# AmPopMusic Logo for Styles Charts

# AmPopMusic - Question Bank #6.0 – Rap and Hip-hop

(correct answers in red)

**Technological Breakthroughs**

1) The development of MIDI in the 1980s was pivotal in the development of new sounds. MIDI stands for:

a) Manufactured Internet Digital Instrument b) Musical Interweb Development Instrument

c) Multifaceted Internal Digital Interface d) Minimoog Interfaced Dalycroze Instrument

e) Musical Instrument Digital Interface

2) Digital sampling in the 1980s differed from digital synthesizers in that it:

a) had a larger capacity of sounds b) could “record”, store, and reuse sounds internally c) had a larger keyboard d) was capable of transmitting music over bluetooth e) was less expensive than a digital synthesizer

3) The issue of copyright infringement in digital sampling was never a problem in pop music of the ‘80s. True/False

4) By the 1980s, recording technology had advanced recording medium from 78, 33 1/3, and 45 r.p.m. records to 8-tracks to cassettes to:

a) ELP b) mp3s c) DVDs d) CDs e) Amazon Prime Music

**Electronic Dance Music**

1) Electronic dance music evolved from the processed rhythms of which rock ‘n’ roll musical style?

a) Surf music b) Acid rock c) Country-rock d) Disco e) Psychedelic rock

2) Electronic dance music began first in the dance club scenes in which **two** cities?

a) New York City b) Chicago c) Detroit d) Memphis e) Atlanta

3) Early electronic dance music was cassette mixtapes of instrumental breaks spliced into extended loops layered over:

a) a walking bass line b) drum machine riffs c) electric guitar chords d) synthesizer harmonies e) an aggressive brass section

4) Instead of a live band, the spontaneity of the dance music was provided by:

a) energetic mixtapes b) synthesized drums c) crowds clapping in rhythm d) a DJs verbal delivery and song introductions e) amplified radio music

5) The characteristics of ‘80s electronica, or techno music, were all of the following **except:**

a) intensified low-end frequencies b) louder volumes c) repetitive beat patterns from a drum machine d) 120-130 bpm tempo range e) electronic string pad

6) What ‘80s pioneer of electronic music was known as the “Godfather of Chicago House”?

a) Larry Heard b) Marshall Jefferson c) Frankie Knuckles d) Juan Atkins e) Derrick May

7) “House” music can be described as a combination of which two previous rock ‘n’ roll styles?

a) funk b) surf c) psychedelic d) disco e) fusion f) Motown g) soul

8) Which early ‘80s artist, often performing as “Model 500” was known as the “Godfather of Techno”?

a) Larry Heard b) Marshall Jefferson c) Frankie Knuckles d) Juan Atkins e) Derrick May

9) Detroit’s techno electronic music added sonic sweeps and highly electronic layers to the drum machine and sampled riffs of Chicago’s “house” music. True/False

10) Which was NOT an electronic-techno artist of the ‘80s?

a) “Aphex Twin” b) “Rhythim is Rhythim” c) “Model 500” d) “Belleville Three” e) “Funkadelic”

11) In the early ‘90s, United Kingdom passed the *Criminal Justice Act* which made unlicensed gatherings where amplified music which “is characterized by the emission of a succession of repetitive beats” illegal. True/False

**Hip-hop & Rap: An Introduction**

1) In addition to rap, other American musical styles were at first rejected because they were so radically different from existing standards. Name two of the styles considered to be “sinful” when they first appeared.

a) folk music b) bluegrass c) jazz d) jump blues e) rock ‘n’ roll

**The Beginnings of Rap Music**

1) The birth of rap music began on the streets of:

a) Brooklyn b) Chicago c) Detroit d) St. Louis e) the Bronx

2) In the mid-‘70s, a Jamaican-born street DJ, born Clive Campbell, was the first to isolate instrumental breaks from favorite funk and disco songs and link them together for all-night street parties. This “first” street DJ in rap history was better known as:

a) “Model 500” b) “Grandmaster Flash” c) “Kool DJ Herc”

d) “Grandwizard Theodore” e) Kurtis Blow

3) A new subculture grew with the new street music; it incorporated graffiti, new clothing, hair-styles, language, and dancing – a highly physical, most often solo dance which incorporated spinning, leaping, tumbling, and jumping. It was called:

