History 5

History 5 asks Conservatory Canada students to consider how music connects and interacts with the world around them. Rather than approaching the canon of Western classical music history chronologically, this approach allows students to consider music through various conceptual lenses and apply this way of thinking to their own repertoire and performances.

The required textbook is *Resonances: Engaging Music in Its Cultural Context*, edited by Ester M. Morgan-Ellis (2020). The digital version is free for all, and available here.

How to Prepare; **Exam Format**; **Study Guides** for each chapter; and a **Sample Exam** for each chapter are provided below to assist students and teachers in their preparation.

How to Prepare

1. Choose **three** of the following chapters to study. We recommend you skim all the chapters and choose what seems most interesting to you.

    Chapter 3: Music and Characterization
    Chapter 4: Sung and Danced Drama
    Chapter 5: Song
    Chapter 6: Stories Without Words
    Chapter 7: Listening at Public Concerts

2. Familiarize yourself with the study guides for your chosen chapters. These will tell you what key terms, figures, and repertoire to focus on while studying.

3. Study your chosen chapters and listen to the musical examples in the book and linked in the study guides. Definitions for bolded terms can be found on pages 531-552 of the textbook.

4. Identify and research a piece of music you will write about for **Part II** of the exam. You might want to practice writing your response or create a point-form outline.

Exam Format

Part I: Demonstrate Your Understanding [24 points x 3]

**You will complete this part of the exam for each of the three chapters you choose - a total of three.*

- Definitions and application of key terms
- Short answer questions

Part II: BYOE: Bring Your Own Example [18 points]

The textbook's editors made deliberate choices in selecting musical examples to illustrate each chapter's theme, but many other works could have served just as well. What would *you* choose? In Part II of the exam, you are asked to identify and write about a piece of music of your choice (not from the textbook) that has ties to the theme of *one* of your chosen chapters. The prompt on the exam will be:

> *Select a piece of music not featured in the textbook and explain how it connects to the theme of one chapter you studied for this exam. Your chosen example might come from your performance repertoire, personal playlists, a live performance, or your personal research.*
>
> Write a short essay (around 400 words) that:

- Clearly identifies the chapter and theme you are addressing
- Provides background on the composer and/or performer of your chosen piece
- Describes the historical and/or cultural context of your chosen piece
- Explains how the music illustrates, deepens, or challenges the chapter's central themes or ideas.

Students will be given examinations that include questions to all five chapters, from which they only choose three. Students only need to prepare answers to three chapters in advance of the exam.

Study Guides (for each chapter)

Chapter 3: Music and Characterization

Key Terms

Be able to define each term, explain its musical and cultural significance, and identify an example where appropriate.

- opera
- leitmotif
- *Gesamtkunstwerk*
- program music
- polytonality
- rondo form
- underscoring (non-diegetic music)
- Source music (diegetic music)
- ragtime
- Dixieland jazz
- polyphonic
- blues

Key Figures

Know the significance of these individuals and their contributions to music history.

- John Williams
- Richard Wagner

Repertoire

Review all musical examples discussed in the chapter, but focus especially on the pieces listed below. Be prepared to discuss their musical characteristics and explain their significance within historical and cultural contexts.

- John Williams, *Star Wars* (excerpts): focus on “Main Theme” link, “The Imperial March” link
- Richard Wagner, *The Valkyrie* (excerpts): focus on “Wotan’s Farewell” link
- Gustav Holst, *The Planets* (excerpts): “Mars” link and “Neptune” link
- Igor Stravinsky, *The Rite of Spring* (excerpts): Part II: “Introduction” link, “Sacrificial Dance” link
- George Botsford, *Black and White Rag* link
- King Oliver and his Creole Jazz Band, *Dippermouth Blues* link

Chapter 4: Sung and Danced Drama

Key Terms

Be able to define each term, explain its musical and cultural significance, and identify an example where appropriate.

- harpsichord
- Florentine Camerata
- recitative
- aria
- basso continuo
- Singspiel
- text painting
- Beijing opera
- ballet
- exoticism, orientalism
- gamelan
- wayang wong

Key Figures

Know the significance of these individuals and their contributions to music history.

- Lin-Manuel Miranda
- Wolfgang Amadeus Mozart

Repertoire

Review all musical examples discussed in the chapter, but focus especially on the pieces listed below. Be prepared to discuss their musical characteristics and explain their significance within historical and cultural contexts.

