

Hip-Hop Sampling as Analytic Act

Jeremy Tatar (he / him)

McGill University

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SMT, Denver



Why We Don't Teach Meter, and Why We Should

BY RICHARD COHN

An interplanetary visitor asks: “What is music?” The question requires a complicated response, but you want to be concise, so you might say, “Music is patterns of sound, in patterns of time.”

Richard Cohn, “Why We Don't Teach Meter, and Why We Should,” *Journal of Music Theory Pedagogy* 29 (2015): 5–24.

Beethoven, "Für Elise" (1810)

This image displays a segment of the musical score for Beethoven's "Für Elise". The score is written in 3/8 time and consists of two systems of grand staves (treble and bass clefs). The first system shows measures 7 through 12, with a first ending bracket over measures 7-8 and a second ending bracket over measures 9-12. The second system shows measures 13 through 18. The music features a characteristic piano accompaniment with a steady eighth-note bass line and a treble line with various rhythmic patterns, including eighth and sixteenth notes. The key signature is one sharp (F#), and the piece concludes with a final cadence in measure 18.

Beethoven, "Für Elise" (1810)

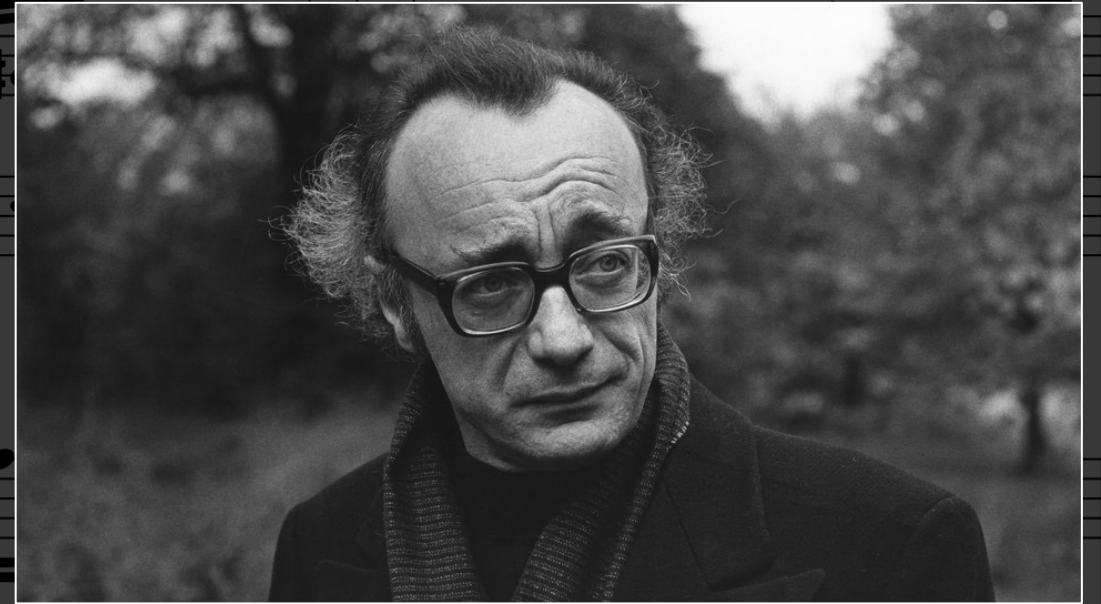
1. 2.

7 8 9 10 11 12

13 14 15 16 17 18

The image displays a musical score for the first system of Beethoven's "Für Elise". The score is written in 3/8 time and features a key signature of one sharp (F#). It consists of three systems of music, each with a treble and bass clef. The first system shows measures 1 through 6. The second system includes measures 7 through 12, with a first ending (marked "1.") and a second ending (marked "2.") at measures 8 and 9. The third system covers measures 13 through 18, with a red bracket highlighting measures 13, 14, 15, and 16. The notation includes various note values, rests, and dynamic markings.

Beethoven, "Für Elise" (1810)



Artur Schnabel

(recorded 1938)

Alfred Brendel

(recorded ca. 1960)





Beethoven, "Für Elise" (1810)

Artur Schnabel (1938)



A musical score for the first 18 measures of Beethoven's "Für Elise". The score is written in treble and bass clefs. It features two endings: the first ending (measures 7-8) leads back to the beginning, and the second ending (measures 9-18) concludes the piece. A red bracket spans measures 8 through 16, and a red arrow points to the start of the second ending at measure 8. Measure numbers 7 through 18 are indicated above the notes.

Beethoven, "Für Elise" (1810)

Artur Schnabel (1938)

The image displays a musical score for the piece "Für Elise" by Ludwig van Beethoven. The score is presented in two systems, each with a treble and bass clef. The first system covers measures 7 through 12, and the second system covers measures 13 through 18. The score includes first and second endings for measures 7 and 8. A red arrow points to measure 11, and a red bracket spans measures 13 to 16. The notation includes various rhythmic values, accidentals, and dynamic markings.

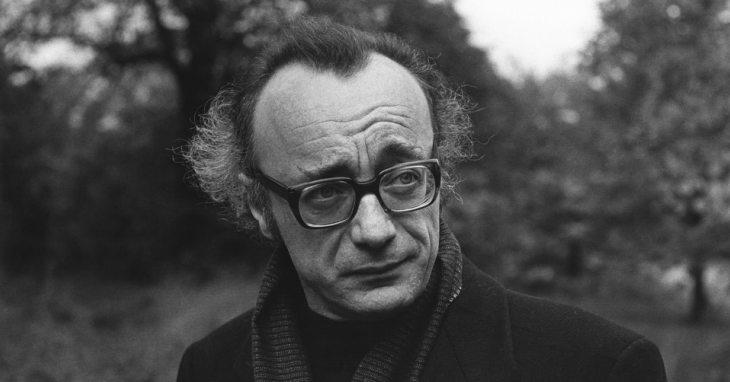


Beethoven, "Für Elise" (1810)

Artur Schnabel (1938)

A musical score for the first 18 measures of Beethoven's "Für Elise". The score is written for piano and consists of two systems of staves. The first system contains measures 7 through 12, and the second system contains measures 13 through 18. A red arrow points to measure 11, and a red bracket spans from measure 8 to measure 16. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. Measure 15 shows a change in time signature to 4/8.

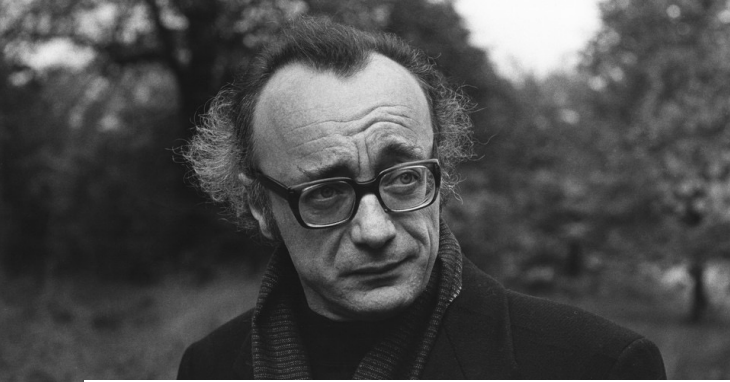
One E-D# too many !



