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Table of Contents

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Message from the Editor

Nico Schüler, Texas State University, E-Mail: nico.schuler@txstate.edu

As always, I would like to sincerely thank all members of our peer-review board for their hard work and excellent suggestions for improving each article.

All issues may contain articles and announcements in the following categories:

- **articles with a special focus on local music traditions (any region in the world)**;
- **research articles** – generally, all music-related topics are being considered;
- **opinion articles** that are part of, or provide the basis for, discussions on important music topics;
- **composer portraits** that may or may not include an interview;
- **short responses** to articles published in previous issues;
- **bibliographies** on any music-related topic, which may or may not be annotated);
- **reviews** of books, printed music, CDs, and software; and
- **reports** on recent symposia, conferences, and music events.

I would like to call for submissions that fit any of these categories. Submissions by students are, as always, very welcome. All submissions are expected via e-mail with attachments in Word format or in Rich Text Format. For detailed submission guidelines visit http://www.scmb.us.

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Research Articles

Hip Hop Based Education in an Inclusive Early Childhood Classroom: Academic Instruction and Social Intervention for Children with Special Needs

by Leela C. Rao
E-Mail: leelarao@mac.com

Abstract
The current public school classroom is traditional in every sense of the word, especially with regards to the education of students with intellectual disabilities. As a society, we have continued to value the memorization of facts, rather than the synthesis of ideas and creativity, which has resulted in a curriculum that is heavily influenced by strict standards and over-testing, rather than the enjoyment of learning. As students become increasingly overwhelmed with current practices, new teaching methods have emerged. Accordingly, there has been research conducted on the implementation of Hip Hop Based Education (HHBE) as curricula, as well as using aspects of the Hip Hop culture as pedagogical practices in a typical classroom. However, there is very little information about the benefits of teaching HHBE to children with learning disabilities such as dyslexia and dyscalculia, as well as other developmental disorders that can affect students' performance in the classroom such as ADD/ADHD and Autism Spectrum Disorders (ASD). In this paper, I explain how HHBE can cater specifically to the special needs of students, in both curricula and pedagogical practices in the classroom. To do so, I examine the different challenges that kids with special needs face in the inclusive classroom. Then, I discuss the current pedagogical approaches to special needs education, focusing on early childhood education. Finally, I analyze how different HHBE methods can assist in mitigating of some of the difficulties children with disabilities experience in a special needs early childhood or elementary school classroom.

The Problem

Defining learning disabilities, especially in the context of a classroom, is difficult because of the case-by-case nature of how different developmental disorders affect different children. Accordingly, most scholars employ broader terms to encompass a wide range of disorders that may affect the learning ability of a child in the classroom. For example, the term "specific learning disability" entails the difficulty with language which can "manifest itself in an imperfect ability to listen, speak, read, write, spell, or to do mathematical calculations" (Fletcher et al. 2002, 188). These specific learning disabilities can also be categorized more narrowly into distinct disorders such as dyslexia, dyscalculia, etc. Especially from an educator's standpoint, it is extremely important to identify the characteristics of these specific learning disabilities early, so that curriculum and pedagogical practices can be altered to suit the needs of special needs students. Moreover, scholars generally find that programs which support inclusion and naturalistic instruction of children with specific learning disabilities demonstrate greater student success in academics and social interactions (Snyder et al. 2015, 91).

Similarly, research on Hip Hop Based Education (HHBE) alludes to the togetherness that hip hop culture can bring to the classroom, because it has grown to encompass much more than just teachers rapping at the front of a classroom. HHBE synthesizes all aspects of hip hop culture beyond rap lyrics into pedagogical practices that reflect the social culture of the students being taught. Specifically, including elements of the characteristics of hip hop, such as DJing and spoken-word poetry, can be implemented into the classroom setting to develop a stronger connection between students and the content of their schooling, as well as improve social interactions and soft skills in the classroom overall (Hill & Petchauer 2013).

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The purpose of this research is to apply the curriculum and pedagogical practices outlined in various interpretations of HHBE to an inclusive early childhood special needs classroom. With a special focus on literacy and social interaction, my research seeks to augment the current educational programs for an inclusive special needs classroom with the methods of HHBE to improve the children's overall learning experience.

Defining Specific Learning Disability

To be able to accurately define and identify the characteristics present in specific learning disabilities is incredibly important for teachers in an inclusive classroom setting. These learning disabilities appear in a large array of students in many different academic situations and classroom settings. The challenges that students have with literacy are usually derived from an inability to synthesize and understand language, either spoken or written, at the same ability level of their peers. Also, many of these oral disorders are not mutually exclusive (Fletcher et al. 2002); in fact, it is generally common for children to express difficulty in two or more areas, such as listening and speaking. Furthermore, the challenges that students face in the field of mathematics are usually due to the lack of understanding of patterns, organization and other formulaic-type concepts. It is likely for two or more of these aforementioned learning disabilities to manifest themselves during the early education of certain children. The learning disabilities discussed below, Dyslexia and Dyscalculia, are categorized as "Specific Learning Disabilities", because they express a difficulty with the ability to "listen, speak, read, write, spell, or to do mathematical calculations" (Fletcher et al. 2002, 188).

Dyslexia. One of the most universally recognized of these specific learning disabilities is dyslexia, which is described as having "difficulties learning to read despite conventional instruction [and] adequate intelligence" (Fletcher et al. 2002, 207). The difficulties associated with dyslexia often include problems with phonological processing and words in isolation, which cause students to struggle with reading. In the classroom, these challenges are manifested through the academic performance and behavior of a child. In his book on classroom management, Steve Chinn lists some examples of challenges many children with dyslexia may face (Chinn 2010, 22):

- Having difficulty with letter knowledge, in linking sounds with symbols and in blending letters
- Having difficulties learning things by heart
- Having difficulties with sequencing (remembering information in the correct sequence or following sequential instructions)
- Appearing to be more able than their written work suggests.

The nature of these symptoms implies that students with dyslexia struggle with reading, specifically coding and decoding the structure of words and sentences. These challenges can also cause children to express other behavioral issues, usually as a response to frustrations that they face in the classroom.

Dyscalculia is characterized by "normally intelligent children demonstrate[ing] specific disabilities in learning math" (Michaelson 2007, 17). Although many symptoms of dyscalculia do not emerge in students until their later years of schooling, the disorder is thought to be aggravated by the teaching standards in an early childhood setting (ibid.). However, the Learning Disabilities Association of America outlines several indications of dyscalculia that can be observed in young children, including (LDA 2016):

- Having difficulty sequencing information or events
- Displaying difficulty recognizing patterns when adding, subtracting, multiplying, or dividing
- Having difficulty putting language to math problems.

Essentially, dyscalculia entails challenges with the organizational aspects of mathematics, which are usually taught in the early stages of school to young kids. Also, similar to children with dyslexia, children with dyscalculia may also display behavioral problems in the classroom because of their frustration with a certain disability.

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Defining Other Developmental Disorders
Although the following disorders affect the ability of a student to function and learn in a typical classroom setting, they are still not considered to be "specific learning disabilities" by the Learning Disabilities Association of America, as well as by most public schools. This means that students who qualify for the following disorders may request special assistance, but to do so they are categorized as "Other Health Impaired" rather than "specific learning disabilities" (LDA 2016). Nonetheless, these developmental disorders are still prevalent in inclusive classroom settings, with the percentage of children with a form of ADD/ADHD being particularly high according to recent research (ibid.). Moreover, as discussed with specific learning disabilities, many of these disorders are not mutually exclusive; therefore, it is likely that more than one disorder will be present in one child. For example, it is common for kids on the Autism spectrum to also exhibit symptoms of dyslexia or ADD/ADHD.

ADD/ADHD. Attention Deficit Disorder and Attention Deficit Hyperactivity Disorder (ADD/ADHD) are described as "neuro-biological disorder[s] that affect the ability to concentrate and remain focused on a task" (Chinn 2010, 16). The latter, ADHD, can be split into three subcategories, defined by the expression of certain behaviors, illustrated through either inattentive, hyperactive or a combination of behaviors. Depending on whether a child demonstrates "inattentiveness, hyperactivity, [or] impulsiveness" determines which type of ADHD they possess (ibid.). Many of these behaviors tend to manifest themselves as unproductive and disruptive in the classroom, often mischaracterizing children with ADHD as unruly or inappropriate. In this case it is especially important for educators as well as families to try to recognize the characteristics of ADHD and take action to diagnose and treat the disorder. Accordingly, Chinn outlines the following possible symptoms of ADHD (ibid., 17):

- Having difficulty sustaining attention on tasks
- Being easily distracted by irrelevant stimuli
- Blurting out answers to questions before the questions have been completed
- Being frequently out of his or her seat at inappropriate times
- Fidgeting with hands or feet
- Being impulsive, for example, always calling out in class and wanting to speak now.

These symptoms can be considered universal for most cases of children with ADHD; however, there are more specific characteristics for children who fall into each of the specific categories of inattentiveness, hyperactivity and impulsiveness. Despite all of these challenges in the classroom, it is important to note that ADD/ADHD are learning disorders that have no affect on a child's intelligence, even though their academic performance may suggest otherwise. Also, ADD/ADHD is commonly present in children who are diagnosed with multiple learning disabilities such as dyslexia.

Autism Spectrum Disorders (ASD). Autism in general is described as a spectrum disorder, because of the wide range of experiences associated with the label. Because of its varying nature, it is difficult to make blanket statements concerning the educational standards that should be implemented for children who exhibit Autism Spectrum Disorder (ASD). Despite this, children on the Autism spectrum, especially in their early childhood years, manifest many of the same characteristics that can be recognized by parents and teachers; these can include (Chinn 2010, 20):

- Having difficulty with social relationships; for example, appearing indifferent to other people or making odd, naïve social approaches
- Having difficulty with verbal and non-verbal communication; for example, not interpreting and understanding facial expressions, gestures or tone of voice
- Having very poor language skills ranging from no spoken language to using meaningless phrases repeatedly
- Rocking, spinning, flapping their hands to stimulate sensation, to help with posture or balance, or to deal with stress.

Similarly, with regards to the spectrum, the term Asperger syndrome is used to describe higher functioning individuals with ASD. Usually, children who have Asperger syndrome are able to behave

more like typical kids from a linguistic perspective; however, they still experience many challenges in the classroom. Chinn (2010, 20) also describes the specific characteristics children with Asperger syndrome may display in the classroom:

- Finding it hard to understand body language, facial expressions, gestures and tone of voice
- Finding it hard to make friends
- Finding it hard to think in abstract ways
- Developing an almost obsessive interest in a hobby, a topic or collection
- Demonstrating abnormal non-verbal communication, such as problems with eye contact, facial expressions, body postures, or gestures
- Having an inability to return social or emotional feelings.

These traits of Asperger syndrome may also apply to any child who is considered to be on the Autism spectrum. Furthermore, since most of these symptoms of ASD are considered to be more social problems, rather than academic, the challenges that these children face in the classroom often stem from interacting with their peers and instructors, rather than the curriculum itself. Nevertheless, the stigma surrounding ASD that many children face can set them up in an environment that results in academic challenges as well. Thus, educating teachers about the symptoms of ASD and how to adapt classroom procedures accordingly is extremely important.

Current Status of the Inclusive Preschool Special Needs Classroom

Because of the individualistic nature of many children with varying special needs and learning disabilities, the early education classroom goals are expressly broad. Accordingly, many special needs educators agree that the main objective of early childhood education for kids with disabilities is to improve social / emotional skills, communication skills, and to ready these children for the rest of their academic, personal, and professional careers (Cook, Klein & Tessier 2011). These goals are not unlike those set for the students' typically developing peers; however, they are much more flexible and do not include the rigidity of core standards that usually control the instruction in a classroom. That

being said, the abstract objectives for special needs children are not any less valid than those that are more concrete requirements for typical children, but they allow room for teachers to apply creative pedagogical methods to reach their students.

The concept of an inclusive classroom further complicates the standards and goals needed for each individual student. When there are both, typically developing children and children with learning disabilities, in the same preschool classroom, it can be difficult for the teacher to create curricula that is engaging and relevant for all members of their class. Regardless, there are many generally accepted curriculum and instructional strategies that promote acceptance and foster learning in an inclusive classroom.