- Lin-Manuel Miranda, *Hamilton* (excerpts): "You'll Be Back" link, "I Know Him" link
- Claudio Monteverdi, *Orpheus* (excerpts): Toccata link, Act II link, Act III link
- Wolfgang Amadeus Mozart, *The Magic Flute* (excerpts): focus on "I am a bird catcher" link, "O Isis and Osiris" link, "Hell's vengeance boils in my heart" link
- Tian Han, *The Tale of the White Snake* (excerpts): first link, second link
- Pyotr Ilyich Tchaikovsky, *The Nutcracker,* Act II Introduction link
- Javanese Traditional, *The Love Dance of Sewandana* (excerpt) link

Chapter 5: Song

*Content Warning: this chapter includes material related to violence and self-harm.

Key Terms

Be able to define each term, explain its musical and cultural significance, and identify an example where appropriate.

- song cycle
- concept album
- national character
- "folk" culture
- salon culture
- strophic song
- through-composed
- oral tradition
- murder ballad
- Greek dramas
- jali
- kumbengo

Key Figures

Know the significance of these individuals and their contributions to music history.

- Franz Schubert
- Johann Wolfgang von Goethe

Repertoire

Review all musical examples discussed in the chapter, but focus especially on the pieces listed below. Be prepared to discuss their musical characteristics and explain their significance within historical and cultural contexts.

- Beyoncé, *Lemonade* (excerpts): "Hold Up" link, "Don't Hurt Yourself" link, "Sandcastles" link
- Franz Schubert, *The Lovely Maid of the Mill* (excerpts): "Wandering" link, "Mine" link, "Withered Flowers" link, "The Brook's Lullaby" link
- "Pretty Polly," performances by Dock Boggs link and Jean Richie link
- Franz Schubert, "Elf King" link
- *The Sunjata Story*, performed by Djelimady Sissoko and Sidiki Diabaté link

Chapter 6: Stories without Words

Key Terms

Be able to define each term, explain its musical and cultural significance, and identify an example where appropriate.

- mimesis
- quotation
- musical topics
- program music
- idée fixe
- timbre
- concerto
- The Devout Hospital of Mercy
- pentatonic scale
- commission
- raga theory, Raga Madhuvanti
- sitar

Key Figures

Know the significance of these individuals and their contributions to music history.

- Hector Berlioz
- Antonio Vivaldi
- Ravi Shankar, Anoushka Shankar

Repertoire

Review all musical examples discussed in the chapter, but focus especially on the pieces listed below. Be prepared to discuss their musical characteristics and explain their significance within historical and cultural contexts.

- Hector Berlioz, *Symphonie Fantastique* (*Fantastical Symphony*) (excerpts): "March to the Scaffold" link, "Dream of a Witches Sabbath" link

- Modest Mussorgsky, "Ballet of the Unhatched Chicks" from *Pictures at an Exhibition*
  - Original arrangement for piano link
  - Orchestrated by Maurice Ravel link
  - Adapted for synthesizer by Isao Tomita link
  - Arranged for rock band by Mekong Delta link

- Antonio Vivaldi, *The Four Seasons*, "Spring," Movements I link and II link

- *Attack on All Sides*, performed by Jaiju Shen link

- *Alap* of Raga Madhuvanti, performed by Anoushka Shankar link

Chapter 7: Listening at Public Concerts

Key Terms

Be able to define each term, explain its musical and cultural significance, and identify an example where appropriate.

- Romantic artist
- sonata form
- fate motive
- song plugger
- sweet jazz, hot jazz
- blues scale
- Harlem Renaissance
- African American spirituals
- patting Juba
- “White One”
- riff
- Woodstock

Key Figures

Know the significance of these individuals and their contributions to music history.

- Ludwig van Beethoven
- Paul Whiteman
- George Gershwin
- Florence Price
- Jimi Hendrix

Repertoire

Review all musical examples discussed in the chapter, but focus especially on the pieces listed below. Be prepared to discuss their musical characteristics and explain their significance within historical and cultural contexts.

