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| ​**Content Quiz** |

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| 1. ​A *chord*   |  |  |  | | --- | --- | --- | |  | a. | ​is produced when a sounding body generates a sympathetic vibration in another | |  | b. | ​refers to chordophone instruments | |  | c. | ​is a succession of different pitches | |  | d. | ​is simultaneous sounding of different pitches |  |  |  | | --- | --- | | *ANSWER:* | d | |

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| 2. ​Music notation   |  |  |  | | --- | --- | --- | |  | a. | ​is found in all music-cultures | |  | b. | ​tones put in ladder arrangement | |  | c. | ​refers to written symbols for music | |  | d. | ​encourages improvisation |  |  |  | | --- | --- | | *ANSWER:* | c | |

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| 3. ​*Harmony*   |  |  |  | | --- | --- | --- | |  | a. | ​makes use of chords | |  | b. | ​is always consonant | |  | c. | ​is a high or low tone | |  | d. | ​refers to a high or low scale |  |  |  | | --- | --- | | *ANSWER:* | a | |

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| 4. ​A *phrase* is   |  |  |  | | --- | --- | --- | |  | a. | ​a grouping of tempos | |  | b. | ​a short musical statement | |  | c. | ​found only in Western music | |  | d. | ​found only in non-Western music |  |  |  | | --- | --- | | *ANSWER:* | b | |

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| 5. ​Oral tradition refers to   |  |  |  | | --- | --- | --- | |  | a. | ​dentistry. | |  | b. | ​culture transmitted by example and learned by imitation rather than from printed words. | |  | c. | ​the practice of memorizing and reciting poems. | |  | d. | ​recipes in old cookbooks. |  |  |  | | --- | --- | | *ANSWER:* | b | |

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| 6. ​The soundscape does NOT include:   |  |  |  | | --- | --- | --- | |  | a. | ​nonhuman sounds. | |  | b. | ​sounds prior to 1870. | |  | c. | ​sounds made by the observer. | |  | d. | ​pictures of instruments. |  |  |  | | --- | --- | | *ANSWER:* | d | |

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| 7. ​One of the reasons for studying music-cultures is:   |  |  |  | | --- | --- | --- | |  | a. | ​to understand music as part of other cultures. | |  | b. | ​to understand, but not enjoy music of other cultures. | |  | c. | ​to study the practice of ethnocentricity. | |  | d. | ​to see how much better certain music is (elitism). |  |  |  | | --- | --- | | *ANSWER:* | a | |

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| 8. ​Ethnomusicology:   |  |  |  | | --- | --- | --- | |  | a. | ​is the study of the music of ethnic groups. | |  | b. | ​is the study of people making music. | |  | c. | ​is the study of soundscapes throughout the world. | |  | d. | ​is the study of music in the evolution of life on planet earth. |  |  |  | | --- | --- | | *ANSWER:* | b | |

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| 9. ​The story of how the visiting Asian musician enjoyed the sound of the symphony orchestra tuning up illustrates:   |  |  |  | | --- | --- | --- | |  | a. | ​that he had a serious hearing impairment. | |  | b. | ​how ignorant the man was about good music. | |  | c. | ​that symphony orchestras in all cultures should tune up. | |  | d. | ​that different cultures define good music differently. |  |  |  | | --- | --- | | *ANSWER:* | d | |

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| 10. ​*Melody*is (the):   |  |  |  | | --- | --- | --- | |  | a. | ​speed of the beat. | |  | b. | ​sound of a succession of pitches. | |  | c. | ​basic music interval. | |  | d. | ​several pitches at once. |  |  |  | | --- | --- | | *ANSWER:* | b | |

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| 11. ​*Rhythm* is:   |  |  |  | | --- | --- | --- | |  | a. | ​determined by timbre. | |  | b. | ​recurring accents. | |  | c. | ​cycles per second. | |  | d. | ​random events. |  |  |  | | --- | --- | | *ANSWER:* | b | |

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| 12. ​A membranophone is:   |  |  |  | | --- | --- | --- | |  | a. | ​homophonic or polyphonic. | |  | b. | ​a vibrating column of air. | |  | c. | ​drums with skins. | |  | d. | ​cymbals and gongs. |  |  |  | | --- | --- | | *ANSWER:* | c | |

