

## Chapter 02: Setting: The Study of Local Musics

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### MULTIPLE CHOICE

1. Which of the following questions is NOT important to ask when considering music's setting?
- What instruments are used?
  - What makes up a city's musical life?
  - Where is the music performed?
  - When is the music heard?
  - Who makes the music?

ANS: A                      DIF: Easy                      REF: 69–70                      TOP: Setting  
MSC: Applied

2. Ghanaian highlife was created by drawing on which of the following musical traditions?
- Sea chanteys
  - European military band music
  - Church hymns
  - Piano music
  - All of the above

ANS: E                      DIF: Medium                      REF: 71                      TOP: Accra | Africa  
MSC: Conceptual

3. In a worship service for the Hindu deity Ganesh, when and why is an *Aarati* performed?
- At the beginning, to focus the worshippers' thoughts
  - At the beginning, to invoke several related deities
  - In the middle, to transition into the faster second half of the service
  - At the end, to atone for any mistakes made during the service
  - At the end, to purify all worshippers present at the service

ANS: D                      DIF: Hard                      REF: 81                      TOP: Mumbai | South Asia  
MSC: Conceptual

4. Beginning in 1935, new technology enabled Indian films to use the "playback song," which was:
- sung by actors on camera and then rerecorded by them on 78-rpm records.
  - sung by actors on camera and then rerecorded by professional singers on 78-rpm records.
  - sung by professional singers on camera and then recorded by them on 78-rpm records.
  - prerecorded by actors and then lip-synched by them on camera.
  - prerecorded by professional singers and then lip-synched by actors on camera.

ANS: E                      DIF: Medium                      REF: 83                      TOP: Mumbai | South Asia  
MSC: Conceptual

5. Ballads are narrative songs performed to:
- accompany funeral services.
  - accompany group and couple dances.
  - commemorate important events and individuals.
  - coordinate workers doing repetitive physical tasks.
  - pass religious principles on to younger generations.

ANS: C                      DIF: Easy                      REF: 96                      TOP: Boston | North America  
MSC: Conceptual

6. Which of the following instruments would be appropriate for performing an Irish American ballad?

- a. The *sikus*
- b. The *shankh*
- c. The panpipes
- d. The *uilleann pipes*
- e. The Highland bagpipes

ANS: D                      DIF: Medium              REF: 97  
 TOP: Boston | North America | Europe      MSC: Applied

7. The pennywhistle would usually be used to perform a (n):
- a. Ewe funeral song.
  - b. Irish American ballad.
  - c. Indian film song.
  - d. contemporary *gamelan* composition.
  - e. Hindu praise song.

ANS: B                      DIF: Easy                      REF: 97  
 TOP: Boston | North America | Europe      MSC: Applied

8. The Portuguese musical form called *fado* is often performed to express:
- a. nostalgia for the country left behind.
  - b. mourning for the recently deceased.
  - c. historical narratives about important families.
  - d. political protest against an oppressive regime.
  - e. moral expectations for teenagers entering adulthood.

ANS: A                      DIF: Easy                      REF: 98  
 TOP: Boston | North America | Europe      MSC: Conceptual

9. The “broken chords” played by the guitar in *Fado Lisboeta* are called:
- a. *sikus*.
  - b. *arpeggios*.
  - c. beating tones.
  - d. *polos*.
  - e. *kotekan*.

ANS: B                      DIF: Medium                      REF: 100–101  
 TOP: Boston | North America | Europe      MSC: Applied

10. The Portuguese singer Amália Rodrigues performed *Fado Lisboeta* in an expressive and dramatic way by using tempo changes called:

- a. *rubato*.
- b. *kotekan*.
- c. *coladeira*.
- d. *cavaquinho*.
- e. *atumpán*.

ANS: A                      DIF: Medium                      REF: 100–101  
 TOP: Boston | North America | Europe      MSC: Conceptual

11. The *coladeira* is a:
- a. fast Indian film song.
  - b. fast Cape Verdean dance song.
  - c. slow Portuguese ballad.
  - d. moderate-tempo Irish American ballad.
  - e. moderate-tempo Ewe funeral song.