- Ludwig van Beethoven, Symphony No. 5, Movement I link
- George Gershwin, *Rhapsody in Blue* link
- Florence Prince, Symphony No. 1, Movements II link and III link
- “Star Spangled Banner,” performance by Jimi Hendrix link

Sample Exams (for each chapter)

Sample Exam – Chapter 3: Music and Characterization

PART I: Demonstrate Your Understanding [24 points]

1. Define and Apply Key Terms:

Choose **three** of the following terms. Provide a clear definition and explain how the concept is demonstrated in a specific musical example. [3 points each]

underscoring
ragtime
Gesamtkunstwerk
rondo form
opera
polytonality

2. Short Answer Questions

Answer **three** of the following prompts (roughly one paragraph each). Strong responses will define terminology and reference specific musical works. [5 points each]

A. What are leitmotifs and how are they used in John Williams' score for *Star Wars*? Discuss specific examples and explain how they enhance storytelling.

B. What is Dixieland jazz, and why is it sometimes referred to as "polyphonic jazz"? Discuss an example in your answer.

C. What makes Gustav Holst's *The Planets* an example of program music? Provide specific examples in your answer.

D. What elements of *The Rite of Spring* shocked audiences at its 1913 premiere? Consider both musical and non-musical aspects in your response.

E. What are some controversies around Richard Wagner's legacy, and how do they affect the way his music is received and performed today?

Part II: BYOE: Bring Your Own Example [18 points]

Select a piece of music not featured in the textbook and explain how it connects to the theme of one chapter you studied for this exam. Your chosen example might come from your performance repertoire, personal playlists, a live performance, or your personal research.

Write a short essay (around 400 words) that:

- Clearly identifies the chapter and theme you are addressing
- Provides background on the composer and/or performer of your chosen piece
- Describes the historical and/or cultural context of your chosen piece
- Explains how the music illustrates, deepens, or challenges the chapter's central themes or ideas.

Sample Exam – Chapter 4: Sung and Danced Drama

PART I: Demonstrate Your Understanding [24 points]

1. Define and Apply Key Terms:

Choose **three** of the following terms. Provide a clear definition and explain how the concept is demonstrated in a specific musical example. [3 points each]

basso continuo
harpsichord
Florentine Camerata
aria
text painting
Singspiel

2. Short Answer Questions

Answer **three** of the following prompts (roughly one paragraph each). Strong responses will define terminology and reference specific musical works. [5 points each]

A. How do Lin-Manuel Miranda's compositional, narrative, and casting choices in *Hamilton* reflect 21st-century America rather than 18th-century historical reality?

B. What is the difference between recitative and aria in Monteverdi's *Orpheus*, and how does each form serve the dramatic structure of early opera?

C. What are the key conventions of Beijing opera in terms of vocal style, movement, costume, and character types?

D. How does Tchaikovsky represent national identities in the Grand Divertissement of *The Nutcracker*, such as the "Spanish Chocolate," "Arabian Coffee," and "Chinese Tea" dances? To what extent do these scenes rely on musical exoticism or cultural stereotypes?

E. What is gamelan, and what role does it play in the dramatic and emotional expression of wayang wong performance, specifically *The Love Dance of Klana Sewandana?*

Part II: BYOE: Bring Your Own Example [18 points]

Select a piece of music not featured in the textbook and explain how it connects to the theme of one chapter you studied for this exam. Your chosen example might come from your performance repertoire, personal playlists, a live performance, or your personal research.

Write a short essay (around 400 words) that:

- Clearly identifies the chapter and theme you are addressing
- Provides background on the composer and/or performer of your chosen piece
- Describes the historical and/or cultural context of your chosen piece
- Explains how the music illustrates, deepens, or challenges the chapter's central themes or ideas.

Sample Exam – Chapter 5: Song

PART I: Demonstrate Your Understanding [24 points]

1. Define and Apply Key Terms:

Choose **three** of the following terms. Provide a clear definition and explain how the concept is demonstrated in a specific musical example. [3 points each]

song cycle
national character
salon culture
strophic song
murder ballad
kumbengo

2. Short Answer Questions

Answer **three** of the following prompts (roughly one paragraph each). Strong responses will define terminology and reference specific musical works. [5 points each]

A. Describe the narrative arc of Beyoncé's *Lemonade*. How do the musical elements (lyrics, instrumentation, genre, vocal delivery) express the emotions and themes of the narrative?

B. How does Franz Schubert use the piano to contribute to the storytelling in his songs?

C. Compare the two recordings of "Pretty Polly" by Dock Boggs and Jean Richie. How do their differences reflect the influence of oral tradition?

