

Below is a list of “primer” multiple-choice questions for the final exam. Choice “A” is the correct answer for each.

MULTIPLE CHOICE QUESTIONS FOR MUS 7.4 FINAL EXAM

Chapter 8: Middle East

1. _____ is generally not considered geographically part of the “Middle East.”
 - a. Afghanistan
 - b. Israel
 - c. Turkey
 - d. Iraq
 - e. Egypt
2. The *adhan* (call to prayer) is performed _____ times per day to call Muslims to worship.
 - a. five
 - b. four
 - c. three
 - d. seven
 - e. nine
3. The European medieval lute is thought to derive from the Middle Eastern _____.
 - a. *ud*
 - b. *santur*
 - c. *maqam*
 - d. *takht*
 - e. *dastgah*
4. The Arabic musical system (mode) used as the basis for composition and improvisation is known as _____.
 - a. *maqam*
 - b. *ud*
 - c. *darabukka*
 - d. *takht*
 - e. *dastgah*
5. The Iranian _____ is a trapezoidal hammered zither.
 - a. *santur*
 - b. *ud*
 - c. *maqam*
 - d. *takht*
 - e. *dastgah*
6. The Persian musical system (mode) used as the basis for composition and improvisation is known as _____.
 - a. *dastgah*
 - b. *santur*
 - c. *ud*
 - d. *maqam*
 - e. *takht*
7. Arabic *iqa-at* (rhythmic modes) focus primarily on distinctions of _____.

- a. meter
 - b. tempo
 - c. dynamics
 - d. syncopation
 - e. melody
8. _____ are generally regarded as adherents to the “mystical” branch of Islam.
- a. Sufis
 - b. Sunnis
 - c. Shiahs
 - d. Muslims
 - e. Muezzins
9. A “whirling dervish” is a reference to a _____.
- a. ritual dance performed by Sufis
 - b. “spinning” technique used to play the Arabic frame drum
 - c. “round-robin” solo exchange in the Arabic *takht* ensemble
 - d. spiritually ecstatic state associated with Sufism
 - e. cyclical musical form found in Turkish music
10. _____ denotes a kind of heightened speech that is between speaking and singing.
- a. Cantillation
 - b. Praise-singing
 - c. *Muezzin*
 - d. *Maqam*
 - e. *Torah*

Chapter 9: Sub-Saharan Africa

1. Africa is often considered in three cultural zones, including the _____, _____ and _____.
- a. Pan-Arab, Sahel, Sub-Saharan
 - b. Nilotic, Hottentot, Bantu
 - c. Pan-Arab, Bantu, Sub-Saharan
 - d. Nilotic, Sahel, Hottentot
 - e. Sub-Saharan, Bantu, Rainforest
2. The three musical manifestations of the “collective community” in Sub-Saharan Africa include _____, _____, and _____.
- a. dance, call & response, polyrhythm
 - b. call & response, polyrhythm, harmony
 - c. polyrhythm, harmony, dance
 - d. dance, call & response, social singing
 - e. call & response, social singing, polyrhythm
3. _____ is a typical proverb expressing the Sub-Saharan African emphasis on social identity.
- a. “I am, because we are”
 - b. “I think, therefore I am”
 - c. “If you can walk, you can dance; if you can talk, you can sing”
 - d. “Success is 10% inspiration, 90% perspiration”
 - e. “The drums of the king are the spirit of the nation”

4. _____ is the predominant type of instrumental music organization found in sub-Saharan Africa.
 - a. Polyrhythm
 - b. Call & response
 - c. Harmony
 - d. Heterophony
 - e. Homophony
5. A “talking drum” is able to communicate by _____.
 - a. mimicking the tonal contour and speech rhythm of a language
 - b. producing two or more tones in a polyrhythmic structure
 - c. creating simultaneous variations of the rhythmic melody
 - d. by “responding” to a vocal call by imitating the speech patterns
 - e. squeezing the drum to produce a rhythmic melody
6. The _____ is the primary instrument of Palm Wine “Highlife” music.
 - a. guitar
 - b. *atumpan*
 - c. *apremprensemma*
 - d. *mbira dza vadzimu*
 - e. *kora*
7. A unique aspect of pygmy music performance is the use of _____.
 - a. vocal polyrhythm
 - b. call and response vocal organization
 - c. speech rhythm
 - d. instrumental improvisation
 - e. circle dances
8. The _____ is a lamellophone, a type of idiophone with lamellae (tongues) that sound when flexed and released.
 - a. *mbira dza vadzimu*
 - b. *hosho*
 - c. *atumpan*
 - d. *kushaura*
 - e. *kora*
9. As compared with other sub-Saharan African xylophone traditions, the *akadinda* is unique for its _____.
 - a. triple-interlocking technique
 - b. multiple cross-rhythms
 - c. use of harmony
 - d. use of multiple players on the same instrument
 - e. polyrhythmic organization
10. The _____ is a lute-harp, a type of chordophone common to the Mandinka people of West Africa.
 - a. *kora*
 - b. *hosho*
 - c. *jali*
 - d. *atumpan*
 - e. *mbube*

