

The Cambridge Companion to Global Rap

Rap has remapped the way we think about music. For more than fifty years its poetics, performance, and political power have resonated across the globe. This Companion offers an array of perspectives on the form, from the fields of sociology, musicology, psychology, criminology, linguistics, literary studies, and education, unpacking how this versatile form of oral communication has permeated nearly every aspect of daily life. Taking a decidedly global perspective, these accounts draw from practice in Australia, China, France, Germany, Jamaica, India, and Tanzania, exploring how the form has taken hold in particular contexts, and what this can tell us about the medium itself and the environments in which it was repurposed. An indispensable resource for students and researchers, the collection provides an introduction to global rap studies as well as insights into some of the most important and exciting new developments in this field.

RICHARD BRAMWELL is Lecturer in Communication and Media Studies at Loughborough University and Senior Member, Wolfson College, University of Cambridge. He is the author of *UK Hip Hop, Grime and the City* (2015). His research has been published in *Popular Music*, *Ethnic and Racial Studies*, and *Identities: Global Studies in Culture and Power*.

ALEX DE LACEY is Assistant Professor in Popular Music, University of Groningen. He is the author of *Level Up: Live Performance and Creative Process in Grime Music* (2023). His research on rap has appeared in *Popular Music*, *Popular Music History*, and *Global Hip Hop Studies*.

Cambridge Companions to Music

Topics

The Cambridge Companion to Ballet

Edited by Marion Kant

The Cambridge Companion to Blues and Gospel Music

Edited by Allan Moore

The Cambridge Companion to Caribbean Music

Edited by Nanette de Jong

The Cambridge Companion to Choral Music

Edited by André de Quadros

The Cambridge Companion to Composition

Edited by Toby Young

The Cambridge Companion to the Concerto

Edited by Simon P. Keefe

The Cambridge Companion to Conducting

Edited by José Antonio Bowen

The Cambridge Companion to Eighteenth-Century Opera

Edited by Anthony R. DelDonna and Pierpaolo Polzonetti

The Cambridge Companion to Electronic Music second edition,

Edited by Nick Collins and Julio D'Escriván

The Cambridge Companion to the 'Eroica' Symphony

Edited by Nancy November

The Cambridge Companion to Film Music

Edited by Mervyn Cooke and Fiona Ford

The Cambridge Companion to French Art Song

Edited by Stephen Rumph

The Cambridge Companion to French Music

Edited by Simon Trezise

The Cambridge Companion to Global Rap

Edited by Richard Bramwell and Alex de Lacey

The Cambridge Companion to Grand Opera

Edited by David Charlton

The Cambridge Companion to Hip-Hop

Edited by Justin A. Williams

The Cambridge Companion to Jazz

Edited by Mervyn Cooke and David Horn

The Cambridge Companion to Jewish Music

Edited by Joshua S. Walden

The Cambridge Companion to K-Pop

Edited by Suk-Young Kim

The Cambridge Companion to Krautrock

Edited by Uwe Schütte

Cambridge University Press & Assessment
978-1-316-51526-6 — The Cambridge Companion to Global Rap
Richard Bramwell , Alex de Lacey
Frontmatter
[More Information](#)

The Cambridge Companion to the Lied

Edited by James Parsons

The Cambridge Companion to *The Magic Flute*

Edited by Jessica Waldoff

The Cambridge Companion to Medieval Music

Edited by Mark Everist

The Cambridge Companion to Metal Music

Edited by Jan-Peter Herbst

The Cambridge Companion to Music and Romanticism

Edited by Benedict Taylor

The Cambridge Companion to Music in Australia

Edited by Amanda Harris and Clint Bracknell

The Cambridge Companion to Music in Digital Culture

Edited by Nicholas Cook, Monique Ingalls and David Trippett

The Cambridge Companion to the Musical, third edition

Edited by William Everett and Paul Laird

The Cambridge Companion to Opera Studies

Edited by Nicholas Till

The Cambridge Companion to Operetta

Edited by Anastasia Belina and Derek B. Scott

The Cambridge Companion to the Orchestra

Edited by Colin Lawson

The Cambridge Companion to Pop and Rock

Edited by Simon Frith, Will Straw and John Street

The Cambridge Companion to Recorded Music

Edited by Eric Clarke, Nicholas Cook, Daniel Leech-Wilkinson and John Rink

The Cambridge Companion to Rhythm

Edited by Russell Hartenberger and Ryan McClelland

The Cambridge Companion to *The Rite of Spring*

Edited by Davinia Caddy

The Cambridge Companion to Schubert's 'Winterreise'