Beethoven, "Für Elise" (1810)

Alfred Brendel (ca. 1950)

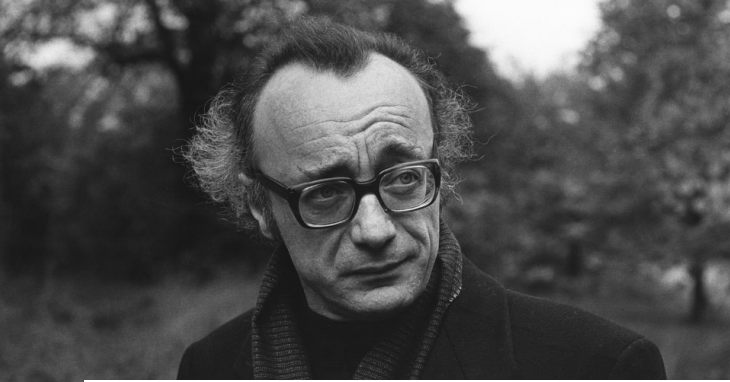
A musical score for the first system of Beethoven's "Für Elise". The score is written for piano and consists of two systems of staves. The first system contains measures 7 through 12, and the second system contains measures 13 through 18. A red arrow points to measure 8, and a red bracket spans from measure 8 to measure 16. The score includes first and second endings for measures 7 and 8, and various musical notations such as treble and bass clefs, notes, rests, and bar lines.



Beethoven, "Für Elise" (1810)

Alfred Brendel (ca. 1960)

A musical score for the first 18 measures of Beethoven's "Für Elise". The score is written for piano and consists of two systems of staves. The first system contains measures 7 through 12, and the second system contains measures 13 through 18. The music is in G major and 3/4 time. A red arrow points from the text "Alfred Brendel (ca. 1960)" to measure 11. A red bracket spans measures 13 through 16. The score includes first and second endings for measures 7 and 8, and various musical notations such as notes, rests, and bar lines.



Beethoven, "Für Elise" (1810)

Alfred Brendel (ca. 1960)

A musical score for the first 18 measures of Beethoven's "Für Elise". The score is written for piano and consists of two systems. The first system contains measures 7 through 12, and the second system contains measures 13 through 18. A red arrow points from the text "Alfred Brendel (ca. 1960)" to measure 11. A red bracket is drawn under measures 13, 14, and 15. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes.

One E-D# too *few* !



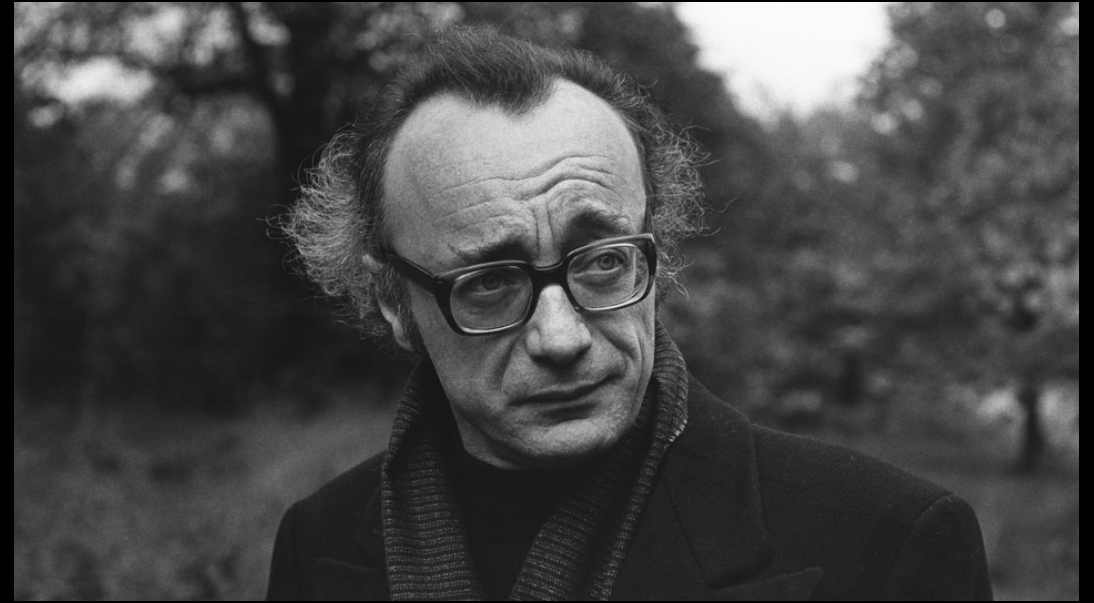
Schnabel (1938):

One E-D# too many



Schnabel (1938):

One E-D# too many



Brendel (ca. 1960):

One E-D# too *few*

1. 2.

7 8 9 10 11 12

13 14 15 16 17 18

This musical score consists of two systems of piano music. The first system contains measures 7 through 12, and the second system contains measures 13 through 18. The music is written in a grand staff with a treble and bass clef. A first ending bracket is placed over measures 7 and 8, with a '1.' above it. A second ending bracket is placed over measures 9 and 10, with a '2.' above it. Both endings lead to measure 11. A red bracket is drawn under measures 7 through 16, spanning across both systems. Measure 16 features a bass clef in the bass staff. The notation includes various note values, rests, and repeat signs.

If the demands are not physical, then they must be cognitive. To get this passage right, these pianists don't need to return to the practice room and work on their scales and arpeggios. They need to sit with the score and think about it,

Cohn, "Why We Don't Teach Meter," 18.

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how one performs a work offers information about how one *hears* that work

Cohn, "Why We Don't Teach Meter," 18.

analysis is something which happens whenever one attends intelligently to the world. Whenever stimuli are grouped, ordered, and related into coherent patterns and processes, analysis has taken place. The performance of a piece of music is, therefore, the actualization of an analytic act—even though such analysis may have been intuitive and unsystematic. For what a performer *does* is to make the relationships and patterns potential in the composer's score clear to the mind and ear of the experienced listener.

Leonard B. Meyer, "Critical Analysis and Performance: The Theme of Mozart's A-Major Piano Sonata," in *Explaining Music* (University of California Press, 1973), 29.

[x] as analysis

Dancing/choreography

Rachel Short, “A-Five, Six, Seven, Eight!”: Musical Counting and Dance Hemiolas in Musical Theatre Tap Dance Breaks,” paper presented at the Annual Meeting of the Society for Music Theory, Columbus, OH, November 7–10 (2019).

Rebecca Simpson-Litke, “Flipped, Broken, and Paused *Clave*: Dancing through Metric Ambiguities in Salsa Music,” *Journal of Music Theory* 65 no. 1 (2021): 39–80.

Rebecca Simpson-Litke and Chris Stover, “Theorizing Fundamental Music/Dance Interactions in Salsa,” *Music Theory Spectrum* 41, no. 1 (2019): 74–103.

Headbanging

Guy Capuzzo, “Dance to the Dissonant Sway’: Groove, Headbanging, and Entrainment in Extreme Metal,” paper presented at the Annual Meeting of the Society for Music Theory, online, November 7–8, 14–15 (2020).

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Concert Light Shows

Olivia R. Lucas, “Performing Analysis, Performing Metal: Meshuggah, Edvard Hansson, and the Analytical Light Show,” *Music Theory Online* 27, no. 4 (2021).

