

CHAPTER 1: The World Before Rock and Roll

MULTIPLE CHOICE

1. All of the following are true about Tin Pan Alley EXCEPT it:
 - a. was developed as a regional style of music
 - b. was located in New York City
 - c. included a high concentration of songwriters and song publishers
 - d. was a term that denoted a specific way of doing business in popular music

ANS: A PTS: 1 DIF: Easy REF: pp. 43–46
TOP: Sheet Music Publishers and Professional Songwriters

2. The role of the Tin Pan Alley publisher was to:
 - a. perform songs on the Broadway stage to new audiences
 - b. compose the form of the song
 - c. write lyrics for Tin Pan Alley songs
 - d. pitch songs to artists who might consider performing them

ANS: D PTS: 1 DIF: Easy REF: p. 44
TOP: Sheet Music Publishers and Professional Songwriters

3. Regional boundaries in popular culture began to diminish in the 1920s as a result of:
 - a. the invention of the phonograph
 - b. NBC radio broadcasting coast-to-coast with a national radio network
 - c. the migration of southerners to northern cities
 - d. regional radio stations being bought out by national radio stations

ANS: B PTS: 1 DIF: Moderate REF: p. 39
TOP: National versus Regional

4. *Amos 'n' Andy* is an example of:
 - a. a Broadway musical featuring Tin Pan Alley songs
 - b. an early television program featuring country and western performers
 - c. a popular comedy program broadcast on network radio
 - d. a Hollywood musical

ANS: C PTS: 1 DIF: Easy REF: p. 41
TOP: The Rise of the Radio Networks in the 1920s (How Did They Work?)

5. Ralph Peer made early recordings of which type of music?
 - a. rhythm and blues
 - b. rural blues
 - c. western swing
 - d. hillbilly music

ANS: D PTS: 1 DIF: Easy REF: p. 55
TOP: “Country” Music in the Southeast in the 1930s

6. Western music is most often associated with the:
 - a. open prairie and cowboys
 - b. influence of white gospel music
 - c. folk music of the Appalachian Mountains
 - d. use of the Hawaiian guitar

ANS: A PTS: 1 DIF: Easy REF: p. 55
TOP: "Western" Music in the Southwest and California in the 1930s

7. Jimmie Rodgers's performance style was noted for his trademark:
- guitar playing
 - raw, expressive recordings
 - yodel
 - use of an Autoharp

ANS: C PTS: 1 DIF: Moderate REF: p. 56
TOP: Jimmie Rodgers, the First Star of Country Music

8. Memphis was an important music scene for blues due to the:
- establishment of a blues-centered music industry
 - migration of rural blacks to urban centers
 - dominance of country and western in Nashville
 - influence of Robert Johnson's rural blues songs

ANS: B PTS: 1 DIF: Moderate REF: pp. 62–64
TOP: Migration Patterns from the Rural South to the Urban North

9. The music of Louis Jordan and His Tympany Five is an example of:
- jump blues
 - rural blues
 - urban blues
 - dance blues

ANS: A PTS: 1 DIF: Easy REF: p. 64
TOP: Migration Patterns from the Rural South to the Urban North

10. One reason why many radio stations opted for a local or regional approach in the 1950s was:
- black populations growing in rural areas
 - the proliferation of music recordings
 - the development of gramophone technology
 - audiences for popular music shifted from radio to television

ANS: D PTS: 1 DIF: Moderate REF: p. 64
TOP: Regional Radio and the Black Experience in 1950s America

11. All of the following were independent labels in the late 1940s and early 1950s EXCEPT:
- Chess Records
 - Mercury Records
 - King Records
 - Atlantic Records

ANS: B PTS: 1 DIF: Moderate REF: p. 65
TOP: Independent Labels Target Regional Audiences

12. Big band music emphasizes:
- the singer's role
 - the band
 - the song's lyrics
 - Tin Pan Alley song formats

ANS: B PTS: 1 DIF: Easy REF: p. 46
TOP: The Singers and the Big Bands

13. Frank Sinatra began his musical career as a:
- song publisher

- b. teen idol
- c. songwriter in Tin Pan Alley
- d. singer in big bands

ANS: D PTS: 1 DIF: Easy REF: pp. 48–49
TOP: Frank Sinatra

14. In the early 1950s, mainstream pop was produced primarily for:
- a. white teenagers
 - b. big band enthusiasts
 - c. a family audience
 - d. a nationwide audience

ANS: C PTS: 1 DIF: Moderate REF: pp. 49–53
TOP: The Sound of Pop in the Early 1950s

