

## MUS 360 Exam 2 Review Guide: Materials from 10/17 through 11/09

### The Golden Daisy Age of Sampling and the Native Tongues Afrocentric Hippy Vibes

1. Why was 1986-1992 considered the golden age when it comes to sampling music to make hip hop music?
2. In general, what is collage (hint: you take a piece of A, mix it with B and the meaning/feeling/texture/etc. equals C)?
3. Just think about “So, the consumers have become producers, and this has taken a lot of power away from the record companies” (Jeff Chang on sampling in McLeod and Dicola (2011)). What does this matter, especially when you consider the question above?
4. In general, how was creativity measured in the golden age of sampling, and how did music by the Native Tongues exemplify this value?
5. Be able to define and apply in sentences: looping, chopping, and flipping.
6. What is diggin' in the crates? Why is it important (think about DJs having records other DJs don't have and their brand/rep, being able to use samples other producers don't have, competition for status of being the illest digger, getting records for cheap and rare records for cheap, etc.). Is diggin the same as going to a record store or buying online?
7. Be familiar with the lyrical aesthetics (topics, themes, etc) and musical aesthetics (largely choice of samples and breaks in general) of the Native Tongues. Why was this so influential on hip hop music in the later 1980s and early 90s?
8. What were the Jungle Brothers known for, and thus why would the sample material in “U Make Me Sweat” be important (hint: while they were not the first to sample “Dance Floor” they were the first the loop the main part and popularize it)?
9. What does D.A.I.S.Y. Age mean?
10. What is the theme in of “Buddy” and what does “Buddy” mean? Given this, in the lyrics of the song what does Jenifa and Jimmy mean?
11. What is the underlying meaning of and power of Monie Love's verse on “Buddy”? (hint, she is reflecting on herself as a sexual subject with sexual agency; quite different than how many artists (largely from the gangsta rap genre) treated female sexuality).
12. What member of A Tribe Called Quest (ATCQ) produced most of its music? What are some of the common themes in the groups songs (have some familiarity with the subject matter of some of the songs we listened to)?
13. What ATCQ songs use call and response that I list specifically? And, what is call and response in music?
14. What is rule #4080? And, why would Q-Tip say “Rap is not pop, if you call it that then stop”?
15. What is the lyrical subject of ATCQ's “Award Tour” and how is it self reflexive? In this context what does Q-Tip mean with “Heard me in the eighties, J Beez on the promo” and Phife with “Back in '89, I simply slid into place Buddy, buddy, buddy all up in your face”?
16. As a **bonus**, what does Phife mean in “Award Tour” when he says “I never let a statue tell me how nice I am”?

### Copyright Criminals: You're Telling Me Our Art is Illegal?!?

1. What are arguments here for and against sampling in general?
2. Is sampling—based on the film—theft or tribute? Is it borrowing or theft?
3. What about the economics of sampling? Who gets paid and who doesn't? Think about records labels/artists who don't get royalties or what about session musicians like Clyde Stubblefield who doesn't get paid from the labels that get paid from his work?

4. Be very familiar with “Funky Drummer” and Clyde Stubblefield. Why do you think that hip hop producers in the golden era of sampling gravitated towards this break?
5. In what ways has copyright law adapted to accommodate sampling, and in general new technology and ways of creating art/culture? Or, has it?
6. What are 2 landmark digital sampling cases presented in this film? How did they change the music and sampling technique? How did copyright law change the sound of hip hop music (hint: in part, it forced producers to chop, rearrange, and manipulate the hell out of sounds to not get caught. In that new forms of creativity developed).

### Sampling Technique and Technology: Paul C, Large Professor, and Pete Rock

1. Be familiar with Schloss’s “sampling ethics” and how those ideas extend from DJ practice. Be familiar with the rules in general.
2. Be familiar with terms like: sampling, programming, swing, chopping, panning the stereo image when sampling and time signature (bars and beats...4 beats to a bar (1 and 2 and 3 and 4). Note that most hip hop loops used in a beat/song are 2 or 4 bars.
3. Why was Paul C a significant contributor to the sound of hip hop music? What were the two techniques he introduced to hip hop music an sampling? How did his techniques change the sound of hip hop?
4. What artist/album did Paul C produce and Large Professor take on after Paul’s death? Be familiar with the sound aesthetic of Paul C.
5. What did Paul C do on “Give the Drummer Some” that was so significant?
6. Be familiar with the instruments used by Paul, Pete Rock and Large Professor (the SP-12 and SP-1200). Note the significance of these instruments as their lo-fidelity shaped the sound of most hip hop made from 88-94.
7. Know the breakbeat introduced in the song “Ego Trippin’.”
8. Know a bit about Large Professor: what group was he in (Main Source), what was his relationship to Paul C, and what was he known for (hint: using Paul C’s techniques and sharing them, and diggin for records nobody was using)?
9. When Large Professor says ““The flushing, know from programming the percussion/ Basslines are set now check me out and I'll bet ya/ The one that claims that he's the best can't catch a/ Beat like I catch it cause it's downright wretched/ Put it through the S-950 then stretch it” in “Mad Scientist” what is he talking about doing? Why would Large Professor and Pete Rock & CL Smooth talk about stuff like this in lyrics?
10. What was Pete Rock known as the master of (and know what the hell this means)?
11. Be familiar with the story behind Pete Rock & CL Smooth’s “They Reminisce Over You (T.R.O.Y.)” and the lyrical content. What is the main sample in this song?
12. Why would Pete Rock put short, instrumental interludes on his albums?
13. What are some of the topics addressed in “Straighten it Out”?
14. Large Professor and Pete Rock both produced songs on Nas’s *Illmatic*. What were some of the lyrical and content differences in these songs?

