

Classical Ain't Dead:
The Aesthetics of Classical Music Sampling
in Hip Hop

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By

Caitlin Daly

Thesis Committee:
Katherine McQuiston, Chairperson
Thomas Osborne
Lesley Wright

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ABSTRACT

This study examines the practice of sampling classical music in hip hop, with particular focus on creative decisions made by producers. My research offers a survey of recent trends (c. 1994 to the present) in hip hop sampling of classical music that distinguishes techniques used by the producers and artists. The trends in the taxonomy also entail corresponding compositional philosophies, or reasons the producers use the samples in particular ways. Listening culture and how listeners experience sampled music are coupled to expand existing literature on quotation and *meaning* in quotation. Finally, some thoughts will be presented about the idea of hip hop offering a way to appreciate classical music in a new context.

*You frontin' style to me
It's war when the beat drop
Just anotha mothafucka gonna see Pac
You the type that'll run when the heat pop
The type that'll hide a gun when he see cops
But not me, I'll aim a thirty-eight at the crown
Show up the next day at the wake and frown...*

MC Ikon the Verbal Hologram's beginning to Jedi Mind Tricks's song, "And So It Burns," may read like thousands of other rap lyrics; a boastful MC brags of his no-fear attitude towards authority, while putting down a rival whose rhymes (and possibly his gun skills) cannot match his own. Unlike those thousands of other rap songs, however, MC Ikon shows his verbal prowess while rapping over mm. 29-37 of Schumann's Fourth Symphony in D Minor. Violins, woodwinds, brass, and percussion all swirl in a flurry of notes behind Ikon's growling voice, backed by a traditional hip hop drum beat. In a genre that features African roots, and is famed for its tough, streetwise lyrics and hard, thumping basslines and drum beats, why would one of its producers quote a dead, white classical composer who wrote hundreds of love songs for his wife and is known more for lush harmonies than street credibility?

This study aims to answer this question by examining the practice of sampling classical music in hip hop, with particular focus on creative decisions made by producers. My research offers a survey of recent trends (c. 1994 to the present) in hip hop sampling of classical music that distinguishes techniques used by the producers and artists. The trends in the taxonomy also entail corresponding compositional philosophies, or reasons the producers use the samples in particular ways. Coupling ideas of listening culture and how listeners experience sampled music will expand existing literature on quotation and

meaning in quotation. Finally, some thoughts will be presented about the idea of hip hop offering a way to appreciate classical music in a new context.

The methodology used to review the myriad ways of sampling classical music depends upon two important elements. The first task was to establish a database containing as many examples as possible of hip hop music that samples classical music. In accomplishing this, the Internet was invaluable. Whosampled.com proved to be the most fruitful site, along with multiple web forums and artist websites.¹ Songs were excluded from the list if they included a sample that was only used in its corresponding music video (i.e. Beastie Boys “Intergalactic,” which showcased Stravinsky’s *Rite of Spring* at the beginning of its video), or if the sample was too brief to not be identified or located in the original score. Songs were included if their sample was small, but they quoted an important musical characteristic that undoubtedly belonged to a certain piece of music. For example, Big Pun’s “The Dream Shatterer” highlights the trills in Wagner’s “Ride of the Valkyries,” a distinctive musical gesture easily recognized by those already familiar with the music.

Next, analytical listening determined how the classical samples were treated within the hip hop context. Attributes included, but were not limited to, length of the sample, how many samples were found in each song, whether or not the sample was looped, techniques used to incorporate the sample into the song, and whether or not the vocalist (when present) referenced any melodic material in his or her delivery. The data was then analyzed, and the resulting taxonomy shows five broad trends across the

¹ Author Unknown, *Who Sampled: Exploring and Discussing the DNA of Music*, [online] <http://www.whosampled.com>, Accessed September 15, 2010.

database, describing the disposition of the samples. (See Chart One, p. 38). The taxonomy could categorize each of the songs added to the database. The two or three songs listed in each category in Chart One serve as examples, but do not encompass the whole of each trend. The classifications could be more broadly applied to a large percentage of other hip hop songs that are sample based, even if the track does not include sampled classical material.

A reader may question why, if the trends can be more broadly applied, the author did not do so, and furthermore, why classical music was picked as the sampling foundation. I believe that working on a smaller scale will provide a more nuanced study, which other musicologists can then apply on a larger level. Classical music was picked for three reasons. The first is that I feel comfortable working with the genre; my classically trained musical background provides key insights to the task at hand. I also felt that using this instead of another genre would be agreeable to the largest number of musicologists.

Lastly, both of the genres have seen impressive growth in recent times. Although early hip hop albums and singles focused on sampling dance beats and groove tracks, sampling throughout the past few decades has grown to include other genres, such as classical, country, blues, other rap songs, as well as non-musical samples, like speeches. Similarly, classical music has grown in scope as well; groups like the Kronos Quartet have covered Jimi Hendrix songs, while Sergei Prokofiev's grandson, Gabriel Prokofiev, wrote a Concerto for Turntables and Orchestra in 2006.

As for the database, readers will notice the names of R&B singers Alicia Keys, Kelis, Beyonce, and En Vogue. While R&B is technically a separate music genre from

hip hop and rap, all three include the technique of sampling and use hip hop drum beats. Many producers create beats for both rap and R&B artists, and some R&B songs feature rappers as guest artists. Vocal delivery is the key difference between the genres, not necessarily the supporting musical material.

On the subject of musical material, this work aims to contribute to the small but growing scholarship dedicated to the subject of studying hip hop *music*. Hip hop study has been steadily growing since the early 1990s, but many of its authors focus on the surrounding culture or racial and gender aspects, not necessarily the music. This foundational research has been both invaluable and important to promoting the scholarly study of hip hop, yet investigation of the musical elements require more attention. Adam Krims addresses this same concern in *Rap Music and the Poetics of Identity*, but explains:

Both the production and the consumption of rap music implicate inextricably how the music sounds, and...furthermore, the cultural engagement of both producers and consumers of rap music is partially contingent on their understanding of rap's musical organization.²

In other words, a listener's reception of rap music depends upon how well s/he understands the music, so the academics who write about the culture without focusing on the music are missing a large part of engaging with that culture. He later says, "Widespread assertions about [rap music's] inseparability from hip hop culture may be true in some important aspects, but it is also true that rap has developed its own relatively autonomous musical dynamics which merit examination."³ This author agrees with his

² Adam Krims, *Rap Music and the Poetics of Identity* (Cambridge, UK: Cambridge University Press, 2000), 3.

³ Krims, 11.

ideas that the music should be explored in-depth, alongside discussion of the culture. Thus, both musical and cultural ideas will be investigated here.

Because of this two-pronged approach to the work, different sources from a spread of subjects were consulted. The existing academic work that bears most directly upon the present study falls into three categories: hip hop knowledge, Charles Ives scholarship, and broad readings on sampling in general. All three subjects proved fruitful for providing insight into hip hop producers' creative decisions. While Ives literature does not deal directly with twenty-first century sampling techniques, it does provide a strong foundation for understanding the different ways musical quotation exists.

The history of hip hop has been well documented by scholars, from cultural studies⁴ to African studies⁵ to musical histories.⁶ Like any genre of music, hip hop has a historical timeline, complete with different eras of musical stylings. In other words, hip hop features stylistic changes in the same way that Western art music can be broken down into different eras like Baroque, Classical, Romantic, etc. To a trained ear, the differences are easy to detect. For example, the difference in harmonic language between the Classical and Romantic periods can be perceived, just like the sampling difference between 80s rap and 90s rap can be discerned. Being able to distinguish between two time periods within a genre depends on identifying the musical elements that composers choose to manipulate; one may speak of melodic material, harmonic content, or instrumentation when discussing a classical piece.

⁴ Tricia Rose, *Black Noise* (Middletown, CT: Wesleyan University Press, 2004).

⁵ Cheryl Keyes, "At the Crossroads: Rap Music and its African Nexus," *Ethnomusicology* 40 (1996): 223-248.

⁶ Jeff Chang, *Can't Stop Won't Stop: A History of the Hip-Hop Generation* (New York, NY: St. Martin's Press, 2005).

But these elements, applied to a dialogue on hip hop music, would not tell the whole story. Hip hop differs from classical music, meaning that musical aspects other than those found in classical push the genre forward. Hip hop as a music (aside from its culture), includes four elements; rapping, DJing/scratching, sampling, and beatboxing.⁷ Songs from the genre can include just one of these elements, or all four, while artists/producers from other genres can reference these techniques to suggest hip hop within their own tracks. I have compiled my database around the element of sampling, meaning my analyses will only deal with that aspect of hip hop music. A historian of hip hop beatboxing would compile a different database, because of his/her focus on a different element than sampling.

Much discussion on the musical elements most applicable to listening to hip hop have taken place in different academic circles.⁸ While these authors make cogent arguments for their respective claims, my interest here lies more in classifying hip hop songs based on how producers use the *sampled material*, not how the MCs deliver the vocals or DJs scratch records.

The first book to discuss hip hop sampling as a musical process is Joseph Schloss's *Making Beats: the art of sample-based hip hop*.⁹ This book is invaluable to my research. Schloss goes right to the source of hip hop creation—the producers—to determine exactly how they construct the music. Some of the answers that producers

⁷ A glossary can be found on p. 53 to help define standard hip hop terms.

⁸ For example, Adam Krims uses the elements of style, flow, and lyrical content to distinguish between the different subgenres of rap, while Mtume ya Salaam (“Aesthetics of Rap”) discusses content, style, flow, and sound in regards to contemplating the aesthetics of rap.

⁹ Joseph Schloss, *Making Beats; the Art of Sample-Based Hip Hop* (Middletown, CT: Wesleyan University Press, 2004).

offer in Schloss's interview are surprising. For example (as I discuss below), many of the reasons for choosing certain samples are for sonic reasons, not necessarily extra-musical references. Schloss also broaches the topic of "listening cultures," that is, the notion that different people from separate cultures listen for varying musical characteristics. A classically trained musician will hear a piece of music differently than a hip hop producer. This idea will play a large role in the theorizing of listeners and producers later in the project.

Another informative source is Mickey Hess's *Is Hip Hop Dead?: The Past, Present, and Future of America's Most Wanted Music*.¹⁰ Here, Hess describes how "Hip hop values creativity in finding unique sources, recombining unlikely sources, and putting recognizable material into new context."¹¹ In other words, the more distinctive a source, and the better the producer works that source into its new context, the more respect he earns as a producer. Hess features several interviews, though noticeably less than Schloss. After interviewing producer Count Bass D, Hess notes that "Count believes his ideal listener should be able to recognize his source."¹² This begs the question about what takes place in the mind of a listener who is not familiar with Count's source. Both the quotation and Ives literature attempted to answer questions like these.

Joanna Demers, in "Sampling the 1970s in Hip Hop," focuses on studying why so many hip hop producers quote 70s music.¹³ Her work seems particularly relevant to this study in that she asks a similar question, although she examines 1970s music, not

¹⁰ Mickey Hess, *Is Hip Hop Dead?: The Past, Present, and Future of America's Most Wanted Music* (Westport, CT: Praeger Press, 2007).

¹¹ Hess, 90.

¹² *Ibid.*, 100.

¹³ Joanna Demers, "Sampling the 1970s in Hip Hop," *Popular Music* 22 (2003): 41-56.

classical. Her study, however, focuses on the cultural elements, not the musical. She finds that the use of theme songs/anthems, overt politicization, and fascination with the ghetto/hood are the three primary reasons for sampling 1970s music. Demers also finds that the producers who quote the material focus more on detailing the fashions or commercial aspects of the decade rather than its actual thoughts and ideas. This showcases how the producers are not only in control of the musical context, but of the cultural context as well.

