

Test Item File

For

Concise Guide to Jazz

Seventh Edition

By

Mark Gridley

Created by

Judith Porter

Gaston College



This work is protected by United States copyright laws and is provided *solely for the use of instructors* in teaching their courses and assessing student learning. Dissemination or sale of any part of this work (*including on the World Wide Web*) will destroy the integrity of the work and is not permitted. The work and materials from it should never be made available to students except by instructors using the accompanying text in their classes. All recipients of this work are expected to abide by these restrictions and to honor the intended pedagogical purposes and the needs of other instructors who rely on these materials.



© 2014 by PEARSON EDUCATION, INC.
Upper Saddle River, New Jersey 07458

All rights reserved

10 9 8 7 6 5 4 3 2 1

ISBN 0-205-93736-5

Printed in the United States of America

Chapter 1: What is Jazz?

1) Which of the following styles is not a variety of jazz?

- a) Swing
- b) Dixieland
- c) Country
- d) Fusion

Answer: c

Page reference: 1; THE WORLD OF JAZZ

2) Which of the following is most true?

- a) Jazz is rarely heard outside the concert hall.
- b) Jazz is performed all over the world.
- c) Jazz music is unsuitable for social occasions.
- d) All jazz music is heavy and serious.

Answer: b

Page reference: 2; THE WORLD OF JAZZ

3) All of the following musicians are widely recognized names in jazz except

- a) Miles Davis.
- b) Duke Ellington.
- c) John Coltrane.
- d) Elvis Presley.

Answer: d

Page reference: 2; THE WORLD OF JAZZ

4) The confusion about the term jazz is that the music is often defined by

- a) the press / critics.
- b) each individual listener.
- c) the location of the performance.
- d) the number of instruments in a jazz ensemble.

Answer: b

Page reference: 2; DEFINING JAZZ

5) According to the text, the two essential aspects of jazz are

- a) swing and improvisation.
- b) a saxophone and improvisation.
- c) a drum kit and a trumpet.
- d) lyrical melodies and danceable rhythms.

Answer: a

Page reference: 2; DEFINING JAZZ

6) The art of simultaneously composing and performing music is called

- a. syncopation.
- b. improvisation.
- c. comping.
- d. swing feel.

Answer: b

Page Reference: 2; DEFINING JAZZ

- 7) When performing a jazz tune, jazz musicians base their improvisations on the
- a) mood of the audience.
 - b) tune's chord progression.
 - c) number of musicians in the group.
 - d) chord changes of another tune.

Answer: d

Page Reference: 2; DEFINING JAZZ

- 8) When jazz musicians gather to play, they very first thing they do is
- a) determine the order of the soloists.
 - b) select a tune everyone knows.
 - c) establish the groove and tempo.
 - d) coordinate their wardrobes.

Answer: b

Page Reference: 2; DEFINING JAZZ

- 9) In a jazz ensemble, the role of accompanists are primarily assigned to the
- a) saxophone and trumpet.
 - b) clarinet and trombone.
 - c) piano and bass.
 - d) saxophone and piano.

Answer: c

Page Reference: 2; DEFINING JAZZ

- 10) What is the typical performance routine of a jazz ensemble when performing a tune they all know?
- a) Improvisation, main melody, improvisation
 - b) Main melody, improvisation, main melody
 - c) Main melody throughout the performance with slight changes
 - d) There isn't an established routine that jazz musicians follow

Answer: b

Page reference: 2; DEFINING JAZZ

- 11) Written arrangements are commonly used by
- a) large jazz bands.
 - b) piano soloists.
 - c) soloists when improvising.
 - d) the audience / listeners.

Answer: a

Page Reference: 3; DEFINING JAZZ

- 12) The general feel of 'swing' is

- a) unique to the various styles of jazz music.
- b) unique to the various styles of classical music.
- c) rarely found in any style of music.
- d) found in various styles of music.

Answer: d

Page reference: 3; DEFINING JAZZ

13) Which of the following is essential to creating that 'swing' feeling?

- a) A recurring melody with complex harmonies.
- b) A steady tempo played with spirit and feeling.
- c) A dramatic change in dynamics by the horns.
- d) A series of fluctuating tempos from the piano and bass.

Answer: b

Page Reference: 4; DEFINING JAZZ

14) The 'swing' feeling is also created by

- a) alternating tension with relaxation in the rhythm and melodic line.
- b) limiting the number of solo improvisations.
- c) eliminating the piano and bass from the jazz ensemble.
- d) avoiding a steady tempo that creates a groove.