D. What evidence do we have about the musical components of ancient Greek drama?

E. Describe the vocal and instrumental characteristics in Djelimady Sissoko and Sidiki Diabaté's performance of *The Sunjata Story*.

Part II: BYOE: Bring Your Own Example [18 points]

Select a piece of music not featured in the textbook and explain how it connects to the theme of one chapter you studied for this exam. Your chosen example might come from your performance repertoire, personal playlists, a live performance, or your personal research.

Write a short essay (around 400 words) that:

- Clearly identifies the chapter and theme you are addressing
- Provides background on the composer and/or performer of your chosen piece

- Describes the historical and/or cultural context of your chosen piece
- Explains how the music illustrates, deepens, or challenges the chapter’s central themes or ideas.

Sample Exam – Chapter 6: Stories without Words

PART I: Demonstrate Your Understanding [24 points]

1. Define and Apply Key Terms:

Choose **three** of the following terms. Provide a clear definition and explain how the concept is demonstrated in a specific musical example. [3 points each]

concerto
sitar
quotation
pentatonic scale
musical topics
commission

2. Short Answer Questions

Answer **three** of the following prompts (roughly one paragraph each). Strong responses will define terminology and reference specific musical works. [5 points each]

A. What is mimesis in music, and how do composers use it to help tell a story without words? Provide specific examples from the chapter.

B. What does the idée fixe represent in Hector Berlioz's *Fantastical Symphony,* and how is it used in the movements "March to the Scaffold" and "Dream of Witches' Sabbath"?

C. Choose two of the three listed arrangements of Modest Mussorgsky's "Ballet of the Unhatched Chicks" from *Pictures at an Exhibition.* Describe the differences in timbre and how they affect the listener's experience.

a. Orchestration by Maurice Ravel
b. Synthesizer adaptation by Isao Tomita
c. Rock band arrangement by Mekong Delta

D. What role did the Devout Hospital of Mercy play in music-making in 18th-century Venice?

E. What musical elements define a raga in Indian classical music? What specific extramusical associations are linked to Raga Madhuvanti?

Part II: BYOE: Bring Your Own Example [18 points]

Select a piece of music not featured in the textbook and explain how it connects to the theme of one chapter you studied for this exam. Your chosen example might come from your performance repertoire, personal playlists, a live performance, or your personal research.

Write a short essay (around 400 words) that:

- Clearly identifies the chapter and theme you are addressing
- Provides background on the composer and/or performer of your chosen piece
- Describes the historical and/or cultural context of your chosen piece
- Explains how the music illustrates, deepens, or challenges the chapter's central themes or ideas.

Sample Exam – Chapter 7: Listening at Public Concerts

PART I: Demonstrate Your Understanding [24 points]

1. Define and Apply Key Terms:

Choose **three** of the following terms. Provide a clear definition and explain how the concept is demonstrated in a specific musical example. [3 points each]

sonata form
song plugger
hot jazz
"White One"
African American spirituals
fate motif

2. Short Answer Questions

Answer **three** of the following prompts (roughly one paragraph each). Strong responses will define terminology and reference specific musical works. [5 points each]

A. Choose one of the four concerts discussed in this chapter. What is the historical and cultural context, and why is it significant to our understanding of public concert life and music history? **This question will be on every exam.*

B. Why is Beethoven considered an archetypal Romantic artist in his artistic persona and music?

C. How does George Gershwin blend classical and jazz idioms in *Rhapsody in Blue*?

D. Why is Florence Price's Symphony No. 1 considered part of the Harlem Renaissance? What musical and cultural elements connect it to this movement?

E. What musical and expressive choices did Jimi Hendrix make in his Woodstock performance of "The Star Spangled Banner"? How does this performance reflect the political and cultural tensions of the late 1960s?

Part II: BYOE: Bring Your Own Example [18 points]

Select a piece of music not featured in the textbook and explain how it connects to the theme of one chapter you studied for this exam. Your chosen example might come from your performance repertoire, personal playlists, a live performance, or your personal research.

Write a short essay (around 400 words) that:

- Clearly identifies the chapter and theme you are addressing
- Provides background on the composer and/or performer of your chosen piece
- Describes the historical and/or cultural context of your chosen piece
- Explains how the music illustrates, deepens, or challenges the chapter's central themes or ideas.