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| 13. ​*Timbre*describes:   |  |  |  | | --- | --- | --- | |  | a. | ​a short musical statement. | |  | b. | ​a feeling of tension. | |  | c. | ​a sound characteristic of wooden musical instruments. | |  | d. | ​the vibrational quality of a particular sound. |  |  |  | | --- | --- | | *ANSWER:* | d | |

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| 14. A *scale*is:​   |  |  |  | | --- | --- | --- | |  | a. | ​instrumentation. | |  | b. | ​musical tones in a ladder arrangement. | |  | c. | ​a column of air vibrating. | |  | d. | ​high or low tone/pitch/note. |  |  |  | | --- | --- | | *ANSWER:* | b | |

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| 15. ​“People making music” refers to making sounds people call music and   |  |  |  | | --- | --- | --- | |  | a. | ​making music into a cultural domain. | |  | b. | ​by playing musical instruments skillfully. | |  | c. | ​by making up musical compositions. | |  | d. | ​by making do with whatever musical resources are at hand. |  |  |  | | --- | --- | | *ANSWER:* | a | |

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| **Listening Quiz** |

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| 16. ​The basic accompanying rhythm of [this selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q16.mp3" \t "_media) is   |  |  |  | | --- | --- | --- | |  | a. | ​short-short-short-long | |  | b. | ​long-short-long-short | |  | c. | ​short-short-long | |  | d. | sometimes long-short-long-short and sometimes short-short-short |  |  |  | | --- | --- | | *ANSWER:* | d | |

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| 17. ​The meter of [this selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q17.mp3" \t "_media) is   |  |  |  | | --- | --- | --- | |  | a. | ​duple/quadruple | |  | b. | ​triple/compound | |  | c. | ​additive/asymmetric | |  | d. | ​absence of meter |  |  |  | | --- | --- | | *ANSWER:* | a | |

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| 18. ​The tempo of [this selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q18.mp3" \t "_media) is   |  |  |  | | --- | --- | --- | |  | a. | ​slow | |  | b. | ​medium | |  | c. | ​fast | |  | d. | ​indeterminate |  |  |  | | --- | --- | | *ANSWER:* | a | |

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| 19. ​The harmonic texture of [this selection is](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q19.mp3" \t "_media)   |  |  |  | | --- | --- | --- | |  | a. | ​call and response | |  | b. | ​monophonic | |  | c. | ​hydrophonic | |  | d. | ​homophonic |  |  |  | | --- | --- | | *ANSWER:* | a | |

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| 20. ​The instrument in the foreground of the music in [this selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q20.mp3" \t "_media) is a(n)   |  |  |  | | --- | --- | --- | |  | a. | ​aerophone | |  | b. | ​chordophone | |  | c. | ​membranophone | |  | d. | ​biophone |  |  |  | | --- | --- | | *ANSWER:* | a | |

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| 21. ​The form of [this selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q21.mp3" \t "_media) is   |  |  |  | | --- | --- | --- | |  | a. | ​AAA | |  | b. | ​AAAA | |  | c. | ​AAAAA | |  | d. | ​without repetition |  |  |  | | --- | --- | | *ANSWER:* | b | |

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| 22. ​The melody in [this selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q22.mp3" \t "_media) is   |  |  |  | | --- | --- | --- | |  | a. | ​syllabic | |  | b. | ​melismatic | |  | c. | ​treated polyphonically | |  | d. | ​dynamic |  |  |  | | --- | --- | | *ANSWER:* | a | |

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| 23. [​This selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q23.mp3" \t "_media) illustrates   |  |  |  | | --- | --- | --- | |  | a. | ​contrast without unity | |  | b. | ​5 beats in each measure | |  | c. | ​a constant back beat | |  | d. | ​a constantly changing tempo |  |  |  | | --- | --- | | *ANSWER:* | c | |

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| 24. [​This selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q24.mp3" \t "_media) illustrates   |  |  |  | | --- | --- | --- | |  | a. | ​chordophones | |  | b. | ​polyrhythms | |  | c. | ​homophony | |  | d. | ​back beat |  |  |  | | --- | --- | | *ANSWER:* | b | |