11. The primary role of a _____ in Mandinka society (West Africa) is as an oral historian.
- a. *jali*
 - b. *hosho*
 - c. *atumpān*
 - d. *kora*
 - e. *mbube*
12. _____ is a style of vocal ensemble performance found primarily among the Zulu of South Africa.
- a. *Mbube*
 - b. *Jali*
 - c. *Hosho*
 - d. *Atumpān*
 - e. *Kora*

Chapter 10: Europe

1. The *Rom* (or *Romani*), colloquially known as “Gypsies,” originally came from _____ and are well-known throughout Europe for their music-making.
- a. India
 - b. Egypt
 - c. Hungary
 - d. Turkey
 - e. Spain
2. Byzantine chant is typical of the religious singing of the _____.
- a. Greek Orthodox church
 - b. Roman Catholic church
 - c. Sufi monastic orders
 - d. Muslim mosque
 - e. Jewish synagogue
3. A(n) _____ is the primary instrument used in Spanish Flamenco music.
- a. guitar
 - b. balalaika
 - c. accordion
 - d. bagpipe
 - e. hurdy gurdy
4. A distinctive feature of the Russian _____ is its triangular shaped body.
- a. balalaika
 - b. accordion
 - c. guitar
 - d. bagpipe
 - e. hurdy gurdy
5. The Highland pipes are the most distinctive bagpipes of _____.
- a. Scotland
 - b. Ireland
 - c. England
 - d. Wales

- e. France
- 6. The “Uilleann” pipes are distinctive because _____.
 - a. the performer pumps a bellows with his elbow to fill the air bag
 - b. the performer blows through a blowpipe to fill the air bag
 - c. the regulators and bellows are attached in “union” with the air bag
 - d. the air flow of the drone pipes is regulated with the elbow
 - e. this is the Scottish term for a bellows driven bagpipe
- 7. The sound of the *hurdy gurdy* is produced by _____.
 - a. turning a crank attached to a wheel to vibrate the strings
 - b. using a plectrum made from leather to pluck the strings
 - c. squeezing a bag to force air through the pipes
 - d. manipulating a bellows to vibrate the reeds of each key
 - e. blowing a column of air over an edge
- 8. The _____ bagpipes are often used as a symbol of the British military.
 - a. Scottish
 - b. Irish
 - c. English
 - d. Union
 - e. Uilleann
- 9. Béla Bartók is a well-known composer and early ethnomusicologist noted for his transcriptions of _____ folk songs.
 - a. Hungarian
 - b. Romani
 - c. Egyptian
 - d. Islamic
 - e. Gypsy
- 10. When Bulgarian singers perform close intervals, such as a minor or major second, they seek to create tension in the music _____.
 - a. by “ringing like a bell”
 - b. through *ululation*
 - c. through consonant harmony
 - d. by “bellowing”
 - e. by “crying out”

Chapter 11: Caribbean

- 1. _____ was the first country in the Caribbean islands to attain independence from colonial rule.
 - a. Haiti
 - b. Cuba
 - c. Trinidad
 - d. The Bahamas
 - e. Jamaica
- 2. Music performance in *vodou* ritual _____.
 - a. regulates spirit possession
 - b. causes spirit possession
 - c. is performed by “spirits,” i.e., possessed musicians

- d. is derived from spirit possession
 - e. is taught by spirits possessing the musicians
3. Bob Marley is a well-known _____ musician.
- a. reggae
 - b. calypso
 - c. salsa
 - d. meringue
 - e. Carnival
4. The religion most often associated with reggae music is _____.
- a. Rastafarianism
 - b. Christianity
 - c. Islam
 - d. Santeria
 - e. *Guiro*
5. _____, a popular music from Trinidad, is noted for the witty vocalist's "poking fun" social commentary.
- a. Calypso
 - b. Reggae
 - c. Salsa
 - d. Meringue
 - e. Carnival
6. _____, a popular music from Jamaica, is noted for the vocalist's poignant "hard edged" social commentary.
- a. Reggae
 - b. Calypso
 - c. Salsa
 - d. Meringue
 - e. Carnival
7. The steel drum, known as *pan*, was invented in _____.
- a. Trinidad
 - b. Jamaica
 - c. Haiti
 - d. the Dominican Republic
 - e. Cuba
8. The lead voice of a Bahamian rhyming spiritual is known as a _____.
- a. *rhymmer*
 - b. *basser*
 - c. *tribble*
 - d. *orisha*
 - e. *loa*
9. The _____ plays the basic organizational pattern in the rhythm of *salsa* music.
- a. *clave*
 - b. *guiro*
 - c. *rada*
 - d. *pan*
 - e. *timbales*

