Term Information

Effective Term   Autumn 2024

General Information

Course Bulletin Listing/Subject Area	Music
Fiscal Unit/Academic Org	School Of Music - D0262
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	3354
Course Title	Hip Hop Sampling and Beat Making
Transcript Abbreviation	Hip Hop Beats
Course Description	An introduction to the art and practice of creating beats that explores the history, artistic, and socio-cultural significance of beats and beat-making in the hip hop music tradition. Students will study beat creators, creative technologies, source materials, and the artistic and social role of the DJ. This course is an elective option for the BS Science, Creative Practice track.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	Greater or equal to 50% at a distance
Grading Basis	Letter Grade
Repeatable	Yes
Allow Multiple Enrollments in Term	Yes
Max Credit Hours/Units Allowed	6
Max Completions Allowed	2
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	None
Exclusions	none
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code   50.0901
Subsidy Level   Baccalaureate Course
Intended Rank   Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Historical Understanding: Trace the historical evolution of sampling in hip hop, understanding its cultural roots and significance in the broader musical landscape.

- Techniques & Tools Mastery: Demonstrate proficiency in the use of contemporary hardware and software tools essential for hip hop production, sampling, and beat making.

- Sample Analysis: Critically analyze and dissect popular hip hop tracks to understand the nuances of sampling, layering, and rhythmic sequencing.

- Ethical Sampling: Understand the legal and ethical considerations of sampling, including issues related to copyright, fair use, and obtaining clearances.

- Creative Application: Create original beats using sampling techniques that reflect a personal style, understanding the balance between influence and innovation.

- Sound Design & Manipulation: Manipulate and modify samples to achieve desired textures, moods, and sonic outcomes, making use of tools like equalization, compression, and effects processing.

- Song Structure: Demonstrate knowledge of song structuring in hip hop, arranging beats and samples coherently to produce a complete track.

- Collaboration & Communication: Effectively collaborate with other artists, demonstrating the ability to communicate musical ideas and provide constructive feedback.

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- Industry Insights: Develop a foundational understanding of the music industry as it relates to hip hop production, including the business aspects of selling, streaming, and distributing beats

- Cultural Awareness: Recognize the social, political, and cultural implications of sampling, appreciating the stories, voices, and cultures represented in sampled material.

Content Topic List

- Syllabus and Expectations
- Used Kid records
- Serato Studio/Sample
- Dr. Blair Smith/Lovenloops
- Sequencing

Sought Concurrence   No

Attachments

- Copy of Bachelor of Science in Music Music Media and Enterprise track curriculum map for 3354 DB edit 02 21 24.xlsx: curriculum map

  (Other Supporting Documentation. Owner: Banks,Eva-Marie)

- MUSIC 3354 - revised 02 21 24.pdf: revised proposed syllabus

  (Syllabus. Owner: Banks,Eva-Marie)

- Music 3354 Leveling Map Criteria 02 26 24.docx: Leveling criteria

  (Other Supporting Documentation. Owner: Banks,Eva-Marie)

Comments

- sending back for internal review *(by Hedgecoth,David McKinley on 02/26/2024 09:17 AM)*

- Note: the number of allowable completions of the course has been revised to two and the syllabus reflects this. *(by Banks,Eva-Marie on 02/22/2024 09:07 AM)*

- - Please provide updated curriculum map for the BS since the course will be able to count in one specialization of that major.

  - Since this course can be taken up to 4 times, please either provide another syllabus of how it will be taught differently another time OR provide a detailed explanation of what students taking the course for the 2nd, 3rd, or 4th time will do that is different/new etc. *(by Vankeerbergen,Bernadette Chantal on 12/22/2023 10:34 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks,Eva-Marie	11/28/2023 10:07 AM	Submitted for Approval
Approved	Hedgecoth,David McKinley	11/30/2023 11:59 AM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	12/22/2023 10:34 AM	College Approval
Submitted	Banks,Eva-Marie	02/22/2024 09:07 AM	Submitted for Approval
Revision Requested	Hedgecoth,David McKinley	02/26/2024 09:17 AM	Unit Approval
Submitted	Banks,Eva-Marie	02/26/2024 10:08 AM	Submitted for Approval
Approved	Hedgecoth,David McKinley	02/26/2024 11:40 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	03/04/2024 03:14 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	03/04/2024 03:14 PM	ASCCAO Approval