Emotional and Social Skills. One of the most widely accepted methods for teaching children with special needs, especially at the early education level, is conducting class with the aid of a visible, predictable schedule or routine for the activities of the day (Breitfelder 2008, 3). Routine begets security; security and safety are key for the emotional development of students with learning disabilities as well as typical kids (Cook, Klein & Tessier 2011, 173). Establishing a safe environment is the first step to creating a positive learning environment for young children with disabilities. Specifically, Erickson's Stages of Psychosocial Development outlines the three needs that teachers should promote a sense of "trust, autonomy, and initiative", so that children with disabilities can freely develop personality and navigate social interaction (ibid., 175). A routine satisfies these needs, especially if the children are allowed to participate in the creation and application of the schedule during the school day.

Another key component to support the improvement of emotional and social skills among children with special needs is constructive play time. Play time in general for all children is incredibly important for imaginative as well as practical reasons, but in particular kids with disabilities need play in their daily schedule to facilitate different types of social interaction. Furthermore, in an inclusive setting, play with children who do not have disabilities can serve as a model for children who have disabilities through positive interaction. When

children play together, they promote different societal constructs such as "borrowing, lending, sharing, engagement in similar activities, and interest primarily in association rather than activities" (ibid., 190). This essentially means that children, across the board, primarily seek interaction during play, rather than the subject of play itself. Because of this, play constitutes an exceedingly important part of the schooling of children with disabilities.

Communication Skills. Since communication is one of the most complicated facets of human society and interaction, it remains an exceptionally difficult concept for many children with learning disabilities to grasp, especially during the formative years of education. Language consists of many different factors that all work together to create communication as it is understood in society. These include semantics, which is the meaning of words, syntax, the structure of sentences and word order, morphology, plurality and changing of verb tense, phonology, the different sounds incorporated in speech, and pragmatics, the appropriate use of language in context. Despite the complicated nature of language and communication, it is mostly learned through the practice of interaction and can be initiated from the first moment a child is born. In the special needs context, as with typically developing children, this early interaction is key to develop capable, self-sufficient, and conversational communication.

As it relates to the classroom and the role of an educator, interaction between students as well as the interactions a teacher has with their students who have disabilities are both immensely important to the development of candid communication. This type of communication is characterized by a child's ability to follow a conversation so that they are not just regurgitating "rote answers to stereotyped questions", because this will not serve as sufficient in a real world application (ibid., 270). To teach this dynamic communication, educators should choose their language carefully, emphasizing the aspects of the routine as discussed earlier, as well as speak clearly and slowly enough in a tone that is not patronizing for the students; the fundamental aspect of a positive teaching environment in early special education is for a child to feel completely safe at all times. Similarly, the attention that teachers give children while they are attempting to communicate plays a large role in their confidence in speech. By practicing active listening with a positive attitude, educators promote the type of environment that invites social interaction, which in turn augments communication skills. For children who exhibit more severe disabilities and have extreme difficulty verbally communicating, the use of repetition is effective to foster better speech habits (ibid., 271).

It is also important to note that speech is not the only form of communication, and in many cases of children with severe disabilities, verbalizing needs is either very difficult or not possible for children in early special education classes. In these cases, it is crucial for educators to recognize other forms of communication, as all children, regardless of ability, will transmit certain cues that reveal their present needs. These cues may include movement or vocalization, usually in response to loud or commanding stimuli. In this type of situation, the teacher "must be very alert to cues from this child that he is recognizing and processing some incoming stimulus" (ibid., 273). To validate this particular child and other children who have disabilities in the classroom, the teacher should verbally repeat situations as they happen, so that the children will have the additional oral reenactment of what is going on around them. This repetition reinforces the semantics of words, so that children with disabilities will be able to have a visual representation of what words mean in social contexts.

Cognitive Skills. Similar to communication skills, cognitive skills involve complex processes that can present challenges for students with special needs in the classroom. Cognition, or information processing, involves three main mechanisms. These include (1) attention, the ability to focus on specific environmental stimuli, (2) perception, the interpretation of that stimuli, and (3) memory, which involves the storage of the information gained from attention and perception. Together, these cognitive processes amount to how an individual learns to interact with their surroundings. Attention, perception and memory also build upon each other; as a child learns attentive skills, they develop perception skills as well and it ultimately improves their memory

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(Cook, Klein & Tessier 2011). The individualistic nature of cognitive skills adds a layer of multiplicity in an educational context. Because students with disabilities in an inclusive classroom are at varying levels of development with regards to cognitive skills, having a singular approach to their education is not sufficient. As with communication skills, a major element of early special education to cultivate cognitive skills is play. When children play, they synthesize all of the emotional and social skills that complement the cognitive skills of attention, perception, and memory.

To develop these cognitive skills in young children with special needs, there are certain strategies that teachers can employ in inclusive early childhood education classrooms. All of cognitive function rests on the principle of intentionality; therefore, it is essential for teachers to recognize and strengthen students' objectives and motives, so that they are able to affirm rather than negate them. Subsequently, intentionality creates the curiosity that is becoming necessary for problem solving in young children. In early education, and especially in a special needs context, students are given very little opportunities to actually recognize and concentrate on solving a problem, because their environments are completely manicured so that they are able to easily accomplish various tasks, even though this can greatly hinder important cognitive, problem-solving skills. To create an environment which promotes cognitive development, teachers should engage in similar practices that improve emotional and social skills, as well, including the "freedom from fear of failure" and "encouragement and reinforcement", both of which inspire safety, security and confidence in all students (Cook, Klein & Tessier 2011, 304).

Discussion of Relevant HHBE Pedagogical Practices and Curriculum

The most recent research surrounding Hip Hop Based Education (HHBE) concludes that HHBE entails much more than the discussion or inclusion of rap lyrics in an English classroom. HHBE encompasses a much larger movement in the sense of urban education; the term HHBE can refer to many different pedagogical practices and types of curricula that reflect different aspects of urban hip hop culture (Hill & Petchauer 2013). Specifically, with regards to an inclusive early childhood education classroom, there are certain HHBE practices that I assert will minimize challenges that many students with special needs confront academically and socially.

The term "Reality Pedagogy", which was coined by Christopher Emdin, a professor at the Teachers College at Columbia University, describes a pedagogical approach that defends HHBE as all-encompassing of the cultural movement that is hip hop, with focus on urban science education. In particular, Emdin argues that rap and rap lyrics are only one component of hip hop culture; therefore, it should not be the only focus in HHBE – all elements of hip hop culture should be present in the urban classroom (ibid.). For the purpose of this research, I employ this concept of "Reality Pedagogy" beyond the science classroom and to the inclusive early childhood classroom, in order to explain the way in which HHBE can be used to lessen the challenges children with the aforementioned special needs face in an inclusive preschool classroom. The following pedagogical approaches and curriculum methods are generally accepted as various facets of HHBE, defined by different scholars and educators.

Context incorporation, as described by Emdin, "involves using physical and symbolic artifacts from the students' communities in classroom instruction" and is modeled after the use of figurative language, namely analogy, in rap lyrics (Hill & Petchauer 2013, 21). Essentially, context incorporation places huge emphasis on the community in which most of the students live and interact outside of the classroom, so that students can more easily accommodate new information. By using teaching aids that are applicable and relevant to the lives of the students, teachers are able to make a more lasting connection between the students and the content of the lesson. For example, using items that specifically correlate to the daily routine of a child with disabilities, such as medication, special braces or orthotics, and favorite foods, to teach a lesson of counting will resonate more clearly with students, rather than picking arbitrary things to count like apples or flowers. By incorporating the social culture

9

of the children who have disabilities, they will feel more allied to the content that they are learning. Also, in an inclusive setting, typically developing children will also benefit from learning not only the lesson at hand, in this case counting, but crucial social skills that involve recognizing and celebrating diversity, rather than condemning their peers for their differences.

Call-and-response is loosely defined as audience participation in a hip hop context. As it applies to the classroom, call-and-response can be an effective tool to foster communication among children with special needs. Edmund Adjapong and Christopher Emdin describe the origins of call-and-response pedagogy as "integral to communicative behavior and functions as an expression of identity and as a means of conveying cognitive information among African Americans" (Adjapong & Emdin 2015, 70). As previously discussed, participatory communication is usually the most accessible type of communication for children with special needs; therefore, a classroom structure that includes call-and-response will create an open environment in which students feel comfortable to add input during the course of a lesson or activity. Not to say that call-and-response is to be used as an excuse for interruption, but rather that it will foster an open dialogue for children with disabilities to react to the instruction and information that a teacher gives them. Similarly, the repetitive nature of call-and-response pedagogies further reinforces content, specifically with regard to different linguistic structures. Many children who have disabilities feel comfort with repetition because of its similarity to routine, so call-and-response teaching strategies allow for more opportunities for individual students, as well as the whole class, to openly participate in the lesson. Also, call-and-response can be used as a classroom management tool, to signify transitions or get the attention of the students before staring a new activity. By integrating call-and-response into the routine of the day in an inclusive classroom, teachers allow their students another chance to become active participants in their experience at school, which affirms the interactive and communication skills of students with special needs.

Co-teaching is the empowering act of giving students more autonomy in the classroom by allowing them to embrace various roles that a teacher would usually assume. Modeled after the preparation that goes into a hip hop performance, co-teaching allows students to develop their own conclusions about material before the educator gives a lesson, so that they may take on the role of teacher in the classroom setting (Hill & Petchauer 2013, 20). In an early education context, an example of a sort of co-teaching that young children are accustomed to is the activity of show-and-tell. In show-and-tell, students assume the role of the teacher, as they explain to their peers the object that they have brought to school that day from their homes. Specifically, to promote communicative skills, co-teaching is extremely important for special needs students. When students, particularly those with special needs, are subject to present in front of their peers from an early age, they are able to gain confidence that is key to fostering social interaction and communication skills. Self-sufficiency is one of the most legitimizing concepts teachers can impart on their students with special needs; therefore, co-teaching is an incredibly effective pedagogical practice to employ in an inclusive special needs classroom.

Cosmopolitanism "is based on the philosophical tenant that everyone is responsible for each other" (Hill & Petchauer 2013, 20). In the hip hop community, cosmopolitanism is seen as intrinsic, especially with regards to the interactions and associations of urban youth. Furthermore, as it pertains to the special needs classroom, cosmopolitanism is a perfect parallel for the concept of inclusion. When students take the initiative to support each other academically and socially, everyone in the classroom benefits. Although the didactic approach for students with special needs is often individualized to meet the specific needs of each student, many students require similar care or experience a related difficulty with similar tasks. In this case, it is the prerogative of the teacher to observe and incorporate these collective experiences into academic and social instruction in the classroom. Cosmopolitanism encourages a shared community, fostering social skills among special needs and typically devel-

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oping children that are crucial for the development of autonomy. Similarly, as with context incorporation, cosmopolitanism gives a clear objective for teachers to integrate the lives of their students into the lessons that they are teaching; children are more apt to pay attention and really absorb the content of a lesson if they are personally engaged in what they are learning.

Integrating HHBE into Inclusive Preschool Classrooms

Drawing Connections. In the society in which we live, most children become acquainted with various forms of hip hop from a very early age because of the broad impact hip hop culture has on American culture in general. Hip hop as a music genre and a cultural movement permeates pop culture, which children are exposed to in various forms of media, such as television and music, regardless of their race or socioeconomic background. This is not to discount the authenticity of the black urban youth who essentially grow up surrounded by all aspects of hip hop, but rather to highlight how universal the elements of hip hop have become in American society.

Similarly, I believe that a parallel can be drawn between the discrimination, in regards to public education funding, that many urban communities face with the special needs community (Verstegen 2011). Because many students with learning disabilities require extra attention in a classroom setting, many public schools are given state and federally funded grants to help subsidize these costs on the school or community level. However, just as this happens in urban public schools and their surrounding communities, the amount of funds allocated is not enough to meet the needs of the students, not allowing them to achieve to their fullest potential, academically and socially. Although the comparison is not completely equitable, I emphasize the similarity in economic disadvantages that many urban black communities confront with those that burden the special needs community as well.

Additionally, the connections present between the special needs community and the urban black community persist beyond economic injustices. The widespread social injustices that each of these minority groups face, though not completely commensurate, demonstrate a significant resemblance to one another. The discrimination of these people in social settings is similar in the sense that it is based on ignorance and negative stereotypes, perpetuated by the lack of proper education surrounding human diversity. Therefore, any minority group, such as black children or special needs children, are subject to biased adversity from as early as their first years in a classroom.