Covering Songs on Youtube

William O’Hara, “The *Techné* of YouTube Performance: Musical Structure, Extended Techniques, and Custom Instruments in Solo Pop Covers,” *Music Theory Online* 28, no. 3 (2022).

[x] as analysis

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“beyond *coordination* with musical events to *communication of abstract ideas about the music*” ([2.4], emphasis in original).

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(Lucas 2021, [2.2]).

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1. Close, expert listening

“the design and preparation of the shows [involves] **close, expert listening**, followed by **decisions about how to enhance the sonic experience visually**, followed by the technical labor of putting together the actual show” (Lucas 2021, [2.2]).

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1. **Close, expert listening**

2. **Considered choice**

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1. **Close, expert listening**

2. **Considered choice**

3. **Outward communication**

1. Close, expert listening
2. Considered choice
3. Outward communication

1. Close, expert listening
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3. Outward communication
4. Transformative potential

1. Close, expert listening

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4. Transformative potential

“By emphasizing one rhythmic percept over another, the light show can offer clarity where the musical experience on its own might be more ambiguous.

Lucas 2021, [5.3]

1. Close, expert listening

2. Considered choice

3. Outward communication

4. Transformative potential

“By emphasizing one rhythmic percept over another, the light show can offer clarity where the musical experience on its own might be more ambiguous.

[...] the light show can also play with expectations, create musical climaxes, and generate understandings of form. In many ways, Hansson’s light show determines *how* listeners hear the music.”

Lucas 2021, [5.3], emphasis in original

1. Close, expert listening
2. Considered choice
3. Outward communication
4. Transformative potential

1. Close, expert listening

Producers are expert listeners with expert knowledge;

2. Considered choice

3. Outward communication

4. Transformative potential

1. Close, expert listening

Producers are expert listeners with expert knowledge;

2. Considered choice

Their beats represent their *hearing* of their source;

3. Outward communication

4. Transformative potential

1. Close, expert listening

Producers are expert listeners with expert knowledge;

2. Considered choice

Their beats represent their *hearing* of their source;

3. Outward communication

These beats are a tangible object communicating this hearing...

4. Transformative potential

1. Close, expert listening

Producers are expert listeners with expert knowledge;

2. Considered choice

Their beats represent their *hearing* of their source;

3. Outward communication

These beats are a tangible object communicating this hearing...

4. Transformative potential

Which can shape/alter how *we* hear the original sources

Excerpt 1:

Stevie Wonder, “Living for the City,” *Innervisions*
(1973)

sampled in

Usher, “Lil’ Freak,” *Raymond v. Raymond* (2010)

Produced by Polow da Don

Synth Break

♩=98

rhodes vamp

F#/E D#m7(b5)

Synth Lead

Drums

(backbeat ceases)

G/D C C/Bb A

G F#

Verse

rhodes vamp etc...

Example 1



Synth Break

♩=98

rhodes vamp

Synth Lead

F#/E

D#m⁷(b5)

Drums

(backbeat ceases)

Wonder, "Living for the City," Synth break (Example 1)

N.B. !!



The image shows a musical score for a synth break. It consists of three staves: a piano accompaniment (treble and bass clefs), a guitar part (treble clef), and a drum part (bass clef). The piano part is in 2/4 time and features a melody in the treble clef and a bass line in the bass clef. The guitar part is in 2/4 time and features a sequence of chords with 'x' marks above them, indicating muted notes. The drum part is in 2/4 time and features a simple rhythm. The chords G/D, C, C/Bb, and A are indicated above the piano part. The time signature 2/4 is shown at the end of each staff.

Wonder, “Living for the City,” Synth break (Example 1)

The image displays a musical score for a synth break. It consists of three staves: a grand staff (treble and bass clefs) and a drum staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is divided into two main sections by a double bar line. The first section is marked with chords 'G' and 'F#'. The second section is marked 'Verse' in a box, with the instruction 'rhodes vamp' and 'etc...'. The grand staff shows a melodic line in the treble clef and a bass line in the bass clef. The drum staff shows a pattern of eighth notes with 'x' marks above them, indicating a specific drum sound.

Wonder, “Living for the City,” Synth break (Example 1)



Synth Lead

$\text{♩} = 98$

rhodes vamp

Synth Break

F#/E D#m7(b5) G/D C

C/Bb A G F#

Verse

rhodes vamp etc...

“Conservative” hearing of “Living for the City” (Example 2)

Synth Lead

$\text{♩} = 98$

rhodes vamp

Synth Break

1 F#/E D#m7(b5) 2 G/D 3 C

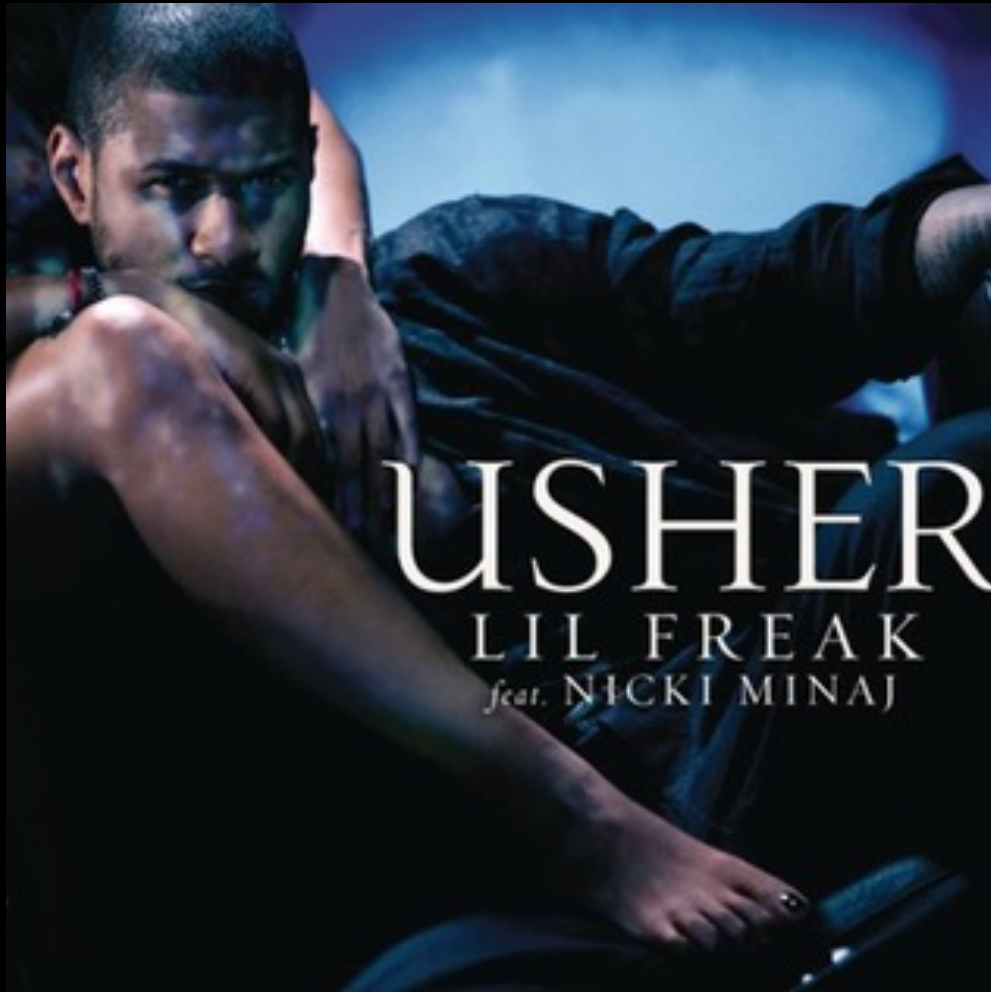
4 C/Bb A 5 G 6 F# 7

Verse

rhodes vamp etc...

