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Editorial Note

Welcome, reader, to Volumes 36–37 of the *Music Research Forum*!

Since 1986, the *Music Research Forum* has allowed for a showcase of progressive scholarship by graduate students in the disciplines of musicology, ethnomusicology, music theory, and other related fields, shaped by the graduate community of the University of Cincinnati's College-Conservatory of Music.

This volume of *Music Research Forum* is unlike any other published edition. I am proud to say that what you are currently reading is the beginning of our dual edition, Volumes 36 and 37 together in one publication! When the editor for Volume 36, Andrew Van Dyke, and the *Music Research Forum*'s faculty advisor, Professor Jenny Doctor, approached me with the suggestion for collaboration between the two volumes, I could not have been more excited. My biggest thanks to them both for their mentorship in every step of this journey. Grateful does not even begin to scratch the surface of how I feel towards my flexible and dedicated editorial board. Through their valuable insight and determination, Volume 37 could not have come to be. I am equally as thankful to Dr. Shelina Brown and Dr. Kristy Swift for generously lending their time and knowledge to our journal. Finally, I am astounded by the incredible article authors Abigail Lindo and Shannon McAlister, who attended patiently and enthusiastically to my editorial suggestions, and for allowing *Music Research Forum* to publish their important work.

The Volume 36 article, *Investigating Symbolic Meaning in Harry Partch's Delusion of the Fury* (Taylor Brook), provides an analysis of Partch's work and a connection of Partch's "One-Footed Bride" to pitch organization in the score of *Delusion of the Fury*. The Volume 37 articles are wide-ranging, detailing topics from the sampling of Nina Simone in hip-hop across the globe (Lindo), to accessibility in the college music classroom for those with hidden disabilities (McAlister).

Please enjoy the scholarship presented in Volumes 36 and 37! We appreciate your continued interest in the *Music Research Forum*.

Kindest Regards,
Abigail M. Ryan

INVESTIGATING SYMBOLIC MEANING
IN PARTCH'S *DELUSION OF THE FURY*

Taylor Brook

Abstract

Harry Partch's seminal work, *Delusion of the Fury* (1966) represents the culmination of a creative life developing a deeply personal music. Partch's music may be better understood through an analysis of its symbolic meaning, relying upon his concepts of *monophony*, *corporealism*, *tonalitie*s, and the "One-Footed Bride," a diagram he developed to link expressive qualities with interval regions. After considering some of the unique challenges of analyzing Partch-like instrumentation and notation, this article connects Partch's "One-Footed Bride" to pitch organization in the score of *Delusion of the Fury*. This analysis describes how Partch implements his 43-tone just intonation scale, showing how his pitch system is closely linked to the design of his instruments, his use of motives, the harmonic organization of his music, and its large-scale form. Following a focused analysis on the Exordium of *Delusion of the Fury*, this article considers some details of harmonic organization, vocal writing, and formal structure as well as broader organizational principles and tendencies that apply throughout this large-scale work.

Keywords

Harry Partch — just intonation — musical meaning — twentieth-century music — music theater

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Introduction

In the 1920s, Harry Partch (1901–1974) perceived a crisis in American concert music, believing that the classical tradition had strayed from humanist ideals and was lacking both originality and a connection to society.[1] Partch became convinced that in order to create meaningful art he must rethink music fundamentally, developing his own instruments, notation, tunings, and musical forms as well as new conceptions of musical expression and aesthetic. Indeed, Partch presents an extreme case of a composer who built a personal tradition, creating an idiosyncratic music. This is not to claim that Partch takes no outside influence, but that his influences are multifarious, from a variety of cultures and traditions, which are metabolized towards an original synthesis. Through his theories and a lifetime of devoted and concentrated work, Partch created music that is richly imbued with musical symbols and meaning that have yet to be fully recognized, analyzed, and explained. The task of outlining symbolic function is a particular challenge as his body of work, both words and music, must be considered as something akin to a self-contained tradition from which an original semiotic code arises.

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[1] Bob Gilmore, *Harry Partch, A Biography* (New Haven: Yale University Press, 1998), 46.

Uncovering the symbolic level of meaning in Partch's music demands a close analysis of his scores, which is challenging due to the barriers presented by his unique notation and instrumentation. As a result of these challenges, there is currently little scholarship that connects an analysis of Partch's scores, and the organization of pitch, rhythm, form, and orchestration therein, with musical meaning. This article attempts to decipher Partch's musical language through an analysis of his seminal work *Delusion of the Fury* informed by his "One-Footed Bride," a diagram that associates expressive qualities with interval region (see Figure 3).

Partch's life was devoted to the quixotic task of creating his own Gesamtkunstwerk, integrating the arts to (re)forge a connection between art and the human condition, a connection that Partch envisioned existed in Ancient Greek drama as well as experienced in the living tradition of the Chinese Opera that Partch attended in San Francisco at the Mandarin Theatre as a young man.[2] Through his art, Partch contributed to disparate fields, including experimental music, folk art, theatre, choreography, visual arts, and gender/sexuality. This article, however, is largely constrained to the specific relationship between how symbolic meaning is developed through musical materials. Partch may have bristled at such a specialized and rarefied pursuit, but, as musicologists begin to explore Partch's contributions more widely and microtonality becomes increasingly common among composers, a deeper understanding of how Partch realized his musical theories is foundational research.

Overview of Delusion of the Fury

Delusion of the Fury was completed in 1966 and premiered at UCLA in 1969 with full staging and costumes under the direction of the composer. A large-scale music theater piece, *Delusion of the Fury* calls for twenty performers who are all expected to play instruments, dance, act, and sing over the course of the 90-minute performance. *Delusion of the Fury* takes the form of two distinct, but thematically related, dramas with an overture, entitled "Exordium," and an "Entr'Acte:"

> Exordium (instrumental)
> Act I: Delusion of the Fury (tragedy)
> Entr'Acte (instrumental)
> Act II: Justice (comedy)

The two acts, while linked by their examination of anger and its futility, are otherwise contrasting: a profoundly serious adaptation of Noh drama that confronts purgatory and the afterlife in the first act is followed by an adaptation of an Ethiopian folk tale with a commonplace and humorous plot in the second act. To use terms dear to Partch: Apollonian and Dionysian elements are balanced through these two contrasting acts.

Act I is based on *Atsumori* by Zeami Motokiyo, which is an example of the Japanese dream genre of Noh. The story features a samurai who was slain in battle and lingers in the world as a ghost. His killer visits his grave seeking atonement and is faced with the infuriated samurai ghost, whereupon the two engage in combat. During the battle, the killer throws down his weapon and offers himself in sacrifice. Realizing the futility of anger, the ghost of the samurai forgives his killer, and his soul is finally released into the afterlife.

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[2] Andrew S. Granade, "Rekindling Ancient Values: The Influence of Chinese Music and Aesthetics on Harry Partch," *Journal of the Society for American Music* 4, no. 1 (February 2010): 3-13.

Act II is an adaptation of an Ethiopian folk tale entitled "Justice," which is a parable about misunderstandings. This satire features a gradual escalation of conflict caused by compounding misunderstandings between an old woman goatherder searching for a lost goat and a deaf hobo. The two characters are brought before a judge, who is blind and completely misunderstands the situation, confusing the woman and hobo for a feuding couple and dismissing them without resolving their dispute. Figure 1 provides a still image from Act II, Scene 5, from the original production of *Delusion of the Fury*, where the judge pronounces his verdict. Figure 2 is a still

Figure 1. Photograph from the original stage production, 1969, of *Delusion of the Fury*, Act II, Scene 5. Image from the Harry Partch Collection, 1914-2007, Series 15, Music and Performing Arts Library, Sousa Archives and Center for American Music, University of Illinois at Urbana-Champaign. Photographer: Ted Tourtelot. © 2022, The Harry Partch Estate — Danlee Mitchell, Executor. Reprinted by permission.

Figure 2. Photograph from the film production of *Delusion of the Fury*, 1969. Image from Harry Partch Estate Archive, 1918-1991, Series 4, Sousa Archives and Center for American Music, University of Illinois at Urbana-Champaign. Photographer: Ted Tourtelot © 2022, The Harry Partch Estate — Danlee Mitchell, Executor. Reprinted by permission

image from the original 1969 film production of *Delusion of the Fury*, providing a close look at the Noh-inspired costuming for Act I. The way in which Partch takes inspiration from Noh Drama in Act I of *Delusion of the Fury* is a complex and fascinating discussion that is beyond the scope of this article but has been addressed in an article by Will Salmon.[3]

The One-Footed Bride

Partch highlights meaning and expressivity in his work through his concept of *corporealism*, which is a performance aesthetic that emphasizes expressive immediacy and a connection with the body.[4] Partch's related concept of *monophony* describes a principle of organizing musical materials based upon the human capacity for the perception of justly-tuned intervals. Partch creates corporeal meaning from otherwise abstract musical intervals by connecting them with symbolic expression in his *Genesis of a Music*.[5] The connection between interval and emotion is most directly communicated in his "One-Footed Bride," a diagram that correlates expressive content to diatonic interval regions shown in Figure 3.

Figure 3. "The One-Footed Bride: A Graph of Comparative Consonance," as printed in Partch's *Genesis of a Music*.[6] © 2022 by The Harry Partch Estate — Danlee Mitchell, Executor. Reprinted by permission.
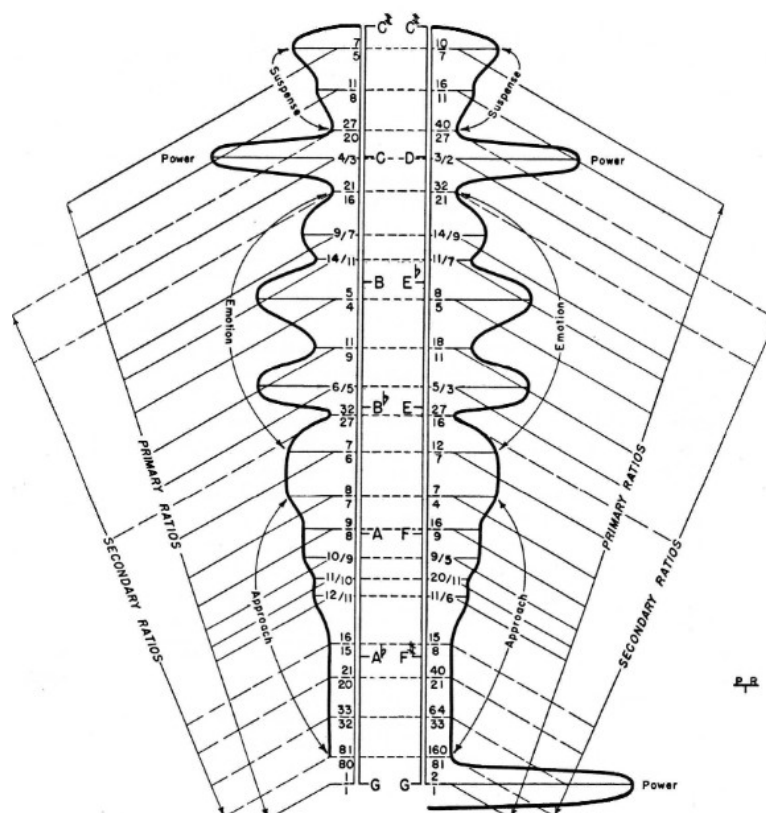
[3] Will Salmon, "The Influence of Noh on Harry Partch's Delusion of the Fury," *Perspectives of New Music* 22, no. 1/2 (Autumn 1983-Summer 1984): 233-45.

[4] .Ben Johnston, "The Corporealism of Harry Partch," *Perspectives of New Music* 13, no. 2 (Spring-Summer 1975): 85-86.

[5] Harry Partch, *Genesis of a Music*, 2nd ed. (Boston: Da Capo Press, 1979).

[6] Partch, *Genesis of a Music*, 155.

The pitch organization in *Delusion of the Fury* adheres to Partch's lifelong implementation of his unevenly spaced 43-notes-per-octave just intonation scale. The One-Footed Bride visualizes the symmetrical structure of Partch's scale, showing the intervals (in fraction notation) ascending the left side of the image toward the tritone, from where they fold back down the right side toward the octave (2/1). The One-Footed Bride contains parallel expressive regions on the two mirrored sides: the seconds with the sevenths are *approach*, the thirds with the sixths are *emotion*, the fourth, fifth, and octave are associated with *power*, and the tritone region with *suspense*. By organizing the intervals in this way, Partch situates his 43-note-per-octave scale within a diatonic superstructure, suggesting that the many intervals within each region could be considered an expressive shading. In 1940, Partch made a comparison between a painter, who has access to seemingly infinite shades of red, versus the composer for whom "there are no shades of C-sharp, no shades of red, for him. The one shade that his gods will allow him to use is before him. He is taught that that is enough; it is good, traditional, and proper, and he feels a vague sense of immorality in even wondering about those possible bastard C-sharps."[7] With this statement considered, Partch's 43-note per octave scale can be understood as rectifying the lack of subtle tonal shading in 12-tone equal temperament tuning.

