

# Jazz: The First 100 Years

Third Edition

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## Instructor's Manual and Test Bank

### CHAPTER 1: ROOTS

#### Time Line

Early 1600s	Slaves begin to arrive in the New World (dependence upon purely African musical tradition)
1766 Ad	Slaves increase in value if they have European instrumental skills
Late 1700s	All black churches emerge
Prior to mid 1800s	Drums forbidden by slave owners. As a result: <ul style="list-style-type: none"><li>-Ring shout develops</li><li>-Stringed instruments are used in percussive ways</li><li>-Percussive rhythm in melodies develops</li><li>-Evangelists teach European-style hymns</li><li>-European musical traits appear</li></ul>
mid 1800s	Slaves are allowed to use drums for performances on Sundays and Holidays
1845	Minstrelsy becomes popular (mostly white performers)
1865	Minstrelsy troupes tour US and Europe (with painted-faced <i>black</i> performers)
1867	Publication of <i>Slave Songs of the United States</i> (blue notes well established in style by this time)
1871	Fisk Jubilee Singers begin touring
1875	Publication of <i>Cabin and Plantation Songs</i>
Late 1800s	<ul style="list-style-type: none"><li>▶ Rhythm section begins to emerge in Minstrelsy</li><li>▶ Vaudeville replaces by minstrelsy</li></ul>
1880s	The blues begin to develop
c. 1885	Ragtime begins developing as an improvised form
1890s	<ul style="list-style-type: none"><li>▶ Ragtime becomes popular largely due to publications</li><li>▶ Brass bands begin ragging out their music</li></ul>
c. 1900	Frontline emerges from essential parts in brass bands
post 1900	<ul style="list-style-type: none"><li>▶ Stride piano style begins to emerge</li><li>▶ 12-bar blues begin to appear consistent</li></ul>
1911	Joplin's opera, <i>Treemonisha</i> is self published
1912	First published blues song appears (Handy's "Memphis Blues" (1909)
prior to 1913	The notion of swing eighths appears to be accepted by composers
1913	Composer R. Nathaniel Dett identifies sixteenth-eighth-sixteenth rhythms as important trait of African American music
1914	<ul style="list-style-type: none"><li>▶ WWI begins</li><li>▶ Most famous blues song is published (Handy's "St. Louis Blues")</li></ul>
1917	<ul style="list-style-type: none"><li>▶ Early blues recording by Handy ("Snaky Blues" and "Livery Stable Blues")</li><li>▶ First jazz recording (Original Dixieland Jazz Band's rendition of "Livery Stable Blues")</li></ul>
1918	WWI ends
1920	<ul style="list-style-type: none"><li>▶ First significant blues recording (Mamie Smith's "Crazy Blues")</li><li>▶ 12-bar blues standard by this point</li></ul>
Early 1920s	<ul style="list-style-type: none"><li>▶ Bessie Smith becomes important blues singer</li><li>▶ Boogie-woogie piano style begins to develop</li></ul>

#### Suggestions/Focus

##### General Considerations

Teaching the material in this chapter might be organized in the following categories:

- ▶ African and European musical and cultural traits that led to the development of early jazz
- ▶ Musical elements and vocabulary describing the evolution leading to early jazz

- ▶ Specific genres that led to the stylistic traits found in early jazz
- ▶ Important people
- ▶ Time line of important developments

There are excellent sources of material that can be used to outline class discussions so that important issues for each of the five categories above will be touched.

#### *Study questions at the end of the chapter*

Answers to these questions have been included here. Other helpful study questions and information are included so supplement discussions. Every question calls into play a web of information that can be addressed from the chapter.

#### *List of terms at the end of the chapter*

The important terms are generally defined in the margins of the chapter. Certainly scanning the chapter looking for the bold-face type vocabulary words is easy in this text.

#### *Test bank*

This multiple-choice and essay question test bank progresses through the chapter chronologically and draws attention to most of the important conceptual and factual items. These questions can be copied and pasted into another document to create a test. Or a few may be used for testing while leaving the others for class discussion. A few of the questions assume some music historical knowledge in the choices given because music majors also use the text. If one wishes to create portions of a test that address term definitions, referring to the back of the chapter will make that a simple task.

