

Listening: choose the best answer and circle the letter.

A. Thinking Musically

- 1) This is an example of
 - a) homophonic texture.
 - b) heterophonic texture.
 - c) heterogeneous timbre.
 - d) polyphonic texture.
 - e) homogeneous texture.

- 2) This is an example of
 - a) homophony.
 - b) heterophony.
 - c) compound time.
 - d) simple duple meter.
 - e) additive meter.

- 3) This is an example of
 - a) homogeneous texture..
 - b) compound triple time.
 - c) heterophony.
 - d) additive rhythm.
 - e) none of the above.

- 4) This example shows
 - a) polyphonic timbre.
 - b) additive meter.
 - c) colotomic rhythm.
 - d) partitive euphony.
 - e) vocal homophony.

- 5) This is an example of
 - a) compound triple meter.
 - b) compound duple meter.
 - c) simple duple meter.
 - d) simple triple meter
 - e) additive meter

B. Bulgaria

- 6) This example is
- a) a *pravo horo* from Pirin.
 - b) a modern wedding dance.
 - c) a Shopska *ruchinitsa*.
 - d) a modern arrangement of folk music.
- 7) This excerpt illustrates
- a) close-voiced part-singing.
 - b) a *koleda*, or Christmas song.
 - c) stylistic sources suggested being East Asian.
 - d) the Gypsy influences in Bulgarian music.
- 8) In this example
- a) women delight in close-voiced textures.
 - b) the Slavic roots in this music.
 - c) the desire to “ring like a bell.”
 - d) polyphony.
 - e) none of the above.
- 9) This example
- a) is from the Rhodope Mts..
 - b) was composed by Phillip Koutev.
 - c) is sung by an American ensemble.
 - d) is a song about seducing a maiden.
- 10) This excerpt is from
- a) a pop world-beat group.
 - b) a modern conservatory ensemble.
 - c) a modern wedding ensemble.
 - d) features a lead *gaida*.

B. North India

- 11) This example is from a _____ in rag _____
sung by _____. It is a _____ on
the note _____.

12) This is an example of _____. What is this man doing?_____

13) This is an example of the technique known as _____. It has similarities to the previous example in that _____.

14) This artist is _____ who is playing a _____.

The style is based on _____, and the tal is _____.

15) This artist is _____ playing a _____.

In this example, the emphasis is on _____ articulated by _____. The three-part cadence is called a _____ which leads back to the _____.

Short Answers and Cultural Areas

Part I: Thinking Musically

- 1) Homophony is manifest when
 - a) a clarinet plays with a bassoon.
 - b) a song is accompanied by a guitar.
 - c) two inexperienced viola plays attempt the same melody.
 - d) a soloist from the Balkans yodels while singing.

- 2) Heterogeneous timbre is normally not manifest by
 - a) a bluegrass band.
 - b) a renaissance choir.
 - c) a Japanese *gagaku* ensemble.
 - d) a classic jazz band.

- 3) A beat grouped in twos divided in threes would be called
 - a) simple duple rhythm.
 - b) simple triple rhythm.
 - c) compound duple rhythm.
 - d) compound triple rhythm.

- 4) A meter of 4, followed by 3, followed by 2 is called
- polymer.
 - consecutive meter.
 - additive meter.
 - colotomic meter.
- 5) A scale comprised of whole and half steps is called
- pentatonic.
 - anhemitonic.
 - octatonic.
 - diatonic.
- 6) The quality of sound produced by a vertical interval is spoken of as
- consonant or dissonant.
 - the overtone series.
 - a tone cluster.
 - pitch hierarchy.
- 7) A triangle is classified as a
- a double-reed aerophone.
 - a single-reed chordophone.
 - a struck idiophone.
 - a conical membranophone.
- 8) The piano is a
- harp from the aerophone family.
 - zither from the lute family.
 - double-stringed stamped idiophone.
 - zither from the chordophones.
- 9) The chordophones include
- xylophones and harmoniums.
 - lyres, lutes, and zithers.
 - flageolets, virginals, and mouth bows.
 - harps, dulcimers, and concertinas.
- 10) An ostinato is
- a melodic figure repeated at different pitch levels.
 - a rhythm in additive meter.