Because much of HHBE is based on the cultural context of hip hop, rather than the products of the music genre itself, a lot of the curriculum and pedagogical practices are associated around such social prejudices that young urban kids face in everyday society, especially in the classroom. Likewise, children with learning disabilities encounter similar discrimination when they enter through classroom doors. Thus, many of the circumstances present in hip hop culture and by result, HHBE, are also applicable to the special needs community.

In the Classroom. Not only do many of the social premises on which HHBE is built parallel to the experiences of the special needs community, but the curricula and pedagogies themselves can significantly improve instruction in an early special education classroom. As described in the previous sections defining particular pedagogical practices, HHBE integrated into an early special needs classroom has the potential to enhance the ability of the students to interact with one another and communicate more effectively. Just as HHBE has been successful in other levels of school such as secondary education, in particular in subjects like English and science, HHBE can amplify the learning experience of children with disabilities, and those who do not have disabilities in an inclusive preschool classroom.

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Paving the Way: An Analysis of African American Women's Contribution to the Civil Rights Movement through Music

by Holly Hearn
E-Mail: hearn647@gmail.com

Introduction

The Civil Rights Movement began in the mid-1950s and continued on into the late 1960s. From the beginning of the Civil Rights Movement, African American women inspired activism and played a pivotal role in enacting necessary change. Scholars have emphasized the important role these women assumed, especially women in the entertainment industry. However, female African American performance activism is often framed in terms of the men in their lives. The intersectionality of gender issues and racial injustices that African American women faced in making music and the content of such music is often neglected. I will analyze and explore the unique way female African American musicians impacted the Civil Rights Movement through their work. In this paper, I analyze the mu-

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sical contributions of black women by examining the effects of background on musical style and message. I will also lyrically analyze specific pieces by African American women for meaning and calls to action. This work seeks to attribute proper credit to African American women for their activism in the Civil Rights Movement through music.

Political Climate: The Backdrop to the Music of the Civil Rights Movement

With the absence of men in the workforce during WWII, women were allowed to assume new positions, advancing their careers. This was true of African American women as well; however, when WWII ended, women were forced out of their new, higher paying jobs and back into their domestic lives. While this was a step back, some women found advancement through the entertainment industry. Music genres such as jazz and swing took off, and television and cinema became powerful platforms. Women entered the realm of popular music, where they were able to make statements concerning gender and racial inequities.

Global relations were volatile following WWII. Americans began to fear communism, causing the red scare. By extension, socialism was heavily scrutinized and often viewed as just as bad as communism itself. Many African American leaders of the time were confirmed socialists and were investigated by the United States. In "'We're a Winner': Popular Music and the Black Power Movement", author Gregory K. Freeland writes that "music, ideology, and political activism worked in a manner that facilitated the development, mobilization, and realization of the Black Power Movement (BPM)" (Freeland 2009, 261). Music acted as both a catalyst and a vessel for messages of the Civil Rights Movement by African American women.

New Spaces: African American Women Entering a Creative Realm Dominated by Men

While women were making great strides professionally in the work force, in the entertainment industry they were infiltrating new spaces. Women were entering areas they had previously been excluded from even in the 1940s. Lena Horne, for example, stood her own as an African American sing-

er, actress, and performer. Her status as a sex symbol and her claim over her own body was a statement in itself. She embraced her sexuality and, according to Ruth Feldstein in *How It Feels to Free*, "as a performer, she rejected definitions of black women and had limited the opinions for black women performers for over a century" (Feldstein 2013, 12). In the article "Black Women Working Together: Jazz, Gender, and the Politics of Validation", author Tammy Kernodle describes how jazz musicians Melba Liston and Mary Lou Williams had to work in spaces previously dominated by men. They faced discrimination because of their gender and had to overcome prejudice in order to succeed in the jazz realm. When Liston was brought in by Dizzy Gillespie to work with his orchestra, other band members questioned why a woman trombonist was of any value. Kernodle writes: "Rather than suppress her [Liston's] femininity, apologize for her presence or try to prove her musical prowess as a soloist, Liston allowed her skills as an arranger to argue her position" (Kernodle 2014, 37). Instead of being accepted for her talent, Liston had to prove herself as an exceptional arranger to gain the respect of her male band members.

African American women were pitted against each other within spaces where they were also fighting against men to succeed. Black women in the entertainment industry were compared to each other and their white female counterparts. Kernodle explains how white women were labeled "woman" as their groupie-type status, while black women were labeled "bitch" just because they entered the creative spaces of males. Even in the second wave of feminism, black women were erased from history and the meaningful contributions they made to the movement. The second wave of the feminist movement began in the early 1960s and was often connected to the Civil Rights Movement. African American women worked to claim their equality in both movements, but are often left out of discussions concerning each respective movement.

Despite often being pitted against each other; successful relationships were formed which resulted in meaningful change. For example, when Mary Lou Williams began working on the 1964 Pittsburgh Jazz Festival, she enlisted the help of

Melba Liston. Together, the two musicians hosted a successful festival that "raised money to fund the Catholic Youth Organization (CYO), which provided educational and recreational facilities in underprivileged areas" (Kernodle 2014, 48). The two women made history as the first African American women to produce a major American jazz festival. Musicians Nina Simone and Miriam Makeba also worked together, as they shared a social circle that included many civil rights activists and advocates for black liberation in the 1960s. Black women's collaborations allowed for diverse messages, helping fuel the Civil Rights Movement and promote female comradery.

Reflection: Growing up as an African American Woman and Influence on Music

Female African American performance activists were influenced in their activism by their own backgrounds. Melba Liston, Nina Simone, Miriam Makeba, Aretha Franklin and other African American women of the Civil Rights Movement came from different socio-economic backgrounds, regions and schools of thought, which allowed for diverse messages in their respective activisms.

Miriam Makeba maintained her South African roots, even as she recorded and performed in America in the 1960s. After performing in Lionel Rogosin's anti-apartheid film *Come Back, Africa* from 1959, Makeba escaped the oppressive apartheid regime by fleeing to Europe and eventually ending up in America. Makeba eventually came to be known as "Mama Africa", as she maintained her traditional African heritage through her music. Her most popular song, which reached #12 on *Billboard* Hot 100, was "Pata Pata". Makeba first recorded the song in 1957 in South Africa and was rereleased in the US in 1967 on her studio album *Pata Pata*. The song features traditional African polyrhythmic beats, and the title means "touch touch" in the Xhosa language of South Africa. Ruth Feldstein writes: "Miriam Makeba's birthplace of South Africa coupled with her performance strategies allowed her to embody Africa for her American fans" (Feldstein 2013, 90). Makeba was able to integrate music from her homeland into American pop music during the

Civil Rights Movement, which helped many African Americans define their views of nationalism.

Nina Simone was born in Tyron, North Carolina, and was trained classically to become a performance pianist. Growing up in the south as the child of a preacher, Simone played church music before classical music, which influenced her later work. Feldstein writes that "the many references to her artistry and musical virtuosity ran concurrent with an emphasis on region and class and confirmed Simone's 'authenticity' as a black performer … Simone, with her rural Southern church background, became a credible representative of blackness" (ibid.). Her status as an "authentic" black performer gave her lyrics a sense of merit, as in "Mississippi Goddam" (1964). When Simone sings "All I want is equality / for my sister, my brother my people and me", black audiences can relate and white audiences gain an insight through her "credible representative of blackness" (ibid.).

In contrast with Makeba from South Africa and Simone from North Carolina, Civil Rights performer Aretha Franklin was born in Memphis, Tennessee, but grew up in Detroit, Michigan. She was the daughter of the successful Reverend Clarence LaVaughn Franklin and grew up in church, contributing to Franklin's gospel sound. In *Aretha Franklin: The Queen of Soul*, author Mark Bego writes: "Although racial prejudices existed, compared to Memphis, the Motor City was a liberal land of opportunity. There were jazz clubs, dance halls, theater, burlesque houses, bars, and a booming nightlife scene" (Bego 2012, 8). The culture of Detroit largely impacted Franklin's sound, while its contrast in race relations to Tennessee in the south largely impacted her lyrical content.

Miriam Makeba, Nina Simone and Aretha Franklin's backgrounds all impacted their respective sounds and lyrical content. In turn, the setting was an important creative source for each of their careers. The setting also allowed each woman to influence the Civil Rights Movement in different ways. While Makeba could speak out and sing against the injustices of apartheid in her home country, Simone could lament the murders of four young African American women in Birmingham, Alabama, in "Mississippi Goddam". Background also

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contributed to the images of performance activists. The backdrop to black female performance activists' work not only impacted the work itself, but the audience's interpretation.

Lyrical Impacts

Performance activism can be seen largely in the lyrics of musicians of the Civil Rights era. Lyrics are an efficient way of communicating a message to a large audience. Black women's use of lyrics varied from implicit to explicit, and each yielded different impacts. Explicit lyrics' direct nature allows little interpretation for meaning, which can contribute to a fuller understanding of the song. Conversely, implicit lyrics allow audiences to interpret meaning, which makes them an active participant in the intent of the song.

In *Playing for Change: Music and Musicians in the Service of Social Movements*, Aldon Morris looks at the lyrics of Aretha Franklin's "Respect" from 1967. Morris writes: "Conservative lyrics may produce radical interpretations – as are the lyrics of 'Respect' – but Aretha's bellowing of the word 'respect' is authoritative" (Morris 2013, 869). Originally written and performed by Otis Redding in 1965, his lyrics are "What you want, honey, you got it / And what you need, baby, you've got it / All I'm asking / For a little respect when I come home, hey now". Redding's lyrics imply his "honey" should be grateful for his hard work and how he provides for her. In contrast, Franklin's version goes "What you want / Baby, I got it / What you need / You know I got it /All I'm askin' / Is for a little respect when you get home". By changing Redding's "you" to "I", Franklin asserts her value as a woman, making a statement consistent with second wave feminism of the 1960s.

Simone's "Four Women" from 1966 tells the stories of four African American women. Each woman has a different description, name and back story. The song begins slowly with a simple piano, bass and beat, but progresses into an intense crescendo. The first girl described is called "Aunt Sarah", and Simone implies she is a domestic worker and most possibly a slave. She embodies the "strong black woman" archetype and the "mammy" stereotype that was associated with black women. The

second woman is introduced with a quiet guitar as "Saffronia", presumably because her "skin is yellow", according to Simone. Simone directly addresses the sexual abuse of black women when she sings "But my father was rich and white / he forced my mother late one night". A soft flute plays as Simone goes on to name the third woman, "Sweet Thing". Simone sings of how Sweet Thing is a prostitute: "Who's little girl am I? / Anyone who has money to buy". While the same cool tune has carried on behind Simone's haunting lyrics, the piano begins to pick up with more harmonic tension, and a more prominent flute can be heard. The infliction of Simone's voice is suddenly more intense and harsh to portray her fourth woman, "Peaches". Simone sings: "My manner is tough / I'll kill the first mother I see! / My life has been rough / I'm awfully bitter these days / Because my parents were slaves". In "Peaches", Simone embodies the stereotype of the "angry black woman" with a chip on her shoulder. Peaches' narrative ends with symbols, piano and flute all reaching a climax as Simone proclaims "My name is Peaches!". Simone's representation of four different archetypes of black women exemplifies the stereotypes that black women had to overcome. Simone sang openly about rape, prostitution, and the injustices of slavery, giving her explicit lyrics great impact.

In 1960, Max Roach released the album *We Insist! Max Roach's Freedom Now Suite*, which featured Abbey Lincoln, perhaps most notably on the song "Triptych: Prayer, Protest, Peace". The song is clearly and notably divided into three sections. Lincoln participates with wordless vocals, featuring different inflictions for each. During the first section, "prayer," Lincoln is building suspense in a call-and-response style with Max Roach's drums. Lincoln's emotive vocals continue on for about three and a half minutes, before transitioning to the next portion. In Nat Hentoff's liner notes for *We Insist! Max Roach's Freedom Now Suite*, Hentoff writes: "PRAYER is the cry of an oppressed people, any and all oppressed peoples of whatever color or combinations of colors" (Hentoff 1960). In the "protest" portion, Lincoln is featured with raw and charged screams for nearly a minute and forty seconds. Her screams provoked connotations of vio-

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lence, which are sharply contrasted with the nonviolence Dr. Martin Luther King Jr. had advocated. Ingrid Monson (2001) writes in "Revisited! The Freedom Now Suite":

> Lincoln recalls that it was Max Roach's idea, not her's, to include the screaming … Lincoln, whose voice throughout is the vibrant carrier of the message, took greater heat for political message in the 'Freedom Now Suite' than Roach.