ANS: B                      DIF: Medium                      REF: 102–103  
 TOP: Boston | North America | Africa      MSC: Factual

12. What are affinity communities?
- a. Funeral associations formed in Accra by the Ewe people

- b. Immigrant groups formed to protest ethnic discrimination
- c. Groups of people who come together to participate in particular forms of musicmaking
- d. Lineages of well-known singers in the Portuguese *fado* tradition
- e. Devotees of the deity Ganesh in India and the Indian diaspora

ANS: C                      DIF: Easy                      REF: 102                      TOP: Boston | North America  
 MSC: Factual

13. The *cavaquinho* is a(n):
- a. Irish frame drum.
  - b. twelve-stringed Portuguese guitar.
  - c. set of Peruvian bamboo panpipes.
  - d. Indian plucked lute that plays repeated pitches, or drones.
  - e. high-pitched Cape Verdean chordophone that is strummed and plucked.

ANS: E                      DIF: Hard                      REF: 103  
 TOP: Boston | North America | Africa                      MSC: Factual

14. The dominant sound of the Balinese *gamelan* is created by:
- a. flutes.
  - b. cylindrical drums.
  - c. bowed string instruments.
  - d. plucked string instruments.
  - e. bronze gongs and xylophones.

ANS: E                      DIF: Easy                      REF: 106  
 TOP: Boston | North America | Southeast Asia                      MSC: Conceptual

15. The Balinese *gamelan* includes all of the following instruments EXCEPT:
- a. a bowed lute called a *rebab*.
  - b. metal flutes called *suling*.
  - c. bronze gongs that are struck with mallets.
  - d. cylindrical membranophones called *kendang*.
  - e. a *gangsa* family of keyed metal idiophones.

ANS: B                      DIF: Hard                      REF: 106  
 TOP: Boston | North America | Southeast Asia                      MSC: Applied

16. Which of the following statements about the *gamelan* is true?
- a. It was first developed in Bali.
  - b. It was used exclusively in religious ceremonies in Bali.
  - c. It spread to North America, Latin America, and Africa.
  - d. It had a harmful effect on the Balinese tourist industry.
  - e. It was restricted to Indonesia by the Indonesian government.

ANS: C                      DIF: Medium                      REF: 105–108  
 TOP: Boston | North America | Southeast Asia                      MSC: Conceptual

17. The shimmering sound of Balinese *gamelan* music is created by tuning two similar instruments at slightly different frequencies to produce:
- a. overtones.
  - b. harmonics.
  - c. colotomics.
  - d. beating tones.
  - e. whistle tones.

ANS: D                      DIF: Medium                      REF: 109  
 TOP: Boston | North America | Southeast Asia                      MSC: Conceptual

18. The interlocking musical parts played in the Balinese *gamelan* are called:

- a. *gangsa*.
- b. *angsel*.
- c. *kotekan*.
- d. *coladeira*.
- e. *cavaquinho*.

ANS: C                      DIF: Easy                      REF: 109–111  
 TOP: Boston | North America | Southeast Asia                      MSC: Factual

19. Music of the Balinese *gamelan gong kebyar* is distinguished by its use of sudden breaks or interruptions called:

- a. *gangsa*.
- b. *angsel*.
- c. *kotekan*.
- d. *coladeira*.
- e. *cavaquinho*.

ANS: B                      DIF: Hard                      REF: 109 | 111  
 TOP: Boston | North America | Southeast Asia                      MSC: Factual

20. The two interlocking parts of the *kotekan* in Balinese *gamelan* music are called:

- a. *polos* and *sangsih*.
- b. *gangsa* and *angsel*.
- c. *suling* and *rebab*.
- d. “male” and “female” *kendang*.
- e. *trompong* and *reyong*.

ANS: A                      DIF: Hard                      REF: 111–112  
 TOP: Boston | North America | Southeast Asia                      MSC: Factual

21. Which of the following statements about folk music revivals is true?

- a. They typically occur in rural areas.
- b. One occurred in the United States in the 1950s.
- c. They are usually distanced from political causes.
- d. They are usually limited to the performance of old songs.
- e. They often maintain a separation between performer and audience.

