

## Music 325 - Ferris Reading Questions

**Free Advice:** Begin by reading each assigned passage *without* the questions at hand. *Next*, read each question and begin to reread the passage, jotting down your answers as you find the information you need.

### Pages 12-27

1. What common denominator tends to characterize all early American Indian cultures?
2. How many American Indian languages and cultures had developed when Columbus arrived?
3. What were the predominant religious groups to arrive in the New World?
4. What conception characterizes the creation of American Indian songs?
5. What roles can American Indian songs serve, and why is proper performance important?
6. What is the call of the Yei, and what are its syllables called?
7. What *is* a pow-wow?
8. What kinds of percussion instruments predominate in American Indian cultures?

### Pages 44-58

1. How did the new Protestant music differ from Catholic music?
2. What is a Calvinist psalm, a psalm tune, and a psalter?
3. What is a “Geneva jig”?
4. What characterized the first printed book in the New World?
5. How has an 18th-century Shaker melody reappeared in the 20th and 21st centuries?
6. What was the Great Awakening?
7. What two “coping methods” were used to address musical illiteracy among congregations?
8. Was the First New England School a “bricks-and-mortar” institution?
9. What was significant about *The New England Psalm Singer*?
10. How do canons differ from fuguing tunes?

### 28-43; 59-64

1. What is a *baile*, and why might you encounter it in Florida?
2. What is an *alabado*, and why might you encounter it in New Mexico?

3. What is a *corido*, and what is its text likely to address?
4. What was George Washington apt to whistle, and what is its genre?
5. How did the printing press contribute to one folk tradition?
6. Working aboard a sailing ship, what would have been your likely vocal repertory? Name an example.
7. What distinguishes field hollers, ring shouts, and work songs?
8. Where and when might one encounter *Las posadas*?
9. What would you be likely to hear at a colonial public concert?
10. Where would you be most likely to encounter a symphony or choral work?
11. Why might a glass armonica be useful to have in your medicine cabinet?
12. Who did Hopkinson emulate in his song composition, and why?
13. What made it hard to be an 18th-century American theatrical performer?

64-67

1. What filled the day for a military musician?
2. If you were a *real* American, how many verses would you know to *Yankee Doodle*?

75-81; 85-94

1. What is the Great Revival?
2. How would you recognize a songbook like *The Sacred Harp* even if the cover were torn off?
3. What were some of the synonyms for black spirituals?
4. What distinguishes Jim Crow from Zip Coon, and where might you see them?
5. What characterized a minstrel show finale?
6. What is significant about Virginia's state song?
7. What personal conflict shadowed Foster's song-writing?
8. Why might Foster be studied in a course on business history?

94-103; 127-136

1. Who plays *Hail to the Chief*, why, and how long have they done so?

2. What do “To Anacreon in Heav’n,” “Materna,” and “John Brown’s Body” have in common?
3. Compare early American concerts (p. 59) with 19th-century music printed for bands (p. 101)—what has changed?
4. Who paved the way for John Philip Sousa, and how did he do it?
5. What was Sousa’s first instrument, and what did he write besides marches?
6. Strains, trios, breaks—what do these have in common, and what distinguishes each?
7. European Music + Black African Traditions (especially on the keyboard) = \_\_\_\_\_? But how does a march fit in?
8. How do many ragtime players contradict what Joplin said he wanted?
9. What is surprising about the most decorated American army unit in World War I?

#### 81–84

1. Why is “Lowell Mason” an important name for American musicians?
2. In what way was Mason a pragmatic capitalist?

#### 104–122

1. What kind of evidence exists for greater interest in concert music in America in the late 19th century?
2. What set Louis-Antoine Jullien apart from other conductors?
3. What were Theodore Thomas’s legacies to American concert life?
4. How did the “king of pianists” receive his crown, and how did he merit it?
5. How did nationalism manifest itself in American musical activity?
6. What is another name for the “Boston Classicists,” and what characterized their output?
7. Why would John Knowles Paine be remembered, even without his compositions?
8. How is Amy Cheney better known, and why was her performing career on and off again?
9. Why might a musician head to New Hampshire in the summer, and what were its namesake’s achievements?

#### 356–361

1. Who were the three primary pioneers in American experimental music?

2. What musical elements characterize Ives's experimentalism?

361–407

1. What cultures found their way into Cowell's music?
2. What were some of Cowell's legacies besides his string piano music?
3. What ingredients and preparations are needed for *musique concrète*?
4. What defines the prepared piano, and who first defined it?
5. What characterizes "evolutionary" music?
6. Who wanted Copland's music to sound American, and how did he accomplish this?
7. How does modern dance differ from classical ballet?
8. What characterizes neoromanticism, and who characterizes neoromanticism?
9. How did "evolutionary" music & the Harlem Renaissance coincide? Who was a symphonic pioneer?
10. How did Harry Partch make sight-singing more challenging, and what instruments did he invent?
11. Why is electricity necessary for some 20th-century experimentalism?
12. What styles stand at the opposite extreme from *musique concrete*, and who was a notable pioneer?
13. What is graphic notation, who uses it, and why is it needed?
14. What distinguishes some modern concepts of form from the classic style?
15. What does the music of Terry Riley and Philip Glass have in common?
16. How have laws of relativity affected music?

145–185

1. Even if he'd never had a show reach Broadway, how could Gershwin earn a living?
2. What is "BMI," and what helped it get established?
3. Is jazz a type of popular music? What are its general characteristics?
4. When people sang the blues, how did they go about it?
5. What distinguishes "country/rural" blues from "classic" blues?
6. What would you (initially) expect to hear if your concert ticket said "New Orleans Jazz"?

7. What would you (initially) expect to hear if your concert ticket said “Dixieland”?
8. How can you tell ragtime, boogie-woogie, and stride piano apart?
9. What sections are needed in a big band, and what characterizes their rhythmic approach?
10. How do the arrangements of Fletcher Henderson differ from those of Count Basie?
11. Was jazz an equal-opportunity style? Why or why not?
12. Why did bebop develop, and what makes it recognizable?
13. Who were the leading bebop players, and on what instruments?
14. Was jazz the first style to depend on improvisation? Why or why not?
15. What made Brubeck’s jazz “progressive”?
16. Why did hard bop develop, and what makes it recognizable?

226–245

1. What term replaced “race records,” and what were its musical characteristics?
2. What styles were rock & roll’s “parents,” and what three performers assisted with the birth?
3. Payola, civil rights activism, social unrest—what two directions did music travel in reaction?
4. What new descendant of black spirituals soared in popularity in the mid-20th century, and what were its characteristics?
5. What musical style was the showcase for Aretha Franklin, Ray Charles, and James Brown, and how did the term arise?
6. What were the next-generation developments in the rock and roll family tree?

290–319; 340–342

1. How representative of “Americans” was 20th-century American musical theater?
2. How did vaudeville differ from minstrel shows?
3. What different characteristics has burlesque had during the 19th and 20th centuries?
4. What distinguishes a revue from other kinds of musical theater?
5. What distinguishes a musical comedy from an operetta?
6. What were *Show Boat*’s path-breaking achievements?

7. Radio and movies—good for composers, or bad?
8. In what sense did Richard Rodgers pursue two careers?
9. Who were the leading creators to expand musical theater after Rodgers & Hammerstein?
10. What kinds of music are seldom heard on Broadway?
11. What is disappointing about the preponderance of revivals?
12. What new property (source material) has been mined for recent musicals? Name 4 examples.
13. What genre label does the textbook assign to *Porgy and Bess*, and why?
14. What features of the show might contradict that genre label?