

Chapter 02: The African American Tradition

1. In addition to the islands of the Caribbean, where else in the Western Hemisphere has African culture survived most strongly?

- a. in the southern United States
- b. in the eastern United States
- c. on the north and east coasts of South America
- d. just south of the Texas border in Mexico

ANSWER: c

2. Who introduced the spirituals first to their Nashville community, second throughout the northern states, and then in Europe?

- a. Sea Island Singers
- b. Marion Anderson
- c. African American folk song collectors
- d. Fisk Jubilee Singers

ANSWER: d

3. Yoruba drumming styles and indeed versions of the drums themselves can be found in Cuba and Trinidad and are a significant influence in the Latin/Caribbean music of which American city?

- a. San Antonio, Texas
- b. Sacramento, California
- c. New York City
- d. Detroit, Michigan

ANSWER: c

4. Among the musical traits common to both West African and African America is/are:

- a. rhythmic simplicity.
- b. a limited use of percussion instruments.
- c. long, sustained vocal phrases.
- d. a dominance of rhythm.

ANSWER: d

5. Besides the wretchedness of slavery what is another primary theme associated with the African American spiritual?

- a. an escape from the bondage of this life
- b. love attained
- c. unrequited love
- d. prison life

ANSWER: a

6. Which instrumental accompaniment is typical of the concert spiritual?

- a. Concert spirituals are unaccompanied.
- b. guitar

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- c. tambourine
- d. piano

ANSWER: d

7. What function did the African American street cries serve?

- a. to relieve loneliness
- b. to advertise goods and services
- c. to give vent to feelings
- d. to express the wretchedness of slavery

ANSWER: b

8. An *arwhoolie* is another name for a:

- a. spiritual
- b. blues song
- c. street cry
- d. cornfield holler

ANSWER: d

9. What are the primary functions of the African American work songs?

- a. to coordinate and lighten physical work and to lift spirits
- b. to advertise goods and services
- c. to relieve loneliness
- d. to express the wretchedness of slavery

ANSWER: a

10. While the function was different between the ballad and the work song, how were they similar?

- a. They both used piano accompaniment.
- b. They both required a leader and group response.
- c. They both incorporated foot tapping and hand clapping.
- d. The words both expressed the sorrows of prison life.

ANSWER: b

11. Briefly describe how the African American spiritual came into being.

ANSWER:

- It followed the conversion of significant numbers of slaves to Christianity.
- It represents less an *adaptation* of the Methodist and Baptist hymns and formal services than an African *response* to them.
- The spirituals first belonged to the *shout* that took place after the services.
- The shouters formed a ring in which they circled dancers and accompanied them with singing and hand clapping.
- The ring has a distinctly African heritage.

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12. Discuss the distinction between folk spirituals and concert spirituals.

ANSWER: folk spirituals

- developed first
- accompaniment: typically foot tapping, hand clapping, or both
- call-and-response singing
- oral transmission

concert spirituals

- written down, harmonized, arranged
- accompaniment: piano
- performed in concert
- more often performed by soloists
- repertoire established by Roland Hayes, Paul Robeson, and Marian Anderson (among others)

13. Briefly describe some common traits that can be found in much African American music in America?

ANSWER:

- dominance of rhythm
- metronomic rhythm
- pentatonic scale
- improvisation
- call-and-response