Hip Hop Sampling & Beat Making

MUSIC 3354

Course Information

- **Course times and location:** 9:35 am - 10:55 am; Tuesdays in person (Timashev N250) and Thursdays via Zoom
- **Credit hours:** 3
- **Mode of delivery:** Hybrid

Professor

- **Name:** Dr. View (Stevie Johnson, PhD)
- **Email:** johnson.10467@osu.edu
- **Office location:** Timashev N468
- **Office hours:**
  - In Person: Tue 11:00 – 2:00 pm and by appointment
  - Zoom: By appointment
- **Preferred means of communication:**
  - My preferred method of communication for questions is **email.**
  - My class-wide communications will be sent through the Announcements tool in Carmen Canvas. Please check your notification preferences (go.osu.edu/canvas-notifications) to be sure you receive these messages.

Course Prerequisites

None

Course Description

An introduction to the art and practice of creating beats that explores the history, artistic, and socio-cultural significance of beats and beat-making in the hip hop music tradition. Students will study beat creators, creative technologies, source materials, and the artistic and social role of the DJ. Students will have the opportunity to develop the fundamental skills of beat making, leading to the creation and production of sample beats.This course is an elective option for the Music, Media, and Enterprise minor. It is open to all students, regardless of major.

Learning Outcomes

By the end of this course, students will successfully be able to:

- **Historical Understanding**: Trace the historical evolution of sampling in hip hop, understanding its cultural roots and significance in the broader musical landscape.
- **Techniques & Tools Mastery**: Demonstrate proficiency in the use of contemporary hardware and software tools essential for hip hop production, sampling, and beat making.
- **Sample Analysis**: Critically analyze and dissect popular hip hop tracks to understand the nuances of sampling, layering, and rhythmic sequencing.
- **Ethical Sampling**: Understand the legal and ethical considerations of sampling, including issues related to copyright, fair use, and obtaining clearances.
- **Creative Application**: Create original beats using sampling techniques that reflect a personal style, understanding the balance between influence and innovation.
- **Sound Design & Manipulation**: Manipulate and modify samples to achieve desired textures, moods, and sonic outcomes, making use of tools like equalization, compression, and effects processing.
- **Song Structure**: Demonstrate knowledge of song structuring in hip hop, arranging beats and samples coherently to produce a complete track.
- **Collaboration & Communication**: Effectively collaborate with other artists, demonstrating the ability to communicate musical ideas and provide constructive feedback.
- **Industry Insights**: Develop a foundational understanding of the music industry as it relates to hip hop production, including the business aspects of selling, streaming, and distributing beats.
- **Cultural Awareness**: Recognize the social, political, and cultural implications of sampling, appreciating the stories, voices, and cultures represented in sampled material.

Required Materials Resources

Dilla Time: The Life and Afterlife of J Dilla, the Hip-Hop Producer Who Reinvented Rhythm (Required Textbook)

Serato Studio (Software, in addition to hardware equipment will be provided to you during class time)

Computer: current Mac (MacOS) or PC (Windows 10) with high-speed internet connection

Webcam: built-in or external webcam, fully installed and tested

Sampling Resources

Serato Studio Tutorials

Tracklib: a music service that allows producers to sample original music and clear samples for official use.

WhoSampled: database of information about sampled music or sample-based music, cover songs and remixes.

How This Hybrid Course Works with Attendance

This course is 50% in-person and 50% online. There is 1 required in-person class meeting each week on Tuesdays and 1 Zoom meeting each week on Thursdays at the scheduled class time. Attendance is required for both sessions. Zoom sessions will be recorded and posted in Carmen Canvas on the Friday after each class session. Three absences will result in the lowering of a letter grade. Your grade will drop a letter for each class you miss after 3 absences.