Partch Instruments and Tonalities

Partch's instruments were designed not only to accurately play the notes of his scale, but also to reflect his principles of pitch organization into harmonic groupings that he referred to as *otonalities* and *utonalities*. Intervals with common denominators are grouped as otonalities and common numerators are grouped as utonalities. For example, the 12/7 interval has two identities as a member of the 12-Utonality and of the 7-Otonality. Intervals may belong to more than two of these otonalities and utonalities, the most obvious example being the fundamental 1/1, which is part of every possible otonality and utonality, and the 4/3 interval, which is part of the 3-Otonality, 1-Utonality, 3-Utonality (as 12/9), and 9-Otonality (as 12/9). This method of organizing intervals according to shared numerators and denominators is not a purely abstract appeal to mathematics but reflects a relationship of sensory consonance: an otonality forms an overtone series and a utonality forms an undertone series. In other words, there is a relatively consonant relationship between the notes of a given otonality or utonality.

Partch embeds his musical theories in his invented instruments through their tuning, design, and layout. Idiomatic gestures on his instruments reflect pitch organization as a byproduct of instrumental design. The most straightforward examples come from two of his custom-built marimbas: the Diamond Marimba, which is a physical manifestation of the tonality diamond (see Figure 4) and the Reversum, which is an inverted tonality diamond. A tonality diamond is a two-dimensional representation of just intonation interval relationships invented by Max Friedrich Meyer and adopted by Partch as well as many other composers and theorists working with just intonation. The layout of marimba bars on these two instruments reflects both the primacy of the core of Partch's scale (11-limit just intonation)[8] and the grouping of pitches in otonalities and utonalities. Furthermore, the layout of the bars offers an intuitive way of shifting

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[7] Harry Partch, *Bitter Music* (Chicago: University of Illinois Press, 1991): 159-160.

[8] Just intonation is the method of using whole-number ratios between frequencies for tuning musical intervals. 11-limit signifies that 11 is the largest prime number used in an interval ratio.

from one utonality or otonality to another via common tone by pivoting from an upward to a downward diagonal set of bars or vice versa (a technique that Partch relies on heavily in the Exordium section of *Delusion of the Fury*). For example, on the Diamond Marimba, the wood bar that is one row above the middle on the far-right side (11/9) is both a member of the 11-utonality and the 9-otonality. For an example from a performer's perspective, one could play the topmost upward diagonal set of bars, which are all part of the 1-otonality, then pivot on the 7/4 bar and follow that downward diagonal to access the 7-utonality.

Figure 4. Diamond Marimba (a) color photograph and (b) "Block Plan of the Diamond Marimba", as they appear in Partch's *Genesis of a Music*. Photographer: Ted Tourtelot © 2022, The Harry Partch Estate — Danlee Mitchell, Executor. Reprinted by permission.
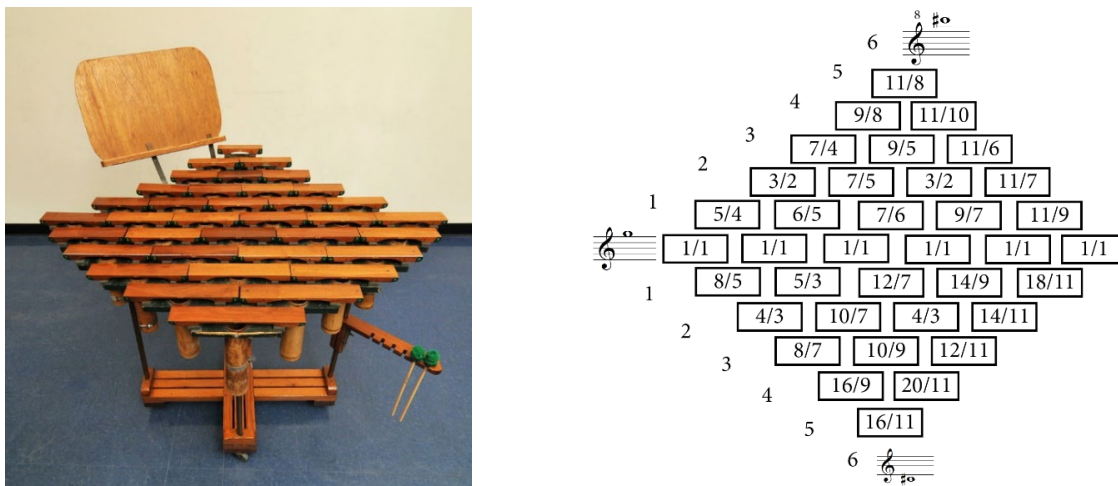
Partch's Kithara I, an upright 72-stringed instrument with a large wooden body, encourages playing chords in a single utonality or otonality by strumming the open strings, which are grouped in sets of six. This grouping in hexads also reflects Partch's harmonic organization as each utonality and otonality contains six notes as an inherent feature of the 11-limit system (the first 11 partials of the overtone series contain 6 unique pitch classes).

The player of the Adapted Guitar II, which is tuned to a 9-Otonality for *Delusion of the Fury*, can easily transpose the entire hexad by playing the instrument with a slide. Conversely, some of the instruments fulfill other roles: the Chromelodeon I (a reed organ) provides the complete 43-tone per octave scale in sequence from low to high with the keys of the instrument color-coded to the Otonalities to help orient the performer. The clarity of pitch provided by the reed timbre of the Chromelodeon I makes this instrument ideal for providing pitches to double the vocalists in performance, which Partch nearly always does. Thus, the ability for the Chromelodeon I to access the complete scale is paramount.

The Marimba Eroica is the lowest-pitched of Partch's instruments and has only four notes: 9/5, 11/8, 12/7, and 8/7. Conspicuously missing is the fundamental note (1/1), something one might logically expect to be included as the root of the entire scale. What this omission reflects is Partch's preference for tonicizing notes other than 1/1 in his music, a point we will return to later. All of Partch's instruments are designed not just to play the scale but also to facilitate pitch organization by linking theory and practice as corporeal manifestations of his music theory.

Finally, the timbral qualities of the instruments themselves are worth addressing. As Rudolf Rasch puts it:

> A problem when studying Partch is the relationship between theory and practice. *Genesis of a Music* presents a well-formed, unitary theory of music and intonation. But the majority of Partch's instruments are percussion (which have sounds of inharmonic overtone structure) or plucked or struck strings (which have a rapid decay). Neither category is very well suited to illustrate or make manifest subtle differences in tuning and intonation. Listening to Partch's music, one is, of course, aware of certain 'intonational color' but it is difficult, if not impossible, to grasp the intonational details of the Monophony from the arpeggios and ruffles.[9]

Theoretical foundations were clearly important to Partch, but he was not solely concerned with the listener's perception of pitch systems; Partch does not compose music to illustrate and prove the worth of his theories. Some passages in *Delusion of the Fury* provide clear and sustained harmonies and melodic lines, whereas elsewhere in the work one hears this "ruffling" that Rasch refers to. However, it would be a disservice to the breadth of Partch's music to expect that it must always clearly project the theoretical harmonic underpinnings. However, a consideration of timbral features that obscure the perception of pitch should be considered when attempting an analysis that links intervals with symbolic meaning.

Partch's Pitch Organization in Practice

In contrast to the meticulous construction of its tuning system, pitch in Partch's music is written freely around the larger structure of his scale, his conception of the One-Footed Bride, and its otonalities and utonalities. Having composed music with these elements for his entire adult life, Partch relies on a deeply lived-in understanding of his materials and an intuitive approach to composing. Indeed, Partch saw no inherent value in his musical theories, but they were a necessary starting point after rejecting equal temperament. Partch's theories served as a guide to create meaningful, corporeal music, the impulse to write in just intonation originating from a desire to compose for intoning voice with dramatic effect.[10]

Delusion of the Fury begins with an instrumental introduction entitled Exordium. Early on in the Exordium there is a striking passage from measures (mm.) 40 to 45, where a slowly rising melodic line develops into the harmonic progression provided in Example 1. A melodic line in octaves leads into this passage, developing into three-part harmony and building toward a climactic moment at m. 45. Throughout this phrase, the density of the orchestration increases in tandem with harmonic density, but a sustained presentation of the harmonies is maintained by the Chromelodeon I. This harmonic progression is overlaid with constant glissandi of hexachords in Kitharas I and II. The harmonies in this passage largely conform to Partch's groupings by otonalities and utonalities as shown below the staff in Example 1 with a half-note harmonic rhythm.

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[9] Rudolf Rasch, "A Word or Two on the Tuning of Harry Partch," in *Harry Partch: An Anthology of Critical Perspectives*, ed. David Dunn (Amsterdam: Harwood Academic Publishers, 2000), 28.

[10] Partch, *Genesis of a Music*, 194.

Example 1. Partch, *Delusion of the Fury*, "Exordium," mm. 40–45, score reduction — © 1971 by Boosey & Hawkes, Inc.[11]

The upper melodic line in mm. 40–41 of the Exordium features a contraction of melodic intervals as it ascends, beginning with a melodic step of 10/9 and then shrinking down to a minuscule 27 cent (hundredth of a semitone) step from the 15/8 to the 40/21 in m. 41. In the following measure we hear some of the rare chords that use 1/1 in the bass part. The second half note of m. 42 is a just minor triad, consisting of the 1/1, 3/2, and 6/5. The following half note is something like an overtone chord, with the 1/1, 5/4, and 7/4 intervals all present. The reduction in Example 1 exemplifies the non-systematic approach to harmonies that Partch employs: a general adhesion to otonalities and utonalities is clearly present but notes that do not fit into this framework are also included.

Partch's intuitive approach and conception of theory as a means to an end are also reflected in his use of slides and moveable bridges on his instruments to play pitches outside of his 43-note scale. This ability to play intervals outside of the scale is most notable in the Kitharas and guitars, where entire hexachords can be transposed with sliding Pyrex bars. During the passage shown in Example 1, at m. 42 of the Exordium, both Kitharas use slides to produce several notes that are outside the 43-tone scale; however, these chords still fit within Partch's system of pitch organization of utonalities and otonalities and as such are a logical extension of the scale.

Orchestration and Motive

Returning to Partch's instruments and their entanglement with pitch organization, the very first musical gesture we hear in *Delusion of the Fury* is a strumming up and down over the strings of the Harmonic Canon I. The strumming of the Harmonic Canon I creates a motive that is inextricably connected to the instrument: the tuning, timbre, and technique cannot be separated from a motive that, through repetition at key moments in the piece, becomes a sound object.

The strings of the Harmonic Canon I are tuned to a collection of pitches tonicizing 16/9, as shown in Example 2. This motive is used by Partch to divide large-scale sections of the performance, like a brief interlude or a sonic signal. This motive is particularly important in the Exordium, where it is featured prominently during the opening and closing phrases.

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[11] This and following score examples derived from: *Delusion of the Fury* by Harry Partch © 1971 by Boosey & Hawkes, Inc. Reprinted by Permission.
Audio: Harry Partch, *Delusion of the Fury*, recorded 1969 (LP, Columbia Masterwork/M2 30576, 1971): side A, track 1, 2:35-2:55.

Example 2. Partch, *Delusion of the Fury*, "Exordium," m. 1, strumming the Harmonic Canon I —
© 1971 by Boosey & Hawkes, Inc.[12]

This Harmonic Canon I motive places 16/9 in the bass with 4/3 above, forming a perfect fifth (3/2) between these two lowest notes. The following four notes (21/20, 9/8, 7/6, and 10/9) are a variety of thirds in relation to the 16/9 bass, resulting in the impression of a blurry triad due to the close proximity of the highest four pitches. The perception of blurriness in the harmony is furthered by the minor variations in pitch between the many unison strings of the Harmonic Canon I tuning. This motive reflects the typical relationship between Partch's clearly structured theories versus implementation of pitch in his music: although the 3-Otonality is dominant, it is combined with other tonalities through the addition of thirds in a way that explores the idea of a blurred triad.