### Making and Marketing Gangsta Rap: Politics and Politricks

1. Be familiar with the general aesthetics of gangsta rap.
2. What is a genre and what is its purpose? How could gangsta rap as a genre be considered a sales gimmick?
3. How did negative media coverage help promote and sell gangsta rap records? Examples? Was rap music granted free speech rights in the 1980s (one thing I didn't talk about is N.W.A.'s “Express Yourself” as a challenge to censorship, but take a [look/listen](#))? How did gangsta rap challenge free speech/ First Amendment?
4. Be familiar with Watts’s concept of “spectacular consumption” and how to relate it to

- gangsta rap. How could we see gangsta rap as being cinema?
5. What's the significance of the song "P.S.K., What Does It Mean?" by Schoolly D?
  6. Be familiar with some of the back story and lyrics in "Boyz-n-the-Hood" by Eazy-E.
  7. What is moral panic and how did N.W.A. and *Straight Outta Compton* exploit moral panic (examples)?
  8. What was the significance of the suburbs (read: white audience) to gangsta rap? Why could this be problematic?
  9. What was the classic drum break used in "Straight Outta Compton"?
  10. What's the significance of "Fuck the Police" to N.W.A.'s legacy and hip hop music in general? How did N.W.A. challenge authority and police brutality in this song, and maybe how was this represented in the music video for "Straight Outta Compton"?
  11. What were some of the critiques of gangsta rap? What does it mean when Spike Lee called it a form of minstrelsy/blackface? (hint: the critique has a lot to do with the market demographics for the genre, and negative stereotypes perpetuated in the music and by the mass media's coverage of it.)
  12. Film parodies like *CB4* and *Fear of a Black Hat* critique and show how gangsta can be a media construction, a sign, and not authentic. Be familiar with what/who these films critique based on the clips we watched in class.
  13. How does the ideas presented in "Self-Destruction" differ from the themes presented in most gangsta rap songs? Why was gangsta rap, then, met with negative reactions from many of the hip hop artists from New York (i.e. Public Enemy, Boogie Down Productions, etc.)?
  14. How did Ice Cube frame black males in "Endangered Species (Tales From The Darkside)"? And, how were the themes explored on *AmeriKKKa's Most Wanted* different than the music that Cube wrote and performed or N.W.A.?
  15. Based on what we've seen, what does KRS-One mean when he says "You claim I'm sellin' crack/ But you be doin' that" on the song "Sound of Da Police"?
  16. In "Sound of Da Police" KRS-One compares the officer to the overseer. What does this analogy suggest?

### 10 Crack Commandments & the Sonic High

1. Be familiar with the narratives, themes and messages in songs like "10 Crack Commandments," "Peruvian Cocaine," "Love's Gonna Get'cha," "Dopeman," "Night of the Living Baseheads," "Gold," "West Savannah," and "Move that Dope."
2. Why would early hip hop emcees and rappers accept, embrace, and in some ways envy the powder cocaine culture (think the the socio-economic condition that gave way to hip hop in the 1970s/80s)?
3. How can we see legislation and general police/law mentality regarding rock cocaine (crack) as highlighting institutional racism? Be familiar with some of the specifics here (i.e. the Anti-Drug Abuse Act of 1986).
4. What role did the media play in sensationalizing the "crack epidemic"? Was it an actual epidemic, or just moral panic and demonization?
5. Why would rappers be envious and in some ways mimic crack dealers? How would crack culture become a part of hip hop music and style?
6. In California, crack was a gang-related enterprise. How was this addressed in LA rap music, as well as how did the music address the "War on Crack"?
7. How did the "hustler's story" go on to impact rap music in the 1990s? Who were some hustlers turned rappers?
8. How did crack rap affect impact the narrative, look, and style of late 1990s rap music? How did rap go corporate during this time?
9. What were some key events in the reform of rock cocaine laws recently in the failed war on drugs?

### Keepin' it Real: '90s Boom Bap Rap:

Be familiar with the aesthetics of 90s East Coast boom bap rap.

