



RAYS

Reconnecting Albanian Youth and Society

Music for Futures: Lyrics and Beats Making Workshop



Music for Futures Lyrics and Beats Making Workshop

A Manual for Practitioners

Authors:

Mark Berry (lyrics and beats making)
Stephanie Schwandner-Sievers & Emily Fisher
(FAM-strategy)

With thanks to Arnold Kapinova and Idila Ibrahimi
for facilitating participatory action and case study
research on soundscape composition in Albania
2022.

September 2022

*Disclaimer: This document was made possible
with the support of "Reconnecting Albanian
Youth and Society" RAYS Project. Any opinions
expressed are those of the authors and do not
necessarily reflect the views of the project and the
UK Government.*

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MEET THE TEAM

● **Dr Mark Berry**

I am a lecturer in Criminology at Bournemouth University with a specialism in youth crime and also organised crime. I have a particular interest in working with vulnerable and at-risk youth through interventions that can contribute to supporting individuals and their communities, by enhancing their skills, capacities and strengthening their social bounds.

I have a background in music production and have produced electronic dance music at a professional level. I have expertise in music sequencing software, sound design, sound engineering and have played at live events as a DJ in clubs in England. I was previously signed to a record label and have worked with a variety of artists within the music industry.

● **Dr Stephanie Schwandner-Sievers**

I am Associate Professor in Applied Anthropology at Bournemouth University, and once led the Albanian Studies Programme at School of Slavonic and East European Studies, University College London (1997 – 2003). I am currently looking back at over three decades of research collaborations in Albania, across the wider region, and transnationally; in recent years working increasingly through participatory arts methods, both at home and worldwide.

Music has always been one of my passions. This project has allowed me to take young people, students, and colleagues, both in Albania and the UK, on a co-creative journey of discovery – always asking how the arts, specifically music, can help us imagine, creating, and demanding, better futures for all, across societal divisions and against prejudice anywhere.

● **Emily Fisher**

I am currently studying sociology and social anthropology at Bournemouth University and am working as a research assistant for RAYS, assisting Dr. Stephanie Schwandner-Sievers in development of the FAM-strategy that is described in further detail within this manual.

I worked alongside the team to pilot the FAM-Strategy in applying it to the first lyrics and beat making pilot workshops for young people in Kukës and Shkodër in July 2022. I witnessed how arts-based engagement has the potential to encourage young people to alter their perspectives. It was amazing to listen to the final pieces, and to understand how young people can express their stories and concerns through lyrics and beats.

● **Idila Ibrahim**

I am currently working as a research assistant in the RAYS Albania project as well as on my bachelor's thesis at the University of Prishtina in Kosovo. During my studies I got to be part of the ERASMUS+ student exchange programme and study a semester in Social Anthropology at Bournemouth University, where I had the amazing, life-changing opportunity to get involved in the project.

In July 2022 I assisted the first two lyrics and beat making workshops with young people in Kukës and Shkodër and share their joy and creativity. My contribution in both projects comes from my interest and love for music and arts, ethnography, and working in projects that understand the profound importance of anthropological analysis.

● **Arnold Kapinova**

It has been a great privilege to assist the implementation of the first two lyric and beats making workshops with young people in Kukës and Shkodër in summer 2022. I had previously had the pleasure to collaborate on soundscape production with the wider team from Bournemouth University.

Until recently I was working in a community centre with children from a marginalized community. I immediately thought to apply the newly gained skills in participatory music in my curricula; the children would love it. Collaborating with this team has also been an enriching experience in terms of personal growth.

1. INTRODUCTION

The Music for Futures – Lyrics and Beats Making workshops employ a series of sessions in which young people learn to critically evaluate rap lyrics, craft their own lyrics, and apply them to 'beats' of their own creation. This manual provides a step-by-step guide of how to implement these workshops as a youth engagement activity. This manual follows the successful delivery of this workshop that was piloted in two Albanian Cities: 1) Kukës and, 2) Shkoder. The intervention was a first in Albania and employed innovative methods that have not been used previously in other interventions of this kind throughout the world.

Music interventions have significant benefits for working with at-risk youth and have been evidenced to increase youth engagement with the education system, provide a platform for self-expression, help develop social and practical skills, cultivate self-esteem, improve social status, and develop creative and critical thinking whilst allowing young people to envisage and work towards constructive futures. These workshops can be applied in both formal and non-formal education, as well as other community-based institutions. They can be employed with vulnerable, marginalised and at-risk youth, of different ages and abilities, providing significant benefits to those who engage in the programme. The intervention is founded upon the FAM-strategy along with concepts taken from the field of Critical Literacy. The FAM-strategy aims to inspire cognitive transformation relating to wider societal structures through fostering critical and creative thinking with the help of the arts (this is discussed in more detail on the following page).

PROGRAMME IMPLEMENTATION:

1. Pre-pulse (FAM-concept): young people are asked to discuss a piece of rap music that they can relate to and which reflects their lived experiences. They are then asked to discuss why they chose the music and what meaning it has to them.
2. Lyrics analysis: young people are given guidance on how to analyse rap music using a loose framework of themes identified in the FAM strategy.
3. Lyrics writing: young people are mentored on lyrics writing and asked to write content that relates to their lived experiences.
4. Beats making: young people are tutored on how to produce music and how to create a short track to which they are then able to record their lyrics.
5. Exhibition of work: young people are asked to share the music they created with the group.
6. Post pulse (FAM-concept): young people are asked to reflect upon their work (in conjunction with exhibiting it) and the workshop, and to provide feedback.

This manual is based on Dr Mark Berry's experience as a social scientist, music producer and teacher. Mark is a Lecturer in Criminology at Bournemouth University and has produced electronic dance music at a professional level. Dr Stephanie Schwandner Sievers, Associate Professor in applied anthropology, with support of researcher Emily Fischer, has contributed participatory arts-based intervention theory aimed at designing, documenting, implementing, and describing the cognitive transformations evoked through sensory engagement and subsumed under the FAM concept.

2. EDUCATIONAL APPLICATION

2.1. THE FAM STRATEGY

The FAM-strategy aims to inspire cognitive transformation relating to wider societal structures through fostering critical and creative thinking with help of the arts. It is a technique by which cognitive transformations can be designed, described, implemented, and evaluated for any arts-based interventions. It takes its name from 'familiarisation' and 'defamiliarisation' processes, which occur when arts of any genre trigger an understanding of alternative perspectives,, a feature long used, for example, in critical theatre pedagogy,. 'Familiarisation' occurs when participants learn to understand and empathise with previously unfamiliar features or perspectives in their social and natural environment, including 'sounds' that were previously never noticed, ignored, and just taken for granted. 'Defamiliarisation' occurs when participants learn new ways of seeing and perceiving previously familiar features or perspectives in their environment, including sounds. This is aligned in the idea that only a prior recognition of circumstances instigates individual agency for changing these. The FAM-strategy differs from Cognitive Behavioural Therapy (CBT) in that its vehicle is the arts and its outlook socio-cultural and anthropological, rather than individually-therapeutic. Its focus is on recognising, bridging, and overcoming wider internal structures of exclusion within a specific society, and offering communities the techniques to reimagining their futures through the arts, rather than through individual therapy.