The image displays a musical score for a synth lead and a verse section. The top system, labeled 'Synth Lead', is in 4/4 time with a tempo of 98. It begins with a 'rhodes vamp' section. This is followed by a 'Synth Break' section consisting of three measures, numbered 1, 2, and 3 in red. Measure 1 contains the chord F#/E, measure 2 contains D#m7(b5), and measure 3 contains G/D. The bottom system, labeled 'Verse', continues with measures 4 through 7, numbered in red. Measure 4 has the chord C/Bb, measure 5 has A, measure 6 has G, and measure 7 has F#. The verse concludes with a 'rhodes vamp' and 'etc...' notation. The key signature is three sharps (F#, C#, G#).

“Conservative” hearing of “Living for the City” (Example 2)



Usher, “Lil’ Freak”
(2010), produced
by Polow da Don

Chorus

♩ = 140

F#7/E

D#m7(b5)

G/D

C

G

Sampled synth

Synth Bass

Drums

handclaps

F#

G

F#



Chorus

♩ = 140 F#7/E D#m7(b5) G/D C G

Sampled synth

Synth Bass

Drums

handclaps

Usher, "Lil' Freak," Chorus (Example 3)

F# G F#

Usher, "Lil' Freak," Chorus (Example 3)

Chorus

♩ = 140 F#7/E D#m7(b5) G/D C G

Sampled synth

Synth Bass

Drums

handclaps

The image shows a musical score for the chorus of Usher's "Lil' Freak". It is set in 4/4 time with a tempo of 140 beats per minute. The key signature has four sharps (F#, C#, G#, D#). The score is divided into three parts: "Sampled synth", "Synth Bass", and "Drums". The "Sampled synth" part consists of two staves (treble and bass clef) with notes and chords. The "Synth Bass" part is a single bass clef staff with notes. The "Drums" part is a single staff with a drum set icon, showing a pattern of handclaps (marked with 'x') and other drum hits. The chords F#7/E, D#m7(b5), G/D, C, and G are indicated above the sampled synth staff.

Usher, "Lil' Freak," Chorus (Example 3)

F# G F#

Usher, "Lil' Freak," Chorus (Example 3)

3/4 hearing

F#/E D#m7(b5) G/D C

"Lil' Freak"

Comparison of different hearings (Example 4)

3/4 hearing

F#/E D#m7(b5) G/D C

"Lil' Freak"

Comparison of different hearings (Example 4)

3/4 hearing

1 2 1 2

F#/E D#m7(b5) G/D C

3 beats

"Lil' Freak"

1 2 1 2

5 beats

Comparison of different hearings (**Example 4**)

The image displays a musical score for the piece "Lil' Freak" in the key of D major (indicated by four sharps: F#, C#, G#, D#). The score is presented in three different time signatures to illustrate how the same melody can be perceived differently:

- 3/4 hearing:** The melody is perceived in three-quarter time. The first two measures are grouped as a single unit with a red "1" above them. The next two measures are grouped as a single unit with a red "2" above them. A blue line underlines the first two measures of the second unit, with the annotation "3 beats" in blue. A red arrow points to the first note of the third measure of the second unit, with the annotation "[Not a downbeat]" in red.
- 4/4 hearing:** The melody is perceived in four-quarter time. The first two measures are grouped as a single unit with a red "1" above them. The next two measures are grouped as a single unit with a red "2" above them. The final two measures are grouped as a single unit with a red "1" above them. The last two measures are grouped as a single unit with a red "2" above them.
- "Lil' Freak":** The melody is perceived in five-quarter time. The first two measures are grouped as a single unit with a red "1" above them. The next two measures are grouped as a single unit with a red "2" above them. The final two measures are grouped as a single unit with a red "1" above them. The last two measures are grouped as a single unit with a red "2" above them. A blue line underlines the first two measures of the second unit, with the annotation "5 beats" in blue.

Chord symbols are placed above the staff: F#/E (measures 1-2), D#m7(b5) (measures 3-4), G/D (measures 5-6), and C (measures 7-8).

Comparison of different hearings (Example 4)

1X



The image displays a musical score for the piece "Lil' Freak" in the key of D major (indicated by four sharps: F#, C#, G#, D#). The score is presented in three staves, each with a different time signature and interpretation of the same melodic line. Above the staves, a series of chords are listed: F#/E, D#m7(b5), G/D, C, C/Bb, A, G, and F#. The first staff, labeled "3/4 hearing", shows a melody in 3/4 time. The second staff, labeled "4/4 hearing", shows the same melody in 4/4 time. The third staff, labeled "'Lil' Freak'", shows the melody in its original 4/4 time signature. A red bracket above the score spans from the first measure to the eighth measure, with the text "1X" centered above it.

Comparison of different hearings (Example 4)

The image displays a musical score for the song "Lil' Freak" in the key of D major (indicated by four sharps: F#, C#, G#, D#). The score is presented in three different rhythmic interpretations, each on a separate staff. Above the first two staves, a series of chords are listed: F#/E, D#m7(b5), G/D, C, C/Bb, A, G, and F#. A red bracket labeled "1X" spans the first two staves. The third staff, labeled "Lil' Freak", shows a different rhythmic interpretation of the same melody, with a red bracket labeled "2X" underneath it. The notes in all staves are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

3/4 hearing

4/4 hearing

"Lil' Freak"

F#/E D#m7(b5) G/D C C/Bb A G F#

G F#

1X

2X

Comparison of different hearings (Example 4)

Flat 2 as Hotness in Post-Millennial Pop

Eron F.S. (Eastman School of Music) Volume 8.5 (August 2022)

Popular music tradition of appropriation

HISAMA (1993, 2008), FAUST (2012), IRELAND AND GEMIE (2019)

$\flat 2$ common in Andalusian, Arab, Klezmer musics

White colonial hypersexualization of Black and brown bodies

PENNINGTON (2016), MCGEE (2012)

Legacy of Orientalism and racism

CHONG AND SHIN (2015)

Lyrics, timbres, scale patterns reinforcing the connection...

MEANING



06:21



vimeo

Eron F. S., “Flat 2 as Hotness in Post-Millennial Pop,” *SMT-V* 8, no. 5 (2022).

Flat 2 as Hotness in Post-Millennial Pop

Eron F.S. (Eastman School of Music) Volume 8.5 (August 2022)

*Be my little freak, be my little freak
You'll let her put her hands in your pants, be my little freak
If you're coming with me, really coming with me
You'll let her put her hands in your pants, be my little freak*

White colonial hypersexualization of Black and brown bodies
PENNINGTON (2016), MCGEE (2012)

Legacy of Orientalism and racism
CHONG AND SHIN (2015)

Lyrics, timbres, scale patterns reinforcing the connection...