a) break-dancing b) spin-dancing c) backscratching d) dozens e) cutting dancing

4) In addition to the DJ, who was shifting from the “breaks” in one record to another, another individual would fill in between record shifts by giving commentary with rhythmic and rhyming patter. He was eventually known as:

a) the Spinner b) the MC c) the Dozer d) the Rap-Master e) Funk Jockey

5) One of the first individuals to create spontaneous rhythmic patter between breaks was:

a) Freddie Knuckles b) Grandmaster Flash c) Kurtis Blow d) Clive Campbell e) Derrick May

**Old School Rap**

1) Perhaps the first DJ to use two turntables and a set of headphones to shift from one record to another was:

a) Grandmaster Flash b) Kurtis Blow c) Clive Campbell d) Larry Heard e) Freddie Knuckles

2) The technique of spinning a record backwards to the beginning of a break to play a section repeatedly was called:

a) cutting b) backspinning c) toasting d) backphasing e) back scratching

3) The technique of manipulating the speed of the turntable to speed up or slow down a break was called:

a) cutting b) backspinning c) toasting d) phasing e) scratching

4)The technique of shifting from one track to another on exact beats was called:

a) cutting b) backspinning c) toasting d) phasing e) scratching

5) The role of the MC, introducing the DJ and his breaks, evolved from a type of Jamaican storyteller called a:

a) cutter b) breaker c) toaster d) dozer e) jabber

6) The lyrics of “Old School Rap” in the 1980s were about good times: block parties, community and laid-back fun. True/False

7) A pivotal song in the development of rap was the milestone “The Message”, which held lyrics of social commentary and Afrocentric awareness. It was performed by:

a) Kurtis Blow b) Model 500 c) Grandmaster Flash and the Furious Five d) Kool DJ Herc e) The Sugarhill Gang

8) The first commercially successful hip-hop record was recorded in 1979 by The Sugarhill Gang. It was:

a) “Rapper’s Delight” b) “Good Times” c) “The Breaks” d) “To the Beat, Y’all” e) “King Tim III”

9) The first certified gold record for a rap recording was Kurtis Blow’s 1980 song:

a) “Rapper’s Delight” b) “Good Times” c) “The Breaks” d) “To the Beat, Y’all” e) “King Tim III”

10) The time period referred to as the era of “old school” rap was roughly:

a) 1977-82 b) 1980-88 c) 1970-78 d) 1984-90 e) 1970-90

**Rap’s Golden Age**

1) Who were one of the first artists in rap’s “Golden Age” and have been called the “Beatles of Rap”?

a) The Furious Five b) The Sugarhill Gang c) Run-D.M.C. d) Belleville Three e) the Fatback Band

2) Which statement about Run-D.M.C. is **NOT** true:

a) they moved rap from a “single” song emphasis to craft an entire album of songs.

b) their recording of “Walk This Way” with Aerosmith was a significant step in mainstreaming rap into American culture.

c) their lyrics were socially motivated, using the language of the hip-hop culture.

d) their music moved away from disco party beats to the more aggressive sound of drum machines and scratching.

e) their records were wildly accepted by MTV, being requested by both white and black viewers.

3) One of the most successful record labels coming from this era was created by Russell Simmons and Rick Rubin. It was:

a) Sugarhill Records b) Atlantic Records c) Def Jam Records d) Ruffhouse Records e) Jive Records

4) Perhaps the most commercially successful solo artist of the Golden Era of Rap was a pop-rapper named:

a) LL Cool J b) Rick Rubin c) Darryl McDaniels d) Grandmaster Flash e) Kurtis Blow

5) LL Cool J’s lyrics differed from previous rap artists in that his song lyrics:

a) promoted world peace and civility b) reflected the “party” attitude of the street c) addressed political activism d) focused on romantic, erotic, and seductive themes e) mirrored the hip-hop culture

**East Coast: Political Rap**

1) Which East Coast rap group called themselves the “Prophets of Rage”?

a) Run-D.M.C. b) Sugarhill Gang c) The Furious Five d) Public Enemy e) The Beastie Boys

