

Chapter 3: Significance: Music's Meaning in Everyday Life

MULTIPLE CHOICE

1. Music most often conveys meaning by:
 - a. imitating other sounds, such as sounds of nature.
 - b. association with another phenomenon, such as an idea.
 - c. speaking, like a language, to communicate very specific meanings.
 - d. functioning as a universal language to evoke shared emotions across cultures.
 - e. the distribution of explanatory texts during performances, such as program notes.
2. The Indian system for organizing melodies according to their pitch content and their associations is called:
 - a. *raga*.
 - b. *rota*.
 - c. *tala*.
 - d. *svara*.
 - e. *sargam*.
3. In which of the following ways does music in *raga nilambari* convey a particular meaning?
 - a. The *raga*'s association with noontime
 - b. The *raga*'s association with bravery
 - c. The *raga*'s association with sleep
 - d. The music's imitation of animal calls
 - e. The music's imitation of babies cooing.
4. In which of the following Indian settings is *raga nilambari* used to convey the concept of sleep?
 - a. When parents sing lullabies to babies
 - b. When Gods are put to sleep in Hindu temple rituals
 - c. When singers perform devotional songs in a concert
 - d. When singers sing devotional songs about putting a God to sleep
 - e. All of the above
5. We tend to align our bodily motion during a musical experience because of what psychologists call:
 - a. coordination.
 - b. emulation.
 - c. entrainment.
 - d. inducement.
 - e. internalization.
6. The song *Amba Nilambari* uses *adi tala*, a time cycle in which beats are grouped:
 - a. 2 + 2.
 - b. 4 + 2.
 - c. 2 + 4.
 - d. 2 + 4 + 4.
 - e. 4 + 2 + 2.
7. In songs like *Amba Nilambari*, the *tanpura* is used to:
 - a. play the *raga*.
 - b. articulate the *tala*.
 - c. echo the vocalist.
 - d. provide the drone.
 - e. ornament the melody.
8. The music that is played to celebrate a *quinceañera* is:
 - a. very similar from one occasion to another.
 - b. dependent on the family's background.
 - c. often performed by family members.
 - d. typically drawn from one distinct style of music.
 - e. usually not performed on other occasions.

9. *Mariachi* music originated:
- around Guadalajara in the mid-nineteenth century.
 - in Mexico City in the mid-nineteenth century.
 - around Guadalajara in the mid-twentieth century.
 - in Mexico City in the mid-twentieth century.
 - None of the above
10. The small, strummed folk guitar of the *mariachi* ensemble is called a:
- guitarrón*.
 - vihuela*.
 - coladeira*.
 - tanpura*.
 - rasa*.
11. The large, plucked bass guitar of the *mariachi* ensemble is called a:
- guitarrón*.
 - vihuela*.
 - coladeira*.
 - tanpura*.
 - rasa*.

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12. *Mariachi* ensembles typically play:
- polkas.
 - waltzes.
 - folk songs.
 - adaptations of pop tunes.
 - All of the above
13. In the *mariachi* song *Tema para Quinceañera*, the *guitarrón*, *vihuela*, and guitars are used to:
- echo the lead singer's melodies.
 - present an introduction and conclusion.
 - provide a rhythmic and harmonic framework.
 - present contrasting material between the vocal stanzas.
 - provide counter melodies to the lead singer's melodies.
14. On the Scottish Highland bagpipe, the player blows directly into the:
- blowpipe.
 - reeds.
 - airbag.
 - drone pipes.
 - chanter.
15. In *Scotland the Brave*, the bagpipe plays low, rapid grace notes called:
- birl*.
 - grips.
 - reeds.
 - cutting.
 - doubling.
16. Which of the following statements about the *pìob mhór* is correct?
- It is a large bagpipe, or "great pipes."
 - It is best suited for outdoor performance.
 - It existed in a distinct Irish form until the early 1700s.
 - The only *pìob mhór* that can be played in international competitions is the three-drone Scottish model.
 - All of the above are correct.
17. If you were playing an Irish jig on the *uilleann pipes*, which type of embellishment would you probably use to ornament the melody?
- Birl*
 - Grips
 - Clips
 - Doubling
 - Cutting

18. The most appropriate genre of bagpipe music for a funeral is a:
 - a. jig.
 - b. reel.
 - c. *dydeling*.
 - d. *pibroch*.
 - e. *strathspey*.
19. A *pibroch* like *Lament for Mary MacLeod* uses which of the following forms?
 - a. Ternary
 - b. Strophic
 - c. Strophic with refrain
 - d. Verse and chorus
 - e. Ground and variations
20. A march like *Scotland the Brave* can be distinguished from a *pibroch* by its:
 - a. faster tempo.
 - b. different meter.
 - c. lack of drones.
 - d. narrower melodic range.
 - e. All of the above