The shrieks give way to the calmer third part, "peace". Lincoln sounds tired in her moans, but also much more relaxed in her vocal infliction. Hentoff cites Max Roach telling Abbey Lincoln the peace "is the feeling of relaxed exhaustion after you've done everything you can to assert yourself. You can rest now because you've worked to be free. It's a realistic feeling of peacefulness. You know what you've been through" (Hentoff 1960). Lincoln's participation in Roach's album was her own unique contribution to the Civil Rights Movement. The lack of lyrics in "Triptych" allowed Lincoln to convey her interpretations of prayer, protest, and peace without the restriction of words, especially those written by someone else.

The Men in Their Lives
During the 1960s, women performers' successes were often at least partially attributed to the men in their lives. This was especially true of African American women who had to fight racial and gender prejudices, but were still framed in terms of the men around them. In *How It Feels to be Free*, Ruth Feldstein writes of how *Drum*, a South African magazine, "tended to subordinate women, including glamorous activists and entertainers to men" (Feldstein 2013, 59). Not only were African American women pitted against one another, but they were often compared to their male contemporaries, who did not allow them space in their respective profession. Feldstein goes on to describe how Miriam Makeba's career was attributed to the directors of the film *Come Back, Africa*, which she sang in. Feldstein writes of how one reporter "credited them for having 'discovered a great voice' in Makeba. 'She was just a small-town girl,' but they, according to Modisane, 'saw possibilities in her'" (ibid.). Con-

trary to the reporter's (Modisane) statements, Makeba had become somewhat of a star before appearing in *Come Back, Africa*. In fact, Rogosin first heard Makeba when she performed as part of the *African Jazz and Variety* show (ibid., 57). Makeba was further defined by her marriage to prominent Black Power leader Stokely Carmichael. Makeba once stated: "The man's activities do not interest me, only the man himself," (Makeba quoted in Feldstein 2013, 80). Feldstein notes, the way "the associations that had accrued to Carmichael and Makeba separately now had a cumulative impact through their connection to each other" (Feldstein 2013, 80). While Makeba was a talented vocalist on her own and maintained her own political views, she was continually framed and remembered in terms of the men who surrounded her professional and personal life.

Melba Liston achieved great success as an arranger for Dizzy Gillespie's jazz orchestra. Gillespie is often praised for breaking social norms and including Liston as part of the group; this would be acceptable, but Liston was often left out of the equation, losing credit as an exceptional composer / arranger. Tammy Kernodle notes jam sessions "often became spaces that benefitted male musicians only" (Kernodle 2014, 32). Despite being excluded from creative spaces, Liston was able to achieve incredible success. She was able to surpass knowledge barriers, because "experience, not abstract concepts, became the important factor in black women developing the wisdom that is key to their survival" (ibid.). Because African American women were not warranted the equal opportunities to their white and male counterparts, they had to find different avenues to obtain knowledge. Liston worked under Alma Hightower and her Melodic Dots, where she gained most of her basic musicianship. Black women had to rely on each other to pass on skills and talents; however, the men in their lives were often praised for including them in musically creative spaces.

Conclusion
The political climate of post-WWII set the stage for the advancement of women professionally. African American women were pioneers of the Civil Rights

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Movement, with many making meaningful change as performance activists. Black women allowed their unique backgrounds to influence their music and message, creating a diverse and eclectic sound. Arguably, black female performance activists were most successful through their moving messages of equality and stories of injustice through the lyrics that reached millions. The women's stylistic approaches acted as a platform for change in their own right; however, black women's successes were often attributed to the men around them. Because black women were entering spaces where they were previously excluded, they had to find different avenues to accumulate knowledge and prove themselves. African American women should be recognized for their contribution to the Civil Rights Movement through their music and the distinct obstacles they had to overcome in conveying such messages.

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Bring Back Reality Rap: Summaries of, and Reflections on, Recent Scholarship

by Ali Mumbach
E-Mail: amumbach2015@gmail.com

Introduction

Rap is a genre of popular music in which a person rhymes words to a beat. Being a part of Hip Hop, rap has become an essential part of popular culture. There is a very wide range of subjects that have been rapped about, yet some staples remain constant: violence, sex, and drugs. If rap music with negative / problematic topics has the ability to influence an individual, as well as groups of people – as the reception of rap and Hip Hop over the past three decades indicates –, then rap can also have a powerfully positive impact on society.

Reality rap was a type of rap formed in the 1980s. Different from gangsta rap, which glamorized and promoted illegal behavior, reality rap addressed political and social injustices felt by the black community. It was a way for rappers to bring attention to widespread discrimination and hardship. Some leaders in this genre were Public Enemy and N.W.A. [Niggas With Attitude], although N.W.A. also popularized gangsta rap. Later, Tupac Shakur was attributed with contributing to the reality rap genre as well.

It is apparent that today, rappers have a certain 'pull' over the youth. The younger generations listen to rap music, they wear what the rappers wear, and aspire to be like them. Many articles and studies justify these observations. Reality rap should be brought back to the forefront. Racism and discrimination are still very present in America to-

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day. Reality rap can motivate people to come together to make a change.

The Influential Nature of Reality Rap (Hunter 2014)

Summary. In her book, Hunter (2014) gives a history of black culture and racism in America and discusses racial stereotypes from the past and how they present themselves in today's society. She describes the personalities of each "black character" and explains how they fit into the same roles now. She also goes into detail about some of the black history that is not taught in school, such as the fact that Africans came to America before Europeans. In doing so, she hopes to build a connection to the past that will give young blacks more sense of pride in their culture. She attempts to help them better understand their self-identity through their history. Hunter then analyzes how current hip hop music perpetuates the offensive perceptions of African Americans. She begins with generalizations about the ideas and connotations of the genre. She presents instances of certain rappers whose actions reflect badly on the black community. Hunter understands the major impact rappers have on the aspirations of younger generations. She expects more from these role models.

Chapter 5 of the book by Hunter ("All Imitation is Not Flattery") concentrates on specific examples of how hip hop affects the mindset and behavior of African American youths. Hunter provides evidence of the actions of particular hip hop artists that created a ripple effect in the black community. She notes that the original intent of rap was to evoke emotions and passion. Now it is just about what sells. Corporate America has removed the substance from the music, and with it, Hunter argues, the morals of the performers. As a result, the younger generations who look up to these artists, lower their morals as well.

Reflections. As rap gained more and more popularity, it began to change. It transformed into more than a genre of music. It encompassed much more – clothing, speech, attitude, mindset. Rap became a way to live life. It was considered hip and cool to mimic what one heard in the songs. This could be considered good if the content of the songs endorsed good behavior, respect, and other characteristics that benefit society. But in recent decades, this does not seem to be the case.

Gangsta rap came into prominence in the mid-1980s. This is the genre that many people automatically think of when rap is mentioned. Gangsta rap glamorized the "thug life", which emphasized money, sex, and drugs. It contributed to the notion that participating in illegal activities was admirable. Artists would romanticize crime and misogyny. In doing so, they influenced the aspirations of a generation. Often times it was African American teenagers who would enjoy this music. They would try to transfer the lyrics into how they lived their lives. They wanted to be a reflection of what they heard in rap songs and saw in music videos. Now consider if reality rap remained in the forefront. Then it would pose a threat, not to their health or of those around them, but to the unfair system of discrimination in operation. This argument applies today.

In place of gangsta rap, there is now a genre called 'trap'. Trap music primarily pertains to the topic of drugs. In many songs, the lyrics are incomprehensible and meaningless. Trap artists rap about having sex, spending money, living the party life, etc. Just like gangsta rap, these pastimes are viewed as exciting and praiseworthy by the audience. Then the youth that listen to this music desire the same lifestyle.

Taking into account the outcomes of both gangsta rap and trap music (i.e., changing the behaviors of an entire demographic group) a strong case can be made that reality rap has the same potential. By highlighting social inequalities, reality rap may stimulate people to take action. It might prompt young African Americans, the main consumers of rap, to mobilize and make a change. Reality rap could rebrand millennials as being conscious and motivated. They could become the generation that no longer tolerates unfair treatment because of skin color. Rap music clearly has a resonating effect on its audience. This should be taken advantage of in a way that improves society.

Identity (Travis & Bowman 2012)

Summary. The study by Travis & Bowman (2012) analyzes the influence of music on risky behavior,

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positive behavior, and self-identity. Two questions being asked are: (1) "What factors are associated with risky and empowering influences of rap music?" and (2) "In what ways do risky and empowering impacts of music relate to depressive symptoms?" (Travis & Bowman 2012, 457). Ethnic identity is defined as being a member of a socially constructed group and implies being in that group. This includes societal treatment and the resulting moral system from such treatment. Ethnic identity correlates positively with self-esteem, academic achievements, and risk-taking. Research on hip-hop and rap has led to awareness about social identities within groups. Part of the ethnic identity of African Americans is the "history of forced transport and labor within the United States, structural health disadvantages and discrimination, and dynamics of urban violence" (Travis and Bowman 2012, 458). Hispanics identify with assimilation and poverty.

Scholars are aware that not all rap music leads to bad behavior. In fact, in some studies, rap music was used to improve the lives of the subjects and their communities. Research also shows that there is a wide variety of outcomes in regards to the influence of rap music, one of which is modeling. Modeling provides that youth who are exposed to particular attitudes and behaviors through music or performers, internalize those attitudes and behaviors because of the popularity of the performer. The term 'cognitive priming' is used when music reinforces a preconceived notion, such as feelings toward violence, misogyny, and drugs. Another perspective suggests that youth choose musical preferences based on their already-present attitude or the attitude they wish to have. What people take away from rap music differs from person to person. This variability is important to keep in mind.

Empowerment means an increase in power. On the individual level, empowerment can bring hope and security. A person is no longer at the mercy of others. At the community level, youth and adults work together to gain more equal power. In this study, empowerment is based on the assumption that people are constantly seeking to better themselves. In addition, positive youth development is defined as the continuous positive progression of the relationship between a person and their environment. This emphasizes the idea that no matter the circumstances, youth and the environment can improve one another. Listeners apply lyrics to their immediate surroundings.

The hypothesis of the study by Travis and Bowman is that ethnic identity positively affects self-esteem, personal, and communal empowerment. It is also expected that self-esteem is negatively affected by risky behavior influenced by music. Research found that if the youth has a strong ethnic identity, rap music provides positive development and diminishes depressive thoughts. Controlled, music-influenced risk and empowerment are important and help explain depressive thoughts. Another finding was that listening to music independently did not create negative behaviors. Three main observations were made: (1) Listening to music for hours was not linked to self-esteem or depression, but rather empowerment. (2) High self-esteem contributed to reduced depressive symptoms and increased ethnic identity. Surprisingly, self-esteem was positively affected by music-influenced risk behaviors. (3) Ethnic identity was heavily impacted by music-influenced empowerment. "Individuals who felt rap music inspired them to connect with others, consider the experiences of others, think critically about the world around them, and want to make a difference in their communities were least likely to exhibit depressive symptoms during the prior year" (Travis and Bowan 2012, 470).

The data showed that having a strong cultural identity is very important to empowering youth. Music helps to unite and inspire them to make positive changes in their communities. It was found that rap music has neither a substantially negative influence on development, nor is it solely a contributor to risky behavior. Alternatively, rap may empower or incite risky behavior. Another finding was that empowering attitudes lead to an eagerness to make contributions that improve both self and society.

Reflections. A majority of people tend to make the general assumption that rap music influences listeners to reckless, violent behavior. Many of the songs glorify such conduct. But according to this study, rap music is not at fault for these manners. One of the key factors of whether or not music

impacted youth was their security in their ethnic identity. When subjects were confident in their cultural identity, rap inspired positive results – they were more apt to self-development and less apt to depressing ideology. This shows that being proud of one's ethnicity can set him or her up for growth. With the legacy of racism in America, blacks are socialized to be ashamed of their ethnicity. They are discouraged from embracing African culture because of the discrimination and judgment they will face. And this is what leads to the disrespect and hate that many young African Americans may express.

The first main observation was that listening to music for long periods of time did not affect self-esteem or depressive symptoms, but did affect empowerment. Empowerment provokes people to desire equality and access to their rights. That is what African Americans need. They have been subjugated for so long; it is time for a change. Reality rap can facilitate that change.

