

## MUS 102

### Study Guide for Exam I

#### Chapter 1 – Anglo-Celtic tradition

Compare and contrast three strains of the ballad occurring in the United States.

#### Terms and Concepts to Know

ballad	fiddle tunes	play-party songs
imported ballad	hoedown	
naturalized ballad		
native ballad		
pentatonic scale		
“rose-and-brier” motif		
strophic form		
ballad meter		
(common meter)		
iambic foot		
“crammed iambic foot”		
oral tradition		
print tradition		
broadside		

1. What are perhaps the most common themes in native ballads?
2. What is the difference between a fiddle and a violin?

#### Chapter 2 – African American Tradition

What evidence do we have to determine the African-ness of African American music?

#### Terms and Concepts to Know

jubilees	cries
Yoruba	calls
call-and-response	hollers
pentatonic scale	arwhoolie
African American spiritual	
white spiritual	
shout	

1. Where in the Western Hemisphere has African culture survived most strongly?
2. Who was Paul Robeson?
3. What are the metaphorical references common to spirituals?

### **Chapter 3 – American Indian tradition**

- 1) To study Indian music as an integral part of the culture of an aboriginal people.
- 2) To study Indian music as it exists today.
- 3) To identify evidence of acculturation in Indian music.

#### **Terms and Concepts to Know**

“vision quest”	Ghost Dance
“terraced” melodic line	peyote religion
vocables	<i>matachines</i>
Indian instruments	
“Trail of Tears”	
pan-Indian movement	

1. How can we account for the cultural complexity among the American Indians?
2. What is the radical difference between the musical custom of the Indian and our own race?

### **Chapter 4 – Latino traditions**

- 1) To learn common terminology and musical traits associated with Latino music traditions.

#### **Terms and Concepts to Know**

timbales, claves, maracas	<i>habanera, tango, rumba, samba</i>
<i>matachines</i> dance-drama	<i>mambo, chachachá, merenge,</i>
Los Penitentes	<i>and bossa nova</i>
<i>pito</i>	salsa
<i>alabado</i>	<i>danza, seis, aguinaldo, plena,</i>
free meter	<i>bomba, son, guajira, rumba</i>
<i>Los Pastores</i>	clave
<i>Las Posadas</i>	

mestizo folk culture  
*bailes and fandangos*  
*el vals, la polca, el chotís,*  
and *el cutillo*  
*las cuadrillas*  
*orquestas típicas*  
*charro*  
*mariachi*  
*vihuela*  
*guitarrón*  
*gritos*  
Mexican *son*  
*son jalisciense*  
*musica norteña*  
*conjunto*  
*bajo sexto*  
button accordion  
*corrido*  
*corridistas or trovadores*  
*canción*

syncopation  
*mambo*

1. Latino music represents a complicated mix of cultures from which four continents?
2. Much of this secular music reflects what is called a mestizo folk culture. What are the various elements that make up the mestizo folk culture of Latin America?
3. What are some of the European dances that had arrived either from Mexico itself or, in California, from Anglo-American sailors?
4. Can you identify some of the representative characteristics of mariachi music?

### **Chapter 6 - Advocacy**

- 1) To investigate ways in which music has been used in the service of a cause.
- 2) To study representative songs of advocacy dealing with the plight of the farmer, labor disputes, and civil rights.

## **Terms and Concepts to Know**

protest songs	Bob Dylan
Fiddlin' John Carson	
"Folk Consciousness"	Highlander Folk School
Aunt Molly Jackson	
Woody Guthrie	
Pete Seeger	

1. Woody Guthrie personified the urban folk movement of the 1930s and 1940s, and Bob Dylan's career beginning in the 1960s reflects many of the changes between these two phases in folk music history. What are some differences between these two performers?
2. Dylan's "Masters of War" was written in response to what?
3. From where did the 1960s African American civil rights advocates draw their songs?
4. What are some current issues that have resulted in protest music?

## **Chapter 7 - Country**

- 1) To explore the evolution of "hillbilly" music to commercial country music.
- 2) To learn about the first stars of country music and their contributions to the genre.

## **Terms and Concepts to Know**

Hillbilly	mainstream
old-time music	country pop ( and "crossover artist")
country music	rockabilly
string band	"Nashville sound"
1920s commercialism	
yodel	"outlaw" counterculture
<i>falsetto</i>	bluegrass
cowboy image	"bluegrass sound"
singing cowboy	
honky-tonk	
western swing	
steel guitar	

1. The designation “country music” was not used until the 1940s. What were some early labels for this music?
2. What are the three most important factors that combine to create the distinctive “country sound”?
3. Instruments first used in country music include?
4. Despite his short career, Rodgers had a profound impact on country music. How?
5. What distinguishes Texas in its role in the development of country music?
6. The modern era of women country music singers really begins with whom?
7. What elements of rock (rockabilly) ultimately impacted Nashville?
8. What are some of the characteristics of the “Nashville sound”?
9. Who was Bill Monroe?