By relating this Harmonic Canon I motive to the "One-Footed Bride," an interpretation of the expressive meaning of the pitch content becomes possible. The motive establishes the 16/9 as a local fundamental, placed in the bass and as the root of a quasi-triadic harmony. The 16/9 interval is associated with the approach region of the "One-Footed Bride," suggesting a sense of tension and suspense. The approach region is emphasized often throughout Act I, a feature that will be discussed in more detail in the section on large-scale form. With 16/9 as a local fundamental, the 3/2 interval above the 16/9 grounds the root note with the power region, while the various thirds represent the emotion region. These various thirds, in forming a cluster of pitches in the emotion region, provide a sense of ambiguity; this triad is not major, nor minor, nor neutral, but all three superimposed.

Partch's musical motives tend to be short melodic fragments with clearly identifiable, simple shapes. Three versions of the most prominent motive from the Exordium section of *Delusion of the Fury* are shown in Example 3. With a few exceptions, Partch's just intonation system does not allow for precise transposition of a melodic unit; a true transposition or inversion of a melodic motive is often impossible in Partch's uneven scale. The motive provided in Example 3 can be found throughout the Exordium in many forms, three of which are shown in Example 3a–c. Each of these motives undergoes mode mutation as it conforms to the 43-note scale; the overall shape of the motive is retained but the melodic intervals are not replicated precisely.

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[12] Audio: Partch, *Delusion of the Fury* (LP, Columbia Masterwork): side A, track 1, 0:00-0:05.

Example 3a. Partch, *Delusion of the Fury*, "Exordium," m. 12, motive — © 1971 by Boosey & Hawkes, Inc. [13]

Example 3b. Partch, *Delusion of the Fury*, "Exordium," m. 25, variation of motive — © 1971 by Boosey & Hawkes, Inc[14]

Example 3c. Partch, *Delusion of the Fury*, "Exordium," m. 71, expansion of motive — © 1971 by Boosey & Hawkes, Inc[15]

While the first two versions of the motive, Examples 3a and 3b, are only different in terms of starting pitch and interval size, Example 3c provides an example of how the motive is transformed rhythmically into a contrasting meter. This motive can be reduced to an elementary rise and fall shape, mirroring the strumming motive of Harmonic Canon I (Example 2). Moreover, Partch often juxtaposes the Harmonic Canon I motive with a version of the rise and fall motive (Example 3) in close proximity, exposing their similar contour. Indeed, the two motives are representations of the same root idea of a rise and fall in pitch.

This simple motion of a rise and fall dominates both the Exordium and Act I of *Delusion of the Fury.* Another striking example appears at the climactic moment at the end of Act I, Scene 4, "A Son in Search of His Father's Face," as well as during the battle in the following scene, where the Chromelodeon repeats a rising and falling line several times.[16] At this moment, the rise and fall motive sounds like a continuous glissando as the Chromelodeon plays chromatically up and down the keyboard, touching upon each adjacent note in the 43-tone per octave scale to produce very small interval steps, presenting a smeared version of the rise and fall motive.

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[13] Audio: Partch, *Delusion of the Fury* (LP, Columbia Masterwork): side A, track 1, 0:45-0:52.

[14] Audio: Partch, *Delusion of the Fury* (LP, Columbia Masterwork): side A, track 1, 1:28-1:34.

[15] Audio: Partch, *Delusion of the Fury* (LP, Columbia Masterwork): side A, track 1, 3:53-3:56.

[16] Audio of the Chromelodeon rise and fall motive, heard at the end of Act I, Scene 4, "A Son in Search of His Father's Face": Partch, *Delusion of the Fury* (LP, Columbia Masterwork): side B, track 2, 5:30-5:55.

The central drama in Act I revolves around the ghost of a slain warrior who is unable to pass into the terrestrial world by his desire for revenge. This rise and fall motive may represent his purgatory, the rising up in pitch as an attempt to ascend to the afterlife and the descent in pitch pulling his soul back down in a vicious cycle. The rising line creating a sense of longing and aspiration; the descending line creating a sense of sadness and despair.

Vocal Writing

Partch's concepts of corporeality and monophony situate the body and the human voice as the primary aesthetic objects and the focus of artistic expression. To fulfill Partch's ideals, the voice must be utilized in such a way that speech and melodic line are clear and meaningfully address human experience. There is a marked difference in vocal writing between Partch's late works, like *Delusion of the Fury*, and his early works, such as *Songs for Li Po* (1930-1933) or *U.S. Highball* (1943). In Partch's early works it is typical for a solo voice to perform a quasi-spoken setting accompanied by a single or small number of instruments. These early works represent the development of a folk-like Americana style that emerged from Partch's time as a hobo and the music he was exposed to and documented during those years (hobo songs, regional speech patterns, and Native American music from the south-west most notably). From 1950 onwards, Partch devoted most of his creative energy towards large-scale music theatre works that include large instrumental ensembles, multiple solo voices, chorus, staging, and choreography. In these late works, from *Oedipus* (1950) to *Delusion of the Fury*, the use of voice is more varied, mixing the quasi-spoken style with more elaborate vocal melodies. Furthermore, Partch often calls for an intoning chorus in these late works, which he models after the chorus in Ancient Greek drama, primarily singing in unison or relatively simple harmonies.

Voices first appear in *Delusion of the Fury* in Act I, Scene 1, "Chorus of Shadows," with the entrance of the intoning chorus. A transcription from early on in this scene is shown in Example 4, the top staff providing the part of the chorus and the lower staves the instrumental accompaniment (Kithara and Chromelodeon respectively). The chorus hums notes centered around F3, shifting pitch by extremely small intervals, each roughly 15 cents from one another. These minuscule shifts give the impression of a slow bend rather than a series of discrete pitches. This impression of bending is reinforced by the legato setting, the continuous closed-mouth hum, and the timbre of a chorus singing in unison. As new notes are introduced by the chorus, the impression is not of a melodic step but rather of a subtle shift in harmonic identity. Returning to Partch's analogy between musical notes and a painter's colors, these pitch inflections around F3 are akin to different shades of a color and the smearing of pitch that results from the orchestration could be further understood as a subtle gradation of color. The accurate performance of these precise and minute changes of pitch in the chorus is aided by doubling in the accompaniment: the lower notes of the Chromelodeon I dyads are in unison with the chorus, and the upper notes of the dyads harmonize the vocal line with various types of just thirds. A Kithara also reinforces the chorus with chordal accompaniment, strumming hexachords that match the tonality of the sung notes, changing between the 9-Utonality, 11-Otonality, and 11-Utonality.

Example 4. Partch, *Delusion of the Fury*, Act I, Scene 1, "Chorus of Shadows," p. 47, system 2, score reduction — © 1971 by Boosey & Hawkes, Inc.[17]

Throughout this section from "Chorus of Shadows," the chorus sings notes inside the approach region of the "One-Footed Bride," while the emphasis on the 11-Otonality and 11-Utonality belong to the suspense region. These two regions help project a sense of anticipation for the ghost story to come. Composer and Partch specialist Ben Johnston describes the use of the upper partials, 7, 9, 11, and beyond, in Partch's music to create "tension and melancholy in the opening duet" of *Cloud Chamber Music*.[18] Partch takes a similar approach here, introducing the tragic, serious, and supernatural themes of the Noh drama with the tonalities of the approach and suspense regions of the "One-Footed Bride."

In Act I, Scene 2, "The Pilgrimage," we are introduced to the pilgrim character, a remorseful warrior returning to the place where he killed another in battle to make amends. The pilgrim sings the passage shown in Example 5 as he approaches the shrine with the dramatic indication "as Pilgrim approaches shrine he is overcome by the anguish of remembering" included in the score. This passage forms a lamentation as large upward leaps that sound like wailing are followed by slow melodic descents that evoke crying, projecting the pain and despair of his remorse.

Example 5. Partch, *Delusion of the Fury*, Act I, Scene 2, "The Pilgrimage", p. 67, system 17–p. 70, system 20, Pilgrim vocal excerpt — © 1971 by Boosey & Hawkes, Inc.[19].

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[17] Audio: Partch, *Delusion of the Fury* (LP, Columbia Masterwork): side A, track 2, 0:58-1:11.

[18] Ben Johnston, "Harry Partch's *Cloud-Chamber Music*," in *Maximum Clarity and Other Writings in Music*, ed. Bob Gilmore (Urbana: University of Illinois Press, 2006), 235.

[19] Audio: Partch, *Delusion of the Fury* (LP, Columbia Masterwork): side A, track 3, 2:45-3:15.

Of the vocal passages analyzed in this article, this is the most varied in range and register, touching upon intervals from every expressive region of the "One-Footed Bride." This diversity of intervals is the result of the gradually descending melodic contour that projects a sense of lamentation. However, the suspense region, as represented by the intervals 40/27, 10/7, 7/5, and 11/8, is emphasized in the middle of each of the four short phrases provided in Example 5. The other emphasized interval is the 11/10 from the approach region, which is held as a sustained final note for two of the four phrases. This mixture of notes in the vocal line is combined with an instrumental accompaniment that is also varied in terms of intervals and tonalities. The instrumental accompaniment for the vocal line provided in Example 5 mixes and shift tonalities without strongly emphasizing any specific one. The desired effect could be to represent the tumultuous feelings of the pilgrim, the mixed emotions that he experiences as he approaches the shrine of the warrior he killed and the overwhelming remorse that follows.

Act I, Scene 5, "Cry from Another Darkness," takes place at the shrine of the slain warrior, who appears as a ghost before the pilgrim and engages his killer in combat. The son of the ghost-samurai also arrives at the shrine in hopes of communing with the ghost of his father, who he now finds engaged in combat with the pilgrim, the killer who came to make amends. Just as the ghost-samurai is about to kill the pilgrim, who has thrown down his weapon and offers himself as a sacrifice, he realizes that there is no purpose in revenge and forgives his killer, overcoming his anger and finally achieving peace in the afterlife.

As the Ghost-Samurai character realizes that his anger is fruitless and shortsighted, he exclaims "You are not my enemy!" to the pilgrim, as shown in Example 6. Once again, the pitch moves within an extremely small interval, this time from a 40/27 to a 3/2, a span of only 17 cents. This moment could be considered the climax of Act I, and Partch draws our attention to the words by silencing all the instruments except for the Chromelodeon, which continues to double the vocal line. Partch portrays the samurai-ghost's struggle to achieve a moment of transcendence as the warrior's soul finally attains peace. This interpretation is strengthened by the way the air in the Chromelodeon is allowed to dissipate and naturally fade off at the end of the phrase, tone painting the ghost leaving the material world and entering the ethereal plane. The setting of "You are not my enemy!" moves from suspense (40/27) to power (3/2), reflecting the progression from struggle and tension to peace and release. Similar to the use of a leading tone to create tension in common-practice tonality, the proximity of the 40/27 to the 3/2 creates a sense of tension, of a dissonance that points towards a proximate consonant resolution. In this example, the relationship of sensory consonance and dissonance with the expressive regions of the One-Footed Bride is clearly communicated by the two intervals of 40/27 and 3/2.

Example 6. Partch, *Delusion of the Fury,* Act I, Scene 5*,* "Cry from Another Darkness", p. 112, system 30, Samurai Ghost revelation moment — © 1971 by Boosey & Hawkes, Inc.[20]

The music in the farcical Act II of *Delusion of the Fury* starkly contrasts Act I in expressive character; where Act I is severe, serious, and supernatural, Act II is earthy, quotidian, and lighthearted. Example 7 shows some of the playful melodic vocal writing from Act II, Scene 4, "The Misunderstanding." This passage is sung by a chorus of villagers after they are entertained by a quarrel between a hobo and an old goatherder who misunderstand one another to the point of great frustration.

Example 7. Partch, *Delusion of the Fury*, Act II, Scene 4, "The Misunderstanding," p. 212, system 33–p. 213, system 35, chorus excerpt — © 1971 by Boosey & Hawkes, Inc.[21]

The vocal line provided in Example 7 includes only four notes: 1/1, 5/4, 4/3, and 21/20. Moreover, the 21/20 always resolves down to the 1/1 and the 5/4 always resolves up to 4/3 and by doing so give the impression of ornamentality, functioning as upper and lower neighbor notes respectively. With the 21/20 and 5/4 removed from the pool of structural notes, only the two notes from the power region of the "One-Footed Bride" remain. In summary, approach and emotion resolve to power in the chorus part, reflecting the dynamic between the villagers and the two feuding characters as they are entertained by their fight and then bring them before the judge.

