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MUS 15

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December 3

Inventing America: Ernst Krenek, Kurt Weill, and “Jazz” in Weimar Germany

In the reading “Jazz Reception in Weimar Germany,” J. Bradford Robinson argues that it is a misconception that the jazz heard in 1920s Weimar Germany was either American or legitimate. Briefly explain his reasoning in your own words.

The Jazz mania in Weimar German was largely created by Weimar media as being labelled possessing musical elements that “sounds American”. The development of Jazz culture faced a series of problems: After the war, Germany was isolated from the rest part of the Europe culturally. Its social problems include hyperinflation, blockade from other countries, lack of mass media, as well as the laid-back recording industry. Before any American jazz musicians introduced legitimate ones, popular figures such as Weill and Krenek preoccupied the public notion of Jazz music. Plus Germany wasn’t able to import any legitimate Jazz through Mass Media as it is today, nor could they approach genuine music through matrix-exchange program. --- Many “a prior” recordings were excluded. Constant failure and inefficient works in recording industry had popular American name from the legitimate world appear rarely. All above contributed to forge an imagined “German Jazz culture”, being considered as not legitimate.

Using the Final Exam Study Guide (available on GauchoSpace), outline your answers to at least one study question (one bullet point) per unit for Units 6 through 9. These outlines will serve as the basis for your discussion of the final in section. You may choose to outline more than required minimum.

Unit 6:

Debussy(Pagoes)- more transcultural composing

McFee(Tabu Tabuha)- transcultural composing

Carmen(Bizet) -pure exoticism

Spanish style music, others were just singing

Stereotype: hypersexualized, nomadic, untrustworthy, barbaric, violence, supernatural. –depicted in Spanish song

Case study: the flower song, “Carmenera”(another song on GS)

🡪 “Musical details”- this piece wasn’t written by Bizet, they are more of like folk song. Diagetic. Julius Caesar were showing off the anger through aria, Carmen was really singing on the stage to show her feeling to other character.

???Simplicity of the character.

Don Jose- has western music elements,’Relatibility’ to have echo from audience

Firsch reading 171, listing three music elements to get , lists music qualities. Providing concrete evidence.

-lirical melody, chromatic harmonies.

Solidifies the notion of Carmen’s music being simple and harmonic, its melody is just simple that repeats in the “floawer song”

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Debussy(Pagodes)- more transcultural composing

Debussy’s experience at the World fair. He encountered what’s essentially exhibits, are people who are genuinely from Javanese loyalty performers.

“performed java’, real java player who have intimate knowledge for intricacy music that’s played for western audience. It is authentic.

Keyterms, “blends”, ‘weaving”, ‘interwaving”, ‘repetitive cycle of” rthemic ostinatos

It is a piano piece, filter through a western genre; it’s pennatotic scale

Tabu-tabuhan

Ethnomusicological –

Inclusion of authentic instruments, along side the orchestra to evoke the gongs, used two pianos

“musical device shared instruments”: piano, however, McFEE used two to create another piece.

这节课的内容有点少 回去还是应该再读一下

What is exoticism? What is the spectrum of exoticism according to Ralph Locke?

The spectrum of exoticism is divided into pure exoticism and transcultural composing:  
According to Locke’s “Exotic Style Only” paradigm, it is assumed that “music is, by compositional intent, exotic - and that it registers as exotic to the listener”. Pure exoticism usually involves process of “othering” other culture, borrowing exotic elements and forge into western music. The transcultural composing, however, borrows musical elements to emphasize an exotic theme rather than othering other cultural group.

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?

Bizet’s Carmen adopted exotic Spanish style music elements to other Carmen, the Gypsies. When the gravity of the plot comes to Don Jose, it suddenly shifts to familiar western style music. The utilization of castanets and tambourine, uncivilized movements of Carmen and the different attitude from Carmen and Jose contrasts to emphasis the exotic other. The sense of othering is further deepened through the contrast of the character’s background. For example, Don Jose represented an aspiring, wholesome as well as beloved young man with clear goal for life. However, he’s “seduced” by the sensual Carmen who’s never tamed in love. The story ends in tragedy, reflecting dangerous nature of such setup. The pieces falls on the “pure exoticism” on the spectrum.

Unit 7:

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

McPhee’s Tabuh-tabuhan falls on the transcultural composing side of the spectrum. It was premiered in Mexico city without purposefully “othering” a certain culture. Nearly all of its movements adopts Gamelan style element; It also imitates a gamelan pentatonic scale and took many ideas from traditional Balinese music. His transcultural composing weaves different cultures and years of the author’s experience together to form beautiful music.

