Rap Music on Education: A Preliminary Study

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Abstract

Rap music is a musical tool that lets the knowledge to be constructed via rhyme and rhythm. Participants' opinions on the effect that this type of tools do in lessons is an essential issue to be determined. For this reason it is necessary to do a research including the opinions of the students on educational use of rap music. This research is designed in two parts. The first part is a descriptive survey model in which a questionnaire filled by participants (N=85). The second part of this research is designed as a course activity to inquire the availability of using rap music at school environment. Then interviews were conducted with participants to get their thoughts about the event. The participants who use the t-shirt shop and its' surroundings as a place to meet and socialize were found to be rap listeners in a very large proportion (90,5 %). The participants found to be mainly rap listeners and internet users. They could afford to have basic technological equipment for listening to music that probably let them socialize on rap music at school. They all participated in the course event willingly, and created rap lyrics coinciding with the course content. All participants sung along their own lyrics with the prepared musical beats. They all had fun, learned basics of music theory, and thought of transferring the knowledge of other lessons to rap lyrics. This propensity for transferring the knowledge is an attitude towards the creativity. As a result, rap music is found to be a useful educational tool if there are students familiar with the genre. For this purpose music clubs should be established firstly to detect the musical potential in the schools.

Keywords: rap music, music education, popular music

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Eğitimde Rap Müzik: Bir Ön Çalışma

Öz

Rap müzik, öğrencilerin derse aktif katılımını sağlamaya, bilgilerini ritmik ve uyaklı bir biçimde yapılandırmaya yönelten bir müzikal araç olabilme potansiyeline sahiptir. Bu araçların derslerdeki etkililiğinin belirlenmesindeki önemli bileşenlerden birinin deöğrencilerin rap müzik biçiminde ifade etmeye ilişkin görüşleri olduğu düşünülmektedir. Yapılan alanyazın taramasında ülkemizde genel olarak öğrencilerin rap müziğe yönelik görüşlerinin belirlenmesine yönelik yapılan çalışma bulunmadığı görülmektedir. Bu nedenle bu çalışmanın yapılmasına gerek duyulmakta ve çalışmada katılımcı öğrencilerin görüşleri göz önüne alınarak rap müziğin öğrenme ortamında kullanımına ilişkin ortaya çıkabilecek durumların belirlenmesi amaçlanmaktadır. Araştırma iki kısımdan oluşmaktadır. Birinci kısımda katılımcılara bir anketin uygulandığı (N=85) betimsel tarama modeli kullanılmıştır. Araştırmanın ikinci kısmı ise geniş bir dinleyici kitlesi bulunan ve söz yazma becerilerinin ön planda olduğu rap müziğin okullarda eğitim süreçlerinde kullanılabilir olup olmadığına ilişkin bir ön çalışma ortaya koymak amacıyla bir ders etkinliği olarak planlanmıştır. Araştırmanın ikinci kısmında nitel yaklaşımla gönüllü katılımcıların (N=8) hazır bulunduğu bir ders etkinliği gerçekleştirilmiş, süreçte gözlem yapılmış ve dersin sonunda katılımcılardan ders içeriğine uygun rap sözler yazıp seslendirmeleri istenmiştir. Ardından etkinlikle ilgili düşüncelerini almak için katılımcılarla görüşmeler yapılmıştır. Süreç, ürün ve öğrenci görüşleri betimsel yaklaşımla değerlendirilmiştir. Ağırlıklı olarak rap dinleyen, internet kullanıcısı ve müzik dinlemek için temel teknolojik donanıma sahip olan ortaokul çağındaki katılımcı grubu, müzik dersi etkinliğine istekle katılmış, ders içeriğine tamamen uyumlu rap sözler yazmış ve hazır müzikal altyapılar üzerine bu sözleri söylemiştir. Bu süreçte katılımcılar hem eğlenmiş, hem öğrenmiş hem de farklı alanlardaki bilgileri rap sözler biçiminde ifade etmeyi düşünerek yaratıcı bir tutum içerisine girmişlerdir. Sonuç olarak Rap dinleyicisi gençlerin yoğunlukla bulunduğu alanlarda (bu bir okulun tümü, bir sınıf veya bir eğitsel kulüp faaliyeti olabilir) rap üzerinden eğitsel etkinlikler planlamanın bu yaş grubu gençlerinin ilgilenip katılmak isteyeceği akademik alanlar oluşturmada kullanılabileceği söylenebilir. Rap dinleyen öğrencilerin yoğunlukla bulunduğu okullardaki müzik kulüplerinde rap üzerine denemeler yapılabilir.