Existing literature on the subject of sampling ranges from broad theories of quotation to more focused studies on the art music of Charles Ives and of John Oswald. A large number of the topics in the quotation literature are relevant to this project. David Metzger, for example, describes how composers who quote older music are able to link the past with the present. Not only are two time periods represented in one space, but the old piece is given a new context. He paraphrases Karlheinz Stockhausen:

the practice involves a rich exchange between the ‘what’ and the ‘how,’ that is, the gesture has us hear ‘what’ music has been borrowed and ‘how’ it has been changed. The more familiar and obvious the ‘what,’ the more we are drawn into the ‘how,’ and the more captivating the ‘how,’ the more we can appreciate anew the ‘what’¹⁴

Metzger also makes it clear that the ways in which a composer handles the ‘what’ and the ‘how’ not only define the artist, but also the ways in which the sample becomes a “cultural agent.” In other words, a culture can be represented by the musical ways in which the composer puts forth the quotation, mirroring Demers’s formulations.

¹⁴ David Metzger, *Quotation and Cultural Meaning in Twentieth-Century Music* (Cambridge, UK: Cambridge University Press, 2003), 6.

Kevin Holm-Hudson further examines this idea, in his study on Canadian composer John Oswald's music. "Oswald's technique," he says, "often extricates extra-musical meaning from the 'innocent' sample, ironically commenting on its source, the sampled artist, or the music industry that spawned both,"¹⁵ meaning the new context comments on the original source. Jeanette Bicknell builds further by distinguishing the differences between musical *quotation* and musical *paraphrase*, where the original source's meaning differs from the new piece's meaning.¹⁶ Both of these views will be described more closely below.

On the subject of quotation and meaning, Ives scholarship provides good insight, as Ives is one of the most studied composers in terms of his quotations. J. Peter Burkholder divides Ives's quotation techniques into five categories, much like the taxonomy I offer for the hip hop songs. Categorization is essential to understanding Ives on a deeper level, he argues:

The idea that Ives viewed his musical sources, by and large...as models to be reworked into new pieces, new themes, and new forms, rather than as a grab bag of available themes and motives, as whole cloth to be stitched into a patchwork, clarifies a great many issues. It permits us to see the whole range of his use of existing music as a technique nearer to the core of his musical creation than to its surface.¹⁷

¹⁵ Kevin Holm-Hudson, "Quotation and Context: Sampling and John Oswald's Plunderphonics," *Leonardo Music Journal* 7 (1997): 24.

¹⁶ Jeanette Bicknell, "The Problem of Reference in Musical Quotation: A Phenomenological Approach," *The Journal of Aesthetics and Art Criticism* 59 (2001): 185-191.

¹⁷ J. Peter Burkholder, "'Quotation' and Emulation: Charles Ives's Uses of His Models," *The Musical Quarterly* 71 (1985): 17.

Like Ives, hip hop producers see their samples as musical tidbits open to rearrangement and reworking. By using different methodologies to do so, they show that these reorganizations are at the core of the music genre, not simply a surface-level technique.

Christopher Ballantine's research on Ives leads him to examine the biggest question in sampling research: "What does the incorporation of these foreign elements *mean*?"¹⁸ The inclusion of these samples can exist anywhere along a continuum; "at the one hypothetical extreme, the original meaning of the quotation can be unimpaired; at the other, the quotation can be totally stripped of its original meaning."¹⁹ As for the meaning of the sample within its new context, the determination will come from the listener. A listener cannot deduce any meaning of a sample without the knowledge that a quotation is occurring. Ballantine proposes three different levels of listening, which will be discussed below.

It must be noted that I use the words "quotation" and "sample" interchangeably. Traditionally, the words have had different meanings. Grove defines quotation as "The incorporation of a relatively brief segment of existing music in another work, in a manner akin to quotation in speech or literature, or a segment of existing music so incorporated in a later way."²⁰ On the other hand, Grove defines sampling as "A process in which a sound is taken directly from a recorded medium and transposed onto a new recording."²¹ The real difference is whether the original music is played live (i.e. it exists in the score)

¹⁸ Christopher Ballantine, "Charles Ives and the meaning of Quotation in Music," *The Musical Quarterly* 65 (1979): 167.

¹⁹ Ballantine, 168.

²⁰ J. Peter Burkholder: 'Quotation', Grove Music Online ed. L. Macy (Accessed 23 February 2011), <http://www.grovemusic.com>.

²¹ Will Fulford-Jones: 'Sampling', Grove Music Online ed. L. Macy (Accessed 23 February 2011), <http://www.grovemusic.com>.

or if it is recorded first and worked into the composition/song afterwards. However, I draw parallels between Ives and hip hop scholarship, and use Ives scholars' frameworks to show how hip hop producers use their samples in similar ways to Ives's compositional techniques. Because I theorize that producers view and use their samples as Ives did, I write with no distinction between the words "quotation" and "sample."

This project presents the musical aspects first, and then explores the broader, cultural thoughts. Like the Stockhausen quotation from p. 8, the 'whats' and the 'hows' will be considered within the musical exploration part, while the second part will comment on the 'why' questions, i.e. *Why* do the producers pick the samples?

THEORIZING THE MUSICAL SAMPLES

A Brief Introduction

Hip hop music began as an art form that only occurred in live performances. New York's South Bronx area in the late 1970s held a hodgepodge of different ethnicities. Music played an integral role in the communities, with large block parties stemming from the Jamaican dance-hall tradition used to attempt to bring everyone together. Deejays were in charge of playing records that sparked the interest of their audiences and made them want to dance. DJ Kool Herc, a Jamaican-born DJ from the Bronx, was one of the most well-known DJs, and found that dancers often waited to use their best moves only during a song's instrumental break. A break, short for "break-beat," usually showcases a song's most percussive bars, where the vocals break away, even if only for two bars.²²

To accommodate the dancers that were only interested in these breaks, Herc bought two versions of the same record and placed one on each of the two turntables in front of them. While playing the break on one of the turntables, he found the start of the break on the other turntable, so that when the first record came to the end of the break, it could immediately be started again on the second turntable. Now, breaks could be extended indefinitely, giving the dancers sufficient time to show off their skills.

Tight-knit groups of friends who grew up in the same communities formed cliques, or gangs, and each member usually had an interest in one of the four activities associated with early hip hop culture; DJing, rapping, beat-boxing, or break dancing. DJs

²² This brief backstory highlights specific events and does not encompass the whole history. For a more detailed version, see Jeff Chang's *Can't Stop Won't Stop*.

held the most power, because they controlled the music. Herc held reign over his turntables, but other DJs used the same technique for extending breaks, like Afrika Bambaata of the Zulu Nation. Grand Wizard Theodore and Grand Master Flash pioneered the art of scratching, where a DJ used the turntables as an instrument, pushing the record back and forth underneath the needle to create scratching sounds.

Two important changes occurred over the next few years; rappers, or MCs, began to gain more prominence at block parties. The MCs proved to be just as effective as the DJs at getting audience members to dance, and their verbal “battles,” where two MCs faced off, always created excitement in the crowds. Dance battles also stirred the audience’s enthusiasm, but they needed music, whereas rap battles could be done on street corners with or without beat boxers. Rappers eventually tipped the balance of power to themselves, and away from the DJs.

The second important change to hip hop came when DJs began using samplers to isolate the breaks and loop them, instead of doing it live on turntables. Two important ideas stem from this change. The first is that this placed hip hop music in the studio, and away from existing solely as a live art form. The second idea holds more musical value; DJs, now called producers when working in the studio, could sample more than one break at a time. A drumbeat could be taken from one source, while saxophone sounds, guitar riffs, or bass lines might be used from even more sources. Producers now had the tools to expand the new musical genre.

Sampling became hip hop’s musical basis for more than the next decade. But the music industry fought back; the artists who created the original tracks that producers sampled without permission began suing producers for money made from album sales,

claiming that the producers were stealing their music without the artist's permission. Several famous court cases drew national media attention, including Roy Orbison's lawsuit against 2 Live Crew for their sampling of the original's bass, guitar, and drum lines. The case appeared before the Supreme Court, where the justices ruled in favor of 2 Live Crew, in effect defining new arguments for future sampling cases. For this specific case, the Court found that the rap group's version appealed to a different type of audience, and their song held enough differences, in terms of words and phrases, to justifiably be considered a new song, not simply a reprise of Orbison's original version.

Not all artists had the same luck as 2 Live Crew. MC Hammer was sued multiple times, and settled out of court more than once. Biz Markie had his album *I Need a Haircut* taken off the shelves after an injunction at the federal level. Infringement was the cause; he did not attempt to change enough of the song to deem it his own. As the years progressed, and more lawsuits were brought to court, record companies began pressing producers to try different alternatives to sampling. One popular method was to hire house bands to play the songs, and sample from those recordings instead of the originals, since copyright infringement occurred from sampling directly from the original record, not necessarily other covered recordings.

Producers and DJs had always been rather secretive about the sources of their samples, not only to be the most original at live block parties, but also to avoid controversy with the law. But with the multitude of lawsuits that occurred in the late 1980s and early 1990s, it became almost a requisite. Joseph Schloss goes so far as to say that "the community's ethics forbid publicly revealing the sources of particular

samples.”²³ The already secretive producers became even more reserved in order to dodge lawsuits.

The same years that held these lawsuits also generated huge musical growth within the hip hop culture. Although the vast majority of songs sampled came from funk, jazz, and other such African-American inspired genres, groups like Run DMC collaborated with rockers Aerosmith, and Public Enemy worked with heavy metal band Anthrax. DJs had always sampled from a diverse field, but now producers were doing it commercially.

By reaching out to bands that played musical genres outside of the African-American style, the stage was now set for producers to begin sampling classical music. Sampling classical music provided producers with two significant advantages. The first asset came from a legal point of view; the classical recording library holds thousands of recordings of the same piece of music. It would be very hard to prove in court that a producer sampled a recording of Beethoven’s Ninth from a specific symphony orchestra’s album, as many recordings of the symphony sound extremely similar.

The second value of sampling classical music was that it broadened producers’ skills; by sampling a non-African based music genre, producers had to work harder to incorporate the samples effectively into their songs. As pointed out in the introduction (p. 7), producers gain respect from their peers by sampling unique snippets that most people would not think to use. Successfully using classical music as a source, an antithesis to hip hop in terms of both musical and cultural ideas, would impress a high number of hip hop listeners.

²³ Schloss, 13.

With these factors in place, classical music slowly began to be discovered by hip hop producers. According to my research, Method Man's "Tical," from 1994, seems to be the first example where a producer spotlighted an actual melodic line, not a chord.²⁴ The late 90s saw classical sampling grow, but it was not until after 2000 that the idea really spread. There are now more than enough examples to have a solid base of songs to research and theorize about.

Analyses

Chart One (p. 38) details the five broad groups of the hip hop songs included in the database. This chart constitutes one section along a continuum between the classical and hip hop genres. As mentioned in the introduction, these five groups are not limited to songs that sample classical; these music groups can describe hip hop songs that sample other genres as well.

