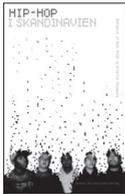


All these critical remarks do not change the fact that it is very praiseworthy that two young researchers try to shed light on this relatively undescribed period in the history of Danish jazz between its official golden age during World War II, and the second golden age centred around the venue Café Montmartre in Copenhagen in the 60s and 70s.

Pia Rasmussen



Mads Krogh and Birgitte Stougaard Pedersen (eds.)

Hiphop i Skandinavien

Århus: Aarhus Universitetsforlag, 2008

223 pp., illus.

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DKK 248

Academic discussion on hiphop in Scandinavia has been very sporadic. *Hiphop i Skandinavien* (Hiphop in Scandinavia) is in this way a very welcomed book. The book collects some interesting approaches and, as such, paves the way for further discussion on a more common ground. The contributions in the anthology are related towards rap, which is the genre within the creative styles of hiphop that has gained the most success commercially. Breakdance boomed in a relatively short period of fame in the start-mid '80s. DJ'ing has been overshadowed by rap and graffiti have primarily maintained its underground status as a criminalized practice. Rap has gained a number of distinct Scandinavian styles and at the same time American hiphop has been absorbed into mainstream Scandinavian pop culture. *Hiphop i Skandinavien* is a vital contribution in order to understand how these cultural changes have influenced youth and popular culture in Scandinavian.

In the introduction some of the few academic texts on Nordic hiphop are reviewed. It would, however, have been interesting to learn even more about previous research on Nordic hiphop as this could have situated *Hiphop i Skandinavien* more clearly within this field of research and marked more specific in what way the book wants to contribute. The three central themes in the book are presented as distinctions between mainstream and sub culture, between the global and local, and between the popular and art. The themes are predominantly analysed with focus on analysis of lyrics and public discussions. However, the contributions in the anthology are very different and will be reviewed separately.

The first chapter is one of the most original articles in the book and is based on Sune Qvortrup Jensen's ethnographic study of young male emigrants. He discusses how these young men actually capitalize on the intersection between ethnicity, youth, marginality, and masculinity. These young men's life situation is marginal in the Danish society and they use hiphop to produce a positive identity as sexual and dangerous, which to some degree make them reject their marginal position. This point is very important and could also be applied to the question of how more mainstream white non-marginalized youths capitalize on hiphop in order to position themselves as less mainstream. Jan Sverre Knudsen follows up with another contribution on ethnic minorities' use of hiphop. He focuses on a case with the production crew *minoritet*¹ from Oslo. He analyses how the creative processes of producing music in a small studio forms a hybrid identity where the local and global interacts. It is argued that the groups unite more by their common relation to an international style of music than because of the feeling of ethnic similarities.

Johan Södermann picks up on the still very vivid discussion within hiphop culture between creativity and sell-out (popularity). This article has an interesting review of hiphop literature related to this topic and takes the discussion a step further by applying a sophisticated

discourse analysis to interviews with Swedish rappers discussing their self-understanding. It is argued that the discourses of art and business in hiphop reflect a wider contrast in society between the marked and the arts. Petter Dyndal follows Södermann's article with another highly interesting theoretical perspective. He approaches Nordic hiphop with a concept of cultural identity. His theoretical discussion introduces the concepts of de-territorialization and re-territorialization. He argues that the Norwegian 'heimstad-rap' is constructing a hybrid of the local and the global. Dyndal dissolves the distinction between performers and listeners by showing how both groups actually are performative in the sense that all have to pick and mix from very different discourses. Anne Danielsen follows up by very convincingly showing how the group Tungtvann uses the global style of hiphop to re-position themselves within the Norwegian context. She argues that very few Norwegian 'hoods' would in fact work as a point of reference for a Norwegian rap identity that is associated with the typical ghetto urban context. This somehow self-evident point is, however, addressed most directly and clear by Danielsen. She describes how American gangster rap or reality raps use effects sampled from outside the field of music *in* the music. Police sirens, mini-dramas, or radio-spots are some of the most common effects used. These effects are used in American reality rap to create an understanding of the marginal position of rappers in ghetto neighborhoods. Norwegian Tungtvann creates and retells the history of the specific northern part of Norway as more hardcore (and in hiphop terms more 'real'), with the use of similar techniques.