Unit 8:

Two sides of the coin, what are they: virtuosity, public vs private (recurring theme)

Piano: music created for private/semi private theme

Define a character piece: stylized dances or descriptive work

Huge and pivitol to this side of this unit: the amateur, they are not professional, they are not getting paid; (not typically as is a novice, they have limited skilled); they can actually do stuff

Piano girl happening along the side, chopin, felix Mendelssohn

What trends rises people wants to go to salon: “CONNEUSEURSHIP”!!!, we are only able to pick up nuisances

Private: Chopin’s Mazurka, Schumann Mazurka, Mendelssohn “songs without words” (a collection of musical pieces)

Styllized dance: two mazurkas

Mendelssohn: descriptive work

The catch phrase: \*\*\*MULTIPLE LAYERS OF MEANING

Chopin: political point, seeking for a nationality sense in his polish dance piece

“HE’S EVOKING A DANCE, a folk dance that played separated from other real physical dance”, emhapsis on second or third beat

Why is this layers of meaning again?

Mendelsson, played on two hands left on the right. When lustening to this piece, I can parse out this piece how he is musically depicting getting different meaning. There’s the layer that it sounds like a duetto, there’ s another layer about human ????; so that make the complicity aidnece wants to appreciate

Schuman: Mazurka was kind of populated by chopin. He writes his own

Public composer:

Liszt& Paganini

Henry is going to test Liszt, be prepared

Liszt: How musically is Liszt ornamenting his popularity. Who composed the piece? He borrows upon paganini’s material. Liszt is composing music for himselves to demonstrate their own unique virtuosity.

Musical components of La Capenella: is an etude, which seves as a warm up of tenical skill

Musical attributes: it’s very fast, wind spend of hands, very easily, quickly, able to spends

Like the ringing bell mutative, just to kind of show off. Looking for his amount of musiciality

Outside of music: he is really popular, in passing emtnion, the “Lisztmania”

Paganini:

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.

The character piece was a major genre in the time of 1830s. Caused by the rise of the middle class after the Industrial Revolution, piano manufacturing became cheaper and better. People consume piano on daily basis thus it became more or less a public skill. Technical improvements upon the piano also created new ways for boundaries to be explored and pushed by the musicians. It was also the time where public instrumental Virtuoso rises in the public. These virtuosos had mass appeal, showing off techniques, much like great spectacle such as operas. Musicians such as Felix Mendelssohn, Chopin, Schumann as well as Lizst wrote a myriad of piano sonatas while carrying distinctive styles. Mendelssohn’s Song Without words demonstrates his notion on the “universality of music” as a language. Liszt’s La Campanella Etude were another typical virtuosic piece with complicated piano grace notes that made audience open mouth…

Unit 9:

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?

In *The Creation of the World*, he incorporated jazz elements to achieve the effect such that perpetuate the Primitivist myths. Jazz originated from the imagined stereotype of Afro-Americans being primitive and simple. In his work, he imitated bluesy theme by firstly a solo double bass, then by trombone, saxophone and trumpet, continuously evoking the notion of Jazz and “the primitive”. The idea of “negro” was further shaped by racial stereotypes and popular ideas in Europe as Europeans are the cultivation of human civilization yet the Africans were governed by primitative forces and coarse sexuality.

Who are the intended audience for Ellington’s …:  
 Shared characterstic: all white. Performed African-American-ness for white audience. A genre composed by black people. In this specific point consumed by white audience.

What’s the piece: Black&Tan. He plays what’s called the jungle sound: created by special techniques on instyruments: imagined Africa

Milhaud: The Creatioon of the World. Afirican mythology. The primitivism associated with the music. Modern new source material that adopts primitive man

What he incopoprate: syncopation, improvisation, imitated improvisation.

Instrumentation: The fact that jazz music are like saxophone. Aspect of jazz-like elodies: tunes themselves.

He’s trying to tie this root to African American, the African soul coming to us.

Still: classically trained. Jazz influence that’s fused with western music. The synthesis of both

Jazz elemtent he incorporated: he used “BLUE NOTES”, “SWUNG RTHYMES”, “IMITATION OF jazz instruments”

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.

Weimar Germany was facing a series of social problems such as hyperinflations, blockade from other countries as well as lack of proper exchange of musical works with other country, specifically America. The “Jazz” developed in Weimar Germany was limited to small amounts of aficionados who didn’t lead to the ultimate prosper of Jazz in Germany. German had imagined stereotypes of American Jazz as adopting styles such as syncopation, improvisation. The jazz wasn’t considered to be “legitimate” that it didn’t communicate with American Jazz at all.