

TEST BANK

By Joe Gennaro

UNIVERSITY OF CENTRAL FLORIDA

To Accompany

What's That Sound?

An Introduction to Rock
and Its History

FIFTH EDITION

By

John Covach and Andrew Flory



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INTRODUCTION

Studying Rock

MULTIPLE CHOICE

1. The study of musical form includes
 - a. the meaning of lyrics.
 - b. how sections are organized to create a larger structure.
 - c. studying the types of instruments used in a song.
 - d. how musicians create different versions of the same song.

ANS: B PTS: 1 DIF: Easy REF: p. 10
TOP: Typical Formal Types in American Popular Music

2. The 12-bar blues form consists of
 - a. call-and-response.
 - b. a group of three phrases.
 - c. three groups of four phrases.
 - d. four groups of four phrases.

ANS: C PTS: 1 DIF: Easy REF: p. 11
TOP: The 12-Bar Blues and the Doo-Wop Progression

3. A chord is a
 - a. series of single notes that create a key.
 - b. combination of notes played together.
 - c. scale organized in a key.
 - d. series of 12 notes played in succession.

ANS: B PTS: 1 DIF: Easy REF: p. 12
TOP: The 12-Bar Blues and the Doo-Wop Progression

4. How does Jackie Brenston’s “Rocket ‘88” break with standard blues practices?
 - a. It inserts additional instrument solos.
 - b. It uses the same pattern for each verse.
 - c. It uses different chord progressions for each verse.
 - d. It does not follow a question/question/answer pattern.

ANS: D PTS: 1 DIF: Moderate REF: p. 12
TOP: The 12-Bar Blues and the Doo-Wop Progression

5. The “doo-wop progression” consists of a
 - a. series of four chords.
 - b. combination of four phrases.
 - c. series of alternating choruses with verses.
 - d. progression of lyrics to determine the song format.

ANS: A PTS: 1 DIF: Easy REF: p. 12
TOP: The 12-Bar Blues and the Doo-Wop Progression

6. One of the most common musical forms found in Tin Pan Alley songs is
- doo-wop progression.
 - simple verse form.
 - AABA form.
 - simple verse-chorus form.

ANS: C PTS: 1 DIF: Easy REF: p. 14
TOP: AABA Form

7. All of the following songs use the 12-bar blues format EXCEPT
- “Johnny B. Goode.”
 - “Can the Circle Be Unbroken.”
 - “Shake, Rattle, and Roll.”
 - “Rocket ‘88.”

ANS: B PTS: 1 DIF: Easy REF: pp. 15–17
TOP: Simple Verse-Chorus

8. Buddy Holly’s “That’ll Be the Day” is an example of
- 12-bar blues.
 - contrasting verse-chorus.
 - simple verse form.
 - doo-wop progression.

ANS: B PTS: 1 DIF: Easy REF: p. 17
TOP: Contrasting Verse-Chorus

9. Which of the following songs employs a full reprise?
- “All I Have to Do Is Dream” by the Everly Brothers
 - “Can the Circle Be Unbroken” by the Carter Family
 - “That’ll Be the Day” by the Crickets
 - “Great Balls of Fire” by Jerry Lee Lewis

ANS: D PTS: 1 DIF: Moderate REF: p. 15
TOP: AABA Form

10. A simple verse structure has
- alternating verses and choruses.
 - no chord progression.
 - a complex use of choruses and verses.
 - no chorus.

ANS: D PTS: 1 DIF: Moderate REF: p. 18
TOP: Contrasting Verse-Chorus

11. All of the following are used by a drummer EXCEPT the
- high-hat.
 - tom-toms.
 - synthesizer.
 - cymbals.

ANS: C PTS: 1 DIF: Easy REF: p. 18
TOP: Beat It: Drums and Percussion

12. Which part of a drum set does a drummer often use to play the fastest notes?
- snare drum
 - tom-toms
 - bass drum
 - high-hat

ANS: D PTS: 1 DIF: Moderate REF: p. 18
TOP: Beat It: Drums and Percussion

4 | Introduction

13. The job of the bass player is to
- act as a bridge between the harmonic and rhythmic sections.
 - establish meter and rhythm.
 - fill in the remaining space between drumbeats.
 - add a melodic element to instrumental solos.

