**CHAPTER 13 - MULTIPLE CHOICE QUIZ**

1. The zheng is
   1. an aerophone
   2. a chordophone
   3. an idiophone
   4. a membranophone
2. The koto is
   1. a board zither chordophone that was first brought to China from Japan during the Meiji Restoration period
   2. an instrument that is used in all forms of gagaku music
   3. an instrument that is used in only some forms of gagaku music
   4. a Japanese chordophone that looks very much like a banjo
3. The koto is performed in
   1. only traditional Japanese musical contexts
   2. only contemporary Japanese musical contexts
   3. ancient Japanese music ensembles only
   4. A and B, but not C
4. Music has been regarded as an important component of political life in China
   1. since the beginning of the Cultural Revolution
   2. since the beginning of the communist era
   3. since the late 19th century
   4. for more than 3000 years
5. The Chinese philosopher Confucius
   1. played the zheng
   2. claimed that music could be used in aid of establishing a good and moral society
   3. believed that music should not be played by “superior individuals”
   4. was the founder of the Chinese Communist Party
6. The earliest forms of the zheng are believed to date from the
   1. Qin dynasty (3rd century BCE)
   2. Han dynasty (202 BCE-220 BCE)
   3. Tang dynasty (618-907)
   4. Ming dynasty (1368-1644)
7. The zheng was played in ensembles and became an important “women’s instrument” during the \_\_\_\_\_\_\_\_ dynasty.
   1. Han
   2. Tang
   3. Ming
   4. Quing
8. The zheng technique that involves rapid ascending or descending sweeps across the strings is called
   1. gua-zou
   2. gagaku
   3. yun
   4. baban
9. True or False: The Western instrument that most influenced zheng technique in the 1950s was the guitar.
   1. True
   2. False
10. Which of the following is NOT characteristic of Peking Opera in the traditional style?
    1. Combining speech, song, dance, acting, and acrobatics
    2. Highly stylized (not realistic) stage action
    3. Minimal use of stage props
    4. socialist propaganda themes
11. Traditional, regional Chinese opera styles featured \_\_\_\_\_\_ standard character types.
    1. two
    2. four
    3. six
    4. eight
12. During the Republican era of Chinese history (1912-1949),
    1. Chinese traditional music was looked down upon as inferior to Western music
    2. Western music was prized as a new symbol of Chinese modernity and progress
    3. Chinese traditional music was modernized through the incorporation of Western elements
    4. all of the above
13. After 1949, Mao Zedong’s communist agenda for music called for
    1. the elimination of folk music
    2. collection of and research on folk and minority musical traditions
    3. the liberation of music and the arts from use for political purposes
    4. all of the above
14. True or False: The musical renaissance of communist China’s so-called Period of Openness occurred before the death of Mao Zedong.
    1. True
    2. False
15. During the years of the Cultural Revolution (1966-1976),
    1. the oppression of “ethnic minorities” such as the Uighurs and Tibetans escalated
    2. Beijing Opera flourished and hundreds of innovative new operas were composed and performed
    3. ancient Chinese musical and artistic forms of the dynastic era were especially prized
    4. musicians were given complete artistic freedom and encouraged to “liberate Chinese culture”
16. Tibetan Buddhist chant (*gyü-*ke) features
    1. songs of protest against the Chinese government
    2. songs of praise for the communist party
    3. manipulation of the voice to produce multiple tones (multiphonics)
    4. standard zheng tunings
17. A Uighur *muqam*
    1. is identical to an Arab *maqam*and is subject to the same rules of modal improvisation
    2. is often performed using instruments such as the rawap and the dap
    3. is a large-scale, precomposed suite of songs and instrumental music
    4. B and C, but not A
18. The Chinese musician Cui Jian is famous for
    1. applying piano techniques to the zheng
    2. being the first major Chinese rock star
    3. his legendary performances during the Tiananmen Square uprisings of 1989
    4. B and C, but not A
19. The Chinese composer \_\_\_\_\_\_\_\_\_\_\_\_\_\_ won an Oscar (Academy Award) for his score for the film *Crouching Tiger, Hidden Dragon*.
    1. Deng Haiqiong
    2. Tan Dun
    3. A. R. Rahman
    4. Cui Jian
20. True or False: Deng Haiqiong’s solo zheng style is representative of the conservatory tradition in China.
    1. True
    2. False

**KEY**

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