2.2. DEFINITIONS

Critical thinking – selected quotes:

- 'Critical thinking is reflective and reasonable thinking that is focused on deciding what to believe or do'.
- It is the 'deliberate use of skills and strategies that increase the probability of a desirable outcome'.
- 'Critical thinking consists of seeing both sides of an issue, being open to new evidence that disconfirms your ideas, reasoning dispassionately, demanding that claims be backed by evidence, deducing and inferring conclusions from available facts, solving problems, and so forth'.

Creative thinking – selected quotes:

- The forming of atypical ideas that vary from current individual perceptions.
- Conversely, creativity relies on 'divergent thinking, referring to the capacity to generate multiple alternative solutions to questions with no single answer'.

2.3. PRE-PULSE, POST-PULSE EVALUATION

A FAM-informed implementation requires evaluation practices that act as evidence of the art-based intervention practice chosen, here lyrics and beats making, to affect a transformation of perspectives and fostering of inclusion with the participant group. These evaluation processes are known as the pre-pulse and post-pulse. They should occur at either end of the intervention. Ideally, the pre-pulse should have minimal input from the facilitators, aiming to uncover current, unbridled perspectives of participants prior to taking part in the intervention. An appropriate, engaging method to utilise within the pre-pulse is that of music elicitation. Dependent on pedagogic objectives, participants can either be informed of the theme prior to deciding the music to represent their opinions, or (having been informed that the workshop aims to address societal divisions), the theme can arise from a discussion and consensus surrounding the songs that are expressed in the pre-pulse. Each participant should be encouraged to discuss their song choice with the group and how, and why, it represents their perspective. For evaluation, this can then be compared with material produced once the workshop has finished, the post-pulse. These pulses can be formatted in different ways but will provide better evidence when pre-existing and changing attitudes and thinking are captured, either through notes, questionnaires, informal interviews and voice recording (with participants permission), or similar.

No intervention and evaluation should be conducted without appropriate ethics considerations and, in the case of research, research ethics approval, to ensure participants' right to informed consent, to withdraw at any time, anonymisation and data protection in accordance with the laws of the country.

STEP 1:

2.4. PRACTICAL SESSION - LYRICS ANALYSIS

In the first practical session, young people are instructed on how to critically analyse the lyrics of a rap song of their choice. This will allow them to develop a critical perspective on its meanings and content, and to become more capable of distinguishing rap lyrics as a form of art rather than an objective representation of reality. In order to do this, the intervention uses a loose set of questions taken from academic research on critical literacy. Rap is an art form that conveys particular messages and stories that are grounded within specific, social and other structural contexts that influence its lyrical content and structure. Critical literacy can be useful here as it involves the analysis of texts to uncover relationships between power and language. It requires participants to uncover the underlying messages of texts, highlight biases within them, and examine their relationship to structural and social inequalities within the contexts in which they were written and/or describe. In doing so, workshop participants are better able to evaluate lyrics rather than taking them at face value. 'Paired with hip-hop music, critical literacy helps participants examine real-world problems, such as socioeconomic status, race, class, and gender, as well as how and why some voices or discourses are excluded from texts'.

Critical literacy has four components:

1. **Mainstream politics:** problems and practices within the political system
2. **Social justice:** inequalities and injustices through state and non-state institutions.
3. **Multiple perspectives:** acknowledging that there can be multiple points of view on the same subject.
4. **Transformation:** the ability to critically evaluate texts and with the goal of then working toward calling out, if not resolving, identified social inequalities, unjust acts and repressive conditions.

Once students develop a deeper understanding of the causes of problems within their communities and wider society, practitioners can encourage students to take part in social action to resolve problems, develop confident voices and hold politicians and others to account, if not themselves create alternatives to oppression and injustice.

They were questions that were really going in depth of the song... when you get in and do an analysis, then you understand how much meaning and emotions the author/singer puts in the whole song and how much we can relate to those lyrics -
Male student Kukës

STEP 2:

2.5. PRACTICAL SESSION - LYRICS WRITING

After analysing the lyrics of well-known rap artists, the second practical session expands on the first by giving young people the chance to compose their own songs. While the first session focuses on critical literacy principles, the second teaches participants the art and science of MCing in practice. It aims to provide knowledge to young people about the methods and approaches utilised to write powerful and interesting rap songs. While doing so, it also gives them a platform to share their real-life experiences, foster critical discourses using the techniques learned in session one, and envision positive futures they can work toward realising.

Students are provided with a worksheet (see appendix) on how to write lyrics drawing upon the work of Edwards (2009). The worksheet first covers the types of content in rap lyrics. For example, 'real life' content relates to the telling of life stories. Participants should be made aware that these are never true representations but are social constructions which may be exaggerated for literary effect. The students can then be made aware that lyrics are often written in story form that contains a plot. The remainder of the worksheet concentrates on the style of writing itself, such as the flow and tempo of the lyrics, how rhymes are created through similes, metaphor, alliteration, and consonance. Students can then be asked to write their own lyrics drawing upon their lived experiences. In line with the FAM-Strategy, they can also be instructed to think about the perspectives of others in the creation of their lyrics.

STEP 3:

2.6. PRACTICAL SESSION - BEATS MAKING

In the third session, students will be mentored in the foundations of music production to enable them to make their own 'beats' and record the lyrics they have developed in session two to the beats. This session aims to build significant social and practical (digital) skills as young people learn the software required to produce music. In order to resolve the digital divide, the intervention employs freely available smartphone software to produce music. The digital divide refers to the gap between the people who have access to digital technologies and those that do not. This relates to hardware, software and also the internet.

In the workshop, the students are first given a tutorial on how to use the 'looper' function in BandLab. This tool provides users with ready-made loops (beats and melodies of a variety of instruments) that people can use and adapt to create songs very quickly. Given the short duration of the workshop, this is essential. The looper contains a library of loops of different genres that can be used in any track; this includes drums as well as other physical and virtual instruments. Following on from this, the students are then given a tutorial on how to make loops of their own, enabling them to create entirely original songs from scratch. The final tutorial instructs students on how to record the lyrics to the songs they created. Once this is done, they can then be allowed to take turns using an empty room/s for recording purposes. Participants should be asked to bring headphones, or be provided with them, so they can produce music without disturbing other members of the group.

Before coming to this training I wanted to produce music... But I tried a lot of different programs before, and I found it very difficult, I encountered problems during production. It never came out as I thought about it in my head, and in shorter words, just the software, I didn't know how to work with the basics of the software in music. But through this training I think that this passion of mine got reborn...- Male student Kukës

2.7. EXHIBITION OF WORK

In the final practical session of the workshop, students are asked to play the tracks they have composed to the group and receive appropriate feedback. Not only does this allow them to share the music they had composed but also their own personal stories which have been narrated in lyrical form; this is a group component of 'self-disclosure' which is key in therapeutic practices. Moreover, these tracks also provide outputs which can be shared with the community online or in other mediums. This effectively gives voice to this marginalised group with the potential of having broader impacts on society, facilitating social, institutional, and structural change. Such goals are inherent within critical literacy approaches (outlined later) that attempt to resolve social inequalities and injustices for marginalised groups. This part of the activity simultaneously introduces the post-pulse discussions: narrative reflections and discussion can be recorded by practitioners for later evaluation.