Anahtar Sözcükler: rap müzik, müzik eğitimi, popüler müzik

Introduction

The effectiveness and permanency of knowledge is the core issue in educational sciences. Learning requires active participation and application of the students rather than transferring knowledge directly to their minds. For this reason, the active participative approaches come into prominence (Gürol, 2003). One of the most important factors that affect learning is the intrinsic knowledge in students' minds. In education, both the active participatory and intrinsic knowledge should be used (Köseoğlu&Kavak, 2001). Because even in the most progressive classrooms, in which students' interests are considered to be important, learning remains predominantly verbal and limits inquiry beyond the face value of words and notions (Huxley, 1954).When music education is the issue, within this approach, the local musical practices and the socio-musical language of the students are necessary to be observed. This approach is also in harmony with the principal "from known to unknown". In other words, if the motivation to learn is embedded in the students' daily experiences and practices, the learning output is expected to be well qualified. As popular music is a multifaceted phenomenon encountered with many aspects during daily life, it can also be considered as a standpoint for readiness. Rap is one of the subgenres in popular music that might be a good starting point for this readiness, with its rhythmical based rhymed words as it does not require a classical trained ear and musicianship. The benefits of co-generative dialogue in allowing students who are a part of hip-hop to engage in science have been supported by the findings of a research project that focused on allowing students to create their own rap songs within a science classroom (Varelas et al., 2002). The starting point of this research is to figure out the possibilities of the use of rap music in education.

Preparation Period

There are many difficulties to do such a research. Finding students familiar with rap music and its culture are necessary. Otherwise, the research might fail during the process. Participants aged from 11 to 13 would not be found in traditional research fields like cafes, pubs, music festivals etc. So looking for a place of consuming such as a t-shirt and accessories shops that sell Rap/hip hop staffs could be a good place to start with. I searched three districts of Ankara which were Çankaya, Yenimahalle and Keçiören and reached the total of six shops appropriate for the research. I observed each of this shops for nearly a week and concluded that the shop in Keçiören was the most suitable one to work with, in terms of client age and population. I made contact with the owner of the shop and started to do the research.

Purpose of the Study

Rap music has the potential of making students actively participate to the lesson and it is a musical tool that lets the knowledge to be actively constructed via rhyme and rhythm. Participants' opinions on the effect that these types of tools do in lessons are essential issues to be determined. The research on the effect of rap music, that took part in literature, does not include any information about the opinions of the students or participants. For this reason, it is necessary to do a research including the opinions of the students on educational use of rap music.

Methods

Research Design

This research is designed in two parts. The first part is a descriptive scanning model in which a questionnaire filled by participants (N=85) is used. The second part of this research is designed as a course activity to inquire the availability of using rap music at school environment.

In the second part of the research, a classroom activity was completed with eight volunteered participants. Observations made during and at the end of the lesson, according to the course content, the participants were asked to voice written rap lyrics. Then interviews were conducted with participants to get their thoughts about the event. Processes, products and the views of students were assessed via the descriptive approach.

The participants who responded to the survey were told that they could participate in the classroom activities as volunteers. Each participant was given a lesson activity information form with a parental permission form that they could participate the event along with the filled form. The content of the event was explained orally for the parents of all participants had come to see the activity.

Research Questions

The questions prepared and used for the first part of the research are given below:

1) What is the age and gender distribution of the participants?
2) What types of music they listen to?
3) What is the ratio of domestic and foreign musicians/groups they prefer?
4) What are the prior channels they access to the music they listen to?
5) What are the tools they use to listen to music?
6) What is the daily music listening time?
7) What are the environments in which they socialize about music?

In the second part of the research, a classroom activity was completed with eight volunteered participants. Observations made during and at the end of the lesson, according to the course content, the participants were asked to voice written rap lyrics. Then, interviews were conducted with participants to get their thoughts about the event.

Participants

All participants are at the age of 11 to 13, mostly male living in Ankara, Keçiören who frequently shop and socialize in and around a print t-shirt shop. All of them are students in four different secondary schools.