Birgitte Stougaard Pedersen argues that rap is an aesthetic practice that not only transgresses the distinction between art and popular culture but also the distinction between post-modern (sampling) and the authentic (real). Her argument is that the global lifestyles of hiphop are as well transgressing the place (nationality) as they are re-locating it. Flow and the play with language are used in very different ways in the two cases analysed. Mads Krogh also deals with Danish Hiphop and picks up on some of the artists that are less discussed in Pedersen's chapter. Krogh focuses on – in his terms – 'radical tendencies' of Danish hiphop discourse. He argues that 'stodderrap' (bastard rap) can be understood as a local variation of the aesthetics of gangster rap or reality rap as well as in relation to mainstream hiphop. He focuses on how the specific style by Jokeren and LOC uses the realism of the gangster rap when localized in a Danish context. A higher degree of self-reflexivity seems to be important for the rappers. An example is that 'stodderrap' uses American hiphop slang like 'ho's', 'bitches' and so on in order *not* to fall into line with a political correct way of describing women in Denmark. It would have been interesting to get to know more about the clash between the mainstream discourse on gender in Danish society and the hiphop artists' understanding of gender/sexuality. This is especially interesting because it seems that 'stodderrappers' are presenting themselves as dangerous and sexy due to the hard hiphop language used (cf. Jensen's contribution). Lennart Nyberg discusses *how* hiphop has moved from sub-cultural to mainstream culture by analysing sales numbers and music awards rewarded to Swedish rap artists combined with an analysis of how rap styles have become accepted in mainstream culture. The focus is on artists Just D and Latin Kings. Nyberg finds that the more materialistic and non-political hiphop (so-called 'bling bling') have been integrated in the mainstream music scene in Sweden, hiphop with potential political implications has somehow been marginalized in terms of getting public success.

The book contributes with a number of interesting and well-written articles on different aspects of the production of hiphop rap. The articles contribute with a variety of cross-disciplinary approaches which – primarily – share a research strategy directed towards analysing music, production processes, and lyrics. It would have been interesting to extend the scope of the book to include hiphop as a lifestyle, consumer culture, and identity among (especially) youth. The distinction between participants (producers or performers) and consumers

(listeners) of hiphop would have been interesting to address further. This distinction might to some degree be theoretical out-dated within both cultural studies and youth studies. In these research fields the theoretical perspectives are directed towards the question of *how* both participants and consumers *actively re-produce* products in the sense that they use them in specific contexts and practices. Even though the distinction between users and producers, as such, might be less interesting as a matter of theoretical discussion, it would have directed a focus towards the users, of which we learn very little of in *Hiphop i Scandinavia*. Nevertheless, as a book which primarily addresses the production of rap in Scandinavian hiphop culture, it is still a very interesting and needed contribution.

Jakob Demant



Finn Gravesen

Hansen

København: Wilhelm Hansens Musikforlag, 2007

343 pp., illus.

ISBN 978-87-598-1469-7

DKK 299

Finn Gravesens *Hansen* er den tredje (i en vis forstand den fjerde) i rækken af jubilæums-skrifter om Wilhelm Hansens Musik Forlag. Den første markering af et jubilæum fandt sted i anledning af 100-året i 1957 i form af Axel Kjerulfs *Hundrede år mellem Noder: Wilhelm Hansen, Musik-Forlag 1857-1957* (København: Wilhelm Hansens Musikforlag, 1957) på et tidspunkt, hvor virksomheden var på sit allerhøjeste og produktion af trykte noder endnu var en lukrativ forretning; en yderst forkortet version af denne bog udkom samtidig på tysk i samme karakteristiske omslag som den danske version under titlen *Ein Jahrhundert mit Musik. Wilhelm Hansen, Musik-Forlag 1857-1957*. Fyrré år senere udkom næste jubilæumsbog, noget mindre prætentios og noget mere kortfattet end Kjerulfs bog – men anledningen var også det lidt mere ‘skæve’ 140 års jubilæum – med en titel, der forsøgte sig med et nyt ordspil, *140 år med tryk på* (København: Wilhelm Hansens Musikforlag, 1997), skrevet af Bent From. Og så nu Gravesens bog kun ti år senere i anledning af 150 året for firmaets grundlæggelse med den fyndige – og i forlagets optik næppe helt politisk korrekte – titel *Hansen*.

Det med forlagsnavnet er ikke helt uvæsentligt, selv om det under tiden kan være lidt svært at hitte rede i: “Wilhelm Hansen Musikforlag”, “Wilhelm Hansen Musik-Forlag”, “Wilhelm Hansen Musik Forlag”, “Wilhelm Hansen Edition”, “Edition Wilhelm Hansen” for blot at nævne varianterne af nyere dato. For de, der sysler med at datere danske nodetryk, er disse forskelle af betydning, for sammen med pladenumrene på de enkelte udgivelser kan de være med til at datere udgivelserne; for, som vi ved ikke mindst fra Dan Fog, er noder yderst sjældent forsynet med udgivelsesår – men det er en anden historie.

Det må have krævet en del overvejelser fra forfatterens side at sige ja til opfordringen om at skrive endnu en jubilæumsbog om WH. I hvert fald nedenstående forhold måtte tages med i overvejelserne: to tidligere fremstillinger om samme emne inden for de foregående 50 år; forlagets altdominerende position i dansk musik- og kulturhistorie (på godt og ondt) sammenholdt med, at opdragsgiveren har været forlaget selv; forlagets nuværende position i den moderne medieverden som delvist underlagt et udenlandsk selskab med en ganske anden historisk og ideologisk baggrund end forlagets egen; og endelig adgangen på Det Kongelige Bibliotek til et forlagsarkiv med breve og andre arkivalier af et omfang, som det er umuligt for en enkelt person at komme igennem i sin helhed inden for den tidsramme, der nødvendigvis må ligge bag en jubilæumsbog af denne art. At navigere i et sådant hav må ikke altid have