

Name _____

[/test-bank-popular-music-in-america-the-beat-goes-on-5e-campbell](#)

Class _____

Date _____

Unit 02: The Beginnings of American Popular Music

True / False

1. Music from the nineteenth century illustrates the way city folks and their rural counterparts came together and cooperated.

- a. True
- b. False

ANSWER:

False

2. During the nineteenth century, "lowbrow" was a phrase used to describe entertainment that appealed to the urban counties of this country.

- a. True
- b. False

ANSWER:

True

3. The text states that American popular music acquired a distinct identity only when it began to synthesize European and New England musical traditions.

- a. True
- b. False

ANSWER:

False

4. The march and the concert band played a seminal role in the development of ragtime, syncopated music, and jazz.

- a. True
- b. False

ANSWER:

True

5. The two outlets for minstrel show songs in the middle of the nineteenth century were the stage and recordings.

- a. True
- b. False

ANSWER:

False

6. The interlocutor of a minstrel show spoke with a resonant voice and proper diction, and controlled the pacing of the show.

- a. True
- b. False

ANSWER:

True

7. The fiddle tune "Turkey in the Straw" was derived from the minstrel tune "Zip Coon."

- a. True
- b. False

ANSWER:

True

8. Stephen Foster wrote songs for both minstrel shows and the parlor.

- a. True
- b. False

ANSWER:

True

Unit 02: The Beginnings of American Popular Music

9. The *santería* is an Afro-Cuban adaption of a Yoruba religious practice.

- a. True
- b. False

ANSWER: True

10. Today, we know quite a bit about the early music of African slaves because of the widespread use of instruments, drums, and songs they performed.

- a. True
- b. False

ANSWER: False

11. The Virginia Minstrels were a group of four entertainers, singing and playing the instruments associated with minstrel shows.

- a. True
- b. False

ANSWER: True

12. Foster's "Jeanie with the Light Brown Hair" shows its roots in the folk music of Africa through its use of an Anglo-American pentatonic scale.

- a. True
- b. False

ANSWER: False

13. William P. Christy wrote the hit minstrel song "Dixie."

- a. True
- b. False

ANSWER: False

14. The parlor song is a song written with the intention of being performed in one's home.

- a. True
- b. False

ANSWER: True

15. Stephen Foster's "Old Folks at Home" was the best-known song of nineteenth-century America, according to our text.

- a. True
- b. False

ANSWER: True

16. The minstrel show was America's first indigenous popular music and its first musical export.

- a. True
- b. False

ANSWER: True

17. Stephen Foster was instrumental in developing a genuinely *American* popular music.

Name _____ Class _____ Date _____
: _____ : _____ e: _____

Unit 02: The Beginnings of American Popular Music

- a. True
- b. False

ANSWER: True

18. The revue was a loosely jointed show that linked a string of songs together with comedy and dance.

- a. True
- b. False

ANSWER: True

19. Cohan was known for being a one-man entertainment industry, writing songs, lyrics, directing, performing, and producing.

- a. True
- b. False

ANSWER: True

20. A typical march, such as Sousa's "Stars and Stripes Forever" has three main sections, the march, the trio, and the development.

- a. True
- b. False

ANSWER: False

Multiple Choice

21. The black-faced comedic foils for the interlocutor in a minstrel show are known as _____.

- a. endmen
- b. jubilee singers
- c. the song pluggers
- d. vaudevillians

ANSWER: a

22. The rhythm of the cakewalk dance fad is most notable for _____.

- a. its slow, steady pace
- b. its hopping gait
- c. its influences from the blues singing of field workers
- d. its persistent use of syncopation in popular music

ANSWER: d

23. "After the Ball" was written by _____.

- a. Dan Emmett
- b. Charles K. Harris
- c. Bert Williams
- d. Stephen Foster

ANSWER: b

Unit 02: The Beginnings of American Popular Music

24. The song "Take Me Out to the Ball Game" is an example of a song with a three-beat cycle called _____.

- a. "Jumpin' Jim Crow"
- b. a fox trot
- c. an operetta
- d. a waltz

ANSWER:

d

25. At the end of the nineteenth century, the minstrel show was slowly fading from popularity. For the next twenty years it was replaced with a breezy, loosely jointed show filled with song and dance as well as a skimpy plot line to hold it all together. This new form of stage entertainment was known as _____.

- a. vaudeville
- b. the revue
- c. musical comedy
- d. musical theater

ANSWER:

b

26. Tin Pan Alley refers to _____.

- a. the California Gold Rush's influence on bringing American popular music to the West Coast for the first time
- b. sidewalk musicians who held out tin cans for tips
- c. the skid row district of the west side of Manhattan
- d. an area in New York that housed the music publishing business

ANSWER:

d

27. John Philip Sousa was a composer and bandleader whose concert bands displayed tremendous musicianship and precision. One particular style of music for which he is best known is _____.

- a. the fox trot
- b. the operetta
- c. the march
- d. the waltz

ANSWER:

c

28. In the 1800s, the music of Stephen Foster became most readily available to the widest possible audience as a result of _____.

