**CHAPTER 11 - MULTIPLE CHOICE QUIZ**

1. Which of the following is NOT associated with carnival traditions of Brazil or Trinidad?
   1. samba batucada
   2. steel band
   3. tropicália
   4. samba-enredo
2. The Trinidadian steel pan is
   1. an aerophone
   2. an idiophone
   3. a membranophone
   4. a chordophone
3. Brazilian tropicália musicians of the late 1960s
   1. embraced and “cannibalized” foreign popular musical influences
   2. rejected and “cannibalized” foreign popular musical influences
   3. supported the U.S.-supported totalitarian regime in Brazil
   4. B and C, but not A
4. The poorest areas of Rio de Janeiro, whose communities nonetheless produce lavish *escola de samba* productions annually for Carnaval, are known as
   1. bahias
   2. panoramas
   3. batidas
   4. favelas
5. The accordion featured in tango groups is called the \_\_\_\_\_\_\_\_\_\_\_\_.
   1. bandoneón
   2. arca
   3. bombo
   4. vihuela
6. Julajula panpipes are played by a Quechua-speaking community in
   1. Argentina
   2. Brazil
   3. Bolivia
   4. Cuba
7. Andean folkloric music is a modernist-cosmpolitan tradition
   1. that developed largely in cities like Buenos Aires and Paris
   2. that developed mainly in remote ayllus of the Bolivian and Peruvian Andes
   3. in which only certain instruments are used during certain seasons of the year
   4. that has never been commodified or commercialized
8. True or False: Because of differing patterns in the institution of slavery, Afro-Cuban music tends to sound more “African” than African American blues.
   1. True
   2. False
9. A secular, traditional Cuban dance music that features singing, conga drums, other Latin percussion instruments, and an often “flirtatious” style of dancing is
   1. Regla de Ocha
   2. batucada
   3. rumba guaguancó
   4. merengue
10. Clave is the rhythmic basis of virtually all forms of \_\_\_\_\_\_\_\_\_\_-derived Latin dance music.
    1. Brazilian
    2. Trinidadian
    3. Peruvian
    4. Cuban
11. In 18th century Cuba, creolized dance-music styles emerged partly because
    1. white Cubans saw them as viable alternatives to outmoded European dances of the time like the waltz and the mazurka
    2. black Cubans were no longer interested in dancing the rumba
    3. slaves of African descent were forced to perform such dances by members of the white, Spanish-Cuban establishment
    4. black Cubans recognized the musical superiority of European music
12. The danzón, Cuba’s “national dance” of the 1920s, was accompanied by an ensemble called
    1. bata
    2. timbalero
    3. charanga
    4. son
13. The two distinct musical traditions of *son* discussed in the text from are Cuba and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
    1. Canada
    2. Mexico
    3. Jamaica
    4. Trinidad
14. True or False: The Palladium Ballroom was a space where the best mambo bands competed in front of an exclusively Latin American audience.
    1. True
    2. False
15. Enrique Jorrin created the cha cha chá with the intention of
    1. devising a Cuban dance-music style that would appeal to non-Cuban dancers
    2. creating a more thoroughly Afro-Cuban style of dance music than *son*
    3. catering to the growing population of Puerto Rican immigrants in Cuba
    4. all of the above
16. Which of the following was NOT a feature of 1950s mambo?
    1. layered ostinatos
    2. big band instrumentation
    3. rock influences
    4. fast tempos
17. In arrangements like Tito Puente’s “Oye Como Va,” 1950s Latin bandleaders fused the cha cha chá with the
    1. mambo
    2. macarena
    3. carnival
    4. danza
18. Where was Carlos Santana born?
    1. Cuba
    2. Puerto Rico
    3. The United States
    4. Mexico
19. Carlos Santana says he decided to play “Oye Como Va” because
    1. it would inspire people to dance
    2. it would fight against the influence of rock-and-roll
    3. it would become a symbol of pan-Latino identity
    4. he thought that if he did, Tito Puente might join his band
20. After Santana’s “Oye Como Va,”
    1. the music of Tito Puente was forgotten
    2. Tito Puente earned very little money from royalties on the song
    3. Tito Puente began to get more widespread recognition
    4. A and B, but not C

**KEY**

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