ANS: A PTS: 1 DIF: Moderate REF: p. 19
TOP: The Low Down: Electric Bass

14. Prior to the early 1960s, the bass guitar usually
- was not used.
 - was an acoustic upright bass that could be amplified if necessary.
 - performed a majority of the instrumental solos.
 - provided rhythmic drive for the instrumental soloists.

ANS: B PTS: 1 DIF: Moderate REF: p. 19
TOP: The Low Down: Electric Bass

15. Which instrument rounds out harmony by playing full chords?
- bass guitar
 - drums
 - rhythm guitar
 - saxophone

ANS: C PTS: 1 DIF: Moderate REF: p. 19
TOP: Harmony in Motion: Rhythm Guitar and Keyboards

16. Which of the following instruments can be used along with, or in place of, a rhythm guitar?
- piano
 - drums
 - bass
 - vocals

ANS: A PTS: 1 DIF: Moderate REF: p. 20
TOP: Harmony in Motion: Rhythm Guitar and Keyboards

17. In addition to conveying the lyrics of a song, the lead singer's role is to
- provide vocal harmony to melodies.
 - support the rhythmic drive with bass notes.
 - give rhythmic propulsion that drives the tempo of the music.
 - create melodic interest.

ANS: D PTS: 1 DIF: Moderate REF: p. 20
TOP: In the Spotlight: Lead Singers and Backup Vocals

18. One of the purposes of an instrumental solo is to
- bring attention to lyrics being performed by a lead singer.
 - harmonize with the rhythm section.
 - create musical contrast so the return of the vocals will sound fresh.
 - add harmonic interest by playing riffs.

ANS: C PTS: 1 DIF: Difficult REF: p. 21
TOP: Steppin' Up: Instrumental Solos

19. Which instrument(s) is/are often added to tracks to provide an additional “punch” to the music?
- strings
 - a ride cymbal
 - horns
 - a synthesizer

ANS: C PTS: 1 DIF: Easy REF: p. 21
 TOP: Horns and Strings: Sweetening the Sound

20. The song “Smoke on the Water” by Deep Purple begins with
- an organ playing rhythmic chords.
 - the lead vocalist singing the first verse supported by a rhythm guitar.
 - the electric guitar playing a solo, blues-inspired riff.
 - all the instrumentalists performing the same chords and rhythms.

ANS: C PTS: 1 DIF: Easy REF: pp. 21–22
 TOP: How It All Fits Together: “Smoke on the Water”

21. The form of “Smoke on the Water” by Deep Purple is
- simple verse-chorus.
 - 12-bar blues.
 - AABA.
 - contrasting verse-chorus.

ANS: D PTS: 1 DIF: Easy REF: p. 21
 TOP: How It All Fits Together: “Smoke on the Water”

22. In “Smoke on the Water” by Deep Purple, which instrument performs the role of the rhythm guitar?
- saxophone
 - organ
 - electric guitar
 - bass guitar

ANS: B PTS: 1 DIF: Moderate REF: p. 22
 TOP: How It All Fits Together: “Smoke on the Water”

23. Which of the following best describes the relationship between the guitar and bass parts in the first verse of “Smoke on the Water” by Deep Purple?
- “rhythm guitar” role
 - sustained rhythm parts
 - they are playing almost the same part
 - bass part moves faster than guitar part

ANS: C PTS: 1 DIF: Moderate REF: p. 22
 TOP: How It All Fits Together: “Smoke on the Water”

24. Using the recording studio as an “audio snapshot” involves
- exploiting all the possibilities of sound.
 - re-creating sounds that could not be performed live.
 - re-creating a live recording as faithfully as possible.
 - mixing instruments not usually conducive to a live setting.

