

5 Volledige tekst van de kijk- en luistertoets Engels vwo 2006

Audiodeel

(Eerste gedeelte)

(rap muziek)

Intro

Laurie Taylor: An example of hip hop, or more specifically, rap music from Outcast, a musical genre that can hardly have escaped anyone's attention. But what are the origins of hip hop and rap? How does it differ from such other popular musical forms as rock, blues, R&B and punk? How radical and revolutionary is its message?

Well, to get an answer to at least some of these questions, I recently spoke to Andy Bennett, who's is a lecturer in sociology at the University of Surrey. Andy has followed rap around the world.

He's recently finished research on how this music has been reworked and made local in two very contrasting cities: Frankfurt on Main, in Germany, and Newcastle-upon-Tyne. Andy was joined by another expert on hip hop and rap, the cultural critic and author Kodjo Eshun.

- 1 Laurie Taylor: I began by asking Kodjo to talk about what appears to me to be the essence of rap: the sound of the energetic put-down.

Kodjo Eshun: Hip hop puts intelligence at the service of the insult. That means there's an elaborate attention paid to a kind of verbal violence, to a kind of theatre of violence. And hip hop does this because, frankly, at the age you get into hip hop, you feel an outsider, you feel that you don't owe much to society as it functions and you want to be noticed. Erm, hip hop is above all (-----)

- 2 Laurie Taylor: What you've done, er, Andy, is, you've looked at the universality of hip hop and rap, discovering it in places as far-spread as, you know, France, New Zealand, Sweden, Japan –

Andy Bennett: Hmhm.

Laurie Taylor: – and not satisfied with just noticing this, this universalism, you've gone out and looked at the ways in which it's been reworked, er, the way in which it's been made local. Because you want to say the fact that if I go to Hamburg next week, or I, you know, turn up next week, er, in, in, in Rome, and I hear this, it's not like buying a Macdonald's hamburger. This isn't a straight case of stuff being exported –

Andy Bennett: Hmhm.

Laurie Taylor: – and then being bought: it's turned into something which is (-----)

- 3 Andy Bennett: The, the work that I did in Germany was a, pretty much a, a personal exploration for me as well because I went over there with very much a rock musician's knowledge of music and how music works, and I was immediately confronted with young Turkish and Moroccan kids from Gastarbeiter families who were coming up to me and saying, 'Well, can we do some rap music?' And they'd be bringing along sort of tapes and cds of traditional musics that they've got from their parents, that they were listening to at home, and saying, (-----)