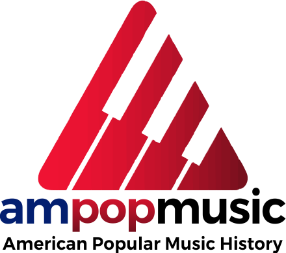
**AmPopMusic - Question Bank #5.0 – Musical Theatre**

(correct answers in red)

**Musical Theatre**

1) One of the first milestones of American musical theatre was “Little Johnny Jones” in:

a) 1898 b) 1902 c) 1904 d) 1906 e) 1908

2) The first cast recording was done for which of the following musicals?

a) CATS b) Oklahoma c) Showboat d) Little Johnny Jones e) Phantom of the Opera

3) “Phantom of the Opera” was a significant musical theatre hit for:

a) Stephen Sondheim b) Irving Berlin c) George Gershwin d) Andrew Lloyd Webber

4) The first American musical to deal with serious subject matter was “Showboat” in:

a) 1924 b) 1926 c) 1927 d) 1928 e) 1943

5) It is widely accepted that the “Father of American Musical Theatre” was:

a) Irving Berlin b) George M. Cohan c) George Gershwin d) Andrew Lloyd Webber

6) The main elements of musical theatre are all of the following except:

a) publicity b) sets c) acting d) lights e) costumes

7) Rodgers & Hammerstein dominated American musical theatre in the:

a) 1910s b) 1930s c) 1950s d)1970s e) 1990s

8) Which musical theatre team is incorrectly matched?

a) Rodgers & Hart b) Lerner & Loewe c) Gershwin & Hart d) Rodgers & Hammerstein

9) The first theater in America was built in Williamsburg, Virginia in which year?

a) 1688 b) 1716 c) 1745 d) 1788 e) 1810

10) The first production written entirely by an American to be performed in America was titled:

a) The Disappointment b) The Force of Credulity c) The Beggar’s Opera d) The Prince of Parthia

11) During the Revolutionary War, theater was only legal in two states; New York and \_\_\_\_\_\_\_\_\_\_\_\_.

a) Pennsylvania b) Maryland c) Vermont d) Virginia e) North Carolina

12) In the late 18th century America, there was no distinction between “theatre” and “musical theatre” because all stage works incorporated music to varying degrees. a) true b) false

13) In the early 19th century, the stage form which attempted to reflect an idealized and racial stereotypical view of African-American life on the plantation in the South was the:

a) melodrama b) extravaganza c) minstrel show d) vaudeville e) operetta

14) A high-stepping, strutting walk-around by performers at the end of a minstrel act was called:

a) a cake walk b) a strut-around c) an olio d) a preening party e) a minstrel dance

15) Perhaps the first African-American songwriter, who may have composed as many as 600 songs for minstrel shows, was:

a) Dan Emmett b) Thomas Rice c) Stephen Foster d) James Bland e) Edwin Christy

16) A stage form at the end of the 19th century which was built on the formula of “good vs. evil” with good (and romance) triumphing in the end with short fragments of appropriate music was called:

a) a melodrama b) a burlesque c) a minstrel show d) vaudeville e) an extraveganza

17) At the beginning of the 20th century, an elaborate stage production, which often incorporated as many as 600 performers and animals on stage before as many as 5,000 audience members, was created. It was called:

a) an operetta b) an extravaganza c) a tableaux d) a pageant e) a burlesque show

18) America’s first authentic stage “blockbuster” was a combination of melodrama, ballet, spectacle, and specialty acts. This 1866 production is considered the first ancestor of musical theatre; it was titled:

a) *Christy’s Minstrel Show* b) *Hannibal’s Crossing* c) *The Black Crook* d) *The Story of Wilson’s Raiders*

19) In the 1860s, an ex-minstrel show performer cleaned up the image of vaudeville and variety shows so that they would be suitable for family entertainment. His name was:

a) Tony Pastor b) Dan Emmett c) Stephen Foster d) George M. Cohan e) James Bland

20) At the beginning of the 20th century spectacular productions such as the *Ziegfeld Follies* and the *George White’s Scandals* were dominating examples of a stage form called:

a) a revue b) vaudeville c) burlesque d) an extravaganza e) an operetta

21) Following in the footsteps of British operettas, American operettas at the beginning of the 20th century included two masterpieces of the form, *Babes in Toyland* and:

a) *Die Fledermaus* b) *The Merry Widow* c) *The Student Prince* d) *The Black Crook* e) *H. M. S. Pinafore*

22) Who is known as the “Father of the American Musical”?

a) Stephen Foster b) Scott Joplin c) Tony Pastor d) George M. Cohan e) Irving Berlin

23) The first great modern American musical, with catchy tunes, accessible lyrics, and identifiable characters was:

a) Little Johnny Jones b) Babes in Toyland c) The Student Prince d) The Merry Widow e) Show Boat

24) Jerome Kern’s 1927 musical signified a level of maturity as it relates to subject matter. The musical, filled with issues that were at times uncomfortable, was the second milestone in history. It was:

a) Little Johnny Jones b) Babes in Toyland c) The Student Prince d) The Merry Widow e) Show Boat

25) The most prolific musical composer of the early 20th century wrote for the stage and the movies. He was:

a) George M. Cohan b) Jerome Kern c) Irving Berlin d) Tony Pastor e) Richard Rodgers

**T (a) or F (b)**

1) The stage director has the final decision in a musical theatre production regarding publicity, casting and finances, among other things. a) true b) false

2) A successful musical on Broadway will sell almost $1 million in tickets in two months. a) true b) false

3) The first musical to incorporate dance as a part of plot development was “Sunday in the Park with George” in 1987 – the third milestone of musical theatre history. a) true b) false

4) Lerner and Larson were one of the musical theatre teams that dominated the 40s and 50s. a) true b) false

5) A choreographer in music theatre is responsible for the choreo-sets. a) true b) false

6) Early music theatre prior to 1900 was a light, frivolous plot interrupted with unrelated music. a) true b) false

7)The three threads that came together to help create American musical theatre were: vaudeville, silent movies and operettas. a) true b) false

8) A “fly pit area” is where the orchestra sits while performing the music during the show. a) true b) false

9) Movement onstage not tied to the beat of the music is called “blocking.” a) true b) false