What is authenticity? According to McLeod, why is authenticity talked about in hip hop music and what is the function of authenticity claims within the music?

Be familiar with McLeod's 6 semantic dimensions (I think just understand them and what they mean and apply them and don't memorize them)...it's pretty simple: 1) social-psychological (staying true/following mass trends); 2) racial (black/white); 3) political economic (the underground/commercial); 4) gender-sexual (hard/soft); 5) social locational (street/suburbs); and 6) cultural (referring to HIP HOP culture, thus the old school/mainstream).

Likely what I will do is present you with a lyric or two and ask you to identify the discursive dimensions in the lyric.

Please note some of the "the threats" to NYC/East Coast hip hop, specifically with NYC being the birthplace of hip hop. Given this, why was NYC/ East Coast rap so centered on authenticity from 93-96?

What were some of the aesthetics employed on the *Enter the Wu-Tang (36 Chambers)*? (i.e., southern soul samples, kung-fu film clips, humorous violent lyrics, etc.)? How did this album bring back prominence to NYC/East coast rap at the time (aka the "East Coast Renaissance" with albums like *Illmatic*, *Ready to Die*, *The Infamous*, etc.)?

Be aware of the themes explored in: "C.R.E.A.M.," "Time's Up," "Come Clean," "Mass Appeal," and "Shook Ones Pt.II". Just sort of understand that "C.R.E.A.M." is a hustler's tale, "Mass Appeal" is about selling out and going commercial, etc.

Have familiarity with what and HOW Common explores authenticity and the evolution of hip hop/rap music in "I Use to Love H.E.R.". How does he specifically address gangsta rap/g-funk and commercialization? How would McLeod's semantic dimensions of authenticity apply here?

How is authenticity addressed in the music video for "What they Do"?

*Songs/Breaks you should be able to HEAR and know (some I played in class and were not assigned, but they are linked in the power point slides)!*

Eric B. & Rakim – "Let the Rhythm Hit Em"

Melvin Bliss – "Synthetic Substitution" (break)

Main Source – "Looking at the Front Door"

Tom Scott & The Honeysuckle Breeze – "Today" (sample)

Nas – "The World is Yours"

ATCQ – "Check the Rhime"

James Brown – "Funky Drummer" (break)

Schoolly D – "P.S.K., What Does It Mean?"

The Wintons - "Amen, Brother" (slowed down drum break)

Ice Cube - "Endangered Species (Tales from the Dark Side)"

O.C. - "Time's Up"

Jeru the Damaja - "Come Clean"

### **Essay Questions:**

*Aesthetics and History: Choose one of the following two options.*

1. Please describe the different priorities, techniques, choices in music samples, and general aesthetics in the following areas (please do not focus on lyrics): 1) the golden age of sampling and Native Tongues; 2) Paul C/Large Professor/Pete Rock; 3) Gangsta Rap; and 4) New York Boom Bap Rap. When you can, please address how Schloss's chapter about sampling ethics applies in each category/era/subgenre. Please be specific here and cite songs, use proper technique terminology, etc. (extra props for listing actual songs/breaks sampled).

**OR**

2. Use Kembrew McLeod's 6 semantic dimensions of authenticity and apply to examples from Gangsta Rap and NYC Boom Bap Rap to compare the styles. I don't want you to say that "blah blah blah, many gangsta rappers weren't gangsters" but look at how authenticity is created in that subgenre through the lyrics, themes, and stories told. I think, then, it's fair to look at NYC Boom Bap authenticity as responding in part to these claims made in gangsta rap. But, please detail how each subgenre crafts authenticity through lyrics and topic. How is this similar and different in each subgenre? Use specific examples in songs and lyrics (you don't need to memorize lyrics, but have familiarity).

*Society and History: Choose one of the following two options.*

1. Here I would like you to talk about the war on drugs, the crack "epidemic," media coverage and exaggeration, and how crack culture was reflected in rap music and style. Please talk about specific legislation and law, pulling from *Planet Rock* and the Jay-Z video [The War on Drugs is an Epic Fail](#), and how do the laws and the framing of the "epidemic" by the media demonstrate institutional racism? Also, how has crack been addressed in rap songs; please cite certain songs and the different ways in which crack culture was addressed in those songs?

**OR**

2. Here I want you to look at how police behavior and police brutality were addressed in both gangsta rap music (i.e. "Fuck the Police" and "6 'N the Mornin'"; the latter who's title is about a police raid at 6am) and then in songs like "Endangered Species" and "Sound of Da Police" and even "Self Destruction." Please look how the artists approach police and systemic violence with lyrics, themes and narrative techniques (i.e. N.W.A. putting the police on trial). I mean, "Fuck the Police" has messages about committing acts of violence against cops and the "Straight Outta Compton" music video uses a visual chases scenes between N.W.A. and the cops, but "Endangered Species" and "Sound of da Police" use some similar and different methods. How has rap been an important vehicle for describing, communicating, and showing police brutality?