



**FOCUS:** Answering multiple-choice reference questions about longer passages.

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**DIRECTIONS:** Read the passage and the reference questions that follow. Mark the choice that best answers each question.

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### Features of North American Indian Music



## Reading &gt; Lesson 6: Reference Questions &gt; Exercise 6.2

**DIRECTIONS:** Read the passage and the reference questions that follow. Mark the choice that best answers each question.

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The music of the Sioux tribe of the American Great Plains, with its powerful drumbeat, sharp and high notes, and use of vocables (syllables without meaning) for entire texts of songs, has been described as arising from the emotions, as contrasted with that in which translatable words are the basis of the song. To many non-Indian Americans, the music of the Sioux may seem the most characteristic of North American Indian music. While the complexity within North American Indian music is immense, there are some features that the music of these peoples from Mexico to the Arctic holds in common.

The first feature is complexity. A language never expressed in writing may contain the most complicated grammatical structures known to linguists. Their folk music with no harmonies may contain melodic, modal, and rhythmic sophistication unattainable in harmonic music.

A second is repetition: in the sounds, lyrics, and melodic and rhythmic patterns, and in the driving drumbeat with its complex relation to the vocal part of the music. Although rattles and drums are mainly used to accompany the voice, the varieties of these instruments invented by North American Indians are legion. To name a few, there are rattles made from gourds, tree bark, carved wood, deer hooves, turtle shells, spider nests, and, recently, tin cans. There are frame drums and barrel drums of many sizes and shapes, and a unique water drum. There are a few flutes and flageolets, and one-stringed fiddles played without the voice, but these are rare. While in Central and South America, native high civilizations did have orchestras before the arrival of Europeans, the vast majority of traditional songs are still accompanied by only drum or rattle or both.

A third feature is costumes. The movement and sound of the costume is as elaborate as the vocal style. Bells are often tied around the legs; today they are sleigh bells, often quite large, mounted on a leather strap. These resound with every step. Ribbons sway, feathers quiver, beads and small mirrors gleam and flash. Women wear shawls whose long fringes

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Although there are many different features of North American Indian music, the excitement of the ones described above have contributed to and become part of a style that is now popular across the U.S. Though Indian singing styles differ from region to region, many young Native Americans have learned this style so well that they have been able to compete in song contests. There are non-Indians, also, who have risen to the challenge of this music and to whom prizes for singing, costumes, and dancing have been awarded.



## Reading &gt; Lesson 6: Reference Questions &gt; Exercise 6.2

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1 The word **that** refers to

- ☐ emotions
- ☐ words
- ☐ texts
- ☐ music

The music of the Sioux tribe of the American Great Plains, with its powerful drumbeat, sharp and high notes, and use of vocables (syllables without meaning) for entire texts of songs, has been described as arising from the emotions, as contrasted with **that** in which translatable words are the basis of the song. To many non-Indian Americans, the music of the Sioux may seem the most characteristic of North American Indian music. While the complexity within North American Indian music is immense, there are some features that the music of these peoples from Mexico to the Arctic holds in common.

The first feature is complexity. A language never expressed in writing may contain the most complicated grammatical structures known to linguists. Their folk music with no harmonies may contain melodic, modal, and rhythmic sophistication unattainable in harmonic music.

A second is repetition: in the sounds, lyrics, and melodic and rhythmic patterns, and in the driving drumbeat with its complex relation to the vocal part of the music. Although rattles and drums are mainly used to accompany the voice, the varieties of these instruments invented by North



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2 The word **Their** refers to

- ☐ North American Indians
- ☐ structures
- ☐ linguists
- ☐ harmonies

The first feature is complexity. A language never expressed in writing may contain the most complicated grammatical structures known to linguists. **Their** folk music with no harmonies may contain melodic, modal, and rhythmic sophistication unattainable in harmonic music.

A second is repetition: in the sounds, lyrics, and melodic and rhythmic patterns, and in the driving drumbeat with its complex relation to the vocal part of the music. Although rattles and drums are mainly used to accompany the voice, the varieties of these instruments invented by North American Indians are legion. To name a few, there are rattles made from gourds, tree bark, carved wood, deer hooves, turtle shells, spider nests, and, recently, tin cans. There are frame drums and barrel drums of many sizes and shapes, and a unique water drum. There are a few flutes and flageolets, and one-stringed fiddles played without the voice, but these are rare. While in Central and South America, native high civilizations did have orchestras before the arrival of Europeans, the vast majority of traditional songs are still accompanied by only drum or rattle or both.

A third feature is costumes. The movement and sound of





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3 The phrase **A second** refers to

- ☐ time
- ☐ pattern
- ☐ feature
- ☐ order

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4 The phrase **a few** refers to

- ☐ sounds, lyrics, and patterns
- ☐ voices of singers
- ☐ varieties of instruments
- ☐ rattles and drums

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5 The word **whose** refers to

- ☐ costumes
- ☐ women
- ☐ shawls
- ☐ fringes

voice, but these are rare. While in Central and South America, native high civilizations did have orchestras before the arrival of Europeans, the vast majority of traditional songs are still accompanied by only drum or rattle or both.

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Although there are many different features of North American Indian music, the excitement of the ones described above have contributed to and become part of a style that is now popular across the U.S. Though Indian singing styles differ from region to region, many young Native Americans have learned this style so well that they have been able to compete in song contests. There are non-Indians, also, who have risen to the challenge of this music and to whom prizes for singing, costumes, and dancing have been awarded.



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6 The phrase **the ones** refers to

- ☐ costumes and instruments
- ☐ Native American women
- ☐ characteristics of music
- ☐ North American Indians

voice, but these are rare. While in Central and South America, native high civilizations did have orchestras before the arrival of Europeans, the vast majority of traditional songs are still accompanied by only drum or rattle or both.

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7 The word **they** refers to

- ☐ North American Indians
- ☐ Indian singing styles
- ☐ regions in the U.S.
- ☐ young Native Americans

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8 The word **whom** refers to

- ☐ non-Indians
- ☐ young people
- ☐ Americans
- ☐ Native Americans

voice, but these are rare. While in Central and South America, native high civilizations did have orchestras before the arrival of Europeans, the vast majority of traditional songs are still accompanied by only drum or rattle or both.

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