
Term Information

Effective Term Autumn 2025

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 3355
Course Title Hip Hop Sampling and Beat Making II
Transcript Abbreviation Beat Making 2
Course Description This course will advance each student's skills for beat making and is a continuation of the skills learned in Music 3354. Students will further develop their skills of beat making and production focusing on the intricate details of their craft (i.e. DAW, sequence & song structure, and mixing and mastering techniques).
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? No
Grading Basis Letter Grade
Repeatable No
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 Music 3354
Exclusions
Electronically Enforced Yes

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

- Explain the concept of Hip Hop sampling (Digging in the Crates) within African American music diaspora.
- Explain the legal, ethical, and historical ramifications of sampling in relation to fair use, copyright infringement, and sample clearance.
- Articulate the history, artistic, and socio-cultural significance of beats and beat making within the Hip Hop tradition.
- Explain the significance of sounds (hits, kick, snare, samples, etc.) within a Hip Hop production.
- Prepare original beats using a DAW software.
- Critically analyze Hip Hop production and explain the nuances of creating a Hip Hop production including quantization and sequencing.
- Demonstrate a basic understanding of mixing and mastering techniques.
- Describe the importance of the relationship between vinyl records and Hip Hop culture.
- Demonstrate the process of beat making by creating original beats using creative sampling techniques.
- Perform original works

Content Topic List

- Understanding the concept of "Digging in the Crates"
- "Let's get to know the classics" – discovering and analyzing classic Hip Hop production from the 1970's to the present
- Knowing and understanding your equipment and software
- Hip Hop production and beat creation
- What is sampling and what are the legal ramifications?
- A discussion of hits (kick, snare, hi hat, etc.) within Hip Hop production

Sought Concurrence

No

Attachments

- Music 3355 Hip Hop Sampling Beat Making II syllabus 11 15 24.docx: proposed syllabus
(Syllabus. Owner: Banks, Eva-Marie)
- Curriculum map for Bachelor of Science in Music Creative Practice track 11 15 24.xlsx: curriculum map
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- revised Music minor curriculum map with Creative Practice electives 11 15 24.xls: curriculum map
(Other Supporting Documentation. Owner: Banks, Eva-Marie)

Comments

COURSE REQUEST
3355 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
11/20/2024

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	11/18/2024 08:30 AM	Submitted for Approval
Approved	COSTA- GIOMI, EUGENIA	11/18/2024 10:27 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	11/20/2024 02:04 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	11/20/2024 02:04 PM	ASCCAO Approval

Proposed Syllabus
Autumn Semester 2025
New course:

Hip Hop Sampling & Beat Making II

Music 3355

Course Information:

Course Times & Location: TBA

Credit Hours: 3

Mode of Delivery: In-person

Format of Instruction: Lecture

Contact Hours: 3 hours per week

Instructor:

- **Name:** TBA
- **Email:** TBA
- **Office:** TBA
- **Office hours:** TBA
- **Preferred means of communication:** TBA

Course Suggestions & Prerequisites:

The following course is encouraged prior to registering for MUSIC 3355:
AFAMAST/MUSIC 3450 The Art & Politics of Hip Hop

Students must successfully complete the following course prior to registering for MUSIC 3355: Music 3354 Hip Hop Sampling & Beat Making I

Degree Program Elective:

This course will serve as an elective for the Bachelor of Science in Music, the Creative Practice track and in the Music, Media, and Enterprise minor.

Course Description:

This course will advance each student's skills for beat making and is a continuation of the skills learned in Music 3354. Students will further develop their skills of beat making and production focusing on the intricate details of their craft (i.e. DAW, sequence & song structure, and mixing and mastering techniques). The course will take an in-depth view of the music of hip hop from the 1970's to the present. Students will study and analyze the beats, production techniques and styles from these times. They will use this to gain an understanding on the evolution of Hip Hop music to gain an understanding of the progression of the genre.

Note: Students will accomplish attainable goals by having at least 1 hour of studio time each week to work on their craft with guided support from the instructor. As with any 3-credit hour course, suggested practice time outside of class is up to 6 hours per week.

