. A advocates for a pluralistic approach to music education where relevance to youth culture is valued alongside tradition, the two regards complementing each other. Apparently, such inclusive attitude is in line with the openness to diverse cultural expressions recommended for example in LK20 (Ministry of Education and Research, 2020). However, when it comes to teacher education, findings from previous research (Sætre, 2014) highlighted rigidity in the compartmentalization of knowledge, which won't help the integration of unorthodox content such as hip-hop in the curriculum: the encyclopedic orientation Mr. A promoted (i.e., inclusion of all the "*big components*") might be a cause of silo-effect in music education rather than its solution.

The lesser role accorded to hip-hop in the curriculum, according to the participant, is explained with pedagogues' lack of genre-specific knowledge, due to lack of genre-enculturation. Mr. A suggested that an impending generational shift in the teaching staff might solve the issue, bringing hip-hop encultured pedagogues in the classrooms. He pointed at me as an example. In my opinion, his optimism in this regard is anachronistic. My age is near to the average of teachers in office: if it was a matter of generational shift for hip-hop to get a place in the curriculum, that time would have already come.

Shifting focus back to Mr. R, his perspectives on hip-hop's possible pedagogical contributions were followed by general considerations about formal music education:

> Mr. R: *"You could still be teaching hip hop, but you could say, here's an African instrument sound. Is there some way we can bring that into your project?"*

The proposal, linked to the eclecticism of hip-hop's sampling technique, appear to support genre-specific pedagogical upsides identified by both Mr. A and the literature (Snell & Söderman, 2014).

> Mr. R: *"…there's lots of ways you can use hip hop creatively to reach students, but then hopefully you get them curious about how hip-hop can be used to express something that matters. How can we do something musically interesting with hip hop…"*

My interpretation of Mr. R's proposal detects a degree of skepticism, mixed with otherwise syncretistic open-mindedness, in formulations like "*something that matters*" and "*something musically interesting*". Those caveats suggest that the genre is not necessarily perceived as musically interesting in itself: the applications Mr. R envisions are mostly heterotelic, instrumental to broadening of the aural palette through sampling.

Mr. R's experience of the field of teacher education adds significance to his thoughts on the subject. Broadening the focus of the interviews to Norwegian formal music education represents a means to map the field in view of a possible recontextualization and is therefore essential to answer the research question.

> Mr. R: *"Hip hop can help, but I think there's a whole lot of other things that need to be done if we want to have better quality music education in Norway…[…] …there are issues with not having a diverse music faculty in in most programs… […] With music teacher education programs, there's not enough hours and kind of unusual structures…[…]…the focus is almost always on rock band music and pop… […] It's incredible how much children are missing, if that's all that their teachers are able to do."*

The remark about what kids would be missing supports the assumption of a correlation between curriculum content in teacher education and quality of formal music education in schools. The issue of lacking diversity Mr. R mentioned is addressed by recent research on teacher education (Nysæther et al., 2021).

What Mr. R referred to as "*unusual structure*" appears to bear analogy with the in-depth research on Norwegian teacher education's pedagogic discourse in Sætre's dissertation (2014). That study identified a considerable degree of fragmentation in curriculum content due to strong classification[42], deriving from a conservatory-inspired (vertical) curriculum structure. Nonetheless, the prevalence of seminary-inspired (horizontal) teaching methods suggested weak framing[43]. Analyzing Sætre's description with hermeneutical approaches derived from this paper's theoretical background, a Freirean-principled (student-centered) pedagogical environment might paradoxically still be functioning as a device of social reproduction in Bordieuan sense.

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[42] I.e., insulation between subjects (Bernstein, 2000)
[43] I.e., control of the transmission of knowledge (Bernstein, 2000)

The participant located a general problem of Norwegian teacher education in the same critical pedagogical orientation this research identifies among the possible solutions to its specific question.