Throughout *Delusion of the Fury*, Partch sets the voice as the principal part and the text can be easily understood, both essential features of his monophonic concept. Throughout "The Misunderstanding," and in typical Partch fashion, the vocal lines are reinforced by unison doubling in the Chromelodeon part. For most of this scene, the vocal notation in the score only shows the nearest equal temperament pitch, which further suggests that the singers should be matching pitch with the Chromelodeon to attain the correct tuning. Partch composes lines that would be considered simple to perform for contemporary vocalists with experience performing microtonal music. As a just intonation pioneer, Partch relied on a singer's ability to match pitch to achieve the tuning he desired rather than expecting singers to be able to produce the precise intervals on their own. This approach made it possible for each performer to be a dancer, instrumentalist, and singer all at once, achieving his performance aesthetic of corporealism.

The power regions are prominent in the vocal parts of the old goatherder and hobo during their quarrel as well, suggesting that they are both attempting to project strength. The two quarrelling characters also touch upon notes from the approach and emotion regions, and usually move through these regions simultaneously. In another Partch music-theatre piece, *Daphne of the Dunes* (1958/1967), Partch builds up an association of 16/9 with Apollo and 3/2 with Daphne creating a tonal contrast between these characters.[22] In Act II of *Delusion of the Fury*, it appears that the hobo and goatherder are two sides of the same coin as Partch does not attempt to contrast these characters but unify them harmonically.

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[21] Audio: Partch, *Delusion of the Fury* (LP, Columbia Masterwork): side D, track 1. 5:18-5:40.

[22] Glenn Hackbarth, "Daphnes and the Dunes: The Relationship of Drama and Music," in *Harry Partch: An Anthology*, 52.

Phrase Structure and Block Form

Partch contrasts his concept of corporealism with what he calls "abstractionism," described as music for music's sake, and points to J.S. Bach as the most notable example of a composer of abstract music.[23] Partch associates traditional forms like theme and variations or sonata form with abstractionism and calls for a more open and fluid approach to musical form. In some regards, *Delusion of the Fury* takes a traditional approach to phrase structure and pitch, with shifts in harmony and pitch tonicization providing formal delineation on the small scale of individual musical phrases and the large scale of sections and scenes. Conventional modes of organizing the flow of a piece are recontextualized through their relationships with novel approaches to pitch; clear and familiar formal organization aids in the comprehensibility of the less predictable and unfamiliar pitch structures that Partch employs.

 Delusion of the Fury features clearly delineated temporal blocks on multiple time levels, not unlike Stravinsky's well-documented block form.[24] Considering these blocks from largest to smallest, the movements, large sections, phrases, sub-phrases, single bars, and beats are all organized as blocks. These blocks are defined by shifts in orchestration, meter, rhythmic character, tempo, and pitch collection. The large-scale sections feature more drastic changes involving tempo and meter while the smallest blocks that make up the phrases may be defined by changes in otonalities and utonalities and/or changes in orchestration.

 At the level of musical phrases (usually 8 to 32 measures long), abrupt changes in pitch collection and drastic shifts in instrumentation commonly define the start and end points of a block. On the sub-phrase level (usually 1 or 2 measures long), blocks are often formed through a call and response, alternating between solo instruments or small instrumental groups. These sub-phrase blocks feature some durational flexibility through extensions or truncations of the musical material as it passes between the instruments. Most commonly, changes in the length of sub-phrases are facilitated by complete repetitions of an entire block rather than the type of phrase extension one would find in a Classical or Romantic work that extends through elaboration. Considering the relationship between pitch and orchestration as outlined previously, we understand that shifts in instrumental combinations are inextricably linked with harmonic changes. Each level of the phrase structure in *Delusion of the Fury* is delineated by changes in pitch collection as the orchestration shifts in the call-and-response sections. In other words, Partch's instruments produce a finite collection of notes and so changes in instrumentation necessitate changes in harmony.

 With this block-like organization and the integration of harmony with orchestration understood, tonalities become associated with sections of music both short and long, which can be used to identify dramatic contrasts and expressive meaning by relating them back to the "One-Footed Bride." Previous sections have addressed these contrasts on the scale of short phrases and the following section will explore large-scale form.

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[23] Partch, *Genesis of a Music*, 48-49.

[24] Joseph N. Straus, *Stravinsky's Late Music* (Cambridge: Cambridge University Press, 2001), 81-82.

Large-scale Form and the Return of the One-Footed Bride

The largest sectional divisions of *Delusion of the Fury* are the Exordium, Entr'acte, and the various scenes from the two acts. Figure 5 provides a summary of these sections along with a list of the prominent pitches and tonalities employed in them.

The most prominent pitch and tonality in *Delusion of the Fury* are the 16/9 and 3-Otonality respectively. This extensive emphasis of 16/9 is reflected by the previously discussed recurring rise and fall motive created by strumming the Harmonic Canon I, which is used to open and close the Exordium, Act I, and the Entr'acte. Partch also creates a sense of tonal coherence and closure by beginning and ending *Delusion of the Fury* with the 3-Otonality. Through this tonal emphasis, Partch not only uses the intervals to reinforce an interpretation of the text and dramatic action, but also provides a *tinta*,[25] to borrow a concept from Verdi, for the work as a whole.

In Act I, Scene 4, "A Son in Search of His Father's Face," the 11/8 is sounded at the precise moment the ghost first appears. As an interval in the tritone region, the 11/8 is associated with suspense, and in combination with the narrative, projects a decidedly uncanny and unsettling quality. This is the first introduction of the 11/8 as a prominent note in *Delusion of the Fury*, and it remains salient through the remainder of Act I in Scenes 5 and 6 as well. In the same scene, the 7-Otonality is used for the dance of the father and son. Partch associates the 7/4 interval that grounds the 7-Otonality with "approach," which in this case points to an expression of longing, both a longing between the father and son as well as a longing for vengeance. Both the 7/4 and 11/8 are among the higher partials in the context of Partch's 11-limit system of just intonation; they are more complex and unfamiliar than the 5- limit intervals that form the basis

Figure 5. Table Summarizing the Large-scale Form of Partch's *Delusion of the Fury*

Title	*Prominent Pitches*	*Prominent Tonality*
Exordium	16/9	varies
Act I, Scene 1: "Chorus of Shadows"	5/3, 4/3	3O
Act I, Scene 2: "The Pilgrimage"	16/9	varies
Act I, Scene 3: "Emergence of the Spirit"	16/9, 4/3	varies, 3O
Act I, Scene 4: "A Son in Search of His Father's Face"	5/3, 4/3, 11/8, 10/7, 12/7	varies, 3O, 4U, 7O
Act I, Scene 5: "Cry from Another Darkness"	5/3, 11/8, 9/5, varies	Varies
Act I, Scene 6: "Pray for Me"	7/5, 11/8, 16/9	3U, varies
Sanctus and Entr'acte	8/7, 9/5, 16/9	7O, varies
Act II, Scene 1: "The Quiet Hobo Meal"	varies	varies
Act II, Scene 2: "The Lost Kid"	1/1, 5/3	3O, varies
Act II, scene 3: "Time of Fun Together"	16/15, 6/5, 1/1, 10/9	11U, 11O, 5O, 1O
Act II, scene 4: "The Misunderstanding"	16/9, 9/5, 8/5, 8/7	5O, 1U
Act II, scene 5: "Arrest, Trial, and Judgment"	3/2, 5/3, 9/5, 3/2, 1/1	3O, 1O
Act II, scene 6: "Pray for Me Again and A Strange Fear"	3/2, 16/9	3O

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[25] The term "Tinta" refers to a musical color that permeates an entire opera.

of our major and minor scales. These unfamiliar intervals serve to create a grave and otherworldly aura that reinforces the supernatural elements of the Noh drama.

Throughout Act I the prominent intervals and tonalities are nearly all associated with emotion and approach, according to "The One-Footed Bride," suggesting the themes of longing and suffering portrayed in the story. The moment of realization as the ghost-samurai declares "You are not my enemy," as discussed previously and shown in Example 6, is the dramatic climax of Act I. When the ghost realizes the futility of anger and vengeance, we hear one of the few instances in Act I of the 3/2 interval relating to power, perhaps depicting the father's empowerment and a sense of transcendence as he chooses not to give in to his anger. Reserving the 3/2 for this important moment in Act I creates a striking effect, a stable and consonant interval that contrasts the pervasively complex harmonies throughout the act. The arrival of the 3/2 provides not only an expression of power but of clarity and release as this stable interval is finally achieved, providing relief after the enduring onslaught of relative dissonance preceding it.

The Entr'Acte that divides Acts I and II parallels the Exordium in terms of the rhythmic language as well as the return of the Harmonic Canon I strumming motive (see Example 2). Act II is a comedy featuring bumbling characters, celebratory diversions, humorous misunderstandings, and dramatic irony. Act II, Scene 2: "The Time for Fun Together" portrays a joyous scene of social celebration, an exuberant expression of pure positivity. This movement is the first time in the entirety of *Delusion of the Fury* where the note G, the 1/1 and most acoustically consonant note in the system, and the 1-Otonailty based upon this root note, are prominently heard. The music in this scene begins with an extended unison 1/1, which is then developed into a harmony in the 1-Otonality. Indeed, the 1/1 root note of the 11-limit just intonation system that Partch avoided throughout Act I is often included in Act II, reinforcing the light and comedic nature of the satire.

In Act II, Scene 4, "The Misunderstanding," a crowd of villagers close in around the two main characters of the hobo and old goatherder and bring them before the village judge to resolve their dispute. This scene is accompanied by a dramatic series of chords that highlight the 1-Utonality. In the following scene, "Arrest, Trial and Judgment," the trial begins with the 9/5 note from the "approach" region of "The One-Footed Bride" prominently displayed, providing a sense of suspense and tension. When the judge delivers the sentence, the pitch moves to the 3/2, associated with power, reflecting the stature and authority of the judge. The celebration of the villagers that follows this sentencing returns the music of Act II, Scene 2: "The Time for Fun Together," with its emphasis on the root 1/1 and the 1-Otonality, in contrast to the minor-sounding 1-Utonality of the previous scene. From this description of the "Arrest, Trial, and Judgment" there appears to be a clear relationship between pitch organization and dramatic action, one that is not based on theme or motive but on Partch's conception of the inherent expressive qualities of the intervals.

Act I, scene 6, and Act II, scene 6, are linked as prayer scenes, entitled "Pray for Me" and "Pray for Me Again" respectively. The music in these scenes is features sustained harmonies played by the Chromelodeon. By referring to the music from Act I at the end of Act II, along with the dramatic indication of a "riot of pantheistic deities," we return to the supernatural elements and more severe tone of Act I. To conclude *Delusion of the Fury*, Partch retreats from the world of satire and returns to the serious matter of the struggle to overcome anger and frustration. Following this scene, and as a final coda at the very end of *Delusion of the Fury*, Partch returns to the Harmonic Canon I motive (Example 2) that began the work and returned throughout at key moments of transition.

In Conclusion

Delusion of the Fury is the culmination of Partch's lifelong experimentation in music theater and remains an impressive achievement. As his final large-scale work, *Delusion of the Fury* presents Partch's musical language at its most developed. This article explores some ways to begin understanding the symbolism embedded in Partch's scores and takes steps toward a broader understanding of his conception and realization of musical meaning. The "One-Footed Bride" provides a link between Partch's theory and practice that serves as an entry point to interpreting the symbolism in his music. While the music of Partch carries an immediate expressivity that can be heard in performance without explanation, an analysis informed by the "One-Footed Bride" along with motivic, formal, timbral, and rhythmic considerations of all of Partch's works is necessary to truly understand the richness of his musical language and how it functions. Finally, in the spirit of the corporeal aesthetic that Partch pursued, an analysis such as this should ultimately be incorporated into a larger consideration of its writing, dance, and staging; as Andrew Granade states, "Through Corporeality, Partch sought musical meaning in the corporate act of creating music, not in the musical object itself."[26]

About the Author

Taylor Brook writes music for the concert stage, electronic music, music for robotic instruments, generative music software, and music for video, theatre, and dance. His music is often concerned with finely tuned microtonal sonorities as well as unique approaches to the integration of electronic sound and digital media.

In 2018 Brook completed a Doctor of Musical Arts (DMA) in music composition at Columbia University with Fred Lerdahl and was a 2020 Guggenheim Fellow in music composition. Currently Brook is the technical director of TAK ensemble.

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[26] Granade, "Decoding Partch's Aesthetic," 176.