3. WORKSHOP PLAN

3.1. TECHNICAL REQUIREMENTS

The training can take place in classrooms or other similar environments that are suitable for student learning.

3.2. EQUIPMENT LIST

- Mobile phones (Android or iOS)
- Headphones (preferably with inbuilt microphones)
- BandLab (free to download via Google Play Store or Apple Apps Store)
- Projector screen or other suitable display*

*projector screens/displays are required to mirror the screen of the phone for demonstration; however, classes can be taught without these devices. If this is the case, it is recommended that these workshops are delivered to small groups of students (5-10). Bigger classes can be accommodated provided that students have assistants to help teach the music software on a one-by-one basis. Alternatively, the teacher can enlist the help of other students in class to facilitate the sessions (peer learning).

3.3. AIMS:

1. Deliver lyrics and beats making workshops that allow young people to express their lived experiences, critically evaluate their environments and develop social and practical skills.
2. Deliver lyrics and beats making workshops that allow young people to envisage and work towards constructive futures.
3. Cultivate critical thinking skills that help young people to distinguish between rap music as a form of art vs reality.
4. Build relations between youth, education, and practitioners.

Practitioners will be required to teach students how to: 1) analyse lyrics, 2) write lyrics of their own and, 3) produce beats using music sequencing software (BandLab).

Time required: 2 days with a minimum of a day break in between sessions.
Level of Difficulty: Moderate
Type of activity: Active learning
Level of interactivity: High

Alternatively, **this workshop can be implemented over a series of days** in short training sessions.

Day 1

Task 1: Pre-pulse group discussions

TEACHER / STUDENT ACTIVITY

Time duration: 20-40 minutes (depending on group size)

Activity where the teacher asks students to:

- Choose a song of a genre of your choice that you can relate to and which reflects your experiences in life.
- Find the lyrics of the song on an internet search engine and read through them.
- Take 5-10 minutes to think about the song and how it relates to your life and your experiences.

Once this is done, the teacher then asks each of the participants to explain to the class the song that they chose and the meanings it has for them.

Task 2: Lyrics analysis

TEACHER / STUDENT ACTIVITY

Time duration: 60-90 minutes

Before students begin this activity, the teacher should provide the class with an example of how the questions and themes from the worksheet can be applied to a suitable rap song in Albanian language (see appendix for a possible example).

Activity where the teacher asks students to:

- Choose a song of a genre of your choice to analyse. This can be the same song that you picked before or an entirely new one.
- Find the lyrics of the song on an internet search engine and read through them.
- Using the worksheet (section 1: lyrics analysis), answer questions 1-5 and apply the 6 themes to the song you have chosen.
- Write down your answers on a notepad.

Once this is done, the teacher will ask each of the participants to explain to the class the song that they chose and the answers they came up with, using the questions and themes from the worksheet.

Task 3: Lyrics writing

TEACHER / STUDENT ACTIVITY

Time duration: 90 minutes

Before students begin this activity, the teacher should talk through section 2 of the worksheet using the examples provided with the whole class.

Activity where the teacher asks students to:

- Read through section 2 of the worksheet. Spend some time to familiarise yourself with the concepts and techniques of lyric writing.
- Write down some brief notes about what you want to write your lyrics about. The lyrics should relate to your own life experiences.
- Write down some lyrics using what you have learned.

The task is intended to be completed individually; however, students should be given the freedom to work in pairs or as a group if they choose to do so. They should also be given the freedom to write lyrics for any genre of music (rather than rapping) if they prefer.

Task 4: Beats making primer (looper)

TEACHER / STUDENT ACTIVITY

Time duration: 90 minutes

Activity where the teacher asks students to:

- Download and install BandLab on their mobile phones
- Adjust settings, so the software is set up correctly for their device.
- Learn how to use the looper function on Bandlab
- Make a short piece of music from the pre-made loops.

The teacher should instruct students step by step in how to set up their device and then use the looper function in BandLab. Ideally, the instructional should be given to the students by sharing the screen of the device to a projector or display. Alternatively, teachers can work with students on a one-to-one basis before asking them to teach each other. Headphones will be required for this session.

Homework: Music theory, beats making and lyrics writing

At the end of the day, in the last 10 minutes of the session, the teacher should talk through section 3 of the worksheet which explains basic music theory. The teacher should explain that it is not necessary to learn music theory to produce music, as some artists write melodies by 'ear'. Yet, having a basic understanding of scales and keys is useful and can help them to make tracks that sound more professional. The teacher should ask students to reflect on this aspect of the worksheet in their own time; however, it is optional for them to do so. They should also work on writing their lyrics and using BandLab before the next session.

Self-Study

Students should be given a minimum of 1 day break between sessions in order to craft their lyrics and practice the music software in their own time.

Day 2

Task 1: Sequencing beats and recording vocals 1

TEACHER / STUDENT ACTIVITY

Time duration: 90 minutes

Activity where the teacher asks students to:

- Learn and practice writing their own beat loops from scratch.
- Learn and practice writing their own melodies from scratch.
- Learn and practice recording lyrics to their tracks.

The teacher should instruct students step by step in how to write their own beats loops and melodies using the step sequencer in Bandlab. They should then instruct them on how to record vocals to their tracks.

Task 2: Sequencing beats and recording vocals 2

STUDENT ACTIVITY

Time duration: 120 minutes

Activity where the teacher asks students to:

- Continue writing their beats and melodies to make a short song
- Finalise writing their lyrics
- Record their lyrics to their track to make a final product.

The students should be given space and freedom to work on their tracks by themselves. Teachers will need to designate a room/s where students can take turns recording their vocals to their songs (as not to disturb each other during this process).

Task 3: Exhibition on work and post-pulse discussions

STUDENT ACTIVITY

Time duration: 90 minutes

Activity where the teacher asks students to:

- Play the tracks they have created to the class.
- Explain the meanings behind the songs they created to the class.
- Reflect upon the workshop and explain what they thought about it.

The students should be asked to play their tracks individually and then discuss them before moving to the next student. Students should be given the choice not to play their songs to the group if they do not want to; however, they can still discuss their tracks with the group if they wish to do so. Having exhibited their work the teacher can then ask the class for feedback on the sessions and what they had/had not learned from them. The lyrics and recordings can be collected by the teacher via email if they would like to have them for future use.

