

Test Bank for Jazz Essential Listening 2nd Edition by DeVeaux

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Test Bank

TEST BANK

To Accompany

Jazz Essential Listening

SECOND EDITION

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COLUMBIA COLLEGE CHICAGO

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Second Edition

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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

7. All of the following are true of country blues EXCEPT
- the lyrics consist of three-line stanzas formed by a two-line couplet with the first line repeated.
 - the lyrics present a chronological account in the third person.
 - it was typically accompanied by guitar.
 - 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
- was performed by female singers, including Ma Rainey.
 - was accompanied by a small band.
 - had a flexible approach to form, with choruses of varying lengths.
 - 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
- was the composer of “St. Louis Blues.”
 - first heard the blues in a Mississippi railroad station.
 - called himself the “Father of the Blues.”
 - 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
- they featured black music recorded for and marketed to black listeners.
 - the name was intended as respectful in the 1920s.
 - performers received copyright royalties for their work.
 - 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
- had a powerful voice suited for unamplified, live performance.
 - was unable to adapt her style to the recording studio setting.
 - made nearly 200 recordings in her career.
 - 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
- was the most popular and influential form of entertainment in nineteenth-century America.
 - was performed by whites in blackface.
 - presented crude stereotypes of black characters.
 - 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

20. All of the following statements describe the trio strain of the march EXCEPT
- typically, it presented the third theme.
 - it modulates to a new key (often the subdominant, or IV).
 - it is always sixteen bars long.
 - 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?
- sousaphone
 - banjo
 - clarinet
 - 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
- clarinet.
 - trumpet.
 - piano.
 - guitar.

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

23. Ragtime compositions were in _____ form.
- blues
 - march
 - thirty-two-bar popular song
 - 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”?
- He traveled around the United States performing it.
 - He made sound recordings of it.
 - He earned royalties on the sale of the sheet music for it.
 - 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)
- downbeat.
 - motive.
 - ostinato.
 - cross-rhythm.

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

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

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

MATCHING

Match each item to the correct description below.

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

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