- a. the advent of modern recording
- b. the availability of sheet music
- c. broadcast radio
- d. the Civil War

ANSWER:

b

29. The legacy of the minstrel show left us which of the following innovations?

- a. the blues and pentatonic scales
- b. pentatonic scales and the dance rhythms
- c. on-stage comic stooging and dance rhythms

Unit 02: The Beginnings of American Popular Music

- d. use of a recurrent chorus and dance rhythms

ANSWER:

d

30. George M. Cohan was unique in the development of musical theater in that _____.

- a. he was the first to develop the characters of the interlocutor and the endmen
- b. he wrote, performed, directed, and produced his own musicals
- c. he popularized the dance step known as the "Charleston"
- d. he co-founded the Virginia Minstrels with Daniel Emmett

ANSWER:

b

31. During the late 1800s, the success of a song was determined by _____.

- a. radio play
- b. the number of 78 r.p.m. recordings sold
- c. amount of sheet music sold
- d. number of minstrel show adaptations of it

ANSWER:

c

32. In the late nineteenth century, before radio, TV, or other forms of mass communication, which of the following touring ensembles was a primary source of entertainment?

- a. broadcast dances
- b. symphony orchestras
- c. concert bands
- d. operetta troupes

ANSWER:

c

33. A typical Sousa march has _____.

- a. a modular form
- b. a cyclical form
- c. ABA
- d. an open form

ANSWER:

c

34. The first minstrel show, from 1843, featured _____.

- a. The Christy Minstrels
- b. The New Christy Minstrels
- c. The Ethiopian Minstrels
- d. The Virginia Minstrels

ANSWER:

d

35. In a minstrel show, the interlocutor _____.

- a. was the black-faced vocalist of love ballads
- b. monitored the mood and response of the audience
- c. was the baggy-pants comedian who performed between vocal numbers

Unit 02: The Beginnings of American Popular Music

- d. was the animal trainer

ANSWER:

b

36. The two stock characters of the early minstrel show were _____.

- a. Zip Coon and Turkey Straw
- b. Jim Crow and Zip Coon
- c. Jumpin' Jim and Daddy Rice
- d. Jim Crow and Daddy Rice

ANSWER:

b

37. The minstrel show developed into which of the following three main parts?

- a. opening section, olio, final section-walkaround
- b. opening section, olio, burlesque
- c. vaudeville, walkaround, cakewalk
- d. cakewalk, olio, burlesque

ANSWER:

a

38. Which of the following statements accurately describes the relationship between urban European popular music and West African music in the first part of the nineteenth century?

- a. American music discarded European music in favor of West African music.
- b. West African music directly influenced European music.
- c. The two share a number of common traits.
- d. The two different traditions share virtually no common ground.

ANSWER:

c

39. Dan Emmett, who wrote "De Boatmen's Dance," was a member of _____.

- a. the Christy Minstrels
- b. the Bones and Tambo duo
- c. the Virginia Minstrels
- d. the Virginia Vaudevillians

ANSWER:

c

40. Stephen Foster's "Open Thy Lattice, Love" is an example of which genre?

- a. the waltz
- b. West African-influenced American song
- c. the foxtrot
- d. the parlor song

ANSWER:

d

41. Charles Harris published "After the Ball" in _____.

- a. 1866
- b. 1876
- c. 1892

Unit 02: The Beginnings of American Popular Music

d. 1912

ANSWER:

c

42. Henry Russell is most famous for _____.

- a. founding the New Christy Minstrels
- b. composing the big hit, "Woodman Spare That Tree"
- c. teaching and mentoring John Philip Sousa
- d. writing lyrics for composer Henry Clay

ANSWER:

b

43. A *song plugger* worked for _____.

- a. the minstrel show interlocutor
- b. the operetta impresario
- c. the march kings, such as J. P. Sousa
- d. the music publisher

ANSWER:

d

44. In the 1890s and 1900s, the most popular rhythm for dances was _____.

- a. the foxtrot
- b. the waltz
- c. the quick-step
- d. the march

ANSWER:

b

45. Which of the following is NOT an element used in Fiddlin' John Carson's "Fare You Well Old Joe Clark"?

- a. good-humored attitude
- b. classically trained voice
- c. melody set to a danceable beat
- d. story told in everyday language

ANSWER:

b

46. "The Yankee Doodle Boy" is from which show?

- a. *Show Boat*
- b. *Forty-Five Minutes from Broadway*
- c. *Of Thee I Sing*
- d. *Little Johnny Jones*

ANSWER:

d

47. To what does "blackface" refer?

- a. white barbershop quartet musicians
- b. black celebrities in the mid 1800s
- c. the application of burnt cork used to darken performers' complexion
- d. the two endmen that played tambourine and bones in the minstrel show

Name _____ Class _____ Date _____
: _____ : _____ e: _____

Unit 02: The Beginnings of American Popular Music

ANSWER:

C