

Humanities W1123 · Masterpieces of Western Music · Prof. Michael Thaddeus

Questionnaire for April 28

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

What are some prominent differences between Bechet's version of *Maple Leaf Rag* and Joplin's original version?

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In Bechet's version, does one instrument dominate? If so, which? \_\_\_\_\_

Besides having (racy!) words, how does the second Bechet number differ from the first? \_\_\_\_\_

In *Stomp Jones*, which instruments take a solo turn at some point?

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In *Black Bottom Stomp*, does one instrument dominate? If so, which? \_\_\_\_\_

In *Billy Goat Stomp*, when do you hear "blue notes" — notes bent out of tune — on the cornet or clarinet? \_\_\_\_\_

In *Billy Goat Stomp*, what familiar rhythm dominates much of the accompaniment (e.g. from 1'38–2'31)? \_\_\_\_\_

Which part of *Wolverine Blues* is more like Joplin/ragtime? Which is more like Bechet/jazz? \_\_\_\_\_

Which classical form (rondo, scherzo, etc.) does *West End Blues* most resemble?

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In *Weather Bird*, do you hear mostly motion by step, motion by skip, or repeated notes? \_\_\_\_\_

Is the beginning of *Black and Tan* in major or minor? \_\_\_\_\_ What about the middle? \_\_\_\_\_ The end? \_\_\_\_\_

By what musical means does Ellington make *Ko-Ko* sound more ominous and menacing than the other selections?

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