> Mr. R: *"…in most parts of the world, people see the role of the music teachers as they're supposed to be opening students' minds… […]. And I think a lot of teachers in Scandinavia in general now don't see that as the teacher's role. We're a facilitator. […]. And we're not necessarily supposed to be showing the students something that we think is important for them."*

The same theme is underlined by the literature (Green et al., 2017, p.184). Balancing along the line between de-humanizing bank-teaching and curriculum implementation is a challenging exercise. The outcome depends upon which perspective is chosen in evaluating the antithesis between learner's right to self-determination and objective competence required by the fulfillment of a social mandate (Angelo, 2016).

> Mr. R: *"I also worry about the future, if we only have teachers going into the schools who had… […] …experienced a little bit of Norwegian folk music, and never been to a symphony or an opera, and they do a little bit of this rock band rotation […], playing some guitar or drums. And then they go into a school, and they're supposed to teach about music. They don't know anything about music from Asia and Africa and Latin America…"*

Mr. R's perception of an excessive share accorded to rock band music in the curriculum mirrors the concern about outdated models of relevance to youth culture expressed by the literature (Snell & Söderman, 2014). Another issue reported by researchers is teacher educators' perception of lack of basic musical knowledge and skills among students with formally untrained backgrounds (Nysæther et al., 2021; Sætre, 2014).

> Mr. R: *"…almost everywhere else in the world… […] …you need to already have a good amount of musical skills before you will be accepted to start a music teacher training program."*
>
> Interviewer: *"You think a low threshold here?"*
>
> Mr. R: *"Yes. […] If you pass the basic high school requirements and you're curious about music, then you can get in. Students start out at a level where they don't have the*

basic skills to begin with, many of them."

Mr. R seems to suggest the need for some sort of admission process to sieve suitable applicants. In my opinion, for the sake of a recontextualization of hip-hop in formal music education (the object of this research), it could be argued that teacher educators might lack basic skills at least as much as their students. What the basic skills are is up for discussion. Setting predetermined standards is a form of objectivation that especially in music education cannot claim universality but will mirror forms of skills and knowledge valued by some musical heritage, neglecting others (exclusively). This might be one of the major hindrances to establishing hip-hop pedagogy in formal music education. In absence of a musical footing for an objective discrimination (at least within a post-modern view on aesthetics), a Bordieuan perspective suggests that social distinction risk to become the underlying unconscious criterion.

Green et al. observe, about universities willing to include popular music in their courses, that they

> …must develop admission procedures that involve valid and reliable ways of assessing the suitability of applicants according to the knowledge and skills which popular musicians are likely to have gained through informal learning practices, rather than… […] …asking them to perform tasks they had already declared themselves unable to perform. (Green et al., 2017, p.213)

5. Conclusion

The participants acknowledged hip hop's pedagogical potential but didn't resonate with the social contexts associated with it. The empirical findings present a considerable degree of correlation with themes investigated by the chosen theoretical sources.

5.1 Paths to implementation

The musical-pedagogical potential worth of implementation identified by the participants mostly coincides with findings outlined by Snell & Söderman (2014):

-the genre's eclecticism; its musical-technological and improvisational practices, linked to sampling and turntablism. Its ability to induce the learner to purposive listening across genres.

-development of linguistic and improvisational skills linked to hip hop's verbal connotation.

Rap improvisation[44] would represent an ideal vector of self-expression, bringing to awareness generative themes meaningful to the subjects (cf. Freire, 1968/2017 p.173). Rhyming can be seen as epitomic esthetic expression of direct democracy, and in this perspective hip-hop's potential in education appears as unique, as no other genre lends itself to verbal fluidity and conveyance of meaning as rap (Snell & Söderman, 2014).

-global relatability to youth culture.