Answer: a

Page Reference: 3-4; DEFINING JAZZ

15) Which of the following is true in regards to the 'swing' feeling?

- a) Everyone agrees on what it is.
- b) No one has any idea what it is.
- c) Everyone has a different perception of it.
- d) Everyone prefers music without it.

Answer: c

Page Reference: 5; DEFINING JAZZ

16) Accents placed before or after the beat are called:

- a) harmony.
- b) improvisation.
- c) riffs.
- d) syncopation.

Answer: d

Page Reference: 4; DEFINING JAZZ

17) The various styles of jazz can be determined by:

- a) the social and political events that coincide with a particular style of jazz.
- b) the unique improvisation, rhythm and harmonies to a particular style of jazz.
- c) the hair styles and fashions that were prevalent along with a particular style of jazz.
- d) the popularity of the music with the general public.

Answer : b

Page Reference: 5; DEFINING JAZZ

18) Throughout the history of jazz

- a) new styles emerged when musicians became wary of others imitating their style.
- b) new styles are influenced by and developed out of existing styles.
- c) earlier styles of jazz were eliminated as new styles emerged.
- d) only one style of jazz existed at one time.

Answer: b

Page Reference: 6; DEFINING JAZZ

19) According to the text, one's first encounter with music they've heard defined as jazz

- a) can influence one's perception of what jazz is.
- b) should be the only style one ever listens to.
- c) is always an accurate reflection of jazz music.
- d) often isn't jazz at all.

Answer: a

Page Reference: 7; DEFINING JAZZ

20) When performing with a large band where the musicians are seated, the soloist

- a) stands when improvising.
- b) stands and turns his back to the audience.
- c) moves off stage.
- d) remains seated during his solo.

Answer: a

Page Reference: 3; DEFINING JAZZ

Chapter 2: How to Listen to Jazz

- 1) The standard instrumentation of a jazz band rhythm section includes
- a) trumpet, alto sax, bass.
 - b) tenor sax, drums, flute.
 - c) piano, drums, bass.
 - d) trumpet, tenor , piano.

Answer: c

Page reference 10; OPEN YOUR EARS

- 2) Imagine a jazz quartet that consists of a saxophone, piano, drums and bass. Which instruments are most likely to take a solo?
- a) The saxophone and piano.
 - b) The piano, drums and bass.
 - c) Any and all of the instruments.
 - d) None of these instruments.

Answer: a

Page Reference 10; OPEN YOUR EARS

- 3) Which of the following instruments is not part of the rhythm section of a jazz ensemble?
- a. Trumpet
 - b. Piano
 - c. Bass
 - d. Drums

Answer: a

Page reference: 10; OPEN YOUR EARS

- 4) Melody is less important in
- a) the early styles of jazz.
 - b) all styles of jazz.
 - c) some avant-garde and fusion jazz.
 - d) all avant-garde and fusion jazz.

Answer: c

Page Reference: 10; OPEN YOUR EARS

- 5) In addition to listening to sounds, it may help the beginning listener to
- a) visualize the different layers of sound.
 - b) know all the songs a jazz ensemble could ever possibly play.
 - c) ask questions of the musicians during the performance.
 - d) imagine the music as it would be played by Mozart or Beethoven.

Answer: a

Page Reference: 10; OPEN YOUR EARS

- 6) In the world of jazz, improvisation is the art of
- a) recognizing chord patterns and progressions.

- b) composing and performing at the same time.
- c) not responding to sound cues from other band members.
- d) playing from memory written music that has been rehearsed.

Answer: b

Page Reference: 10 HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

- 7) How do musicians keep their place while improvising?
- a) They keep the tune's melody in their heads while playing.
 - b) They disregard the form and structure of the tune.
 - c) They tap their feet or move their bodies in time with the beat.
 - d) They don't keep their place while improvising as it dampens their creativity.

Answer: a

Page reference: 10; HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

- 8) A composition in A-A-B-A form has
- a) 2 sections.
 - b) 4 sections.
 - c) 8 sections.
 - d) 12 sections.

Answer: b

Page reference 11: HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

- 9) A solo improvisation generally lasts
- a) until the audience leaves.
 - b) for several choruses.
 - c) 90 seconds, maximum.
 - d) until the rhythm section stops playing.

