

## Jazz in America • The National Jazz Curriculum Test Bank 4 - The Swing Era

### Select the BEST answer

1. By the end of the 1920's, jazz was developing in two complimentary directions:
  - A. emphasis on the soloist and the ensemble
  - B. emphasis on the conductor and the ensemble
  - C. emphasis on the union and the musicians
  - D. emphasis on the music and the composer
  - E. emphasis on the payroll and the amount of tickets sold
  
2. In order to accommodate more sophisticated music and more musicians in an ensemble,
  - A. it was necessary to find larger dance halls
  - B. it was necessary to use written arrangements
  - C. it was necessary to hire three musicians per part
  - D. it was necessary to employ polyphonic collective improvisation
  - E. it was necessary to stop all improvisation
  
3. During the transition from Dixieland to Swing, jazz witnessed
  - A. an increase in collective improvisation
  - B. a decrease in arranged tunes
  - C. an elimination of improvisation
  - D. an elimination of the rhythm section
  - E. an increase in written arrangements
  
4. The Swing Era was characterized by
  - A. a decrease in the size of the ensemble
  - B. an increase in the number of piano players being used
  - C. a decrease in popularity of jazz
  - D. an increase in the size of the ensemble
  - E. an increase in the use of parade bands
  
5. The Swing Era brought with it a new breed of jazz musicians. Many were
  - A. rich and famous
  - B. unable to read music
  - C. had never played other styles of music
  - D. unable to improvise
  - E. formally educated (e.g., conservatory trained)
  
6. The musicians of the Swing Era represented a cross-fertilization between
  - A. those who could improvise and those who could not
  - B. those who owned their own recording companies and those who did not
  - C. music readers and improvisers
  - D. teachers and performers
  - E. Europeans and Americans

7. Jazz's predominant geographical movement was from New Orleans to Chicago to
- A. Nashville
  - B. New York
  - C. Los Angeles
  - D. Boston
  - E. Miami
8. The city that became the center of the music world during the Swing Era was
- A. New York
  - B. New Orleans
  - C. Kansas City
  - D. Chicago
  - E. Boston
9. The Swing Era was from
- A. 1920-1930
  - B. 1925-1935
  - C. 1935-1945
  - D. 1940-1950
  - E. 1945-1955
10. With the advent of the big band came
- A. written instead of improvised solos
  - B. more collective improvisation
  - C. longer tunes with simpler harmonies than those of the Dixieland era (i.e., simpler chords)
  - D. greater harmonic sophistication than that of the Dixieland era (i.e., more complex chords)
  - E. the musicians' taking more liberties with the music
11. Jazz became more popular during the Swing Era because
- A. the musicians were better
  - B. people could watch the bands on television
  - C. everyone loved the music of Scott Joplin
  - D. people bought the CDs and listened at home
  - E. the radio made jazz more accessible
12. The typical big band has
- A. 2 sections
  - B. 3 sections
  - C. 4 sections
  - D. 5 sections
  - E. 6 sections
13. The sections included in the big band are
- A. sax section, trumpet section, trombone section, rhythm section
  - B. rhythm section, woodwind section, drum section
  - C. brass section, woodwind section, percussion section
  - D. brass section, woodwind section, percussion section, string section
  - E. lead guitar, rhythm guitar, keyboards, bass, and drums

14. Call and response is
- A. the band leader asking the audience what it wants to hear followed by its response
  - B. the band leader responding to a call from a booking agent
  - C. each section in the band "talking" (through their instruments) back and forth to each other
  - D. asking the arranger how something is to be played
  - E. simple musical phrases played over and over
15. Simple musical phrases played over and over again are called
- A. short melodies
  - B. riffs
  - C. improvisation
  - D. repeated notes
  - E. call and response
16. The rhythm section is comprised of
- A. two alto saxes, two tenor saxes, and one baritone saxophone
  - B. piano, bass, guitar, and drums
  - C. bass, banjo, piano, and clarinet
  - D. drums and percussion
  - E. snare drum, bass drum, ride cymbal, and high hat
17. The primary function of the bass in the Swing Era was to
- A. play a steady bass line either two or four notes per measure
  - B. improvise short solos
  - C. play only when the piano was taking a solo
  - D. play long, rhythmically complex melodies
  - E. comp
18. Swing differed from Dixieland in which of the following ways?
- A. Swing was louder and easier to march to
  - B. Swing used fewer written arrangements
  - C. Swing used more solo improvisation and less collective improvisation
  - D. Swing utilized more ragtime tunes
  - E. banjo replaced the need for the guitar
19. One of the important figures in the Swing era was
- A. Louis Armstrong
  - B. Jelly Roll Morton
  - C. Charlie Parker
  - D. Count Basie
  - E. Grover Washington
20. Duke Ellington played
- A. drums
  - B. alto sax
  - C. trumpet
  - D. tenor sax
  - E. piano