Edited by Marjorie W. Hirsch and Lisa Feurzeig

The Cambridge Companion to Serialism

Edited by Martin Iddon

The Cambridge Companion to Seventeenth-Century Opera

Edited by Jacqueline Waeber

The Cambridge Companion to the Singer-Songwriter

Edited by Katherine Williams and Justin A. Williams

The Cambridge Companion to the String Quartet

Edited by Robin Stowell

The Cambridge Companion to the Symphony

Edited by Julian Horton

The Cambridge Companion to Tango

Edited by Kristin Wendland and Kacey Link

The Cambridge Companion to Twentieth-Century Opera

Edited by Mervyn Cooke

The Cambridge Companion to Video Game Music

Edited by Melanie Fritsch and Tim Summers

The Cambridge Companion to Wagner's *Der Ring des Nibelungen*

Edited by Mark Berry and Nicholas Vazsonyi

The Cambridge Companion to *West Side Story*

Edited by Paul R. Laird and Elizabeth A. Wells

The Cambridge Companion to Women Composers

Edited by Matthew Head and Susan Wollenberg

The Cambridge Companion to Women in Music since 1900

Edited by Laura Hamer

Composers

The Cambridge Companion to Bach

Edited by John Butt

The Cambridge Companion to Bartók

Edited by Amanda Bayley

The Cambridge Companion to Amy Beach

Edited by E. Douglas Bomberger

The Cambridge Companion to the Beatles

Edited by Kenneth Womack

The Cambridge Companion to Beethoven

Edited by Glenn Stanley

The Cambridge Companion to Berg

Edited by Anthony Pople

The Cambridge Companion to Berlioz

Edited by Peter Bloom

The Cambridge Companion to Brahms

Edited by Michael Musgrave

The Cambridge Companion to Benjamin Britten

Edited by Mervyn Cooke

The Cambridge Companion to Bruckner

Edited by John Williamson

The Cambridge Companion to John Cage

Edited by David Nicholls

The Cambridge Companion to Chopin

Edited by Jim Samson

The Cambridge Companion to Debussy

Edited by Simon Trezise

The Cambridge Companion to Elgar

Edited by Daniel M. Grimley and Julian Rushton

The Cambridge Companion to Duke Ellington

Edited by Edward Green

The Cambridge Companion to Gershwin

Edited by Anna Celenza

The Cambridge Companion to Gilbert and Sullivan

Edited by David Eden and Meinhard Saremba

The Cambridge Companion to Handel

Edited by Donald Burrows

The Cambridge Companion to Haydn

Edited by Caryl Clark

The Cambridge Companion to Liszt

Edited by Kenneth Hamilton

The Cambridge Companion to Mahler

Edited by Jeremy Barham

The Cambridge Companion to Mendelssohn

Edited by Peter Mercer-Taylor

The Cambridge Companion to Monteverdi

Edited by John Whenham and Richard Wistreich

The Cambridge Companion to Mozart

Edited by Simon P. Keefe

The Cambridge Companion to Arvo Pärt

Edited by Andrew Shenton

The Cambridge Companion to Ravel

Edited by Deborah Mawer

The Cambridge Companion to the Rolling Stones

Edited by Victor Coelho and John Covach

The Cambridge Companion to Rossini

Edited by Emanuele Senici

The Cambridge Companion to Schoenberg

Edited by Jennifer Shaw and Joseph Auner

The Cambridge Companion to Schubert

Edited by Christopher Gibbs

The Cambridge Companion to Schumann

Edited by Beate Perrey

The Cambridge Companion to Shostakovich

Edited by Pauline Fairclough and David Fanning

The Cambridge Companion to Sibelius

Edited by Daniel M. Grimley

The Cambridge Companion to Richard Strauss

Edited by Charles Youmans

The Cambridge Companion to Stravinsky

Edited by Jonathan Cross

The Cambridge Companion to Michael Tippett

Edited by Kenneth Gloag and Nicholas Jones

The Cambridge Companion to Vaughan Williams

Edited by Alain Frogley and Aiden J. Thomson

The Cambridge Companion to Verdi

Edited by Scott L. Balthazar