Answer: b

Page Reference: 11; HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

- 10) What is a chorus as it relates to the form of a musical composition?
- a) A group of singers--soprano, alto, tenor and bass.
 - b) The 'B' section of A-A-B-A form.
 - c) One complete play-through of a tune's chord progression.
 - d) All of the 'A' sections of A-A-B-A form.

Answer: c

Page Reference 11; HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

- 11) A composition in A-A-B-A form has how many melodies?
- a) 1
 - b) 2
 - c) 3
 - d) 4

Answer: b

Page Reference: 11; HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

12) The 'B' section of A-A-B-A form is known as the

- a) rhythm section.
- b) accompaniment.
- c) chorus.
- d) bridge.

Answer: d

Page Reference: 11; HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

13) Which of the following is true?

- a) The melody of an A-A-B-A tune is played once before and after the improvisation.
- b) The melody of an A-A-B-A tune is played twice before and after the improvisation.
- c) The improvisation is played before the main melody.
- d) The improvisation is played in between each section of A-A-B-A.

Answer: a

Page reference: 12; HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

14) A soloist plays through a tune's chord progression five times. His improvisation lasts

- a. 2 choruses.
- b. 5 choruses.
- c. 10 choruses.
- d. 25 choruses.

Answer: b

Page Reference: 12; HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

15) Unlike a tune in A-A-B-A form, the melody of a blues tune is

- a) played once before and after the improvisation.
- b) played twice before and after the improvisation.
- c) played only after the improvisation.
- d) omitted completely.

Answer: b

Page Reference: 12; HOW DO MUSICIANS KEEP THEIR PLACE WHILE IMPROVISING?

16) Bass players during the early years of jazz (30's-60's) primarily:

- a) were left out of the jazz ensemble.
- b) played on the first and third beats.
- c) played one note on every beat.
- d) comped behind the soloist.

Answer: c

Page reference 12; INSTRUMENT ROLES

- 17) A walking bass line is generally played by the
- a) bass.
 - b) drums.
 - c) saxophone.
 - d) entire jazz ensemble.

Answer: a

Page Reference: 12; INSTRUMENT ROLES

- 18) Which of the following is the best description of comping?
- a) Inserting kicks and prods on the bass drum.
 - b) Accompanying soloists with syncopated chords.
 - c) Playing one string on each beat of the measure.
 - d) Inserting a mute into the bell of a trumpet.

Answer: b

Page reference: 12; INSTRUMENT ROLES

- 19) In a jazz ensemble, comping is done by the:
- a) bass player.
 - b) drummer.
 - c) saxophonist.
 - d) pianist.

Answer: d

Page reference 12; INSTRUMENT ROLES

- 20) The left foot of the drummer operates the
- a) ride cymbal.
 - b) bass drum.
 - c) snare.
 - d) high hat.

Answer: d

Page reference 13; INSTRUMENT ROLES

- 21) The drummer provides 'chatter' and 'fills' on the
- a) bass drum.
 - b) high-hat cymbals.
 - c) snare drum.
 - d) ride cymbal.

Answer: c

Page reference 13; INSTRUMENT ROLES

- 22) Which of the following is not true?
- a) A jazz drummer interacts with the soloists using kicks and prods.
 - b) The only function of a jazz drummer is to keep the time and groove.

- c) The role of the jazz drummer changed as jazz evolved.
- d) A drummer plays an important part in creating the overall sound of a jazz ensemble.

Answer: b

Page Reference: 14; INSTRUMENT ROLES

- 23) When improvising, most jazz musicians
- a) mix old themes and ideas with new themes and ideas.
 - b) play written-out improvisations.
 - c) avoid using the chord changes of the tune they are playing.
 - d) avoid clashes in harmony.

Answer: a

Page reference: 14; ARE SOLO IMPROVISATIONS COMPLETE ORIGINAL?

- 24) Musicians Jim Hall and Wayne Shorter are two jazz musicians who
- a) refuse to create solos over the A-A-B-A form.
 - b) perfected the art of comping.
 - c) create solos that don't use familiar patterns.
 - d) use silence as a form of improvisation.

Answer: c

Page Reference: 15: ARE SOLO IMPROVISATIONS COMPLETE ORIGINAL?

Test Bank for Concise Guide to Jazz 7th Edition by Gridley

Full Download: <http://downloadlink.org/product/test-bank-for-concise-guide-to-jazz-7th-edition-by-gridley/>