Jazz Essential Listening 2nd edition DeVeaux Test Bank

SKU: 9780393668339-TEST-BANK

TEST BANK

To Accompany

Jazz Essential Listening

SECOND EDITION

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W • W • NORTON & COMPANY • NEW YORK • LONDON

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Second Edition

Production Manager: Stephen Sajdak
Digital Media Editor: Steve Hoge
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W. W. Norton & Company, Inc., 500 Fifth Avenue, New York, N.Y. 10110–0017
www.wwnorton.com

W. W. Norton & Company Ltd., Castle House, 75/76 Wells Street, London W1T 3QT
1 2 3 4 5 6 7 8 9 0

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CHAPTER 1 The Roots of Jazz

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MULTIPLE CHOICE

1. Which of the following qualities identifies jazz as a folk music?
   a. It is written down as sheet music.
   b. It is found at the heart of the cultural establishment.
   c. It is heard via recordings.
   d. Its musical grammar is based on flexible principles associated with African American cultural practices.

   ANS: D DIF: Moderate REF: p. 8 MSC: Applying

2. Which of the following statements is NOT part of the textbook authors' argument that "Jazz is an African American music"?
   a. The folk origins of jazz are mostly African American.
   b. The authors use the term *African American* to refer to culture and ethnicity, not race.
   c. The best jazz musicians are African American.
   d. Much of the musical grammar of jazz is uniquely African American.

   ANS: C DIF: Moderate REF: p. 8 MSC: Remembering

3. Black folk culture in the later nineteenth century accomplished all of the following EXCEPT
   a. establishing an African American musical identity.
   b. transforming American musical culture.
   c. eliminating white musical culture.

   ANS: C DIF: Moderate REF: pp. 8–9 MSC: Applying

4. All of the following are secular genres of African American folk music EXCEPT
   a. field holler.
   b. spiritual.
   c. work song.
   d. ballad.

   ANS: B DIF: Easy REF: p. 9 MSC: Remembering

5. Which of the following genres of folk music features a lengthy retelling of an episode from local history?
   a. work song
   b. field holler
   c. ballad
   d. ring shout

   ANS: C DIF: Easy REF: p. 9 MSC: Remembering

6. All of the following statements about "The Buzzard Lope" are true EXCEPT it
   a. is a spiritual dance with African origins.
   b. comes from the Gullah culture of coastal Georgia.
   c. is performed in call-and-response style.
   d. does not include improvisation.

   ANS: D DIF: Moderate REF: pp. 9–10 MSC: Analyzing

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7. All of the following are true of country blues EXCEPT
   a. the lyrics consist of three-line stanzas formed by a two-line couplet with the first line repeated.
   b. the lyrics present a chronological account in the third person.
   c. it was typically accompanied by guitar.
   d. it was performed chiefly by solitary male musicians.

   ANS: B DIF: Moderate REF: pp. 11–12 MSC: Remembering

8. All of the following are true of vaudeville, or "classic," blues EXCEPT it
   a. was performed by female singers, including Ma Rainey.
   b. was accompanied by a small band.
   c. had a flexible approach to form, with choruses of varying lengths.
   d. was primarily performed in theaters frequented by black patrons.

   ANS: C DIF: Easy REF: p. 12 MSC: Remembering

9. All of the following are true of W. C. Handy EXCEPT he
   a. was the composer of "St. Louis Blues."
   b. first heard the blues in a Mississippi railroad station.
   c. called himself the "Father of the Blues."
   d. was a blues singer himself.

   ANS: D DIF: Easy REF: p. 12 MSC: Remembering

10. All of the following are true of "race records" EXCEPT
    a. they featured black music recorded for and marketed to black listeners.
    b. the name was intended as respectful in the 1920s.
    c. performers received copyright royalties for their work.
    d. the category was renamed "rhythm and blues" in the 1940s.

    ANS: C DIF: Moderate REF: pp. 12–13 MSC: Remembering

11. All of the following statements are true of Bessie Smith EXCEPT she
    a. had a powerful voice suited for unamplified, live performance.
    b. was unable to adapt her style to the recording studio setting.
    c. made nearly 200 recordings in her career.
    d. appeared in the film version of "St. Louis Blues."

    ANS: B DIF: Moderate REF: pp. 13–14 MSC: Remembering

12. All of the following are true of minstrelsy EXCEPT it
    a. was the most popular and influential form of entertainment in nineteenth-century America.
    b. was performed by whites in blackface.
    c. presented crude stereotypes of black characters.
    d. was never performed by black entertainers.