5.2 Different social contexts

The participants distanced themselves from social issues surrounding the cultural background hip-hop originated from[45], focusing their attention on musical elements. This can be interpreted as an operation of abstracting the formal traits defining the genre from life-experiences and contexts it arose from. The reflection refers to the overarching theme of hip-hop's authenticity[46]. Emancipation as course of action (process of liberation from unauthentic dualism) is contraposed to mere propaganda by Freire (1968/2017), while Notorius BIG's and Tupac's criminal behavior is contraposed to unconvincing rappers' stage presence by a participant (Mr. R). It would be pedagogically controversial to endorse any implication that criminal behavior might represent a winning strategy to gain emancipation (though in hip-hop's symbolism criminality is often described as such). However, the participants' perception of hip-hop criminal agency as simply dysfunctional might reflect a hiatus between the political-pedagogical potential Snell & Söderman (2014) envisioned for the genre, and the merely musical-pedagogical considered by the participants. Hip-hop's criminal mindset can be analyzed from a political perspective with Freire's quotation of Frantz Fanon (Freire, 1968/2017 p.36), who observed how, within oppressed minorities, violence tends to be directed against members of the community. Freire analyzed the phenomenon as a consequence of dualism (unauthenticity) due to the oppressed "housing" the oppressor within themselves: by assaulting his/her peers, the oppressed would assault the oppressor within them. After a closer look from the perspective of critical pedagogy, criminality in hip-hop might be considered as unauthentic attempt to agency, not as dysfunction in itself. Crime aimed at money-making is often praised (in videos and lyrics) as the epitome of hip-hop

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[44] I.e., "freestyling".

[45] Which shouldn't be stereotyped or generalized, but which does bear reference to minorities in socially disadvantaged suburban areas.

[46] Emerging from Freire, Snell & Söderman, Green and Mr. R.

praxis, mirroring the money-making other layers of society achieve by legal means. The dysfunction identifiable in those models wouldn't reside in criminality (which represents the available way society's perceived common goal is achievable from those agents' social position), but in lack of critical awareness, "housing" the system oppressing one's community by reproducing its logic of prevarication at the expenses of fellow community members. An ulterior exercise of awareness this paper's findings might encourage, if any normative orientation could be drawn from them, would be for pedagogues to consider how different living conditions lead to different perspectives, even on topics that are regarded as unnegotiable in the pedagogic discourse (drug dealing, sexism etc.). Judgmental attitudes are easy to maintain from socially favorable positions.

5.3 Hindrances to implementation

The participants' tendency to avoid the genre's social heritage in hypothetical pedagogical recontextualizations can be related to hip-hop's endless translation and multiplication of meaning through a process of glocalization[47] (Hebert & Rykowski, 2018), of which pedagogical recontextualization might represent an additional transfiguration. Unlike Snell & Söderman's contention (2014, p.199), the present research's findings suggest that unavoidable chains of transliterations constitute a challenge to maintaining the genre's authenticity in pedagogical settings. "Hip-hop both produces and is produced by a cultural context that often thinks differently about questions of language, writing, identity, and ownership from the mainstream discourses of the academy" (A.Pennycook in Snell & Söderman, 2014, p.80).

Besides cultural incompatibility, the theme of divergent pedagogical perspectives was mentioned by Mr. R: forcing curriculum content as authoritarian on one hand (i.e., Freirean orientation), necessity of presenting new knowledge for the sake of learning on the other. The overarching difficulty of truly embracing critical pedagogy in the context of formal education is revealed when Snell & Söderman (2014) describe the teacher's role as facilitator, adding, as Green had done in similar terms[48]: *"This is not to say that teachers should not remain in charge"* (ibid. p.171). I contend that what Freire recommended is precisely that teachers should not remain in charge of the learning process: referring to a theory as a background while rejecting the utopias it implies is a possible source of self-contradiction. The

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[47] I.e., local adaptation and interpretation of global models.
[48] Green et al., 2017, p.204.

distinctions the authors feel the need to specify, to envision the application of a Freirean method in institutional settings, bring inevitably to a distortion of Freire's theory. Underlining the importance of dialogue in critical pedagogy, they write: "This is not to say that everyone's ideas should necessarily be on equal footing" (ibid. p.173). Revealingly using the same phrasing twice ("this is not to say…"), they push forward Freire's ideas with one hand while withdrawing them with the other.