Eron F. S, “Flat 2 as Hotness in Post-Millennial Pop,” *SMT-V* 8, no. 5 (2022).

Flat 2 as Hotness in Post-Millennial Pop

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*Be my little freak, be my little freak
You'll let her put her hands in your pants, be my little freak
If you're coming with me, really coming with me
You'll let her put her hands in your pants, be my little freak*

White colonial hypersexualization of Black and brown bodies

PENNINGTON (2016), MCGEE (2012)

Legacy of Orientalism and racism

CHONG AND SHIN (2015)

Lyrics, timbres, scale patterns reinforcing the connection...

1X



A screenshot of a video player showing three staves of musical notation. The first two staves are identical and feature a G chord followed by an F# chord. The third staff also features G and F# chords but includes a melodic line with eighth notes. The video player interface at the bottom shows a play button, a progress bar at 06:21, and various control icons including a mute icon, a CC icon, a settings gear, a full screen icon, and a vimeo logo.

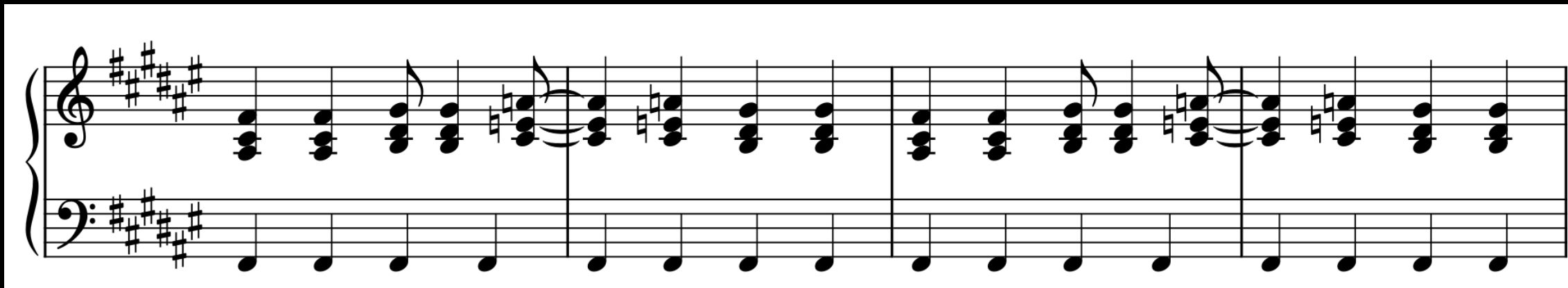
2X

Eron F. S., “Flat 2 as Hotness in Post-Millennial Pop,” *SMT-V* 8, no. 5 (2022).

bII

The image displays a musical score for a piano piece in G major, 3/4 time. The score is written for two staves: the upper staff in treble clef and the lower staff in bass clef. The key signature consists of five sharps (F#, C#, G#, D#, A#). The piece is divided into three measures. The first measure is in 3/4 time and contains a descending eighth-note pattern in the right hand and a dotted quarter note in the left hand. The second measure is in 2/4 time and contains a descending eighth-note pattern in the right hand and a dotted quarter note in the left hand. The third measure is in 4/4 time and contains a whole note chord in the right hand and a whole note chord in the left hand. Above the second measure, the letter 'G' is written, and above the third measure, 'F#' is written, indicating the chords. A speaker icon is located in the bottom left corner of the image.





His sister's black,
but she is sho'nuff pretty
Her skirt is short,
but Lord her legs are sturdy...

Excerpt 2:

Melba Moore, “I Don’t Know No One Else to Turn To,” *A Portrait of Melba* (1977) (Example 5)

sampled in

Destiny’s Child, “Is She the Reason,” *Destiny Fulfilled* (2004) (Example 6)

Produced by 9th Wonder

Sample-based hip hop shares much in common with other more widely recognized forms of musical “analysis”

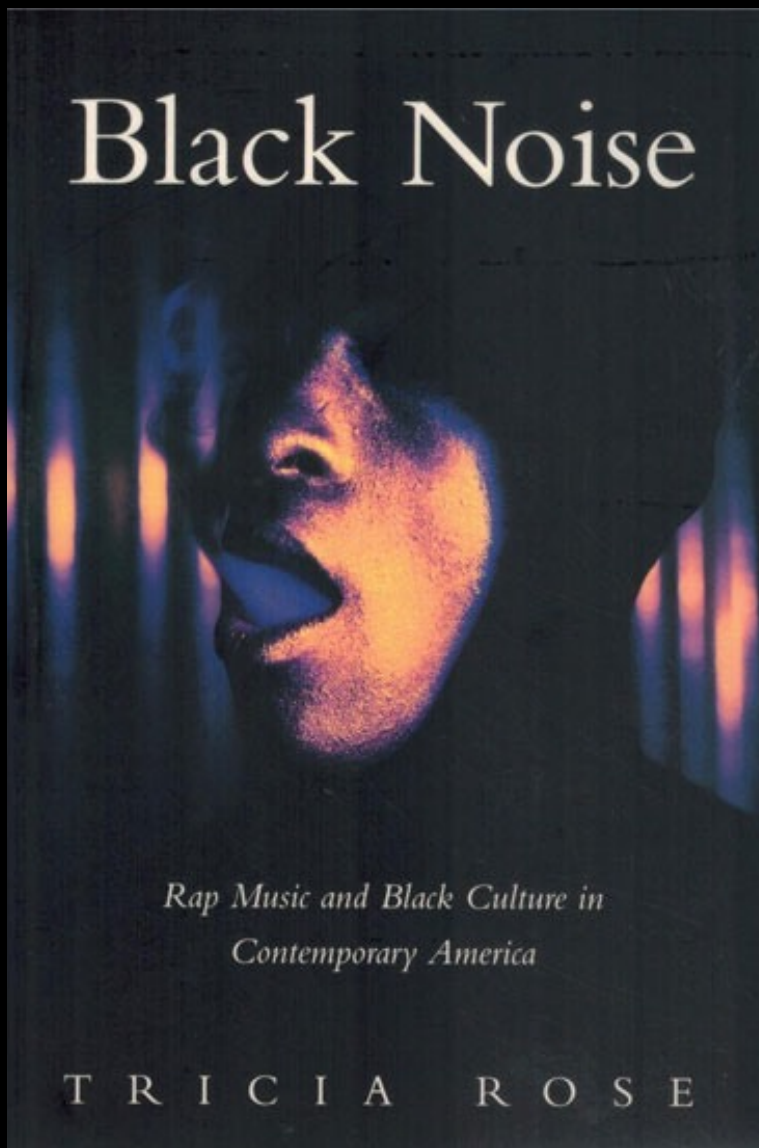
Sample-based hip hop shares much in common with other more widely recognized forms of musical “analysis”

