

Music 15, Fall 2017
Final Exam Study Guide

Final date: Wednesday, December 13, 12:00m—2:00pm

UPDATE: FINAL EXAM WILL NOW BE A TAKE-HOME EXAM

The final will consist of three questions requiring answers in the form of short essays. Each essay should keep to two to three paragraphs.

Key Terms, People, and Musical Works to Know

Exoticism

Pure Exoticism

Transcultural Composing

Georges Bizet

Carmen

Gamelan

Claude Debussy

Pagodes

Colin McPhee

Tabuh-tabuhan

Felix Mendelssohn

Song without words

Frydryck Chopin

Mazurka

Clara Schumann

Mazurka

Virtuoso

Niccolò Paganini

Franz Liszt

La Campanella Etude

Jazz

Duke Ellington

Black and Tan Fantasy

“Jungle Sound”

Darius Milhaud

La creation du monde (The Creation of the World)

William Grant Still

Afro-American Symphony

New Objectivity

Zeitoper

Ernst Krenek

Jonny spielt auf

Kurt Weill

Mahagonny Songspiel

The Threepenny Opera

Study Questions

Unit 6

- What is exoticism? What is the spectrum of exoticism according to Ralph Locke?
- What are the exotic elements of Georges Bizet's *Carmen*? Where would this piece fall on the spectrum of exoticism and why? How is the character Carmen treated differently than the character Don José?
- What is the importance of the Paris Exposition Universelle of 1889 to our discussion of gamelan music? What are the exotic elements of Claude Debussy's *Pagodes*? Where would this piece fall on the spectrum of exoticism and why?

Unit 7

- Where would Colin McPhee's *Tabuh-tabuhan* fall on the spectrum of exoticism and why?

Unit 8

- What is a character piece? Who would have played them? How was the music written to be appealing to this audience? Be prepared to discuss using Mendelssohn's *Song without words*, Chopin's *Mazurka*, or Clara Schumann's *Mazurka*.
- What is the appeal of musical virtuosity? Who was an important instrumental virtuoso in the 19th century, and what were some of the methods and techniques (musical *and* otherwise) he used to augment his popularity?

Unit 9

- Who were the intended consumers of Duke Ellington's "Jungle Music" at the Cotton Club in Harlem? How might this connect with what we have described as "imagined" ideas of Africa?
- Why did Darius Milhaud incorporate jazz elements into his *La creation du monde*? What are some of these elements? How might this connect with what we have described as "imagined" ideas of Africa?
- Why does William Grant Still incorporate jazz elements into his *Afro-American Symphony*? What are some of these elements? How might this connect with what we have described as "imagined" ideas of Africa? How might it also be more complicated?

Unit 10

- Be able to briefly describe the origins of jazz in Weimar Germany. Do modern scholars consider German jazz of the 1920s to have been based on "legitimate" American jazz? Be able to briefly explain their reasoning.
- What things did jazz represent in the operas of Weimar Germany? What did it represent and/or why was it used by Ernst Krenek in *Jonny spielt auf*? What did it represent and/or why was it used by Kurt Weill in *Mahagonny Songspiel* and *The Threepenny Opera*?
- What is a *Zeitoper*? What elements make Krenek's *Jonny spielt auf* fit within this genre? How does the music in Krenek's *Jonny spielt auf* contribute to the work's contemporaneity?

- How does *The Threepenny Opera* engage with ideas of social responsibility? What is the work's goal? How do Weill and Brecht try to accomplish this goal? How does the music help to further these goals?