The Cambridge Companion to Wagner

Edited by Thomas S. Grey

Instruments

The Cambridge Companion to Brass Instruments

Edited by Trevor Herbert and John Wallace

The Cambridge Companion to the Cello

Edited by Robin Stowell

The Cambridge Companion to the Clarinet

Edited by Colin Lawson

The Cambridge Companion to the Drum Kit

Edited by Matt Brennan, Joseph Michael Pignato and Daniel Akira Stadnicki

The Cambridge Companion to the Electric Guitar

Edited by Jan-Peter Herbst and Steve Waksman

The Cambridge Companion to the Guitar

Edited by Victor Coelho

The Cambridge Companion to the Harpsichord

Edited by Mark Kroll

The Cambridge Companion to the Organ

Edited by Nicholas Thistlethwaite and Geoffrey Webber

The Cambridge Companion to Percussion

Edited by Russell Hartenberger

The Cambridge Companion to the Piano

Edited by David Rowland

The Cambridge Companion to the Saxophone

Edited by Richard Ingham

The Cambridge Companion to Singing

Edited by John Potter

The Cambridge Companion to the Violin

Edited by Robin Stowell

The Cambridge Companion to Global Rap

Edited by

RICHARD BRAMWELL

Loughborough University

ALEX DE LACEY

University of Groningen



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press & Assessment
978-1-316-51526-6 — The Cambridge Companion to Global Rap
Richard Bramwell, Alex de Lacey
Frontmatter
[More Information](#)



Shaftesbury Road, Cambridge CB2 8EA, United Kingdom
One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,
New Delhi – 110025, India
103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of Cambridge University Press & Assessment,
a department of the University of Cambridge.

We share the University's mission to contribute to society through the pursuit of
education, learning and research at the highest international levels of excellence.

www.cambridge.org
Information on this title: www.cambridge.org/9781316515266

DOI: 10.1017/9781009099738

© Cambridge University Press & Assessment 2025

This publication is in copyright. Subject to statutory exception and to the provisions
of relevant collective licensing agreements, no reproduction of any part may take
place without the written permission of Cambridge University Press & Assessment.

When citing this work, please include a reference to the DOI 10.1017/9781009099738

First published 2025

A catalogue record for this publication is available from the British Library

Library of Congress Cataloging-in-Publication Data

Names: Bramwell, Richard, 1977– editor. | De Lacey, Alex, editor.
Title: The Cambridge companion to global rap / edited by Richard Bramwell, Alex de Lacey.
Description: [1.] | Cambridge, United Kingdom ; New York, NY : Cambridge University
Press, 2025. | Series: Cambridge companions to music | Includes bibliographical references
and index.
Identifiers: LCCN 2024058998 (print) | LCCN 2024058999 (ebook) | ISBN 9781316515266
(hardback) | ISBN 9781009096553 (paperback) | ISBN 9781009099738 (ebook)
Subjects: LCSH: Rap (Music) – History and criticism. | Rap (Music) – Social aspects. |
Hip-hop.
Classification: LCC ML3531 .C355 2025 (print) | LCC ML3531 (ebook) |
DDC 782.421649–dc23/eng/20241209
LC record available at <https://lcn.loc.gov/2024058998>
LC ebook record available at <https://lcn.loc.gov/2024058999>

ISBN 978-1-316-51526-6 Hardback

ISBN 978-1-009-09655-3 Paperback

Cambridge University Press & Assessment has no responsibility for the persistence
or accuracy of URLs for external or third-party internet websites referred to in this
publication and does not guarantee that any content on such websites is, or will remain,
accurate or appropriate.

