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Sommario/riassunto

The cultural practices of hip-hop have been among people's favorite forms of popular culture for decades. Due to this popularity, rap, breaking, graffiti, beatboxing and other practices have entered the field of education. At the intersection of hip-hop and music education, scholars, artists, and educators cooperate in this volume to investigate topics such as representations of gangsta rap in school textbooks, the possibilities and limits of working with hip-hop in an intersectional critical music pedagogy context, and the reflection of hip-hop artists on their work in music education institutions. In addition, the contributors provide ideas for how research and theory can be transferred and applied to music educational practice.

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