Hip-hop producers are **EXPERT LISTENERS**
and **EXPERT ANALYSTS**

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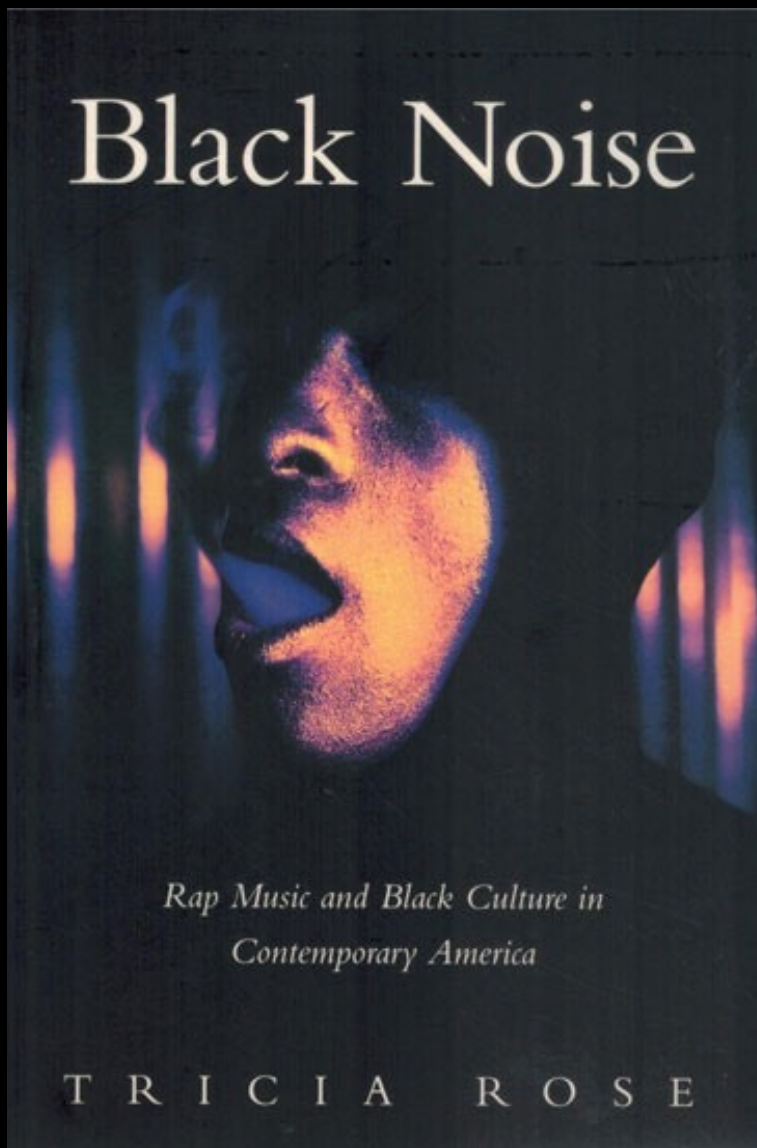
Hip-hop producers are **EXPERT LISTENERS** and **EXPERT ANALYSTS**

Producers’ beats offer transformative opportunities for engaging with the sources that they draw upon



“In the spring of 1989, I was speaking animatedly with an ethnomusicology professor about rap music and the aims of this project. He found some of my ideas engaging and decided to introduce me and describe my project to the chairman of his music department. At the end of his summary the department head rose from his seat and announced casually, ‘Well, you must be writing on rap’s social impact and political lyrics, because there is nothing to the music.’”

Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America* (Wesleyan University Press, 1994), 62.

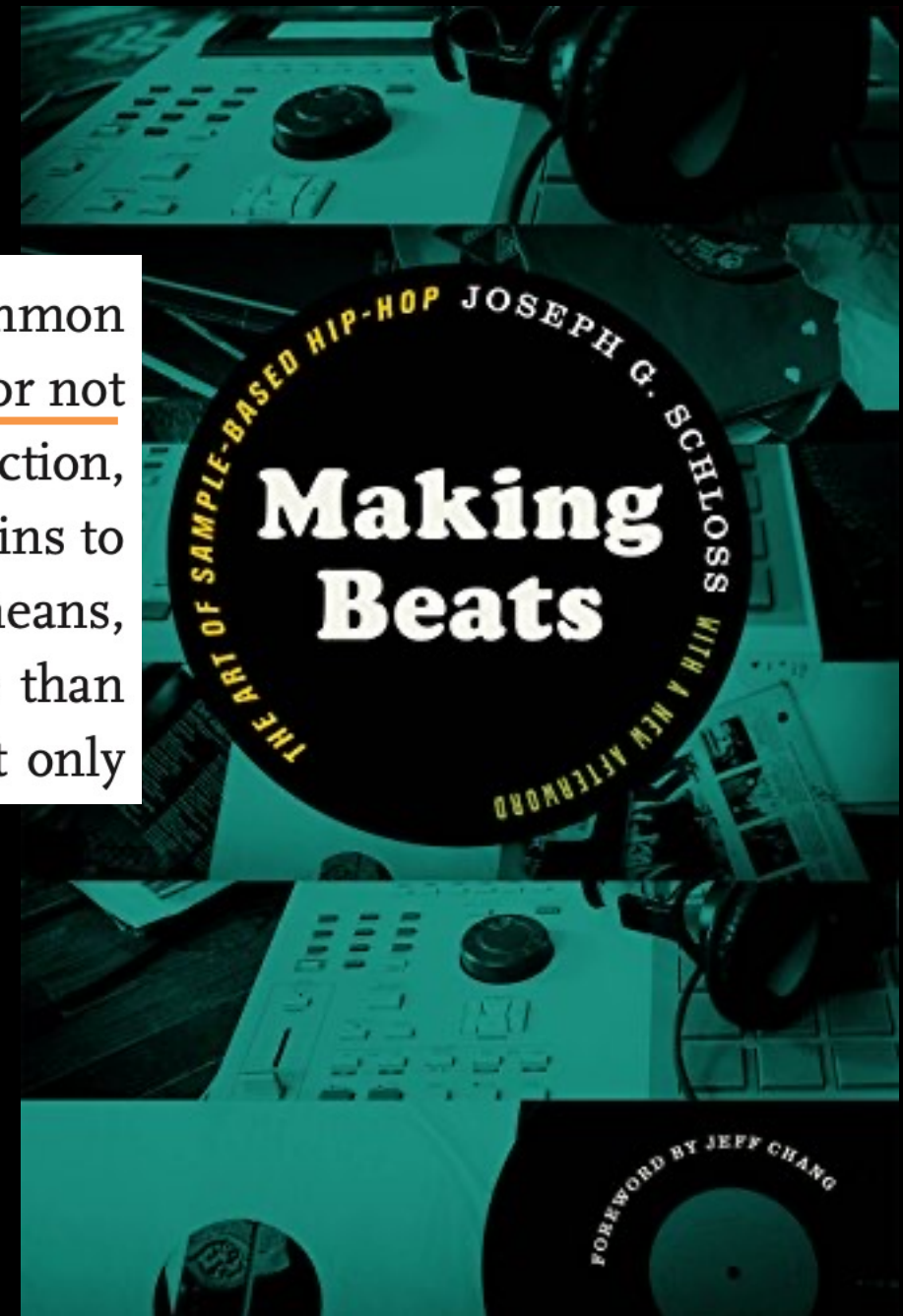


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Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America* (Wesleyan University Press, 1994), 62.