Besides rendering distinct categories, the comprehensive, overarching idea of a continuum can be drawn between hip hop and any other music genre that it samples. In the continuum between hip hop and classical, for example, hip hop songs that sample acoustic orchestral instruments (i.e. violins or other strings), but not classical pieces, would lie beyond the "Sampler" category. Past the "Synthesizers," one would find examples working from the classical tradition: works that include hip hop rhythmic

²⁴ Robert Fink points out that Afrika Bambaata's "Planet Rock" technically holds the first classical music sample, as he uses the melody from Kraftwerk's "Trans Europe Express," which used the timbre of one chord from Igor Stravinsky's "Rite of Spring."

patterns, or scratching techniques implemented on instruments, or actual hip hop devices (i.e. turntables) spotlighted within the orchestra.

Chart Two (p. 39) uses the group headings from Chart One to theorize the producers' aesthetic goals. Essentially, it tracks the relative complexity of the sample's integration into the hip hop framework. Schloss identifies four levels in which hip hop producers concern themselves with aesthetic choices: the underlying structure of the hip hop beat, the internal characteristics of individual samples, the relationships that samples take on when juxtaposed, and shared assumptions and contextual cues that imbue any given choice with significance.²⁵ The third idea seems to offer the most promise to this study. Under this heading, Schloss explains, "Sampling allows producers to take musical performances from a variety of recorded contexts and organize them into a new relationship with each other. It is this relationship that reveals the producers' aesthetic goals."²⁶ In other words, explaining *how* the musical samples are organized tends to explain *why* the producers chose to use them.

Chart One classifies *how* the musical samples are used, meaning, by Schloss's accounts, those categories can also create corresponding aesthetic philosophies that describe *why* the producers chose them. But Schloss also says, "Each [of the four levels] may affect the others, and any specific concern may have influence in two or more categories."²⁷ Within each of Chart One's five groups, there are differences between the individual songs because of the different interactions between these aesthetic categories.

²⁵ Schloss, 136.

²⁶ Ibid., 150.

²⁷ Ibid., 136. Schloss gives an example of a drumbeat (underlying structure) that can affect the relationship between two different samples, in regards to each individual sample (as an internal characteristic), as well as the juxtaposition between the two.

Chart Two's findings should be looked at in the same comprehensive light as Chart One's broad classifications -- more as guidelines than concrete explanations. As Schloss observes, the only way to get a true response about why a producer picked a sample is to ask him or her. In fact, Schloss finds that musicologists tend to over-think producers' choices in terms of finding some sort of meaning or significance within the selection, which can lead to false conclusions. This seems to exemplify the problems inherent in writing on "intention" and "meaning" in the interpretation of art and music.

Schloss gives one example where musicologist Elizabeth Wheeler determined that De La Soul's "Say No Go," which samples Hall and Oates' "I Can't Go For That," epitomized "the art of ironic sampling," and that "Ultimately, you cannot tell what De La Soul think of Hall and Oates; they use 'I Can't Go For That' not only ironically but neutrally."²⁸ Schloss, however, interviewed Prince Paul, producer for De La Soul, who explained the song in a different light:

Prince Paul: I think the bottom line is just: that was a good song!... We didn't consciously think of 'Hall and Oates,' 'Resurrecting,' you know, 'postmodernism.' We was just like, 'Wow. Remember that song? That's hot!'

Joseph Schloss: See that's part of it, too...she *assumes* that you think that song is corny...I thought that there was a lot behind making an assumption like that. Like, 'Oh, well somebody like Prince Paul couldn't actually *like* that song, because...'

Prince Paul: Nah, that was a hot song!²⁹

Schloss's account of the Wheeler example makes an excellent point that scholars must be careful when speaking for producers; it is easy to mistake their intentions. Wheeler's presumption of listeners not being able to tell what De La Soul thinks of Hall and Oates

²⁸ Ibid., 147-148.

²⁹ Ibid., 148.

is incorrect. As Schloss details, simply knowing Prince Paul sampled Hall and Oates tells listeners that he liked them; producers only sample items they find worth listening to.

With this lesson of “intention” in mind, I would like to examine Charts One and Two more closely to showcase three things: the musical techniques that separate the groups from one another; the different musical procedures that some producers use to move away from using the sample in strictly traditional hip hop ways; and to discuss the producers’ aesthetic goals. While I *do* theorize the producers’ intentions here, I use Schloss’s ideas to help navigate through the process. Readers will be able to see this firsthand in the section “The Curious Case of Immortal Technique.”

“The Loopers” and “The Samplers”

Samplers:

Artist	Song Name	Sampled Composer	Piece Sampled
Alicia Keys	As I Am (Intro)	Chopin	Nocturne no. 20 C# Minor
Blackalicious	Rise and Fall of Elliot Brown	Rachmaninoff	Prelude in C# Minor
Method Man	Tical	Mussorgsky	Promenade, <i>Pictures at an Exhibition</i>
Puff Daddy f/Faith Evans	I’ll Be Missing You	Barber	Adagio for Strings

Loopers:

Artist	Song Name	Sampled Composer	Piece Sampled
Alicia Keys	Like The Sea	Debussy	Arabesque No. 1
Atmosphere	1597	Beethoven	Symphony No. 3, IV
Atmosphere	The River	Beethoven	Moonlight Sonata, I.
Atmosphere	Sunshine	Rimsky-Korsakov	Song of India/ <i>Sadko</i>
Big Pun	Dream Shatterer	Wagner	Ride of the Valkyries/ <i>Die Walküre</i>

Blueprint	Kill Me First	Rachmaninoff	Prelude in C# Minor
Cannibus	2000 BC	Mozart	Requiem Mass in D Minor, II
Cannibal Ox	Scream Phoenix	Glass	Lady Day
Coolio	C U When U Get There	Pachelbel	Canon in D Minor
Down Low	Moonlight	Beethoven	Moonlight Sonata, I.
Dr. Octagon	Blue Flowers	Bartok	Second Violin Concerto, I
Dynas	Its My Turn	Bizet	L'Arlésienne Overture
Edan	Key-Bored	Mozart	Rondo alla turca
Exile	Population Control	Tchaikovsky	Dance of the Sugar Plum Fairies
Handsome Boy Modeling School	Look at This Face	Bach	Brandenburg Concerto No. 6, III
Handsome Boy Modeling School	Modeling Sucks	Beethoven	Symphony No. 5, I
Immortal Technique	Dance With the Devil	Bach	Sonata for Viola de Gamba in G Minor
Jay	Praludium	Bach	Prelude in C Major
Jedi Mind Tricks	Outlive the War	Verdi	Noi siamo zingarelle/ <i>La Traviata</i>
Jedi Mind Tricks	And So It Burns	Schumann	Symphony No. 4, I
Jedi Mind Tricks	Trinity	Albinoni	Concerto in D Minor, Allegro
Juelz Santana	The Second Coming	Berlioz	<i>Symphonie Fantastique</i> , V. Songe d'une nuit de sabbat
Killah Priest	Maccabean Revolt	Liszt	Les Preludes no. 1
Ludacris	Coming 2 America	Dvorak	Symphony No. 9, IV
Mike Jones	Got It Sewed Up	Tchaikovsky	Dance of the Sugar Plum Fairies
Nas	I Can	Beethoven	Für Elise
Solé f/L.O.	Our World	Beethoven	Für Elise
The Dayton Family	Oxydol	Beethoven	Für Elise
Xzibit	Paparazzi	Fauré	Pavane in F# Minor
Young Buck	Say It To My Face	Orff	O Fortunal <i>Carmina Burana</i>

The majority of the database falls into the Looper category. The Loopers feature one sample that loops (repeats) throughout the entire song, only showcasing it at the beginning of the track, after which it becomes background material. The focus of the song is either the lyrics or the DJ's turntable techniques. Samplers feature classical music the least. While classical music is still sampled, it is *not* the focus of the piece, and is an excerpt played once, directly at the beginning or end of the song. For example, Method Man uses Modest Mussorgky's *Pictures at an Exhibition* at the beginning of "Tical," but after the sample ends, Mussorgky's piece is not heard for the remainder of the song.

The Loopers and Samplers both work exclusively within the hip hop tradition, in that they use the conventional method of looping.³⁰ Many scholars have written on this practice.³¹ While these authors provide excellent scholarship on how looping is representative of the genre's African roots, Joseph Schloss provides a different outlook. He says:

But what are black producers trying to say about themselves when they sample white musicians? I argue that the authenticity they seek has less to do with ethnic and political identity than with professional and artistic pride...I suggest that producers have developed an approach to authenticity that is characterized by a sort of aesthetic purism; certain musical gestures are valued for aesthetic reasons, and one's adherence to this aesthetic confers authenticity.³²

³⁰ Samplers do not loop the classical sample, but they *do* loop non-classical samples for the remainder of the song.

³¹ See Tricia Rose, *Black Noise*; Cheryl Keyes, "At the Crossroads: Rap music and its African Nexus."

³² Schloss, 64.

Today's DJs, argues Schloss, do not necessarily loop because of the genre's African roots, but moreso because early DJs set aesthetic precedents that producers still strive to follow in order to be deemed "authentic."

Loopers feature the classical sample for the entire song like a traditional loop found in any traditional hip hop song. In other words, the producer picked the classical piece for musical purposes (i.e. the instrumentation, rhythm, timbre, or other musical elements pleased the producer's ear), much like he would pick a sample from any other genre. If the producer used a different sample for the loop, it might change the *sound* or the *mood* of the song, but the rhythmic delivery of the lyrics would still be able to function.

Many songs within this category feature a loop for a large section of the song, but may cut out the loop for certain portions of the song. For example, Blockhead's "Insomniac Olympics" highlights Aaron Copland's "Fanfare for the Common Man" for a large portion at the beginning of the song, then not at all in the middle of the song, and brings back the sample again towards the end of the track. Dr. Octagon's "Blue Flowers" samples Bartók's second violin concerto, but does not loop it continuously throughout the piece. However, *every time* these samples are used, they are looped. This aspect is what qualifies them for the Looper category.

Schloss characterizes the purpose of looping, which is particularly important when the sample is not of an African-influenced genre;

In cases where the original recording was not in an African-influenced genre, [looping] serves to 'Africanize' musical material by reorganizing melodic material in accordance with specific African preferences such as

cyclic motion, call and response, repetition and variation, and ‘groove.’³³

By Schloss’s account, then, producers who create songs that use the looping technique pick classical samples for aesthetic purposes, Africanize the snippets by looping them, in turn creating an authentic hip hop song out of non-African musical material. Returning to Mickey Hess’s ideas cited in the introduction (p. 7), this process shows off a producer’s prowess, which in turn gains him respect and credibility within the hip hop community.

While the Samplers may use a lengthy section from the original classical composition, in some cases the sample might be completely taken out when the song is played in different media (i.e. television or radio). In Puff Daddy’s extended version of the song “I’ll Be Missing You,” his tribute to the late Notorious B.I.G., a long sample of Samuel Barber’s “Adagio For Strings,” in a choral arrangement, plays at the beginning but never returns. Both the radio version and the music video cut out the sample (most likely for time constraints), meaning many people never hear Barber’s piece in the song. The Police’s 1983 hit, “Every Breath You Take” provided both the bassline and textual inspiration for the main sample.

Because the producers (Puff Daddy and Stevie J) did not Africanize The Police’s sample, it does not fit neatly into the hip hop tradition; the rest of the song’s featured loop is representative of hip hop practice. However, one should still analyze the inclusion, because it is a lengthy (by hip hop’s standards) two-minute sample. For aesthetic purposes, the Barber sample provides appropriate ambience. The harmonies are effective

³³ Schloss, 138.

and appeal to the purpose of the song, memorializing B.I.G. The majority of the song, featuring The Police’s sample, is more upbeat, suggesting a celebration of B.I.G.’s life, not sadness at his passing.³⁴ This seems to be the main goal of the producers, and is proven by the fact that the Barber sample was deemed unnecessary to play on the radio.