ANS: B                      DIF: Medium                      REF: 111–113                      TOP: Boston | North America  
 MSC: Conceptual

22. An early music ensemble would probably include which of the following instruments?

- a. The *bodhrán*
- b. The *sikus*
- c. *Gangsa*
- d. Viols
- e. *Suling*

ANS: D                      DIF: Easy                      REF: 118                      TOP: Boston | North America  
 MSC: Applied

### TRUE/FALSE

1. People typically follow the same musical pathways throughout their lives.

ANS: F                      DIF: Easy                      REF: 70                      TOP: Setting  
 MSC: Factual

2. Accra’s history can be heard in highlife, a musical style that combines elements of sea chanteys, European military music, and church music.

ANS: T                      DIF: Medium                      REF: 71                      TOP: Accra | Africa  
 MSC: Factual

3. The *atumpun* are talking drums that were once used in Ghana to communicate and to tell historical narratives.

ANS: T                      DIF: Easy                      REF: 75–76                      TOP: Accra | Africa  
MSC: Conceptual

4. The *sitar* is a plucked lute that is traditionally used in a minor accompanying role in Indian music.

ANS: F                      DIF: Medium                      REF: 82                      TOP: Mumbai | South Asia  
MSC: Applied

5. In the earliest years of the Indian film industry, *filmi git* were lip-synched by actors and actresses.

ANS: F                      DIF: Hard                      REF: 83                      TOP: Mumbai | South Asia  
MSC: Factual

6. Tempo changes called *rubato* are used to sing *fado* in an expressive and dramatic way.

ANS: T                      DIF: Easy                      REF: 100–101  
TOP: Boston | North America | Europe                      MSC: Conceptual

7. The most important type of *gamelan* in twentieth-century Bali was the *gamelan gong kebyar*.

ANS: T                      DIF: Medium                      REF: 106  
TOP: Boston | North America | Southeast Asia                      MSC: Factual

8. Like the Australian *didjeridu* and the Armenian *duduk*, the flutes of the Balinese *gamelan* are played using the circular breathing technique.

ANS: T                      DIF: Hard                      REF: 106 | 37 | 41  
TOP: Boston | North America | Southeast Asia | Oceania/Pacific | Central Asia  
MSC: Applied

9. The rhythmic cycles of Balinese *gamelan* music are marked by a conch shell that is blown at the end of one cycle and the beginning of the next.

ANS: F                      DIF: Easy                      REF: 108  
TOP: Boston | North America | Southeast Asia                      MSC: Applied

10. A pair of similar *gamelan* instruments will be tuned exactly alike to produce the shimmering sound known as beating tones.

ANS: F                      DIF: Medium                      REF: 109  
TOP: Boston | North America | Southeast Asia                      MSC: Conceptual

11. Music scholars have long used the term “folk music” to refer to music that is transmitted through written traditions by professional musicians.

ANS: F                      DIF: Easy                      REF: 109                      TOP: Boston | North America  
MSC: Factual

12. The *kotekan* technique of dividing a *gamelan* melody into two interlocking parts played by two people makes it possible to play the music at a slower speed.

ANS: F                      DIF: Easy                      REF: 112  
TOP: Boston | North America | Southeast Asia

MSC: Conceptual

13. The tremolo technique is used on a bowed string instrument by shaking the bow back and forth.

ANS: T                      DIF: Medium                      REF: 114                      TOP: Boston | North America  
MSC: Conceptual

14. The early music scene in Boston is an example of historically informed performance practice.

ANS: T                      DIF: Medium                      REF: 116                      TOP: Boston | North America  
MSC: Applied

15. An early music ensemble would use viols to reconstruct the sound of music from an earlier era.

ANS: T                      DIF: Easy                      REF: 118                      TOP: Boston | North America  
MSC: Conceptual

### SHORT ANSWER

1. The term \_\_\_\_\_ encompasses the multiple contexts in which music is conceived, created, transmitted, performed, and remembered.