    ANS: D DIF: Easy REF: pp. 15–16 MSC: Remembering

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13. What minstrel character's name became a shorthand term for racial segregation?
    a. Tambo
    b. Zip Coon
    c. Jim Crow
    d. Mr. Bones

    ANS: C DIF: Easy REF: p. 16 MSC: Remembering

14. Which musician played a cameo role in a film featuring the minstrel-style comedians Amos and Andy?
    a. Louis Armstrong
    b. Billy Kersands
    c. Duke Ellington
    d. James Bland

    ANS: C DIF: Easy REF: p. 17 MSC: Remembering

15. Which musician performed the minstrel song "Shine" in a film while standing ankle-deep in soap bubbles?
    a. Louis Armstrong
    b. James Bland
    c. Duke Ellington
    d. Billy Kersands

    ANS: A DIF: Easy REF: p. 17 MSC: Remembering

16. Which musical genre provided the accompaniment for new social dances popularized by Vernon and Irene Castle?
    a. blues
    b. ragtime
    c. march
    d. polka

    ANS: B DIF: Easy REF: p. 18 MSC: Remembering

17. All of the following are true of James Reese Europe EXCEPT
    a. he led the band that accompanied the Castle dance duo.
    b. he led the 369th Infantry "Hellfighters" Band during World War I.
    c. his band prominently featured a large string section.
    d. he led a large dance orchestra and a small combo.

    ANS: C DIF: Moderate REF: p. 18 MSC: Remembering

18. All of the following are true of brass bands EXCEPT
    a. many were inspired by the success of John Philip Sousa's band.
    b. they were often formed by amateur musicians who learned to read musical notation in order to become members.
    c. the percussionists combined cymbals, bass drum, and snare drum into the drum set.
    d. the repertoire was limited to duple meter marches.

    ANS: D DIF: Moderate REF: pp. 18–19 MSC: Analyzing

19. The brass band's primary contribution to jazz was
    a. tunes in 6/8 meter.
    b. the compositional structure of the march: sixteen-bar strains with repetition and contrast.
    c. use of a conductor.
    d. inclusion of a violinist.

    ANS: B DIF: Moderate REF: p. 19 MSC: Applying

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20. All of the following statements describe the trio strain of the march EXCEPT
    a. typically, it presented the third theme.
    b. it modulates to a new key (often the subdominant, or IV).
    c. it is always sixteen bars long.
    d. it contrasts in dynamics, texture, or orchestration with the other strains.

    ANS: C DIF: Moderate REF: p. 19 MSC: Analyzing

21. Ragtime probably got its name from "ragged time" as played on what instrument around the time of the Civil War?
    a. sousaphone
    b. banjo
    c. clarinet
    d. piano

    ANS: B DIF: Easy REF: p. 20 MSC: Remembering

22. By the time Scott Joplin was performing and composing, ragtime had become a type of song, a dance, and a style of playing the
    a. clarinet.
    b. trumpet.
    c. piano.
    d. guitar.

    ANS: C DIF: Easy REF: p. 20 MSC: Remembering

23. Ragtime compositions were in _____ form.
    a. blues
    b. march
    c. thirty-two-bar popular song
    d. waltz

    ANS: B DIF: Moderate REF: p. 20 MSC: Analyzing

24. How did Scott Joplin earn a large sum of money from his composition "Maple Leaf Rag"?
    a. He traveled around the United States performing it.
    b. He made sound recordings of it.
    c. He earned royalties on the sale of the sheet music for it.
    d. He sold the song's publication rights to a wealthy bandleader.

    ANS: C DIF: Easy REF: p. 20 MSC: Remembering

25. A rhythmic layer that conflicts with the underlying meter is called a(n)
    a. downbeat.
    b. motive.
    c. ostinato.
    d. cross-rhythm.

    ANS: D DIF: Easy REF: p. 21 MSC: Analyzing

26. Which best defines "secondary ragtime"?
    a. ragtime compositions by lesser-known composers
    b. a rhythmic pattern formed by groupings of three notes against the prevailing duple meter
    c. the second strain of a ragtime composition, which contrasts with the first theme
    d. a fully improvised ragtime performance

    ANS: B DIF: Easy REF: p. 21 MSC: Analyzing

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27. Which aspect of Wilbur Sweatman's "Down Home Rag" makes it a link between ragtime and jazz?
    a. He collaborated with Louis Armstrong on the recording.
    b. The recording includes passages of secondary ragtime.
    c. His recorded performance includes improvisatory bluesy embellishments.
    d. The recording formed the basis of a composition by George Gershwin.

    ANS: C DIF: Easy REF: p. 21 MSC: Analyzing

TRUE/FALSE

1. In an attempt to monetize early jazz, W. C. Handy attempted to release raw, unpolished recordings by African American musicians.