15. The *Grand Ole Opry* broadcast from:
- a. WLS in Chicago
 - b. WSM in Nashville
 - c. WBAP in Fort Worth
 - d. WSB in Atlanta

ANS: B PTS: 1 DIF: Difficult REF: p. 57
TOP: Superstation Radio Broadcasts in Prime Time

16. The intermingling of soldiers from all regions of the United States helped spread the popularity of:
- a. country and western
 - b. rhythm and blues
 - c. urban blues
 - d. rock and roll

ANS: A PTS: 1 DIF: Easy REF: pp. 57–58
TOP: Country Music during World War II (War Buddies)

17. What did the Acuff-Rose publishing firm rely on for sales of its music?
- a. sheet music
 - b. Hollywood films
 - c. songs recorded and performed by country artists
 - d. nationally televised music shows

ANS: C PTS: 1 DIF: Moderate REF: pp. 58–59
TOP: Nashville Becomes Country and Western Headquarters

18. Most rhythm and blues performers learned to sing:
- a. on tours
 - b. in the studio
 - c. in church
 - d. in neighborhood groups

ANS: C PTS: 1 DIF: Moderate REF: pp. 65–66
TOP: The Influence of Gospel Music (Rural Southern Church Traditions)

19. All of the following are examples of Chicago blues musicians EXCEPT:
- a. Bo Diddley
 - b. John Lee Hooker
 - c. Muddy Waters
 - d. Robert Johnson

ANS: D PTS: 1 DIF: Easy REF: pp. 66–67
TOP: Chess Records and Chicago Electric Blues

20. Songs released by Atlantic Records often:
- a. blended gospel, blues, and big band pop sounds
 - b. contained more adult-oriented lyrics
 - c. were noted for singing that was more expressive than beautiful
 - d. featured long instrumental solos between choruses

ANS: A PTS: 1 DIF: Difficult REF: p. 68
TOP: Atlantic and Black Pop

21. The term “doo-wop” refers to:
- a. the instrumental accompaniment used by doo-wop groups
 - b. singing in harmony without instrumental accompaniment
 - c. the nonsense syllables singers would use in song arrangements
 - d. the rhythmic style used in compound time

ANS: C PTS: 1 DIF: Moderate REF: pp. 69–70
TOP: Doo-Wop (Urban Vocal Music)

22. The development of bluegrass can be primarily traced to:
- a. Hank Williams’s songwriting
 - b. hillbilly music
 - c. the development of white gospel music
 - d. Bill Monroe and His Blue Grass Boys

ANS: D PTS: 1 DIF: Easy REF: pp. 61–62
TOP: Bill Monroe and His Blue Grass Boys

23. Which country and western artist has been referred to as “pure country”?
- a. Ernest Tubb
 - b. Hank Williams
 - c. Roy Acuff
 - d. Bill Monroe

ANS: B PTS: 1 DIF: Difficult REF: pp. 59–61
TOP: A Short Career That Cast a Long Shadow

24. The Stagger Lee myth refers to:
- a. the romantic idea of a musician dying at a young age
 - b. the cultural misunderstanding of blues songs
 - c. a stereotype of sexually driven black men who view white women as conquests
 - d. the belief that blues music evolved from folk music

ANS: C PTS: 1 DIF: Moderate REF: p. 70
TOP: Stagger Lee and the Black Male Swagger

25. Big Joe Turner’s “Shake, Rattle, and Roll” is an example of:
- a. hokum blues
 - b. rural blues
 - c. Stagger Lee blues
 - d. doo-wop

ANS: A PTS: 1 DIF: Easy REF: pp. 70–73
TOP: Hokum Blues and Fun with Double Meanings

26. In addition to lyrics, Bill Haley’s version of “Shake, Rattle, and Roll” changes the:
- a. melody
 - b. rhythmic feel

- ANS: B PTS: 1 DIF: Moderate REF: p. 71
TOP: Hokum Blues and Fun with Double Meanings

- ANS: C PTS: 1 DIF: Easy REF: p. 43
TOP: Sheet Music Publishers and Professional Songwriters

- ANS: B PTS: 1 DIF: Moderate REF: p. 54
TOP: The Sound of Pop in the Early 1950s

- ANS: A PTS: 1 DIF: Moderate REF: p. 56
TOP: Jimmie Rodgers, the First Star of Country Music

- ANS: C PTS: 1 DIF: Difficult REF: p. 43
TOP: Sheet Music Publishers and Professional Songwriters

ANS:
Irving Berlin, Cole Porter, George Gershwin, Ira Gershwin, Jerome Kern

2. _____ radio stations were licensed for the use of a particular frequency and could reach multistate regions of the country.