ANS: C PTS: 1 DIF: Moderate REF: p. 23
 TOP: Is It Live or Is It Memorex?

25. When recording music with the “audio snapshot” approach, which element is necessary in a space to re-create the live sound?
- a. a high amount of reverb
 - b. good acoustical balance
 - c. porous surfaces to absorb sounds
 - d. ambience

ANS: B PTS: 1 DIF: Easy REF: pp. 23–24
TOP: Reverb and Echo

26. A sound engineer might artificially create a room sound through electronic means by using the effect of
- a. echo.
 - b. reverb.
 - c. timbre.
 - d. stereo.

ANS: B PTS: 1 DIF: Moderate REF: p. 23
TOP: Reverb and Echo

27. During the first decade of rock’s inception, most of the music was recorded in
- a. mono.
 - b. stereo.
 - c. hi-fi.
 - d. digital audio workstations.

ANS: A PTS: 1 DIF: Easy REF: p. 25
TOP: Every Breadth You Take: Stereo Placement

28. Which of the following dimensions of recorded sound is NOT controlled from a mixing board?
- a. acoustics
 - b. overall volume
 - c. ambience
 - d. stereo placement

ANS: A PTS: 1 DIF: Moderate REF: p. 25
TOP: Mixing

29. The structure of compound AABA form means
- a. each section is simple verse-chorus.
 - b. each section of the AABA form is made of a larger verse and chorus.
 - c. each section has a contrasting verse chorus.
 - d. each section of the AABA form is made of smaller verse and chorus sections.

ANS: D PTS: 1 DIF: Easy REF: p. 28
TOP: Putting It All Together: “Josie”

30. One of the important dance shows that became nationally syndicated during the 1950s was
- a. *Dance Party USA*.
 - b. *Solid Gold*.
 - c. *American Bandstand*.
 - d. *Soul Train*.

ANS: C PTS: 1 DIF: Moderate REF: p. 29
TOP: Rock Television

31. Verses and choruses based on the same music are an example of which formal type?
- a. simple verse
 - b. simple verse-chorus
 - c. contrasting verse-chorus
 - d. AABA

ANS: B PTS: 1 DIF: Easy REF: p. 18
TOP: Four Common Formal Types

32. The ability to artificially create a room sound is referred to as
- echo.
 - reverb.
 - ambience.
 - timbre.

ANS: C PTS: 1 DIF: Easy REF: p. 23
 TOP: Reverb and Echo

33. A coda is used in music to
- introduce new melodies.
 - round off a tune.
 - prepare the bridge.
 - modulate to another key.

ANS: B PTS: 1 DIF: Difficult REF: p. 21
 TOP: How It All Fits Together: "Smoke on the Water"

SHORT ANSWER

1. How is the 12-bar blues pattern defined?

ANS:

It is defined by its measure length, phrasing, lyrics, and chord structure.

PTS: 1 DIF: Difficult REF: p. 11
 TOP: The 12-Bar Blues and the Doo-Wop Progression

2. What does the designation AABA mean in musical form?

ANS:

The first, second, and fourth 8-bar phrases are very similar, whereas the third 8-bar phrase is different.

PTS: 1 DIF: Moderate REF: p. 14 TOP: AABA Form

3. "Can the Circle Be Unbroken" by the Carter Family is an example of _____ form.

ANS:

simple verse-chorus

PTS: 1 DIF: Easy REF: pp. 15–16 TOP: Simple Verse-Chorus

4. What is the difference between a simple verse-chorus and a contrasting verse-chorus?

ANS:

A simple verse-chorus uses the same melody and harmony in verses and choruses, while a contrasting verse-chorus uses distinctively different music for both verses and choruses.

PTS: 1 DIF: Moderate REF: p. 17 TOP: Contrasting Verse-Chorus

5. What is a full reprise?

ANS:

A full reprise is the repetition of an entire AABA form.