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| 25. ​[This selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q25.mp3" \t "_media) illustrates a   |  |  |  | | --- | --- | --- | |  | a. | ​narrow melodic range | |  | b. | ​wide melodic range | |  | c. | ​dissonance | |  | d. | ​heterophonic texture |  |  |  | | --- | --- | | *ANSWER:* | a | |

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| 26. ​[This selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q26.mp3" \t "_media)   |  |  |  | | --- | --- | --- | |  | a. | ​is in a fast duple meter | |  | b. | ​has the same rhythm in all instruments | |  | c. | ​has no timbre or tempo | |  | d. | ​shows the use of syncopations |  |  |  | | --- | --- | | *ANSWER:* | d | |

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| 27. [This selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q27.mp3" \t "_media)   |  |  |  | | --- | --- | --- | |  | a. | is in duple/quadruple meter​ | |  | b. | ​is in triple/compound meter | |  | c. | ​has an asymmetrical meter | |  | d. | ​has an absence of meter |  |  |  | | --- | --- | | *ANSWER:* | c | |

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| 28. ​What happens to the time characteristics in [this selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q28.mp3" \t "_media) at the beginning?   |  |  |  | | --- | --- | --- | |  | a. | ​The meter changes. | |  | b. | ​The tempo changes. | |  | c. | ​The rhythm changes. | |  | d. | ​Nothing changes. |  |  |  | | --- | --- | | *ANSWER:* | b | |

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| 29. ​The texture in [this selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q29.mp3" \t "_media) illustrates   |  |  |  | | --- | --- | --- | |  | a. | ​homophony | |  | b. | ​polyphony | |  | c. | ​heterophony | |  | d. | ​biophony |  |  |  | | --- | --- | | *ANSWER:* | c | |

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| 30. ​The texture in [this selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q30.mp3" \t "_media) illustrates   |  |  |  | | --- | --- | --- | |  | a. | ​heterophony | |  | b. | ​polyphony | |  | c. | ​homophony | |  | d. | ​call and response |  |  |  | | --- | --- | | *ANSWER:* | b | |

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| **Short Answer Quiz** |

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| 31. List and briefly define the following three aspects of musical style—rhythm, melody, and timbre. How can these three aspects occur simultaneously in music?   |  |  | | --- | --- | | *ANSWER:* | * rhythm, a succession of related sound events in time * melody, a succession of pitches * timbre, characteristic tone quality of a particular instrument or voice * the performance on a specific instrument(s) and/or voice(s) (timbre) of a melody, a succession of pitches that have rhythm (duration and accent) | |

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| 32. Discuss the meaning of the term *genre* in relation to music-culture.   |  |  | | --- | --- | | *ANSWER:* | * genres are named, standard units of the repertory, such as “song” or “jazz” * terms for genres are not the same in all music-cultures * in repertories of music, genre defines and labels the music itself   ​ | |

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| 33. Discuss *contexts for music*. Of the four components of a music-culture, which are associated with contexts of music? What questions would you ask about contexts of music?   |  |  | | --- | --- | | *ANSWER:* | * ​contexts of music is one of the “Ideas about music,” one of the four components of a music-culture * When and where should music be performed (appropriate venues and times for different kinds of music)? * How does public and private patronage affect contexts of music? | |

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| 34. Explain the following statement: “Euro-Americans may disagree with the Kaluli over whether bird songs have meaning, but they both agree that music has human meaning.”   |  |  | | --- | --- | | *ANSWER:* | * To Euro-Americans songs of birds do not belong to the human world and so are not human expression. * To the Kaluli the birds’ songs represent the voices of their deceased ancestors who have died and changed into birds and so their song represents human meaning to them. * Both cultures, however, agree that all music must have human meaning to be called “music.” | |

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| 35. Discuss the meaning of the phrase *transmission* in music-culture.   |  |  | | --- | --- | | *ANSWER:* | * Transmission in music-culture refers to how music is learned and transmitted from person to person or from one generation to the next. * Some music-cultures transmit music through apprenticeships. * Transmission is part of repertories of music, which is concerned with the music itself. | |