

Dear Paulina Gut,

My name is Jean-Pierre Schaller, I'm a teacher and coordinator at the Haute école de musique de Lausanne in Switzerland [HEMU](#). I'm coming for the first time at the AEC meeting in Trondheim. I have a topic for the open-panel discussion in the category [Teaching and Listening](#) (if there is a possibility and interest for this..)

[Challenging rhythms coming from the Hip-Hop and Neo-Soul music.](#)

I would like to share my experiences and yours in this style of music. I guide a so cold 'Soul' workshop in the bachelor two degree. The ensemble is: female vocalist Electric bass, guitar, keyboards and drums. After a first concert based on classics from Motown and Stax we now elaborate a new repertoire including more actual music from the hip-hop and Neo soul field.

I would like to share an discus two tracks that we are working on. The first is '[Jekill](#)' from the Australian band 'Hiatus Kayoté. This music is very interesting in his odd-form construction and also in his phrasing and metric-modulation. (listening and analysing the m [Lead-Sheet Pdf](#).) The second track is from the cd 'Voodoo' of D'Angelo, the track is '[One mo Gin](#)

Here is the laid back and binary ternary ambiguity who makes it challenging to play this music.

I would also share your experience in the fact that this music has often '[Explicit Lyrics](#)

My question is, how do you treat this problematic image of women in this music and the fact that lyrics with words like "bitches", "niggers" etc. are a fact in this otherwise very interesting music.

If we have time, I would also like to show a track on Youtube from the [TinyDeskSeries](#) which illustrates this problematic.

I'm looking forward to having an opened discussion on this topics if you think that is possible. So, I will have my laptop with me, and. If there is a beamer which I can use, I would appreciate to show the lead sheet and play the music.

All the best wishes from Switzerland,

Jean-Pierre Schaller