### **Chapter 8 – Blues**

- 1) To identify the distinctions between country blues and urban blues.

#### **Terms and Concepts to Know**

blues subjects	boogie-woogie
twelve-bar blues form	ostinato
blues singing styles	race records
bending	urban blues
“bottleneck” style (slide)	
“blues harp”	
jug bands and washboard bands	
folk, rural, or country blues	
classic blues	
blues and jazz	
instrumental breaks	
call-and-response	

1. What issues of class are involved in our attempt to understand early blues musicians?
2. Candelaria/Kingman focus on which three characteristics of the blues?
3. What is the standard poetic structure of blues lyrics?
4. Which was the first instrument to become the standard accompaniment to the blues?
5. Who was Blind Lemon Jefferson (1897-1929)?

6. Who is Robert Johnson (1911-1938)?
7. Who was W.C. Handy?
8. What are the dates of the “classic” period of the blues?
9. Who was Gertrude “Ma” Rainey (1886-1939)?
10. Who is Bessie Smith (1894-1937)?
11. What are some of the changes that have occurred in blues at the turn of the century?

### **Chapter 9 – Rock**

- 1) To look at the origins of rock ‘n’ roll in the 1950s as an offshoot of rural southern traditions--namely, blues and country music.
- 2) To survey the diverse trends in rock music from the 1960s to the present.

### **Terms and Concepts to Know**

rhythm and blues	theremin	music video
rock ‘n’ roll	contrasting soundscapes	rap
boogie-woogie bass	folk rock	hip hop
backbeat	protest rock	
rockabilly	psychedelic rock	
radio	acid rock	
country music	hard rock	
cover version	heavy metal	
teen idols	glam rock	
British Invasion	punk rock	
concept album	grunge	

1. What is the difference between rock ‘n’ roll and rock?
2. How has the role of recordings and performance changed with rock in comparison to other styles?
3. Considering the vast array of musics known as rock, three characteristics that most share are:
4. What are some examples of altruism in rock that have occurred since the 1980s?

5. Who was Allan Freed?
6. Most significantly rock becomes an umbrella term for a broad variety of amplified musics marketed for young white audiences. What are some examples?
7. Who are some of the “teen idols” mentioned by Candelaria/Kingman as exemplifying a groomed and packaged, wholesome, clean-cut look promoted or marketed as the new face of rock?
8. What was the “British Invasion”?
9. The glam rock movement emphasized elaborate stage presence and costuming. Who are some representative groups and performers popular in the 1970s?
10. How has music become arguably more of a visual than a sound experience?

## Part I – Folk and Ethnic Musics

Composition Title	Performer	Track location	Page location
Gypsy Dave	Woody Guthrie	CD 1, Track 2	p. 8
John Hardy	The Carter Family	CD 1, Track 3	p. 10
Old Man at the Mill	Clint Howard	CD 1, Track 5	p. 14
Sheep, Sheep, Don't You Know the Road	Sea Island Singers	CD 1, Track 7	p. 19
Jacob's Ladder	Paul Robeson	CD 1, Track 8	p. 21
Quittin' Time Song	Samuel Brooks	CD 1, Track 9	p. 23
Cherokee/Creek Stomp Dance	(Eastern Woodlands)	CD 1, Track 12	p. 35
Ghost Dance Song	(Pawnee Plains)	CD 1, Track 15	p. 40
Rabbit Dance	Los Angeles Northern Singers	CD 1, Track 16	p. 41
Los Pastores	Franquilino Miranda	CD 1, Track 18	p. 47
Las Abajenas	Mariachi Cobre	CD 1, Track 19	p. 50
Para los Rumberos	Tito Puente	CD 1, Track 22	p. 58
I Am a Union Woman	Aunt Molly Jackson	CD 1, Track 29	p. 78
Masters of War	Bob Dylan	CD 2, Track 1	p. 81
We Shall Overcome	Freedom Singers (SNCC)	CD 2, Track 2	p. 85

## Part II – Three Offspring of the Rural South

Muleskinner Blues	Jimmie Rodgers	CD 2, Track 3	p. 95
I'm So Lonesome I Could Cry	Hank Williams	CD 2, Track 5	p. 101

Blue Eyes Crying in the Rain	Willie Nelson	CD 2, Track 7	p. 106
John Henry	The Lilly Brothers	CD 2, Track 9	p. 110
Countin' the Blues	Ma Rainey	CD 2, Track 10	p. 116
Prison Cell Blues	Blind Lemon Jefferson	CD 2, Track 11	p. 117
Preachin' Blues	Robert Johnson	CD 2, Track 12	p. 119
Mr. Freddie Blues	Meade Lux Lewis	CD 2, Track 13	p. 123
Good Rockin' Tonight	Wynonie Harris	CD 2, Track 15	p. 129
Rock Around the Clock	Bill Haley	CD 2, Track 16	p. 130