Credit hours and work expectations: This is a 3 credit-hour course. According to Ohio State bylaws on instruction (go.osu.edu/credit hours), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of C on average.

Carmen Canvas Access

You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you do each of the following:
- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device (go.osu.edu/add-device) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Install the Duo Mobile application (go.osu.edu/install-duo) on all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357 (HELP) and IT support staff will work out a solution with you.

Technology Skills Needed for This Course
- Basic computer and web-browsing skills
- Navigating CarmenCanvas (go.osu.edu/canvasstudent)
- CarmenZoom virtual meetings (go.osu.edu/zoom-meetings)
- Recording a slide presentation with audio narration and recording, editing and

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uploading video (go.osu.edu/video-assignment-guide)

Technology Support

For help with your password, university email, CarmenCanvas, or any other technology issues, questions or requests, contact the IT Service Desk, which offers 24-hour support, seven days a week.

- **Self Service and Chat:** go.osu.edu/it
- **Phone:** 614-688-4357 (HELP)
- **Email:** servicedesk@osu.edu

Grading and Faculty Response

How Your Grade is Calculated

Assignment Category	Points
Virtual Vinyl Blog Posts & Responses or Weekly Virtual Vinyl Beats (13 @ 15 pts each)***	195
Sample Beat Midterm Presentation	25
Sample Beat Midterm Paper	25
Rhythm Roulette Beat Presentation (Final)	40
Total Points Possible	285

Descriptions of Major Course Assignments

Virtual Vinyl Blog Posts

Description: Students will explore a hip hop album each week and provide a 1.5 page **(12 point font, Times New Roman, double spaced)** blog post covering the albums' production and sound. Each post is due on **Carmen Canvas by the start of each class on Thursday (9:35 am)**. Students will identify samples used in songs for each album, and discuss how the album resonated with them. Students can use resources such as Tracklib or WhoSampled to identify samples used in each album. Some guided questions for students to think about in their blog posts are:

- How did the album make you feel? How does this sample make you feel?
- Does it sound like anything that you've heard before?
- Have you heard these samples before? Who has utilized these same samples?
- Who has sampled these songs from this album?
- What was the purpose the producers utilized these samples? What emotions are the producer trying to convey?
- What do you think is the cultural impact or significance of this album? Of these samples?
- What was happening in hip hop when this album was released?
- What process or techniques did these producers use to make this album?
- What would you rate the production of this album?
- They consist of essay questions, some of which draw on course materials and some which draw on additional, external reading as described in each question. The purpose of the exams is to challenge students to apply concepts being studied to circumstances not studied in class.

Virtual Vinyl Blog Discussion Response

Description: Each student is required to respond to 1 classmate and their weekly blog posts. Responses should be 75 words or more and are **due on Carmen Canvas each Thursday by 11:59 pm**.

Students that have completed MUSIC 2194 previously, will be asked to create a beat per week from a vinyl blog post that the student has already written about. Students will still be required to respond to blog posts of other classmates.

Sample Beat Midterm Presentation

Description: Each student will select a sample (from an album of their choosing) and develop/arrange a beat to share with the class. Each student will discuss why they chose it, play the original sample and provide a tutorial of how they transformed the sample into their own beat (from sample chops, drums used and sequencing). Each presentation will be 7-10 minutes.

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Sample Beat Midterm Paper

Description: In addition to their presentation, students will provide a 4-5 page paper **(12 point font, Times New Roman, double spaced)** that covers the following questions:

- Why did you pick this album and this particular sample? How does it speak to your lived experiences?
- How did you approach flipping this sample? What techniques did you use to create your beat?
- What challenges did you have, if any?
- What did you enjoy the most about making this beat?
- Were you channeling or thinking of a particular artist(s)/person/thing when you made this beat?
- Would you do anything different if you could?

Rhythm Roulette Beat Presentation (Final)

Description: Students will visit Used Kids Record Store during week 2 of this class, and will each select three records. From there, I will randomly assign three records to each student to utilize for your final beat presentation, called Rhythm Roulette. Each student will be required to make a beat utilizing all 3 records that they are given. For example, a student may take a drum break from beat one, a french horn loop from beat 2, and a piano progression from beat 3 to ultimately create a new beat. Students will have time in class before the final presentation due date to develop these beats in class. Each student will play each original sample and provide a tutorial of how they transformed the sample into their own beat (from sample chops, drums used and sequencing). Each presentation will be 7-10 minutes.