- ANS:
Clear channel

PTS: 1 DIF: Moderate REF: p. 40
TOP: The Rise of the Radio Networks in the 1920s (How Did They Work?)

3. The Carter Family is an example of _____ from the Southeast and Appalachia.

ANS:
country music

PTS: 1 DIF: Easy REF: p. 55
TOP: "Country" Music in the Southeast in the 1930s

4. The roots for selling blues records can be traced to _____'s recording of "Down Hearted Blues."

ANS:
Bessie Smith

PTS: 1 DIF: Moderate REF: p. 63
TOP: Migration Patterns from the Rural South to the Urban North

5. What was the role of a singer in big bands?

ANS:
to provide musical variety to instrumental solos

PTS: 1 DIF: Moderate REF: p. 46
TOP: The Singers and the Big Bands

6. How did the audience for the *Grand Ole Opry* increase?

ANS:
It increased when NBC radio picked up part of the broadcast and transmitted it coast-to-coast.

PTS: 1 DIF: Moderate REF: p. 57
TOP: Superstation Radio Broadcasts in Prime Time

7. Chess Records was instrumental in the development of what style of blues?

ANS:
Chicago or electric blues

PTS: 1 DIF: Easy REF: pp. 66–67
TOP: Chess Records and Chicago Electric Blues

8. _____ is credited with the "three-finger roll."

ANS:
Earl Scruggs

PTS: 1 DIF: Moderate REF: p. 62
TOP: Bill Monroe and His Blue Grass Boys

9. Hank Williams is viewed as a romantic image for later rock singers because of _____.

ANS:
his death at a young age

PTS: 1 DIF: Difficult REF: p. 59
TOP: A Short Career That Cast a Long Shadow

10. Why is Bill Haley's version of "Shake, Rattle, and Roll" considered acceptable for white audiences?

ANS:
The lyrics were changed to remove sexual double entendres.

PTS: 1 DIF: Difficult REF: pp. 71–72
TOP: Hokum Blues and Fun with Double Meanings

11. Explain the technique of Sound-on-Sound recording.

ANS:
A musician records one part and then another part so that the two sound together when played back.

PTS: 1 DIF: Difficult REF: p. 54
TOP: The Sound of Pop in the Early 1950s

12. Radio technology in the nineteenth century was used for what purpose?

ANS:
military purposes or communications with ships at sea

PTS: 1 DIF: Difficult REF: pp. 38–40 TOP: National versus Regional

13. Name one of the groups that popularized Western Swing.

ANS:
Bob Wills and His Texas Playboys, Milton Brown and His Musical Brownies

PTS: 1 DIF: Moderate REF: p. 55
TOP: "Western" Music in the Southwest and California in the 1930s

14. List two of the singers featured on Atlantic Record's recordings.

ANS:
Ruth Brown, Big Joe Turner, Ray Charles, Clyde McPhatter

PTS: 1 DIF: Moderate REF: p. 68 TOP: Atlantic and Black Pop

15. The most important pop singer in the 1930s and 1940s was _____.

ANS:
Bing Crosby

PTS: 1 DIF: Moderate REF: p. 47
TOP: The Singers and the Big Bands

MATCHING

Match the item to the description below.

- a. nickname for Jimmie Rodgers
 - b. standard format for Tin Pan Alley songs
 - c. example of doo-wop
 - d. Robert Johnson
 - e. paved the way for future pop singers
 - f. an inoffensive example of early 1950s pop
 - g. geographic center for country and western music
 - h. instrumentalist during the big band era
 - i. songwriters of “Hound Dog”
 - j. singer of “Mama, He Treats Your Daughter Mean”
1. 32-bar sectional chorus
 2. The Singing Brakeman
 3. rural blues musician
 4. Glenn Miller
 5. Frank Sinatra
 6. “How Much Is That Doggie in the Window?”
 7. Nashville
 8. “Sh-Boom”
 9. Ruth Brown
 10. Jerry Leiber and Mike Stoller

