

Exam 1, part I: Two Short written responses

Instructions for this type of question:

This question requires a paragraph-length answer (so it should be **somewhere in the neighborhood of a half-page of typed writing**—to receive full credit, you will need to provide multiple fully-fleshed out sentences). For your musical characteristics, make sure to be detailed and specific. Again, you may use your notes, textbook, and course lecture materials. I will be grading on accuracy, content, and writing style.

All examples should come from one of the 14 examples we discussed in this unit.

Please do not pick the same example for *more than one* of these three questions :)

Question 1:

We spent some of this unit talking about the various ways composers, performers, artists, and intellectuals in the 1890s through 1910s created styles vaguely defined as “**modernism**” (as fuzzy and hard to define as that concept is!) Choosing **one** example from our fourteen assigned class listening examples, discuss how your chosen example is, *in your opinion*, a particularly interesting or good example of *some* aspect of modernism.

You should start by taking a stab at **defining** musical modernism (what is it??...you will want to turn to your textbook here). Next, name your composer and/or piece and give a *detailed* explanation about how your example is connected to modernism. Noting at least three musical characteristics about your chosen piece is a good idea.

Note: your textbook is going to help a great deal on this one, in terms of defining what modernism is. If you don't have your book, let me know and we'll need to work something out. Please note that while you have leeway in picking one of several examples, there are also examples that *don't work as well*.....pick wisely.

Question 2:

So far during this semester, we have spent our Fridays engaged in a variety of different class projects: crowd-sourcing knowledge, doing mini research projects, reenacting a little brouhaha at the premiere of *The Rite of Spring*, etc. All of these Friday activities have helped us take our music history brains out of textbook or lecture mode to engage in a different or deeper way with history from the 1890s-1914.

Your task in this question: pick **one** of our Friday activities. Your choices include:

- 1) Mini research projects on ragtime topics (Week #2)
- 2) Mini research projects on women's suffrage (Week #3)
- 3) Mini research projects on colonialism, marching bands, and global examples of band music (Week #3)
- 4) Mini research projects on individual musicians of color who lived, studied, toured, or worked in Germany or Austria (Week #4)
- 5) Re-enactment/discussion/contextualization of the premiere of *The Rite of Spring*, particularly how the experiences at the premiere were initially experienced, then represented in the press, then later reframed into the “myth” (Week #5)

Once you've picked **one** of these, write me a response including the following: a bit of a summary of the activity—what did we do? What did you (or someone else in the class) look up or research or demonstrate? Then—and this should be the bulk of your response—explain *why* this is interesting, or important, or what this brings to the study of music history. What kinds of *different* information does your event tell us than the textbook? How does this expand our knowledge, or demonstrate music history from a different perspective? What kinds of narratives might it complicate ? Why should we even care about this?

Please note that your answer will look a little different depending on which example (#1-#5) you might choose. All the materials we used during various activities are available on Moodle, either as slides or as discussion forums, etc. Responses receiving full credit will want to mention *specific* details, including names, places, pieces, etc.