4. WEB RESOURCES

4.1. BANDLAB TUTORIALS

1. How to create a project in BandLab:
<https://www.youtube.com/watch?v=55CaH4uPf-Y&t=789s>
2. How to create a song using the Looper in BandLab:
<https://www.youtube.com/watch?v=8EjVZ1EEsGU&t=169s>
3. How to record and edit a vocal track in BandLab
<https://www.youtube.com/watch?v=sZet3AYz9A0>

5. WORKSHEET - ENGLISH

5.1. LYRIC ANALYSIS

Choose 1 or more rap songs of your choice and answer the following questions

Questions

1. Whose viewpoint is expressed?
 - Is the author talking from their own point of view or are they expressing the opinion of someone else?
2. What does the author want us to think?
 - Every written text, whether it be a newspaper article, textbook or rap lyrics, will be written with a particular agenda. Indeed, lyrics are composed of messages with the purpose of influencing the listener in some way.
3. Are any voices missing, silenced, or discounted?
 - Texts are often presented from a particular point of view that may miss the perspective of others.
4. How might alternative perspectives be represented?
 - For example, if it is a perspective of a man what might it be from the perspective of a women? Other examples could include, parents or children, citizens or the government, criminals or victims, teachers or students..... There may be many different perspectives on the same thing!
5. What action might you take on the basis of what you have learned?
 - By considering different perspectives, we may reveal problems in society that need to be resolved. This could be for individual people, communities, or institutions. It is important to consider what we can do to help resolve these issues.

Having answered these questions, discuss how the lyrics in the song\’s you have chosen relate to the following themes

Themes

- Gender
 - » Boys, girls, men, women and other genders.
- Family & friends
 - » Relationships with family member or friends
- Power and respect
 - » success, money, reputation, violence, crime, being a VIP.
- Resilience and Survival
 - » Overcoming adversity and hardship in life
- Individual growth/change
 - » identifying personal issues and taking steps towards improving the self
- Societal growth/change
 - » identifying issues in the community/society and taking steps towards improvement

5.2. LYRIC WRITING

Real-Life Content

“The majority of MCs like to write from real-life experience—either autobiographical lyrics about things they have actually gone through or lyrics at least generally inspired by situations they’ve encountered” (Edwards 2009, p.4). Although these lyrics relate to life experiences they always relate to the perspective of the author and are expressed in different ways. Some life events may be exaggerated to create impact or may have fictional elements. As such the telling of life events through lyrics is a form of art from a particular perspective but it can have effects on those who listen to it.

Story Form

Storytelling has always been an important technique of the hip-hop MC. Being able to structure content in the form of a story is important to being a well-rounded hip-hop artist (Edwards 2009, p.34). Most stories in hip-hop follow a pattern similar to traditional stories in books, movies, and TV series. They have characters, settings, and a structured plot—a beginning, a middle, and an end.

Flow

Bars

“In music theory, a bar (or measure) is **a single unit of time containing a specific number of beats played at a particular tempo**” (MasterClass 2021).

The flow is the number of words written per bar. The more words there are, the faster the flow. Some rappers have a fast flow, some have a slow flow, others may mix between slow and fast.

1	2	3	4
Let me freak the	funk, obso-	lete is the	punk that talks
more junk than	Sanford sells.	I jet pro-	pel at a
rate that compli-	cate their mental	state as I	invade their
masquerade.	They couldn't	fade with a	clipper . . .

(Edwards 2008, p.68)

Syllables

“Lyrics are broken up into syllables, which are single units of sound. Breaking lyrics down into syllables, rather than just words and sentences, helps us look at flow in a lot more detail-

Each separate sound is its own syllable. For example, take the word obsolete: “ob-” is a syllable, “-so-” is a syllable, and “-lete” is a syllable.” (Edwards 2009, p.71).

This is a very important point to note: a stressed syllable must be said at the same time

as each of the four beats in a bar. Syllables can be pronounced fast or slow depending on the flow.

Rests

"A rest is basically a pause, during which no syllable is said on the 1, 2, 3, or 4 beat of a bar. In the flow diagram, rests are shown by a space under one of the four beats in a bar on which no syllable is said. In the following example, a rest is highlighted" (Edwards 2009, p.73.)

1	2	3	4
Let me freak the	funk , obso-	lete is the	punk that talks
more junk than	Sanford sells.	I jet pro-	pel at a
rate that compli-	cate their mental	state as I	invade their
masquerade .	They couldn't	fade with a	clipper . . .

(Edwards 2008, p.73)

Perfect Rhyme

"A perfect rhyme is the simplest form of rhyme. It's when one word has exactly the same ending as another word" (Edwards 2009, p.82).

- "Dog" & "Fog"
- "Punk" & "Funk"

Compound Rhymes (Multisyllable Rhymes)

"Rhymes can be one syllable long, such as "cat," "bat," and "hat." However, this is rare in today's hip-hop, as most lyrics use compound rhymes, also known as multisyllable rhymes, polysyllable rhymes, or multies." (Edwards 2009, p.87)

- "Dropping these mockeries"

Similes and Metaphors

Similes and metaphors are very similar in that they use examples for comparison. The difference between similes and metaphors comes down to a word. Similes use the words like or as to compare things—"Life is like a box of chocolates."- "as hot as hell". In contrast, metaphors directly state a comparison—"Love is a battlefield," - "Time is money"

- My brother was a cackling (laughing) hyena (metaphor)
- My brother cackled (laughed) like a hyena (simile)



Alliteration and Consonance

"Alliteration occurs when words begin with the same letter or sound. It's more subtle than the other types of rhyme, and it does not produce the same effect.

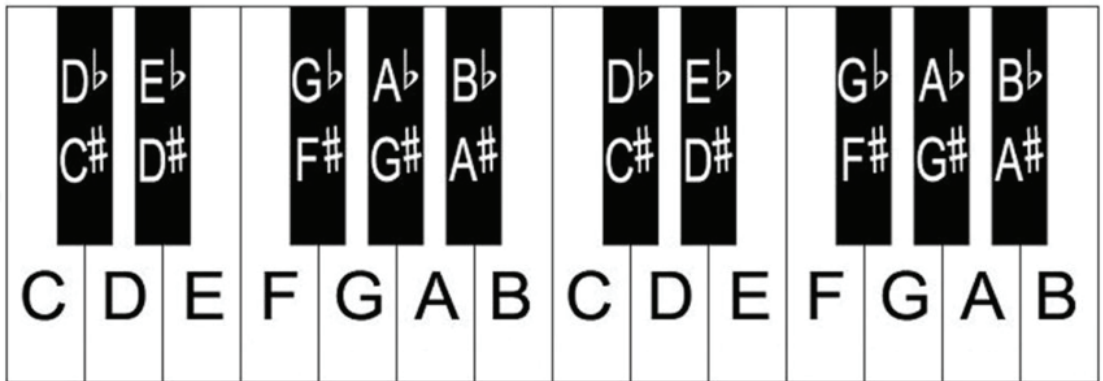
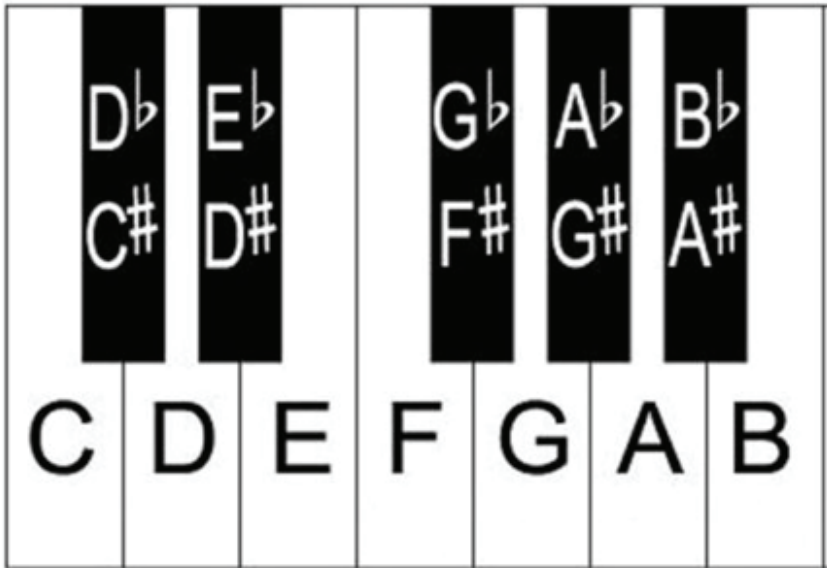
- "Here's a Jimmy Joke about your Mama that you Might not like."