Chapter 7: Music and Dance

MULTIPLE CHOICE

1. Dance can communicate:
 - a. stories from literature or mythology.
 - b. historical narratives.
 - c. challenges to social conventions.
 - d. a variety of emotions.
 - e. All of the above
2. The study of dance steps is called:
 - a. choreology.
 - b. choreography.
 - c. choreometrics.
 - d. cantometrics.
 - e. All of the above
3. *Capoeira* performance takes place in a ring called a(n):
 - a. *bateria*.
 - b. *pandeiro*.
 - c. *agogô*.
 - d. *ginga*.
 - e. *roda*.
4. The orchestra that accompanies *capoeira* is called a(n):
 - a. *agogô*.
 - b. *pandeiro*.
 - c. *bateria*.
 - d. *ginga*.
 - e. *roda*.
5. Which of the following things is NOT an instrument in a typical *capoeira* orchestra?
 - a. An *agogô*
 - b. A *n'golo*
 - c. A *pandeiro*
 - d. An *atabaque*
 - e. A *berimbau*
6. The most important component of *capoeira* movements is *ginga*, or:
 - a. sway.
 - b. rolls.
 - c. kicks.
 - d. handstands.
 - e. cartwheels.
7. When accompanying *capoeira* performance, a *berimbau* player is responsible for doing all of the following things EXCEPT:

- a. pressing a coin or stone against the string.
 - b. moving a stick to strike the string.
 - c. bouncing the bow up and down.
 - d. moving the gourd resonator.
 - e. holding a wicker rattle.
8. Afro-Brazilian singing and dancing gatherings of the eighteenth century were called:
 - a. *chulas*.
 - b. *batuques*.
 - c. *atabaques*.
 - d. *angoleiros*.
 - e. *ladainhas*.
 9. How did *mestres*, such as Mestre Bimba and Mestre Pastinha, affect the development of *capoeira*?
 - a. They helped found *capoeira* academies in the mid-nineteenth century.
 - b. They replaced regional styles with a more uniform national style.
 - c. They protected *capoeira* from being spread to outsiders.
 - d. They eliminated singing from *capoeira* performance.
 - e. They introduced new movements and rituals.
 10. Students of Mestre Pastinha were practitioners of Angola-style *capoeira* called:
 - a. *chulas*.
 - b. *batuques*.
 - c. *atabaques*.
 - d. *angoleiros*.
 - e. *ladainhas*.
 11. Which of the following is NOT a musical instrument used in *capoeira* performance?
 - a. The *berimbau*
 - b. The *berimbau gunga*
 - c. The *berimbau médio*
 - d. The *berimbau viola*
 - e. The *berimbau baixo*
 12. As heard in *Rei Zumbi dos Palmares*, what role does the *berimbau gunga* play in Angola-style *capoeira* music?
 - a. It plays the even beats of the *toque*.
 - b. It plays the melody in a middle range.
 - c. It responds to the lead vocalist's calls.
 - d. It loudly sounds the Angola *toque* in a low range.
 - e. It plays high-pitched syncopated elaborations of the *toque*.
 13. As heard in *Rei Zumbi dos Palmares*, what role does the *berimbau viola* play in Angola-style *capoeira* music?
 - a. It plays the even beats of the *toque*.
 - b. It plays the melody in a middle range.
 - c. It responds to the lead vocalist's calls.
 - d. It loudly sounds the Angola *toque* in a low range.
 - e. It plays high-pitched syncopated elaborations of the *toque*.
 14. As heard in *Rei Zumbi dos Palmares*, Angola-style *capoeira* music may include a *chula* in which:
 - a. the singers form two choirs that take turns singing.
 - b. the chorus members join hands in solidarity.
 - c. the leader and the chorus alternate in a call-and-response pattern.
 - d. the chorus members take turns clapping the *toque*.
 - e. the leader sings about the historical significance of the *capoeira*.
 15. As heard in *Rei Zumbi dos Palmares*, Angola-style *capoeira* music may include a *ladainha* in which:
 - a. the leader sings about the historical significance of the *capoeira*.
 - b. the leader and the chorus alternate in a call-and-response pattern.
 - c. the singers form two choirs that take turns singing.
 - d. the chorus members join hands in solidarity.