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"Four Women," Three Songs:
Nina Simone's Voice (as Sound Object)
in Global Hip-Hop Sampling

Abigail Lindo

Abstract

This article explores the transformative power of hip-hop sampling in reshaping the legacy and cultural resonance of American vocalist, pianist, and composer Nina Simone. Simone's voice, known for its potency in protest songs, continues to find new life in contemporary hip-hop and popular music. Through an examination of two hip-hop songs, Jay-Z's "The Story of O.J." and Polish rapper/DJ duo Fisz and Emade's "Heavi Metal," this article delves into the complex process of cultural reterritorialization, wherein Simone's voice is repurposed to convey new meanings and contexts within and beyond her original cultural identity. These case studies, set against the backdrop of American and European hip-hop, shed light on the global reach of Simone's voice as it functions as a cultural authenticator for Jay-Z and a nostalgic element for Fisz, often diverging from the original Black feminist message. The examination also extends to the visual realm by exploring how the music videos accompanying Jay-Z and Fisz's works contribute to the reception and interpretation of the sampled materials. Ultimately, this essay underscores the dynamic nature of cultural phenomena, highlighting how Simone's voice continues to evolve, resonate, and inspire across generations and geographies, transcending its original context to tell new stories.

Keywords

Sampling— Hip-Hop — Black feminism — Nina Simone

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Introduction

In January 2023, *Rolling Stone* Magazine released its list of the "200 Greatest Singers of All Time." American vocalist, pianist, and composer Nina Simone was chosen as #21, described for the potency of her protest songs and métier of vocal delivery: "the euphoria pulsing through her voice spoke for itself."[1] Simone was an activist, poet, songwriter, bandleader, feminist, and scholar who has long been praised for her role as a key figure in sonically charging the civil rights movement with her protest and freedom songs.[2] While her

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[1] Rolling Stone, "The 200 Greatest Singers of All Time," *Rolling Stone.com*, January 1, 2023.

[2] For more about Simone's musical impact during the Civil Rights movement, see Tammy L. Kernodle, "'I Wish I Knew How It Would Feel to Be Free': Nina Simone and the Redefining of the Freedom Song of the 1960s," *Journal of the Society for American Music 2*, no. 3 (2008): 295-317, doi.org/10.1017/S1752196308080097.

indelible mark on the musical (and sociocultural) landscape of African American creative output is undeniable, a newer generation of listeners may perhaps first encounter Simone's voice as sampled audio in an R&B or hip-hop song rather than in her original work, capturing the grain of her voice without the potency of her visible presence.[3] According to Barthes, this grain is of the body and not universally understood. Here, grain represents the presence of Simone embodied in the singing voice, allowing her sound to carry ideas of her "self" as a sound object for other generations to acknowledge.

Sampling is a prominent practice in the production of hip-hop and popular music, utilizing existing sonic materials from previous recordings. In this article, I consider how the imaginative repurposing of Simone's voice in two hip hop songs creates new contexts of understanding that demonstrate the potential for sampled voices (and the individuals they represent) to be given new lives and meanings within and outside of their lived cultural identity. Further, I will focus on her 1966 song "Four Women" and its sampled use in African American rapper Jay-Z's 2001 song "The Story of O.J." and Polish rapper/DJ duo Fisz and Emade's 2008 song "Heavi Metal," analyzing their use of her work while considering the following questions: What is gained in each context from the clear use of her vocal styling and musical material? What is celebrated or occluded about her identity and the song's original meaning in sampling her voice within the context of each song? How are the artists ambitions relative to Simone's sampled materials communicated to the listener?

I use these songs as case studies because of their geographical and cultural distance and difference, adding to discourse on musical borrowing by considering American and European hip hop sampling of a single artist. I explore the use of Simone's work through a Black feminist lens while situating the global use of her voice as an act of "cultural reterritorialization," a concept created by James Lull to describe the "process of active cultural selection and synthesis drawing from the familiar and the new."[4] In doing so, I demonstrate the mobility of cultural phenomena transcending original functions, with Simone's sampled voice functioning as cultural authenticator for Jay-Z and nostalgic longing for Fisz without signaling the song's original Black feminist message. I additionally explore the music video for the work of Jay-Z and Fisz to understand how the musical messages, including Simone's voice, permeate the visual and to what effect.

Simone as Authenticator in Modern Hip-Hop Recording

Nina Simone, born Eunice Kathleen Waymon in 1933, grew up in Tryon, North Carolina in a religious home filled with music. Her mother, a Methodist preacher, played the piano as many members of her family did, but Simone excelled. She flourished as a local celebrity throughout her youth, nurtured by her piano teacher who taught her classical music. Simultaneously, she enjoyed the Black religious and popular music styles of her era at home and at her mother's church.[5] These musical roots shaped her experimental musical style, which often juxtaposed seemingly opposing genres, like soul and showtunes as in her protest song, "Mississippi Goddam," first released in 1964. Simone was powerful and proficient on the piano, and longed to become a celebrated African American pianist. She left home for Atlantic City, New Jersey, where her unapologetically expressive, unapologetically woman, and unapologetically Black performance style gained

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[3] Roland Barthes, *The Grain of the Voice: Interviews 1962-1980* (New York: Hill and Wang, 1985).

[4] James Lull, *Media, Communication, Culture: A Global Approach* (Cambridge: Polity Press, 1995), 161.

[5] Mark Anthony Neal, "Simone, Nina," *Grove Music Online*, January 31, 2014.

her notoriety.[6] Her idiosyncratic stage presence was bursting with spontaneity from dance breaks and pianistic improvisation.

Nina Simone's "Four Women" was released on her 1966 studio album *Wild is the Wind*. Since that time, it has been a rich site of musical exploration for multiple artists. Nearly 140 songs sample Simone's work, the majority being by hip-hop artists. As Salamisha Tillet has claimed, these artists use Simone's sound to "[mark] their virtuosity and political allegiances,"[7] since "sampling's aesthetic project is one of recombination and recontextualization."[8] With this understanding, it can be assumed that the combination of her vocals and instrumental arrangement provides its distinct qualities to the work of hip-hop artists, who also benefit from her cultural capital and reputation, whether they do so consciously or unconsciously. The qualities of Simone's work are understood in her role as a culture bearer, respected for her musical contributions and known through her sound, which is recontextualized with the work of newer artists for their benefit.

As other scholars have identified, sampling Simone's work, and that of other female vocalists and instrumentalists, is one way "women have influenced rap style and technique, ultimately shaping aesthetic standards and technological practices," although, they also assert, "pre-existing masculinist scripts and sexist practices" have "ensured the greater visibility of men's prerogatives and perspectives relative to women's."[9] The presence of sampled materials from the work of female vocalists and songwriters have not transformed the lyrical content, though they are recognized for their aesthetic merit. Simone's voice is not connected to her embodiment or presence, effectively creating temporal and technological distance. Instead, her voice represents her as what Vanessa Chang refers to as "sound-as-object," placing Simone in the realm of representing a time, a feeling, or something other than herself – a common understanding of recorded song where sound initiates and shapes the creative process.[10]

"Four Women" is inherently engendered with Black feminine rage, something I define within this work as Black women's justifiable response to suppression, rejection, and misogynoir as a form of postcolonial protest that is embodied and performed productively through creative mediums. Simone is singing this protest and playing it on the piano, a productive rage, a sounding of her embodied knowledge of oppression. Though rage is often understood as an extreme expression of anger or frustration, it can manifest with control, possessing the ability to reflect an amalgamation of diverse emotions expressed in manageable bursts. Moya Bailey articulates motivation for Black feminist rage by building on the work of Black feminist scholars like Kimberlé Crenshaw by further acknowledging how feminist theory and antiracist discourse are often exclusionary as they intersectionally erase Black women through a theoretical

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[6] Neal, "Simone, Nina." Nadine Cohodas, *Princess Noire: The Tumultuous Reign of Nina Simone* (Chapel Hill: University of North Carolina Press, 2010), 63-70. Kernodle, "'I Wish I Knew How It Would Feel to Be Free,'" 300.

[7] Salamishah Tillet, "Nina Simone and Her Hip-Hop Children," *American Quarterly 66*, no. 1 (2014): 121, doi.org/10.1353/aq.2014.0006.

[8] Vanessa Chang, "Records that Play: The Present Past in Sampling Practice," *Popular Music 28*, no. 2 (2009): 146, doi.org/10.1017/S0261143009001755.

[9] Layli Phillips, Kerri Reddick-Morgan, and Dionne Patricia Stephens, "Oppositional Consciousness Within an Oppositional Realm: The Case of Feminism and Womanism in Rap and Hip-Hop, 1976-2004," *The Journal of African American History 90*, no. 3 (Summer 2005): 254, doi.org/10.1086/JAAHv90n3p253.

[10] Michail Exarchos, "Sample Magic: (Conjuring) Phonographic Ghosts and Meta-Illusions in Contemporary Hip-Hop Production," *Popular Music 38*, no. 1 (2019): 33, doi.org/10.1017/S0261143018000685. Chang, "Records that Play," 146. Chang, "Records that Play: The Present Past in Sampling Practice," 146.

and political focus on white women and Black men as the majority. She defines misogynoir as "the uniquely co-constitutive racialized and sexist violence that befalls Black women as a result of their simultaneous and interlocking oppression at the intersection of racial and gender marginalization."[11] While her other songs (like "Young, Gifted, and Black" and "Revolution") advocate for Black humanity, Simone celebrated Black female existence in "Four Women" through the articulation and resistance of four problematic archetypes that perpetuate misogynoir and limit ideas of Black female existence to their service of others. [12]

The first archetypal woman is "Aunt Sarah." With her Black skin and strong back, she performs the identity of the self-sacrificing enslaved woman this identity calls to lineage. "Saffronia" has yellow skin, existing "between two worlds" because her rich white father raped her Black mother. "Sweet Thing," the most sexually objectified female archetype, is a tan-skinned sex worker with inviting hips. Finally, "Peaches," has brown skin and a confrontational attitude resulting from her parents' enslavement.[13] The four women do not say what their name is, instead the song asks: "what do they call me?" They each reflect the gaze of others, the imposition of other's beliefs and notions of value based on the different aspects that are described: this is true of slavery and beyond. Each woman responds "my name is" as a form of submission, accepting the roles into which they are cast and their subsequent societal functions.

The four women are distinguished by their four shades: black, yellow, tan, and brown. This is a spectrum of Black identity that alludes to Simone's grand message of diversity and humanity in Black female identity and experience. Further, this reflects colorism, a hierarchy of perceived value based on skin color within one race of people. Aunt Sarah, Saffronia, Sweet Thing, and Peaches all carry titles imposed on them that denote worth based on the (predominantly white) male gaze – the patriarchal practice of female objectification and/or sexual valuation defined by male spectatorship.[14] This introduction, as Marcus Pyle has pointed out, merely alludes to the complexity of a song that symbolizes diasporic feminine subjugation, subconscious perpetuation of racial inequality, and the interplay of post-colonial introspective thought as and outside of Black female being – all aspects that are lost in its sampled contexts.[15] In the next section, I examine Jay-Z's sampling of "Four Women" and argue that the significance of these realities is signaled in Simone's presence and voice as representations of a cultural historian privy to the racial issues his song discusses: the elder is blessing his offering.

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[11] Moya Bailey, *Misogynoir Transformed: Black Women's Digital Resistance* (New York: NYU Press, 2021), 1. Kimberlé Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color," *Stanford Law Review* 43, no. 6 (July 1991): 1241-99.

[12] The song was inspired by the bombing of the 16th Street Baptist Church in September 1963, which killed four young girls in Alabama. Due to this hate crime (committed by a white supremacists), the girls were posthumously awarded congressional gold medals. See Scott Wilson, "Congressional Gold Medal for '4 Little Girls' Killed in '63 by KKK," *The Seattle Times*, May 25, 2013.

[13] "Four Women," MP3 audio, track 2 on Nina Simone, *Wild is the Wind*, UMG Recordings, 1966. To view a video of her performing the song, see Nina Simone, "Nina Simone: Four Women," Youtube.com, February 9, 2013.

[14] Diane Ponterotto, "Resisting the Male Gaze: Feminist Responses to the 'Normalization' of the Female Body in Western Culture", *Journal of International Women's Studies* 17, no. 1 (2016), 147. This gaze is often guided by societal understandings of hegemonic (or dominant) masculine behaviors, which normalize it. For more on masculinities, see R. W. Connell, *Masculinities* (Berkeley: University of California Press, 2005).

[15] Marcus R. Pyle, "Nina Simone as Poet and Orchestrator," *Journal of Popular Music Studies 33*, no. 2 (2021): 146, doi.org/10.1525/jpms.2021.33.2.130.