For EU product safety concerns, contact us at Calle de José Abascal, 56, 1º, 28003 Madrid,
Spain, or email eugpsr@cambridge.org

Cambridge University Press & Assessment
978-1-316-51526-6 — The Cambridge Companion to Global Rap
Richard Bramwell , Alex de Lacey
Frontmatter
[More Information](#)

*Dedicated to the memory of Benedict Okwuchukwu
Godwin Chijioke, also known as Ty (1972–2020)*

Contents

List of Figures [page xiii]
Notes on Contributors [xiv]

Introduction
RICHARD BRAMWELL AND ALEX DE LACEY [1]

PART I HISTORICAL AND CULTURAL PERSPECTIVES [15]

1 Travelling Sounds: Tracing the Global Origins of Rhythm
And Poetry
PAROMA GHOSE [17]
2 A History of Sound System and Emcee Culture
MARVIN SPARKS [34]

PART II APPROACHES TO RAP [47]

3 *Beats, Rhymes and Life*: Connecting the Sonic and the Social
in Hip-Hop Music Studies
J. GRIFFITH ROLLEFSON [49]
4 ‘Listen When I Flip the Linguistics’: Linguistic Approaches to Rap
and the Case of 2Pac
STEVEN GILBERS [72]
5 Pioneers, Postmodernisms and Aesthetic Experience: A Brief
History of Aesthetic Approaches to Rap Music
MAX RYNNÄNEN AND PETTERI ENROTH [88]
6 The Literary Singularity of Roots Manuva’s *Awfully Deep*
RICHARD BRAMWELL [100]
7 The French (Hip-Hop) Revolution Is Yet to Come: A Sociology
of Rap Music in France
KARIM HAMMOU AND MARIE SONNETTE-
MANOUGUIAN [113]

	PART III APPLICATIONS OF RAP	[125]
8	Lords of the Mic: Live Collective Performance in Grime Music	
	ALEX DE LACEY	[127]
9	Hip-Hop and Mental Health: Perspectives from Psychiatry, Psychology, Public Health, and Neuroscience	
	AKEEM SULE AND BECKY INKSTER	[144]
10	The Beat of the Gavel: Rap, ‘Race’, and Criminal Injustice	
	LAMBROS FATSIS	[158]
11	Express Yourself: Education and Wellbeing in Australian Applied Hip-Hop Workshops	
	DIANNE RODGER	[168]
12	Rap to Skool: Hip-Hop in the Classroom	
	PATRICK TURNER	[181]
	PART IV CONTEXTS FOR RAP	[195]
13	Honoring the Honorable: Tanzanian Hip-Hop Artists, Award Shows, and the Power of Popular Song	
	ALEX PERULLO	[197]
14	‘It Will Never Go Away’: Re-imagining Black German Identity in ‘Ich Bin Schwarz’	
	SINA A. NITZSCHE AND LAURA I. K. SPILKER	[211]
15	The Art of Capping: Exploring Digital Cloutchasing Strategy of Black Male Youth in Chicago’s Drill Rap Scene	
	JABARI EVANS	[225]
16	Drill as Cultural Form: Video-Music, Chromatism, War and the Alternative	
	MALCOLM JAMES	[236]
17	English Rap in India and the Fault Lines of Sociolinguistic Politics	
	ELLOIT CARDOZO AND JASPAL NAVEEL SINGH	[249]
18	Television and the Janus Face of Chinese Hip-Hop: Style, Ideology, and Precarious Syncretization in <i>The Rap of China</i>	
	SHENG ZOU	[261]
	<i>Selected Bibliography</i>	[273]
	<i>Index</i>	[282]