### ***The African American Experience***

Jazz evolves out of the African American experience in what became the United States of America. Through the middle passage and the trans-Atlantic slave trade, displaced Africans used music to communicate, transmit information or to retain traditions, customs and rituals from their various traditions. The moans, groans, cries of slaves and former slaves that evolved into the spirituals and blues further leads to the evolution of jazz. It is imperative to reveal jazz as an expression that grows from the African American experience and certainly includes non-African American voices during its growth into an inclusive American tradition.

### ***The Blues***

The importance of the blues should be emphasized in discussions of chapter 1. There are essentially two areas of mild disagreement (within formal and informal educational settings) of which students should be aware. One is related to the well documented difficulty of defining jazz. It appears to be equally difficult among many musicians to determine to what extent music must be blues-influenced before it is designated “blues.” Taking this very dispute to another level presents the second difficulty: exactly which altered tone(s) in a scale should be considered the blue one(s)?

#### *What are the blues?*

It might be beneficial to use the opportunity of explaining how Boogie-woogie piano style is a form of the blues to also briefly introduce the blues-flavored jazz of the territory bands of the late 1920s and early 1930s. The “Kansas City” style, or “Riff band” music, of that time is often referred to as blues rather than jazz. Likewise, even more modern “jazz” that incorporates hard-bop or cool-style improvisations, jazz-style comping in the rhythm section, and a hard-driving swing feel, *but which makes use of the blues harmonic progression*, is considered by some musicians to be strictly blues. Perhaps such designations are primarily because musicians often identify “blues” as simply music that incorporates the blues progression or its variants.

#### *Which note is the blue one?*

With regard to blue notes, it may be helpful to acknowledge that some musicians consider only the flatted 3<sup>rd</sup> of the major scale to be a blue note. Others consider only the flatted 3<sup>rd</sup> and the flatted 5<sup>th</sup> that within a pentatonic-like arrangement results in the six-tone blues scale. Still others consider any pitch of a scale that is detuned, for purposes of musical expression, as a blue note. Thus, the flatted 7<sup>th</sup> of a major scale that results in the Mixolydian mode (the scale of the Mm7<sup>th</sup>, or dominant 7<sup>th</sup> chord) is also considered a blue note.

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## Questions and Topics for Discussion (p. 54) and Other Information

### 1. How do the European and African musical traditions differ? Contrast both musical and cultural qualities.

#### *European Music (traditionally)*

- ▶ Has tonality and harmony.
- ▶ Often uses symmetrical forms (especially more popular styles), generally based on 4- and 8-bar groupings.
- ▶ Can be functional or occasional, but is often produced for detached aesthetic enjoyment.

#### *African Music (traditionally)*

- ▶ Is rhythmically complex, often avoiding symmetrical groupings and patterns.
- ▶ Has a strong metronomic sense.
- ▶ Embellishes vocal lines with falsetto, vocables, and other techniques.
- ▶ Often consists of melodic parts (sung or played) accompanied by numerous percussion instruments.
- ▶ Is usually functional or occasional: religious rites, marriage, birth, death, war, weather, harvest, work, and so on.
- ▶ Is often performed by members of the tribe with a master drummer taking the lead.

### 2. In what ways was ragtime fresh and innovative?

- ▶ Ragtime was a tremendous influence on forthcoming musicians and composers of various styles and genres from around the world
- ▶ Ragtime was a clear example of the cross-fertilization of European and African musical characteristics on American soil
- ▶ Ragtime serves as an important predecessor of jazz
- ▶ Syncopation as the norm rather than the exception
- ▶ Typical ragtime figures may have been derived from banjo playing (this approach to playing the banjo may have come into use when drums were banned during slavery)
- ▶ Embellishment of the original melodies or improvisation rather than literal reading of a score
- ▶ Upbeat and sassy, while much other popular music of the time was sentimental
- ▶ Took many forms other than piano music, hence was adaptable (For example, ragtime songs, which unfortunately often parodied African-American experience.)