Both the Loopers and the Samplers represent producers working within the hip hop culture and using traditional methods to create tracks. Sample choices are based in sonic reasons, evocative of the genre’s musical roots.

The “Referencers”

Artist	Song Name	Composer Sampled	Piece Sampled
Beyonce	Ave Maria	Schubert	Ave Maria
Busdriver	Imaginary Places	Bach	Orchestral Suite No. 2 in B Minor, “Badinerie”
Capone & Noreaga	Straight Like That	Mozart	Symphony No. 25, I.
En Vogue	Love U Crazy	Tchaikovsky	Dance of the Sugar Plum Fairies
Handsome Boy Modeling School	Rock and Roll Could Never Hip Hop Like This	Vivaldi	<i>Four Seasons</i> , Spring, I.
Jedi Mind Tricks	Heavy Metal Kings	Orff	Estuans Interius/ <i>Carmina Burana</i>
Kae Wun	I’m Hot	Orff	O Fortuna/ <i>Carmina Burana</i>
Kelis	Like You	Mozart	Der Hölle roche (Queen of the Night) / <i>The Magic Flute</i>
Lunaman	Lunagirl	Tchaikovsky	No. 10 Scène Moderato, <i>Swan</i>

³⁴ Stevie J and Puff Daddy also changed the original version’s chord progression to avoid the vi, making their version more upbeat.

			<i>Lake</i>
Nas	Hate Me Now	Orff	O Fortuna/ <i>Carmina Burana</i>
Professor Green	Upper Clapton Dance	Brahms	Hungarian Dance no. 5
Xzibit f/ Dr. Dre	Symphony in X Major	Bach	Brandenburg Concerto No. 3, I

The Referencers also use the traditional method of looping, but are separated from the Loopers and Samplers by their use of the classical material, which becomes the substance of their vocal delivery. These songs are the first to step over the line that defines the traditional hip hop category, and often straddle it. The loops serve the same function for the Referencers as the Loopers, in that they Africanize the sample. However, if a producer changed the sample, the vocal delivery would not make musical sense. This differs from the Loopers/Samplers, whose vocal deliveries are not necessarily contingent upon the looped sample.

In cases where the vocalist does not reference the sample for the entire song, the song can be seen as reflecting both traditional and non-traditional elements. For example, Nas uses one measure from Carl Orff's *Carmina Burana* as the primary snippet for the loop in "Hate Me Now." During his verses, the loop becomes background material, with no focus on the sample. However, the choruses feature Nas vocally mimicking the sample. This means that his choruses are *dependent* upon the sample; the verses could survive if a producer changed the looped material, but the choruses would reference an absent piece of music. In this regard, "Hate Me Now" uses the traditional tool of looping, but uses the technique in a non-traditional way for parts of the song by actually referencing the sample and supplying pitch for Nas's voice.

The exemplar in the Referencers category is underground hip hop artist Busdriver, and his song “Imaginary Places,” which samples Bach’s “Badinerie” from his Orchestral Suite No. 2 in B Minor.³⁵ Busdriver mimics the melodic line for almost the entire song, except for a break in the middle, and the scratching feature after the break. The original movement, written for flute and accompanying instruments, is popular as a flashy solo piece because of its quick pace and staccato articulations. Busdriver capitalizes on this aspect by speeding up the tempo and almost perfectly matching syllables to the notes. He also adds pitch into his delivery, which is harder for a vocalist than a flute player. Pitch is not necessarily an important musical element for rappers, so when one of them uses it, the track becomes more noteworthy, as in the Busdriver example. This impressive show of vocal skill mimics the impressive nature of the flautist’s playing.

Other aesthetic ideas may be noted besides vocal prowess in regards to the Referencers. Most of the samples chosen for this category by producers are melodic in nature; this makes it easier for the vocalist to mimic with his or her voice. Along the same line of thought, almost all of the R&B artists within the database are Referencers, because their chosen genre utilizes melodic lines on a regular basis.

The “Juxtaposers”

Artist	Song Name	Composer Sampled	Piece Sampled
Immortal Technique	Speak Your Mind	Bach	Brandenburg Concerto No. 5, II
Jay	Ach So Fromm	Von Flotow	M'appari tutt'amor/ <i>Martha</i>

³⁵ The sample was a live recording of a flute player in a studio.

LL Cool J	Dear Mallika	Delibes	The Flower Duet/ <i>Lakmé</i>
Mobb Deep	Nessun Norma	Puccini	Nessun dorma/ <i>Turandot</i>
Mother Superiora	Belle Nuit	Offenbach	Belle nuit, ô nuit d'amour/ <i>The Tales of Hoffman</i>
Nikki D	Recondita	Puccini	Recondita armonia/ <i>Tosca</i>
Onyx	Vissi D'Arte	Puccini	Vissi d'arte/ <i>Tosca</i>
Redman	Syrinx	Debussy	Syrinx
Rev Run	Dalilah	Saint-Saëns	Mon cœur s'ouvre à ta voix/ <i>Samson et Delila</i>
Scoota	Schwanensee	Tchaikovsky	No. 10 Scène Moderato, <i>Swan Lake</i>
Warren G.	Prince Igor	Borodin	Polovetsian Dances
Xzibit	E Lucevan Le Stelle	Puccini	E lucevan le stelle/ <i>Tosca</i>

In 1997 Mercury Records produced a concept album that paired American rappers with European opera singers over tracks sampling classical composers, and called it *The Rhapsody*. Some of the composers sampled include Debussy, Delibes, Puccini, Tchaikovsky, and Borodin. This group is the first to step beyond the customary looping in hip hop. The classical samples are juxtaposed with the rapper's voice so that the sample acts structurally as a type of chorus. There are a few exceptions to this. For example, Warren G's "Prince Igor," features the sample of Borodin's "Gliding Dance of the Maidens" partway into the verses, but features the original English horn version, not the vocal line from the chorus. This comes from a pragmatic approach; if Sissel (the opera singer featured in the song) sang the lyrics behind Warren G rapping, it might distract the listener from understanding either line.

What separates this group from the “Referencers” is the relationship between hip hop and classical. Instead of showcasing both genre’s aspects simultaneously, the producers chose to highlight them separately, one after the other. In LL Cool J’s “Dear Mallika,” Delibes’s “Flower Duet” is first heard almost one minute after the song begins, almost a fourth of the way through the four-minute song. The first time Sissel’s voice is heard in “Prince Igor” is over one minute in. The lyrics to “Nessun Dorma” come in at almost two minutes into Mobb Deep’s song. The Juxtaposers resemble the Samplers, in that both genres feature the classical sample separately from another background track used, but unlike the Samplers, the Juxtaposers reprise the classical sample.

An important point is that the juxtaposition pattern in the songs on *The Rhapsody* suggests that the producers are not trying to combine the genres like the Synthesizers or the Referencers. No musical bridges head towards the classical world; the vocalists do not musically mimic the samples, nor are there any art music compositional techniques used. A few lyrical nods do appear, however; LL Cool J’s “Dear Mallika” references the name of a supporting character in Delibes’s opera, *Lakme*. Both hip hop and classical are featured separately, and almost equally, suggesting that the producers’ principal purpose was to contrast the two genres.³⁶

Since the Juxtaposers are still working within the hip hop tradition, they retain many of the genre’s customary aspects. In Redman’s “Syrinx,” for example, Debussy’s original score has the sample in 3/4 time:

³⁶ While both genres are showcased, more time is devoted to the verses/rapping than choruses/singing.



Hip hop pieces are almost exclusively in 4/4, meaning changes were made to fit the original sample into the genre's traditional meter:



Even though the sample was made to fit into the existing hip hop framework with common time as a dominant time signature, this should not necessarily be looked at as a form of Africanizing the sample. Redman Africanized the guitar track *behind* the flute sample by looping it. He made the flute track fit into a dominant hip hop framework by adjusting the time signature into 4/4. The African element is the *looping*, not the *time signature*. While he does loop the sample in the chorus, he does not do so in the beginning of the song. Thus, the Juxtaposers are the first group not to Africanize a classical sample that is featured *prominently* in a song.³⁷

Combining the two genres in this way creates the possibility of marketing the album to both classical and hip hop fans, particularly those fans interested in hearing one or both genres expand. Sissel, for example, has fans all over the world; she was the voice in the background of the movie *Titanic*, has toured with the well-known traditional Irish

³⁷ This is in contrast to the Samplers, who do not loop their sample, but also do not feature it prominently.

band, the Chieftains, and is well known for many opera roles. Her fans would likely be interested in hearing her collaborate with *any* artist, even in a completely different genre such as American hip hop. Likewise, since the hip hop community admires producers who can sample distinctive music and make it work in a hip hop setting, many fans would be happy with such a combination. All of these reasons played a role in the great success of “Prince Igor,” the match-up between Sissel and Warren G. that was a European #1 pop hit after the album was released.

The Curious Case of Immortal Technique

One song in the database, “Speak Your Mind,” by Immortal Technique, falls into the Juxtaposers category, but acts differently than other Juxtaposers. This song features Immortal Technique freestyle rapping over the second movement of J.S. Bach’s Brandenburg Concerto No. 5. Like many Juxtaposers, the classical sample does not loop, but, quite different from other Juxtaposers, *no part* of the background loops, either. In fact, the sample comprises the *entire* background, as no drumbeat is present. Instead, the classical sample plays throughout the entire track, not just featured as a chorus like other Juxtaposers. A listener can follow the score while listening to the song, which samples the piece until fading out on the downbeat of measure 20. Immortal Technique does not follow the rhythms provided by the sample, but rather speaks each line of text at his own pace.

This song holds a unique place in the database. Since there are no drumbeats, the only aspect of the song that places it in the hip hop genre is Immortal Technique’s

rapping. This song seems to sit perfectly between the Juxtaposers and the Referencers; both the classical and hip hop genres are featured at the *same time*, like the Referencers, but Immortal Technique does not mimic the melody at all. Unlike other Juxtaposers, however, the genres are not separated by verse/chorus structure. When decoding the producer's aesthetic intentions by examining the interaction of the genres, it becomes clear that the producers aimed for juxtaposition; there is no cross over between the two types of music.

An analysis of this song can serve as a reminder of Joseph Schloss's "over-thinking warning." An academic *may* write that symbolism is at work here; Immortal Technique raps, "the government owes my people restitution," and discusses the problems of being a "politically minimal" minority, all in the company of classical music, which, in the hierarchy of Western music, sits at the very top. It can be very tempting to boil the track down to class/race tensions symbolized through music. However, if one heeds Schloss's warning, a possibility arises to present a different argument.

As discussed above, producers gain credibility by using unexpected music samples. Schloss goes on to detail how producers gain acclaim by breaking expected aesthetic norms:

Mr. Supreme: There are no rules in hip hop. That's what so unique about it... You don't even have to have a melody if you don't want to. There are no rules, but that's what make it fresh. It's different.

Joseph Schloss: But you gotta have a snare...

Mr. Supreme: I know! I could go crazy for those snares! Yeah, you have to have a snare. No! Actually, you could have a bass line, someone freestylin' over it.³⁸

³⁸ Schloss, 154.