> "But if the realization of a liberating form of education requires political power, and the oppressed have none, how is it then possible to carry out a pedagogy for the oppressed before the revolution? Part of the answer lies in the distinction between systematic education that can only be changed through political power, and educational projects that can be carried out in collaboration with the oppressed when they are organized" (Freire, 1968/2017)

Freire seems to imply that critical pedagogy might be carried out primarily outside formal settings. To synthesize the findings of this paper, both hip-hop and critical pedagogy appear to be inherently alternative to formal education. They find themselves in the same extreme of a polarity on the common ground of representing means of emancipation for subjects left behind by mechanisms of cultural reproduction that formal education tends to perpetrate (Bourdieu, 1979/2010; Nysæther et al., 2021). In my view, conceiving differences in antithetical terms wouldn't be a pedagogically constructive attitude, since inclusion for everybody is the ultimate goal. However, overcoming inequalities in terms of social interaction (seminary-inspired, horizontal teaching methods) while mirroring hierarchical structures of knowledge in curriculum content, as appears to be the case for Norwegian music teacher education (Nysæther et al., 2021; Sætre, 2014), might not constitute a suitable path for the inclusion of hip-hop pedagogy, because forms of skills and knowledge not resonating with the ones legitimized by the syllabus will tend to be omitted. Acknowledgement of hip-hop-related pedagogical content being equally valuable as the actual syllabus might be conceded in principle (since cultural pluralism is the pedagogically tenable orientation) but will not translate into equal inclusion: sociocultural homogeneity in the field (Nysæther et al., 2021) and lack of genre-specific expertise (Sætre, 2014) might constitute hindrances to change.

As suggested by frequent anti-institutional utterances in rap lyrics (Snell & Söderman, 2014), the incongruence might be reciprocal: hip-hop's original antagonistic connotation as vector of emancipation for the socially alienated (with the byproduct of glorifying destructive behavior

resulting from the alienation) seems refractory to recontextualization in formal settings. Lastly, the study highlighted a generational gap between hip-hop as it developed from '70s to '00s and nowadays trap music. A perceived discontinuity was reported in esthetic and techniques, resulting in musical differences. The perception of hip-hop tradition as continuously transforming might be anachronistic, possibly affecting hip-hop pedagogy's relevance to young learners' musical experiences out of school. Further research focusing on development of musical taste among young learners is needed.

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Appendices

Informed consent

Are you interested in taking part in the research project *"Hip hop's stance in Norwegian music education"*?

Purpose of the project:

You are invited to participate in a research project where the main purpose is to assess the pedagogical potential of teaching hip-hop in Norwegian music education, as well as opportunities and hindrances to its implementation. The results will be compared with how student teachers are prepared in today's Norway to become music teachers, to find out whether teacher training and a hip-hop inspired music pedagogy can be combined with the benefit of music education in schools.

Which institution is responsible for the research project?

the Norwegian University of Applied Sciences is responsible for the project (data controller).

Why are you being asked to participate?

On the ground of your background as music education scholar, I would like to ask if you can participate as an informant in my project. An upper-secondary school music teacher has been selected as informant as well.

What does participation involve for you?

I will investigate the problem through interviews. As an informant in this research project, you will be asked to conduct an interview, which will consist of a conversation where you talk about your own experiences with hip hop inside and outside of a school context, and what you perceive as interesting/engaging that could be drawn into the music lessons. These are the topics of the interview, but you are welcome to add what you think is important when it comes to music education. interview will be recorded as digital audio recording and later transcribed. You will have the opportunity to see transcripts of interviews afterwards, to clear up any misunderstandings or shortcomings. The planned duration of the interview is approximately 20 minutes.

Participation is voluntary

Participation in the project is voluntary. If you chose to participate, you can withdraw your consent at any time without giving a reason. All information about you will be made anonymous. There will be no negative consequences for you if you chose not to participate or later decide to withdraw.