The study also found that high self-esteem led to less depression and a higher ethnic identity. Subjects gained more self-esteem when they listened to music that "encouraged" risk behaviors. The same rap music that so many people argue motivates youth violence actually breeds an increase in self-confidence. There is no longer a need to be accepted by others. A person can appreciate his or herself. This is an important quality for African Americans to have. There are a host of undesirable stereotypes pertaining to blacks. Self-assurance can become a protection / barrier against such assumptions. In this study, rap music was identified as one way to build self-confidence. Reality rap would boost confidence of African Americans and encourage them to admire their ethnicity, while simultaneously prompting them to take action against prejudices.

Lastly, the final observation was that ethnic identity, on both the individual and community levels, was deeply affected by music-influenced empowerment. Rap music could control the amount of ethnic identity, not only in a single person, but in a group of people. Reality rap is empowering music. It expresses the rich culture of African Americans and criticizes the degradation of their culture. A key element in this finding is the capability of the music to enhance the ethnic culture of a community. In doing so, it creates solidarity and fellowship, because they have a commonality. Change only occurs when people come together to fight for what they believe in. This is another reason reality rap would be beneficial to the movement. It could unite the black community towards a common goal.

In conclusion, researchers discovered that rap music aroused in youth an inclination and intention to enhance their community. This is the kind of change necessary for American society to progress.

The Informative Nature of Reality Rap: Documentary Style (Danielsen 2008)

Summary. The first time 'reality rap' was used was in the early 1980s, when it brought attention to the hardships of inner-city communities. Big groups that used this genre were Public Enemy and N.W.A. (Niggas With Attitude) in the late 1980s. After this period, reality rap declined significantly. The article by Danielsen (2008) analyzes Public Enemy's *Fear of a Black Planet* (Def Jam, 1990) in order to understand the relationship between music and reality in reality rap. This album is a perfect example, because it comments on life outside of music, rather than concerning itself solely on the musicality of the composition. By using sonic elements from the environment (inner cities), Public Enemy gives meaning to the place.

Producing sounds that portray reality give a sense of authenticity to Public Enemy's music. This might lead the listener to seriously consider how genuine it is. In today's age, any sound can be manipulated. Real sounds can be made to seem fake, fake sounds can be made to sound real. We are past the time when we can assume that sounds we are hearing in a recording are authentic. And yet it is still important to note the desire for the realness.

Rap music's ability to combine bits and pieces of different samples makes it unique. Both the musical and nonmusical sounds hold a certain meaning. Public Enemy's production group, Bomb Squad, exhibits this process in their rhythm and meter. They connect musical rhythms with sounds from social and political spheres. For example, in the beginning of "911 is a Joke" on their album

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Fear of a Black Planet (Def Jam, 1990), listeners hear the inner-city environment. Throughout the song, the sounds flow back and forth between an emphasis on the chaotic noise in the background and the words being rapped. This shows that in one moment, rap can create a focus on pragmatic elements and in the next, on aesthetic ones. It alternates between the two with ease.

Documentaries have the power to skip over time. This produces fluidity of evidence. Public Enemy exemplifies this quality during the transition from "Incident At 66.6 FM" and the next song, "Terrordome". They communicate a statement about power relations and inequality in America. Documentaries also rely on metonymy to portray meaning. The metaphors of both songs create new meaning to their identities.

The 'look' of a documentary – blurry, black-and-white shot – used to guarantee authenticity of the source. Even though this is no longer the case, it still receives recognition. This remains true with Public Enemy's use of sonic material from an inner-city environment. It gives the song more legitimacy, even though it might not actually be real. Public Enemy's music establishes a connection between the representation of reality and reality itself.

Reflections. The analogy of reality rap to a documentary conveys the transmittance of information. Documentaries tell a story, sometimes history. They are factual and can often debunk false ideas. They provide new knowledge and go into detail about a subject. Documentaries often receive information directly from the source. All these characteristics align with reality rap.

America is in an awkward stage. It is probably considered one of the most progressive countries: women have more rights than ever and gay people can legally get married. And yet, racism is still very present in the country. African Americans have been subjugated since the first Africans came to America in the Atlantic slave trade. They have been victims of institutional discrimination for over three hundred years. Two hundred years of slavery, ninety years of Jim Crow laws, sixty years of Separate But Equal, and thirty-five years of racist housing policies. After such a legacy of discrimination, it should not come as a surprise that blacks are still

being oppressed. Many people refuse to believe this. They turn a blind eye to situations that exhibit these injustices. This is one reason reality rap is so important. It can spotlight those exact injustices, making them impossible to ignore.

The article mentions using background noises to create an environment. The samples of real sounds act as context clues and foreshadow the content of the song. When Public Enemy had a recording of police sirens and the sounds of a busy urban neighborhood in one of their songs, they set a scene for the listener to picture. The listener now has an image in his or her mind of what is occurring. With this additional "information," he or she has a better grasp of the concept. The more a person understands and connects to an idea, the more likely they are to retain it. And, as Danielsen mentions, the association with a time and place establishes a link to reality. This link can help people recognize that what is being discussed in the song really happens. It is a real-life problem that needs a real life solution.

Another aspect of reality rap that also occurs in documentaries is the "flow of evidence" (Danielsen 2008, 414). This is when a documentary can edit out gaps of time in order to emphasize the abundant examples of similar instances. This body of proof indicates the prevalence of a particular theme. Reality rap contains this same feature. Because of this, the songs have a substantial amount of credibility to base their arguments on. This makes it harder to deny the validity of the statement being made.

Technology is ever-evolving. Consequently, producers have the ability to create almost any sound they desire. This might raise some questions about the authenticity of the composition. But regardless of whether the sounds originated from a real situation or not, the message being conveyed remains the same. The significance of the sound is to set up the scenario that will most accurately impart the sentiment.

There are many parallels between documentaries and reality rap. The comparability of the two substantiate the claim that reality rap brings awareness to its listeners. Therefore, due to the current state of inequality towards blacks, reality rap should

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be brought back so that more people would admit that racism is an issue that needs addressing.

The Informative Nature of Reality Rap: Tradition (Blanchard 1999)

Summary. Blanchard (1999) states that many people and organizations like to make the argument that the violence that ensues in today's youth is a product of rap music. What these people fail to realize is that the lyrics of rap stem from the African tradition of oral storytelling as well as from society's oppression of African Americans.

Credited to Jamaican native Kool DJ Herc, hip hop originated from New York's South Bronx in 1973. Rap became the compliment that accompanied hip hop music during performances. DJs would compete to see who would come up with the best rhymes. This form of music gained popularity and became a central part of hip hop culture. Hip hop was mostly supported by young, working class African Americans. Hip hop had evolved from traditionally African American genres: jazz, soul, gospel, and reggae.

The spoken word aspect of rap is rooted in the oral tradition of African culture. "In Malian Dogon cosmology, Nommo is the first human, a creation of the supreme deity, Amma, whose creative power lies in the generative property of the spoken word. As a philosophical concept, *nommo* is the animative ability of words and the delivery of words to act upon objects, giving life." (Blanchard 1999.) The topics of political and social unrest within rap songs correlate with the ideology of nommo. Also, *griots* were historians within the African tribes who spread knowledge through word of mouth. Rappers share their experiences and observations in the same way. During slavery, songs served as a kind of resistance. Slaves would play rhyming games, making fun of their slaveowners, without the whites even realizing. It entertained and inspired the slaves. When it began, rap served the same function. It challenged the current social, economic, and political systems in place that perpetuate the subjugation of blacks.

According to Blanchard, the commercialization of hip hop has removed much of the original intent of the genre. Once a way to protest against injustices, it is now just a way to make money. Rap artists sign to huge corporate labels, owned by wealthy, white people, and the music becomes a commodity. Rap music used to be about drawing attention to the problems that plagued the black community. But in recent decades, it has drawn more attention to the stereotypes of African Americans than anything else. Rather than addressing the fallacies of such stereotypes, the lyrics perpetuate them.

A lot of rap exhibits the common theme of violence. This is due to African American's history of oppression. Slavery, segregation, and discrimination have led to the prevalence of crime and brutality in African American culture. Artists rap about what they are surrounded by. If gangs and drugs are a part of everyday life, the songs will reflect that.

The underlying sense of rage and anger that is present in many rap songs stems from a feeling of hopelessness felt by the African American community. Social and economic disparities prohibit African Americans from progressing past their current disposition. And yet, according to Blanchard, the people who blame rap music for antagonizing youth are the same ones continuing the institutionalization of inequality. A better solution would be to create more opportunities for low-income African Americans. If they have access to services that produce a better lifestyle, the presence of such negative topics would decline.

Contrary to popular thought, "hip-hop music is a symptom of cultural violence, not the cause" (ibid.). In the past, it has served as a voice for an otherwise silenced people. In order to eliminate the violent condition of rap music, society needs to institute more resources that are advantageous to African Americans and their growth as a people.

Reflections. Spoken word is a part of the African American heritage. Since before coming to America, African tribes acknowledged and embraced the power of speech. Rather than using books and newspapers like Europeans, they used articulation to transfer knowledge. This one-on-one, direct form of communication was meaningful to their societies. Without it, they would lose their history, their roots. This was the origin of significance being placed on oral messages in African culture.

When rap began, it offered the same respect. In reality rap, the lyrics held substance. The intent was to transfer knowledge and bring awareness. Now, a lot of rap music lacks intent, other than to be profitable.

Going back to African culture, Blanchard explains that Nommo was the first human created by a god. His elocution of words gave life to the things around him. The position of *griot* was held in high esteem; the role was not given to just anybody. One had to be intelligent and trusted to hold all the "records" of the tribe. Rappers should embody these same characteristics. They should use their status as an opportunity to educate and enlighten their people. Reality rappers took advantage of their public identity by incorporating insight and wisdom in their lyrics. They were conscious of their clout and used it in a way to benefit African Americans. Many rappers now disregard their agency and rap in a way that facilitates ignorance.

The political and social advocacy that is represented in reality rap can also be traced back to slavery. Slaves would play rhyming games for both entertainment and as rebellion against their oppressors. When slaves participated in these activities, it would motivate them. Sometimes they incited revolts. This is why slave owners would prohibit singing. Song has always been a part of the African cultural identity. It brings the community together, creates a bond. During times of subjugation, it unified them against a common cause – their inhumane and unjust life position. Since the abolition of slavery, there have been advancements for African Americans. But they are still far from being treated equally to whites. Even in the 21st century, racism exists. Instances of police brutality towards African Americans has been brought to the public eye numerous times since the shooting of innocent, 17-year-old Trayvon Martin in 2012. Discrimination affects the black community as a whole. Just as rhyming games were a form of resistance against slave owners, reality rap can be a form of resistance against social injustice. It has the ability to criticize current inequalities, while simultaneously uniting African American people.

Some people make the claim that rap music is the reason for a lot of youth violence. It is undeniable that many rap songs include gangs, misogyny, and drugs – all of which can be connected to violent behavior. But some artists do not rap about these things to promote this lifestyle. They rap about them because it is what they are experiencing. Many of these rappers grew up in low-income households. They endured the hardships of growing up in a working class family. The societal and economic pressures they faced led them to their means of survival. Often times it seemed as though the only way to make ends meet was through criminal activity. This is why there are so many harsh references in rap songs. Rappers are conveying the world they once lived in. A logical solution to solving this problem would be to change the life experiences of those living right above, at, or below the poverty line. This would consist of providing more services that help the poor and amend laws / policies that maintain the class system. If more people received the assistance they need to live a comfortable life, there would be less people breaking the law and confronting government.

Spoken communication has always been a central characteristic of African American culture. Based on this, reality rap could serve a vital role in the advancement of African Americans. It has the ability to connect and empower African Americans to seek the justice they deserve.

Real Life Application: Public Enemy, NWA, and Tupac (Farr 2002)

Summary. African Americans have always used oral communication to impart messages. This mode of communication has led to significantly important advancements in society. Rap is not excluded from this. Rap is similar to poetry. Farr (2002) asserts that "rap music fits every definition of poetry, which in itself finds a recognized niche in the genre of literature" (Farr 2002, 7). He writes that black literature differentiated itself from white literature, and therefore is a bit unconventional. Through these unique characteristics, black literature has an authentic quality that is also very cultural. One resulting development was rap music.

Blacks began to use protest literature in the 1960s to rebel against their oppressors. Farr argues that rap music is a contemporary form of this pro-

test literature. Poetry compels people to listen, it arrests their attention. Rap has the same effect. And, Farr continues, it has the potential to change the nation.