- c) a call-and-response structure using the same text.
- d) a constantly recurring melodic, harmonic, or rhythmic motive

Part II: India

1) List four of the *rasas* discussed in the *Natyasastra*. Then list two which musicians commonly add. Name two that are not useful in music.

2) Vedic thought contributed lasting values and practices to musical tradition in India. List four of these:

3) A dhrupad performance begins with a section called _____ and then moves ahead to a rhythmic section known as the _____. After this comes the _____ and this is finished by _____ which is characterized by _____.

The drum for this style is the _____. The dhrupad artist(s) on our CD were _____.

4) A khyal is usually expounded in two movements, namely a _____ and a _____. It is elaborated with _____ and _____. A singer is accompanied with the drum(s) _____ and a bowed lute called the _____. A khyal artist on the CD was _____.

5) The most popular genre of music in India is _____ and the most popular singer in this style is _____.

6) List two examples of Indian classical instruments in each of the three categories below:

Chordophones _____

Membranophones _____

Aerophones _____

7) The *theka* is

- a) the Hindustani equivalent to *finuendo* in western music
 - b) the “signature” of a tal represented in drum syllables
 - c) a theme-and-variations form
 - d) a rhythmic or melodic cadence in three parts
- 8) A *gharana* is
- a) a term describing a particular musical school or lineage
 - b) the stringed drone instrument
 - c) the larger, slower section of a *khyal* performance
 - d) the actual term for what we have been referring to as “bowl of bananas”

9) List five of the nine abstract qualities describing raga:

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____

10) One of the main reasons that it is difficult to blend traditional Hindustani music with modern western music is _____

Part III: Bulgaria

1) Why is Maria Stoyanova unique as a *gaida* player?

2) Three aerophones in traditional Bulgarian music are

3) What is a *pravo hora* and where would you expect to find one?

4) What is the effect of the *ruchinitsa* rhythm (how is it thought of)?

5) Why is Phillip Koutev remembered?

6) The term *kyuchek* refers to

- a) a solo dance with rapid hips movements
- b) a gypsy dance
- c) an ostinato duple rhythm
- d) a common nine-beat rhythm
- e) all of the above

7) "If you meet two men on the road in the Rhodopes, at least three of them will play the_____."

- 8) The western world first became enchanted by the Bulgarian sound of
- a) the bagpipes.
 - b) the dance music.
 - c) the intense choral sound.
 - d) world-beat music.

- 9) "Ring like a bell" refers to the
- a) ideal of close choral harmonies.
 - b) Communist motto of letting the culture speak for itself.
 - c) way of playing a *gudulka*.
 - d) having the bagpipe echo through the mountains.

10) Define (in brief sentences) three types of description that ethnomusicologists recognize. 1) _____

2) _____

3) _____

Brief Outline

On the previous page are two diagrams representing classic models of a musical culture. The one above is abstract/normative and the one below performance/particular. Using the topic of your chosen term project, outline (on the back of the quiz pages) the musical culture according to the diagrams using the following hints and guidelines.

AFFECT/MUSIC

Ideals of the music, including function, mood, intent, normative use, timing, role of the music in the society, etc.

PERFORMERS/-ANCE

Who plays this music, where/how do they learn it, what are the economics, what kind of training is involved, is the music rehearsed or arranged, who does it (age, professionalism), how is the repertoire circumscribed, what are the traditional instruments, what is particular to the performance repertoire, how long are the pieces, what role do electronics play in the performance, are their stars, etc.

AUDIENCE/COMMUNITY

Where is the music performed, under what circumstances, what is the intent of the performer, who do the performers relate to the audience, who comes to the performance, who stays at home, who relates to it live, and who by recording, is it segregated by age/ethnicity/sex, is there a dress code, are recordings/food/literature vended, etc.

HISTORY/TIME AND SPACE

Where is this music from and where is it now, has it transmigrated, has it

changed a lot, is the setting traditional, is the history and theory articulated in print, is it taught in schools, how old is the repertoire, who decides what's proper or improper to include, etc.