PTS: 1

DIF: Easy

REF: p. 14

TOP: AABA Form

6. What is the principal task of the rhythm section in a rock band?

ANS:

The rhythm section provides a rhythmic and harmonic foundation for singers and instrumental soloists.

PTS: 1

DIF: Moderate

REF: p. 18

TOP: Beat It: Drums and Percussion

7. Bass players will create their part around the rhythmic pattern played on the _____, stressing those notes rhythmically while filling in the other notes to provide an interesting bass line.

ANS:

bass drum

PTS: 1

DIF: Easy

REF: p. 19

TOP: The Low Down: Electric Bass

8. Explain the role of the rhythm section during an instrumental solo.

ANS:

The rhythm section maintains the musical structure and supports the soloist without obstructing her or him.

PTS: 1

DIF: Moderate

REF: p. 21

TOP: Steppin' Up: Instrumental Solos

9. Horn sections are used frequently to give a tune a little more _____.

ANS:

punch

PTS: 1

DIF: Easy

REF: p. 21

TOP: Horns and Strings: Sweetening the Sound

10. What are two principal ways to think of recordings?

ANS:

Think of them as a snapshot of a live performance and as a way to use all the sound possibilities in a recording studio.

PTS: 1

DIF: Difficult

REF: p. 23

TOP: Is It Live or Is It Memorex?

11. What is the main difference between mono and stereo?

ANS:

Mono assumes only one speaker for playback, whereas stereo involves the possibility of multiple speakers.

PTS: 1 DIF: Moderate REF: p. 25
TOP: Every Breath You Take: Stereo Placement

12. A _____ is a section that repeats the same music and lyrics intact in each presentation.

ANS:

chorus

PTS: 1 DIF: Easy REF: p. 15 TOP: Simple Verse-Chorus

13. How is compound AABA form defined?

ANS:

Each section of the AABA form is made up of smaller verse and chorus sections.

PTS: 1 DIF: Moderate REF: p. 28
TOP: Putting It All Together: "Josie"

14. What were three forms of video-based media that were important to the spread of rock?

ANS:

The three forms of media were television, film, and music videos.

PTS: 1 DIF: Easy REF: pp. 28–31 TOP: Viewing Rock

15. "Josie," by Steely Dan, is an example of _____ form.

ANS:

compound AABA

PTS: 1 DIF: Moderate REF: pp. 27–28
TOP: Putting It All Together: "Josie"

MATCHING

Match the item to the description below.

- a. one speaker for playback
- b. creates a room sound through electronic means
- c. combinations of notes played together
- d. two sonic images of the same event
- e. the “space” between stereo speakers
- f. the tone color of an instrument
- g. controls EQ, ambience/volume, and stereo placement
- h. adjusting the timbre of each recorded sound
- i. term used in recording to designate a recorded part
- j. a lower or higher version of the same note

1. echo
2. reverb
3. timbre
4. EQ
5. sonic landscape
6. mixing board
7. monophonic sound
8. octave
9. track
10. chords

- | | | | | |
|-----|---|--------|----------------|----------------|
| 1. | ANS: D | PTS: 1 | DIF: Moderate | REF: pp. 23–24 |
| | TOP: Reverb and Echo | | | |
| 2. | ANS: B | PTS: 1 | DIF: Easy | REF: pp. 23–24 |
| | TOP: Reverb and Echo | | | |
| 3. | ANS: F | PTS: 1 | DIF: Easy | REF: p. 24 |
| | TOP: River Deep, Mountain High: Equalization (EQ) | | | |
| 4. | ANS: H | PTS: 1 | DIF: Moderate | REF: p. 24 |
| | TOP: River Deep, Mountain High: Equalization (EQ) | | | |
| 5. | ANS: E | PTS: 1 | DIF: Difficult | REF: p. 25 |
| | TOP: Every Breadth You Take: Stereo Placement | | | |
| 6. | ANS: G | PTS: 1 | DIF: Moderate | REF: p. 25 |
| | TOP: Mixing | | | |
| 7. | ANS: A | PTS: 1 | DIF: Easy | REF: p. 25 |
| | TOP: Every Breadth You Take: Stereo Placement | | | |
| 8. | ANS: J | PTS: 1 | DIF: Easy | REF: p. 19 |
| | TOP: The Low Down: Electric Bass | | | |
| 9. | ANS: I | PTS: 1 | DIF: Easy | REF: p. 26 |
| | TOP: Mixing | | | |
| 10. | ANS: C | PTS: 1 | DIF: Easy | REF: p. 12 |
| | TOP: The 12-Bar Blues and the Doo-Wop Progression | | | |