### 3. What are some of the characteristics of the blues? How do these characteristics relate to the African tradition?

- ▶ 12-bar form of three 4-bar phrases with set basic chord pattern: I/I/I/IV/IV/I/V/IV/I/I
- ▶ AAB melodic structure with each A and B fitting into the beginning of each 4-bar phrase
- ▶ Much vocal embellishment (African tradition)
- ▶ Blue notes characteristic (African tradition, as adapted to U.S.)
- ▶ Usually employs blues scale (possible African adaptation of the European major scale)
- ▶ Capacity for wide adaptation or variability of harmonic structure
- ▶ Relationship to African-American day-to-day experience (African tradition)

### 4. What are the main differences between blues and ragtime?

- ▶ Although both ragtime and the blues can be performed instrumentally, the blues is more known for its use of lyrics.
- ▶ Although both ragtime and blues can be performed at various tempos (both upbeat and slow), ragtime is usually up tempo and bright whereas blues is usually slower.
- ▶ Ragtime often has a more complicated song structure than Blues.

### 5. In what ways can ragtime be seen as a blend of the African and European traditions?

- ▶ Its harmony, tonality, instrumentation (European)
- ▶ Its 16-bar strains (European)
- ▶ Its constant syncopation (African)
- ▶ Open for embellishment and interpretation (African)
- ▶ Ragtime songs were often derived from European folk songs (European)

**6. How did ragtime and the blues each contribute to the formation of early jazz?**

*Ragtime*

- ▶ Syncopation
- ▶ Instrumentation
- ▶ March form; that is, harmony/tonality; duple rhythms; 16-bar strains with trio in subdominant
- ▶ Lively, improvised character
- ▶ Sometimes used as dance music

*Blues*

- ▶ Blue notes, blues scale
- ▶ Expressivity, deep emotional projection
- ▶ 12-bar form appropriated by jazz groups
- ▶ Revealed the day-to-day experiences of African Americans

**7. Should ragtime be considered an early form of jazz or a distinct genre of music? Cite arguments for both positions.**

*Ragtime is early jazz because*

- ▶ It incorporated some improvisation (though little recorded evidence of jazz-like improvisation)
- ▶ It was the decisive musical and aesthetic break with the sentimentality of Victorian popular music
- ▶ It was often used as dance music
- ▶ Its performers often moved on to perform “jazz,” that is, there was a change of name, not style
- ▶ some early jazz performers, notably Sidney Bechet, referred to their jazz style as ragtime

*Ragtime is a distinct genre because*

- ▶ It had a more vertical rhythmic feeling
- ▶ It contained generally less improvisation
- ▶ It was basically a piano music, although performed widely by other types of ensembles
- ▶ The musicians and listeners of the late teens chose to make the distinction through the choice of a different word, “jazz,” to describe the newer music

**8. How did recording influence the early history of jazz?**

- ▶ Recording, then in its infancy but growing more important as sound quality improved, helped merge musical dialects across regions into a common “jazz” language.
- ▶ Jazz was the first musical genre in Western history to be almost entirely captured on record.
- ▶ Early jazz records were informally produced, but give us an idea of what was played in live performance.
- ▶ Recordings allowed the music to be copied by upcoming musicians; hence they allowed jazz to spread rapidly throughout the country and the world.
- ▶ Recording quickly began to replace sheet music as the medium for learning the music.

## Test Bank

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### *Multiple Choice Questions*

1. Jazz defies definition because
  - a. it has blue notes
  - b. some of it swings and some of it doesn't
  - c. it has such a complex historical and cultural context
  - d. it has free improvisation
 answer: c
2. What elements of African origins can be found in jazz?
  - a. aspects of rhythm and timbre
  - b. scales and percussion
  - c. shouts and field hollers (these are the result of the African-American experience)
  - d. form and harmony
 answer: a
3. The cultural roots of jazz are most accurately said to reside in what non-American heritage(s)?
  - a. Caribbean
  - b. African

