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| ​**Content Quiz** |

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| 1. ​A *chord*

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|   | 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 |

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| *ANSWER:* | d |

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| 2. ​Music notation

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

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| *ANSWER:* | c |

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| 3. ​*Harmony*

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|   | a.  | ​makes use of chords |
|   | b.  | ​is always consonant |
|   | c.  | ​is a high or low tone |
|   | d.  | ​refers to a high or low scale |

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| *ANSWER:* | a |

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| 4. ​A *phrase* is

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|   | a.  | ​a grouping of tempos |
|   | b.  | ​a short musical statement |
|   | c.  | ​found only in Western music |
|   | d.  | ​found only in non-Western music |

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| *ANSWER:* | b |

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| 5. ​Oral tradition refers to

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|   | 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. |

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| *ANSWER:* | b |

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| 6. ​The soundscape does NOT include:

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|   | a.  | ​nonhuman sounds. |
|   | b.  | ​sounds prior to 1870. |
|   | c.  | ​sounds made by the observer. |
|   | d.  | ​pictures of instruments. |

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| *ANSWER:* | d |

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| 7. ​One of the reasons for studying music-cultures is:

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|   | 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). |

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| *ANSWER:* | a |

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| 8. ​Ethnomusicology:

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|   | 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. |

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| *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:

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|   | 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. |

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| *ANSWER:* | d |

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| 10. ​*Melody*is (the):

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|   | a.  | ​speed of the beat. |
|   | b.  | ​sound of a succession of pitches. |
|   | c.  | ​basic music interval. |
|   | d.  | ​several pitches at once. |

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| *ANSWER:* | b |

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| 11. ​*Rhythm* is:

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|   | a.  | ​determined by timbre. |
|   | b.  | ​recurring accents. |
|   | c.  | ​cycles per second. |
|   | d.  | ​random events. |

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| *ANSWER:* | b |

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| 12. ​A membranophone is:

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|   | a.  | ​homophonic or polyphonic. |
|   | b.  | ​a vibrating column of air. |
|   | c.  | ​drums with skins. |
|   | d.  | ​cymbals and gongs. |

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| *ANSWER:* | c |

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| 13. ​*Timbre*describes:

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|   | 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. |

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| *ANSWER:* | d |

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| 14. A *scale*is:​

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|   | a.  | ​instrumentation. |
|   | b.  | ​musical tones in a ladder arrangement. |
|   | c.  | ​a column of air vibrating. |
|   | d.  | ​high or low tone/pitch/note. |

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| *ANSWER:* | b |

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| 15. ​“People making music” refers to making sounds people call music and

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|   | 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. |

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| *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%22%20%5Ct%20%22_media) is

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|   | 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 |

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| *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%22%20%5Ct%20%22_media) is

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|   | a.  | ​duple/quadruple |
|   | b.  | ​triple/compound |
|   | c.  | ​additive/asymmetric |
|   | d.  | ​absence of meter |

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| *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%22%20%5Ct%20%22_media) is

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|   | a.  | ​slow |
|   | b.  | ​medium |
|   | c.  | ​fast |
|   | d.  | ​indeterminate |

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| *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%22%20%5Ct%20%22_media)

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|   | a.  | ​call and response |
|   | b.  | ​monophonic |
|   | c.  | ​hydrophonic |
|   | d.  | ​homophonic |

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| *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%22%20%5Ct%20%22_media) is a(n)

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|   | a.  | ​aerophone |
|   | b.  | ​chordophone |
|   | c.  | ​membranophone |
|   | d.  | ​biophone |

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| *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%22%20%5Ct%20%22_media) is

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|   | a.  | ​AAA |
|   | b.  | ​AAAA |
|   | c.  | ​AAAAA |
|   | d.  | ​without repetition |

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| *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%22%20%5Ct%20%22_media) is

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|   | a.  | ​syllabic |
|   | b.  | ​melismatic |
|   | c.  | ​treated polyphonically |
|   | d.  | ​dynamic |

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| *ANSWER:* | a |

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| 23. [​This selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q23.mp3%22%20%5Ct%20%22_media) illustrates

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|   | a.  | ​contrast without unity |
|   | b.  | ​5 beats in each measure |
|   | c.  | ​a constant back beat |
|   | d.  | ​a constantly changing tempo |

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| *ANSWER:* | c |

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| 24. [​This selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q24.mp3%22%20%5Ct%20%22_media) illustrates

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|   | a.  | ​chordophones |
|   | b.  | ​polyrhythms |
|   | c.  | ​homophony |
|   | d.  | ​back beat |

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| *ANSWER:* | b |

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| 25. ​[This selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q25.mp3%22%20%5Ct%20%22_media) illustrates a

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|   | a.  | ​narrow melodic range |
|   | b.  | ​wide melodic range |
|   | c.  | ​dissonance |
|   | d.  | ​heterophonic texture  |

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| *ANSWER:* | a |

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| 26. ​[This selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q26.mp3%22%20%5Ct%20%22_media)

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|   | 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 |

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| *ANSWER:* | d |

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| 27. [This selection](http://wowzahttp.cengage.com/digital-production/music/titon_9781285771144/titon_ch01_q27.mp3%22%20%5Ct%20%22_media)

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|   | a.  | is in duple/quadruple meter​ |
|   | b.  | ​is in triple/compound meter |
|   | c.  | ​has an asymmetrical meter |
|   | d.  | ​has an absence of meter |

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| *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%22%20%5Ct%20%22_media) at the beginning?

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|   | a.  | ​The meter changes. |
|   | b.  | ​The tempo changes. |
|   | c.  | ​The rhythm changes. |
|   | d.  | ​Nothing changes. |

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| *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%22%20%5Ct%20%22_media) illustrates

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|   | a.  | ​homophony |
|   | b.  | ​polyphony |
|   | c.  | ​heterophony |
|   | d.  | ​biophony |

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| *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%22%20%5Ct%20%22_media) illustrates

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|   | a.  | ​heterophony |
|   | b.  | ​polyphony |
|   | c.  | ​homophony |
|   | d.  | ​call and response |

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| *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?

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| *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.

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| *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?

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| *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.”

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| *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.

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| *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.
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