**CHAPTER 2 - MULTIPLE CHOICE QUIZ**

1. People who share a sense of homeland but do not have political autonomy over that homeland can be described as belonging to a \_\_\_\_\_\_\_ but not a \_\_\_\_\_\_\_\_.
   1. nation; nation-state
   2. nation-state; nation
2. What was defined as “that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society” in 1871?
   1. Society
   2. Culture
   3. Diaspora
   4. Nation-state
3. What academic field draws on musicology, anthropology, and other disciplines in order to study the world’s musics?
   1. Sociology
   2. Music Theory
   3. Fieldwork
   4. Ethnomusicology
4. Special events during which individuals or communities enact their core beliefs, values, and ideals through performance are called
   1. Concerts
   2. Rituals
   3. Patronages
   4. Syncretisms
5. A people defined by shared identification with a “homeland” in which they themselves do not reside represent a
   1. Nation-state
   2. Social institution
   3. Diaspora
   4. Society
6. The process by which music moves from one person or community to another is referred to as
   1. transmission
   2. composition
   3. arranging
   4. improvisation
7. The merging of formerly distinct styles of music into new forms of expression is called
   1. culture
   2. musical syncretism
   3. virtual communitas
   4. transubstantiation
8. When music causes individuals to become "possessed" by spirits this is called
   1. composition
   2. postcolonialism
   3. transubstantiation
   4. vocables
9. To compose in the moment of performance is called
   1. arranging
   2. improvisation
   3. kargyraa
   4. interpretation
10. All forms of music transmission share what two basic features?
    1. performer and tradition
    2. production and reception
    3. composition and improvisation
    4. interpretation and arranging
11. When royal courts or churches support musicians or musical institutions it is called
    1. shakuhachi
    2. patronage
    3. nationalist music
    4. arranging
12. The practice of studying music by living in a community for an extended time is called ethnomusicological
    1. fieldwork
    2. syncretism
    3. ritual
    4. interpretation
13. All societies are built around aggregates of intersecting
    1. cultures
    2. social institutions
    3. nation-states
    4. diasporas
14. Ethnomusicologists are interested in understanding music as  \_\_\_\_\_\_\_\_\_\_\_\_\_.
    1. a musicultural phenomenon
    2. dance
    3. ritual
    4. improvisation
15. According to the text, meaning in music exists
    1. only when the music accompanies some form of sung or spoken text
    2. in high art styles and genres, but much less so in popular music
    3. at the intersection of sound and culture
    4. at the intersection of the individual and a community
16. Tradition is a process of creative \_\_\_\_\_\_\_\_\_\_\_\_\_ whose most remarkable feature is the continuity it nurtures and sustains.
    1. improvisation
    2. transformation
    3. ethnomusicology
    4. diaspora
17. Dance may serve as a lens through which to view
    1. social celebration
    2. community solidarity
    3. the physical expression of culture
    4. all of the above
18. When music is owned by an individual, group, or company with the exclusive right to perform, sell, or distribute that music, it is considered a
    1. commodity
    2. ritual
    3. diaspora
    4. all of the above
19. To plan the design of a musical work prior to its performance is called
    1. composition
    2. interpretation
    3. improvisation
    4. arranging
20. The ways in which people think about and represent themselves and one another through music are linked to their sense of
    1. patronage
    2. identity
    3. diaspora
    4. transmission

**KEY**

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