Academic integrity and collaboration: Your written assignments, including discussion posts, should be your own original work. In formal assignments, you should follow the citation style with which you are most familiar to cite the ideas and words of your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in but no one else should revise or rewrite your work.

Late Assignments

Late assignments will not be accepted, unless you have a documented emergency.

Instructor Feedback and Response Time

I am providing the following list to give you an idea of my intended availability throughout the course. Remember that you should call 614-688-4357 (HELP) at any time if you have a technical problem.

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- **Preferred contact method:** If you have a question, please contact me first through my Ohio State email address. I will reply to emails within **24 hours on days when class is in session at the university**.

- **Class announcements:** I will send all important class-wide messages through the Announcements tool in CarmenCanvas. Please check your notification preferences (go.osu.edu/canvas-notifications) to ensure you receive these messages.

- **Discussion board:** I will check and reply to messages in the discussion at the end of the week.

- **Grading and feedback:** For assignments submitted before the due date, I will try to provide feedback and grades within **seven days**. Assignments submitted after the due date may have reduced feedback, and grades may take longer to be posted.

Grading Scale

93–100: A
90–92.9: A-
87–89.9: B+
83–86.9: B
80–82.9: B-
77–79.9: C+
73–76.9: C
70–72.9: C-
67–69.9: D+
60–66.9: D
Below 60: E

Other Course Policies

Discussion and Communication Guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style**: While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.

- **Tone and civility**: Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.

- **Citing your sources**: When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include title, author, and a link.

- **Backing up your work**: Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion. The same advice applies to all submitted work.

Academic Integrity Policy

See Descriptions of Major Course Assignments for specific guidelines about collaboration and academic integrity in the context of this online class.

Ohio State's Academic Integrity Policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's Code of Student Conduct (studentconduct.osu.edu), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct http://studentlife.osu.edu/csc/.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)
- Eight Cardinal Rules of Academic Integrity (go.osu.edu/cardinal-rules)

Copyright for Instructional Materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct

The Ohio State University is committed to building and maintaining a community to reflect diversity and to improve opportunities for all. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Office of Institutional Equity:

1. Online reporting form at equity.osu.edu,
2. Call 614-247-5838 or TTY 614-688-8605,
3. Or email equity@osu.edu

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Office of Institutional Equity to ensure the university can take appropriate action:

- All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
- The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

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Religious Accommodation Statement

It is Ohio State's policy to reasonably accommodate the sincerely held religious beliefs and practices of all students. The policy permits a student to be absent for up to three days each academic semester for reasons of faith or religious or spiritual belief. Students planning to use religious beliefs or practices accommodations for course requirements must inform the instructor in writing no later than 14 days after the course begins. The instructor is then responsible for scheduling an alternative time and date for the course requirement, which may be before or after the original time and date of the course requirement. These alternative accommodations will remain confidential. It is the student's responsibility to ensure that all course assignments are completed.

Your Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand mental health resources (go.osu.edu/ccsondemand) are available. You can reach an on-call counselor when CCS is closed at 614- 292-5766. **24-hour emergency help** is available through the National Suicide Prevention Lifeline website (suicidepreventionlifeline.org) or by calling 1-800-273-8255(TALK). The Ohio State Wellness app (go.osu.edu/wellnessapp) is also a great resource.

Performing Arts Medicine Injury Checks

The School of Music and the Ohio State Performing Arts Medicine team collaborate to offer a Performing Arts Medicine (PAM) clinic that is open and free to all School of Music students. Visits include injury checks, body work and consultation and take place every other Wednesday from 9-11 a.m. in Weigel Room 106. Dates for Autumn 2023 are: September 6 and 20; October 4 and 18, November 1, 15 and 29. Instructions for making an appointment can be found on the School of Music website.

