

The assertion that hip hop is a form of black American music is in some ways radical (and unpopular) given current trends in hip hop scholarship that emphasize the multiracial origins of the music, in particular the significant contributions of Caribbean, white, and Latino communities and artists. Many critics have resisted the description of hip hop as black American music because they quite appropriately contest any suggestion that it is '100 percent black' given the active participation of other groups in the world of hip hop since the nascent days of the music. Critiques of the description of hip hop as black music also often stand as critiques of racial essentialisms, or critiques of the way in which culture is marketed through race at the same time that it is fundamentally hybrid. I caution, however, that taking issue with essentialisms should not occur at the risk of failing to understand politics or cultural frameworks, and hip hop does exist within black American political and cultural frameworks.

—Perry, p.10

- **How do we write the history of a musical style whose ownership is politically contested?**
- **What is the author's/researcher's role in making history of this kind?**

NEXT WEEK

- Reading week! After that:
- 'Digitalisation, the Internet, and DIY'
- How has the internet changed how we make and listen to music
- Do we live in an age of dematerialisation?
- How does the internet affect music-centric communities and audiences?
- What is the influence of the internet and digitalisation on DIY cultures?
- If the structure of popular music is fundamentally changed by the digital, how can we modify our research methods to suit it?
- OR...