Schloss explains that the appeal of a song that only has a bass line with no snare (a snare being something a listener would expect) is that it toys with listeners’ expectations; it becomes a violation of an aesthetic norm. This happens *very* infrequently in hip hop; according to Schloss, “[Mr. Supreme] could cite only a single recorded example of this occurring.”³⁹

As mentioned above, it *can* be argued that Immortal Technique strove for a political message by juxtaposing Bach with his meaningful lyrics. However, musically speaking, “Speak Your Mind” breaks listeners’ aesthetic expectations by not including a drumbeat behind the sample. This conclusion has more musical focus, and follows Schloss’s suggestions more accurately.

The “Synthesizers”

Artist	Song	Composer Sampled	Piece Sampled
Art of Noise	Rapt: In the Evening Air	Debussy	Les sons et les parfums tournent dans l’air du soir
Art of Noise	Metaforce	Debussy	Les sons et les parfums tournent dans l’air du soir

Almost all of the songs included in the database clearly belong to the hip hop genre. The clearest exceptions occupy the “Synthesizer” category, which serves as a type of bridge between the genres in contrast to the other groups along the continuum. Art of Noise’s 1999 album, *The Seduction of Claude Debussy*, attempts to combine multiple

³⁹ Ibid., 155.

musical genres with samples of Claude Debussy's music. Two songs, "Rapt: In the Evening Air" and, particularly, "Metaforce," feature Debussy mixed with hip hop elements, such as the drumbeat, scratching, layers, and lyrics provided by one of the most respected old-school rappers, Rakim. Interestingly, Art of Noise has origins in neither genre (they are normally viewed as "electronica"), perhaps giving the group a more neutral starting point.

As *The Seduction of Claude Debussy* is a concept album, difficulty arises in isolating the two songs from their surrounding context. Nevertheless, the two tracks feed off of one another, with "Metaforce" coming directly after "Rapt." "Rapt: In The Evening Air" begins with narrator John Hurt explaining to listeners that Debussy liked to compose surrounded by flowers. He quotes a translated line from the poem "Harmonie du Soir" by Baudelaire; "Sound and perfume swirl in the evening air." ("Les sons et les parfums tournent dans l'air du soir") Although Hurt's quotation seems like a fitting description of the ambience in Debussy's home, the line is actually quoted because it inspired the prelude that the song sampled. The piano sample used in both "Rapt" and "Metaforce" is taken from Debussy's first book of piano preludes, no. 4, "Sounds and perfumes swirl in the evening air," which was Debussy's musical reaction to Baudelaire's poetic line.⁴⁰

Old school rapper Rakim is one of the best known hip hop lyricists, and provides the words to the two songs, which speak of Baudelaire's influence:

⁴⁰ It is well known that Debussy had a vigorous interest in literature, and was inspired by many poets including Baudelaire, Rimbaud, Mallarmé, and Verlaine among others. For more information, see Arthur Wenk, *Claude Debussy and the Poets*. (Berkeley, CA: University of California Press, 1976).

There's something about the evening air in the summertime
Certain sounds that I need to hear, I wanna rhyme.
My inner vision causes my metabolism to climb
And then I splatter my wisdom [sic] and the design.

I leave time suspended and break gravity's law,
Metaforce to the world ain't spinning no more.
And from there I put sounds to hear, no order there,
So that we're something y'all will compare to Baudelaire.⁴¹

Rakim also discusses how the sounds make him “aerodynamic in the evening air,” suggesting that he himself *is* the sounds and perfumes swirling in the air.

Gail Worley interviewed Art of Noise for *Ink19*, an online music magazine. She questioned Anne Dudley and Paul Morley, two members of the group, on Rakim's role in the process:

Worley: Did Rakim write his own raps?

Morley: Yeah! Oh absolutely, yeah!

Dudley: He was very interested in it – in the whole idea of what we were doing.

Worley: Did he know about Debussy and Baudelaire?

Morely: We sent him this big raft of stuff about Charles Baudelaire, who's one of my favorite poets. It was kind of interesting because one of the thrills of the whole thing was that he totally got inside the spirit of the record and didn't lop anything on top of it that came from his world. [He] went inside what we were trying to do with the record and gave it something that then inspired us to cover other areas as well. It was a fabulous thing that he did. There's some great images in there.

Worley: Yes, it really does feel like he literally went down into this and came up through it, rather than just going “Okay I'm going to rap over this classical music.”

Morely: Yeah, it was a wonderful moment, when we realized he'd gotten inside the spirit of the project. It's like [his words], “splatter my wisdom [sic] in a design,” is a great way to describe painting. We were absolutely thrilled.⁴²

⁴¹ Unknown Author, *Zang Tuum Tumb and all that*, [online], Available from <http://www.zttaat.com/track.php?title=184>, 15 October 2010.

Morely's comments prove to be the most revealing aspect of the interview. The mention of Rakim's "going inside" the record and what they were trying to do with it suggests that he (Rakim) had to step outside of his pure hip hop realm, indicating a possible foray into an outside genre.

This interview also conveys the aesthetic goals of the producers. It seems they wanted to give new life and dimension to a musical sample that already had its own connotative background. By combining Rakim with those sounds, they reconnected the poet and the composer a century later, in a uniquely postmodern way.

The Synthesizers are also unique in that they are the only group that uses more than one classical sample in a song. Both "Metaforce" and "Rapt: In the Evening Air" are based upon three samples of Debussy's fourth piano prelude, which are all rhythmically changed to fit into the standard 4/4 time:

Ex 1. (Measures 1-4):

Moderate (♩ = 84)
(harmonieux et souple)

The musical score shows the first four measures of Debussy's 'Prelude No. 4'. It is in A major (two sharps) and 3/4 time. The tempo is marked 'Moderate' with a quarter note equal to 84 beats per minute. The performance instruction is '(harmonieux et souple)'. The dynamics are marked 'pp' (pianissimo). The bass line includes a fingering instruction '(5) 4'. The score is written for piano with treble and bass clefs. The first measure has a whole rest in the treble and a half note in the bass. The second measure has a half note in the treble and a half note in the bass. The third measure has a half note in the treble and a half note in the bass. The fourth measure has a half note in the treble and a half note in the bass. The music is characterized by arpeggiated chords and a flowing, harmonic texture.

⁴² Gail Worley, *The Art of Noise: Do you Dream in Color?*, [Online] Available from http://www.ink19.com/issues_F/99_10/ink_spots/013_the_art_of_noise.shtml, 15 October 2010.

becomes:

Musical score for piano, measures 9 and 11, beats 2 and 3. The tempo is marked as $\text{♩} = \text{c. } 96$. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is written for both hands. The right hand features a melodic line with a triplet of eighth notes in measure 11. The left hand provides harmonic support with chords and a bass line. The dynamic marking is *mp*.

Ex 2. (Measures 9 and 11, beats 2 and 3):

Musical score for piano, measures 9 and 11, beats 2 and 3. The tempo is marked as $\text{♩} = 84$. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is written for both hands. The right hand features a melodic line with a slur over measures 9 and 11. The left hand provides harmonic support with chords and a bass line. The dynamic marking is *p*.

becomes:

Musical score for piano, measures 9 and 11, beats 2 and 3. The tempo is marked as $\text{♩} = \text{c. } 80$. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is written for the right hand. The melodic line features a slur over measures 9 and 11. The dynamic marking is *mp*.

Ex 3. (Measure 43):

Musical score for measure 43, titled "Tranquille et flottant". The score is written for piano in treble and bass clefs, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked *pp* (pianissimo). The melody in the treble clef consists of a series of quarter notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4. The bass clef accompaniment consists of a series of quarter notes: F#3, G#3, A3, B3, C4, B3, A3, G#3, F#3. The measure ends with a fermata over the final notes.

becomes:

Musical score for measure 43, showing a more rhythmic and dynamic version. The score is written for piano in treble and bass clefs, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked $\text{♩} = 88$ and the dynamic is marked *mp* (mezzo-piano). The melody in the treble clef consists of a series of quarter notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4. The bass clef accompaniment consists of a series of quarter notes: F#3, G#3, A3, B3, C4, B3, A3, G#3, F#3. The measure ends with a fermata over the final notes.

Unlike the Juxtaposers, all of these samples are looped when featured in the song, meaning Schloss's idea of Africanization takes place. Sometimes, the producers do not feature the full sample, a characteristic unique to this group. For example, 45 seconds into "Rapt," only the first half of the first loop plays. This half repeats itself, until finally the sample begins at its beginning on the third repeat. This method is similar to the way

several art music composers develop a motive; introducing small sections of a theme before its full presentation reminds a listener of tactics Charles Ives would have used.⁴³

Art of Noise uses a form of development related to a type of call and response. Sample 2 is only used in “Rapt,” (not “Metaforce”), and can be heard approximately 1:23 into the song. Right after the sample, a response by an instrument occurs (possibly a muted trumpet). This whole idea is looped and heard again, although the response is slightly different the second time. No other group showcases these composition techniques that bridge the classical and African paradigms together, making the Synthesizers the group that steps farthest away from the traditional hip hop framework.

⁴³ J. Peter Burkholder identifies this technique as “cumulative setting” in “‘Quotation’ and Emulation: Charles Ives’s Uses of His Models.”

Chart One

Classical Sample More Featured (within the hip hop context)

The Referencers:

Busdriver, "Imaginary Places"
Kelis, "Like You"
Nas, "Hate Me Now"

The classical melody is quoted somehow in the artist's vocal delivery (either sung or hummed). Does not necessarily have to showcase the original context of the sample.

The Juxtaposers:

From *Rhapsody Overture*:
LL Cool J, "Dear Mallika"
Warren G, "Prince Igor"
Redman, "Syrinx"

A classical sample is featured prominently, outside of being the background track. Lyrics do not have to reflect the original context.

The Synthesizers:

Art of Noise,
"Rapt: In The Evening Air"
"Metaforce"

Sample plays prominent role in the song. Lyrics demonstrate a knowledge of the sample's original context.

The Loopers:

Jedi Mind Tricks, "And So It Burns"
Dr. Octagon, "Blue Flowers"
Alicia Keys, "Like The Sea"

The classical sample is featured in the beginning, but then becomes the background loop for the remainder of the piece.