Calling on a Musical Foremother: Jay-Z is Big Mad

In "The Story of O.J.," Jay-Z responds to a supposed quote from American former football player Orenthal "O.J." Simpson in which he discounted racial discourse to focus on his celebrity status and wealth as he faced convictions for the murder of his ex-wife and her friend: "I'm not black, I'm O.J."[16] Jay-Z, whose real name is Shawn Carter, connects dated stereotypes from slavery to current aspects of Black identity, showing that the titles have changed but Black skin is still understood as the most salient and relevant identity marker and cause for discrimination, something that unifies Black individuals in all positions of power or belonging, and determines their worth in America. The opening lyrics to the song immediately engage the listener, if not for the repeated use of the "n word," though how unapologetically he states this word with different qualifiers that are recognized as indicators of value or class.[17] Jay-Z presents identities in dichotomous relationships to demonstrate that despite their opposing natures their valuation is the same.

Simone's voice and music are heard throughout The Story of O.J.," increased roughly 25% in speed and livened up with a bass-heavy drum loop. The original key (a minor) is maintained as Jay-Z's song repeats Simone's initial notes on the piano and her first three word, "my skin is." At other points, the listener can hear "my skin is…" with the addition of a "yellow," slightly slowed down and pitched down. Her vocals bring their heaviness, their beleaguered weariness from the racialized existence of decades earlier to aid in furthering Jay-Z's message about Black progress through understanding our position in American society and the creation of generational wealth through financial education.

The song, and its accompanying animated video tackle issues of Black identity, socioeconomic class, and societal power dynamics to promote awareness of the perception of Black communities, from the inside and outside. The video is narrated by "Jaybo," an animated version of Jay-Z, who navigates different environments throughout time and space, focusing on racially charged imagery, like picking cotton in a field and a colored section on a public bus, reminiscent of segregation. Jay-Z's drive for financial stability (as described in the song) reflects his knowledge that his art and expression are forms of self-exposure, valuable products, and his work is the commodification of his existence: "I turned my life into a nice first week release date."[18] He is a brand, and with this awareness, decided to start his own clothing line, record label, and streaming service – commanding power in his industry and as an entrepreneurial figure in the Black community: he and his "niggas takin' real chances."

The lyrical content of Jay-Z's song is not focused on any overt messages about women, but the video imagines women in predictable roles in accordance with societal expectations. One heavy-set woman labors as the "mammy" figure. She has dark skin and is seen washing clothes: she is "Aunt Sarah." Another voluptuous female, wearing only a thong and pasties on her breasts with hair styled like a flapper from the 1920s, parades around a burlesque stage with a crowd of men ogling. This shapely woman confidently

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[16] Trent Fitzgerald, "O.J. Simpson Says Jay-Z Misquoted Him with Lyric on 'The Story of O.J.,'" *XXL Magazine*, April 16, 2023.

[17] The song was initially released as a single but appeared on Jay-Z's 2017 album *4:44*, tackling issues of infidelity and loss – two contexts in which he acknowledges female perspectives. You can watch the music video and hear the song on YouTube. See Jay-Z, "Jay-Z – "The Story of O.J.," YouTube.com, July 5, 2017.

[18] "The Story of O.J.," MP3 audio, track 2 on Jay-Z, *4:44*, Roc Nation/UMG Recordings, 2017.

strutting across the stage to perform her sexuality for a crowd of screaming Black men is "Sweet Thing," the precursor to the "hoe" figure often described or seen strutting nearly naked in other hip-hop videos.[19]

Simone does not fit neatly into her own proposed archetypes or those often presented in hip-hop visuals, because her art, her voice, and her cultural standing set her apart from the other women. In "The Story of O.J." video, she is animated as a character playing the piano and singing, modes of performance she was known for during her career. She is depicted in an elevated role compared to other female figures, Jay-Z's way of acknowledging her as a fellow creator and respected figure that challenged these stereotypical female roles. But Simone's message of Black female diversity is not celebrated by depictions furthering limiting narratives seen in this video or in much of Jay-Z's earlier work, including his song "99 Problems" ("and a bitch ain't one"). Mahaliah Little addresses how the use of terms like "bitch" and "hoe" in rap lyrics promotes toxic views of female identity, stating that it: "contributes to the monolithic labeling of Black women." Further, this viewpoint suppresses our humanity and valuation for female sexuality, and "serves to further normalize patriarchal views of women as subhuman and inferior."[20]

Simone's voice is simultaneously celebrated as a beacon of Black personhood in a scene featuring the animated Simone singing and playing along with a band of Black performers while stripping its power to elevate female perspectives by visually perpetuating the same archetypal tropes Simone sought to reframe. It is clear that something is silenced in this portrayal. I argue that the way Jay-Z elevates Simone's voice for his gain while subverting the power therein is similar to how American culture often adores and adapts Black signifiers and cultural products without recognizing the humanity of its producers. I digress… this is a global problem.

Miles White describes Jay-Z as offering intimate portraits of his experiences in his music, detailing his experiences growing up in Marcy Projects in Brooklyn, New York, and gaining street credibility "of having risked his body in performance" as "the outlaw" or "antiheroic figure and a powerful masculine actor who succeeded against the odds and lived to rap about it."[21] His early work showed him celebrating his identity as a Black man raised by the streets who turned his past into a success story. "The Story of O.J." embodies this success, with wisdom that reflects an awareness of the circumstances that changed and those that were beyond his control. Further, White states that Jay-Z "rhymes about the narrative arc of his own life… used as raw materials of aesthetic performance."[22] Is it possible that in creating stories about his life for his own betterment and to fight the dehumanization of people like him, women were not equally considered? The archetype White describes is not limited to Jay-Z, as many hip-hop artists use similar lyrical tropes and forsake Black women in the process: misogynoir has a sound.[23] Carter serves his hip-hop masculinity directive in hypothetically possessing Nina's voice without allowing it to be free. The two artists, the worlds in which they create and exist, and their musical messages share common ground but are ideologically disjointed.

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[19] Mahaliah Ayana Little, "Why Don't We Love These Hoes? Black Women, Popular Culture, and the Contemporary Hoe Archetype," In *Black Female Sexualities*, eds. Trimiko Malancon and Joanne M. Braxton (New Brunswick, NJ: Rutgers University Press, 2015), 90.

[20] Little, "Why Don't We Love These Hoes?," 90-91.

[21] Miles White, *From Jim Crow to Jay-Z: Race, Rap, and the Performance of Masculinity* (Urbana: University of Illinois Press, 2011), 84.

[22] White, *From Jim Crow to Jay-Z*, 83.

[23] Little, "Why Don't We Love These Hoes?," 90-95.

Fisz Reminisces with Simone

Hip-hop exists as a lingua franca of youth culture globally, but with a distinct awareness of cultural undercurrents, serving as a vehicle for furthering messages of counterculture.[24] For example, the performance of hip hop in Poland began following the end of communism in 1989, liberating exposure to Western popular culture throughout the nation, leading to the sale of African American hip-hop records in major cities like Krakow.[25] Throughout the 1990s, Renata Pasternak-Mazur observes, Polish hip-hop rose to prominence as a way for the "powerless and poor" to "resort to radical methods" to "articulate their interests" despite being "described as uncouth and ignorant of the new socio-economic reality."[26]

Two elements of hip-hop culture existed in Poland prior to the music: graffiti, as an aspect of resistance and protest since the 1980s, and DJs, who were popular in Poland's thriving disco scene of the late 1970s and 80s.[27] Breakdancing and emceeing came later, introduced by films portraying African American culture and popularized by Poland's "selective fascination of western trends" that is still elevated through the use of social media websites like YouTube and SoundCloud.[28] As Peter S. Green noted, since Poland is "virtually all-white," hip-hop lyrics "barely touch[ed] on familiar American themes of police violence or racism."[29] However, Lester Feder and Marcin Krasnowolski recognized that youth's performed their own version of supposed "blackness" by resisting idealized presentations of the world and their Polish culture.[30]

When Polish hip-hop became more culturally mainstreamed, it offered a voice to subaltern populations "but at the price of its distortion" and "the dilution of its message," proving a link between hip-hop and social exclusion, which Pasternak-Mazur notes is imposed by society rather than deriving from individual choice."[31] Ironically, Feder and Krasnowolski noticed that "wannabe hardcore" rappers (whose recordings possessed similar themes to those they heard in African American records, like "The Hard Life of a Street Rapper") were replaced with artists focused on nationalist sentiments and patriotic rhetoric, or

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[24] Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America* (Hanover: Wesleyan University Press, 1994), 2-5.

[25] Milosz Miszczynski and Przemyslaw Tomaszewski, "Wearing Nikes for a Reason: A Critical Analysis of Brand Usage in Polish Rap," in *Hip Hop at Europe's Edge: Music Agency, and Social Change*, eds. Milosz Miszczynski and Adriana Helbig (Bloomington: Indiana University Press, 2017), 49. J. Lester Feder and Marcin Krasnowolski, "How Rap Became the Soundtrack to Polish Nationalism," *Buzzfeed News*, February 10, 2018.

[26] Renata Pasternak-Mazur, "The Black Muse: Polish Hip-Hop as the Voice of "New Others" in the Post-Socialist Transition," *Music & Politics* 3, no. 1 (Winter 2009), 18, doi.org/10.3998/mp.9460447.0003.103.

[27] Pasternak-Mazur, "The Black Muse," 6.

[28] Pasternak-Mazur, "The Black Muse," 5. Julia Czub, "Polish Trap is a Thing and It Is Worth Your Time," *NME*, January 24, 2019.

[29] Peter S. Green, "Poznan Journal: Polish Hip-Hop Rocks the Homies on the Blok," *The New York Times*, April 5, 2002.

[30] Feder and Krasnowolski, "How Rap Became the Soundtrack to Polish Nationalism."

[31] Pasternak-Mazur, "The Black Muse," 18.

those who used the style as a part of their varied creative interests.[32] The artist Fisz represents the latter type, using hip-hop as part of his musical experimentation among other genres. None of the approaches Polish rappers took were parody or uncredited appropriation: appreciation and adaptation are better descriptors.

Hip-hop's rise in relevance in Polish culture followed the popularity of punk rock in the 1980s, serving as a continuation of a rebellious aesthetic.[33] To this day, Polish people create and enjoy rap, whether they are releasing trap records online or watching a hip-hop music video their president made to raise money for coronavirus relief.[34] Conversely, numerous African American hip-hop artists have sampled Polish music, including the use of Polish jazz pioneer Michał Urbaniak's "Ekim" by A Tribe Called Quest in 1993.[35]

Fisz, whose real name is Bartosz Waglewski, regularly samples American music from different decades, including the 1960s and 1990s, aided by his producer brother, Emade. His piece/song "Heavi Metal" details Fisz's experiences in secondary school, describing moments of innocent excitement and embarrassment with a playful, childlike perspective.[36] Lyrical delivery comes in wandering, choppy fragments. Fisz is the narrator; in opposition with the intentions of other boys, he is seemingly unpopular, and observes the roles of his classmates and teachers as though he was separate from the environment. The first verse introduces a female interest that has matured and begun receiving attention from boys. Although not overtly stated, it seems like the narrator is fond of this girl. Some meaning may be lost in translation, like the meaning of "tauzen" or how popular the football club Górnik (Zabrze) was in the era the song describes. The nostalgic mood of the song is still salient, further understood in the second verse, which describes "a fog" of fragrance from the female interest before repeating the line: "God created her, Satan possessed her." This line is stated once in the first verse, twice in the second verse, and once again in the third verse. The line: "your dress was a huge scandal" also appears repeatedly, giving the impression that the narrator is thinking back on a meaningful memory of a female subject. Fisz describes a "flame" in his gut when "[he] felt [her] bra on [his] back" and describes this female's "dress and knee-highs" as famous.[37] It is clear that these moments are repeating in his mind. "Heavi Metal" is a song of forlorn prepubescent angst, poetically presented as a relatable offering about longing by his older self. More time has passed to process the experiences, but the fact that his desire for his female lyrical interest is incomplete still resonates in his jagged lyrical delivery and in the musical sound.

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[32] Feder and Krasnowolski, "How Rap Became the Soundtrack to Polish Nationalism." In Poland, hip-hop began as playful experimentation repeating themes encountered in African American hip-hop but has developed to a recognizable style linked to Polish nationalism, specifically supporting or challenging the far-right Law and Justice Party that rose to prominence after winning the 2015 elections. In Polish, the song "The Hard Life of a Street Rapper" is "Niełatwy Żywot Ulicznego Rapera." See "Niełatwy Żywot Ulicznego Rapera," MP3 audio, track 11 on Bosski Roman, *KRAK3*, Drużyna Mistrzów, 2010.