In Wu-Tang Clan's song "Triumph," Inspectah Deck uses the following compound rhyme:

- "dropping these mockeries"" (Edwards 2009, p.86).

5.3. MUSIC THEORY

A scale is a sequence of notes that sound good together. Most popular dance music is written in a particular scale/key (typically A-minor).



A keyboard has 12 notes (black and white) that repeat higher and lower in pitch up and down the keyboard. A scale will typically consist of seven of these notes and will take two forms: Major or Minor. Major scales sound more upbeat and happier, whereas Minor sound more dark and moody.

Working out a scale

Steps

- A half step or semitone is the smallest interval (distance) between two notes. For example, the note C is a half-step below C#.
- A whole step is the distance between two notes that have one note in between them. A whole step is equal to two half steps or two semitones. For example, the note D is a whole step above the note C.

Major scale

In whole steps and half steps, a major scale consists of this formula

W - W - H - W - W - W - H

- A major = A, B, C, D, E, F, & G

Minor scale

in whole steps and half steps, a minor scale consists of this formula

W - H - W - W - H - W - W

- A minor = A, B, C, D, E, F, & G

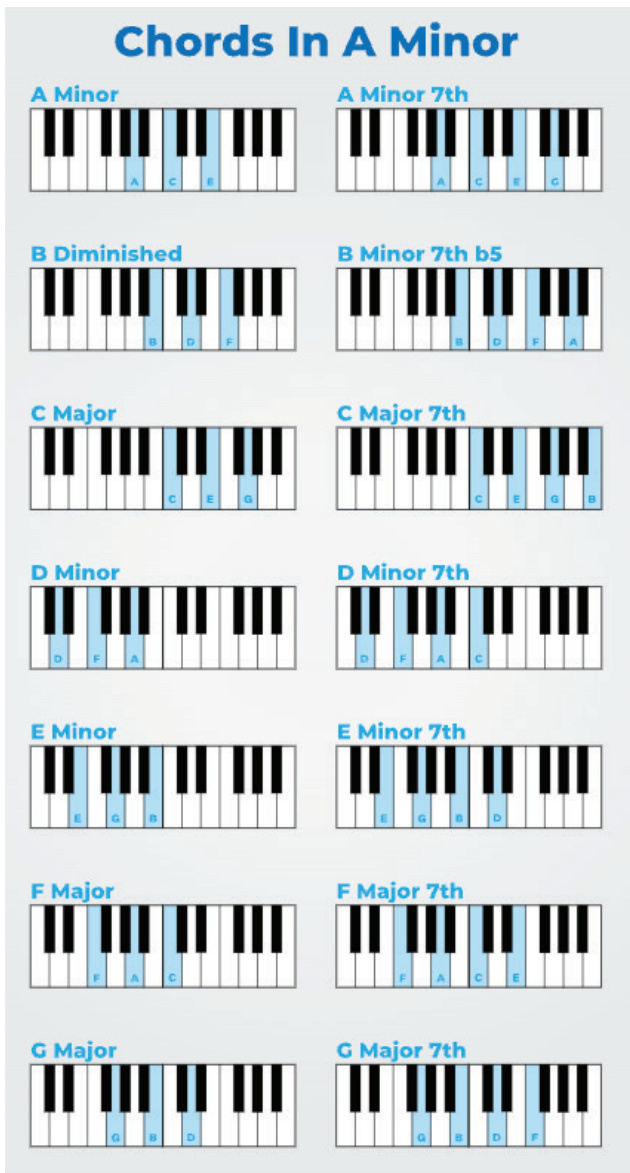
***When writing electronic dance music or rap music. Writing in A-minor is the easiest because it uses only the white notes on a keyboard.**

Interestingly C major also only uses white notes but the steps between notes from C upwards follows the major formula. In the A scale, A is the root note, in a C scale, C is the root note. Root notes are keys that are played most often in a melody; they are usually played at the start or end of a bar (or series of bars).

***A melody is a sequence of notes played one after another, sometimes with breaks in between.**

Chords

Chords are 3 notes played together with a number of steps in between each note. They consist of 2 primary forms, major and minor. For simplicity, below is an image of all the chords that can be played in A-minor.



(KeyboardKraze 2023)

As previously noted, an easy rule of thumb is to use the A-minor scale to write your tracks as it consists of only the white notes. Just be sure to play the A note more often in your melodies and use chords that begin with this note more often.

6. WORKSHEET - ALBANIAN

Muzikë për të ardhmen

Fletë punuese

Analizë e tekstit

Zgjedh një ose më shumë, nga këngët rap të preferencës tuaj, dhe përgjigju pyetjeve në vazhdim.

Pyetjet

1. Pikëpamja e kujt është duke u shprehur?
 - » Ju duket se autori është duke shprehur pikëpamjen e vetes, apo është duke shprehur pikëpamjen e dikujt tjetër?
2. Çfarë mesazhi ose qëllimi mendoni se autori dëshiron që dëgjuesi të kuptojë?
 - » Çdo tekst i shkruar, pa marrë parasysh në qoftë se është artikull nga gazeta, tekst shkollor apo tekst rap, shkruhet me një qëllim të veçantë. Sigurisht, tekstet janë të kompozuar me mesazhe dhe qëllime që ndikojnë dëgjuesin në mënyra të ndryshme.
3. Ju duket se zëri apo këndvështrimi i dikujt tjetër është duke munguar, duke u vënë në heshtje, apo nuk numrohet fare?
 - » Tekstet zakonisht shfaqen nga një këndvështrim specifik, dhe aty mund të ndodhë se mungon këndvështrimi i të tjerëve.
4. Si mendoni që mund të përfaqësohen këndvështrimet tjera alternative?
 - » Për shembull, nëse është nga këndvështrimi i gjinisë mashkullore, si do mund të jetë nga këndvështrimi i gjinisë femërore? Shembuj tjerë mund të jenë, prindërit ose fëmijët, qytetarët apo qeveria, kriminelët ose viktimat, mësimdhënësit ose nxënësit. Mund të ketë këndvështrime të ndryshme për diçka që është duke u shfaqur njësoj për të gjithë.