   ANS: F DIF: Moderate REF: pp. 7–8 MSC: Applying

2. Many of the distinguishing features of jazz come from African American folk music.

   ANS: T DIF: Easy REF: p. 8 MSC: Remembering

3. The spiritual is a secular genre of African American folk music.

   ANS: F DIF: Moderate REF: p. 9 MSC: Applying

4. Country blues lyrics typically present a chronological account in the third person.

   ANS: F DIF: Moderate REF: p. 11 MSC: Applying

5. Vaudeville, or "classic," blues singers took a consistent approach to form, with twelve-bar choruses.

   ANS: T DIF: Easy REF: p. 12 MSC: Analyzing

6. Performers who made "race records" received copyright royalties for their work.

   ANS: F DIF: Easy REF: p. 13 MSC: Applying

7. After the economic realities of the Depression reduced Bessie Smith's earnings and audience, she found new success by appearing in films.

   ANS: F DIF: Moderate REF: pp. 13–14 MSC: Applying

8. Blackface minstrelsy was the most popular and influential form of entertainment in nineteenth-century America.

   ANS: T DIF: Easy REF: p. 15 MSC: Remembering

9. Duke Ellington played a cameo role in a film featuring the minstrel-style comedians Amos and Andy.

   ANS: T DIF: Easy REF: p. 17 MSC: Remembering

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10. The most unnerving aspect of minstrelsy was that it trained white audiences to expect all black entertainers to enact characteristics of the performing fool.

    ANS: T DIF: Moderate REF: p. 16 MSC: Understanding

11. The brass band's primary contribution to jazz was the compositional structure of the march.

    ANS: T DIF: Moderate REF: p. 19 MSC: Analyzing

12. In the decades following emancipation, black musicians who became musically literate were most likely to find work in brass bands.

    ANS: T DIF: Moderate REF: p. 18 MSC: Applying

13. Most ragtime compositions were composed in the thirty-two-bar popular song form.

    ANS: F DIF: Difficult REF: p. 20 MSC: Analyzing

14. Scott Joplin earned a large sum of money from royalties on the sale of the sheet music of his "Maple Leaf Rag."

    ANS: T DIF: Easy REF: p. 20 MSC: Remembering

15. Before and during Joplin's time, ragtime was an improvised music as well as a notated music.

    ANS: T DIF: Difficult REF: p. 20 MSC: Understanding

SHORT ANSWER

1. "The Buzzard Lope" comes from the _____ culture of coastal Georgia.

   ANS:
   Gullah

   DIF: Easy REF: p. 9 MSC: Remembering

2. The composer of "St. Louis Blues" was

   ANS:
   W. C. Handy.

   DIF: Easy REF: p. 12 MSC: Remembering

3. "_____ records" featured black music recorded for and marketed to black listeners.

   ANS:
   Race

   DIF: Easy REF: p. 12 MSC: Remembering

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4. The blues singer _____ appeared in the film version of "St. Louis Blues."

   ANS:
   Bessie Smith

   DIF: Easy REF: p. 13 MSC: Remembering

5. The name of the minstrel character _____ became a shorthand term for racial segregation.

   ANS:
   Jim Crow

   DIF: Easy REF: p. 16 MSC: Remembering

6. The musical genre _____ provided the accompaniment for the new social dances popularized by Vernon and Irene Castle.

   ANS:
   ragtime

   DIF: Easy REF: p. 18 MSC: Remembering

7. The _____ strain of a march modulates to a new key.

   ANS:
   trio

   DIF: Easy REF: p. 19 MSC: Analyzing

8. Ragtime probably got its name from "ragged time" as played on the _____ around the time of the Civil War.

   ANS:
   banjo

   DIF: Easy REF: p. 20 MSC: Remembering

9. "_____ ragtime" refers to a rhythmic pattern formed by groupings of three notes against the prevailing duple meter.

   ANS:
   Secondary

   DIF: Moderate REF: p. 21 MSC: Analyzing

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MATCHING

Match each item to the correct description below.

a. secondary ragtime
b. blues lyrics
c. race records
d. minstrelsy
e. Gullah

1. Recordings that featured black music recorded for and marketed to black listeners.
2. The most popular and influential form of entertainment in nineteenth-century America, performed by whites in blackface.
3. A rhythmic pattern formed by groupings of three notes against the prevailing duple meter.
4. The language and culture of coastal Georgia.
5. A three-line stanza formed by a two-line couplet with the first line repeated.

1. ANS: C
2. ANS: D
3. ANS: A
4. ANS: E
5. ANS: B

ESSAY

1. How can jazz be simultaneously an art music, a popular music, and a folk music?

   ANS:
   Answers will vary

   MSC: Understanding

2. What is your view about the textbook authors' argument that "Jazz is an African American music"?

   ANS:
   Answers will vary

   MSC: Evaluating

3. How did blackface minstrelsy influence jazz?

   ANS:
   Answers will vary

   MSC: Understanding

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