

Music 15, Fall 2017

Paper Two Prompt

The Other and the Self: Exoticism, the Gamelan, and Sexuality

Due: Tuesday, November 21, 8pm

Unit 7 Listening:

Colin McPhee (1900-1964)

Tabuh-tabuhan, Movement 1, Ostinatos

Benjamin Britten (1913-1976)

Death in Venice (1973)

Excerpts

Unit 7 Reading:

Auner, *Music in the Twentieth and Twenty-First Centuries*

McPhee's Imaginary Homeland in Bali, 163-166

McPhee, *A House in Bali*

The Design in the Music, 40-46

Burkholder, *A History of Western Music*

Benjamin Britten, 928-929

Taruskin, *Music in the Late Twentieth Century*

Allegory (But of What?) [Excerpt], 246-248

Exotic/Erotic [excerpt], 254-256

As Unit 7 is inextricably linked with Unit 6, you will need to draw from the previous unit's materials, as well. Those materials are relisted here with the most relevant readings in bold for your convenience.

Unit 6 Listening:

Georges Bizet (1838-1875)

Carmen (1873-1874)

Act I, Habanera

Act II, "Flower Song"

Claude Debussy (1862-1918)

Estampes (1903)

I. *Pagodes*

Unit 6 Reading:

Locke, *Musical Exoticism: Images and Reflections*

Existing definitions, 44-46

A broader definition, 46-48

The Roma (Gypsies) in life and image, 154-156

Transcultural Composing, 228-233

Frisch, *Music in the Nineteenth Century*

French Opera, et al., 168-172

Annegret Fauser, *Musical Encounters at the 1889 Paris World's Fair*

The *Kampong javanais*, 165-177

Auner, *Music in the Twentieth and Twenty-First Centuries*

Exotic Borrowings, 29-31

Debussy, *On Music*

Taste, 277-279

Format:

Typed, double-spaced, 12-pt. Times New Roman, standard 1" margins, **3-4 pages**

Use proper citation formatting as agreed upon with your TA (Chicago, MLA, etc.)

Prompt:

In Units 6 and 7 we have used Ralph Locke's definitions as the basis for discussing exoticism as a spectrum of possibilities that range from Pure Exoticism, which is meant to represent, define, or "Other" an exotic subject (i.e. a non-Western group, place, or people), to the more seemingly benign Transcultural Composing, which is a hybrid of Western and non-Western styles that is not intended to represent or "Other" an exotic subject. In the first part of your paper, please discuss this exotic spectrum using either Georges Bizet's *Carmen*, Claude Debussy's *Pagodes* from *Estampes*, or Colin McPhee's *Tabuh-Tabuhan*. What are the exotic elements of the piece, why are these exotic elements used, and where does the work fall on our spectrum of exoticism?

For the remainder of your paper, please discuss the use of gamelan-inspired music in Benjamin Britten's opera *Death in Venice*. Where on the spectrum do you feel this work falls? Britten does not use elements of non-Western music to describe or label non-Western people, but instead uses it in connection with themes of homosexual attraction, to represent something "Other" in the main character of the opera. Is this truly any different than Bizet's use of Spanish music to label Carmen as an "Other"? You decide!

You must back up your argument by citing sources from the reading above. Use no other sources.