Accessibility Accommodations for Students with Disabilities

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based

on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the Safe and Healthy Buckeyes site for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Accessibility of Course Technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations as early as possible.
- CarmenCanvas accessibility (go.osu.edu/canvas-accessibility)
- Streaming audio and video
- CarmenZoom accessibility (go.osu.edu/zoom-accessibility)

Hip Hop Sampling & Beat Making
Schedule
See Carmen for Updates

Tuesday (In Person)	Thursday (Virtual)	Rhythm Roulette/ Production Tutorials	Dilla Time Readings, Virtual Vinyls & Class Notes/Resources
1/9 ● Syllabus & Expectations Overview ● Class Introductions	**1/11** ● The Legacy of J Dilla (Documentary) - will watch together virtually	● Mac Miller (Rhythm Roulette) ● J Dilla Deconstructed ● J Dilla Sample Flips ● Hip Hop 50 Sample Breakdowns (Tracklib) ● Don't Cry Sample Breakdown (Tracklib)	**Donuts (2006)** J Dilla **Dilla Time Readings** (pp. xi - 8)
1/16 ● **Used Kids Record Store** 2500 Summit St. Columbus, OH 43202	**1/18** ● Serato Studio & Serato Sample Overview/Shortcuts ● Plug-ins & Drum Kits ○ Omnisphere ○ Arcade ○ Native Instruments ○ Kontakt ○ Scorch ○ Halftime **Virtual Vinyl Blog Post & Blog Post Response #1 Due**	● 9th Wonder (Rhythm Roulette) ● Duckworth Deconstructed ● Havoc (Rhythm Roulette) ● Hi-Tek (Rhythm Roulette) ● Shook Ones Pt. II Sample	**Zion II (2017)** 9th Wonder or **The Minstrel Show (2005)** Little Brother or **Black Star (1998)** Mos Def & Talib Kweli

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		[Breakdown](#) (Tracklib)	or **The Infamous (1995)** Mobb Deep **Dilla Time Readings** (pp. 9 - 32)
1/23 **Dr. Jason Rawls** ● (Digging as Archival Research) ● MPC/Vinyl Sampling Overview	**1/25** ● Serato Studio (Sequencing/ Arranging & Mixing Beats) **Virtual Vinyl Blog Post & Blog Post Response #2 Due**	● [Low End Theory Samples](#) ● [ACTQ Origins](#) ● [Q-Tip & J Dilla](#) ● [Q-Tip Making a Beat on a Turntable](#) ● [De La Soul](#) (Mass Appeal Short Documentary) ● [Bonita Applebum Sample Breakdown](#) (Tracklib)	**Low End Theory (1991)** A Tribe Called Quest or **3 Feet High and Rising (1989)** De La Soul or **Bizarre Ride II the Pharcyde (1992)** The Pharcyde or **93 'til Infinity (1993)** Souls of Mischief or **To Pimp a Butterfly (2015)** Kendrick Lamar **Dilla Time Readings** (pp. 33 - 45)
1/30 **WORKSHOP LAB DAY**	**2/1** **2peece**	● [Large](#)	**Illmatic (1994)**

	- Logic Pro X & Serato Sample - Producer Sampling Process - Drill and R&B Tutorial **Virtual Vinyl Blog Post & Blog Post Response #3 Due**	[Professor](#) (Rhythm Roulette) [Large Professor & Ilmatic](#) [Pete Rock & Illmatic](#) [DJ Premier & Illmatic](#) [Large Professor Interview w/ Talib Kweli](#) [Illmatic](#) [The World is Yours Sample Breakdown](#) (Tracklib)	Nas **Dilla Time Readings** (pp. 46 - 53)
2/6 **WORKSHOP LAB DAY**	**2/8** **Xanvas** - FL Studio Overview - Producer Sampling Process **Virtual Vinyl Blog Post & Blog Post Response #4 Due**	[DJ Premier & Sampling](#) [DJ Premier's Tiny Desk](#) [Pete Rock's Process](#) [Pete Rock & the MPC](#) [Critique of Pete Rock's Beat](#) [Pete Rock & DJ Premier (MPC)](#) [Pete Rock's Influence on Just Blaze](#) [Mathematics Sample Breakdown](#)	**Hard To Earn (1994)** GangStarr Or **The Main Ingredient (1994)** Pete Rock & CL Smooth **Dilla Time Readings** (pp. 54 - 77)