Table 1

Ages of Participants

Age	Age 11	Age 12	Age 13	Total
Frequency	18	26	41	85
Ratio %	21	30	49	100

Table 2

Gender of Participants

Gender	Female	Male	Total
Frequency	20	65	85
Ratio %	24	76	100

Activity Field and Application Process

The activity field was created at the back side of the shop by dragging the racks through the front side. The tools used for the activity were a mobile white board, basic percussion instruments and a hi-fi stereo playing the beats. The chairs were put in a row in semicircular shape, creating field to move in the middle area. The percussive instruments were given to the participants just before the activity began. The white board and the stereo were put to the opposite side of the chairs for every participant to be able to see clearly.

In the application process, I demonstrated all the contents and issues first and asked participants to repeat. After a few repetitions, the theoretical issues were described and applied again with the collaboration of the theory. Note durations, note names and 2/4 time measure were also taught the same way. Each of these issues was consolidated by teaching the theoretical basis. The percussion instruments were used in all phases of the activity.

When the teaching process was finished, the participants were asked to write down the knowledge they learned as rap lyrics and sing along with the beats. At the end of this part, interviews were conducted with each participant to get his/her opinions about the activity.

Findings

In this section, firstly the data gathered by the questionnaire and subsequently the qualitative data of the second part are presented.

Table 3

Types of the Music They Listen

Music Genre	Rap	Rock/Metal	Pop	Total
Frequency	77	3	5	85
Ratio %	90,5	3,5	6	100

In table 3, it can be seen that 90,5 % of the participants listen to rap, 3,5 % Rock/Metal and 6 % listen to pop music. It is obvious that the great majority of the participants listen to rap music.

Table 4

The Ratio of Domestic and Foreign Musicians/Groups They Prefer

	Native Only	Foreigner Only	First foreigner but native is ok!	First native but foreigner is ok!	Total
Frequency	3	20	45	17	85
Ratio %	4	23	53	20	100

As seen in table 4, 4% of participants only listen to native musicians, 23 % prefer only foreigners, 53% listen to firstly foreigners but native is okay for them, 20 % listen to firstly natives but foreigner is also fine for them. With this data it can be said that 96 % percent of the participants prefer listening to the foreign music.

Table 5

The Prior Access Channels to the Music

	Internet	TV	Total
Frequency	83	2	85
Ratio %	97	3	100

As seen in table 5, 97 % of the participants access music via internet and 3 % of them access to it via TV. It can be said that the great amount of the participants make their own choices on music consciously.

Table 6

Tools They Use to Listen to the Music

	Headphones connected device	Speakers connected device	Total
Frequency	81	4	85
Ratio %	95	5	100

As seen in table 6, 95 % of the participants listen to music using headphones and 5 % of them via speakers. It can be said that vast majority of the participants listen to music from devices like smart phones and mp3 players. So, it can also be said that the participants are mainly mobile when listening (may be watching) to music.

Table 7

Music Listening Time/Day

Listening Time/ Day	More Than 5 Hours	3-5 Hours	1-3 Hours	Less Than 1 Hour	Total
Frequency	11	45	24	5	85
Ratio %	13	53	28	6	100

As seen in table 7, 13 % of the participants listen to music more than 5 hours a day, 53 % of the participants listen to music 3 to 5 hours a day, 1 to 3 hours music listeners ratio is 28 %, and 6 % listen to music less than an hour. Listening to music more than three hours a day is very close to average professional musicians' listening time. Thus, it is obvious that vast majority of the participants listen to the music for a great amount of time.

Table 8

The Environments in Which They Socialize about Music

	School	T Shirt Shop	Total
Frequency	45	40	85
Ratio %	53	47	100

In table 8, the ratio of 53 % of the participants socialize at schools and 47 % of them socialize at the t-shirt shop. It can be seen that the participants socialize more often at schools (as a compulsory environment) than at the t-shirt shop which can be considered as a place to hang out.

In the second part of this study, whole, half, quarter, quaver and semiquaver note values, the positions of notes on the staff, naming the notes and 2/4 measure were taught to the participants during the course activity. As far as I observed, the eight volunteered participants were very careful, focused and actively involved in each issue of the activity. They showed their enthusiasm with gestures after their own successful achievements. They asked questions with ease about what they did not understand and applied the knowledge through the answer.

At the end of the course, the participants were asked to write short rap song lyrics about the event content. The short rap lyrics written by the participants are presented below:

K1	*2/4 measure- two quarters hey hey ho ho ho* *2/4 measure- four quavers hey hey ho ho ho* *Brothers get them to come together* *Song also get to love and peace hey hey ho ho*

K1 tells the 2/4 measure consists of two quarter notes or four quavers, so it coincides with the course content.