ANS:  
Setting

DIF: Easy                      REF: 69                      TOP: Setting                      MSC: Factual

2. The \_\_\_\_\_ dance and accompanying songs are typically performed at Ewe social gatherings and funerals.

ANS:  
*Agbadza*

DIF: Medium                      REF: 73                      TOP: Accra | Africa  
MSC: Factual

3. In the Indian film industry, Lata Mangeshkar and her sisters were among the most famous \_\_\_\_\_ who sang the songs that on-screen actors lip-synched.

ANS:  
Playback singers

DIF: Easy                      REF: 84                      TOP: Mumbai | South Asia  
MSC: Factual

4. Music in three-part, or \_\_\_\_\_, form consists of three sections (A B A).

ANS:  
Ternary

DIF: Medium                      REF: 94                      TOP: Boston | North America  
MSC: Factual

5. The central pitch of a melody like *The Ballad of Buddy McClean* is called the \_\_\_\_\_.

ANS:

Tonic

DIF: Hard

REF: 97

TOP: Boston | North America | Europe

MSC: Applied

6. Amália Rodrigues was a famous *fado* singer, or \_\_\_\_\_, known for her ability to convey longing or yearning through her singing.

ANS:

*Fadista*

DIF: Medium

REF: 100

TOP: Boston | North America | Europe

MSC: Applied

7. In Bali, \_\_\_\_\_ music was traditionally used in religious and secular ceremonies, as well as in musical theater.

ANS:

*Gamelan*

DIF: Easy

REF: 105

TOP: Boston | North America | Southeast Asia

MSC: Conceptual

8. The gongs in the Balinese *gamelan* serve melodic functions and time-keeping, or \_\_\_\_\_, functions.

ANS:

Colotomic

DIF: Hard

REF: 106

TOP: Boston | North America | Southeast Asia

MSC: Applied

9. A \_\_\_\_\_ is a flatted-third scale step often used in the blues.

ANS:

Blue note

DIF: Easy

REF: 114

TOP: Boston | North America

MSC: Factual

10. Boston has a lively soundscape of \_\_\_\_\_, in which musicians perform music from the past on reconstructed instruments to revive the sounds of earlier eras.

ANS:

Early music

DIF: Medium

REF: 116

TOP: Boston | North America

MSC: Factual

11. English ballads like *Barbara Allen* were transmitted orally and through printed texts called \_\_\_\_\_.

ANS:  
Broadsides

DIF: Medium      REF: 116      TOP: Boston | North America | Europe  
MSC: Applied

## MATCHING

*Match each item to the correct description below.*

- a. *agbadza*
- b. *bhajan*
- c. *shankh*
- d. *tanpura*
- e. *bodhrán*

- 1. A Hindu devotional song
- 2. A conch shell that is blown in Hindu worship services
- 3. A dance and song performed at Ewe funerals and social gatherings
- 4. An Irish frame drum
- 5. An Indian plucked lute that plays a constant drone

- 1. ANS: B
- 2. ANS: C
- 3. ANS: A
- 4. ANS: E
- 5. ANS: D

*Match each item to the correct description below.*

- a. *ghazal*
- b. buskers
- c. *atumpan*
- d. *swaramandal*
- e. *sikus*

- 6. Peruvian panpipes made from bamboo
- 7. A plucked zither that is played in Hindu worship services
- 8. A secular, strophic Urdu-language song that was adapted for use in Indian films
- 9. Large, goblet-shaped drums associated with the Akan people of Ghana
- 10. Street musicians who perform when shops and restaurants are open

- 6. ANS: E
- 7. ANS: D
- 8. ANS: A
- 9. ANS: C
- 10. ANS: B

## ESSAY

1. Explain how the film song *Mum-Bhai* demonstrates the synthesis of local and cosmopolitan elements that is common in music in the city of Mumbai.

ANS:

Answers will vary.

2. Explain how different indoor and outdoor performance spaces in Boston provide venues for a wide range of musical styles that are of interest to members of the city's diverse communities.

ANS:

Answers will vary.

3. Explain how two different ballad traditions discussed in Chapter 2 reflect the different settings in which they were created.

ANS:

Answers will vary.