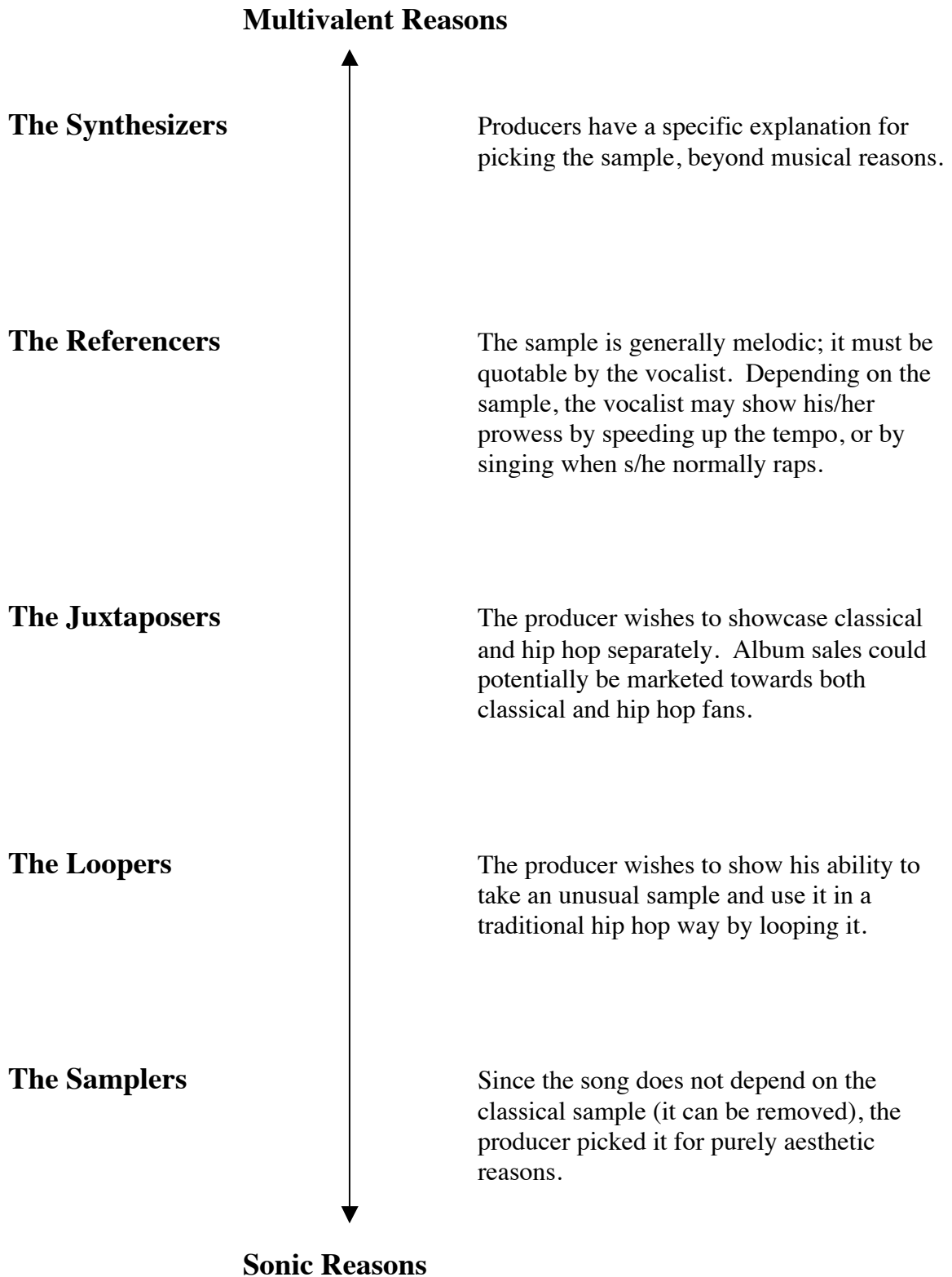
The Samplers:

Puff Daddy, "I'll Be Missing You"
Method Man, "Tical"

Classical sample is only featured at the beginning or end, and play no prominent role in rest of piece.

Classical Sample Less Featured (within the hip hop context)

Chart Two



THEORIZING THE LISTENERS AND PRODUCERS

The beginning of the last section includes an account of a musicologist who misrepresented the producer's intentions. Joseph Schloss's *Making Beats* was then called upon to detail how it is possible for musicologists to properly determine a producer's aesthetic objectives. Joseph Schloss makes an excellent argument for not over-examining a producer's wishes. However, just because a producer does not *attempt* to display certain ideas does not mean that that a listener does not infer those thoughts. A producer like Prince Paul might not have been meaning to demonstrate post-modernist ideals, but a musicologist can still classify his songs as such. Musicologists *can* call attention to overarching trends that occur when different producers make similar decisions, as in Schloss's account or in the taxonomies included in this work.

Numerous musicologists and enthusiasts discuss the music of Charles Ives in terms of intention and meaning. Because of this body of research, Ives is, perhaps more than any other twentieth-century composer, especially relevant to discussing the process of quotation. The myriad ways in which musicologists have examined his pieces provide a good framework that informed many strategies I have used for this work. Colin Sterne's "The Quotations in Charles Ives's Second Symphony," for example, identifies all of the quotations found in the composer's second symphony and explores them to determine if the composer picked them for specific reasons. This idea is reminiscent of my database, created to discern as many examples of hip hop music sampling classical music that I could find.

J. Peter Burkholder, as mentioned in the introduction, divides Ives's quotation techniques into five separate categories, much like the taxonomy I propose above:

1. **Modeling** a work on an existing one, assuming its structure, incorporating a small portion of its melodic material, or depending upon it as a model in some other way
2. **Paraphrasing** an existing tune to form a new melody, theme, countertheme, or principal motive—"modeling" on the level of melody, which most often involves incorporating some structural aspects of the source as well melodic shape and details
3. **Cumulative Setting** is a complex form virtually unique to Ives which develops motives from the tune or presents important countermelodies before the theme itself is presented whole at the end
4. **Quoting** familiar music as a kind of oratorical gesture, a "quotation" in the strict sense, which Ives uses most often for illustrating part of a text or fulfilling an extramusical program
5. **Quodlibet** or medley, taking as the basis of a piece or section the vertical or horizontal combination of two or more familiar tunes, often as a joke or technical tour de force.⁴⁴

This categorization leads to two important, but quite different, conclusions. The first is that Burkholder suggests that examining the different ways that Ives uses the art of quotation "permits us to see the whole range of his use of existing music as a technique nearer to the core of his musical creation than to its surface."⁴⁵ This conclusion validates Ives's compositional technique; he has more specific reasons for picking the samples, which can be purely musical or more philosophical.

The second conclusion a reader can draw from Burkholder's classifications is that this framework can be applied to other genres of music. By determining the nuances between different types of quotation, Burkholder looks at *how* Ives uses the samples, and then explains that some writers have gotten the aesthetic *whys* wrong, much like Schloss does in *Making Beats*. Readers can expand Burkholder's thoughts and apply them to hip

⁴⁴ Burkholder, 2-3.

⁴⁵ *Ibid.*, 17.

hop, supporting Schloss's argument. Since Burkholder's classifications validate Ives's quotation selections, these categories also support the choices of hip hop producers; like Ives, they sample based on thought-out notions (either musical or philosophical as well).

Christopher Ballantine also examines Ives's music in "Charles Ives and the Meaning of Quotation in Music," but, compared to Sterne and Burkholder, provides the broadest analysis of Ives's music, as most of his critical thinking lies outside the specificities of musical notes. On the subject of sampled and quoted music, he asks the fundamental question of many musicologists: "What do these samples *mean*?" He submits a hypothetical continuum (as mentioned in the introduction); at one end, the sample's entire original connotation remains unchanged. Charles Ives's quoting of patriotic songs for his "Fourth of July" is a good example of this. At the opposite end of the spectrum lie samples whose connotations have been completely shifted, as in the second movement from his second string quartet, "Arguments," which juxtaposes brief quotations from a wide variety of composers. Each sample is taken from its original context and pieced together to make it seem as though the quotations are arguing.

Ballantine suggests a three-step process that occurs when a piece quotes a musical fragment:

1. An extraneous fragment is 'chosen.'
2. A dialectic—which may include a distortion of the fragment—exists between the fragment, with its semantic associations, and the new musical context.
3. The new context has primacy over the fragment, by providing the structure through which the fragment, its associations, and its interrelations are to be understood.⁴⁶

⁴⁶ Ballantine, 169.

Ballantine gives priority to the new context over the old, and gives it the authority to determine how the listener should interpret the quotation and any relevant meaning, regardless of whether the meaning is the same for both the new and old contexts.

David Metzger disagrees with Ballantine over whether or not the new context assumes primacy over the old:

What makes the original so obdurate is that it, as exemplified in the pieces discussed here, brings to the new work loaded cultural discourses. They are imposing blocks, comprising a dense web of ideas developed over the course of centuries. Once evoked they can never be dominated; rather, a new piece can only interact with them.⁴⁷

Because the old context does not simply melt away into a new context, the sample acts as a “cultural agent,” or as a type of ambassador between the two contexts. He suggests a scale to measure how strong the samples’ cultural associations are depending on the amount of the original sample found in the quotation; “the more discernible and intact the borrowing, the more apparent and whole those associations...to state the piece itself is the clearest way of summoning that piece and its cultural dimensions.”⁴⁸

Kevin Helm-Hudson highlights these thoughts in his article on John Oswald, “Quotation and Context.” For Helm-Hudson, “Intentionally or not, the sample in popular music bears the weight of its original context.”⁴⁹ A reader may first grant that Joseph Schloss and Helm-Hudson/Metzer seem on opposing sides of a spectrum; Schloss believes that a hip hop producer does not necessarily pick a sample based on its meaning, nor does its meaning necessarily follow it to the new context. Meanwhile, Helm-Hudson

⁴⁷ Metzger, 8.

⁴⁸ Ibid., 6.

⁴⁹ Helm-Hudson, 18.

believes that all popular music carries the original meaning with it, regardless of whether the producer intends that or not.

Ballantine is able to devise a concept that accommodates both of these ideas, in the cases of informed/familiar listeners, by proposing three levels of listeners' perceptions. He uses examples from Ives's music, but details his theory's applicability to other genres and composers. To make his case, he supposes three listeners; A, B, and C, who are listening to an Ives piece and are familiar with the quoted material:

[Listener A] concerns himself only with the 'musical' relationships in the work; for him the piece is abstract. B hears the musical relationships, but he also associates with the quotations, trying to establish their relevant connotations in order to decide what they mutually 'say' in terms of the relationships that exist between them and their context. He may be assisted by some form of program written by the composer; he seeks the 'narrative' content of the work: for him the piece is programmatic. C hears the musical relationships, grasps the program, but knows that the meaning of the piece cannot be *reduced* to its program. Since he opens himself to the richest and fullest meaning of the work, he hears the piece 'musico-philosophically'.⁵⁰

The musical culture from which the classical sample emerges does not concern Listener A, nor does the original sample's meaning. Rather, s/he is more concerned with the logistics of the musical structure; how loops relate to one another, or how they are placed within the context of the song. Listener B is like some musicologists, such as Helm-Hudson, who are concerned with discerning the meaning behind a song. They listen to the music, but then *think* about the material beyond a musical level. Thus, both Schloss and Helm-Hudson's views are accounted for; they are simply different listeners on different levels according to Ballantine.

⁵⁰ Ballantine, 179.

Listener C realizes that a piece of music could, potentially, be reduced to its abstractness, but instead moves to attach significance to it. Likewise, that same piece of music could be understood from a solely programmatic angle, but instead the listener keeps the pure program at a distance. Ballantine says:

By thus seizing, distorting, truncating the quotations, by implanting them in its own fabric, the composition uses the associations connoted by those quotations, but implies an attitude towards them: it 'philosophizes' about them; more accurately, it uses those images as important building blocks, among others, in the construction of its 'philosophy.'⁵¹

These three levels offer an explanation as to why different listeners can have three different responses to a piece of music to which they have all just listened. Ballantine postulates that a listener cannot determine any meaning without the knowledge that a quotation is occurring; "It will be obvious...that meaning arises only in relation to a subject who constructs that meaning."⁵² In this sense, Listener A will not determine a meaning behind a quotation because he is not concerned with finding one. Listener B concerns himself with constructing a meaning, so one will be found.

For a familiar listener, a melody can be recognized in any form of quotation, even if the producer distorts the original line. For example, Blockhead's "Insomniac Olympics" features brass instruments playing the melody from Aaron Copland's "Fanfare for the Common Man," but changes the rhythm. Dynas updates the rhythm to the overture from Bizet's "L'Arlesienne Suite" to a jazzier feel. Daniel Levitin researches this concept in his book *This is Your Brain on Music*. According to his findings,

⁵¹ Ibid., 181.

