

Student name: _____

1) What is the difference between a nation-state and a nation? What common feature do nationalist musics share?

Discuss contrasting ways in which protest music can be supportive or critical of nationalist ideologies.

2) How is music an expression of identity? Think of a musician you're familiar with and describe how that musician uses music to express who they are, what distinguishes them

from others, and what communities they represent.

3) How does music (and dance) function in relation to spirituality and transcendence? Explain the spiritual function of music in your own culture and compare it with another

culture that has a different approach.

4) Discuss four different processes of musical creation. What makes each approach distinct?

- 5) What is the difference between "traditional music" as defined by Spiller and "music of tradition" as described in the text? Provide an example of how this new definition can expand our concept of musical and cultural boundaries.
- 6) Conceptions of music are closely tied to conceptions of _____.
- 7) The Egyptian healing ritual in which music plays an important role is the _____ ritual.
- 8) Creating a performance out of an already written score is known as _____.
- 9) Planning and organizing a musical work prior to its performance is known as _____.
- 10) A _____ is defined as an international network of communities linked together by identification with a common ancestral homeland and culture.

A) society

- B) culture
- C) diaspora

D) nation-state

11) A culture is best defined by

- A) the complex identities of individuals.
- B) how individuals make and listen to music.
- C) the collective worldview shared by its members.

D) spirituality in music.

12) People who share a sense of homeland but do not have political autonomy over that homeland can be described as belonging to a

A) nation.

B) nation-state.

13) Special events during which individuals or communities enact their core beliefs, values, and ideals

through performance are called

- A) patronages.
- B) syncretisms.

- C) social institutions.
- D) rituals.

14) A people defined by shared identification with a "homeland" where they themselves do not reside represent a

- A) diaspora.
- B) society.

- C) zaar.
- D) nation-state.

15) The merging of formerly distinct styles of music into new forms of expression is called

A) culture.

- B) diaspora.
- C) musical syncretism.

D) virtual
communitas.

16) The practice of studying music by living in a community for an extended time is called ethnomusicological

- A) syncretism.
- B) transubstantiation.

- C) interpretation.
- D) fieldwork.

17) When music causes individuals to become "possessed" by spirits this is called

- A) transubstantiation.
- B) musical syncretism.

- C) identity.
- D) ritual.

18) The process by which music moves from one person or community to another is referred to as

- A) composition.
- B) transmission.
- C) transubstantiation.

D) musical
syncretism.

19) The two basic features of music transmission are

- A) performer and audience.
- B) production and reception.
- C) composition and improvisation.

D) interpretation
and arranging.

20) To compose in the moment of performance is called

- A) composition.
- B) interpretation.
- C) improvisation.
- D) arranging.

21) To plan the design of a musical work prior to its performance is called

- A) composition.
- B) interpretation.
- C) improvisation.
- D) arranging.

22) All societies are built around aggregates of intersecting

- A) cultures.
- B) nation-states.
- C) social institutions.
- D) diasporas.

23) When music is owned by individuals or is the property of a family lineage, it is considered a

- A) commodity.
- B) ritual.
- C) diaspora.
- D) all of the above.

24) _____ draws on musicology, anthropology, and other disciplines in order to study the world's music.

- A) Fieldwork
- B) Ethnomusicology
- C) Cultured
- D) Globalization

- A) the performance of identity.
- B) community solidarity.
- C) the physical expression of culture.

D) all of the above.

26) _____ is a process of creative transformation whose most remarkable feature is the continuity it nurtures and sustains.

- A) Ethnomusicology
- B) Interpretation

- C) Improvisation
- D) Tradition

27) "That complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society" is a definition of

- A) tradition.
- B) society.

- C) culture.
- D) music.

28) The ways in which people think about and represent themselves and one another through music are representative of their

- A) patronage.
- B) identity.

- C) diaspora.
- D) transmission.

29) Ethnomusicologists are interested in understanding music as _____.

- A) a musical phenomenon

- B) a composition
- C) a dance

D) fieldwork

30) When royal courts or churches support musicians or musical institutions it is called

- A) commodity.
- B) identity.

- C) globalization.
- D) patronage.

31) The recording of Eagle & Hawk's "Dance"

- A) combines elements of traditional First Nations/Native American music with elements of rock music.
- B) is a traditional powwow song.
- C) features singing and drumming only; there are no

instruments used other than the large powwow drum.

- D) is most notable for its didgeridoo accompaniment.

32) In Bali,

- A) gamelan music is today played by both men and women.
- B) gamelan music is played exclusively by men, even today.
- C) only women are allowed to play gamelan music.

- D) the best gamelan performers are always women.

33) Paul Pena's "Kargyraa Moan"

- A) includes elements of both blues music and Tuvan khoomei.
- B) is a traditional Tuvan khoomei song in the kargyraa style.
- C) was one of the first Mississippi Delta blues songs

ever recorded.