K2	*Quarter Quarter here is two Quarter* *Four quavers that is Two Quarter* *Sayin' semiquaver difficult to count before* *Half of the quaver name's semiquaver*

K2 tells the 2/4 measure consists of two quarter notes or four quavers. Semiquavers on the first sight might appear as hard to count but it's only the half of a quaver. It coincides with the course content.

K3	*Do re mi la la – sol sol fa fa* *No wrong counting - sol sol fa fa* *All neighbors they are- sol sol fa fa* *Do re mi fa sol la ti - Do re mi fa sol la ti*

K3 types the sequence of the notes in wrong order in the first string to give emphasis to the right sequence as they are all neighbors as given in the last string. It coincides with the course content.

K4	*Peace love fraternity* *We are combined with music* *With the 2/4 measure* *Do re do re together*

K4 writes about the main titles of the course superficially but he also emphasizes the social aspects of music as peace, love, fraternity. So technically there's nothing wrong about its relationship with the content.

K5	*Pause pause do re do re* *Don't pause an' say do re yo yo do re yo yo* *Pause pause do re do re* *With the 2/4 measure*

K5 writes the pause correspondents of the note durations, names of the notes and 2/4 measure that coincides with the course content.

K6	*One two one two quarter quaver hey hey yo* *İf you say 2/4 hey hey yo yo yo* *One quarter two quavers hey hey yo yo yo* *Creates what our measure is hey hey yo yo yo*

K6 counts the 2/4 measure saying one two in the first string, then writes not only four quavers but also a quarter and two quavers fits with the 2/4 measure that coincides with the course content.

K7	*Do ti la sol fa mi re do* *Here's the reverse notes yo* *All are quavers now* *Will they be long when it's a half*

K7 counts a reverse sequence of the notes that are all in quaver duration. She also emphasizes that time will be longer if half notes were used instead of quavers. It totally coincides wih the content of the course.

K8	*One do two re quaver quaver quaver quaver* *One do two re quarter quarter* *Miii here's two* *Four Four*

K8 uses the do re notes as quavers in the first string (one and two are quaver pauses). Do re in the second string corresponds with quarter notes and "Miii" corresponds with a half note in the third string. The double four in the last string reminds the 2/4 measure together with the "two" on the third string. The content of the lyric is quarter, quaver and half notes with the 2/4 measure that coincides with the course content.

After the event ended, interviews were conducted with participants individually and opinions were received on the event. These opinions are categorized as "enjoyable", "instructive" and "creative".

Enjoyable

"...teacher I really had so much fun." (K1)

"...Event was very nice, I learned in an entertaining way." (K2)

"I wish to do it again... I could not realize how time passed...do re mi fa sol la ti" (K3)

"When you do something joyful... rarely happens at school, we have a physical education teacher... I have fun in music lessons but it's not like that..." (K4)

"I liked it very much when I could do the pauses, I had so much fun doing that." (K5)

"I had so much fun ... I checked the time when we started, than I did'nt realize how time passed." (K6)

"I wish our lessons in the classroom would be that joyful and entertaining..." (K7)

"It was very nice... one step! Clap hand, gush gush pause gush..." (K8)

Instructive

"... There was I guess... I remember things from school like this but I did not learn the way like I get now teacher." (K1)

"...Event was very nice, I learned in an entertaining way ... The semiquavers were clapped like that right?" (K2)

"I had no clue on that... do re is ok! But whole, half, quarter... semiquaver also..." (K3)

"Interesting... it's like maths... always divided into two..." (K4)

"I also can play songs with my recorder from now on... I was playing by ear but now I'm gonna look at the notes." (K5)

"I've never understood the half beat in music lesson... one and two and that's the way I get... semiquavers are four in one clap like ge-li-bo-lu." (K6)

"I have a sister. The teacher wants her play the recorder but she can't... now I'm gonna help her with the notes." (K7)

"I will write RAP lyrics on marching like rap rap from now on." (K8)

Creative

"I've never thought of writing about a lesson content... Bringing forth something that way is nice." (K1)

"...It's a good idea to compose Rap from something I learned..." (K2)

"...for instance when we do four semiquavers and one quarter like this... A very wavy sea, huge waves revived my eyes." (K3)

"... When I think of the things I learned to write lyrics, something new comes up with rhyme and a new rhythm ..." (K4)

"... I wonder if I can convert the school songs into rap." (K5)