Public Enemy was a rap group that emerged in the late 1980s. Farr contends that they were the first rap performers to address issues facing America. Their second album, *It Takes a Nation of Millions to Hold Us Back* (Def Jam, 1988), was the first time rap advocated black nationalism. Traditionally, rap music was a competition of who had the best beat, the best rhymes. The content of this album was the first time the marginalization of blacks was publicly criticized. Public Enemy gave a voice to people who felt they were not being heard.

According to discussions by Farr (2002, 20), the term "negro music" was once used to express an attitude and passionate feelings. Public Enemy's mixing of whistles, drums, and media samples generates this organized chaos that evokes the same emotion. In their lyrics, Public Enemy would refer to leaders from the 1960s Black Nationalist movement. It caught the listener's attention. The group exposed the institutionalized racism for the public to see. For a period of time, audiences were very receptive to the messages. They impacted the black community by bringing awareness of social injustices and a hunger for equality. But after their fourth album, Public Enemy's dominance began to decrease. Society yielded to a new genre of choice: gangsta rap.

Gangsta rap was a different form of political poetry. It was more graphic and centered on the experiences of living in the ghetto. It provided listeners with real situations that were a result of black oppression, which was a side people had not seen before. Originating from the West Coast, gangsta rap was popularized by N.W.A. and Ice-T. They used speech that was common on the streets, rather than the intellectual language found in Public Enemy songs. By embracing controversial words and behaviors, Farr contends that groups like N.W.A. gave white Americans a better sense of African Americans' intolerance of racism.

N.W.A. was a group of black males who grew up in South Central Los Angeles. The three main rappers were Eazy-E, Dr. Dre, and Ice Cube.

Ice Cube wrote the majority of the lyrics. He would write about the living conditions in urban communities. His songs were very relatable to many young black males who lived in middle and working class families. He and the other members exemplified the thug life through the lyrics of their songs. This was the first time America was introduced to drug deals and gang violence.

Because N.W.A. was very explicit and blunt in their lyrics, they were very controversial. Many people were concerned that by publicizing gangs, drugs, and prostitution, N.W.A. was confirming stereotypes of black people. People thought it was lowering the African American image. Political leaders and activists publicly disapproved of gangsta rap and did what they could to disband the group. However, even though a lot of people did not accept gangsta rap, N.W.A. brought focus to the disenfranchised black community. They captured the attention of both the oppressed and the oppressors. N.W.A. forced the public to acknowledge the unfair treatment of blacks in urban neighborhoods.

Farr believes that Tupac Shakur has made a lasting effect on American society that will never disappear. The passionate, emotion-filled poetry Tupac created is what allowed him to be so impactful. He commented on more than just black problems, but also poverty and police brutality. Other rappers of his time tried to mimic the style of gangsta rap that N.W.A. symbolized. Rappers honed in on the aspect of gangsta rap that idealizes money, sex, and drugs. Then Tupac Shakur was introduced to the rap world. "The new avant-garde figure of rap music was to embody realism, political consciousness and personal charisma that would shoot him past veteran rappers on the circuit and also keep him in the nightly news reports" (Farr 2002, 79).

During his upbringing, Tupac experienced homelessness, drug addiction through his mother, and violence. These were all difficulties faced by the black community. And yet, Tupac focused his raps on the social issues of all Americans, not just blacks. He acknowledged the necessity of black consciousness, but also recognized the impact of creating a collective. Rather than concentrating on black concerns, Tupac expanded his social commentary to the concerns of the nation.

African Americans have made many improvements to American literature throughout history. Rap music should be recognized as a motivational and stimulating form of art that inspires change.

Reflections. Public Enemy is a prime example of reality rap. Their songs were direct accusations toward the biased systems in place in America. They used their knowledge of black history and the power of intellect to trigger a spark in the black community. There is strength in numbers, and Public Enemy used that mentality in their arguments. They recognized that in order to initiate change, African Americans would have to come together. They emphasized common wealth, rather than stressing gains on an individual level. Public Enemy's songs made people conscious of social injustice and incited them to collectively seek reform.

N.W.A. was a different style of reality rap. It was blunt and unforgiving. N.W.A.'s image and attitude was very controversial. Nonetheless, they brought attention to inner-city ghettos and discrimination against young black males. One of the more important consequences of N.W.A.'s career was the national publicity they received. Not only did they catch the eye of African Americans, but they also generated a reaction from white Americans. Whites had no choice but to acknowledge the group, and in doing so, became aware of what it was like to grow up black in an urban neighborhood.

Tupac Shakur is a well-respected artist. His raps dealt with all the hardships of life. His decision to concentrate his lyrics on the troubles that many Americans faced set him apart from other rappers. Although he promoted black power, Tupac believed in challenging the systems that disenfranchised all groups of people, not just blacks. His music made people think about the improvements society needed to make as a whole.

Final Thoughts

Rap music today has transitioned into a form of popular music. Whereas before it used to be somewhat underground and listened to by a subculture of the country, it is now consumed by a much wider variety and number of people. During the process, rap became commercialized. Artists became more concerned with what would sell and how to portray themselves in the media to remain relevant as a topic of discussion. Rap was no longer about substance, but substance abuse. This has been the downfall of rap music. Its predecessors had provided an endowment that future rappers were supposed to continue. The forerunners established rap music as the voice of African Americans. Now, more often than not, it is the voice of an individual bragging about his lavish lifestyle. It is a disservice to blacks, because there are more important matters at hand.

There is hope that comes in the form of Kendrick Lamar, who is from Compton, CA. His first album, *good kid, mA.A.d city*, was released in 2012. It related a lot to the music N.W.A. produced. The songs were about growing up in Compton, run-ins with the law, and crime, all of which were included in N.W.A.'s songs. In 2015, Lamar released his album *To Pimp a Butterfly*. This album was more like the reality rap Public Enemy cultivated. It had the same loud, chaotic samples and voiceovers that created a sense of urgency and importance. It was also meant to be a tribute to Tupac; originally, the title was going to be *Tu Pimp A Caterpillar*, the acronym of which spelled Tupac (Markman 2015). *To Pimp a Butterfly* identified some of the social concerns that pertained to African Americans, such as stereotypes and the evils of the white establishment. Lamar dropped some more reality rap in his latest album this year (2016), *untitled unmastered*. Similar to Tupac's work, Lamar confronts issues that all people face, not specifically blacks. His lyrics are thought-provoking. They cause people to be more conscious of the factors that are influencing them and perpetuating society the way it is. Through his songs, Lamar argues that the establishment does not want change. Its purpose is to continue things the way they are, with a small group of people who have the advantage over the rest of the nation. But change is necessary.

Kendrick Lamar is one of the few mainstream artists concerning himself with the issues of America. And yet, according to this research, reality rap is deeply impactful, especially with the youth. America has come a long way since slavery, but it still has a long way to go. Groups of people need to mobilize and make the conscious decision to fight

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for equality. African Americans are still being subjugated and reduced to lesser humans than whites hundreds of years after slavery. This is a major problem. One solution that would help motivate the masses is reality rap. It brings people together against a common cause in a way no other genre can. It is time it bring back reality rap.

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Cultural Appropriators:
White Rappers Redefine Racial Politics

by Karina Rivera
E-Mail: karinnarivera13@gmail.com

The American Way

> *Same thing that my nigga Elvis did with Rock n Roll*
> *Justin Timberlake, Eminem, and then Macklemore*
> *While silly niggas argue over who gone snatch the crown*
> *Look around my nigga white people have snatched the sound*
> *This year I'll prolly go to the awards dappered down*
> *Watch Iggy win a Grammy as I try to crack a smile*
> *I'm just playin', but all good jokes contain true shit*

Evident that race plays a part in almost everything in America, J. Cole's song "Fire Squad" (2014) is one of the many modern pieces that raise questions about race in relation to hip-hop. Because there is a very fine line between cultural appropriation and cultural appreciation, it is often hard to differentiate between the two. Though everyone who is brave enough to address different social and political issues deserves to be recognized as an advocator, there is no doubt that race can either strengthen or weaken an argument. This makes it hard for people to understand what role, if any, they are meant to partake in issues that stem from racial differences. My paper acknowledges that cultural appropriation is perceived as negative, because it is "stealing" from a particular culture. However, by not discrediting rap's place of origin and addressing different social issues through heavy political lyrics, white rappers are likely to empower the role of African Americans. Though hip-hop refers to a movement as well as a whole culture and art form, I will use it interchangeably with rap music, as it is a subgenre.

When Beyoncé released her new single "Formation" (2016), which speaks against police brutality and in favor of the Black Lives Matter movement, her contribution was applauded and never questioned due to the fact that she is black. However, when a white performer, such as Macklemore decides to voice his opinions on controversial issues, specifically white police brutality, he is widely criticized. Why is this the case? A testament to the fact that American racial politics is an issue still to be resolved, white hip-hop performers are far more susceptible to criticism. Whether the rap lyrics are political or misogynistic in nature, the role whites play in a predominated African American venue is still considered unorthodox.

Currently, America is undergoing a social revolution. While many misinterpret embracing black culture as white boys wishing to be black, this is not the case. Instead of seeing the hip-hop inte-

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gration of all races negative and simply as cultural appropriation, this is a cultural movement that has been an empowering experience for African Americans throughout the country. Hip-hop and its rising popularity is helping more people "abandon old apprehensions about young Blacks" (Kitwana 2005, 15) and should not be considered committing "race suicide". Today, there is a number of very influential white rappers in the industry; however, not all address important issues or even mention their race in relation to problems in the industry and American society. Among those ones that do, we find Marshall Mathers (Eminem) and Ben Haggerty (Macklemore). Eminem's and Macklemore's successful careers prove that hip-hop has put a halt to the idea that a racist culture must be handed down from one generation to the next. By defying stereotypes and daring to redefine racial politics, hip-hop music advocates for both sides of the racial divide and voices the concerns of today's modern and culturally complex society. While Eminem and Macklemore both have a number of songs that acknowledge different social problems apart from racial issues, for the sake of being thorough**,** I will analyze two songs by each artist. In my opinion, the selected songs are prime examples on how Eminem and Macklemore are making a positive impact in our society by addressing important social problems.

Slim Shady Shakes the Masses

A 'professional liability', Eminem's race was an obstacle in addressing the problems related to street life. Though many considered Eminem not only as a cultural appropriator, but as someone who was talking about problems unknown to him, Marshall Mathers III actually grew up in the Detroit area on the outskirts of the African American sector. In order to fight the counter argument that he lacked originality and was simply 'stealing black culture', Marshall Mathers parodied his own race. Ironically, Eminem was forced to infiltrate a musical genre originally used as a way to promote racial and cultural empowerment by mocking his own. In his debut, "My Name Is" (1999), Eminem comments on the different faces of whiteness; whether it is the suburban male, the politician, etc., he addresses his racial identity and introduces his popular alter ego –

Slim Shady. Instead of transcending racial boundaries, Eminem negotiated them in hopes of appealing to the hip-hop community as a whole.

Whether he is known as Slim Shady, Marshall Mathers, rabbit, or simply Eminem, there is no question that this is an MC who has altered the face of hip-hop forever. "The Elvis of hip-hop", Eminem has been labeled as a racist and a misogynist. While a black rapper would probably never inspire so much controversy, almost as if they are expected to degrade the female sex and promote other negative perceptions, the moment a white person participates in its diffusion it suddenly becomes scandalous. Eminem advances the new perspectives of racial politics through his lyrical content, suggesting that the old definitions no longer apply universally to our modern times. A hip-hop phenomenon, his personal story of trying to make it as a rapper isn't much different from countless others aspiring rappers. His story, however, does differ in his skin tone and the life-changing opportunity of being sponsored by Dr. Dre, influential American rapper and record producer. Proving that racism affects both sides in this conflict, Dre was the only record executive who was willing to look past Eminem's skin tone and take a chance. Dr. Dre said to a hip-hop magazine: "As far as the race thing goes, when I heard Em for the first time, I didn't know he was white. I just knew I wanted to work with him … By the fall of 2003, Eminem's whiteness was fast proving to be a cash cow." (Kitwana 2005, 140.) The fascination with Eminem is the complexity of his character. On one hand, he was the oppressed and a victim who came from a difficult background and overcame the obstacles imposed on the working class of America. However, in a society where the caste system is so clearly established, always favoring the white majority, he can also be identified as the oppressor. The white boy's success in a black-dominated medium has been controversial, to say the least. Despite Eminem's unquestionable talent, many criticize his place in the industry and claim he is stealing record labels from aspired African American rappers. Bakari Kitwana, author of *Why White Kids Love Hip Hop*, mentions how Eminem was even called "The Hitler of rap" (ibid., 142), furthering the idea that Eminem had to fight his way into

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an industry that revolved around the old, more traditional racial politics.