Figures

- 3.1 Musical transcription of the opening groove of ‘Fight the Power’.
(Courtesy of Robert Walser) [page 58]
- 3.2 Flow map of Poor Righteous Teachers’ ‘Ghetto We Love’. (Courtesy
of Felicia Miyakawa) [61]
- 3.3 Flow map for ‘Wu Gambinos’ showing rhythmic patterning as well
as rhyme schemes (color coded). (Courtesy of Kyle Adams) [63]
- 3.4 Notation of a basic reggaeton beat using DAW-style tick boxes.
(Courtesy of Wayne Marshall) [65]
- 3.5 Screenshot of Solareye’s hip-hop ‘literature review’ from the lyric video
‘Rap Academics’, 2022. (Courtesy of Solareye) [66]
- 3.6 Hand-drawn visual analysis of Lisa ‘Left Eye’ Lopes on ‘Waterfalls’,
1994. (Courtesy of Kjell Oddekalv) [67]
- 4.1a Sixty-fourth note heat map baselines for West Coast and East Coast rap.
Transcription by Author. [83]
- 4.1b Sixty-fourth note heat map averages for 2Pac’s pre-Death Row era
and his Death Row era. Transcription by Author. [83]
- 8.1 Chipmunk on F**k Radio. Transcription by Author. [135]
- 8.2 Lil Nasty on F**k Radio. Transcription by Author. [135]
- 8.3 Griminal on F**k Radio. Transcription by Author. [137]
- 8.4 Ghetts on F**k Radio. Transcription by Author. [137]
- 13.1 Tanzanian rap artists who won TMAs in multiple years 2002–2015,
2022. Compiled by Author. [207]

Notes on Contributors

RICHARD BRAMWELL is Lecturer in Media and Communication at Loughborough University. Richard's research interests are focused around the areas of black British vernacular and popular cultures. His research has been published in *Popular Music*, *Ethnic and Racial Studies*, and *Identities: Global Studies in Culture and Power*. He is the author of *UK Hip Hop, Grime and the City* (Routledge, 2015).

ELLOIT CARDOZO is a fellow at Maulana Abul Kalam Azad Institute of Asian Studies (MAKAIAS) and teaches the module on hip-hop and research for the University of Mumbai's certificate in 'Introduction to Hip-Hop Studies' course. His research interests include Indian hip-hop studies, film studies, and popular culture.

ALEX DE LACEY is Assistant Professor in Popular Music at the University of Groningen. He is the author of *Level Up: Live Performance and Creative Process in Grime Music* (Routledge, 2023). His research on rap music has been published in *Popular Music*, *Popular Music History*, and *Global Hip Hop Studies*, among other volumes. He is also a practicing DJ and a live performer with grime collective Over the Edge.

PETTERI ENROTH is a freelance critic, writer, and independent academic with interests in popular culture, everyday aesthetics, sound and media art, and critical theory. He graduated from the University of Helsinki's Aesthetics Department in 2011 with a thesis on Theodor W. Adorno's aesthetics.

JABARI EVANS is Assistant Professor of Race and Media at the University of South Carolina in the School of Journalism and Mass Communication (SJMC). His research focuses on the digital subcultures that urban youth and young adults of colour develop and inhabit to understand their social environments, promote their identity development, and pursue their professional aspirations. His forthcoming book project, *Hip-Hop Civics* (University of Michigan Press) centres on a hip-hop-based education programme in Chicago Public Schools and argues for rap song making's utility for fostering connected learning in the formal classroom. Outside of

academia, Dr Evans has enjoyed a decorated career spanning two decades as a hip-hop performer, songwriter, and producer performing and collaborating with Grammy-award-winning artists under the moniker of 'Naledge' in the rap group Kidz in the Hall.

LAMBROS FATSIS is Senior Lecturer in Criminology at City, University of London. Fusing cultural criminology and Black radical thought, his research focuses on police racism and the criminalisation of Black/Afro-diasporic music(s) from the era of colonial slavery to the present day. Lambros is also a member of the Prosecuting Rap experts' network, the Art, Not Evidence campaign, and an advisor at the youth-music charity, AudioActive.