2) Which early '80s song by Grandmaster Flash was the springboard for socio-political activism in late '80s rap?:

a) “The Message” b) “Walk This Way” c) “Rapper’s Delight” d) “To the Beat, Y’all” e) “The Breaks”

3) The rap group, Public Enemy, was built around the clownish antics of Flavor Flav and the revolutionary sermonizing of:

a) Grandmaster Flash b) Chuck D c) LL Cool J d) Rick Rubins e) Kurtis Blow

4) Rapper Chuck D stated that the predominantly white media was incapable of accurately commenting on urban black culture, so it was the responsibility of rap to become:

a) “the new energy of black youth” b) “the loudest voice on the street” c) “the black CNN”

d) “the army of hip-hop culture” e) “a force that cannot be ignored”

5) Which rap group pushed the texture of rap beyond simple drum machine beats and pop melodic ideas into dense collages of ambient sounds, recorded speeches, sampled tunes, and sonic complexity?

a) The Beastie Boys b) Sugarhill Gang c) The Furious Five d) Public Enemy e) Run-D.M.C.

6) Which topic was **NOT** likely a part of the lyrics of an East Coast rap song?

a) racism b) prostitution c) drug addiction d) gang violence e) domestic violence f) sports inequities

7) Public Enemy’s “Minister of Information”, Professor Griff, was fired from the group partially because of his:

a) anti-Semitic statements b) embezzlement of funds c) religious conversion d) health problems e) ongoing conflict with LL Cool J

8) The first white rap group to achieve critical and chart success was:

a) Beastie Boys b) Limp Bizkit c) The House of Pain d) Macklemore and Ryan Lewis e) Yelawolf

9) The first rap song to reach #1 on the Billboard Top 200 by a white rap group was:

a) “Fight for Your Right (to Party)” b) “The Message” c) “Bring the Noise” d) “Don’t Believe the Hype” e) “Brothers Gonna Work It Out”

10) Only two rap artists had #1 albums in the decades of the ‘80s, ‘90s, and ‘00s; they were:

a) LL Cool J b) Chuck D c) Public Enemy d) Beastie Boys e) Run-D.M.C. f) Grandmaster Flash

**West Coast: Gangsta Rap**

1) Besides lyric content, one additional key difference between East Coast (political) rap and West Coast (gangsta) rap was:

a) EC rap was told primarily from a third person perspective; WC rap was told primarily from a first-person perspective,

b) the tempo of EC rap was significantly higher than WC rap

c) WC rap songs were much longer than EC rap

d) WC rappers were older than EC rappers

e) EC rap was considered more “mainstream” than WC rap

2) West Coast rap lyrics were less offensively violent than East Coast rap lyrics. True/False

3) One of the earliest, most brutal lyrically, and most successful commercially of the West Coast rappers was:

a) Ice-T b) Freddie Knuckles c) Flavor Flav d) Chuck D e) Kurtis Blow f) LL Cool J

4) Some West Coast rappers defended the violence of their lyrics, explaining that the rappers were functioning as story-tellers or actors – portraying the events with intense performances that reflected the unvarnished world of inner-city gangs. True/False

5) Gangsta rap from the West Coast was mainstreamed in American consciousness with an album by N.W.A. called:

a) *Fear of a Black Planet* b) *License to Ill* c) *Straight Outa Compton*

d) *Paul’s Boutique* e) *Walking With a Panther*

6) The most talented solo rapper to emerge from the five-member group N.W.A was:

a) Juan Atkins b) Ice Cube c) LL Cool J d) Ice T e) Eminem

7) The most influential rapper to emerge from N.W.A., producing and shaping West Coast rap to a more commercial foundation with his Death Row Records was:

a) Ice T b) Larry Heard c) Chuck D d) Dr. Dre e) Easy-E f) Ice Cube

8) Death Row Records introduced several new, young rappers. Perhaps none was more significant than:

a) Afrikaa Bambataa b) Chuck D c) Ice T d) Snoop Dogg e) Marshall Mathers

9) The most visible, and potent, representation of the East Coast-West Coast rivalry in rap was the powerful, creative, angry life and tragic death of:

a) Chuck D b) Ice T c) Snoop Dogg d) Tupac Shakur e) Kurtis Blow f) Dr. Dre

10) One of the young artists to emerge from the late ‘90s with personal angst-filled songs was Eminem, a white rapper from:

a) Los Angeles b) NYC c) Chicago d) San Francisco e) Detroit f) Memphis g) Seattle