- c. European
  - d. All of the above  
answer: d
4. Jazz developed in what geographical area of the world?
- a. Africa
  - b. North America
  - c. Europe
  - d. Caribbean  
answer: b
5. What was the dominant culture in U.S. society at the beginning of jazz's development?
- a. African
  - b. European
  - c. Caribbean
  - d. all of the above  
answer: b
6. Jazz's dependence upon percussion is the influence of which culture?
- a. American
  - b. Minstrelsy
  - c. African
  - d. the blues  
answer: c
7. The predecessors of Jazz are
- a. AABA form and Harmony
  - b. blue notes and shouts
  - c. ragtime and blues
  - d. ragtime and Minstrelsy  
answer: c
8. A transcription of music is
- a. the writing down of words sung by a musician
  - b. the recording of a song a musician plays
  - c. the transition from the A part to the B part in a song
  - d. the musically notated version of what a musician has played  
answer: d
9. Jazz began to develop
- a. around the turn of the twentieth century
  - b. around the middle nineteenth century
  - c. during the civil war
  - d. after the television was invented  
answer: a
10. Most slaves were taken from
- a. the deserts of Africa
  - b. the west coast of Africa
  - c. the delta of the Nile river
  - d. the rain forests of Brazil  
answer: b
11. The results of the slave trade in Africa brought
- a. the destruction of families and social structures
  - b. the need to sing the blues around the world
  - c. increased shoe sales in the cities of America
  - d. an influx of influential African music books  
answer: a
12. Where whites and African-American slaves interacted less frequently (in remote areas of the country, as an example), African musical and linguistic traits
- a. were transcribed and recorded
  - b. were easily lost and were subject to bans
  - c. were rejected by their own inventors
  - d. were more easily retained and were sometimes encouraged by owners  
answer: d
13. Traditional African music
- a. was strictly for entertainment and special celebrations
  - b. serves important social functions, accompanies work, and is part of religious and social events

- c. was usually only heard when the master performers of each respective nation toured the usual concert venues
  - d. none of the above
- answer: b
14. African music is
- a. highly functional
  - b. highly dysfunctional
  - c. highly disorganized
  - d. highly tonal
- answer: a
15. Metronomic sense is
- a. the method by which performers memorize rhythms
  - b. when a tempo is slightly varied from measure to measure like a metronome is
  - c. a steady rhythmic pulse felt in music, or the sense a performer has regarding the accuracy of this pulse
  - d. a periodic realization that a tempo is steady
- answer: c
16. Call and response is
- a. cell phone repair technician lingo
  - b. when a group of singers respond to a conference call
  - c. when a lead singer sings a melody and a group of singers respond with a complimenting melody to complete the musical phrase
  - d. when a group of singers sing a melody and a soloist responds with his own or a complimenting melody to complete the musical phrase
- answer: c
17. Syncopation is
- a. the syncing up of electronic instruments with cables that allow them to communicate digital information
  - b. accents played off of the beat in either a strong enough location in a measure or frequently enough throughout a measure to obscure the main pulse
  - c. when eggs go bad and they don't float in water anymore
  - d. an easy way to make something expected unexpected
  - e. the name of the catsup commercial song
- answer: b
18. Polyrythm is
- a. two or more seemingly independent lines of rhythm sounding simultaneously
  - b. quarter notes heard against eighth notes
  - c. when rhythms appear together one after the other in a melody
  - d. when rhythms of contrast answer previously stated rhythms as in a call-and-response situation
- answer: a
19. Percussive dance developed in the music of African-American slaves because
- a. they felt the rhythm and couldn't contain it any longer
  - b. they continued to respect the relationship between their religious music and religious dances
  - c. patting juba was a way of getting percussion sounds and it was elevated to the level of becoming dance
  - d. patting juba was not percussive enough and they felt they needed the motion of dance to bring a stronger sense of rhythm to the music
- answer: c
20. Other sources of percussion developed by African Americans who were prohibited from using drums are:
- a. the intensification of percussive rhythm in syncopated melodies and cross rhythms
  - b. slapping their cheeks while full of air so as to force the air out with a percussive sound
  - c. the use of banjos and guitars with very heavy picks
  - d. lining up accents of various melodies or other rhythms on weak parts of beats so that a heavy accent is felt as syncopation
- answer: d
21. The instruments of a jazz band who play the melody of a tune are called
- a. the concerto grosso
  - b. the ritornello
  - c. the obbligato
  - d. the front line
- answer: d
22. Instruments such as banjo, guitar, tuba, bass, piano and drums are part of the
- a. percussion section of a band
  - b. rhythm section of a band
  - c. back up section of a band