21. One of the most important combos in the Swing Era was the
- A. Hot Five
  - B. Duke Ellington Orchestra
  - C. Benny Goodman Quartet
  - D. Swing Sets
  - E. Dave Clark Five
22. One of the most important tenor saxophonist in the Swing Era was
- A. Michael Brecker
  - B. Coleman Hawkins
  - C. Count Basie
  - D. Wayne Shorter
  - E. Johnny Hodges
23. During the Great Depression, African Americans
- A. fled the cities of the North and moved to the rural South to feed their families
  - B. enjoyed greater prosperity in the South than they had in the 1920s
  - C. were hired on an equal basis with white workers in northern industrial centers
  - D. had a higher unemployment rate than white Americans
  - E. blamed the depression on the Democratic Party and voted to elect Republican candidates to the Congress
24. Which of the following measures did African Americans consider to be the most important step taken during the Roosevelt administration?
- A. The enactment of the National Recovery Administration.
  - B. The establishment of farm relief associations.
  - C. Executive Order 8802 establishing the Fair Employment Practices Commission.
  - D. The integration of camps established by the Civilian Conservation Corps.
  - E. Desegregation of the armed services.
25. Benny Goodman, in the 1930s, became known as
- A. the "King of Swing"
  - B. the "High Prince of Bebop"
  - C. the "Wizard of the Clarinet"
  - D. Jazz's "Cool Cat"
  - E. "Chicago's Music Man"

Fill in the blank with the correct answer

1. By the end of the 1920's, jazz was developing in two complimentary directions: emphasis on the \_\_\_\_\_ and emphasis on the \_\_\_\_\_.
2. Dixieland jazz was more \_\_\_\_\_ while big band jazz was more homophonic.
3. In order to accommodate more sophisticated music and more musicians in an ensemble, \_\_\_\_\_ became necessary.
4. The \_\_\_\_\_, the person who wrote the arrangements, was an integral component of the Swing Era.
5. The ensemble size of the big band in the 30s and 40s usually ranged from \_\_\_\_\_ to \_\_\_\_\_ members.
6. Many of the jazz musicians of the Swing Era were formally \_\_\_\_\_ in conservatories.
7. The Swing era represented a cross-fertilization between those musicians who could \_\_\_\_\_ and those who could \_\_\_\_\_.
8. Jazz moved geographically from New Orleans to Chicago to \_\_\_\_\_, the music center of the world.
9. While the Swing era was mostly known for its big bands, \_\_\_\_\_, such as the Benny Goodman Quartet, were part of the scene as well.
10. The basic dates of the Swing Era went from \_\_\_\_\_ to \_\_\_\_\_.
11. Jazz became more popular because of its accessibility via the \_\_\_\_\_ and \_\_\_\_\_.
12. Jazz basically moved from the improvised *polyphony* of the Dixieland bands to the more arranged \_\_\_\_\_ of the big bands.
13. The typical big band has \_\_\_\_\_ sections.
14. The sections of a typical big band consist of the \_\_\_\_\_ section, \_\_\_\_\_ section \_\_\_\_\_ section and \_\_\_\_\_ section.
15. The rhythm section consists of \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_.
16. A technique used in the big bands simulating the different instrumental sections "talking" back and forth was referred to as \_\_\_\_\_ and \_\_\_\_\_.
17. A simple musical phrase played over and over again is called a \_\_\_\_\_.
18. The big band's primary function was to play for \_\_\_\_\_.
19. Jazz's first important interracial combo was \_\_\_\_\_.
20. \_\_\_\_\_ was dubbed the King of Swing.
21. Jazz's social liberalism was represented by racial \_\_\_\_\_ in several important swing bands.
22. Jazz increased appreciation for the cultural achievements of \_\_\_\_\_.

23. The predominant geographical movement of jazz was from \_\_\_\_\_ to \_\_\_\_\_  
to \_\_\_\_\_.
24. Count Basie, Duke Ellington, and Art Tatum all played \_\_\_\_\_ (what instrument?).
25. Two famous tenor saxophonists from the Swing Era were \_\_\_\_\_ and \_\_\_\_\_.