Your personal privacy – how we will store and use your personal data

We will only use your personal data for the purpose(s) specified here and we will process your personal data in accordance with data protection legislation (the GDPR).

All personal data will be treated confidentially, in that interview notes, transcripts, or final thesis will not contain personally identifying personal data and will be anonymised. Audio recordings will be stored as password-protected files on computers that require password access. The data material will only be available to me and my supervisor. It will not be possible to recognize the participants in the project in the final report.

What will happen to your personal data at the end of the research project?

The project is scheduled to end in July 2023 and all audio recordings that have been made will be deleted after this.

Your rights

So long as you can be identified in the collected data, you have the right to:
- access the personal data that is being processed about you
- request that your personal data is deleted
- request that incorrect personal data about you is corrected/rectified
- receive a copy of your personal data (data portability), and
- send a complaint to the Norwegian Data Protection Authority regarding the processing of your personal data

What gives us the right to process your personal data?

We will process your personal data based on your consent.

Based on an agreement with the Norwegian University of Applied Sciences, The Data Protection Services of Sikt – Norwegian Agency for Shared Services in Education and Research has assessed that the processing of personal data in this project meets requirements in data protection legislation.

Where can I find out more?
If you have questions about the project, or want to exercise your rights, contact:

- Giacomo Magrini, whom you can reach via e-mail: *(Omitted e-post)* or via tel. *(Omitted phone number)*.
- the Norwegian University of Applied Sciences via Øystein Røsseland Kvinge, whom you can reach via e-mail: *(Omitted e-post)*
- Our Data Protection Officer: Trine Anikken Larsen, whom you can reach via tel. *(Omitted telephone number)*

If you have questions about how data protection has been assessed in this project by Sikt, contact:

- email: (personverntjenester@sikt.no) or by telephone: +47 73 98 40 40.

Yours sincerely,

Project Leader   Student (if applicable)
(Researcher/supervisor)

Consent form

I have received and understood information about the project "Hip hop's stance in Norwegian music education" and have been given the opportunity to ask questions. I give consent:

☐ to participate in an interview

I give consent for my personal data to be processed until the end of the project.

(Signed by participant, date)

Interview Guide

-Hi and thank you for your participation.

Short introduction of the project, going through participant information sheet and signing consent form.

-What perception do you have of hip-hop as a genre?

-How would you describe authenticity in relation to hip-hop?

-Do you think hip-hop music should be understood as expression of culture (if so, which one?), of social positioning (if so, could you expand on that?), or as global aesthetic phenomenon (if so, could you define it)?

-You analyzed a song pointing out its consisting of few elements, its unusual simplicity. "We will rock you" by the Queen is also quite simple. (This part of the question only applies to Mr. R) *How would you define quality in music?* (This part of the question applies to both participants)

-What defines hip-hop through its history? Where is the continuity and where the discontinuity?

-What vocal or instrumental techniques from hip-hop's tradition, if any, would you see as worthy of inclusion in Norwegian music teacher education, and why?

Thank you very much for sharing your time and thoughts!

Coding system I synthesized the overarching categories from (cf. 2.2):

Formal music education

Participant's experiences with and opinions about hip-hop music.

Informal learning processes.

Other instruments and genres.

Participant's normative utterances and opinions mirroring his mindset.

Globalization and glocalization.

Hip-hop's (and beyond) perceived social and socioeconomic context.

Technological evolution and its relation to music production.

Social interaction and social dimension in engaging with music.

Historical development of the genre and relation between hip-hop and trap.

Different techniques and practices belonging to hip-hop's tradition.

The academy within and without hip-hop.

Authenticity in music and its pedagogical and social reproductive implications.

Commercialization of hip-hop.

Professionalization.

Quality in music and music education.

Pedagogical appropriateness in hip-hop.

Pedagogical inappropriateness of hip-hop.

Hindrances to implementation of hip-hop in Norwegian formal music education.