[33] Feder and Krasnowolski, "How Rap Became the Soundtrack to Polish Nationalism."

[34] Julia Czub, "Polish Trap is a Thing and It Is Worth Your Time." Trap is an edgier sounding, more recent subgenre of hip-hop. "Poland's President Joins Hip-Hop Challenge to Help Medics," *Associated Press*, May 12, 2020.

[35] Matt Harmon, "Polish Music in American Hip-Hop: 9 Unexpected Samples," *Culture.PL*, June 6, 2017.

[36] You can view the music video (and hear the song) on YouTube. See Papaya Films, "FIZS – 'Heavi Metal,'" Youtube.com, March 4, 2010.

[37] "Heavi Metal," MP3 audio, track 5 on Fisz & Emade, *Heavi Metal*, Asfalt Records, 2008.

Simone's voice and sound remind Fisz of this time, a time he is trying to express musically. Her own protest subverted, Fisz makes use of her deep timbre, singing "my" (the first word of "Four Women") on repeat. In the original context, Simone's voice would have continued to say, "my skin is black." Fisz, however, follows Simone's "my" with "lonely heart" from The Electric Prune's "Holy You Are."[38] This interesting repetition of "my lonely heart" in English cleverly alludes to the meaning of the words being rapped in Polish about a one-sided attraction. This juxtaposition lets the listener know that Fisz has a command of both languages for his creative intents. The reflective position Fisz takes removes him from the dominant idiom of hip-hop masculinity, detailing the development of masculine identity in Poland – something that may present similar markers to hegemonic masculinity in America. His character in the song wants female attention and observes male competition through an athletic challenge, as well as other boys bidding for the attention of his female interest. These are common traits of masculine behavior, but the overarching feeling of uncertainty and wavering confidence reveals an incomplete understanding of motivations for the behaviors he describes.[39] Fisz presents the events with the wisdom of his adult self but embodies the mentality of his younger self to develop the narrative with relatability.

Simone's voice is not elevated in this application, but it is not disrespected. As other scholars point out, considering the distinct context in which the song was created and existed in the United States starkly contrasts with the legacy of Poland.[40] I argue that sampling Simone's voice in this song is neutral in relation to messages of her life and legacy. Removed from intentions of furthering any musical or embodied agenda, Simone's voice simply *is*: present in this context along with her musical material that sets the nostalgic tone Fisz desired. Her repeating piano ostinato from the beginning of the song and brief flourish as it repeated – the same portions sampled by Jay-Z – are slightly sped up and made more jubilant with the additional melodic riffs on a solo flute repeating throughout the duration of the track. Her identity, as presented by her voice, is not the focus in this song, with additional musical material added to make the track sound jazzier and bouncier. Her voice is still foregrounded, but as a musical detail more than a sounding body.

The Spatial, The Temporal, The Sonic

In looking at the adaptation of hip-hop in a Korean context, Hae-Kyung Um recognizes hip-hop as "a postmodern music for which the creative process is to 'cut and mix' different musical styles and cultural references, allowing for a continuous process of hybridization and syncretism."[41] She argues that in the process of "cultural reterritorialization," hip hop lends itself to blending with other styles, but in the blending, relevant aspects of borrowed sonic material can lose meaning, transformed but not transfigured. Similarly, Jayna Brown acknowledges the limiting use of Black women's voices, which are often celebrated for their emotive capacity and strength, furthering tropes of the strong Black woman without humanizing

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[38] "Holy You Are," MP3 audio, track 2 on The Electric Prunes, *Release of an Oath*, Reprise Records, 1968.

[39] Connell, *Masculinities*, 31.

[40] Lucy Mayblin, Aneta Piekut, and Gill Valentine, "'Other' Posts in 'Other' Places: Poland through a Postcolonial Lens," *Sociology 50*, no. 1 (2016): 60-76, doi.org/10.1177/00380385145567. Poland has not colonized other territories, though it has been colonized by other European powers, including the Russian Empire and the Austrian Monarchy.

[41] Hae-Kyung Um, "The Poetics of Resistance," 52.

the subjects themselves.[42] In the case of Jay-Z and Fitz, there is an aspect of Simone's being, her grain, that is silenced, quenched, muted, and effectively forgotten despite her sounding.

If we think of sampling as a performance and the sampled artist entertaining those who use the sample in a subsequent creation, Jay-Z and Fisz are members of an audience to Simone's "Four Women." They are engaged in the act of musicking, they are telling themselves stories about themselves using Simone as a nexus for sonic direction, and they have been changed by experiencing and exploring Simone's work together.[43] Both Fisz and Jay-Z heard Simone's song, had different experiences, and processed its musical material in different ways based on their mode of, and capacity for, artistic expression. It can be suspected that both artists recognized the inherent value of Simone's recorded performance and connected with her voice and musical ideas substantially enough to associate themselves with her.

Music-making is a performance of culture reflecting social performance as a communication system that is refined through perpetual, transgenerational interactions.[44] This realization shifts the focus from the producers to their relationships with listeners: who is the intended audience and what is the artist trying to say to them? Although listening to music is often a solitary act, we consume musical products with interactions from others and our own musical opinions and preferences are shaped by those around us: locally and globally. While I argue for an understanding of Simone's voice and intentions, it is not a requirement that songs that sample her music function with this purpose, nor could they attempt to. Instead, the sound of her music or voice becomes its own musical material to form new moments of meaning within the context of another artist's vision. Other artists now possess agency over samples of Simone's work to affect how they are received. Through such sampled reuses, her song, the meaning it carries, and how it is received, has changed over time, placed in new cultural, racial, and gendered contexts that do not aim to serve her initial protest, though it lives on beyond her presence, telling new stories.

About the author

Abigail Lindo is a music researcher, creative, and PhD candidate in ethnomusicology at the University of Florida. She is a Fulbright alumna, PEO Scholar, and SEC Emerging Scholar who has presented nationally and internationally on Afrodiasporic music practices, Azorean sonic expression, ecomusicology, feminist futures, and community musicking. Lindo's dissertation is focused on music festivals, sustainability in musical ecotourism, and the lived realities of women and queer people in redefining modern Portuguese sonic identity in the autonomous region of the Azores. Lindo is a former K-12 music educator and classically trained mezzo-soprano vocalist who enjoys writing songs in her downtime.

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[42] Jayna Brown, "Black Sonic Refusal," in *The Female Voice in the Twentieth Century: Material, Symbolic, and Aesthetic Dimensions,* eds. Serena Facci and Michela Garda (London: Routledge, 2021), 103.

[43] Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT: Wesleyan University Press, 1998), 140, doi.org/10.1098/rstb.2014.0096.

[44] Sandra E. Trehub, Judith Becker, and Iain Morley, "Cross-Cultural Perspectives on Music and Musicality," *Philosophical Transactions: Biological Sciences 370*, no. 1664 (March 19, 2015): 1.

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SIMPLE SOLUTION TO COMPLEX PROBLEMS: HIDDEN DISABILITIES IN THE COLLEGE MUSIC CLASSROOM

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Abstract

The word *simple* is defined by Merriam-Webster as "having few parts: not complex." The word *complex* is defined by Merriam-Webster as "a group of things that are connected in complicated ways." Although there is nothing simple about hidden disabilities, there are simple solutions that college music instructors can implement to make a complex classroom environment more inclusive and accessible. I argue that the solutions proposed in this article can aid students with documented hidden disabilities, students who have non-disclosed hidden disabilities, and through Universal Design for Learning (UDL), will optimize growth, further equity, and increase accessibility for the entire classroom.

Keywords

Hidden disabilities — Universal Design for Learning — Music Pedagogy — Music Education — Accessibility — Inclusion — Accommodations

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Introduction

From 2020 to 2023, I have been an instructor of undergraduate music students while working towards several graduate degrees in music theory and history, as well as graduate certificates in college instruction and disability studies. In addition, I have worked at The University of Connecticut's Center for Students with Disabilities with a team of individuals who are just as passionate about making education accessible for college students as I am. As a dedicated music theory and history instructor at the University of Connecticut, I have engaged in many conversations with my colleagues about the need for enhancing accessibility within our college music classrooms. However, these conversations are not limited to discussions with my colleagues at UConn, as I have interacted with instructors of all levels across many universities that are having similar recognitions. This collective awareness highlights the importance of fostering accessibility within the college music classroom, considering the ever-evolving population of students that we interact with at our institutions.

Through my experiences teaching, studying, and working, I have observed a significant prevalence of hidden disabilities, also referred to as invisible disabilities, which loosely define a

category of disabilities that are not immediately apparent to other individuals.[1] Types of hidden disabilities could include, but are certainly not limited to, mental illnesses, learning disabilities, and some physical conditions like chronic pain and fatigue.[2] Although individuals with hidden disabilities may not experience the same blatant stigma and discrimination as individuals with more apparent disabilities, they may have greater difficulties finding support.[3] This can be due to the fact that in most cases, individuals must provide proof of their disability in order to be considered or approved for accommodations.[4]

In the United States, the National Center for Education Statistics conducts the National Postsecondary Student Aid Study (NPSAS), which collects data on various aspects of higher education, including information on disabilities. The most recent data available from the NPSAS pertains to the 2015-16 academic year. According to the NPSAS report that year, approximately 19% of undergraduate students in the United States reported having a disability.[5] When considering this statistic, it is important to note that many students may choose not to disclose their disabilities due to a variety of reasons, such as concerns about stigma, privacy, or a lack of knowledge about available support services.

These students with disabilities are at a much higher risk of facing additional physical, emotional, and academic stressors when compared to their peers without disabilities.[6] For my current work, I will be focusing primarily on mental illnesses and learning disabilities. In the occurrence of mental illnesses alone, a 2021 study of college students in the US showed that about 88% of students experience moderate to severe stress, 44% of students report moderate to severe anxiety, and 36% of students report moderate to severe depression.[7] In light of these statistics and through my observations of the students that I work with, I became aware of my responsibility to provide enhanced support for those navigating complex situations. These striking statistics emphasize the need for postsecondary instructors to recognize and accommodate students with disclosed and non-disclosed disabilities.

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[1] Shanna K. Kattari, Miranda Olzman, and Michele D. Hanna, "'You Look Fine!': Ableist Experiences by People with Invisible Disabilities," *Affilia* 33, no. 4 (November 2018): 478, accessed January 3, 2023, _____.

[2] Michael J. Prince, "Persons with Invisible Disabilities and Workplace Accommodations: Findings From a Scoping Literature Review," *Journal of Vocational Rehabilitation* 46, no. 1 (2017): 75, accessed October 30, 2022, _____.

[3] Kattari, Olzman, and Hanna, "You Look Fine!", 478.

[4] Dana S. Dunn, and Erin E. Andrews, "Person-first and Identity-first Language: Developing Psychologists' Cultural Competence Using Disability Language," *The American Psychologist* 70, no. 3 (April 2015): 255, accessed January 3, 2023, _____.

[5] National Center for Education Statistics, "Fast Facts: Students with Disabilities," Institute of Education Sciences, May 2018, accessed June 2, 2023, https://nces.ed.gov/fastfacts/display.asp?id=60.

[6] Simpson and Spencer, College Success for Students with Learning Disabilities, 8.

[7] Jungmin Lee, Hyun Ju Jeong, and Sujin Kim, "Stress, Anxiety, and Depression Among Undergraduate Students During the COVID-19 Pandemic and Their Use of Mental Health Services," *Innovation Higher Education* 46, no. 5 (2021): 519, accessed October 30, 2022, _____.

As I developed the tools presented in this article, a substantial focus of my planning and instructional approach revolves around integrating inclusive elements into my teaching methods. These elements effectively cater to the diverse needs of learners without compromising academic standards, adhering to the guiding principles of Universal Design for Learning (UDL).[8] In the 1990s, neuroscientists at the Center for Applied Special Technology in Boston developed this educational framework. Initially adopted in kindergarten through twelfth (K-12) classrooms across the United States, UDL has now started to gain traction in higher education settings as well.[9] This framework was introduced in higher education during the early 2000s when the U.S. Department of Education's Office of Postsecondary Education started providing grants to colleges and universities after recognizing the positive effects of inclusive design in K-12 education.[10] According to Kirsten Behling and Thomas Tobin, "higher education is beginning to adopt UDL as a way to reach out to address learner variability. The impact on students is amazing. By simply recognizing that no two students learn in the same way and taking that recognition into account when designing, teaching, and assessing interactions, faculty members and designers give students a greater likelihood of coming away from courses having actually learned something."[11] UDL aims to provide all students, regardless of their individual learning needs or abilities, with equitable access to education. Further, UDL promotes flexible instructional approaches that can be tailored to meet the diverse needs of the many types of learners an educator could have in their classroom. The educational framework includes modifications that involve designing instruction, materials, and assessments in a way that provides multiple means of representation, expression, and engagement. Although the roots of UDL come from the concept of Universal Design, a concept for advocating against environmental barriers for individuals with physical disabilities, these frameworks have similar goals in not only fighting for equal access for those with disabilities but also improving accessibility for everyone in the process.[12]

The following supports outlined in this article do not replace the need for official accommodations through an institutional center for students with disabilities. These solutions are also by no means an exhaustive list of tools; however, I propose the tools in this article because they are simple and can be easily implemented in an undergraduate music classroom. I have outlined these simple solutions to complex problems into three categories: implementing check-ins, expanding the definition of participation, and breaking the stigma of hidden disabilities.

