

Name: \_\_\_\_\_

## Reading Passage #2 JAZZ

- Based on the passage, one can infer that the origin of modern jazz is:
  - traceable to the streets of New Orleans.
  - too obscure to be precisely identified.
  - the blues songs of the early twentieth century.
  - the music of slaves in the South.
- According to the passage, early jazz was primarily a form of:
  - funeral music.
  - piano music rearranged for other instruments.
  - music arranged by bandleaders.
  - songs performed by street musicians and vocalists.
- The passage indicates that swing declined in popularity because:
  - bop replaced it.
  - swing is not a true derivative of jazz.
  - swing became too commercialized.
  - musical tastes changed as a result of World War II.
- According to the passage, the appeal of swing music lies primarily in its:
  - beautiful melodies.
  - brassy sound.
  - catchy lyrics.
  - rhythms.
- The author's main purpose in the passage is to:
  - explain why jazz is played all over the world.
  - trace the origins of jazz.
  - show the influence of jazz on popular music.
  - describe the main characteristics of jazz.
- It can be inferred from the passage that New Orleans was a hospitable place for jazz to develop because of the city's:
  - flamboyant social life.
  - proximity to the Mississippi River.
  - acceptance of Baby Dodds.
  - musical tradition.
- That the author finds it "strange" (line 42) to read foreign books about jazz and to hear recordings of jazz from abroad implies that:
  - non-Americans lack the spirit and soul for jazz.
  - jazz played abroad is an imitation of the real thing.
  - future developments in jazz may come from unexpected places.
  - jazz is a uniquely American art form.
- All of the following descriptions of bop also apply to jazz EXCEPT:
  - bop arose out of a need for a new form of music.
  - bop was improvised and spontaneously performed.
  - bop began as a reaction to existing schools of musical thought.
  - bop was influenced by earlier forms of music.
- By calling the rise of Shaw, Sinatra, and Goodman a "sociological enigma" (lines 25-26), the author implies that the three musicians:
  - were not appreciated solely for their musical talent.
  - do not seem like typical heroes for young people.
  - took a long time to become popular.
  - enjoyed enormous popularity in their day.
- The author's assertion in lines 32 and 33 that bop "developed out of a certain intellectualism and not a little neuroticism" means that bop musicians:
  - knew that jazz could benefit from musical techniques invented by classical composers.
  - understood modern music and needed to experiment with newer musical techniques.
  - made a thoughtful effort to push jazz to its limits.
  - tried out new musical forms to show their dissatisfaction with the state of contemporary music.