⁵² Ibid., 180.

audiences can still name a familiar melody, even if a person has changed the original sample's pitch, transposition, mode, timbre, or speed.⁵³

One must be reminded that Ballantine's listeners were all supposed to be familiar with the quoted samples. The issue of people *not* familiar with the quotations is never addressed. Jeanette Bicknell broaches this subject by approaching quotation from a phenomenological approach, and details an account of a concert she attended that included Alfred Schnittke's String Quartet no. 3. After reading the program notes, she was prepared to hear quotations from Orlando Lassus' *Stabat Mater*, but was not familiar with the sample. Her response was unexpected:

It is interesting to note that the Lassus fragment stood out as a likely quotation for me despite my unfamiliarity with the particular passage quoted...In spite of my ignorance, I was able to recognize the Lassus fragment because of contextual clues: the contrast it presented 'against' the rest of the composition.⁵⁴

Bicknell references philosopher Vernon Howard when contemplating this matter:

Howard entertains and rejects the possibility that familiarity might be a criterion for reference: 'A quoted theme sounds conspicuously familiar *against* its secondary background served up, as it were, for special display.' While familiarity of the quoted melody is indeed often a symptom of musical denotation, it cannot be a criterion. A quoted passage does not cease to be quotational if some listeners are unfamiliar with it.⁵⁵

The theories of Bicknell and Howard refine a picture of Ballantine's three levels, as they suggest that *all* listeners of quoted music are able to determine if they are hearing sampled music, meaning all listeners can fit into the A, B, and C categories, not just those

⁵³ Daniel Levitin, *This is Your Brain on Music: The Science of a Human Obsession* (New York, NY: Penguin Group, Inc, 2006), 74.

⁵⁴ Bicknell, 186.

⁵⁵ *Ibid.*, 186.

that are familiar with the quotation in question. This idea is thus applicable to hip hop listeners who listen to songs that quote classical music. Although hip hop listeners come from different listening backgrounds than classical audiences, they are still able to hear that a quotation is taking place by comparing it to the surrounding hip hop framework.⁵⁶

Metzer agrees with Ballantine and slightly expands on Howard's thoughts, in terms of listeners' abilities to discern a sample. Metzer agrees with Howard that the audience members can detect that a quotation is being played by comparing the sample to the surrounding musical context. But, Metzer goes a step further than Howard by introducing the idea of the cultural agent: "The listener has to be able to 'name' the quotation in order to understand fully what it stands for. Recognition then forms a crux for quotation, especially in its role as a cultural agent."⁵⁷

Ballantine does not say specifically that Listener C is the "ideal listener," but it can be inferred from his language. He says such things as "[Listener C] opens himself to the richest and fullest meaning of the work,"⁵⁸ and also devotes the deepest explanation of the three listeners to Listener C. Although these words may suggest a "listener idealism," I believe that Ballantine is not diminishing Listeners A and B. Rather, he is pointing out that for Listener A, no extra attention is needed to formulate meaning; the listener can focus solely on the music, while Listener C must think about the context *as well* as listen to the music. Metzer's text usefully points out that Listener A may not be Ballantine's

⁵⁶ Perhaps they are not able recognize the sample or composer by name, but they are still able to hear that another genre besides hip hop is being worked into the song.

⁵⁷ Bicknell, 186.

⁵⁸ *Ibid.*, 180.

“ideal listener,” but it is not exactly the listener’s fault; s/he may not be able to name the sample in order to discern the full meaning.

All three writers (Ballantine, Metzger, and Howard) revolve around the same issue, and can be combined and reduced to clear principles; *all* listeners, regardless of familiarity with the quoted material, can tell when a quotation is happening by noticing juxtaposition between older material and new material. Only listeners who can name the quotation, and are listening to *establish* meaning, will determine meaning. Listener A ceases to be Listener A the minute he or she recognizes the sample, and becomes Listener B or Listener C depending on what he or she does after recognition. If s/he ponders the meaning to the point of abandoning listening to the musical notes, s/he becomes Listener B. If s/he identifies the sample, but returns to listening to the musical notes, s/he converts to Listener C.

On the flip side of Listeners A, B, and C, different hip hop producers can also be established, based on this framework. Producer A is not concerned with imbuing his music with extra-musical meaning; samples are chosen for strictly musical purposes. Producer B picks his samples with the intent to lace extra-musical thoughts through the music.

Although the Synthesizers remain the only group mentioned in Chart One that require lyric/text reflection, this does not mean that other groups cannot have extra-musical references. Ludacris’s “Coming 2 America” makes three overt references to the 1988 movie, “Coming to America;” the beginning declaration of “The royal penis is clean, your highness,” the first half of Ludacris’s first verse (with references to rose petals, royalty, and Zamunda), and of course, the title of the track. Also, the musical

sample comes from Dvorak's "New World Symphony," another play on the "Coming to America" theme. Regardless of how many *extra-musical* references there are in that song, however, the actual *music* is looped, placing the song firmly in the Looper category. In this sense, "Coming 2 America" shares similar producer ideals with a song from the Synthesizer category, like "Metaforce." Both producers wish to imbue the song with extra-musical references, but go about it by different musical means.

An absolutely fascinating thought that springs from discerning Producers A and B is that it does not guarantee a type match with Listeners A, B, or C. For example, Joseph Schloss was able to show how Prince Paul was a Producer A in his song, "Say No Go," since Prince Paul picked the sample for strictly musical reasons. But Prince Paul, once releasing the song, has no control over what type of listener will purchase the CD. Elizabeth Wheeler, a Listener B, began thinking about the meaning behind the song, and assumed that Prince Paul picked the sample beyond purely musical reasons. Prince Paul would have agreed with a Listener A who listened to his song and reasoned that he had picked the sample for musical purposes only. But he would disagree with a Listener who said otherwise.

Similarly, if a Listener A listened to a song that Producer B imbued with different types of extra-musical meaning, Producer B's intentions would be lost, since the Listener would not look for extra-musical meaning (reminiscent of David Metzger's findings). It should be noted that these Listeners should be viewed as three different *listening activities*, meaning these are not predispositions in the people who listen to the music. Listeners can engage in different activities with different songs; a Listener may realize Producer B's intentions for one song, but miss them on another.

YouTube User Comments

Listeners, consumers, and audience members can all appreciate the different aspects that each listening category offers. Besides whosampled.com, youtube was also a valuable tool when used to determine different listeners' views of the songs included in the database. Not all of the user comments were friendly towards the videos. AngryQuit wrote on Busdriver's "Imaginary Places" video; "Poor Bach!"⁵⁹ Any genre of music will inevitably have listeners who simply just do not care for the sounds of that category of music. Perhaps they legitimately do not like the creators' sonic choices, or perhaps the listeners do not understand what the creators were attempting to compose. For the latter group, Charts One and Two can shed light on hip hop songs that sample classical music in general, and, more specifically, distinguish genres within that umbrella category. Each group within the taxonomy offers different musical attributes to appreciate. Youtube was helpful in recording firsthand what listeners from each group thought.

User radiodarkhorse writes on Art of Noise's "Metaforce" video, "I love this track! Even though I dislike rap, the AON have won me over with this one! Brilliant piece of music!"⁶⁰ Because of this group's ability to weave Western art music composers' techniques (such as Ives) into their tracks, listeners familiar with both hip hop and classical music can find attributes to like. Radiodarkhorse does not like rap, but was able to find enough musical elements that s/he liked to appreciate the song. Similarly, a person more familiar with hip hop would be able to find enough musical elements

⁵⁹ Kaliformula, "Busdriver - Imaginary Places," *YouTube*, Online video clip, <http://www.youtube.com/watch?v=HpP-8tJ-9Js> (Accessed on 24 February 2011).

⁶⁰ TheOWF, "Art of Noise ft. Rakim – Metaforce," *Youtube*, Online Video Clip, <http://www.youtube.com/watch?v=fENQF0C7Jso> (Accessed on 24 February 2011).

(between respected rapper Rakim rapping and the traditional hip hop beats in the background) to appreciate the song, as well. Similar comments could be found on youtube videos that featured Referencers and Juxtaposers.

On the video for Blockhead's "Insomniac Olympics," user TheFunkJunkieMusic sums up reasons why listeners would like the Loopers; "I love that weird horn line, it's great when people sample stuff that sounds shitty on its own and make it into great music."⁶¹ Regardless of what one might think of Aaron Copland's horn line from "Fanfare for a Common Man," TheFunkJunkieMusic's comment mirrors Mickey Hess's assertion that producers who take unexpected samples and use them for loops become well respected within the hip hop community.

SUMMARY, CONCLUSIONS, FUTURE RESEARCH

The number of hip hop producers that sample classical music has steadily increased since the first appearance of the trend in 1994. Using classical music in hip hop started when the genre's producers needed to expand their sampling material beyond African-American styles of music. The relative safety from infringement lawsuits also potentially played a role in the trend's start.

This thesis illuminates the aesthetic trend of sampling classical music sampling in hip hop. Using Joseph Schloss's framework for analyzing producers' decisions, I created two charts; one to detail *how* producers integrate the classical samples into the

⁶¹ Texmaghee, "Blockhead - Insomniac Olympics," *Youtube*, Online Video Clip, <http://www.youtube.com/watch?v=WCbbNOS8Cyw> (Accessed on 24 February 2011).

hip hop tradition, and the other to theorize *why* the producers made those choices. Each group within the taxonomy offers different elements for listeners to appreciate. By determining the differences between the separate categories, listeners can both appreciate the genre as a whole better, as well as the distinctions. Besides theorizing producers' choices, listener and producer dispositions were also explored, as well as activities performed by both groups. Three types of listeners and two types of producers can be distinguished, but producers cannot guarantee what sort of listener will hear their music.

In the future, this work can be developed in several ways. The terms Sampler, Looper, Referencer, Juxtaposer, and Synthesizer can be applied to other songs besides just those that sample classical. Perhaps the term can also be implemented for hip hop songs that do not feature melodic samples (i.e. producer-created loops). Researchers may also discuss whether the method of categorization proves to be as useful as other developed systems, like text meaning, vocal delivery, or genre-distinction. Besides researchers coming from a musicological background, perhaps this work will also be useful to people who work within the hip hop tradition. Having defined categories might help to analyze existing songs and think of new possibilities for using samples.

In addition to applying this framework to other sample-based hip hop songs, more research may be generated by leaving the hip hop idiom and investigating the classical oeuvre. Do classical composers that reference hip hop also utilize techniques that can be categorized like my taxonomy? If so, can theories be produced that suggest reasons for the composer's choices? These are all questions that have been addressed in this work, and may have credence when applied to classical music.

It is also my hope that this work will generate happiness for others, who, like myself, are entranced by both genres. Both classical and hip hop offer many things to different people, and there truly is something for everyone in hip hop that samples classical music.

GLOSSARY

BEAT BOXING: Making percussion sound effects with one's mouth.

BREAK: The break, short for "break beat," was traditionally the most percussive, rhythmic part of a song (where vocals would cut away), making it the best part of the song for a DJ to sample. DJs listened to thousands of records to find the best breaks, and would extend (by looping) them on their turntables at parties so that dancers could continuously dance instead of waiting for the breaks to occur.

DJ: A DJ is a live performer who creates the music for party-goers. Two turntables and a microphone is the basic equipment necessary for operation. The DJ originally held the most powerful job during hip hop culture's inception; they were in charge of creating the music for block parties and producing the best beats for dancers to dance to and rappers to rap over.

HIP HOP: Hip hop can refer to a culture or to a genre of music.

Hip hop culture formed in the late 1970s in the South Bronx, and initially revolved around four elements; DJing, rapping, graffiti art, and break dancing.

