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| **1. \_\_\_\_\_\_ is a typical proverb expressing the Sub-Saharan African emphasis on social identity.** |
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|  |  |
| --- | --- |
| (A) | “I think, therefore I am” |
| (B) | “If you can walk, you can dance; if you can talk, you can sing” |
| (C) | “Success is 10% inspiration, 90% perspiration” |
| (D) | “I am, because we are” **Correct**  |
| (E) | “The drums of the king are the spirit of the nation” |

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| **Correct answer:** |

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| --- | --- |
| (D) | “I am, because we are” |

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| **2. \_\_\_\_\_\_ is the predominant type of instrumental music organization found in sub-Saharan Africa.** |
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|  |  |
| --- | --- |
| (A) | Call & response |
| (B) | Polyrhythm **Correct**  |
| (C) | Harmony |
| (D) | Heterophony |
| (E) | Homophony |

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| --- | --- | --- | --- |
| **Correct answer:** |

|  |  |
| --- | --- |
| (B) | Polyrhythm |

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| **3. A “talking drum” is able to communicate by \_\_\_\_\_\_.** |
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| --- | --- |
| (A) | producing two or more tones in a polyrhythmic structure |
| (B) | creating simultaneous variations of the rhythmic melody |
| (C) | by “responding” to a vocal call by imitating the speech patterns |
| (D) | mimicking the tonal contour and speech rhythm of a language **Correct**  |
| (E) | squeezing the drum to produce a rhythmic melody |

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|  |  |  |  |
| --- | --- | --- | --- |
| **Correct answer:** |

|  |  |
| --- | --- |
| (D) | mimicking the tonal contour and speech rhythm of a language |

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|  |
| **4. The \_\_\_\_\_\_ is the primary instrument of Palm Wine “Highlife” music.** |
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|  |  |
| --- | --- |
| (A) | atumpan |
| (B) | guitar **Correct**  |
| (C) | apremprensemma |
| (D) | mbira dza vadzimu |
| (E) | kora |

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| **Correct answer:** |

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| --- | --- |
| (B) | guitar |

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| **5. A unique aspect of pygmy music performance is the use of \_\_\_\_\_\_.** |
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| --- | --- |
| (A) | call and response vocal organization |
| (B) | speech rhythm |
| (C) | instrumental improvisation |
| (D) | vocal polyrhythm **Correct**  |
| (E) | circle dances |

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| --- | --- | --- | --- |
| **Correct answer:** |

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| --- | --- |
| (D) | vocal polyrhythm |

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| **6. The \_\_\_\_\_\_ is a lamellophone, a type of idiophone with lamellae (tongues) that sound when flexed and released.** |
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|  |  |
| --- | --- |
| (A) | mbira dza vadzimu **Correct**  |
| (B) | hosho |
| (C) | atumpan |
| (D) | kushaura |
| (E) | kora |

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|  |  |  |  |
| --- | --- | --- | --- |
| **Correct answer:** |

|  |  |
| --- | --- |
| (A) | mbira dza vadzimu |

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|  |
| **7. As compared with other Sub-Saharan African xylophone traditions, the akadinda is unique for its \_\_\_\_\_\_.** |
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|  |  |
| --- | --- |
| (A) | triple-interlocking technique **Correct**  |
| (B) | multiple cross-rhythms |
| (C) | use of harmony |
| (D) | use of multiple players on the same instrument |
| (E) | polyrhythmic organization |

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|  |  |  |  |
| --- | --- | --- | --- |
| **Correct answer:** |

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| --- | --- |
| (A) | triple-interlocking technique |

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|  |
| **8. The \_\_\_\_\_\_ is a lute-harp, a type of chordophone common to the Mandinka people of West Africa.** |
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|  |  |
| --- | --- |
| (A) | kora **Correct**  |
| (B) | hosho |
| (C) | jali |
| (D) | atumpan |
| (E) | mbube |

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|  |  |  |  |
| --- | --- | --- | --- |
| **Correct answer:** |

|  |  |
| --- | --- |
| (A) | kora |

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| **9. The primary role of a \_\_\_\_\_\_ in Mandinka society (West Africa) is as an oral historian.** |
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|  |  |
| --- | --- |
| (A) | hosho |
| (B) | atumpan |
| (C) | jali **Correct**  |
| (D) | kora |
| (E) | mbube |

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| --- | --- | --- | --- |
| **Correct answer:** |

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| --- | --- |
| (C) | jali |

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| **10. \_\_\_\_\_\_ is a style of vocal ensemble performance found primarily among the Zulu of South Africa.** |
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|  |  |
| --- | --- |
| (A) | Jali |
| (B) | Hosho |
| (C) | Atumpan |
| (D) | Kora |
| (E) | Mbube **Correct**  |

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|  |  |  |  |
| --- | --- | --- | --- |
| **Correct answer:** |

|  |  |
| --- | --- |
| (E) | Mbube |

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