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Thematic analysis of hip-hop music: Can hip-hop in therapy facilitate empathic connections when working with clients in urban settings? December 2006 The Arts in Psychotherapy 33(4):343-356

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Hip-hop's core component is a music format established in the 1970s in the Bronx, an era of culturally rich, urban street activities such as break-dancing, graffiti and verbal rhythmic "battling" (Chang, 2005), more popularly known as "rap music." Hip-hop was not solely a musical phenomenon; it embodied an entire way of existence for those immersed in or touched by its culture.

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Although widely considered a synonym for rap music, the term hip-hop refers to a complex culture comprising four elements: deejaying, or "turntabling"; rapping, also known as "MCing" or "rhyming"; graffiti painting, also known as "graf" or "writing"; and "B-boying," which encompasses hip-hop dance, style, and attitude, along with the sort of virile body language that philosopher Cornel West described as "postural semantics." (A fifth element, "knowledge of self ...

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Using hip-hop theatre, performing arts and visual arts the programme would give young people the skills to create performance and visual art to make a personal and/social statement, skills of enhanced physical control, concentration and mental discipline, group skills of leadership and collaboration and the raising of self esteem, confidence and equality.

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So when hip hop came to Europe in the early 1980s there was already a vibrant graffiti culture. The student protests and general strike of May 1968 saw Paris bedecked in revolutionary, anarchistic, and situationist slogans such as L'ennui est contre-révolutionnaire ("Boredom is counterrevolutionary") and Lisez moins, vivez plus ("Read less, live more").

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