"New topics come to my mind when being in such an event... might be in science contents..." (K6)

"I liked to Rap from that lesson and I will like from another one..." (K7)

"We did something different and it's cool. Bringing forth new Rap lyrics makes me feel good." (K8)

Comments and Discussion

The participants who use the t-shirt shop and its surroundings as a place to meet and socialize were found to be rap listeners in a very large proportion (90,5 %). Rap is not a musical genre that is similar to any kind of music or culture produced in Turkey throughout the history. Starting from the migration of the Jamaican Dj Kool Herc to the USA, Rap has been a musical genre spreading out to many parts of the world. In Turkey, there are some famous rap stars both on mainstream media and

social media. However, the amount of preferring foreign musicians was 65 % and they accessed to this music via internet (97 %). These ratios show that globalization affected the participants' music preferences as well.

The influence of globalization on music was observed from global center to local periphery even though there is a proportion of 24% that listened to native rappers. Through the musical interaction context, the center-periphery relations tended to be in the direction to local periphery flowing from the center. Global culture is a product of the interactions of both national states' societies and specific particularities (Robertson, 1999, p.187) that stems from certain centers (King, 1998, p. 36). Leading force of the global mass culture is western technology, concentrated capital and technique (Hall, 1998, p.48), western life styles, values and perceptions. The ratio of listening to foreign rappers (65 %) verified this statement.

The use of headphones connected devices (95 %) enlarged the field that rap music covers in daily life. The participants that listened to music for more than three hours a day (66 %), and almost three hours (28 %) showed the linear relationship between the listening device and listening time. Moreover, according to Gopinath & Stanyek (2014) mobile music listening changes the perception of life and subjectifies the meaning of space. Socializing through music was also an important finding in this research. More than half of the participants (53 %) stated that they socialized through rap music at schools. According to Sağır and Öztürk (2015, p. 123) "music is also a tool that can reach ones' thoughts and feelings to generate a social network with the same minded individuals. This social network refers to an area made up of individuals who listen to similar music styles. This area is a place that an individual can find the echoes of his pleasures, likes, emotional excitements, enthusiasms and social implications. The aforementioned social network includes individuals with different demographic characteristics and gathers them around a common collective socialization consciousness of itself." This will make a positive contribution to the teaching and the learning process in schools where similar student groups can be found. Yet, the meaning of a cultural forms' location is not fixed forever. The meaning of a cultural symbol is given in part by the social field into which it is incorporated, the practices with which it articulates and is made to resonate. What matters is *not* the intrinsic or historically fixed objects of culture, but the state of play in cultural relations (Hall, 1997, p.17-22). According to Emdin (2010, p.5) "The extension of rap from traditions in the Black experience in the US to contemporary urban life in oppressive social spheres in other countries has resulted in the appearance and display of characteristics that transcend space and time while they reflect the current real-life experiences of those within specific contexts. This attribute of rap (transcending space and time) is closely related to the chronotypic nature of certain literary texts that express an 'intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature' (Bakhtin 1981, p. 84). Rap is emerging as a way that allows this feature in due course of any information in a way that rhymed and rhythmically expressed by the students.

In Frankfurt Schools' mass society theory; the economic and technological development has weakened the traditional socialization institutions. The objects produced by human labor and activity came out of human control and materialized the culture that manages the mass society and human life by an incomprehensible necessity. Mass society is manipulated and controlled by the products of the culture industry. As Adorno states pejoratively the whole structure of popular music is standardized, even where the attempt is made to circumvent standardization. In popular music, position is absolute. Every detail is substitutable; it serves its function only as a cog in a machine (Adorno 1999, p.70). This musical features' (substitutability) utilizability as an educational tool is shown in this research. The familiar melodies and basic rhythmical patterns used in the prerecorded beats were sung along successfully with the rap lyrics of the participants. According to Hebdige (1997, p.135) "when taken to its logical conclusion in rap, cut 'n' mix suggests that we shouldn't be so concerned about where a sound comes from. It's there for everyone to use. And every time a new connection is made between different kinds of music, a new channel of communication opens up."

In the second part of the study, as an attempt to use rap in education, the course event I conducted with participants also gave positive results. All participants were keen, actively made their applications and wrote lyrics which have been fully compatible with the course content. Note durations, names, measure and note rankings as the course content were used as the topics of written rap lyrics and sung upon previously prepared musical beats.