10. The _____ regulates the fundamental tempo in the rhythm of *merengue* music.
- a. *guiro*
 - b. *clave*
 - c. *rada*
 - d. *pan*
 - e. *timbales*

Chapter 12: Central & South America

1. The Amazon basin is largely found in _____.
 - a. Brazil
 - b. Peru
 - c. Argentina
 - d. Venezuela
 - e. Cusco
2. Amazonian music tends to emphasize _____ performance.
 - a. unison vocal
 - b. polyrhythmic vocal
 - c. unison instrumental
 - d. polyrhythmic instrumental
 - e. call and response vocal
3. The *siku* is a type of _____ common to Andean music traditions.
 - a. panpipe
 - b. drum
 - c. fipple flute
 - d. plucked lute
 - e. rattle
4. _____ ensembles require the musicians to interlock pitches on their instruments in order to produce a complete melody.
 - a. *Sikuri*
 - b. *Huayno*
 - c. *Charango*
 - d. *Bandoneon*
 - e. *Vihuela*
5. The _____ is a type of button-box accordion common to tango music.
 - a. *bandoneon*
 - b. *sikuri*
 - c. *berimbau*
 - d. *charango*
 - e. *vihuela*
6. Tango originated among the “people of the seaport” area in _____.
 - a. Buenos Aires, Argentina
 - b. Rio de Janeiro, Brazil
 - c. Port of Spain, Trinidad
 - d. Cusco, Peru
 - e. Jalisco, Mexico
7. The _____, a common instrument in mariachi ensembles, is similar to a guitar.

- a. *viuela*
 - b. *bandoneon*
 - c. *sikuri*
 - d. *berimbau*
 - e. *charango*
8. *Samba* is a popular music associated with Carnival in _____.
 a. Brazil
 b. Mexico
 c. Argentina
 d. Cuba
 e. Peru
9. The *berimbau* is a type of _____ used in *capoeira* performance.
 a. musical bow
 b. panpipe
 c. guitar
 d. accordion
 e. double bell
10. *Capoeira* is best described as a _____.
 a. martial-arts dance
 b. community circle dance
 c. button box accordion
 d. musical bow
 e. popular music heard at Carnival

Chapter 13: North America & Canada

1. Cape Breton fiddling originates from _____.
 a. Scotland
 b. France
 c. Spain
 d. Ireland
 e. Appalachia
2. _____, an English folk song collector, published *English Folk Songs from the Southern Appalachians* in 1917, initiating a “ballad-hunting” movement in the United States.
 a. Cecil J. Sharp
 b. Francis J. Child
 c. Hugh McGraw
 d. Buddy MacMaster
 e. Bill Monroe
3. The phonic structure of a “lined hymn” is best described as _____.
 a. heterophony
 b. homophony
 c. monophony
 d. independent polyphony
 e. polyrhythm
4. _____ is the most popular book used in the “shape-note” singing tradition.

- a. *The Sacred Harp*
 - b. *The Child Ballads*
 - c. *English Folk Songs from the Southern Appalachians*
 - d. Smith & Little's *Easy Instructor*
 - e. *Fa-Sol-La Hymnal*
5. _____ is regarded as the "Father of Bluegrass music."
- a. Bill Monroe
 - b. Cecil J. Sharp
 - c. Francis J. Child
 - d. Hugh McGraw
 - e. Buddy MacMaster
6. The lyrics of African-American spirituals often have "double meanings" associated with _____.
- a. the Underground Railroad
 - b. the Civil War
 - c. Calvinism
 - d. Scottish psalmody
 - e. shape-note singing
7. A characteristic that distinguishes a gospel song from a spiritual is a lyrical focus on the _____ of the Christian Bible.
- a. New Testament
 - b. Old Testament
 - c. Psalms
 - d. Hymns
 - e. book of Revelations
8. The standard 12-bar blues progression uses only _____ chords.
- a. three
 - b. two
 - c. one
 - d. four
 - e. six
9. Conjunto and Cajun music both use a(n) _____.
- a. accordion
 - b. fiddle
 - c. washboard
 - d. *bajo sexto*
 - e. flute
10. The music found at Native American powwow events is most often associated with the _____ cultural region.
- a. Plains
 - b. Inuit
 - c. Southeast
 - d. Southwest
 - e. California