The genre of music includes elements such as beat-boxing, rapping, DJing/scratching, and sampling. Not all elements need to be present to deem a song "hip hop." For example, many DJs showcase their turntable skills, but use no vocals.

PRODUCER: The person in charge of the final sound of a song. Many producers come from the world of DJing, and create beats for the recording artist. They are in charge of picking musical samples to use in loops, creating the loops, and will often mix the entire track together for final production.

RAP: Rap music first gained prominence in the late 1970s. Rappers (also known as MCs) speak in rhymes to a steady, rhythmic beat. Rap music belongs to the hip hop genre of music, but not all hip hop is rap music; rap music is only deemed so when a rapper is present in the song.

SAMPLING: Re-working pre-existing recorded material into a new piece of music. Traditionally, sampling uses recorded material, while quotation describes composers who quote a piece of music by placing it in a notated score. In my research, I make no distinction between the two words.

SCRATCHING: Using record turntables as musical instruments; pushing and pulling records on a turntable to create backward sections, short stabs, loops, and musical bursts.

TURNTABLISM: The art of scratching.

**APPENDIX:
CLASSICAL SAMPLES DATABASE**

Categories (Cat):
SA: Sampler
L: Looper
J: Juxtaposer
R: Referencer
SY: Synthesizer

Genre (G):
HH: Hip Hop
RB: R & B
R: Rap

Artist	Song Name	Composer Sampled	Piece Sampled	Album Name	Year	Producer	G	Cat
Alicia Keys	Like the Sea	Debussy	Arabesque No. 1	The Element of Freedom	2009	Alicia Keys	RB	L
Alicia Keys	As I Am (Intro)	Chopin	Nocturne no. 20 C# Minor	As I Am	2008	Kerry "Krucial" Brothers	RB	SA
Art of Noise	Rapt: In The Evening Air	Debussy	Les sons et les parfums tournent dans l'aire du soir	Seduction of Claude Debussy	1999	Trevor Horn/Anne Dudley	HH	SY
Art of Noise	Metaforce	Debussy	Les sons et les parfums tournent dans l'aire du soir	Seduction of Claude Debussy	1999	Trevor Horn/Anne Dudley	HH	SY
Atmosphere	1597	Beethoven	Symphony No. 3, IV	Overcast!	1997	Ant	R	L
Atmosphere	The River	Beethoven	Moonlight Sonata, I.	DJ Bizkid	2005	Ant	R	L
Atmosphere	Sunshine	Rimsky-Korsakov	Song of India/ <i>Sadko</i>	Sad Clown Bad Summer	2007	Ant	R	L

Artist	Song Name	Composer Sampled	Piece Sampled	Album Name	Year	Producer	G	Cat
Beyonce	Ave Maria	Schubert	Ave Maria	I Am...Sasha Fierce	2008	Stargate/Beyonce Knowles	RB	R
Big Pun	Dream Shatterer	Wagner	Ride of the Valkyries/ <i>Die Walküre</i>	Capital Punishment	1998	Domingo	R	L
Blackalicious	Rise and Fall of Elliot Brown	Rachmaninoff	Prelude in C# Minor	The Craft	2005	Chief XCel	R	SA
Blockhead	Insomniac Olympics	Copland	Fanfare for the Common Man	Music by Cavelight	2004	Blockhead	HH	L
Blueprint	Kill Me First	Rachmaninoff	Prelude in C# Minor	1988	2005	Blueprint	R	L
Busdriver	Imaginary Places	J.S. Bach	Orchestral Suite no. 2 in B Minor, Badinerie	Temporary Forever	2002	Daddy Kev	R	R
Canibus	2000 BC	Mozart	Requiem Mass in D Minor, II	2000 BC	2000	Ty Fyffe/Laze	R	L
Cannibal Ox	Scream Phoenix	Glass	Lady Day	The Cold Vein	2001	El-P	R	L
Capone & Noreaga	Straight Like That	Mozart	Symphony No. 25, I.	The Reunion	2000	Jewellz	R	R
Coolio	C U When U Get There	Pachelbel	Canon in D	My Soul	1997	Coolio	R	L
Down Low	Moonlight	Beethoven	Moonlight Sonata, I.	It Ain't Over	1997	Unit (5)	R	L
Dr. Octagon	Blue Flowers	Bartók	Second Violin Concerto, I	Dr. Octagonecologist	1996	Dan The Automator	R	L

Artist	Song Name	Composer Sampled	Piece Sampled	Album Name	Year	Producer	G	Cat
Dynas	Its My Turn	Bizet	L'Arlésienne Overture	The Apartment	2009	DJ Jazzy Jeff	R	L
Edan	Key-Bored	Mozart	Rondo alla turca	Primitive Plus	2002	Edan	R	L
En Vogue	Love U Crazy	Tchaikovsky	Dance of the Sugar Plum Fairy	Masterpiece Theatre	2000	Denzil Foster/Thomas McElroy	RB	R
Exile	Population Control	Tchaikovsky	Dance of the Sugar Plum Fairy	Radio	2009	Exile	HH	L
Handsome Boy Modeling School	Look at This Face	J.S. Bach	Brandenburg Concerto no. 6, III	So...How's Your Girl?	1999	Dan the Automator/Prince Paul	HH	L
Handsome Boy Modeling School	Modeling Sucks	Beethoven	Symphony no. 5, I	So... How's Your Girl?	1999	Dan the Automator/Prince Paul	HH	L
Handsome Boy Modeling School	Rock and Roll Could Never Hip Hop Like This, Pt. 2	Vivaldi	Four Seasons: Spring, I.	White People	2004	Dan the Automator/Prince Paul	HH	R
Immortal Technique	Speak Your Mind	J.S. Bach	Brandenburg Concerto no. 6,II	Revolutionary, Vol. 1	2001	Immortal Technique	R	J
Immortal Technique	Dance w/ the Devil	J.S. Bach	Sonata for Viola de Gamba in G Minor	Revolutionary, Vol. 1	2001	44 Caliber	R	L
Jay	Ach So Fromm	Von Flotow	M'appari tutt'amor/ <i>Martha</i>	Rhapsody Overture	1997	Voelker Brothers	R	J

Artist	Song Name	Composer Sampled	Piece Sampled	Album	Year	Producer	G	Cat
Jay	Praludium	J.S. Bach	Prelude in C Major	Rhapsody Overture	1997	Voelker Brothers	R	L
Jedi Mind Tricks	Outlive the War	Verdi	Noi siamo zingarelle/ <i>La Traviata</i>	Servants in Heaven, Kings in Hell	2006	Stoupe the Enemy of Mankind	R	L
Jedi Mind Tricks	And So It Burns	Schumann	Symphony no. 4, I	Legacy of Blood	2004	Stoupe the Enemy of Mankind	R	L
Jedi Mind Tricks	Trinity	Albinoni	Concerto in D Minor, I	Violent by Design	2000	Stoupe the Enemy of Mankind	R	L
Jedi Mind Tricks	Heavy Metal Kings	Orff	Estuans Interius/ <i>Carmina Burana</i>	Servants in Heaven, Kings in Hell	2006	Stoupe the Enemy of Mankind	R	L
Juelz Santana	The Second Coming	Berlioz	<i>Symphonie Fantastique</i> , V. Songe d'une nuit de sabbat	(Single)	2006	Just Blaze	R	L
Kae Wun	I'm Hot	Orff	O Fortuna/ <i>Carmina Burana</i>	I Didn't Invent Hip Hop, But I Was There	2006	Kae Wun	R	R
Kelis	Like You	Mozart	Der Hölle rache (Queen of the Night)/ <i>The Magic Flute</i>	Kelis Was Here	2006	Knobody	RB	R
Killah Priest	Maccabean Revolt	Liszt	Les Preludes, no. 1	View from Masada	2000	Daddy Rose	R	L
LL Cool J	Dear Mallika	Delibes	The Flower Duet/ <i>Lakmé</i>	Rhapsody Overture	1997	Voelker Brothers	R	J
Ludacris	Coming 2 America	Dvorak	Symphony no. 9, IV	Word of Mouf	2001	Shondrae	R	L

Artist	Song Name	Composer Sampled	Piece Sampled	Album Name	Year	Producer	G	Cat
Lunaman	Lunagirl	Tchaikovsky	No. 10 Scène Moderato/ <i>Swan Lake</i>	Maxi	2006	Alain Croisy	R	R
Method Man	Tical	Mussorgsky	Promenade, <i>Pictures at an Exhibition</i>	Tical	1994	RZA	R	SA
Mike Jones	Got It Sewed Up	Tchaikovsky	Dance of the Sugar Plum Fairy	Who is Mike Jones	2005	DJ Paul/Juicy J	R	L
Mobb Deep	Nessun Dorma	Puccini	Nessun dorma/ <i>Turandot</i>	Rhapsody Overture	1997	Voelker Brothers	R	J
Mother Superiora	Belle Nuit	Offenbach	Belle nuit, ô nuit d'amour/ <i>The Tales of Hoffman</i>	Rhapsody Overture	1997	Voelker Brothers	R	J
Nas	I Can	Beethoven	Für Elise	God's Son	2003	Salaam Remi	R	L
Nas	Hate Me Now	Orff	O Fortuna/ <i>Carmina Burana</i>	I Am...	1999	D-Moet, Pretty Boy, The Trackmasters	R	R
Nikki D	Recondita	Puccini	Recondita armonia/ <i>Tosca</i>	Rhapsody Overture	1997	Voelker Brothers	R	J
Onyx	Vissi D'Arte	Puccini	Vissi d'arte/ <i>Tosca</i>	Rhapsody Overture	1997	Voelker Brothers	R	J
Professor Green	Upper Clapton Dance	Brahms	Hungarian Dance no. 5	Professor Green	2007	Partizan	R	R
Puff Daddy f/ Faith Evans	I'll Be Missing You	Barber	Adagio for Strings	No Way Out	1997	Puff Daddy/Stevie J.	R	SA
Redman	Syrinx	Debussy	Syrinx	Rhapsody Overture	1997	Voelker Brothers	R	J

Artist	Song Name	Composer Sampled	Piece Sampled	Album Name	Year	Producer	G	Cat
Rev Run	Dalilah	Saint-Saëns	Mon coeur s'ouvre à ta voix/ <i>Samson et Dalila</i>	Rhapsody Overture	1997	Voelker Brothers	R	J
Scoota	Schwanensee	Tchaikovsky	No. 10 Scène Moderato/ <i>Swan Lake</i>	Rhapsody Overture	1997	Voelker Brothers	R	J
Solé f/ L.O.	Our World	Beethoven	Für Elise	Skin Deep	1999	Tricky	R	L
The Dayton Family	Oxydol	Beethoven	Für Elise	What's On My Mind?	1995	Steve Pitts	R	L
Warren G.	Prince Igor	Borodin	Polovetsian Dances	Rhapsody Overture	1997	Voelker Brothers	R	J
Xzibit	E Lucevan Le Stelle	Puccini	E lucevan le stelle/ <i>Tosca</i>	Rhapsody Overture	1997	Voelker Brothers	R	J
Xzibit	Paparazzi	Fauré	Pavane in F# Minor	At the Speed of Life	1996	Thayod Ausar	R	L
Xzibit f/ Dr. Dre	Symphony in X Major	J.S. Bach	Brandenburg Concerto no. 3, I	Man vs. Machine	2002	Rick Rock	R	R
Young Buck	Say it to My Face	Orff	O Fortuna/ <i>Carmina Burana</i>	Buck the World	2007	Jiggolo	R	L

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