Please answer true or false to the following questions

1. By the end of the 1920s, jazz was developing in two complimentary directions: soloist and ensemble. T F
2. The emphasis at the end of the 1920's was placed on the composer and the conductor. T F
3. In collective improvisation, the basic structure of the tune needs to remain simple and the instrumentation small. T F
4. In order to accommodate more sophisticated music and more musicians in an ensemble, more collective improvisation was necessary T F
5. The arranger became very important during the swing era. T F
6. Written arrangements usually still provided space for individual soloists to improvise. T F
7. The ensemble size during the Swing Era remained small. T F
8. During the 1930s and early '40s the Swing era was characterized by the big band. T F
9. The size of the ensemble in a big band was usually 8 to 11 members. T F
10. Many jazz musicians of the Swing Era were formally educated. T F
11. During the Swing Era there was a mixture of music readers and improvisers. T F
12. Jazz moved geographically from New Orleans to Boston to New York during the Swing Era. T F
13. The first big band appeared in 1917. T F
14. The Swing Era was from 1935-1945. T F
15. Jazz became more popular during the Swing Era because of television. T F
16. The spread of recordings made jazz more accessible to the American public. T F
17. From the Dixieland Era to the Swing Era jazz moved from improvised polyphony to homophony. T F
18. The typical big band has 5 sections. T F
19. The typical big band uses trumpets, trombones, saxes, piano, bass, guitar, and drums. T F
20. Polyphony is two or more simultaneously played melodies. T F
21. African Americans rejected the Democratic Party in the election of 1932 and voted in large numbers to reelect President Herbert Hoover. T F
22. During World War II, the "Double-V" symbolized African Americans' determination to defeat the Axis powers in Europe and Asia and end segregation in America. T F
23. Although Lester Young played a number of instruments, he was noted for expert ability on the drums. T F
24. Lester Young played with a number of popular bands including King Oliver and Count Basie. T F
25. Benny Goodman was among the first to form a racially integrated band. T F

Match the words in the columns correctly

- |  |  |           |
|--|--|-----------|
| 1. ballrooms   | A. Roseland, Savoy, Cotton Club                        | 1. _____  |
| 2. written   | B. formally educated                                   | 2. _____  |
| 3. collective improvisation                            | C. Benny Goodman Trio                                  | 3. _____  |
| 4. first important interracial group                   | D. 15-18 members                                       | 4. _____  |
| 5. big band  | E. arrangements  | 5. _____  |
| 6. swing musicians                                     | F. call and response                                   | 6. _____  |
| 7. predominant geographical movement of jazz           | G. brass section                                       | 7. _____  |
| 8. recording companies                                 | H. Dixieland   | 8. _____  |
| 9. 1935-1945   | I. bass  | 9. _____  |
| 10. swing music  | J. polyphony   | 10. _____ |
| 11. melody with chordal accompaniment                  | K. big band leader                                     | 11. _____ |
| 12. four sections (saxes, trumpets, trombones, rhythm) | L. dance music   | 12. _____ |
| 13. common big band technique                          | M. Duke Ellington                                      | 13. _____ |
| 14. piano, bass, guitar, drums                         | N. Benny Goodman                                       | 14. _____ |
| 15. trumpet and trombone section                       | O. The Kansas City Seven                               | 15. _____ |
| 16. drums  | P. New York  | 16. _____ |
| 17. walking  | Q. tenor saxophone                                     | 17. _____ |
| 18. two or more simultaneously played melodies         | R. homophony   | 18. _____ |
| 19. Count Basie  | S. New Orleans, Chicago, New York                      | 19. _____ |
| 20. eminent composer and big band leader               | T. Swing Era   | 20. _____ |
| 21. crucial to jazz's popularity                       | U. Coleman Hawkins                                     | 21. _____ |
| 22. "King of Swing"                                    | V. big band rhythm section                             | 22. _____ |
| 23. Count Basie's small group                          | W. radio   | 23. _____ |
| 24. tenor saxophone                                    | X. typical big band instrumentation                    | 24. _____ |
| 25. Lester Young                                       | Y. swung, emphasizing 2nd and 4th beat of each measure | 25. _____ |



## Essay Questions

1. What were the cultural implications of Swing after the Great Depression of 1929? How did swing help America through this difficult time? What was the effect of Swing during World War II?
2. In spite of the Great Depression, jazz flourished. Why? What was it that Swing offered that Americans needed? What invention helped spread the popularity of jazz and why?
3. The timing in America was right for the growth of Swing. What was it about swing that made it popular to Americans? What were the performance opportunities for Swing and how did this help spread its growth?
4. How did Benny Goodman play an integral part in the popularity of swing? Why was he dubbed the King of Swing?
5. How did the growth of swing affect race relations? What effect did it have on racial integration? How did jazz bring help bring the African American and European American communities together?