- d. obbligato section of a band  
answer: b
23. Saxophones were not as common in early jazz as
- guitars
  - cellos
  - trumpets
  - organs
- answer: c
24. The usual band of early jazz consists of
- trumpet, clarinet, trombone, piano, tuba, banjo and drums
  - trumpet, clarinet, trombone, organ, tuba, banjo and drums
  - cornet, clarinet, trombone, piano, bass, congas and woodblocks, and drums
  - trumpet, saxophone, trombone, piano, tuba, banjo and drums
- answer: a
25. The most common jazz forms are
- AABC and ABA
  - ABCA and AABA
  - AABA and ABAC
  - AABC and ABAC
- answer: c
26. The head of a tune is
- the highest point of the melodic contour
  - the first note of the primary descending melodic line
  - the primary melody
  - the improvised section of a jazz tune
- answer: c
27. Published collections of slave songs appeared as early as
- 1899
  - 1867
  - 1810
  - 1913
- answer: b
28. People who produced the earliest collections of slave songs were
- slave owners
  - evangelists who hope to show their support of slaves by distributing their cultural “gems”
  - black scholars from the northern states
  - white male and female scholars
- answer: d
29. The earliest collections of slave songs were
- attempt to transcribe performances into European music notation
  - fairly accurate representations of the music
  - attempts to cash in on the desire slaves expressed to learn more of their music from other parts of the country
  - essentially instrumental and vocal arrangements of blues-like songs
- answer: a
30. Classified ads of the slave period often mentioned slaves’ European instrumental skills to potential owners because
- these were desirable skills to most whites
  - this usually meant a slave had property (the instrument) that could be used by someone else or sold
  - owners liked to know ahead of time if there were hobbies that might distract slaves from their daily chores
  - such skills made them less valuable and “disclosure laws” had been established
- answer: a
31. Many African Americans were introduced to European formal, melodic, and harmonic musical traits from
- Protestant hymns and religious songs learned when converted to Christianity
  - the children’s songs learned in school lessons
  - observing their owner’s children practicing for music lessons at home
  - listening to brass bands play in the town center
- answer: a
32. When the first all-black churches formed near the end of the eighteenth century, “lining out” psalms was replaced by
- actual Bibles
  - spirituals and hymns
  - songs that actually incorporated the order of the books of the Bible
  - “doo-doo-doo da-da-da” refrains that white policing organizations implemented

answer: b

33. Three nonreligious forms of music that became common among rural, late 19<sup>th</sup>-century African Americans are
  - a. special songs, field hollers, and fun songs
  - b. occasional songs, field hollers, and the blues
  - c. spirituals, ring shout, the blues
  - d. occasional songs, field hollers and work songs

answer: d
34. Field hollers were functional in that they
  - a. were both song and means of communication in the field
  - b. were part of worship in outdoor revivals
  - c. were a method for street venders to sell their wares
  - d. allowed whites to tell slaves what to do in a much less demeaning way

answer: a
35. The traditional African-style sung notes that require pitches not fitting the European musical scale (or “detuned” pitches) are called
  - a. chromatic notes
  - b. non diatonic notes
  - c. blue notes
  - d. bent notes

answer: c
36. In order to notationally document the slave songs for the collection entitled, *Slave Songs of the United States*, songs were written
  - a. in major keys with special “alteration” notation (e.g., b3 and b7)
  - b. in minor keys with special “alteration” notation (e.g., #6)
  - c. in major and minor keys
  - d. using exclusively pentatonic scales leaving the pitches that can’t be notated to be improvised by the performer

answer: c
37. Common to most folk music of the world, African American music also incorporated
  - a. pentatonic scales
  - b. altered scales
  - c. half-major and pentatonic scales
  - d. microtones producing 43 tones per octave

answer: a
38. A popular music genre of the late 19<sup>th</sup>-century that was overtly derogatory toward blacks, yet, involved white and African-American performers was
  - a. the blues
  - b. rag time
  - c. street cries
  - d. minstrel shows

answer: d
39. Incorporating banjo, tambourines, and bone clappers behind the singers and actors providing the underlying beat of the first truly American art form, this music introduced
  - a. the first percussion section ensemble
  - b. the first rhythm section
  - c. the first syncopated rhythms of American music
  - d. the first music incorporating “found” objects

answer: b
40. Many whites of the mid 19<sup>th</sup> century were first exposed to black music through
  - a. the Fisk Jubilee Singers’ concerts at the Kennedy Center
  - b. the blues taverns in New Orleans
  - c. the minstrelsy performances
  - d. the cakewalk

