**CHAPTER 10 - MULTIPLE CHOICE QUIZ**

1. Africa is a \_\_\_\_\_\_\_\_\_\_\_\_ with \_\_\_\_\_\_\_\_\_\_\_\_\_ of the world’s population.
   1. country; 2 percent
   2. country; 10 percent
   3. continent; one half
   4. continent; one sixth
2. Which of the following led to the displacement of millions of Africans and the African diaspora?
   1. The Euro-American slave trade; colonization of Africa
   2. Mande empire; Songhay empire
   3. Islamic invasions of sub-Saharan Africa; African repatriation movements
   4. African nationalist movements; Rastafarianism
3. The Fontomfrom ensemble provides music for
   1. Akan royal events
   2. Mande jeliya ceremonies
   3. social dancing in nightclubs
   4. A and B, but not C
4. The time-line rhythm in the Fontomfrom ensemble is played on
   1. a pair of atumpan drums
   2. a small eguankoba drum
   3. an iron bell called the dawuro
   4. two large *from*drums
5. Which of the following is NOT one of the musical Africanisms discussed in the chapter?
   1. complex polyphonic textures
   2. layered ostinatos with varied repetition
   3. emphasis on drumming-based music
   4. improvisation
6. True or False: Drumming is the basis of most music in Africa.
   1. True
   2. False
7. A tonal language is one in which meaning is determined not just by the sound of its syllables but also by
   1. specific patterns of pitch
   2. specific patterns of rhythm
   3. timbral inflection
   4. all of the above
8. The kora is
   1. an idiophone
   2. a membranophone
   3. a chordophone
   4. an aerophone
9. Which of the following is a significant manifestation of the conversational element of African music?
   1. Call-and-response
   2. Layered ostinatos
   3. Timbral variety
   4. Jeliya
10. Hereditary praise singers and musicians in Mande culture are called
    1. bala
    2. jeli
    3. koni
    4. sauta
11. Layered ostinatos are a standard device for creating \_\_\_\_\_\_\_\_\_\_\_ in sub-Saharan African Music.
    1. monophony
    2. homophony
    3. polyphony
    4. All of the above
12. Which of the following Mande instruments is a type of xylophone?
    1. bala
    2. koni
    3. kora
    4. atumpan
13. Which of the following is NOT true?
    1. The modern jeli only performs for members of the Keita royal family
    2. Patrons of a jeli may today include politicians and other dignitaries who are not of royal lineage
    3. The modern jeli continues to function today not just as a musician but also as a historian and social commentator
    4. The modern jeli may perform on any of a number of instruments associated with the jeliya musical art, one of which is the electric guitar
14. True or False: Complex polyphonic textures are common only in northern African musical cultures.
    1. True
    2. False
15. Which of the following musicians is neither a jeli nor a griot?
    1. Toumani Diabaté
    2. Seckou Keita
    3. Angélique Kidjo
    4. Bassekou Kouyaté
16. Musician Seckou Keita is considered a “radical royal” because
    1. he chose to play music professionally despite being of Mande royal lineage
    2. he uses music to criticize the Mande royal family
    3. he still participates in royal ceremonies despite being an albino, which defies customary Mande law
    4. B and C, but not A
17. The birimintingo style of playing the kora and other Mande instruments is
    1. virtuosic
    2. improvisational
    3. soloistic
    4. all of the above
18. Angelique Kidjo is from
    1. Mali
    2. Tanzania
    3. Benin
    4. South Africa
19. Paul Simon’s landmark album *Graceland*
    1. featured *isicathamiya* vocal music performed by Ladysmith Black Mambazo
    2. created new professional opportunities for some South African musicians
    3. helped bring international attention to the struggle against apartheid
    4. all of the above
20. Which of the following is a traditional Ugandan instrument?
    1. mambazo
    2. koni
    3. endongo
    4. isicathamiya

**KEY**

1. D
2. A
3. A
4. C
5. C
6. B
7. D
8. C
9. A
10. B
11. C
12. A
13. A
14. B
15. C
16. A
17. D
18. C
19. D
20. C