		(Tracklib)	
2/13 **WORKSHOP LAB DAY**	**2/15** ● **SaucemeupGQ** Producer Sampling Process **Virtual Vinyl Blog Post & Blog Post Response #5 Due**	● [Samples for 36 Chambers](#) ● [The 36 Chamber Sound](#) ● [The Creation of Wu-Tang Clan](#) ● [RZA's production process](#) (Hulu Series Clip) ● [C.R.E.A.M. Sample Breakdown](#) (Tracklib)	**Enter The Wu-Tang (36 Chambers) [1993]** WuTang **Dilla Time Readings** (pp. 78 - 91)
2/20 **WORKSHOP LAB DAY**	**2/22** ● **Rob Stovall** Producer Sampling Process **Virtual Vinyl Blog Post & Blog Post Response #6 Due**	● [Madlib & MF Doom](#) ● [MF Doom Sample Flips](#) ● [Madlib Interview w/ Talib Kweli](#) ● [Alchemist](#) (Rhythm Roulette) ● [Cookin' Soul](#) (Rhythm Roulette) ● [Fancy Clown Sample Breakdown](#) (Tracklib)	**Operation: Doomsday (1999)** MF Doom **Madvillainy (2004)** MF Doom **Dilla Time Readings** (pp. 140 - 153)

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School of Music

2/27 **WORKSHOP LAB DAY (Midterm Beat)**	**2/29** **Medisin** ● Pro Tools Overview ● Engineering (Mixing & Mastering) **Virtual Vinyl Blog Post & Blog Post Response #7 Due**	● [The Chronic Samples](#) ● [Revolutions: The Chronic](#) ● [Dr. Dre in the Studio (1992)](#) ● [Doggystyle Samples](#) ● [The Chronic v. Doggystyle (Kurupt)](#) ● [Doggystyle (25 Years Later)](#) ● [DJ Battlecat making a Beat](#) ● [DJ Battlecat](#) ● [Jump Sample Breakdown](#) (Tracklib)	**Straight Outta Compton (1988)** NWA or **The Chronic (1992)** Dr. Dre Or **Doggystyle (1993)** Snoop Dogg **Dilla Time Readings** (pp. 238 - 248)
3/5 ● **MIDTERM SAMPLE BEAT PRESENTATION** ● **MIDTERM PAPER DUE**	**3/7** **NO CLASS (unless people need to present if they didn't on Tuesday)** **Virtual Vinyl Blog Post & Blog Post Response #8 Due**	● [Just Blaze](#) (Rhythm Roulette) ● [Just Blaze's Process](#) ● [The Neptunes' Process](#) ● [The Making of Justified (Documentary)](#) ● [99 Problems Sample Breakdown](#) (Tracklib)	**The Blueprint (2001)** Jay-Z or **The Neptunes Presents Clones (2003)** The Neptunes or **The Black Album (2003)** Jay-Z **Dilla Time**

			Readings (pp. 354 - 362)
3/12 ● ***NO CLASS* (SPRING BREAK)**	**3/14** ● ***NO CLASS* (SPRING BREAK)**	⬛	⬛
3/19 **WORKSHOP LAB DAY**	**3/21** **WoRm** ● Producer Sampling Process **Virtual Vinyl Blog Post & Blog Post Response #9 Due**	● [Wondagurl](#) (Rhythm Roulette) ● [DJ Mr. Rogers](#) (Rhythm Roulette) ● [Cardo Got Wings](#) (Rhythm Roulette) ● [Holy Grail Studio Session](#) ● [Missy Elliott & Timbaland Backstory](#) ● [One Minute Man Breakdown](#) (Tracklib) ● [Timbaland Samples](#)	**Miss E… So Addictive (2001)** Missy Elliott or **Indecent Proposal (2001)** Timbaland & Magoo or **Under Construction (2002)** Missy Elliott Or **Magna Carta Holy Grail (2013)** Jay-Z **Dilla Time Readings** (pp. 363 - 386)
3/26 **WORKSHOP LAB DAY**	**3/28** **Roderick Wallace** ● Producer Sampling Process	● [Pierre Bourne](#) (Rhythm	**College Dropout (2004)** Kanye West