In the epigraph that opens this book, Mr. Supreme relates the common experience of hip-hop producers being questioned about whether or not hip-hop is “really” music. Whenever I speak about hip-hop production, this is almost always the second question I’m asked.¹⁸ As I take pains to point out, it is actually a question about what the word “music” means, and it contains the hidden predicate that music is more valuable than forms of sonic expression that are not music. If one believes that only

Joseph Schloss, *Making Beats: The Art of Sample-Based Hip-Hop* (Wesleyan University Press, 2004), 23.



Beethoven, "Für Elise" (1810)

Musical score for measures 11 through 17 of Beethoven's "Für Elise". The score is written for piano in 3/8 time, featuring a treble and bass clef. A red bracket highlights measures 14 and 15. The key signature is one sharp (F#).

Measures 11-17:

- Measure 11: Treble clef, quarter note G4, eighth notes A4-B4, quarter note C5.
- Measure 12: Bass clef, quarter note G3, eighth notes F3-E3, quarter note D3.
- Measure 13: Treble clef, quarter note G4, eighth notes A4-B4, quarter note C5.
- Measure 14: Treble clef, quarter note G4, eighth notes A4-B4, quarter note C5.
- Measure 15: Treble clef, quarter note G4, eighth notes A4-B4, quarter note C5.
- Measure 16: Bass clef, quarter note G3, eighth notes F3-E3, quarter note D3.
- Measure 17: Treble clef, quarter note G4, eighth notes A4-B4, quarter note C5.

m. 12:
dominant
arrival



11 12 13 14 15 16 17

(>)

eight 16ths

(i) V

m. 12:
dominant
arrival

completion of
8ve gesture;
melodic apex



Musical score for measures 11-17 of 'Für Elise'. The score is in 3/8 time and consists of two staves: a treble staff and a bass staff. Measure 12 has a dynamic marking (>) above it. Measure 13 has a dynamic marking (>) above it. A bracket under measures 12 and 13 is labeled 'eight 16ths'. The notes in measure 12 are G4, A4, B4, C5, D5, E5, F5, G5. The notes in measure 13 are G5, F5, E5, D5, C5, B4, A4, G4.

(i) V

Beethoven, "Für Elise" (1810)

m. 12:
dominant
arrival

completion of
8ve gesture;
melodic apex

reprise
begins!

Musical score for measures 11-17 of "Für Elise". The score is in 3/8 time and features a melodic line in the right hand and a bass line in the left hand. Annotations include: a red arrow pointing to measure 12 labeled "dominant arrival"; a red bracket spanning measures 12-13 labeled "completion of 8ve gesture; melodic apex"; a red bracket spanning measures 14-15 labeled "reprise begins!"; a red dashed arrow pointing to measure 15; and a bracket in the left hand labeled "eight 16ths" covering measures 12-14. Measure numbers 11, 12, 13, 14, 15, 16, and 17 are indicated above the staff. Accents (>) are placed above notes in measures 12, 13, and 15.

(i) V

Beethoven, "Für Elise" (1810)

m. 12:
dominant
arrival

completion of
8ve gesture;
melodic apex

reprise
begins!

m. 16:
tonic arrival

3/8 resumes...

Musical score for measures 11-17 of Beethoven's "Für Elise". The score is in 3/8 time. Measures 12, 13, and 16 are marked with (>) above them. A bracket under measures 12-15 is labeled "eight 16ths". The score shows a melodic line in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

(i)

V

i

Beethoven, "Für Elise" (1810)

3 2

completion of
8ve gesture;
melodic apex

reprise
begins!

m. 16:
tonic arrival

3/8 resumes...

(i)


V

i

Once

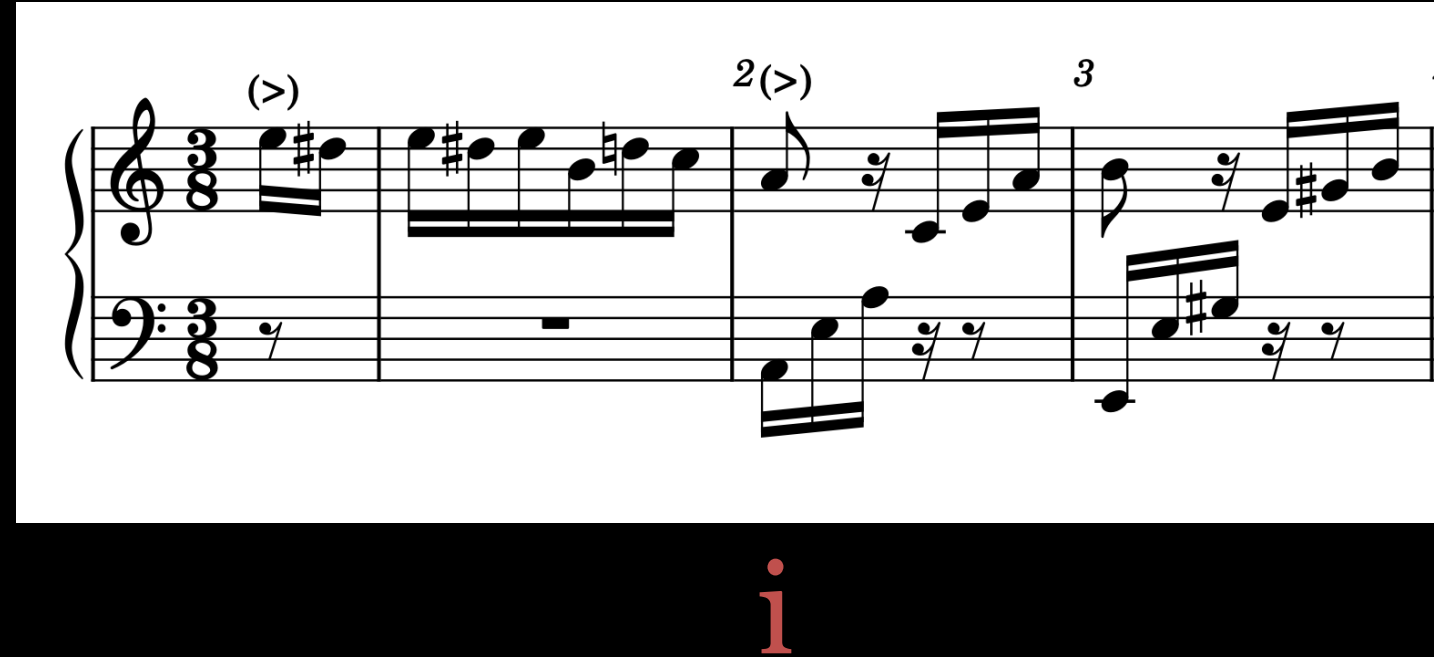
(Cohn 2015, 19)

the passage is heard in this way, the D#/E alternation locks into the projected \downarrow pulse, and there is no reason to play any more or fewer notes than what Beethoven wrote.