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[8] Alice-Ann Darrow, "Music Education for All: Employing the Principles of Universal Design to Education Practice," *General Music Today* 24, no. 1 (2010): 43, accessed January 7, 2023,
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[9] Kirsten T. Behling and Thomas J. Tobin, *Reach Everyone, Teach Everyone*, (Morgantown: West Virginia University Press, 2018), 2.

[10] Behling and Tobin, *Reach Everyone, Teach Everyone*, 27.

[11] Behling and Tobin, *Reach Everyone, Teach Everyone*, 42.

[12] Behling and Tobin, *Reach Everyone, Teach Everyone*, 2.

Implementing Check-Ins

The implementation of check-ins during a single class period with students can come in many different forms, the most basic being in the form of nonverbal communication signals. There have been several studies done to present the importance of using nonverbal communication in the music classroom. For example, according to a 2020 article by Ryan Sanford, nonverbal communication holds significant importance in the music classroom. Sanford states that "in music education, effective nonverbal communication is arguably even more critical as it becomes blended with conducting—particularly because music-making in the classroom often depends on the intricacy and effectiveness of the teacher's conducting gesture, which should communicate a wide range of musical ideas."[13] Many college music students have experienced the regular implementation of nonverbal communication in their large ensemble contexts during their K-12 education, so college educators may use these recognizable tactics to their advantage in order to build a familiar and comforting environment for their students.[14] By leveraging these established practices of nonverbal communication, college instructors can establish a sense of continuity and ease, fostering a positive learning environment, while also providing additional channels of information and engagement for learners. In the context of UDL, nonverbal communication can support these principles of multiple means of representation by providing visual cues and gestures which can create a dynamic and interactive learning environment that appeals to different learning styles. Additionally, nonverbal communication can help broaden the range of communication modalities and enhance the overall inclusivity of the learning environment.

Implementing nonverbal check-ins can be both simple and adaptable to various class sizes and student abilities. One effective method involves periodically checking in with students during a class session to gauge their response to the material by using their thumbs. Asking for a "thumbs-up, thumbs-down, or somewhere in between" is a simple way to achieve many goals. This tool allows students to participate using nonverbal communication: a low-stress form of communication that quickly conveys their individual understanding of the material. This approach also seamlessly engages the entire class, rather than the alternative of asking for individual verbal responses, which will often not produce much other than blank stares or indifferent head nodding. This engagement with the entire class, rather than a single individual, can also decrease anxiousness around answering a question in class, considering these nonverbal check-ins reduce the inherent competition present in a classroom environment. A study conducted by Julie R. Posselt and Sarah K. Lipson on the correlation between competitiveness in the college classroom and anxiety and depression supports these claims. In their study, they state that "frequent analyses revealed that 18.1% of the sample screened positive for depression and 10.1% screened positive for anxiety. Among students who perceive their classroom environments

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[13] Ryan Sanford, "Nonverbal Communication in the Music Classroom," *Visions of Research in Music Education* 37, no. 4 (2020): 2, accessed January 5, 2023, _____.

[14] Sanford, "Nonverbal Communication in the Music Classroom," 6

to be very competitive, however, these rates are significantly higher: 21.6% for depression and 14.1% for anxiety."[15]

Additionally, utilizing check-in tools like this can effectively redirect attention to students who may have missed important content in the previous minutes of class due to various reasons, both disability-related and non-disability related. This approach helps ensure that all students, regardless of their circumstances, have an opportunity to engage and stay connected with the ongoing lesson. Through my personal observations, my students regularly provide honest non-verbal communication on whether they understand the material or not. When I notice any students indicating a lack of comprehension based on their thumb response, I take a moment to recap the preceding concept without singling anyone out. While not all students may have signaled their confusion, by employing UDL, the intentional recap still benefits the entire classroom, fostering a deeper understanding for all students involved.

Expanding the definition of participation

There are many ways to expand what one considers participation in their college classroom to accommodate many different types of learners. The general public's understanding of participation in a college classroom involves sitting still for an extended period of time, raising one's hand, speaking aloud in class, and verbally asking and answering questions. A common issue that many educators express is that, by this traditional definition, their students do not participate enough in class. Rather than solely holding the students responsible for the lack of participation, college educators must begin to reconsider what counts as participation in order to recognize how this concept changes based on the variety of students in their classroom. Expanding the definition of participation aligns closely with the principles of UDL by encouraging students to engage in multiple means of expression. In the expansion of this concept, I have recognized that different students may have varying preferences and abilities when it comes to actively engaging in the classroom.

I have implemented numerous simple strategies to expand what I consider participation in my college music classroom. In the following section, I will delve into three of these strategies which educators can readily adopt and implement. In the first of these strategies, I engage in verbal group responses with my students. This begins with a short question that anticipates a simple one-word answer. Next, I give the students a few seconds to think about the answer, I perform a visual preparatory breath, and I cue the student to respond with their answer all at once. Students have the choice of whether to answer in this group response or to abstain, but I have observed that a majority of my students choose to participate in this way because I have implemented this tool early on in our work together. Although I cannot track exactly which students are answering or not answering with this method, I believe it encourages a safe environment where a single question can be answered by multiple people.

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[15] Julie R. Posselt and Sarah K. Lipson, "Competition, Anxiety, and Depression in the College Classroom: Variations by Student Identity and Field of Study," *Journal of College Student Development* 57, no. 8 (November 2016): 980, accessed January 5, 2023, https://doi.org/10.1353/csd.2016.0094.

In addition to verbal group responses, I also actively encourage nonverbal group responses in my classroom. One technique I use to facilitate such communication involves requesting students to hold up a specific number of fingers to indicate their answers. I also frequently utilize 'yes' or 'no' questions where students respond by raising a thumb up for 'yes' and a thumb down for 'no'. These nonverbal group responses allow students to actively participate and engage in the learning process, regardless of their comfort level with individual verbal communication in a large group setting.

Lastly, during each class session, I intentionally allocate dedicated time for individual work, allowing me to engage with students on a one-on-one basis. This time is discreetly utilized for me to interact with students who may not actively participate in verbal responses for various reasons, including both disability and non-disability-related factors. As I observe my students during this individual working period, they are clearly participating by taking notes, completing the worksheet for the day, or engaging in personal discussions with me when I circulate the classroom.

By encouraging alternative methods of participation, such as verbal group responses, nonverbal group responses, or one-on-one interactions, educators can offer options that cater to different learning styles, abilities, and communication preferences. This ensures that all students, regardless of their background or abilities, have equitable opportunities to participate and meaningfully engage in class. It is important to note that I have not completely abandoned traditional notions of participation. On the contrary, I still frequently call upon individual students to contribute their responses, recognizing the value of traditional participation methods. However, I have simply expanded my definition of participation to be more inclusive by acknowledging and accommodating the diverse ways in which my students learn and interact within my classroom. By incorporating both traditional and expanded forms of participation, I strive to create an inclusive learning environment that caters to the unique needs of all my students.

Breaking the stigma

It is crucial to convey messages to college music students assuring them that their unique ways of learning and participating will be respected, valued, and accommodated, regardless of what is perceived as the standard within higher education. In his 2016 article, John Mortensen observed that "the culture of competition and isolation so common in college-level music study may appear to foster a high-level achievement." However, as noted by Mortensen, Karin S. Hendricks et al. argues that "on the whole, such a culture is counterproductive."[16] The competitive nature often present in a college music setting can create a tendency among students to compare their individual abilities with those of their peers. As a college educator, it is vital to proactively foster an environment of inclusiveness, aiming to dismantle the stigma associated with disabilities and discourage excessive comparison of one's abilities to others. In a 2017 thesis on the effects of disability microaggressions in the college classroom, Lynsie Harris posits that "actively

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[16] John T. Mortensen, "Creating Community in the Studio for College Music Majors," *American Music Teacher* 65, no. 6 (June/July 2016): 18, accessed January 7, 2023, https://www.jstor.org/stable/10.2307/26385979.

recognizing and addressing these microaggressions within educational settings may promote an awareness and reduction of messages that put down the identities of students with disabilities."[17] Further, according to Harris, competitive culture in postsecondary music classes can be isolating and detrimental to students' health and well-being.

Microaggressions, often unintentional or subtle negative behaviors, can perpetuate harmful stereotypes, invalidating the experiences and identities of individuals with disabilities. They can manifest in various ways, including insensitive remarks, assumptions about capabilities, or even subtle forms of exclusion. These microaggressions, coming from peers or faculty, can not only create an unwelcoming environment but also contribute to the marginalization of students with disabilities.

In my classroom, I consistently implement simple yet powerful tools to cultivate a culture of respect and acceptance for all my students. For example, I provide a daily reminder to my students that it is perfectly acceptable if they do not grasp a brand-new topic when it is initially introduced. With this practice, I aim to create a safe and supportive space where students feel encouraged to ask questions, seek clarification, and express their uncertainties without fear of judgment or inadequacy. By normalizing the idea of not immediately understanding new topics, I believe I foster an environment that values growth, perseverance, and continuous learning. This small act of affirmation also sends a message that our abilities to comprehend or not comprehend material upon initial delivery do not define the comprehension we will be able to achieve through consistent practice. Through the regular implementation of this reminder, I actively counteract the competitive culture that often permeates the college music classroom. By doing so, I also create a secure and inclusive space where every student, regardless of their abilities, feels empowered and valued.

Another simple yet effective approach I use is encouraging my students to take extra steps to understand a concept if it assists them in comprehending the material more clearly. In the context of a music theory class, for instance, I encourage my students to physically write out letter names of the notes of a given harmony before proceeding with their response. When asking my students to harmonize Roman numerals in four voices using proper voice leading, I will encourage them to first jot down the notes within each harmony before placing any of the notes on the staff. In addition to the benefits mentioned earlier, I openly share with my students that I consistently employ these types of approaches in my own work due to my personal difficulties with reading comprehension resulting from my disability. By sharing this information, I not only foster a sense of transparency and trust but also help break down the stigma surrounding needing to make accommodations for having a disability. Furthermore, I consistently apply this strategy when writing on the board for the entire class to observe. By doing so, I not only accommodate students who benefit from the visual representation of the letter names for note identification, but I also provide an additional layer of clarification for those who do not rely on this visual aid. This practice closely aligns with the principles of UDL, as this tool offers multiple means of representation, ultimately allowing students to engage with the material in a way that best suits their learning style.

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[17] Lynsie Harris, "Exploring the Effects of Disability Microaggressions on Sense of Belonging and Participation in College Classrooms" (Educational Specialist Thesis, Utah State University, 2017), 55, accessed January 5, 2023, ProQuest Dissertations & Theses.

Conclusion

The presented solutions of check-ins, expanded participation, and stigma-breaking discussed in this article serve as initial steps that college music instructors can take to enhance accessibility within their diverse classrooms. These tools will not only benefit students with documented hidden disabilities and students who have non-disclosed hidden disabilities but, through Universal Design for Learning, will optimize growth for the entire classroom. It is important to note that these are by no means an exhaustive list of suggestions, and the journey towards inclusivity does not end here. Ongoing efforts should involve exploring and incorporating additional tools and strategies successfully employed by other college music educators. By sharing, collaborating, and conversing with colleagues, we can expand our repertoire of inclusive practices, ensuring that all students, regardless of their abilities, can thrive in an academic environment.

About the author

Shannon McAlister is a Ph.D. student and graduate teaching assistant in music theory and history at the University of Connecticut. Shannon is also currently working on a graduate certificate in interdisciplinary disability studies in public health. Her research interests include music and disability studies, and music pedagogy. In May of 2022, Shannon earned her MA in Music Theory and a Graduate Certificate in College Instruction from the University of Connecticut. Previously, Shannon attended the University of Delaware where she earned her BM in Music Education and pursued a minor in disability studies.

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