- | | | | | |
|-----|-----------------------------------------------------------------|--------|----------------|----------------|
| 1. | ANS: B | PTS: 1 | DIF: Difficult | REF: p. 43 |
| | TOP: Sheet Music Publishers and Professional Songwriters | | | |
| 2. | ANS: A | PTS: 1 | DIF: Easy | REF: p. 56 |
| | TOP: Jimmie Rodgers, the First Star of Country Music | | | |
| 3. | ANS: D | PTS: 1 | DIF: Easy | REF: p. 63 |
| | TOP: Migration Patterns from the Rural South to the Urban North | | | |
| 4. | ANS: H | PTS: 1 | DIF: Moderate | REF: p. 47 |
| | TOP: The Singers and the Big Bands | | | |
| 5. | ANS: E | PTS: 1 | DIF: Moderate | REF: p. 48 |
| | TOP: Frank Sinatra | | | |
| 6. | ANS: F | PTS: 1 | DIF: Moderate | REF: p. 49 |
| | TOP: The Sound of Pop in the Early 1950s | | | |
| 7. | ANS: G | PTS: 1 | DIF: Easy | REF: pp. 58–59 |
| | TOP: Nashville Becomes Country and Western Headquarters | | | |
| 8. | ANS: C | PTS: 1 | DIF: Moderate | REF: p. 70 |
| | TOP: Doo-Wop (Urban Vocal Music) | | | |
| 9. | ANS: J | PTS: 1 | DIF: Difficult | REF: p. 68 |
| | TOP: Atlantic and Black Pop | | | |
| 10. | ANS: I | PTS: 1 | DIF: Moderate | REF: p. 71 |
| | TOP: Hokum Blues and Fun with Double Meanings | | | |

ESSAY

1. Discuss how the technological development of radio and television in the early part of the twentieth century helped increase audiences for different styles of music. How did audiences consume music, and how did this change with technological developments? What types of music were available on radio and television? Be sure to give specific examples of individuals and programs that provided musical performances in these mediums.

ANS:

answers vary

PTS: 1

DIF: Difficult

2. Explain the role of singers in the following genres: Tin Pan Alley, big band, country and western, and rhythm and blues. Choose a singer from each of the different genres, and discuss the singer's role with regard to the music genre, musical format, performance, and the song itself.

ANS:

answers vary

PTS: 1

DIF: Moderate

3. How did the migration and movement of people affect musical styles in the United States? Discuss the popularity of musical styles or the development of different musical genres as a result of people migrating to new areas. Be sure to provide specific examples of musical styles and genres that developed during this time period.

ANS:

answers vary

PTS: 1

DIF: Difficult

4. Discuss stereotypes associated with both country and western music and rhythm and blues. Why did these stereotypes develop in the cultural atmosphere of the United States? How were these stereotypes used or perceived in a positive or negative manner? Why? Cite specific examples from country and western and rhythm and blues that address people's perception of these different styles of music as cultural stereotypes.

ANS:

answers vary

PTS: 1

DIF: Difficult

5. Discuss the musical styles, artists, and the use of technology that were factors in creating a pop-music landscape from 1930 until 1950. Include in your discussion some of the cultural factors that played into the establishment of mainstream music in this historical period before the first wave of rock and roll.

ANS:

answers vary

PTS: 1

DIF: Easy

TRUE/FALSE

1. Before 1945, it was considered unethical to play records on the air.

ANS: T PTS: 1 DIF: Moderate REF: p. 41
TOP: The Rise of the Radio Networks in the 1920s (How Did They Work?)

2. The first singing cowboy was known as Roy Acuff.

ANS: F PTS: 1 DIF: Difficult REF: p. 55
TOP: “Western” Music in the Southwest and California in the 1930s

3. By the end of the 1950s, the national audience for popular music had shifted from radio to television.

ANS: T PTS: 1 DIF: Easy REF: p. 64
TOP: Regional Radio and the Black Experience in 1950s America

4. After World War II, most of the new rhythm and blues record labels that emerged were independent labels.

ANS: T PTS: 1 DIF: Moderate REF: p. 65
TOP: Independent Labels Target Regional Audiences

5. In the post-World War II era, big bands replaced singers as the primary focus of the music business.

ANS: F PTS: 1 DIF: Moderate REF: pp. 48–49
TOP: Frank Sinatra

6. Artists on Atlantic Records were known for their rough-edged sound that was more expressive than beautiful.

ANS: F PTS: 1 DIF: Moderate REF: pp. 66–67
TOP: Chess Records and Chicago Electric Blues

7. Until 1955, the music business was segregated into pop, rhythm and blues, and country and western.

ANS: T PTS: 1 DIF: Easy REF: pp. 70–71
TOP: Hokum Blues and Fun with Double Meanings

8. In the early 1950s, mainstream pop was designed to appeal to white and black middle-class audiences.

ANS: F PTS: 1 DIF: Moderate REF: p. 49
TOP: The Sound of Pop in the Early 1950s

9. By the mid-1950s, Tin Pan Alley was prepared for rock and roll.

ANS: F PTS: 1 DIF: Moderate REF: p. 49
TOP: The Sound of Pop in the Early 1950s

10. “Country” music is a regional style that is associated with the southeast and Appalachia.

ANS: T PTS: 1 DIF: Easy REF: p. 55
TOP: “Country” Music in the Southeast in the 1930s