- e. the chorus members bow their heads and raise their hands to heaven.
16. Bhangra is an accessible dance style with historical roots in:
- Bhutan.
 - Bangladesh.
 - Nepal.
 - Punjab.
 - Sri Lanka.
17. The *dhol* creates two pitches because:
- it is a set of two differently sized drums.
 - the *dhamma* head has a coating that gives it a lower, heavier sound than the *purha* head.
 - the player uses different finger strokes on the head.
 - the two tubes usually have different lengths.
 - the two sticks are usually made of different materials.
18. Based on the *jhummar* performance featured in the Listening Guide, which of these instruments would NOT typically perform the *jhummar* rhythm?
- The *dhol*
 - The *tabla*
 - The *algoza*
 - The *chimta*
 - The *bugdu*
19. The style known as “bhangra beat” developed in Britain from:
- reggae.
 - soul.
 - rap.
 - bhangra.
 - All of the above
20. Which was NOT an important institution for the spread of bhangra in North America?
- Universities
 - South Asian arts organizations
 - Churches
 - Competitions
 - Suburban clubs
21. An *Arangetram* is typically performed by a young woman of South Asian descent to:
- mark the end of a Punjabi harvest festival.
 - demonstrate her mastery of *bharata natyam*.
 - signal the beginning of her engagement period.
 - attract potential suitors at her coming-of-age ceremony.
 - signify her completion of eight years of general education.
22. The bhangra Listening Guide “Come Let’s Dance” includes which traditional South Asian instrument?
- Dhol*
 - Sitar*
 - Tabla*
 - Bansuri*
 - Sarod*
23. The tango’s choreography, postures, dress, and music are based on the figure of the *compadrito*, or:
- aggressive urban cowboy.
 - cosmopolitan gentleman.
 - country rancher.
 - gallant hero.
 - aristocratic landowner.
24. Which of the following statements about the accordion is true?
- It was created in eighteenth-century Europe.
 - Its use has been limited to Europe.
 - The player cannot alter its volume.
 - It can produce a vibrato called bellows shaking.
 - It was one of the first electric instruments.

25. Which of the following is a standard step or figure in tango dancing?
 - a. The fan
 - b. The swivel
 - c. The promenade position
 - d. The Single Cortez
 - e. All of the above
26. The typical tango ensemble of the 1930s included all of the following instruments EXCEPT:
 - a. the double bass.
 - b. the guitar.
 - c. the piano.
 - d. the violin.
 - e. the *bandoneón*.
27. Tango music in the early twentieth century was usually performed by a(n):
 - a. *algoza*.
 - b. *atabaque*.
 - c. *orquesta típica*.
 - d. *angoleiro*.
 - e. *chula*.
28. Which of the following is NOT a reason why the tango was associated with the lower classes in Argentina?
 - a. Tango music was played by *organitos* (organ grinders) in the slums of Buenos Aires.
 - b. Tango lyrics often used *lunfardo*, a lower-class dialect.
 - c. Tango songs often described life in the slums of Buenos Aires.
 - d. The steps were based on a folk dance from the impoverished countryside.
 - e. The tango was initially performed in cafés and brothels in the slums of Buenos Aires.
29. As heard in the Listening Guide *La Cumparsita*, tango songs often used:
 - a. syncopation.
 - b. the minor mode.
 - c. tempo changes.
 - d. melancholy lyrics.
 - e. All of the above
30. What is NOT a way that Astor Piazzolla's *Adiós Nonino* incorporates traditional tango features?
 - a. *Bandoneon*
 - b. *Rubato*
 - c. Jazz chords
 - d. *Glissandi*
 - e. The minor mode
31. What is a forum that contributed to the popularity of the tango in the late twentieth century?
 - a. Ballroom dance competitions
 - b. College dance clubs
 - c. Broadway musicals
 - d. Touring shows
 - e. All of the above

Chapter 9: Music and Politics

MULTIPLE CHOICE

1. Musical performances and repertoires that embed political messages through metaphorical or coded terms are called:
 - a. national anthems.
 - b. public transcripts.
 - c. hidden transcripts.
 - d. iterative forms.
 - e. All of the above
2. *Nkosi Sikelel' iAfrika* was composed by Enoch Mankayi Sontonga for use as a:
 - a. school song.
 - b. protest song.
 - c. club song.
 - d. national anthem.
 - e. religious hymn.
3. South African melodies that consist of short, repeated segments are called:

- a. call-and-response.
 - b. verse and refrain.
 - c. redundant forms.
 - d. iterative forms.
 - e. cyclic forms.
4. In South African music, which of the following is NOT a musical term for the four voice parts in Western harmony?
- a. *Fast pathi*
 - b. *Slow pathi*
 - c. *Altha*
 - d. *Bes*
 - e. *Thena*
5. Reflecting the influence of Western missionaries, the rendition of *Nkosi Sikelel' iAfrika* in the Listening Guide is performed primarily in what texture?
- a. Homophonic
 - b. Polyphonic
 - c. Polyrhythmic
 - d. Heterophonic
 - e. Monophonic
6. The new, combined South African national anthem has lyrics in all of the following languages EXCEPT:
- a. English.
 - b. Zulu.
 - c. German.
 - d. Afrikaans.
 - e. Sesotho.
7. Several national anthems have been created from each of these musical genres EXCEPT:
- a. hymns.
 - b. waltzes.
 - c. marches.
 - d. folk tunes.
 - e. opera overtures.
8. What does the reggae term *riddim* refer to?
- a. The tempo
 - b. An emphasis on the second and fourth offbeats
 - c. Repeating patterns in the bass and rhythm instruments
 - d. The relationship between the bass and rhythm instruments
 - e. All of the above
9. Which of these types of music was renamed “roots reggae” as new reggae styles emerged in the 1980s?
- a. Ska
 - b. *Mento*
 - c. Rock steady
 - d. Early reggae
 - e. Ragamuffin
10. Which of the following statements about dancehall reggae is NOT true?
- a. It is also called ska.
 - b. It emerged in 1983.
 - c. Its lyrics focus on relationships.
 - d. Its beats are created by synthesizers.
 - e. Its texts deemphasize Rastafarianism.
11. Dub is a descendent of reggae that:
- a. developed in the mid-1970s.
 - b. has lyrics that focus on relationships.
 - c. fuses elements of *bhangra*, reggae, pop, and rap.
 - d. is dominated by digitally produced or reproduced sounds.
 - e. features improvised political vocal solos over remixed recordings.
12. Reggaeton was created by combining elements of all the following musical styles EXCEPT:
- a. rap.
 - b. soul.
 - c. salsa.
 - d. *bomba*.
 - e. reggae.

13. Which of the following statements about the modern powwow is true?
 - a. It has its origins in the 1960s.
 - b. It is normally held in spring.
 - c. It is usually limited to one tribe.
 - d. It began as a symbol of "Indianness."
 - e. It is mostly held in the American Southwest.
14. At the Shoshone Indian Days celebrations, dance competitions are usually:
 - a. open to all visitors.
 - b. held in the early afternoon.
 - c. restricted to dancers in tribal regalia.
 - d. limited to traditional dances.
 - e. reserved for older dancers.
15. Which of the following statements about fancy dance styles in the Shoshone powwow is NOT true?
 - a. They use old choreography.
 - b. They have a flamboyant style.
 - c. They have fast tempos.
 - d. They require much athletic skill.
 - e. They have a freer form than traditional dance styles.
16. Which of the following statements about competitive traditional dance styles in the Shoshone powwow is true?
 - a. They are gaining popularity.
 - b. They are performed in basic regalia.
 - c. They carry the largest cash prizes.
 - d. They may be performed in street clothes.
 - e. They are intertribal dances open to all attendees.
17. Which of the following statements about intertribal dances is true?
 - a. They are the most important competitive dances.
 - b. They are performed in fancy regalia.
 - c. They carry the largest cash prizes.
 - d. They may be performed in street clothes.
 - e. They are restricted to Shoshone tribal members.
18. The choreography of the Grass Dance at a Shoshone powwow is intended to:
 - a. bring a strong harvest.
 - b. help clear new farmland.
 - c. represent grass swaying in the wind.
 - d. mimic a motion flattening the grass.
 - e. None of the above
19. In a Shoshone powwow, when would the Shoshone Flag Song heard in the Listening Guide be performed?
 - a. Before the national anthem
 - b. After the national anthem
 - c. In place of the national anthem
 - d. Before the Grand Entry of all contestants in regalia
 - e. During the Grand Entry of all contestants in regalia
20. In the Shoshone Flag Song heard in the Listening Guide, the highest parts of the vocal melody are sung by using:
 - a. rubato.
 - b. falsetto.
 - c. tremolo.
 - d. *accelerando*.
 - e. overtone singing.
21. The Shoshone Flag Song heard in the Listening Guide uses all of the following musical elements EXCEPT:
 - a. falsetto.
 - d. ululation.

- b. vocables.
 - c. seconding.
 - e. a fast tempo.
22. In Shoshone singing, “push-ups” enable singers to:
- a. sing more loudly.
 - b. sing in a higher range.
 - c. lengthen their performances.
 - d. draw attention to themselves.
 - e. None of the above
23. Flag Songs like the Flag Song for Desert Storm are performed to convey all the following political messages EXCEPT:
- a. honoring particular people.
 - b. honoring particular events.
 - c. showing respect for the flag and the country.
 - d. showing respect for veterans.
 - e. showing respect for leaders of political resistance groups.
24. The Flag Song for Desert Storm heard in the Listening Guide is an example of:
- a. a Blackfoot song that borrows from a Shoshone song.
 - b. a text honoring veterans of World War II.
 - c. a slow tempo that reflects generational differences.
 - d. seconding, in which one of two vocalists sings the main melody an octave higher than the other singer.
 - e. the practice of Native American veterans commemorating their service by composing songs.