Topics include:

- Understanding the concept of “Digging in the Crates”;
- “Let’s get to know the classics” – discovering and analyzing classic Hip Hop production from the 1970’s to the present;
- Knowing and understanding your equipment and software;
- Hip Hop production and beat creation;
- What is sampling and what are the legal ramifications?;
- A discussion of hits (kick, snare, hi hat, etc.) within Hip Hop production;

This course is an elective option for the Music, Media, and Enterprise minor.

Learning Outcomes:

Upon successful completion of this course, students will:

- Explain the concept of Hip Hop sampling (Digging in the Crates) within African American music diaspora.
- Explain the legal, ethical, and historical ramifications of sampling in relation to fair use, copyright infringement, and sample clearance.
- Articulate the history, artistic, and socio-cultural significance of beats and beat making within the Hip Hop tradition.
- Explain the significance of sounds (hits, kick, snare, samples, etc.) within a Hip Hop production.
- Prepare original beats using a DAW software.
- Critically analyze Hip Hop production and explain the nuances of creating a Hip Hop production including quantization and sequencing.
- Demonstrate a basic understanding of mixing and mastering techniques.
- Describe the importance of the relationship between vinyl records and Hip Hop culture.
- Demonstrate the process of beat making by creating original beats using creative sampling techniques.
- Perform original works

Required Texts:

- Said, A. (2015). *The art of sampling*. New York City: Superchamp Books.
- Schloss, J. (2014). *Making beats: the art of sample-based hip hop*. Middletown, CT: Wesleyan University Press.

*Texts can be purchased at the OSU Barnes & Noble

Grading: 500 Points TOTAL for the Class

120 points	Beat Creation (3 @ 40 pts each)
60 points	Making Beats Analysis (3 @ 20 pts each)
100 points	Midterm Beat Creation
70 points	Digging in the Crates Analysis (2 @ 35 pts each)
150 points	Final Beat Creation/Paper Presentation

Descriptions of Major Course Assignments:

Making Beats Analyses

Students will lead a class discussion on assigned chapters from the book. Analysis and assignments will be drawn from Said (2015) and Schloss (2014). All weekly reading assignments should be completed before the Monday class session each week. Students will lead the class discussion by creating a power point, prezi or some other form enabling a presentation. The student will present the chapter and create an activity for the class to respond to or engage.

Beat Creation

Students will create three unique beat sequences during the term. These beat sequences should be original works created by the student using the beat making software with which they have been learning. Each subsequent sequence will build off the previous beat sequence. These beat sequences should demonstrate the student's ability to record, mixing techniques, sounds and crate analysis. Students will focus on the creation of 3 beats during the tenure of the course to show progression and display new skills learned.

Midterm Beat Creation

Students will create a track and present it in class and be able to describe the sampling techniques & strategies used. They will give a detailed analysis of the style, genre, influence for the beat they are presenting. They will also describe their sequencing and quantizing choices in detail. Students will provide peer feedback to each other by musical analysis and question and answer sessions. Grading will be based 50% of peer feedback and 50% teacher analysis of the students detailed analysis, sequencing and style.

Digging in the Crates Analyses

Students write a paper discussing a chosen genre of music (funk, soul, rock, blues, jazz etc.) and their significance to Hip hop culture. The paper should be typewritten and be between 700-1000 words. Students will also discuss assigned beats/production from classic Hip Hop producers. This will be an opportunity for students to situate these ideals within the field of Hip Hop culture as a part of the African American Black music diaspora. This is also an opportunity for creative expression and community building.

Research Proposal Final Presentation

This presentation will have two parts; a paper and a beat presentation. Each part will be worth 100 points. Part 1: Students will create an original work. Part 2: Students will complete a paper on their Hip Hop production creation and present their beat to the class. The paper should be a written explanation of their approach to their creative Hip Hop production. Students should focus on how their ideas were conceived, synthesized, designed and presented.

ATTENDANCE POLICY

Attendance is required and expected. I will register attendance on Carmen Canvas at the beginning of class and note late arrivals. All absences or late arrivals must be cleared with the instructor in advance or, in the case of a medical emergency, be accounted for in writing after the fact. Absences and lateness will be assessed on a percentage basis. Thus, three unexcused absences will amount to a 10% reduction in your attendance grade. An unexcused late arrival will count as 80% of attendance on a given day.