PAROMA GHOSE is a sociocultural historian, currently working with the CONDE project at the Leibniz Institute for Contemporary History, Munich, as a postdoctoral researcher. Her work predominantly looks at music as political expression and consequence, on both national and global levels. Her PhD used the lyrics of French rap to write a history of the 'Other' in France (1981–2012). Her postdoctoral work looks at postcolonial voices in music and the shaping of the modern world, using South Korean popular music (1987–present) as its principal lens.

STEVEN GILBERS is Assistant Professor in the field of hip-hop linguistics at the University of Groningen who specialises in the connection between language and music in a hip-hop context as well as regional variation in African-American English and rap flows from the American West Coast and East Coast. In 2021, he successfully defended his doctoral dissertation on 2Pac's changing accent and flow. Gilbers is a former Fulbright Visiting Scholar at New York University and the University of California, Los Angeles where he worked with Renée Blake and H. Samy Alim. Aside from his academic endeavours, he is also active as a rapper and producer, and is involved with Dutch hip-hop platform Homebase.

KARIM HAMMOU is Research Fellow at the CNRS, and a member of the Centre for Sociological and Political Research of Paris (CRESPPA-CSU). He authored *Une histoire du rap en France (A History of French Rap Music, 2022)* and co-authored with Cara Zina *Fear of a Female Planet. Straight Royeur: un son punk, rap et féministe* (a punk, rap, and feminist sound, 2021).

BECKY INKSTER has spent over twenty years in academia running multimillion-pound projects across a wide range of topics including neuroscience

and mental health. She obtained her DPhil in psychiatry at Oxford University and is currently affiliated with the Department of Psychiatry at Cambridge University. Becky has sat on the International Advisory Board for Lancet Digital Health for over five years. She is a co-founder of Hip Hop Psych with over ten years' experience merging her lifelong passions of hip-hop and mental health. She has further broadened her skills to include artificial intelligence, creative computing, and responsible technological innovation through her more recent work and has since worked with numerous international universities, over 100 companies, and different governments. She is Head of Science at Arts ARKADE, a new store in the heart of London, dedicated to supporting youth in forward-thinking ways.

MALCOLM JAMES is Senior Lecturer in Media and Cultural Studies, and Co-director of Sussex Centre for Cultural Studies, at the University of Sussex. He is interested in how minor keys of freedom and liberation are sustained in popular culture. He has explored this in his writing on everyday life, sound and music, and race and postcoloniality; and, through his collaborations with youth clubs, activist and community groups. He is author of *Sonic Intimacy: Reggae Sound Systems, Jungle Pirate Radio and Grime YouTube Music Videos* (Bloomsbury, 2021) and *Urban Multiculture: Youth, Politics and Cultural Transformation* (Palgrave, 2015); and co-editor of *Regeneration Songs: Sounds of Investment and Loss in East London* (Repeater, 2018). He has written for *The Guardian*, *Tribune*, *Salvage*, *Red Pepper*, *Open Democracy* and has contributed to BBC Radio 4 *The Listening Project* and BBC Asian Network.

SINA A. NITZSCHE is Honorary Research Fellow of Hip Hop Studies in the Department of Music at the University of Bristol. Her research focuses on mediated knowledge practices in Afro-diasporic rap music as well as discourses around institutionalisation and legitimisation of hip-hop culture in Europe and beyond. She founded the European Hiphop Studies Network and is editor of the journal *Global Hip Hop Studies*. Her books include *Poetic Resurrection: The Bronx in American Popular Culture* (transcript, 2020), *Popular Music and Public Diplomacy: Transnational and Transdisciplinary Perspectives* (transcript, 2018), and *Hip-Hop in Europe: Cultural Identities and Transnational Flows* (LIT, 2013).

ALEX PERULLO is Professor of Anthropology at Bryant University in Rhode Island. He has a variety of publications including an ethnography *Live from Dar es Salaam: Popular Music and Tanzania's Music Economy* and a box set of 1940s and 1950s African music titled 'Listen All Around'. He is currently

writing a series of articles studying post-pandemic life in Tanzania that focuses on the ways that different populations, including street sellers, transport drivers, and artists, attempt to earn a living in highly competitive and overcrowded urban environments.