Eminem's "White America" (2002). Eminem's song "White America" attributes his rising popularity to his skin tone. "I speak to suburban kids, who otherwise would've never knew these words exist" alludes to the controversy that a number of white youths are increasingly being attracted to hip-hop music, because his skin tone makes him more appealing and marketable. By saying "I could be one of your kids", Eminem is acknowledging the fact that a black rapper would have encountered a lot more problems trying to bring rap to mainstream America, because they do not represent the white majority. However, because Eminem is in fact white, rap's audience widened. "Let's do the math: if I was black, I woulda sold half." Eminem is quick to recognize how imbedded racism is in American society and whether we like to admit it or not, white sells. What separates Eminem from the problem and makes him special is the fact that he recognizes these class disparities, and although he can't change the system, he can and does call attention to the problem. Amused by the irony of his situation, Eminem asks: "my skin is just starting to work to my benefit now?" Eminem mocks the fact that the main reason he could not break into the industry was because of his skin tone, and now that is the same reason that he has become one of the best-selling rappers of all time.

Eminem's "The Way I Am" (2000). The song opens by Eminem alluding to the fact that rap music to him is a form of therapy. He claims his rhymes are a way of releasing the negative emotions he has gone through in his life. He moves on to talk about how public opinion doesn't matter to Eminem, as he does not go through the trouble of attempting to resemble the model citizen. Tired of being labeled as a "wannabe" and an imitator, Eminem expresses his frustration of constantly having to prove himself through his song "The Way I Am". "And I just do not got the patience ... to deal with these cocky Caucasians who think I'm some wigger who just tries to be black 'cause I talk with an accent." 'Wigger' is referring to a white guy that tries to act black; the word is a combination of the words 'white' and 'nigger'. In essence, he is saying

he is not pretending to be anything he's not, more specifically, a black guy. Though this seems to be common knowledge today, early in his career this was something he constantly had to refer to and felt the need to disclaim.

Impact Today. Eminem's career is controversial, because though some see his success as an indicator of our progressive mentality, others recognize this to be yet another manifestation of white supremacy. Held to a higher moral standard, Eminem's lyrics have been scrutinized by the media, often calling him a racist and a misogynist. While some of the terminology Eminem has used in his lyrics are heavily associated with modern day hip-hop, why is it a 'big deal' when a white rapper uses them instead of a black rapper? Degradation of the female sex and terms such as "nigga" are almost expected from black rappers, illustrating the heavily institutionalized racial politics in our society. Eminem is important to the current cultural revolution, because he influences the youth and dares to reconsider the traditional norms. Even if his lyrical content wasn't controversial, his mere participation in the genre is significant, because he is currently changing the entire face of hip-hop. Marshall Mathers goes against the stereotype that rappers, often blamed for the decadence of American society, can be white.

Macklemore, More Controversy

Personally, I believe the only other white rapper that has addressed as many issues as Eminem is Macklemore. Whether it is capitalism, racism, legalization of same sex marriage, white supremacy, or the dangers of addiction, Ben Haggerty is known for voicing his public stances and urging others to do the same. Though his place in the industry has often been questioned by the hip-hop community, he has a solid fan base and has attracted more people by introducing a different form of rap. Macklemore abstains from the use of derogatory terminology, profanity, and distasteful words that rap is so heavily associated with. It's not that Macklemore is not addressing the social issues that inspire the lyrical content. However, he seems to believe eloquence can be achieved through other means. The kid-friendly rapper is most well-known for voicing

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his political opinion on different issues, and his song "White Privilege" is no exception. Here, Macklemore addressees the controversy of the careers of successful white rappers, such as himself and Eminem.

Macklemore's "White Privilege" (2005). Ben Haggerty, better known as Macklemore, opens with a rhetorical question, asking if rappers like him are the reason people claim the original hip-hop is dead and buried. Is his career contributing to a meaningful cultural movement, or is it merely a manifestation of popular culture in America and the following of trends? "And white rappers' albums really get the most spins, the face of hip-hop has changed a lot since Eminem". Before Eminem became prominent in the business, not many white rappers got the opportunity to break into the industry. However, as times changed, Macklemore is able to infiltrate. Like Eminem's quote from "White America" ("look at my sales. Let's do the math: if I was black, I woulda sold half"), Macklemore is echoing the importance color plays in a racist society, ultimately resonating the message that color does indeed matter. Throughout the entire song, Macklemore puts the current issue in context with American history and reminds people that this country was founded on the erroneous notion of white superiority. He claims this ideology has transcended to our times and can now be seen in the form of cultural appropriation.

With "claimed a culture that wasn't mine, the way of the American", Macklemore is saying how inherently natural it comes to the average American to take on things and *white-wash* them, manipulating a concept in a way they see fit. Aware and even grateful for the forefathers of this particular genre, Macklemore does not try to deny nor ignore what the white man has done to hip-hop music. However, whether he likes this or not, he is always going to be more heavily looked at simply for being white. "Now where's my place in a music that's taken by my race, culturally appropriated by the white face?" This can be read as a reference to "black face", the popular form of entertainment during the 19th century that dehumanized blacks, emphasizing the idea that white men make money at the expense of blacks. Obviously conflicted, Mack-

lemore can't seem to find his place in this new cultural movement. He recognizes that white people have stolen black culture and exploited it to their own amusement despite racial oppression.

In the song, Macklemore says his interest in rap and the hip-hop scene is part of being human, because we all want to be a part of something different. He makes a reference to the early days of European colonization and the spread of Christianity and blames this as to why he was pushed into a different direction – rap and the African American culture. Macklemore claims ignorance in our society truly is bliss, as white privilege is a concept that is rarely admitted by its beneficiaries. Perhaps understandably so, whites deny this privilege, because attributing success to an unchangeable quality granted upon birth has no merit and undermines the reality of working hard. "Cause we got the best deal, the music without the burden", Macklemore explains how white people often get to enjoy this type of music without having a genuine connection to the hardships that might have inspired it in the first place. In the rest of the song, Macklemore brings up different misconceptions about rap music, including how "you [only] need a program and you can go and make hip-hop".

Towards the end of the song, the message seems to be that, ultimately, music is music, and it is a shame that race dictates so much in our modern society. "But it's not about black and white, right? I mean good music is good music regardless of what you look like." While there is a certain appeal to this idea, Macklemore later argues that being color-blind to important historical contributions can downplay important achievements to the African American race. It is clear he encourages the participation of all races in hip-hop, but he does not condone the hypocrisy that comes with white kids appropriating a culture they so selectively seek to participate in. In the hook of the song, Macklemore realized he might get criticized and accused of stealing black culture by rapping; however, he responds by saying "I said I'm gonna be me, so please be who you are", restating the idea that he won't change who he is in order to not disturb society's racist-stemmed norms.

The entire song "White Privilege" can be read as the 2.0 version of Eminem's "White America". Both songs are similar in the sense that Macklemore and Eminem admit to benefitting from more fame and sales for simply being white. However, the songs differ greatly in the context they were released in. Eminem was the only popular white rapper at the time, while Macklemore released this single at a time when white rappers are much more likely to make a name for themselves in the business.

Macklemore's "White Privilege II" (2016). "You speak about equality, but do you really mean it? Are you marching for freedom, or when it's convenient?" While in his first song of "White Privilege", Macklemore talks more in the defense of blacks and hip-hop music (for example, saying he is not one to rap about guns, because he wasn't forced to deal with years of redlining and other tactics that have oppressed African Americans for centuries), "White Privilege II" shifts from focusing just on hip-hop and talks solely about the Black Lives Matter Movement. Mac Miller, a famous white rapper,

tweeted when tensions ran high.

In a way, Macklemore seeks to answer this question by exploring the social injustices and riots taking place in our society as well as the inner conflict that stems from racial tensions.

The song begins with Macklemore recounting his participation in the march in protest of the 2014 case of Michael Brown, then transitions to question the authenticity of the act. Though other races might join in solidarity, does he have a place advocating against something that, as a white man, he has never experienced? "I want to take a stance 'cause we are not free, and then I thought about it,

we are not we." Like it or not, or society is very prone to societal demarcations and labeling different ethnic groups as the 'other'. Even if people like Macklemore try to promote a sense of comradeship by talking as if we are all one, racial divisions and its problems are in fact very real. In the hook of the song, the phrase "blood in the streets, no justice, no peace, no racist beliefs" alludes to the famous chant used in the movement in reference to Dr. Martin Luther King Jr. While standing outside a California prison that had recently incarcerated Vietnam war protestors, King said "no justice, no peace", implying that until justice reigns our world, there would be no peace, and vice versa.

Often finding himself conflicted with his beliefs and the unchangeable facts of his situation, Macklemore depicts his inner moral conflict through inner-monologue and various indicting male voices in the first interlude. "You've exploited and stolen the music, the moment, the magic, the passion, the fashion … the culture was never yours to make better." Macklemore further questions his own appropriation and embracing of black culture, paralleling his ironic success to that of Elvis, the same way Eminem referenced him in his song "Without Me" (2002). Similarly, Elvis also acknowledged the issue of race and stated that Fats Domino should be considered the king of rock and roll, not him. Macklemore also mentions how social media can lead people to believe they are doing more than what they really are. He is suggesting, posting on Twitter that you sympathize is not enough. In order to truly contribute to the movement and make a difference, being an activist will take more than a post on an online profile. The message in this song is that even though it might be difficult to understand our role in movements that are strictly derived from race, we have the social responsibility to deliver.

Impact Today. At the 2014 Grammy Awards, Macklemore and his collaborator Ryan Lewis won four of the seven nominations, including Best Rap Album of the year. Macklemore posted on his Instagram page a screenshot of his text message to Kendrick Lamar, a black rapper Macklemore considered more deserving, and apologized by stating: "It's weird and sucks that I robbed you."

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Whether it is through his music or the way he behaves outside the industry, I believe Ben Haggerty's character is genuine and proves how white people can make a positive impact on society by addressing racial problems and becoming an instrument for change. Though at times the highly political content in his songs is criticized and perceived as a façade for trying to appear overly concerned with different matters, Macklemore's career has proven to be a sincere and crucial asset to the American cultural revolution.

Paving the New Era

I want to reiterate the fact that a variety of different issues are acknowledged through the lyrical content of both musicians. Expanding from merely addressing racial matters, Macklemore's hit song "Same Love" (2012) advocates in favor of same sex-marriage and was widely used as an anthem for homosexuality. Eminem's song "Mosh" (2004) is a protest song that highlights Eminem's opinion on the U.S. President at the time, George W. Bush, particularly his decision to engage American troops in a war abroad. The contribution of both musicians is evident beyond the four songs cited and their impact should not be downplayed.

Despite the fact that hip-hop music has been appropriated and monumentally changed by popular culture, racism is still prevalent today, and it imposes societal order in our society. Both rappers, and every other white performer that might be aware of the role race plays in their careers, are faced with an internal struggle of morality. Deeply aware that the more relevant their name gets, the more they undermine the role of the black community and their contribution as a whole, they are faced with an issue of balance. How will they balance their race while still engaging in a foreign genre without trivializing the genre's place of origin? I believe this can be done by recognizing race as a contributing factor to fame as well as accrediting the African American community.

Although Eminem and Macklemore are not seeking to resolve the entire racial conflict in America, addressing the problem through their lyrics is a step forward. For the first time in history, Americans are forced to reconsider that the reality they have been taught might not have to be the norm after all. White contributions to the hip-hop genre, as well as every form of defiance to stereotypical and racist notions, are important to this new cultural movement. Eminem and Macklemore should most definitely be deemed as positive influences, because their role and rising popularity make that change in mentality seem likely – something we have yet to witness universally in our society. While the reconciliation of races might take some time, the contributions of Eminem and Macklemore to the transformation of our society is unquestionable and should be praised as something more than merely cultural appropriation.

