

Music in America: Jazz and Beyond

Essay Questions

- 1. Early American Music: An Overview, p. 377**
How did the Puritans' views on music affect the beginning of American music?
- 2. Early American Music: An Overview, p. 377**
Define *fuging tunes*. Name one composer who wrote some fuging tunes.
- 3. Early American Music: An Overview, p. 377**
Define *anthem* and briefly explain how anthems relate to fuging tunes.
- 4. The Cultivated Tradition, p. 378**
Briefly describe the state of concert music in America in the eighteenth and early nineteenth centuries.
- 5. Music in the Vernacular, p. 380**
Name two composers of early American popular music. Briefly describe their musical styles and musical activities.
- 6. African American Music, p. 381**
Briefly describe Antonin Dvořák's attitude toward early African American music.
- 7. Jazz: The First Fifty Years, p. 382**
Define *improvisation*.
- 8. Jazz: The First Fifty Years, p. 382**
What is beat syncopation? Contrast beat syncopation with regular syncopation. Which instruments in an early jazz ensemble would be most likely to play beat syncopation?
- 9. Jazz: The First Fifty Years, p. 382**
Name the three styles of jazz, in chronological order, from its beginnings to just after World War II.
- 10. The Blues, p. 382**
Define *blues* in terms of its form, origin, and mood.
- 11. The Blues, p. 382**
Define *gospel* music.
- 12. Ragtime: Scott Joplin, p. 383**
Define *ragtime*. Name one composer famous for ragtime music.
- 13. "If You Ever Been Down" Blues, p. 384**
Briefly describe the musical contributions of Sippie Wallace.

14. **New Orleans Jazz, p. 385**
Name the typical instruments in the rhythm section of an early jazz ensemble. Briefly explain the function of the rhythm section.
15. **New Orleans Jazz, p. 385**
Name four instruments most likely to be playing the melody in an early jazz ensemble.
16. **New Orleans Jazz, p. 385**
Briefly describe the makeup of a typical New Orleans jazz band.
17. **New Orleans Jazz, p. 385**
What was the approach to improvisation in New Orleans jazz?
18. **New Orleans Jazz, p. 385**
Briefly describe two outcomes of the recording of early jazz.
19. **Louis Armstrong, p. 386**
Briefly describe the musical contributions of Louis Armstrong.
20. **Louis Armstrong, p. 386**
How did Louis Armstrong react to the commercialization of jazz in the 1930s?
21. **Big Band Jazz: Swing, p. 386**
Briefly describe the makeup of a typical big band.
22. **Big Band Jazz: Swing, p. 386**
Briefly describe the style of composition and performance called *swing*. Refer to improvisation in your answer.
23. **Duke Ellington, p. 388**
Briefly describe the main features of the musical career of Duke Ellington. What musical style influenced his early compositions? What kind of ensemble did he compose for and organize? For what other media and genres did Ellington compose?
24. **Popular song, p. 389**
Briefly trace the development of popular song and its relationship to early jazz. What was a *standard*?
25. **Bebop, p. 389**
Define *bebop*. Contrast the New Orleans, swing, and bebop styles.
26. **Jazz after Bebop, p. 391**
Briefly describe some of the elements of avant-garde jazz.
27. **Bitches Brew, p. 392**
Which instrument did Miles Davis play? Which jazz movement did he lead?
28. **Bitches Brew, p. 392**
Which musical styles were combined to form *fusion jazz*?
29. **Jazz in the Concert Hall, p. 394**
Briefly describe the career of George Gershwin and name three of his major works.

- 30. Jazz in the Concert Hall, p. 394**
How were George Gershwin's musical aspirations different from those of other composers of musicals?
- 31. The American Musical, p. 396**
Define musical comedy and contrast it with operetta.
- 32. The American Musical, p. 396**
Name the two most important composers of early American musical comedy.
- 33. The American Musical, p. 396**
Briefly describe the change in musicals after World War II.
- 34. West Side Story, p. 395**
Summarize the plot of *West Side Story*. Then briefly describe the similarity between *West Side Story* and a certain play by Shakespeare.
- 35. West Side Story, p. 395**
Name a compositional technique used in *West Side Story*, and give an example of how this adds to the drama of the work.
- 36. Early Rock'n'Roll, p. 399**
Briefly describe two ways in which technology is important to rock music.
- 37. After the 1960s, p. 404**
Briefly describe how music videos have influenced a shift in emphasis in popular music.
- 38. Trends 1980–2000: Punk, Rap, and Post-Rock, p. 405**
Briefly explain three important elements of rap.
- 39. Trends 1980–2000: Punk, Rap, and Post-Rock, p. 405**
Compare and contrast rock and rap with country, folk, and vocal jazz. Refer to the relative importance of lyrics and melody in your answer.

