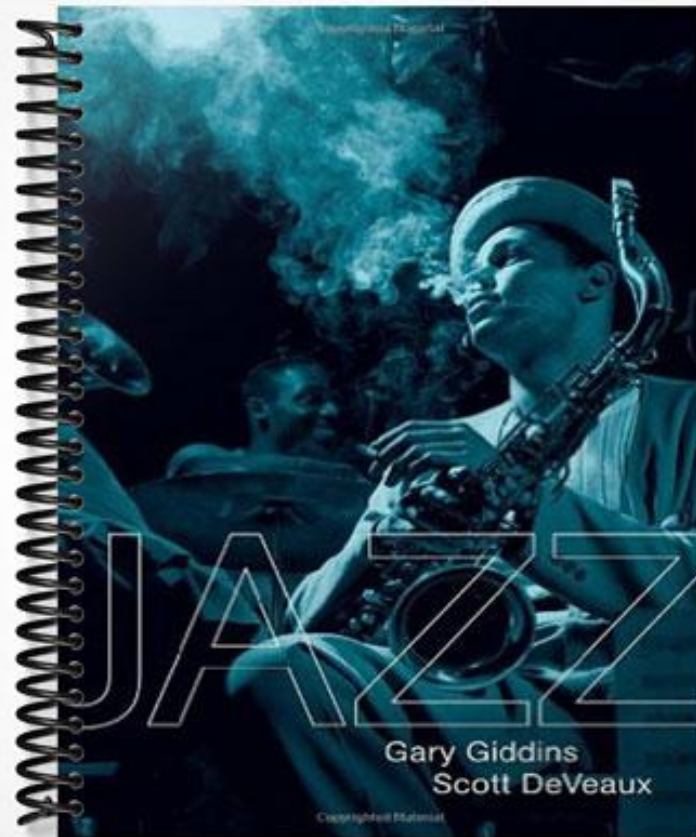


**TEST BANK**



Gary Giddins  
Scott DeVeaux

Copyrighted Material

## Chapter 2 - Jazz Form and Improvisation

---

### MULTIPLE CHOICE

1. Jazz concepts of form are derived from African music, where improvisation happens within:
- a precisely measured amount of clock time
  - a series of different formal units
  - a harmonic series
  - a rhythmic cycle

ANS: D                      DIF: 1                      REF: p. 29                      TOP: ch. 2

2. The chorus in jazz is fixed in two dimensions:
- melody and dynamics
  - rhythm and melody
  - rhythm and harmony
  - harmony and melody

ANS: C                      DIF: 1                      REF: p. 29                      TOP: ch. 2

3. Which best describes the form of a twelve-bar blues chorus?
- three phrases of four measures each
  - an eight-measure phrase answered by a four-measure phrase
  - four phrases of three measures each
  - a pair of six-measure phrases

ANS: A                      DIF: 1                      REF: pp. 30-31                      TOP: ch. 2

4. In traditional blues lyrics, which two lines are typically the same?
- the first and third
  - the first and second
  - the second and third
  - none of them

ANS: B                      DIF: 1                      REF: p. 30                      TOP: ch. 2

5. Which of the following matches the basic blues progression presented in chapter 2?
- | I | I | I | I | IV | IV | I | I | V | IV | I | I |
  - | I | I | I | I | V | V | I | I | IV | IV | I | I |
  - | I | V | I | I | IV | V | I | I | V | IV | I | I |
  - | I | I | I | I | IV | IV | I | I | V | V | I | I |

ANS: D                      DIF: 1                      REF: p. 31                      TOP: ch. 2

6. Which best defines the turnaround or turnback?
- strong rhythmic emphasis on beats 2 and 4
  - quick melodic decoration of a note
  - chord progression played in the last two measures of a chorus
  - the midpoint of a performance

ANS: C                      DIF: 1                      REF: p. 31                      TOP: ch. 2

7. How have jazz musicians added variety to the twelve-bar blues progression?
- by changing key with each new chorus
  - by adding chord substitutions
  - by adding measures to the blues chorus
  - by making each major chord minor and each minor chord major

ANS: B                      DIF: 1                      REF: p. 32                      TOP: ch. 2

8. The golden age of American popular songwriting was roughly between the years of:
- 1890 and 1920
  - 1900 and 1930
  - 1930 and 1960
  - 1940 and 1970

ANS: C                      DIF: 1                      REF: p. 35                      TOP: ch. 2

9. In the thirty-two-bar popular song form, which term refers to the introduction that helped bridge the gap between spoken dialogue and song in a theatrical context, and is rarely performed in a jazz context?
- refrain
  - verse
  - head
  - out chorus