- D) was first recorded by the legendary Mississippi bluesman Charlie Patton.

34) Music exists

- A) when sound is added to poetry.
- B) when meaning is connected to sounds.
- C) at the intersection of sound and culture.

D) at the intersection of the individual and a community.

35) According to research on Warao music and culture conducted by Dale Olsen, one can determine whether a Warao shaman's song is intended to cure illness or cause illness on the basis of the song's

- A) melodic direction.
- B) rhythmic character.

C) ostinato form.
D) polyphonic vs. monophonic texture.

36) The song text in the second part of the Native American "Rabbit Dance" song (PL 2-5)

- A) is about the spirit power of the rabbit and its relationship to other important animal totems.
- B) uses the figure of the rabbit metaphorically to represent the powers of Mother Earth and Father Sky.
- C) is a simple love song beginning with the words

"Hey, sweetheart, I often think of you".

D) reveals that this is a shamanistic healing song.

37) The main difference between a nation and a nation-state is that

- A) nations always have a national homeland, whereas that is not always the case for nation-states.
- B) nation-states always have a national homeland, whereas that is not always the case for nations.
- C) the musical culture of a nation-state always includes a national anthem, whereas that is not always true for

nations.

D) A nation has a president, whereas a nation-state has a prime minister.

38) If a *society* is defined mainly by its social institutions, then a *culture* is defined mainly by

- A) its music and arts.
- B) its political system.
- C) a collective worldview shared by its members.

D) its economy.

39) Which of the following is **not** a method of musical creation?

- A) arranging an existing song.
- B) transcribing and improvised solo.
- C) interpreting an existing composition.

D) writing an original song.

40) James Brown's "Say It Loud - I'm Black and I'm Proud" is an example of

- A) nationalism in music.
- B) traditionalism in music.
- C) political commentary in music.

D) syncretism in music.

41) An important determining factor that creates meaning in music is

- A) The relation of the tones to each other.
- B) The skill of the composer.
- C) the performer's interpretation.

D) B and C but not A.

42) Listen to PL 2-10, "Taruna Jaya" (Balinese gamelan). Gamelan is best described as

A) a large group

of percussion instruments played randomly by a group of musicians.

B) an orchestra traditionally consisting of men and women.

C) an Indonesian orchestra consisting mainly of percussion instruments played by a large group of musicians

in an intricately coordinated way.

D) an orchestra that performs and is maintained independent of Balinese society.

43) "Taruna Jaya", PL 2-10, is clearly an example of

A) musical syncretism.

B) Santeria.

C) the use of metallophones.

D) a ritual.

44) The types of social institutions usually responsible for preserving and developing music of this type are called

A) sekehe gong.

B) virtual music communities.

C) family-based ensembles.

D) church groups.

45) This music tradition is similar to that of the Javanese example (PL 2-4) in terms of

A) the fast, energetic style.

B) its instrumentation, history and musical principles.

C) its dance-party context.

D) nothing at all; they are completely unrelated.

46) The singing in PL 2-5, "Rabbit Dance (opening)" is an example of

A) Native

American rock style.

- B) Native American jazz style.
- C) singing vocables.

D) singing in a foreign language.

47) This song ("Dance" by Eagle and Hawk, PL 2-9) is an example of

- A) singing vocables.
- B) "crow hop" rhythm.
- C) a powwow song transformed into modern rock.

D) all of the above.

48) While this music is recognized as Irish, this artist calls _____ home (PL 2-18, E. Ivers).

- A) Germany
- B) Japan

- C) The United States
- D) South Africa

49) _____, a master of musical syncretism, is featured on PL 2-13, "Oye Como Va."

- A) Tito Puente
- B) Charlie Patton

- C) Eileen Ivers
- D) Sting

50) Private music ownership is only found in Western cultures.

- Ⓐ true
- Ⓑ false

51) For the term *vocables* refers to syllables that are sung in music but have no actual, linguistic meaning.

☐ true

☐ false

52) Traditions in musical cultures are always preserved intact from generation to generation.

☐ true

☐ false

Answer Key

M...

Test name: Chapter 02 How Music Lives: A

- 1) Answer may vary.
- 2) Answer may vary.
- 3) Answer may vary.
- 4) Answer may vary.
- 5) Answer may vary.
- 6) identity
- 7) zar (zaar)
- 8) interpretation
- 9) composition
- 10) C
- 11) C
- 12) A
- 13) D
- 14) A
- 15) C
- 16) D
- 17) A
- 18) B
- 19) B

20) C

21) A

22) C

23) A

24) B

25) D

26) D

27) C

28) B

29) A

30) D

31) A

32) A

33) A

34) C

35) A

36) C

37) B

38) C

39) B

40) C

41) A

42) C

43) C

44) A

45) B

46) C

47) D

48) C

49) A

50) FALSE

51) TRUE

52) FALSE