5. Çfarë mekanizmi do aplikoni ju në bazë prej asajë çfarë keni mësuar?

- » Pëmes konsideratës, kuptimit dhe analizës ndaj këndvështrimeve të ndryshme, ne mund të shohim probleme në shoqëri që kanë nevojë për zgjidhje. Kjo mund të jetë për njerëz individual, komunitete, ose institucione. Është e rëndësishme që të konsiderojmë çfarë mund të bëjmë për të ndihmuar të zgjedhim këto probleme.

Pasi që përfundoni përgjigjen e pyetjeve, diskutoni se si teksti i këngës/këngëve që keni zgjedhur lidhet me temat më poshtë.

Temat

- Gjinia
 - » Djemtë, vajzat, meshkujt, femrat
- Familja & shoqëria
 - » Lidhja mes anëtarëve të familjes ose shoqërisë
- Pushteti dhe respekti
 - » Suksesi, paratë, reputacioni, dhuna, krimi, të qenurit VIP.
- Qëndrueshmëri dhe mbijetesë
 - » Aftësia për të tejkaluar fatkeqësitë dhe vështirësitë në jetë
- Rritje individuale/ndryshim
 - » Duke identifikuar probleme personale dhe duke marrë hapa drejtë përmisimit të vetëvetes
- Rritje shoqërore/ndryshim
 - » Duke identifikuar probleme në komunitet/shoqëri dhe duke marrë hapa drejtë përmisimit

Shkrimi i tekstit

Përmbajtja e jetës reale.

Shumica e artistëve këngëtarë (MC) preferojnë të shkruajnë tekstin duke u bazuar në eksperiencat e jetës reale—ose tekst me përmbajtje autobiografike për gjërat që ata kanë tejkaluar, ose tekst që është i inspiruar prej situatave që ata kanë hasur (Edwards 2009, p.4). Edhe pse këto tekste lidhen me eksperiencat e jetës ato gjithmonë lidhen direkt me këndvështrimin e autorit, dhe andaj teksti shprehet në mënyra të ndryshme. Disa ngjarje

të jetës mund të ekzagjërohen për të krijuar një ndikim të veçantë, ose mund të kenë elemente fiktive (të imagjinuara) .

Forma e rrëfimit të tregimit.

Rrëfimi i tregimit ka qenë gjithmonë një teknikë e rëndësishme për artistin këngëtarë (MC) në Hip-Hop. Të jesh në gjendje për të strukturuar, dhe ndërtuar përmbajtjen në një formë tregimi është shumë e rëndësishme për të qenë një artist Hip-Hop'i i rrumbullaksuar (Edwards 2009, p.34).

Ritmi (Flow)

Takti (bars)

Në teorinë e muzikës, një takt (bar) është një njesi e vetme e kohës që përmbanë një numër specifik të rrahjeve (beats) që janë duke luajtur në një tempo të posaçme.

Ritmi (flow) është numri i fjalëve brenda një takti, këto të dyja duhet të shoqërojnë njëra-tjetrën në një mënyrë perfekte. Sa më shumë fjalë që ka, aq më i shpejtë bëhet ritmi. Disa reperë kanë një ritëm (flow) të shpejtë, disa kanë një ritëm (flow) të ngadaltë, të tjerët kanë kombinim mes atij të shpejtë dhe të ngadaltë.

1	2	3	4
Për qata	që m' do jnë,	e dash ni	m' shes in.
Nesër me	dekë ,	mas nes ër	m' kesh in.
Ju du sa	qeni e don	plesht in.	Tu e ngu këtë
sen me	gisht n'gojë	mes in.	N'mes in ...

(Edwards 2008, p.68)

Rrokjet

Teksti ndahet në rrokje, që janë njesi të vetme të tingullit. Duke zbërthyer tekstin në rrokje e jo vetëm në fjalë dhe fjali, na ndihmon neve që të analizojmë ritmin detajisht (Edwards 2009, p.71).

Çdo tingull i ndarë ka rrokjet e veta. Për shembull, të marrim fjalën muzika: "mu" është një rrokje, "zi" është rrokje, dhe "ka" është rrokje.

Është shumë e rëndësishme të thekësohet kjo pikë: një rrokje e thekësuar duhet të thuhet në të njejtën kohë si katër rrahje (beats) në një takt (flow). Rrokjet mund të shqiptohen shpejtë ose ngadalë varësisht nga takti (flow).

Pushimet

Një pushim është thjeshtë një pauzë, përgjatë të cilës nuk thuhet asnjë rrokje në rrahjet 1,2,3 ose 4 (beat). Në diagramin e taktit, pushimet tregohen nga një hapësirë brenda një nga katër rrahjet në një takt ku asnjë rrokje nuk thuhet (MasterClass 2021).

1	2	3	4
Let me freak the	funk, obso-	lete is the	punk that talks
more junk than	Sanford sells.	I jet pro-	pel at a
rate that compli-	cate their mental	state as I	invade their
masquerade.	They couldn't	fade with a	clipper . . .

(Edwards 2008, p.73)

Rima perfekte

Një rimë perfekte është forma më e thjeshtë e rimës. Ndodhë atëherë kur një fjalë ka përfundimin e ngjajshëm sikur një fjalë tjetër (Edwards 2009, p.82).

- "Ora" & "Dora"
- "Bota" & "Gota"

Rima të përbëra (Rima me shumë rrokje)

Rimat mund të jenë të gjata sa një rrokje, për shembull "rrotë", "botë", dhe "gotë". Sidoqoftë, kjo është shumë e rrallë në Hip-Hop muzikën e tashme, shumica e teksteve përdorin rima të përbëra, poashtu të njohura si rima me shumë rrokje (Edwards 2009, p.73.).

- "Went from Rock 'n' Roll, t'u bo rap n'shkollë"

Ngjashmëritë dhe Metaforat

Ngjashmëritë dhe metaforat janë shumë të ngjashme sepse të dyjat përdoren si shembuj për krahasime. Dallimi mes ngjashmërive dhe metaforave është vetëm një fjalë. Ngjashmëritë përdorin fjalë "si" dhe krahasimi "sikur".

- Vëllau im ishte sikur një hienë që qeshte ndër hunë (metaforë)
- Vëllau im qeshte ndër hunë si një hienë (ngjashmëri)



Aliteracionet dhe bashkëtingëllimi

Aliteracionet ndodhë kur fjalët fillojnë me të njejtën shkronjë ose tingull. Është më precize se tjerat tipe të rimave, dhe nuk prodhon të njejtin efekt (Edwards 2009, p.86)..