ANS: B                      DIF: 1                      REF: p. 35                      TOP: ch. 2

10. In the thirty-two-bar popular song form, which term refers to the memorable melody section that forms the basis for jazz performances?
- refrain
  - verse
  - obbligato
  - cadenza

ANS: A                      DIF: 1                      REF: p. 35                      TOP: ch. 2

11. Which is the most common relationship of similarity and contrast in the 4 eight-bar phrases of a thirty-two-bar popular song form?
- ABAC
  - ABBA
  - AABA
  - ABAB

ANS: C                      DIF: 1                      REF: p. 35                      TOP: ch. 2

12. Which best describes an important distinction between the twelve-bar blues form and thirty-two-bar popular song form?
- Twelve-bar blues is a pattern of contrasting phrases that can use a variety of chord progressions; thirty-two-bar popular song is a specific basic chord progression.
  - Twelve-bar blues is a specific basic chord progression; thirty-two-bar popular song form is a pattern of contrasting phrases that can use a variety of chord progressions.
  - Twelve-bar blues is always played in one of three keys; thirty-two-bar popular

songs can be played in any key.

- d. Twelve-bar blues can be played in any key; thirty-two-bar popular songs are always played in one of three keys.

ANS: B                      DIF: 2                      REF: p. 36                      TOP: ch. 2

13. Jazz musicians use the expression “rhythm changes” to refer to:
- any change in the rhythmic groove of a song
  - the chord changes of the song “Fascinatin’ Rhythm”
  - the chord changes of the song “I Got Rhythm” (trimmed from thirty-four to thirty-two bars)
  - solo phrases that obscure the downbeat

ANS: C                      DIF: 1                      REF: pp. 36-37                      TOP: ch. 2

14. Contrast in which element of music marks the bridge of “So What”?
- rhythm
  - melody
  - harmony
  - meter

ANS: C                      DIF: 1                      REF: p. 37                      TOP: ch. 2

15. A characteristic feature of the ABAC popular song form is:
- the inclusion of a twelve-bar blues as the C section
  - the return of the opening theme halfway through the song
  - the repetition of the opening theme in the second eight-bar section
  - the return of the opening theme in the last eight-bar section

ANS: B                      DIF: 1                      REF: p. 39                      TOP: ch. 2

16. Which rhythm section instrument plays the foundational role of sounding the chord changes and keeping time with a continuous stream of notes?
- piano
  - guitar
  - bass
  - drums

ANS: C                      DIF: 1                      REF: pp. 39-40                      TOP: ch. 2

17. Which is not one of the typical ways that pianists and other chordal instrument players vary the harmony as they accompany soloists?
- choose a variety of voicings
  - add extensions to the chords
  - add harmonic substitutions to the chord progression
  - restrict the chords to their basic triad forms

ANS: D                      DIF: 1                      REF: p. 40                      TOP: ch. 2

18. Which method of improvisation is based on variations on a theme?
- harmonic improvisation
  - melodic paraphrase
  - modal improvisation

ANS: B                    DIF: 1                    REF: p. 41                    TOP: ch. 2

19. Which method of improvisation is based on making new melodies according to the chord progression?
- a. harmonic improvisation
  - b. melodic paraphrase
  - c. modal improvisation

ANS: A                    DIF: 1                    REF: p. 42                    TOP: ch. 2

20. Which method of improvisation is based on making melodies from notes in a scale?
- a. harmonic improvisation
  - b. melodic paraphrase
  - c. modal improvisation

ANS: C                    DIF: 1                    REF: p. 42                    TOP: ch. 2

21. Which is not one of the standard sections of a big band?
- a. rhythm section
  - b. string section
  - c. trumpet section
  - d. trombone section

ANS: B                    DIF: 1                    REF: p. 43                    TOP: ch. 2

22. Which type of jazz group is traditionally associated with the jam session?
- a. big band
  - b. small group
  - c. vocalist with studio orchestra
  - d. piano-guitar duo

ANS: B                    DIF: 1                    REF: p. 43                    TOP: ch. 2

23. Which does not describe “trading fours” in the context of the jam session?
- a. involves solos by the drummer in alternation with other instruments
  - b. takes place toward the end of the tune
  - c. solo turns are in four-bar segments
  - d. takes place early in the tune

ANS: D                    DIF: 1                    REF: p. 44                    TOP: ch. 2

24. The current practice of applauding after each improvised solo defeats the original idea of:
- a. applauding only at the end of tunes
  - b. cheering only solos that are outstanding
  - c. cheering only the statement of the head
  - d. cheering only in the middle of solos when particularly exciting ideas are played

ANS: B                    DIF: 2                    REF: pp. 44-45                    TOP: ch. 2

25. Which is not true of serious jazz clubs in the United States?
- a. Smoking is prohibited in most of them.
  - b. They attract a diverse audience.