Late Assignments

*Assignments are accepted up to 2 weeks after the due date; however, assignments turned in after due date will be **deducted 20 percentage points per week**. After assignments are late 2 weeks (14 days), they may no longer be turned in.*

OSU Grade Scheme:

- 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)

Course Policies and Resources:

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 3335-5-48.7 \(B\)](#)). For additional information, see the [Code of Student Conduct](#).

Disability Services

- 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 ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability

Services to request reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

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. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available 24/7 **by dialing 988 to reach the Suicide and Crisis Lifeline.***

Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

Diversity

The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color,

disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. (To learn more about diversity, equity, and inclusion and for opportunities to get involved, please visit: <https://odi.osu.edu/> or <https://cbasc.osu.edu/>)

Religious Accommodations

- Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.
- With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.
- A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

- If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the [Office of Institutional Equity](#). (Policy: [Religious Holidays, Holy Days and Observances](#))

Course Schedule

- Refer to the Carmen Canvas course for up-to-date due dates.

Week 1

- Syllabus and Course Overview
- Introduction to the class format, labs, Formulate Charts, Create and Set Goals
- **1 Hour Practice time:** Describe and discuss your DAW and beat making software of choice

Week 2

- Field Trip to the Vinyl Record Store
- Discussion on discovering and analyzing classic Hip Hop production from the 1970's to the present;
- Describe and list the steps you use to create a beat. Where are you now?
- Demonstrate your beat making process to the class
- *Weekly Goals Chart – Check in*
- **1 Hour Practice time:** Create MP3's from the vinyl that you found at the record store

Week 3

- Characterize 2 or more of your favorite beat maker's style. Explain their style to the class. (Imitation)
- Deconstruct a beat by your favorite beat maker
- **1 Hour Practice time:** Recreate a beat by your favorite producer
- *Making Beats Analysis 1*

Week 4

- Combine styles of your favorite producers to create new music (amalgamation)
- Sequencing and quantize your beats (Schloss Chapters 2-4)
- **1 Hour Practice time:** Create two beats using two different styles of quantizing and sequencing
- *Beat Creation 1*

Week 5

- Compare style of beats from different genres of music (origination) (Schloss Chapters 5,6)
- Purposefully broaden your beat making influences.
- How does Listening to different styles of music inform your production style
- **1 Hour Practice time:** Create a beat in a different genre (house, techno, rock, etc.)

- *Weekly Goals Chart – Check in*
- *Digging in the Crates Analysis 1*

Week 6

- Create your own assignment on beat making using one of the
- Discussion about Midterm Beat Creation
- **1 Hour Practice time:** Work on your beat assignment

Week 7

- Free week – work on Midterm Beat Creation
- **1 Hour Practice time:** Work on your Midterm Beat Creation
- *Weekly Goals Chart – Check in*

Week 8

- *Midterm Beat Creation*

Week 9

- The Significance of sounds and hits (kicks, snares, hi-hats, percussion, etc.)
- Final Project Discussion
- **1 Hour Practice time:** Create 2 beats using the same hits

Week 10

- Beat making, recording, and mixing techniques. (Said Chapter 3-5)
- **1 Hour Practice time:** Mix 2-3 of your beats
- *Making Beats Analysis 2*

Week 11

- Beat making, recording, and mastering techniques.
- **1 Hour Practice time:** Master 2-3 of your beats
- *Weekly Goals Chart – Check in*
- *Beat Creation 2*

Week 12

- Live Instrumentation (Said Chapter 7-8)
- **1 Hour Practice time:** Bring in an instrumentalist or add live instruments into one of your beats
- *Digging in the Crates Analysis 2*

Week 13

- Playing Records – learning how to listen to vinyl records for sampling (Said Chapter 1-2)
- **1 Hour Practice time:** Listen to 3 vinyl records and be ready to discuss your findings
- *Weekly Goals Chart – Check in (Self-Assessment Reflection Assignment)*
- *Making Beats Analysis 3*

Week 14

- Final week wrap up and Q&A session for Final Project

- **1 Hour Practice time:** Work on your final Project
- *Beat Creation 3*

Week 15

- *Final Project*

***Course calendar can change at any time, the schedule above is meant to be a guideline of the semester. Course instructor will inform students of any changes via the Carmen platform.