		Roulette)	or
	Virtual Vinyl Blog Post & Blog Post Response #10 Due	• Honorable C.N.O.T.E. (Rhythm Roulette) • DJ Mr. Rogers Kendrick Lamar Sample Mix • DJ Mr. Rogers Production • Dr. View's Sample DJ Beat Mix • Graduation Sample Breakdown (Tracklib)	**Late Registration (2005)** Kanye West or **Graduation (2007)** Kanye West or **My Beautiful Dark Twisted Fantasy (2010)** Kanye West or **The Life of Pablo (2016)** Kanye West **Dilla Time Readings** (pp. 387 - 400)
4/2 **WORKSHOP LAB DAY**	**4/4** **Tory Hooks** • Producer Sampling Process **Virtual Vinyl Blog Post & Blog Post Response #11 Due**	• Big KRIT (Rhythm Roulette) • Organized Noize (Rhythm Roulette) • Live from the Pimp (Documentary) • Dungeon Recording Session • The Dungeon Studios	**SouthernplayalisticadillacMuzik (1994)** Outkast or **Aquemini (1998)** Outkast or **Stankonia (2000)** Outkast or **Ridin' Dirty (1996)**

		• [Player's Ball](#) (Music Video) • [The South Got Something to Say](#) (Source Awards) • [Outkast Samples](#) • [UGK Ridin' Dirty Samples](#)	UGK or **Mista Don't Play: Everythangs Workin (2001)** Project Pat or **Return of 4Eva (2011)** Big K.R.I.T. **Dilla Time Readings** (pp. 216 - 237)
4/9 **WORKSHOP LAB DAY** **Caelan Quigley** • Producer Sampling Process	**4/11** **NO CLASS** **Virtual Vinyl Blog Post & Blog Post Response #12 Due**	• [Making of Feel the Fiyah](#) • [Superheroes & Villains (Samples)](#) • [Drake Samples](#) • [Hit-Boy](#) (Rhythm Roulette) • [Boi-1Da](#) (Rhythm Roulette) • [Making of Backseat Freestyle](#) • [Mask Off Sample Breakdown](#) (Tracklib)	**Take Care (2011)** Drake or **Nothing was the Same (2011)** Drake or **Superheroes & Villains (2022)** Metro Boomin or **King's Disease II (2021)** Nas & Hit-Boy
4/16 **WORKSHOP LAB DAY**	**4/18** **Virtual Workshop Lab Day**		

● Final Exam/Rhythm Roulette Prep	● Final Exam Prep **Virtual Vinyl Blog Post & Blog Post Response #13 Due**
4/23 ● **Final Exam Beat Presentations**	

Music 3354 *Hip Hop Sampling and Beat Making*

1. The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture.	Beg to Int
2. An understanding of and the ability to read and realize musical notation.	Beg to Int* *Non-trad
3. An understanding of compositional or arrangement processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.	Beg to Int
4. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.	NA
5. The ability to develop and defend musical judgments.	Beg to Int
6. Ability in performing areas at levels consistent with the goals and objectives of the specific liberal arts degree program being followed.	NA
7. Understanding of procedures for realizing a variety of musical styles.	Beg to Int* *Non-trad
8. Knowledge and/or skills in one or more areas of music beyond basic musicianship appropriate to the individual's needs and interests.	Beg to Int

*Non-trad: this refers to non-traditional knowledge and skills outside of traditional Western academic music practice.

- In reference to music notation, students will use the graphic interfaces of software, such as *Logic* and *Serato Studi*, to represent musical elements and structures.
- In reference to procedures for "realizing a variety of musical styles," this refers to the use of software (as noted above) as well as other practices for sampling from vinyl recordings and manipulating sampled musical materials.