11) Considered by many to be the first great white solo rapper, Eminem was not accepted at first, but his second album went triple platinum, making it one of the most successful rap albums of all time. It was:

a) *The Slim Shady LP* b) *Straight Outa Compton* c) *Infinite* d) *The Chronic* e) *Doggystyle*

**Fragmentation of Rap: Party-Rap & Pop-Rap**

1) One of the foremost, and controversial, groups in the “party rap” or “booty rap” genre was:

a) Public Enemy b) Sugarhill Gang c) 2 Live Crew d) N.W.A. e) The Furious Five

2) Early party-rap records were considered so obscene that some clerks in record stores in Alabama, Georgia, and Floria were arrested for distributing pornography. True/False

3) The first, and perhaps most significant, album of the party-rap genre was:

a) *The Message* b) *Slim Shady LP* c) *As Nasty As They Wanna Be*

d) *The Chronic* e) *Rapper’s Delight*

4) One of the musical charcteristics of the party-rap style was:

a) thumping pulse of bass line b) synthesized pads c) sonic soundscapes

d) backup singers in the chorus e) brass “hits” underscoring solo artist

5) One of the most successful party-rap songs was a one-hit wonder by the group Tag Team; it was:

a) “The Message” b) “Body Count” c) “Whoomp, There It Is!” d) “Lose Yourself” e) “Bring The Noise”

6) Which artist was **NOT** a pop-rap artists appearing first in the ‘80s and ‘90s?

a) Fresh Prince b) MC Hammer c) Queen Latifah d) Sir Mix-A-Lot e) Eazy-E

7) In the early ‘90s, which producer-performer fused rap with R&B, smoothed the controversial edges of rap, and built a version of pop-rap with a foundation of bass and beat?

a) Tupac Shakur b) LL Cool J c) Sean “Puffy” Combs d) Eminem e) MC Hammer

8) Which rap producer-performer is recognized as being one of the most prolific in rap history, working with dozens of pop, soul, rap, and R&B artists from Jennifer Lopez to Aretha Franklin, has credits on almost 100 albums, has a fashion line, part owner in a television network as well as a dozen other business ventures, and is worth a reported $750 million dollars?

a) LL Cool J b) Sean “Diddy” Combs c) Jay Z d) Drake e) Kanye West

**Diversified Rap – Hip-House, Alternative, and Jazz-Rap**

1) Abandoning the explicit lyrics or glorified gangsta lyrics of more traditional hard core rap, an artistic collective was formed which pushed a more positive image for African-American youth, as well as an acceptance of diversity and celebration of life. That artistic collective was called:

a) Native Tongues b) Gathering of Light c) Lifting Higher d) TuCanShoMu e) Lions of Afro-Pride

2)The Alternative Rap movement of the ‘90s drew from rock ‘n’ roll, pop, and jazz for its sound, even sampling artists like:

a) Muddy Waters b) Louis Armstrong c) Chuck Berry d) James Brown e) Jimi Hendrix

3) Which alternative jazz-rap group used their songs to promote moderation in conduct and wisdom in life’s choices?

a) A Tribe Called Quest b) The Furious Five c) Sugarhill Gang d) Public Enemy e) N.W.A.

4) The most important and most popular female rapper to emerge from the alternative rap movement in the ‘90s was:

a) Roberta Flack b) Erykah Badu c) Queen Latifah d) Lauryn Hill e) M.I.A.

5)Which was **NOT** a part of the jazz-rap movement in the ‘90s and ‘00s?

a) Digable Planets b) Guru c) Gang Starr d) Us3 e) The Black Eyed Peas

6) Which jazz-rap group did Spike Lee hire to create a song for his movie Mo’ Better Blues? It was called “Jazz Thing”, and essentially outlined the history of jazz.

a) Fugees b) Digable Planets b) Guru d) Gang Starr e) Us3 f) De La Soul