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CHAPTER 1: The World before Rock and Roll

MULTIPLE CHOICE

 1. All of the following are true about Tin Pan Alley EXCEPT that 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 bluesc.western swing

b.rural bluesd.hillbilly music

ANS: D PTS: 1 DIF: Easy REF: p. 55

TOP: “Country” Music in the Southeast in the 1930s

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 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

a.guitar playing.c.yodel.

b.raw, expressive recordings.d.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

a.establishment of a blues-centered music industry.

b.migration of rural blacks to urban centers.

c.dominance of country and western in Nashville.

d.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

a.jump blues.c.urban blues.

b.rural blues.d.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 many radio stations opted for a local or regional approach in the 1950s was because

a.black populations were growing in rural areas.

b.of the proliferation of music recordings.

c.of the development of gramophone technology.

d.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

a.Chess Records.c.King Records.

b.Mercury Records.d.Atlantic Records.

ANS: B PTS: 1 DIF: Moderate REF: p. 65

TOP: Independent Labels Target Regional Audiences

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 12. Big band music emphasizes

a.the singer’s role.c.the song’s lyrics.

b.the band.d.Tin Pan Alley song formats.

ANS: B PTS: 1 DIF: Easy REF: pp. 46–47

TOP: The Singers and the Big Bands

 13. Frank Sinatra began his musical career as a

a.song publisher.c.songwriter in Tin Pan Alley.

b.teen idol.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.c.a family audience.

b.big band enthusiasts.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.c.WBAP in Fort Worth.

b.WSM in Nashville.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.c.urban blues.

b.rhythm and 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: p. 58

TOP: Nashville Becomes Country and Western Headquarters

 18. Most rhythm and blues performers learned to sing

a.on tours.c.in church.

b.in the studio.d.in neighborhood groups.

ANS: C PTS: 1 DIF: Moderate REF: pp. 65–66

TOP: The Influence of Gospel Music (Rural Southern Church Traditions)

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 19. All of the following are examples of Chicago blues musicians EXCEPT

a.Bo Diddley.c.Muddy Waters.

b.John Lee Hooker.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. 69

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: p. 69

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 Tubbc.Roy Acuff

b.Hank Williamsd.Bill Monroe

ANS: B PTS: 1 DIF: Difficult REF: pp. 60–61

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

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 25. Big Joe Turner’s “Shake, Rattle, and Roll” is an example of

a.hokum blues.c.Stagger Lee blues.

b.rural 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.c.song’s title.

b.rhythmic feel.d.song’s verse-chorus structure.

ANS: B PTS: 1 DIF: Moderate REF: p. 72

TOP: Hokum Blues and Fun with Double Meanings

 27. The form most commonly associated with Tin Pan Alley songwriting is

a.AAB.c.AABA.

b.ABAC.d.ABBA.

ANS: C PTS: 1 DIF: Easy REF: p. 43

TOP: Sheet Music Publishers and Professional Songwriters

 28. Which of the following was invented by Les Paul?

a.radio broadcastsc.bluegrass music

b.the solid-body electric guitard.Chicago electric blues

ANS: B PTS: 1 DIF: Moderate REF: p. 54

TOP: The Sound of Pop in the Early 1950s

 29. The first star of country music was considered to be

a.Jimmie Rodgers.c.Gene Autry.

b.the Carter Family.d.Hank Williams.

ANS: A PTS: 1 DIF: Moderate REF: p. 56

TOP: Jimmie Rodgers, the First Star of Country Music

 30. Which of the following was the principal business mode of success for Tin Pan Alley?

a.record salesc.sheet music sales

b.television appearancesd.developing independent labels

ANS: C PTS: 1 DIF: Difficult REF: p. 43

TOP: Sheet Music Publishers and Professional Songwriters

 31. The era from about 1935 to 1945 is considered to be

a.the Tin Pan Alley Era.c.the Blues Era.

b.the Country Music Era.d.the Big Band Era.

ANS: D PTS: 1 DIF: Easy REF: p. 46

TOP: The Singers and the Big Bands

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 32. Who made the singer, not the band, the star of the show?

a.Dean Martinc.Gene Autry

b.Frank Sinatrad.Bing Crosby

ANS: B PTS: 1 DIF: Moderate REF: p. 48

TOP: Frank Sinatra

 33. Which of the following was a country music program broadcast out of Chicago?

a.National Barndancec.Wheeling Jamboree

b.Grand Ole Opryd.Louisiana Hayride

ANS: A PTS: 1 DIF: Moderate REF: p. 57

TOP: Superstation Radio Broadcasts in Prime Time

SHORT ANSWER

 1. List two professional songwriters associated with Tin Pan Alley.

ANS:

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

PTS: 1 DIF: Moderate REF: p. 43

TOP: Sheet Music Publishers and Professional Songwriters

 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

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

ANS:

The singer’s role was to provide musical variety to instrumental solos.

PTS: 1 DIF: Moderate REF: p. 47

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. 61

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. 60

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

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 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: Les Paul, Electric Guitars, and Multitrack Recording

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

ANS:

It was used for 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 Records’ recordings.

ANS:

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

PTS: 1 DIF: Moderate REF: p. 69 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

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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: pp. 48–49

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. 69

TOP: Doo-Wop (Urban Vocal Music)

 9. ANS: J PTS: 1 DIF: Difficult REF: p. 69

TOP: Atlantic and Black Pop

 10. ANS: I PTS: 1 DIF: Moderate REF: pp. 70–71

TOP: Hokum Blues and Fun with Double Meanings

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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

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 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

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 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: pp. 49–50

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

 11. At the end of the nineteenth century, many Americans could play the piano and read music.

ANS: T PTS: 1 DIF: Moderate REF: p. 39

TOP: National versus Regional

 12. In many ways, the growth of rhythm and blues in the decades before rock and roll parallels the rise of

country and western.