ESSAY

1. Compare the 12-bar blues and doo-wop forms. In your comparison, note the similarities and differences between the phrase and harmonic structures. Use roman numerals to show harmonic structures.

ANS:
answers vary

PTS: 1 DIF: Moderate

2. Why is the contrasting verse-chorus form considered a more complex popular song form than a simple verse-chorus? Use Buddy Holly's "That'll Be the Day" to explain your answer.

ANS:
answers vary

PTS: 1 DIF: Easy

3. Explain how the rhythm section works to create a cohesive rock sound. What is the role of the drums? Bass? Guitar?

ANS:
answers vary

PTS: 1 DIF: Moderate

4. Discuss the various techniques used to record rock music. Explain how specific studio effects, both acoustic and electronic, work to create unique sounds and different "sonic landscapes" for recordings.

ANS:
answers vary

PTS: 1 DIF: Moderate

5. Assess some of the ways in which rock music has become available to audiences through various forms of video-based media. How have television, film, and music videos been utilized since rock's inception?

ANS:
answers vary

PTS: 1 DIF: Moderate

TRUE/FALSE

1. In music, four measures are called a phrase.

ANS: T PTS: 1 DIF: Easy REF: p. 11
TOP: The 12-Bar Blues and the Doo-Wop Progression

2. A chorus is a section in music that repeats the same music but with different lyrics in each presentation.

ANS: F PTS: 1 DIF: Moderate REF: p. 15
TOP: Simple Verse-Chorus

3. In simple verse form, all verses are based on the same music, followed by a chorus.

ANS: F PTS: 1 DIF: Easy REF: pp. 15–17
TOP: Simple Verse-Chorus

4. Reverb and echo are the exact same effect.

ANS: F PTS: 1 DIF: Moderate REF: pp. 23–24
TOP: Reverb and Echo

5. By the late 1960s, stereo was the preferred format for recording albums.

ANS: T PTS: 1 DIF: Easy REF: p. 25
TOP: Every Breadth You Take: Stereo Placement

6. A bass player’s job is to “lock in” with the vocalist rhythmically and to provide bass notes to chord progressions played by the guitar.

ANS: F PTS: 1 DIF: Moderate REF: p. 19
TOP: The Low Down: Electric Bass

7. AABA form is one of the most commonly used formal patterns in Tin Pan Alley songs.

ANS: T PTS: 1 DIF: Moderate REF: p. 14
TOP: AABA Form

8. Horn sections often consist of saxophones, trumpets, and trombones.

ANS: T PTS: 1 DIF: Easy REF: p. 21
TOP: Horns and Strings: Sweetening the Sound

9. In music, meter refers to the ways in which musical sounds are organized in time.

ANS: F PTS: 1 DIF: Difficult REF: p. 11
TOP: A Note on Rhythm and Meter

10. The 12-measure structure of the 12-bar blues is distinctive because its measures fall into four groups of three.

ANS: F PTS: 1 DIF: Moderate REF: p. 11
TOP: The 12-Bar Blues and the Doo-Wop Progression

11. Despite the acknowledged importance of rock music, determining exactly what “rock” means is NOT easy.

ANS: T PTS: 1 DIF: Easy REF: p. 3
TOP: Studying Rock

12. Compound is when each musical beat is divided evenly into two parts.

ANS: F PTS: 1 DIF: Moderate REF: p. 11
TOP: A Note on Rhythm and Meter

CHAPTER 1

Roots–1955, The World before Rock
and Roll

MULTIPLE CHOICE

1. All of the following are true about Tin Pan Alley EXCEPT that it
 - a. was developed as a regional style of music.
 - b. was located in New York City.
 - c. included a high concentration of songwriters and song publishers.
 - d. was a term that denoted a specific way of doing business in popular music.