GLOBAL PERSPECTIVES 6 *African Drumming*

Multiple-Choice Questions

- 1. African Drumming, p. 393**
Who is performing the African drumming selection?
- a minstrel from the Sudan
 - a drum ensemble from Benin
 - a gourd-trumpet orchestra from the Sudan
 - a chorus of Mbuti pygmies
- 2. African Drumming, p. 393**
Which is true of African drumming?
- It is always done as a solo.
 - It swings similarly to American jazz.
 - It fulfills a variety of social and religious functions.

d. It accompanies stage dramas.

3. African Drumming, p. 393

Drumming is associated with the religions of:

- a. West Africa.
- b. the South Afrikaners.
- c. Hungarian gypsies.
- d. Bali gamelans.

4. Syncopation and Polyrhythms, p. 393

The rhythms heard in the African drumming selection can be said to:

- a. be distinctively regular.
- b. be connected to some European traditions.
- c. have staggered entrances on pitched timpani-like instruments.
- d. show complex rhythms not found in European traditions of the nineteenth century.

5. Syncopation and Polyrhythms, p. 393

The function of the other drums, aside from the main drum, in the drum ensemble of Benin is to:

- a. provide countermelodies.
- b. play with the main drum softly.
- c. play a variety of different rhythms.
- d. play in triple meter constantly.

6. Syncopation and Polyrhythms, p. 393

When the main drum and the other drums are playing together in the drum ensemble of Benin, more complex and varied rhythms result, including:

- a. staggered entrances in counterpoint.
- b. extensive syncopation.
- c. long periods of silence in contrast.
- d. irregular main pulse of the main drum.

7. Syncopation and Polyrhythms, p. 393

What contributes to the special richness and vitality of the African drum ensemble piece?

- a. blurring of the main pulse
- b. extensive homophony in the foreground
- c. consistency of the main pulse
- d. overlapping of various rhythmic patterns with the main pulse

8. Syncopation and Polyrhythms, p. 393

The overlapping of several rhythmic formulas at once is called:

- a. polyrhythm.
- b. polyexpressivo.
- c. rhythm weaving.
- d. periodic ostinato.

Essay Questions

1. Syncopation and Polyrhythms, p. 393

How is the almost-jazz rhythm effect created between the drums in African drumming?

2. Syncopation and Polyrhythms, p. 393

Define *polyrhythm* in regard to West African drumming.

3. Syncopation and Polyrhythms, p. 393

Note that one ensemble drummer plays with a timbre that is more wooden-sounding in the higher register. Describe what this drummer plays in relation to the main drum.

GLOBAL PERSPECTIVES 7 *Global Music*

Multiple-Choice Questions

1. Global Music, p. 407

What has had the largest impact on music around the world in the twentieth century?

- a. pride.
- b. ambition.
- c. recorded sound.
- d. homogenization.

2. Complexities of Globalism, p. 407

The growth of technology and music has encouraged two opposing tendencies. The first is a tendency toward _____, while the second is a tendency toward _____.

- a. homogenization; localizing music-making
- b. differentiation; extreme polyphony
- c. slow growth; more uniformity
- d. pasteurization; internationalism

3. South African Choral Song: Isicathamiya, p. 408

Isicathamiya is known as a:

- a. prehistoric musical form.
- b. South African vocal tradition.
- c. way of accompanying South African music.
- d. syncopation to a main beat.

4. South African Choral Song: Isicathamiya, p. 408

A famous singing group that has brought isicathamiya to a worldwide audience is:

- a. Henry Blacksmith Quartet.
- b. South African Choral Allstars.
- c. Ladysmith Black Mambazo.
- d. Ladysmith Black Adder.

5. South African Choral Song: Isicathamiya, p. 408

The first recording stars of the local Zulu singing scene were Solomon Linda and the Evening Birds. Their greatest hit, "Mbube," is known to most English-speaking listeners as:

- a. "The Lion Sleeps Tonight."
- b. "The Lion King."
- c. "Walking With the Lion."
- d. "The Lion in Hiding."

6. “Anoku Gonda,” p. 409

One of the distinct stylistic elements heard in isicathamiya is called:

- a. polyphony.
- b. choral declamation.
- c. monophony.
- d. instrumental derivation.

7. “Anoku Gonda,” p. 409

A second stylistic element common in isicathamiya is heard when the music:

- a. becomes polyphonic.
- b. is chanted in small groups.
- c. is joined by instruments.
- d. takes on a clear meter.

Essay Questions

1. Global Music, p. 407

Discuss an important technology that has influenced mixed musical cultures in the twentieth century.

2. Complexities of Globalism, p. 407

Discuss the two opposing tendencies that have arisen from musical globalism.

3. South African Choral Song: Isicathamiya, p. 408

Briefly explain the South African singing tradition isicathamiya, including its origins and history.

4. “Anoku Gonda,” p. 409

Referencing Solomon Linda’s song “Anoku Gonda,” describe one of the distinctive stylistic elements heard in isicathamiya.

5. “Anoku Gonda,” p. 409

How is call and response demonstrated in “Anoku Gonda”? What two rhythmic characteristics occur in this piece?