- "O **B**ajram, **B**ajrak i gjallë"
- "**V**ijnë **v**ashat **v**alle **v**alle"

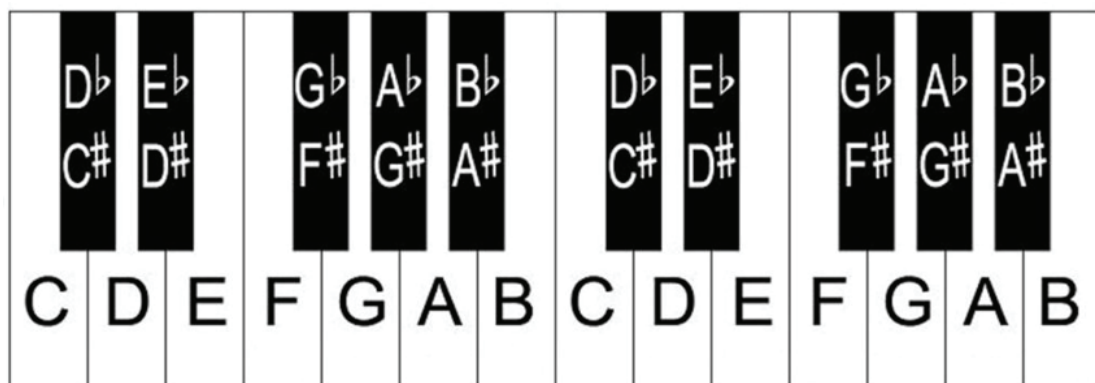
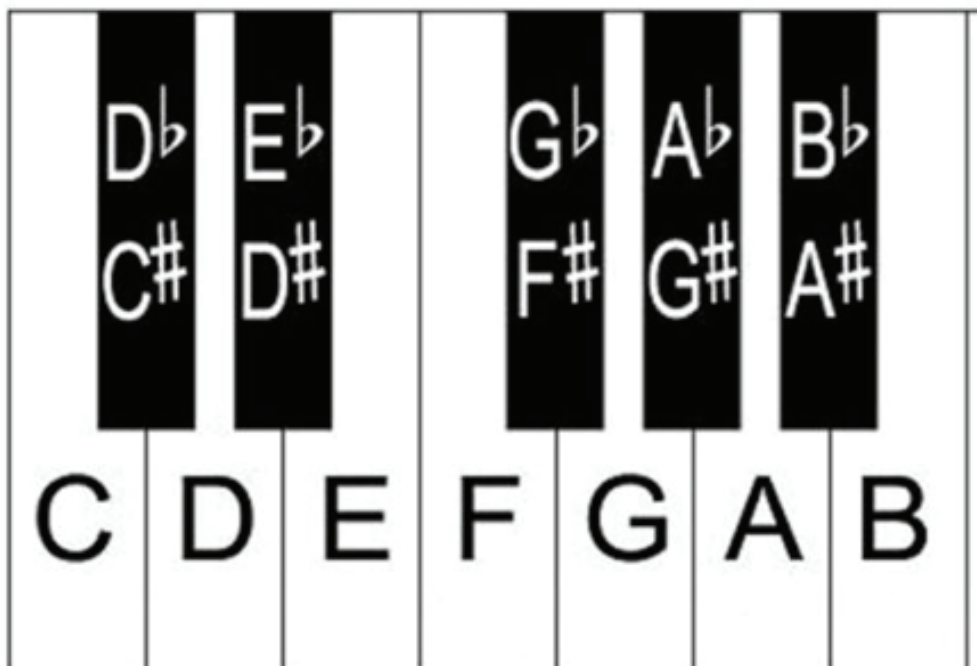
Në këngën e Wu-Tang Clan "Triumph", Inspectah Deck përdorë rimën që bashkëtingëllon:

- "dropping these mockeries"

Source - Edwards, P., 2009. How to rap. Chicago Review Press.

Teoria muzikore

Një shkallë është sekuencë e notave të cilat tingëllojnë mire bashkë. Gati të gjitha këngët e famshme dance janë të kompozuar në një shkallë/notë specifike (zakonisht A-mol).



Një tastierë ka 12 nota (bardh e zi) që përsëriten më lartë dhe më poshtë në tingull deri në fund të tastierës. Një shkallë zakonisht ka shtatë nota dhe merr dy forma: Dur (Major) ose Mol (Minor). Shkallët Dur tingëllojnë më të lumtura dhe optimiste, kurse ato Mol tingëllojnë më të errëta dhe emocionale.

Shkallët muzikore

Hapat

- Një gjysmë hapi (semitone) është intervali me distancën më të vogël mes dy notave. Për shembull, nota C është një gjysmë-hap më poshtë se C#.
- Një hap i plotë është distanca mes dy notave që kanë një notë në mes tyre. Një hap i plotë është i barabartë me dy gjysmë hapa. Për shembull, nota D është një hap i plotë sipër notës C.

Shkalla Dur (Maxhor)

Në hapa të plotë (P) dhe gjysmë të plotë (G), një shkallë Maxhor përbëhet nga këto formula

P - P - G - P - P - P - G

- A maxhor = A, B, C, D, E, F, & G

Shkalla Minor

Në hapa të plotë dhe gjysmë të plotë, një shkallë Minor përbëhet nga këto formula:

P - G - P - P - G - P - P

- A minor = A, B, C, D, E, F, & G

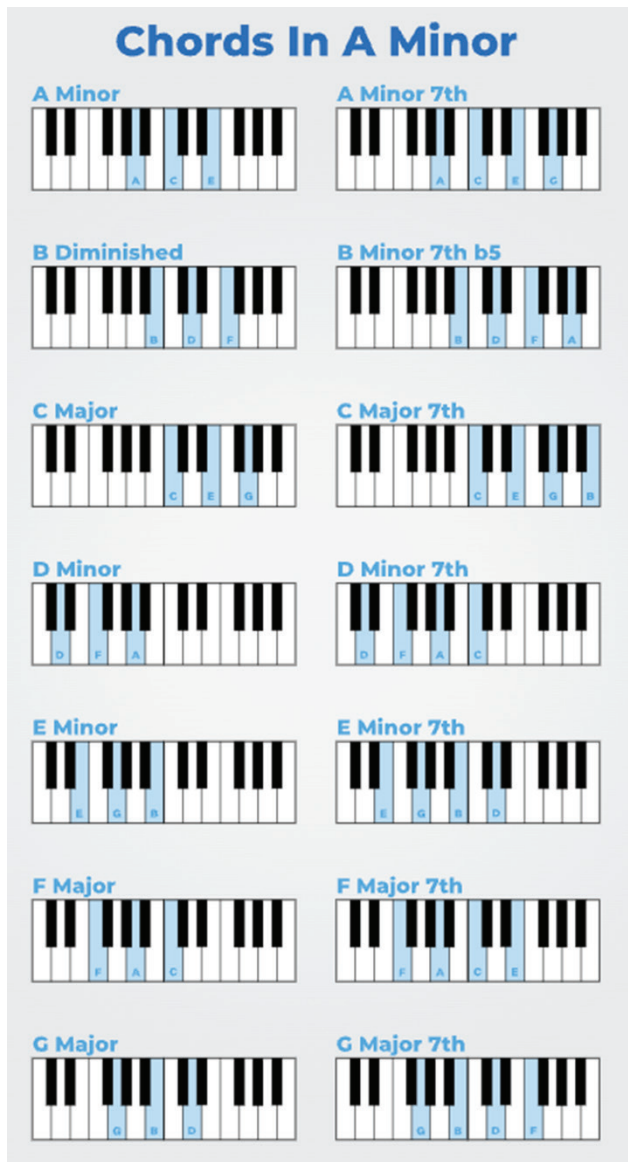
***Kur kompozohet muzika dance elektronike ose ajo rap, kompozimi me A-minor është më i lehti sepse përdorë vetëm notat e bardha në tastierë.**

Në mënyrë interesante C Maxhor poashtu përdorë vetëm notat e bardha, por hapat prej notës C dhe sipër shoqërohen nga formula e shkallëve Maxhor. Në shkallën A, A është nota thelbësore, në një shkallë C, C është nota thelbësore. Notat thelbësore janë notat që luhen më shumë në një melodi; luhen zakonisht në fillim ose në fund të një takti ose një seri e takteve (bars).