ANS: A PTS: 1 DIF: Easy REF: pp. 43–46
 TOP: Sheet Music Publishers and Professional Songwriters

2. The role of the Tin Pan Alley publisher was to
 - a. perform songs on the Broadway stage to new audiences.
 - b. compose the form of the song.
 - c. write lyrics for Tin Pan Alley songs.
 - d. pitch songs to artists who might consider performing them.

ANS: D PTS: 1 DIF: Easy REF: p. 44
 TOP: Sheet Music Publishers and Professional Songwriters

3. Regional boundaries in popular culture began to diminish in the 1920s as a result of
 - a. the invention of the phonograph.
 - b. NBC radio broadcasting coast-to-coast with a national radio network.
 - c. the migration of southerners to northern cities.
 - d. regional radio stations being bought out by national radio stations.

ANS: B PTS: 1 DIF: Moderate REF: p. 39
 TOP: National versus Regional

4. *Amos 'n' Andy* is an example of
 - a. a Broadway musical featuring Tin Pan Alley songs.
 - b. an early television program featuring country and western performers.
 - c. a popular comedy program broadcast on network radio.
 - d. a Hollywood musical.

ANS: C PTS: 1 DIF: Easy REF: p. 41
 TOP: The Rise of the Radio Networks in the 1920s (How Did They Work?)

5. Ralph Peer made early recordings of which type of music?
 - a. rhythm and blues
 - b. rural blues
 - c. western swing
 - d. hillbilly music

ANS: D PTS: 1 DIF: Easy REF: p. 55
 TOP: “Country” Music in the Southeast in the 1930s

6. Western music is most often associated with the
- open prairie and cowboys.
 - influence of white gospel music.
 - folk music of the Appalachian Mountains.
 - use of the Hawaiian guitar.

ANS: A PTS: 1 DIF: Easy REF: p. 55
TOP: “Western” Music in the Southwest and California in the 1930s

7. Jimmie Rodgers’s performance style was noted for his trademark
- guitar playing.
 - raw, expressive recordings.
 - yodel.
 - use of an Autoharp.

ANS: C PTS: 1 DIF: Moderate REF: p. 56
TOP: Jimmie Rodgers, the First Star of Country Music

8. Memphis was an important music scene for blues due to the
- establishment of a blues-centered music industry.
 - migration of rural blacks to urban centers.
 - dominance of country and western in Nashville.
 - influence of Robert Johnson’s rural blues songs.

ANS: B PTS: 1 DIF: Moderate REF: pp. 62–64
TOP: Migration Patterns from the Rural South to the Urban North

9. The music of Louis Jordan and His Tympany Five is an example of
- jump blues.
 - rural blues.
 - urban blues.
 - dance blues.

ANS: A PTS: 1 DIF: Easy REF: p. 64
TOP: Migration Patterns from the Rural South to the Urban North

10. One reason many radio stations opted for a local or regional approach in the 1950s was because
- black populations were growing in rural areas.
 - of the proliferation of music recordings.
 - of the development of gramophone technology.
 - audiences for popular music shifted from radio to television.

ANS: D PTS: 1 DIF: Moderate REF: p. 64
TOP: Regional Radio and the Black Experience in 1950s America

11. All of the following were independent labels in the late 1940s and early 1950s EXCEPT
- Chess Records.
 - Mercury Records.
 - King Records.
 - Atlantic Records.

ANS: B PTS: 1 DIF: Moderate REF: p. 65
TOP: Independent Labels Target Regional Audiences