The opinions categorized by themes were enjoyable, instructive and creative primarily refer to the fact that the participants of 11 to 13 ages did not get bored during the course activity. Keogh & Naylor (2000) and Ekici, Ekici & Aydın (2007) demonstrated in their research that fun factor in courses effects the concentration of students. Besides the statements including the word "enjoy", the statements like "I could not realize how time passed", "When you do something joyful", "I liked it very much" are also accepted as "enjoyable". The second emphasis on this category is "still ongoing enjoyment". K3 stated *"...do re mi fa sol la ti",* and K8 said *"one step! Clap hand, gush gush pause gush..."* are considered to be that way. The third emphasis on this category is the comparison between the school lessons and our course event. K4 mentioned' *"...rarely happens at school, we have a physical education teacher... I have fun in music lessons but it's not like that..."* and K7 reflected *"I wish our lessons in the classroom would be that joyful and entertaining..."* statements express that having fun or enjoyment at school lessons are not enough for the participants. K5 also said *"I liked it very much when I could do the pauses..."* these statements can be considered as a sign of the relationship between enjoyment and achievement.

The first emphasis in the instruction category emerges as an association of music lesson at school and our course event. K1 said *"... There was I guess... I remember things from school like this but I did not learn the way like I get now teacher."* K3 told *"I had no clue on that... do re is ok! But whole, half, quarter. Semiquaver*

also…" K5 said *"I also can play songs with my recorder from now on… I was playing by ear but now I'm gonna look at the notes."* K6 mentioned *"I've never understood the half beat in music lesson… one and two and that's the way I get… semiquavers are four in one clap like ge-li-bo-lu."* K7 told *"I have a sister. The teacher wants her play the recorder but she can't… now I'm gonna help her with the notes."* These statements are considered to be the signs of the lack of knowledge that these participants needed to get from school. Obviously some of them are trying to play on ear without notes but all of them need a permanent knowledge on music. The second emphasis is directed to the confirmation of newly learned knowledge. K2 said *"The semiquavers were clapped like that right?"* K6 stated *"one and two and that's the way I get… semiquavers are four in one clap like ge-li-bo-lu"* statements are considered as attemptsto repeat the newly learnedknowledge to become permanent. The third emphasis on this category emerges as an association of a different lesson at school and our course event. K4 also said *"Interesting… it's like maths… always divided into two…"* As seen in these statements, the knowledge is transferable and derivable. If it's done in the right way the permanency of knowledge is obtainable.

In the creativity category "a new thing" has emphasized primarily. K1 said *"Bringing forth something that way is nice."* K2 told *"It's a good idea to compose Rap from something I learned…"* K4 said *"…something new comes up with rhyme and a new rhythm…"* K8 mentioned *"We did something different and it's cool. Bringing forth new Rap lyrics makes me feel good."* These statements reveal the pleasure and energy which the participants get from the event that triggered creativity. Similar to this, K3 also said *"A very wavy sea, huge waves revived my eyes"* representing the act of imagination after a creative event. Another emphasis is the transferability of form into different areas. K5 stated *"… I wonder if I can convert the school songs into rap."* K6 told *"New topics come to my mind when being in such an event… might be in science contents…"* K7 said *"I liked to Rap from that lesson and I will like from another one…"* These statements express their will to create new lyrics by transferring rap music into other information areas. This will probably lead to new, enjoyable and creatively constructed permanent knowledge.

Conclusion and Recommendations

The participants at the age of 11 to13 who were also secondary school students found to be mainly rap listeners and internet users. They could afford to have basic technological equipments for listening to music that probably let them socialize on rap music at schools. They all participated in the course event willingly and created rap lyrics coinciding with the course content. All participants sung along their own lyrics with the prepared musical beats. They all had fun, learned basics of music theory, and thought of transferring the knowledge of other lessons to rap lyrics. This propensity for transferring the knowledge is an attitude towards creativity. As a result, rap music is found to be a useful educational tool if there are students familiar with the genre. For this level of rap they need basic ability to count, ability to create rhymes and speak rhythmically. So, every student could gain these skills with little

effort. The attempt to combine any kind of information with rap music can be useful for the teacher to teach, student to learn, school administration to organize music based knowledge festivals. And most of all, whatever the topic is, the students will not get bored with these kinds of activities. For this purpose, music clubs should be established firstly to detect the musical potentials in schools. Music teachers should be in charge for music issues. Not only the music teacher but also Turkish, science and social studies teachers should be in charge in music club. Clubs' activities may take place on special, national or any festival days.

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