***Një melodi është një sekuencë e notave që luhen njëra pas tjetrës, ndonjëherë me pushime ndërmjet.**

Akordet

Akordet janë 3 nota që luhen së bashku me një numër hapash ndërmjet çdo note. Ato përmbajnë 2 forma kryesore, Maxhor dhe Minor. Për të thjeshtësuar, poshtë është një fotografi e të gjitha akordeve që mund të luhen në A-minor. Ashtu siç u përmend më pare, një rregull i lehtë për të u mbajtur në mend është përdorimi i shkallës A-Minor për të kompozuar këngën tuaj për shkak se ajo përmbanë vetëm nota të bardha. Vetëm të jeni të sigurtë që të luani notën A më shpesh në melodi dhe të përdorni akorde që fillojnë me këtë notë.



(KeyboardKraze 2023)

EXAMPLE SONG (LYRICS ANALYSIS)

Fuego ft Zzap – Homie

*This song has some contentious content, which can be analysed and critiqued using the questions from the task sheet, but is less problematic than some other Albanian songs of this genre.

Jena kon t'ri thuja si fmi,
3-4 shokë t'veshun krejtë zi,
Plan ku me hi, diçka me bo,
Kapuçat me birra tvoxhet ni tro,
Lek po na vynë ku me bo pare?
Pare pa qare u dashke me pasë,
Rape, cigare, femra primare,
ja me dalë me to ja me plasë.

DROP

Marre prej vetes me ja lëshu sytë kuletës
Se lypsha te shpija m'thoshin 'nuk kena',
Unë e boj zgjidhjen, bre nonen e jetës!
Hiq mos m'pritni se sonte nuk kthehna...

Babi m'bërtitke thojke 'mos dil',
Mami u mërzitke thojke mos vidh (vjedhë),
Dera u nijke e mshela me forcë,
Shoki m'thirrke me dalë e mu sillë.

Krejtve ka ni tel,
Bro a po del? Bojmë naj sen se kerkah s'po rrihet!

Njoni prej neve e majke n'bel
Asnjonit prej neve nuk i hajke a zihet
Fërrka përditë probleme me t'zijtë
Kur na kanë pa na kanë bo kontrollë,
Ku jeni konë? Ça keni bo?

Na tu aktru kishe sen nuk ka ndodhë
Pijshim kur kishim,
Rrishim kur s'kishim,
Rrishim n'rrugë high tu u bo

Vijshin te na se nijshin prej tjerve qe këta me gjona na gjojnë neve do,
Na qoj paketa ata s'kishin letra,
Gjith sytë e haptë me arritë diçka,
Najher pishman e najher krenarë
Jo çka kom bo unë po çka kena bo na

Ref.

Uhh my homieeee
Po don dashni e jo fjalë,
Na shpesh takohemi,
E dhezim ni joint,
Edhe shumë shumë gips na bohemi,
Se ti je my homieeee,
Se ti je my homieeee(ahh)

M'thirri my homieeee
Po don dashni e jo fjalë,
Na shpesh takohemi,
E dhezim ni joint,
Edhe shumë shumë gips na bohemi,
Se ti je my homieeee,
Se ti je my homieeee(ahh)

yeah,ah

Zzapp

Aii
Çka kam dashtë prej vetes e kam bo e kam arritë,
I vogël jam kon e kam pa botën si fmi,
S'jam mashtru me rrena s'jam mashtru me pare,
Dashni t'sinqertë, ka vlerë më t'madhe. (X2)

Kalova shumë sene n'këtë jetë,
Kalova shuë sene n'këtë jetë yeah,
Krejtë i kalova tu keshë
Krejtë i kalova tu keshë yeah

M'thirri my homieeee
Po don dashni e jo fjalë,
Na shpesh takohemi,
E dhezim ni joint,
Edhe shumë shumë gips na bohemi,
Se ti je my homieeee,
Se ti je my homieeee(ahh)

Mam t'kërkoj falje për senet që i bona,
Bab ti e din që për t'ardhmen po munona,
Rrugë shumë e gjatë ama un nuk dorëzohna,
Lekët që po vijjnë s'mi kanë falë po i fitojna.

Punoj me ju krenu, se ja vlenë.

English translation:

We were young, say little kids
3-4 friends, dressed in black
Planning where to get in, to do something
The hoodies with small holes
We need money, where to make money
U need to have money with no hustle
Money, cigars, the female priority,
Going out with them or explode.

DROP

Ashamed of myself to point my eyes at the wallet,
Cause i asked at home, and they said we don't have any
I'll make a solution, damn this life
Don't wait for me at all, i won't be back tonight
My dad yelled at me, he said don't go out
My mom was sad, she said don't steal
The door, you could hear it, i closed it with force
My friend called me, to go out and hang around
Ringing everyone up
bro are you going out? Lets do something, like this we cant be!
One of us kept it in the waist
No one of us cared if he would get caught,
Fights everyday, problems with the blacks
When they saw us they searched us
Where have you been? What have you done?
We were acting as if nothing happened
We drank when we had
We hung when we didnt
We were in the streets, getting high
They came to us because they heard from others
The ones with things, found us
The packs brought us, they didn't have papers
Everyone with eyes open, trying to achieve something
Sometimes regretting, and sometimes proud
Not what i did, what we did

Ref.

Uhh my homieeee
You want love, not words
We meet often
And light a joint,
And we get very very high
Cause you are my homieeee,
Cause you are my homieeee(ahh)

I call you my homieeee
You want love, not words
We meet often

And light a joint,
And we get very very high
Cause you are my homieeee,
Cause you are my homieeee(ahh)

yeah,ah

Zzapp
Aii what i wanted from myself i achieved
I was little, i saw the world like a child
I wasn't corrupted by money, i wasn't corrupted by lies
Sincere love has bigger value. (X2)

I went through a lot in life
I went through a lot in this life yeah,
I went through everything while laughing
I went through everything while laughing

They call me my homieeee
You want love, not words
We meet often
And light a joint,
And very very high it made us
Cause you are my homieeee,
Cause you are my homieeee(ahh)

Mom i apologize for all the things I did
Dad you know im trying for the future
The road is long but im not giving up
The money coming is not gifted, its earned

..

..

I work to make you proud

..

..

Because it's worth it.

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