answer: c
41. Vaudeville, a touring entertainment form, was less offensive to African Americans and in the late 19<sup>th</sup> century eventually replaced
  - a. the blues
  - b. rag time
  - c. street cries
  - d. minstrel shows

answer: d



42. To “rag” a melody is to
- syncopate the rhythms of an unsyncopated melody
  - play the melody to poor people
  - play complain about a melody
  - to make it sound jazzy (this is not possible because ragtime is a predecessor of jazz)
- answer: a
43. Ragtime music swept the nation beginning around
- 1800 and lasting 20 years
  - 1890 and lasting two decades
  - 1900 and lasting 30 years
  - 1864 and lasting two decades
- answer: b
44. Ragtime is primarily a genre for
- brass bands
  - rhythm sections
  - piano
  - piano rolls
- answer: c
45. Ragtime was important partly because it was the first time
- syncopated rhythms were used in music
  - it was the first specifically black musical genre to become popular
  - piano music had become mainstream
  - a particular genre of music was primarily composed by one composer
- answer: b
46. Early ragtime probably evolved out of
- brass band music transcriptions for piano
  - radio commercials advertising the first Raggedy Anne dolls
  - songs borrowed from blues singers
  - songs taken from minstrel shows and urban musical theatre
- answer: d
47. The classic ragtime music from that period that we know today
- was carefully composed and notated by composers of the period
  - was preserved because it was written down by composers
  - is understood better because it was recorded by the creators themselves on piano rolls
  - was widely published
  - all of the above
- answer: e
48. The most important ragtime composers are:
- Scott Joplin, Tom Turpin, James Scott, and Artie Williams
  - Scott James, Joseph Turpin, James P. Johnson, and Artie Shaw
  - Scott Joplin and Artie Shaw
  - Scott Joplin, James P. Scott, and Art Tatum
- answer: a
49. Scott Joplin was able to raise the level of ragtime to an art form because
- he understood the blues better than most
  - he could play everything by ear and improvised African American elements
  - he was a classically trained pianist and incorporated ragtime within larger forms such as ballet and opera
  - more people liked his rags better than those by other composers
- answer: c
50. James Scott was recognized for his genius partly in his work as a song plugger, which is
- a performer who improvises music in the spaces between songs in musical theatre
  - a demonstrator of pianos in a music store
  - a musician who promotes newly published compositions to potential buyers
  - a performer of songs as background music to some of the earliest sales pitches
- answer: c
51. Jazz developed in ragtime’s
- heyday
  - decline
  - development
  - absence
- answer: a

52. Jazz was in its flourishing state when ragtime was
- in its development
  - in its heyday
  - in decline
  - absent
- answer: c
53. Dotted rhythms acted as a link between playing styles in ragtime and jazz. Yet, notated music by ragtime composers began to be simplified by around 1910 partly because
- people were getting tired of all those ragtime rhythms
  - composers realized that the general public couldn't play the complex rhythms previously seen
  - composers began to feel the way C.P.E. Bach must have felt when he simplified Baroque music to make more the Classical-style music of the Rococo
  - performers understood that regular eighth notes were to be swung resulting in a dotted rhythm feel
- answer: d
54. The two types of swing feel found in the earliest stages of the 20<sup>th</sup> century were
- dotted eighth—sixteenth and straight eighths
  - dotted eighth—sixteenth and triplets
  - dotted quarter—eighth and triplets
  - dotted eighth—sixteenth and half notes
- answer: b
55. The stride style playing of piano evolved from
- ragtime
  - classical playing “boom-chick” approaches
  - an attempt to imitate the bass drum—snare patterns of drum sets
  - minstrelsy
- answer: a
56. Stride piano playing can be described as
- a walking bass line in the left hand
  - a combination of melodic and rhythm playing in the right hand
  - a bouncing back and forth from lower bass notes to mid-range chords in the left hand
  - slow arpeggiations that move the hand from left to right and back again
- answer: c
57. Ragtime piano style and the blues evolved to create jazz. But another dimension of Ragtime is also important in the development of early jazz:
- modern interpretations of folk songs done by orchestras
  - brass band literature that had been ragged
  - brass concertos that focused on the brass section
  - brass quintet literature
- answer: b
58. The blues came about through the evolution of
- gospel songs, work songs, hollers and shouts with a view of a hopeful free world
  - hymns, revival songs, hollers, the ring shout and a revitalized Christian view of city living, particularly in New Orleans
  - spirituals, work songs, hollers, and shouts combined with the more uncertain world of free African America
  - various slave songs, depression from achin' heart disease, an outbreak of consumption, and fear of jook joints
- answer: c
59. The greatest number of blues singers came from
- the plantations of Mississippi and Louisiana
  - the show boats on the Mississippi and the Delta states
  - the Mississippi Delta
  - downtown New Orleans and Texas
- answer: c
60. The primary reason we aren't certain what the original country blues songs sounded like is because
- it was not recorded
  - by the time recordings were utilized, the price of distribution was too great to make it worth while
  - the great blues singers of the time were performing with jazz bands and recorded jazz instead
  - no one really wanted to hear that old stuff
- answer: a
61. The first significant vocal blues recording was, “Crazy Blues,” by
- Bessie Smith
  - Sarah Vaughn