“Accordingly, we have strong reason to hear the opening eight-beat anacrusis as beginning at a metrically accented position, and projecting a  pulse”

piece begins!


tonic arrival



i

(Cohn 2015, 19)

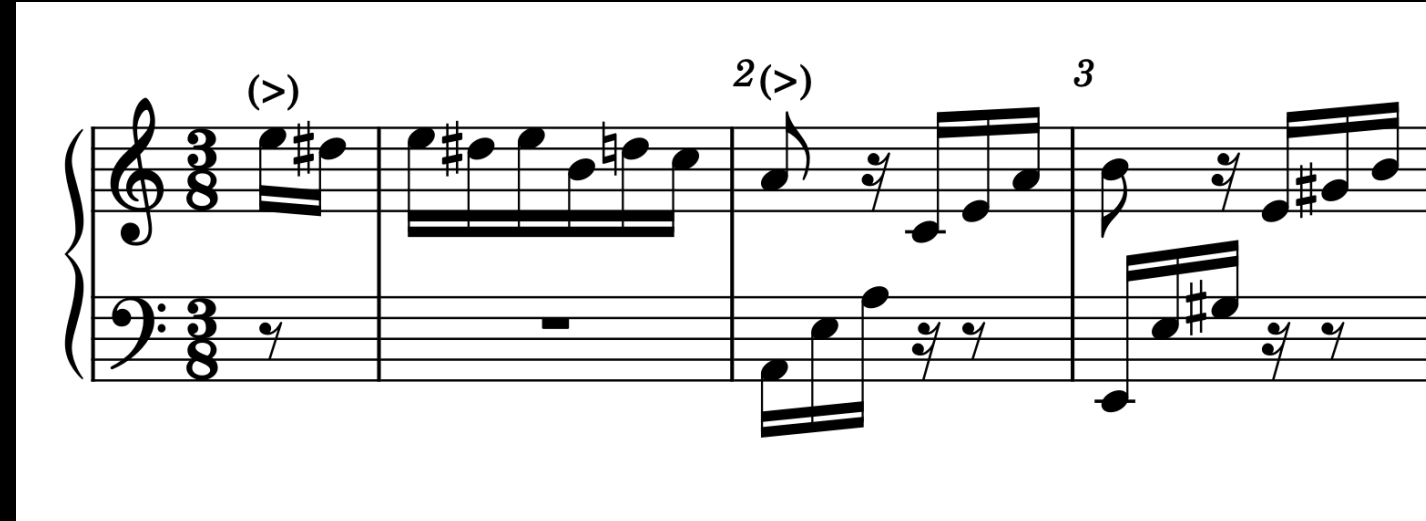
Remi 2002

“Accordingly, we have a strong reason to hear the opening eight-beat anacrusis as beginning at a metrically accented position, and projecting a  pulse”

(Cohn 2015, 19)

piece begins!

tonic arrival



i

Piano

Drums

$\text{♩} = 95$

8va

4

The image displays a musical score for the song "I Can" by Nas, produced by Salaam Remi. The score is presented in two systems. The top system is labeled "Piano" and "Drums". The piano part is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes marked with a "7" and a "7#". A section of the piano part is marked with a dashed line and "8va", indicating an octave shift. The drum part is written in a standard drum notation on a five-line staff, featuring a consistent pattern of eighth and sixteenth notes with various accents and dynamics. The bottom system is labeled "4" and shows a continuation of the piano and drum parts. A speaker icon is overlaid on the piano staff in the second measure of this system. The score uses various musical notations such as stems, beams, and rests to represent the melody and rhythm.

Nas, "I Can" (2002), produced by Salaam Remi (example 8)

4

8

The image displays two systems of musical notation for the song "I Can" by Nas. Each system consists of three staves: a vocal line in treble clef, a guitar line in treble clef, and a bass line in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system covers measures 4 through 7, and the second system covers measures 8 through 11. The guitar part features a complex, syncopated rhythm with many sixteenth notes and rests, often marked with 'x' symbols. The bass line provides a steady, rhythmic accompaniment with dotted eighth and sixteenth note patterns. The vocal line contains lyrics that are partially obscured by the notation.

Nas, "I Can" (2002), produced by Salaam Remi (example 8)

Thank you !!

Thanks to Jon Wild,
Nicole Biamonte, Ed
Klorman, and Emily
Leavitt

For my script, slides, and
handout (with
bibliography), scan this...



♩ = 107 (add strings 2nd time)

Flute

Bass

Drums

ride

open hi-hat

pedal close

(drums slightly different 2nd time)

3

4

(1st time only)



Example 5. Melba Moore, “I Don’t Know No One Else to Turn To” (1977), introduction.

♩ = 75

Flute

Bass

Drums

3

3

The image displays a musical score for the introduction of the song "Is She the Reason" by Destiny's Child. The score is written for three instruments: Flute, Bass, and Drums. It is in 4/4 time and has a tempo of 75 beats per minute. The key signature consists of three flats (B-flat, E-flat, and A-flat). The flute part begins with a dotted quarter note, followed by eighth notes, and includes a triplet of eighth notes. The bass part features a steady eighth-note pattern. The drums play a consistent pattern of eighth notes and quarter notes. The score is divided into two systems, each starting with a measure number '3'. A speaker icon is visible on the left side of the page.

Example 6. Destiny's Child, "Is She the Reason" (2004), introduction



“Once you DJ ... it’s like you automatically become a producer. When you take a record and you’re cuttin’ it up, when you’re blending it, that’s your interpretation of that record. You produced that interpretation of that record.”

DJ Evil Dee

Quoted in Mark Katz, *Groove Music: The Art and Culture of the Hip-Hop DJ* (Oxford University Press, 2012), 122.

First, within this type of analysis, performers themselves are, in some sense, *analysts* of the music they perform; or, to put it more strongly, as many have done, a performance is itself a kind of ‘analysis’.

Janet Schmalfeldt, “Who’s Keeping the Score?,” in *Investigating Musical Performance*, ed. Gianmario Borio, Giovanni Giuriati, Alessandro Cecchi, and Marco Lutz (Routledge, 2020), 93.

“Normalisation”

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For the most part, irregular sources are “normalised” into 4/4...

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But there are always various ways in which this can be done!

“Normalisation”

For the most part, irregular sources are “normalised” into 4/4...

But there are always various ways in which this can be done!

Thinking about these possibilities brings us closer to understanding how different musicians might *hear* a common source

MGMT, "Electric Feel"

♩ = 103 Cm Gm Ab Cm Gm Ab

Bass

Drums

The image shows a musical score for the bass and drums of the song "Electric Feel" by MGMT. The tempo is marked as ♩ = 103. The key signature is C minor (Cm), and the time signature is 3/4. The bass line consists of two measures of music, each repeated. The first measure contains a quarter note G4, a quarter note A4, a quarter note Bb4, and a dotted half note C5. The second measure contains a quarter note C5, a quarter note Bb4, a quarter note A4, and a dotted half note G4. The drum part features a consistent pattern of eighth notes in the right hand and a steady bass drum pattern in the left hand. The bass drum plays on every other eighth note, creating a driving, syncopated rhythm. The piece concludes with a double bar line and repeat dots.



Frank Ocean, "Nature Feels"

♩ = 103 Cm Gm Ab Cm

Bass

Drums

The image displays a musical score for the song "Nature Feels" by Frank Ocean. The score is presented in two staves: Bass and Drums. The tempo is marked as ♩ = 103. The key signature is C minor, indicated by two flats (Bb and Eb). The time signature is 3/4. The chord progression is Cm, Gm, Ab, Cm. The Bass line starts with a quarter note G2, followed by quarter notes F2 and E2, then a dotted quarter note D2. The Drums part features a consistent eighth-note pattern. The first four measures are in black, while the subsequent measures are faded.



MGMT, “Electric Feel,” JUSTICE remix