DIANNE RODGER is Senior Lecturer in Anthropology at the University of Adelaide. Her research primarily focuses on hip-hop culture in Australia including: processes of localisation and authentication, hip-hop education, and, the experiences of First Nations practitioners. She is currently researching 'Australian' histories of hip-hop, work that also informs her book *The Calling* (2023). She is co-editor of the first edited book to explore hip-hop in Australia (*Representing Hip Hop Histories, Politics and Practices in Australia*, 2024).

J. GRIFFITH ROLLEFSON is Professor of Music at University College Cork, National University of Ireland. He is the author of the award-winning *Flip the Script: European Hip Hop and the Politics of Postcoloniality* (University of Chicago Press, 2017) and *Critical Excess: Watch the Throne and the New Gilded Age* (University of Michigan Press, 2021). Rollefson is Principal Investigator of the ERC hip-hop knowledge mapping project, CIPHER: Hip Hop Interpellation, and founding co-editor (with University of Cape Town's Adam Haupt) of the journal *Global Hip Hop Studies*.

MAX RYNNÄNEN is Principal University Lecturer at Aalto University in Finland, and Adjunct Professor at the Universities of Helsinki, Jyväskylä, and Eastern Finland. His research interests include popular culture, body culture, and cultural scenes. Webpage: <http://maxrynnanen.net>.

JASPAL NAVEEL SINGH is a hip-hop head and critical knowledge producer, who has lived and worked in Germany, Wales, India, and Hong Kong. He currently works as Lecturer in Applied Linguistics and English Language at the Open University. Jaspal has widely published on the intersections of language and global hip-hop, including his linguistic-ethnographic monograph *Transcultural Voices: Narrating Hip Hop Culture in Complex Delhi* (Multilingual Matters, 2022) and the cutting-edge anthology *Global Hip-hopography* (Palgrave Macmillan, 2023), which he co-edited with Quentin Williams from the University of the Western Cape.

MARIE SONNETTE-MANOUGUIAN is Associate Professor at the University of Angers, attached to the ESO laboratory (CNRS, France). As a sociologist of culture, her work focuses on hip-hop music. With Karim Hammou, she

co-edited and co-authored *40 ans de musiques hip-hop en France (40 Years of Hip-Hop Music in France)* published in 2022 by Presses de Sciences Po.

MARVIN SPARKS is the author of the critically acclaimed *Run the Riddim: The Untold Story of 90s Dancehall to the World*, podcaster and lifelong student of various musical genres, specialising in Jamaican dancehall and the fruits of sound system culture. As a London-born, second-generation Jamaican, much of his writing reflects the cultural melting pot he was raised in.

LAURA I. K. SPILKER is an editorial assistant at TU Dortmund University. Her research interests include hip-hop femininities and LGBTQ+ young adult literature. She studies Gender Studies at the Ruhr University Bochum and British and Postcolonial Studies at the University of Duisburg-Essen.

AKEEM SULE is a co-founder of Hiphoppsych and a locum consultant psychiatrist at Essex Partnership University NHS Foundation Trust. He has interests in hip-hop, psychotherapies, film, and TV shows. Akeem is a college research associate at Wolfson College and Honorary Clinical Research Associate in the Department of Psychiatry at the University of Cambridge.

PATRICK TURNER is Senior Lecturer in Sociology at Bath Spa University. He researches and teaches on culture, class, race, and the politics of identity. Theoretically, his work is informed by cultural materialism, critical realism, and phenomenology, and he has employed a range of qualitative research methodologies. He is the author of the book *Hip Hop versus Rap: The Politics of Droppin' Knowledge*, published by Routledge.

SHENG ZOU (PhD, Stanford University) is Assistant Professor at the School of Communication, Hong Kong Baptist University, and concurrently a center associate of the Lieberthal-Rogel Center for Chinese Studies at the University of Michigan. He is broadly interested in critical theory, political aesthetics, digital media and society, cultural industries, and global communication. Through comparative and transnational perspectives, his current work explores the politics of cultural production (e.g., musical and digital screen cultures) and aesthetic approaches to popular propaganda.