- c. W. C. Handy
  - d. Mamie Smith
- answer: d
62. The first genuine blues to be published was
- a. "Memphis Blues" by composer W. C. Handy (1912)
  - b. "St. Louis Blues" by James P. Johnson (1927)
  - c. "Beale Street Blues" by W. C. Handy (1916)
  - d. "Livery Stable Blues" by the Original Dixieland Jazz Band (1917)
- answer: a
63. The most famous blues tune from 1914 is
- a. "The Snaky Blues"
  - b. "The Father of the Blues"
  - c. "I Was with You, Baby"
  - d. "St. Louis Blues"
- answer: d
64. The blues form was initially
- a. 12 bars long with little variation
  - b. was flexible and governed by the text
  - c. involved several varieties with different chord progressions
  - d. AABA
- answer: b
65. By the 1920s, blues progressions had become standardized and were based on
- a. 12 bar ii-V-I progressions
  - b. 16 bar V-I-V-I progressions
  - c. 4 bar patterns of I-IV-VI-I progressions
  - d. 12-bar I-IV-V progressions
- answer: d
66. The text of the more contemporary blues was typically based on the form
- a. AABA
  - b. AAB
  - c. ABA
  - d. ABBA
- answer: b
67. One of the most loved blues singers, a protégée of Ma Rainey's was
- a. Porgy Bess
  - b. W.C. Handy
  - c. Bessie Smith
  - d. Louis Armstrong
- answer: c
68. Boogie Woogie was considered a form of the blues because
- a. blues singers started utilizing it for variation
  - b. it was a style of piano playing that was still based on the blues progression
  - c. it was a way of creating the long standing walking bass line on piano
  - d. it used the driving eighth note motives usually associated with the blues
- answer: b

### Essay Questions

1. Based on class discussions and the text, explain the difficulty in defining jazz.
2. Describe how the blues and ragtime came together to make jazz possible.
3. What elements of African and European music can be found in early jazz?
4. Describe the various elements that went into the development of African-American music that led to jazz.
5. Describe the challenges that African-Americans had preserving their African traditions.
6. What does jazz and its evolution reveal about the African American experience in the United States of America?
7. Explain how various levels of rhythm in music are effected by both European and African heritage.
8. What can the use of head arrangements in early jazz tell us about the musical culture of music?
9. Explain elements of traditional African musical culture that made the professional musician unknown in the culture.
10. Why did unusual percussion instruments develop in the African-American culture of the mid-1800s?
11. Recent research has revealed that *lining out* of psalms in Christian worship is not strictly an African-American tradition. Rather, black slaves might have learned the technique from owners and missionaries. However, this procedure does very

closely resemble African musical tradition. Explain the process of *lining out* psalms and how it relates to uniquely African heritage.

12. Why did the ring shout develop in early African-American worship services; and why is it such a significant part of African-American musical history?
13. Explain what blue notes are by using your knowledge of musical scales. Be sure to include the various views of blue notes held by musicians.
14. What is the importance of Minstrelsy in the development of jazz?
15. How and why did ragtime, primarily a piano-oriented genre, appear in other instrumental genres of the late nineteenth and early twentieth centuries?
16. In what ways did the blues influence early jazz?
17. Why is Boogie-woogie style piano playing considered a form of the blues? Based on class discussions of various jazz styles that will be studied later, how can this conceptualization be carried over into various styles of jazz?