

'rap Is Not Music Per Se. Rap Is Vocal Culture.' - Chuck D.: Chuck D. - Miriam Hassan

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Rap hat sich vom Sprachrohr, vom Medium der afro-amerikanischen 'Ghetto-Kids' zu einer der bedeutendsten und kommerziell erfolgreichsten Jugendkulturen weltweit entwickelt. Längst sind Rapper erfolgreiche Geschäftsleute geworden, wobei der Ghetto-Ursprung nie verleugnet, im Gegenteil, meist sogar in unerschöpflicher Weise hervorgehoben wird, um sich Respekt und vor allem 'Street Credibility' (Glaubwürdigkeit) zu verschaffen. Die Hip Hop-Kultur, all das, was Rap umgibt, von Lifestyle und Mode bis hin zu Lebensphilosophien und politischem Bewusstsein, bietet Identifikationsmöglichkeiten und Gemeinschaftssinn für eine Generation, der die politischen Führungspersönlichkeiten abhandeln gekommen sind. Rap zog in den achtziger Jahren aus, die Welt zu erobern. In den Neunzigern wurde der Devise 'Crossover' gefolgt, Rap vermischte sich mit Soul, Rhythm and Blues und sogar Heavy Metal und wurde so zum kommerziell erfolgreichsten Musikgenre. Dem Phänomen Hip Hop wurden noch mehr Facetten hinzugefügt, und längst ist die Hip Hop-Kultur kein afro-amerikanisches Phänomen mehr, sondern vielmehr 'the CNN for young people all over the world.' Seine Ursprünge jedoch, die politische und soziale Relevanz, findet der Rap in den Ghettos der amerikanischen Großstädte und in der vocal culture der afro-amerikanischen Bevölkerung. In dieser Arbeit möchte ich die Vorläufer des Rap aufzeigen und auf seine Entwicklung zu einer eigenständigen und einflussreichen Kultur mit ihrem Facettenreichtum und ihrer Wirkung eingehen. Hierbei möchte ich besonderes Augenmerk auf das Entstehen einer Untergattung des Rap, den sogenannten 'Message Rap,' richten und versuchen, seine Themen und Motivation darzulegen.

Author: Hassan, Miriam Publisher: GRIN Verlag Illustration: N Language: GER Title: 'Rap is not music per se. Rap is vocal culture.' - Chuck D.: Chuck D. Pages: 00020 (Encrypted EPUB) / 00020 (Encrypted PDF) On Sale: 2005-01-01 SKU-13/ISBN: 9783638363440 Category: Music : General

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