- c. The music is treated as background music.
- d. Attentive listening is encouraged.

ANS: C                      DIF: 1                      REF: p. 45                      TOP: ch. 2

### TRUE/FALSE

1. The minimum length of a chorus is twelve measures.

ANS: F                      DIF: 1                      REF: p. 30                      TOP: ch. 2

2. All three phrases of a twelve-bar blues end with a I chord.

ANS: T                      DIF: 1                      REF: p. 31                      TOP: ch. 2

3. The familiarity of the melody and lyrics of thirty-two-bar popular songs helped listeners of the years 1930-1950 follow jazz versions of popular songs.

ANS: T                      DIF: 1                      REF: p. 36                      TOP: ch. 2

4. The chord changes of a popular song are the only part covered by copyright protection.

ANS: F                      DIF: 1                      REF: p. 37                      TOP: ch. 2

5. The bass has the most restricted accompanying role of all the rhythm section instruments.

ANS: T                      DIF: 1                      REF: p. 39                      TOP: ch. 2

6. "Comping," which is used to refer to chordal accompaniment, derives from the word "accompanying."

ANS: T                      DIF: 1                      REF: p. 40                      TOP: ch. 2

7. Most big bands today are part of university jazz programs.

ANS: T                      DIF: 1                      REF: p. 43                      TOP: ch. 2

8. Because of the size of the ensemble, big bands use written arrangements.

ANS: T                      DIF: 1                      REF: p. 43                      TOP: ch. 2

9. Most big-band performances eliminate improvisation altogether.

ANS: F                      DIF: 1                      REF: p. 43                      TOP: ch. 2

10. Whether private or public, the jam session encourages informal interaction among musicians and listeners.

ANS: T                      DIF: 1                      REF: pp. 43-44                      TOP: ch. 2

### SHORT ANSWER

1. The transitional passage between choruses or between the distinct parts of a chorus is called:

ANS:

turnaround or turnback

DIF: 1                      REF: p. 31                      TOP: ch. 2

2. A composed section fitting securely in the twelve-bar format (or a chorus of another length) is called:

ANS:

head

DIF: 1                      REF: p. 33                      TOP: ch. 2

3. The contrasting B section in a thirty-two-bar AABA popular song form is called:

ANS:

bridge

DIF: 1                      REF: p. 35                      TOP: ch. 2

4. The most commonly used thirty-two-bar popular song form in jazz is that of the song:

ANS:

“I Got Rhythm”

DIF: 1                      REF: pp. 36-37                      TOP: ch. 2

5. Which song form consists of two sixteen-bar sections, the first ending with a half cadence, the second with a full cadence?

ANS:

ABAC

DIF: 1                      REF: p. 39                      TOP: ch. 2

6. When the bass line stays on one note for one or more measures, this is called:

ANS:

pedal point

DIF: 1                      REF: p. 40                      TOP: ch. 2

7. The more or less constant stream of cymbal sounds a drummer plays is called:

ANS:

ride pattern

DIF: 1                      REF: p. 40                      TOP: ch. 2

8. The continuous stream of quarter notes played by the bassist is called:

ANS:  
walking bass

DIF: 1                      REF: p. 40                      TOP: ch. 2

9. Composed scores for the big band, with individual parts for each musician, are called:

ANS:  
arrangements

DIF: 1                      REF: p. 43                      TOP: ch. 2

## ESSAY

1. Write about your experience of musical form. Have the listening exercises in this chapter enabled you to perceive formal units with greater clarity? Support your statements with specific examples.

ANS:  
Answer will vary.

2. Chapter 2's discussion of the roles of the instruments in the small group builds on the concepts of foundation and variable layers introduced in chapter 1. How do the various instrumental roles participate in both layers? Support your statements with specific examples.

ANS:  
Answer will vary.

3. Choose two of the tunes presented in this chapter that use the twelve-bar blues form and compare and contrast them. What elements do they share besides form? How are they different?

ANS:  
Answer will vary.

4. Choose two of the tunes presented in this chapter that use the thirty-two-bar popular song form and compare and contrast them. What elements do they share besides form? How are they different?

ANS:  
Answer will vary.