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The Myth of Edmond Dédé's Lost Violin

by Nico Schüler
E-Mail: nico.schuler@txstate.edu

Introduction

Music-historical research has its limits when it comes to detailed biographical information of composers who lived before the information age. Much information has been lost, and some information has been distorted. One such examples of distorted biographical information is the myth about the lost violin of African-American violinist and composer Edmond Dédé (1827-1901). There may be numerous aspects of Dédé's biography that need attention, but this article will focus only on the 'lost violin myth', which continues to be spread even in most recent scholarly research on Dédé. To provide the context, this article will start with a short biography, followed by a discussion of the origin of the lost violin myth. At the center of this article will be newspaper articles – found in online archival research – which show that Dédé's violin was, in fact, never lost.[1]

On Edmond Dédé (1827-1901)

Edmond Dédé was born on November 20, 1827, in New Orleans. He was a free-born African-American whose family roots go back to the French West Indies. Edmond first learned clarinet, probably from his father, then violin. Many sources call him a prodigy on the violin. Among his teachers was the

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[1] I discovered most of the newspaper articles quoted later in this article in the Fall of 2010 via Ancestry.com, Genealogybank.com, and Newspapers.com, after discussions with Christopher T. F. Hanson, who sparked my interest in Edmond Dédé as well as my skepticism in much of the published Dédé scholarship. An even greater spark – in both, interest and critical view of the literature – came from Sally McKee in an e-mail exchange in January of 2011, whom I had asked for information about Dédé's wife, Anne Catherine Antoinette Sylvia Leflet. Professor McKee graciously shared several of the biographical inconsistencies regarding Dédé in prior published research, including the lost violin myth. I would very much like to thank her for sharing some of her findings of her very extensive Dédé research, and I look forward to reading her forthcoming book *The Exile's Song: Edmond Dédé and the Unfinished Revolution of the Atlantic World* (New Haven: Yale University Press, 2017).

French composer Eugene Prévost, who was the conductor at the French Opera in New Orleans between 1838 and 1862. After years of musical education in his native New Orleans, he lived in Mexico in the late 1840s and very early 1850s (from 1848 to 1851, according to Sullivan 1988, 54). After his return to New Orleans, he mainly worked as a cigar maker, in addition to performing and composing, to save money for a passage to Europe. He left for Paris in 1857. According to all published biographical sketches, Dédé studied at the Paris Conservatoire, after which – in about 1860 – he moved to Bordeaux to work for several orchestras. He married Sylvia Leflet in 1864, and both had a son who also became a composer: Eugène Arcade Dédé (1867-1919). Edmond Dédé went to New Orleans from late-1893 to mid-1894 to visit family and concertize. He spent the last years of his life in Paris, where he died in 1901 (the exact date is unknown). Among Dédé's compositions are divertissements, overtures, dances, songs, an opera, and chamber music.

Although some of the biographical details have yet to be confirmed and may be exaggerations, the following newspaper article provides a glimpse at the nevertheless great achievements of a black musician born in the American south before the Civil War. The article was published on page 9 of *The Times-Democrat* in New Orleans, Louisiana, on Monday, December 11, 1893, which is shortly after Dédé's arrival in New Orleans:

PROF. DÉDÉ'S BENEFIT
Pleasant Musical Entertainment Last Evening.
The Friends of Hope Hall, on Treme street, was filled to overflowing last evening with those who had gathered to attend the vocal and instrumental concert given for the benefit of Prof. Edmond Dédé. Every seat was occupied and the aisles and sides were packed by those standing.

Prof. Dédé was a passenger of the ill-fated steamer Marseille which was lost a short time ago, since which he has been visiting relatives at Galveston, Tex. He arrived in this city a few days ago and his friends made arrangements for a complimentary concert to be given him, the entertainment taking place last evening.

Prof. Dédé is a native of this city, being born here in 1827. He went to Mexico in 1848, but soon after proceeded to England, from whence he eventually took up his permanent residence in Paris, where he soon became well known and noted in musical circles. Having a natural aptitude for

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stringed instruments, he devoted his time to the violin, and soon reached a degree of proficiency that called attention to him.

Entering the Conservatory of Music, he became a pupil successively of Profs. Halévy and Alard, receiving from them the full benefits of their experience and knowledge. Upon leaving the Conservatory he carried with him several medals of the institution.

The professor became at once composer, chief violinist and orchestral conductor. For many years he most acceptably filled the latter position at the Grand Concert Parisian, one of the best known musical resorts in Paris. As chief violinist Prof. Dédé has traveled extensively over Europe with different orchestral organizations.

The most noted of the compositions coming from the professor are the "Abies," "Les Faux Mandarins," "La Sensitive" and the "Diane nea Aeteon," all of which were published in Paris, and being ballet music were at once adopted by many of the leading theatres. He is at present engaged in composing a four-act opera to be called the "Sultan D'Ispahan," and considers that it will eclipse all his previous efforts.

It is the professor's idea that no man is master of the violin until, as he quaintly expresses it, the instrument can be made "to talk and sing." His renditions last evening showed him to be a fine musician. While the theme was never lost sight of, the marvelous variations and wonderful execution were sufficient to show him to be classical, but it is not in classic music that he excels. In the sweet, low, dreamy notes of exquisite melody his subtle power came forth, and in them his full ability was shown. It was in them that the violin sang. His "Faust" was particularly fine, and the "Reverie" was superb.

Agnes Desdunes is a pleasing violinist, and her selections were well given, meeting with deserved applause. Basile Bares was perfectly at home at the piano, and the others were nicely received in their various renditions.

Prof. Dédé expects to return to Paris before May to take an engagement at the Theatre Quinquonces.

The Myth of the Lost Violin

The myth of the 'lost violin' goes back to this 1893 visit in New Orleans, Dédé's last visit in the United States. For the passage from Bordeaux to New Orleans, he took the steamship *Marseille*, which was disabled by a water leak during a storm in October 1893. Most of the 47 passengers were rescued (by the English tramp ship *Palmos*), including Dédé, the only first-class ("Cabin") passenger, but his beloved and very valuable Cremona violin was supposedly lost. We can find mentions of the 'lost violin' in numerous publications, including this press release written on October 19, 1893, published on page 7 in *The Austin Weekly Statesman* (Austin, Texas) on

Thursday, October 26, 1893, shortly after the rescue:

Other scenes displaying bravery and presence of mind were enacted during the landing of the passengers on the Palmos. On board the Marseilles was Edmond Dede, a negro composer of some note, who lost a costly violin and all his belongings. He was on his way to New Orleans, his home, after an absence of 39 years.

Since then, the story of the 'lost violin' has been repeated time after time, without citing any source on this particular piece of information, and can be found on today's websites about the composer:

During his journey to the United States, he lost his precious Cremona violin. Forced to use a different instrument, he still performed to accolades. (Wikipedia 2016.)

The ship on which Dede had booked passage from France to New Orleans had such a rough crossing that the vessel was compelled to seek port on the Texas coast. During the experience Dede lost his favorite violin, a Cremona. This misfortune, however, did not prevent his appearance in New Orleans – often in concert halls with poor acoustics – where he captivated his audiences even with a borrowed instrument greatly inferior to his lost Cremona. (French Creoles of America 2016.)

Edmund Dédé returned to New Orleans only once, in 1893. He came ashore in Texas after the wreck of the steamer Marseille, The Houston Daily Post wrote on Oct. 22, 1893. Dédé lost his treasured Cremona violin at sea when shipwrecked en route to the United States, but his performances on another instrument were praised by critics and audiences alike. (African Heritage in Classical Music 2016.)

Early discourses on African-American musicians adopted the myth, too. For example, Rudolphe Lucien Desdunes wrote in his book *Our People and Our History*, originally published in French in 1911 as *Nos Hommes et Notre Histoire*:

The ship on which Dédé had booked passage from France to New Orleans had such a rough crossing that the vessel was compelled to seek port on the Texas coast. During this experience Dédé lost his favorite violin, a Cremona. This misfortune, however did not prevent his appearance in New Orleans—often in concert halls with poor acoustics—where he captivated his audiences even with a borrowed instrument greatly inferior to his lost Cremona. (Desdunes 1973, 86.)

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In her book *Negro Musicians and Their Music* from 1936, Maud Cuney-Hare wrote in a footnote:

Dédé was the owner of a valuable Cremona violin which was lost when he was shipwrecked. (Cuney-Hare 1936, 238.)

The story about the 'lost violin' can even be found in most modern scholarly publications on Dédé, for example:

He was on his way home to visit relatives when, during a rough crossing, the ship on which he was traveling was disabled. In the confusion, his Cremona violin was lost. (Sullivan 1988, 57.)

On the journey to America, Dédé's ship was caught in a violent storm and his treasured Cremona violin was lost at sea. (Hanson 2011, 7.)

A Violin Not Lost

Several newspaper articles of the time, based on first-hand accounts by the passengers, covered the disabled steamship and the rescue of its passengers, many of which state that Dédé lost everything **except** his violin. For example, the *Dallas Morning News* (Dallas, Texas) printed the following article – written on October 22 – on Monday, October 23, 1893, on page 3:

EDMOND DEDE
A Man Whose Life Has Been Remarkable Rescued from the Gulf.
Galveston, Tex., Oct. 22.—Among the passengers rescued from the foundered Marseille set ashore in this port by the Palmas, the only cabin passenger was Edmond Dede of Paris, France. Mr. Dede is a remarkable man. He is a full-blooded negro, born in the city of New Orleans in 1827, free born. He left his native city nearly forty years ago and has since made his home in Paris and Bordeaux. It is not his place of birth or French residence which stamps him as a remarkable man, but the fact that since his residence in France he has become one of the leading musicians of that republic. His business card introduces him as a composer of music and a chief of the orchestra of the Grand theater of Bordeaux, a member of the society of authors and editors of music, and a member of the society of authors and composers of dramatic music. Mr. Dede fortunately succeeded in saving his valuable violin, which is an Amati, purchased in France for 2000 francs.

The Galveston Daily News (published in Galveston, Texas) published an article on Monday, October 23, 1893, on page 8 that contains the following passage:

Mrs. Erado says it is the intention of herself and her friends to got up a benefit for Mons. Dede, when the public will have an opportunity to listen to a master of the violin. Mons. Dede succeeded fortunately in saving his valuable violin, which is an Amati, purchased in France for 2000 francs.

The Brooklyn Daily Eagle (published in Brooklyn, New York) wrote on page 5 on Sunday, November 5, 1893:

Edmond Dede, who got ashore from the wrecked steamer Marseille at Galveston, with only his violin, is a full blooded negro. His musical works, including operas, number over two hundred.

Other articles make no mention of the violin at all, such as a longer article on page 6 of *The Times-Picayune*, published in New Orleans, Louisiana, on Saturday, October 21, 1893, which contains the following two paragraphs about Edmond Dédé:

The only colored passenger aboard the Marseille at the time of the disaster was Edmond Dede. He was saved and reached the city yesterday morning via the Southern Pacific Road. An attempt to locate him last evening, to obtain an account of his experiences, proved futile. He has a number of relatives here who reside in the Second district, but none had seen him since his arrival. They were all visited. Some had not heard of his coming, but a brother-in-law, residing on St. Ann, between Robertson and Claiborne streets, had received a letter from him posted at Galveston, announcing that he would reach here to-day. This brother-in-law is a steamboatman, and was compelled to be away from the city, which obviated his being able to meet Dede at the depot.
Dede was born in this city about 62 years ago, and resided in the French quarter. He left here some thirty-seven years ago, going to Paris, France, where he has ever since lived. His present visit was merely to visit his relatives here, it being his intention to return to France shortly, where his wife and son now are.

Final Remarks

Even the concert reviews make no mention of the violin. If the violin had indeed been lost at sea, then the violin would have been a central part of the benefit concerts for Dédé. The only mention of the 'lost violin' in a daily newspaper immediately after the ship disaster was in an article written on October 19, 1893, published in *The Austin Weekly Statesman* mentioned above. The article was written the same

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day as the survivors arrived in Galveston. The circumstances of that article cannot be reconstructed, but one can assume that the situation was still chaotic. All later articles make no mention of the 'lost violin'. One may speculate that later authors may have had access to this first article, published in the capitol of Texas, Austin, but not to other newspapers from Galveston and / or New Orleans. But because the explicit statements in those latter newspapers that everything *except* the violin was lost and because of the lack of mentioning a 'lost violin' in the benefit concert reviews, one must assume that the violin was, in fact, never lost.

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Note: The newspaper articles cited in this article are referenced in running text and are not listed here.

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