History 6

History 6 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 8: Listening at Home and at Court
    Chapter 9: National Identity
    Chapter 10: Support and Protest
    Chapter 11: Music for Spiritual Expression
    Chapter 12: Music for Moving

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 8: Listening at Home and at Court

Key Terms

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

- concept album
- psychedelic rock
- troubadours, trobairitz
- makam music
- saz samâisi
- heterophonic texture
- tablature
- cantata
- text painting
- arioso, recitative
- string quartet
- rondo form

Key Figures

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

- Barbara Strozzi
- Franz Joseph Haydn
- Clara Schumann

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.

- The Beatles, *Sgt. Pepper's Lonely Hearts Club Band* (excerpts): focus on "Sgt. Pepper's Lonely Hearts Club Band" link, "Lucy in the Sky with Diamonds" link, "A Day in the Life" link
- Countess of Dia, "I Must Sing," performances by New York's Ensemble for Early Music link and Montserrat Figueras with Hespèrion XXI, conducted by Jordi Savall link
- Tanburi Cemil Bey, "Samâi Shad Araban" link
- Barbara Strozzi, *My Tears* link
- Franz Joseph Haydn, String Quartet, Op. 33, No. 2 "The Joke," Movement IV link

Chapter 9: National Identity

Key Terms

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

- nationalism
- national anthem
- broadside ballad
- verbunkos
- ethnomusicologist
- folk tune
- "Music in America" (article by Dvořák)
- Spiritual
- cyclical technique
- variations
- steelpan
- soca

Key Figures

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

- Franz Liszt
- Béla Bartók
- Antonín Dvořák
- Amy Beach

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.

- "National Anthem of South Africa," composed by Enoch Mankato Sontaga and Marthinus Lourens de Villiers, lyrics by Sontaga and C.J. Langenhoven link
- Franz Liszt, *Hungarian Rhapsody No. 2* link
- Béla Bartók, *Romanian Folk Dances from Hungary* link
- Antonín Dvořák, Symphony No. 9 "From the New World" Movement II link
- Amy Beach, *Gaelic Symphony*, Movement II link
- "Full Extreme," composed by Ultimate Rejects, arranged for steel pans by Leon "Smooth" Edwards, performance by Trinidad All Stars link

Chapter 10: Support and Protest

Key Terms

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

- protest songs
- campaign songs
- parodies
- Tin Pan Alley
- sweet jazz
- scenic cantata
- folk revival
- reggae
- Rastafarianism
- absolute music
- Socialist Realism
- "Muddle Instead of Music"

Key Figures

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

- Florence Reece
- Bob Dylan
- Dmitri Shostakovich

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.

- Milton Ager and Jack Yellen, "Happy Days Are Here Again," performance by Ben Selvin and His Orchestra with Annette Hanshaw on vocals link
- Carl Orff, *Carmina Burana* (excerpts): focus on "O Fortune" link, "It is the Time of Joy" link, "Sweetest of Men" link
- Florence Reece, "Which Side Are You On?" link
- Bob Dylan, "Blowin' in the Wind" link
- Bob Marley and the Wailers, "Get Up, Stand Up" link
- Dmitri Shostakovich, Symphony No. 5, Movements III link and IV link

Chapter 11: Music for Spiritual Expression

Key Terms

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

- Gregorian chant
- Guido of Arezzo
- The Council of Trent
- *ars perfeta*
- fugue
- Lutheran church cantata
- ritornello form
- Sacred Harp tradition
- Southern gospel tradition
- Black gospel tradition
- bebop
- modal jazz

Key Figures

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

- Hildegard von Bingen
- Giovanni da Palestrina
- Johann Sebastian Bach
- Aretha Franklin

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.

- Hildegard of Bingen, “O Strength of Wisdom” link
- Giovanni da Palestrina, *Pope Marcellus Mass* (excerpts): Kyrie link and Credo link
- J.S. Bach, *Sleepers, Wake* (excerpts): focus on I. “Wake up, the voice calls us” link, IV. “Zion hears the watchmen sing” link, VII. “May gloria be sung to you” link
- “Amazing Grace”
  - Performance by the Texas Sacred Harp Singers link
  - Performance by The Inspirations link
  - Performance by Aretha Franklin link
- The John Coltrane Quartet, *A Love Supreme* (excerpts): “Acknowledgement” link,“Psalm” link

Chapter 12: Music for Moving

Key Terms

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

- marches
- Scottish Highland bagpipes
- banjo
- minstrel show
- square dancing
- swing music
- disco
- four-on-the-floor
- hip-hop
- breaks
- dance suite
- waltz

Key Figures

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

- John Philip Sousa
- Benny Goodman and Fletcher Henderson
- Johann Strauss II

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.

- "Scotland the Brave," Scottish Traditional link
- "Arkansas Traveler," performance by Fred Cockerham and Kyle Creed link
- Irving Berlin (arr. Fletcher Henderson), "Blue Skies," performance by Benny Goodman and His Orchestra link
- Chic, "Good Times" link
- The Sugarhill Gang, "Rapper's Delight" link
- Johann Strauss II, *Blue Danube* link

Sample Exams (for each chapter)

Sample Exam – Chapter 8: Listening at Home and at Court

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]

- troubadours
- Saz samâisi
- text painting
- tablature
- concept album
- cantata

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]

How did gender influence who was able to compose, perform, or participate in musical life in domestic and court settings? Use examples from this chapter.

What is a string quartet, and how does Haydn tell a “joke” in the fourth movement of his String Quartet of his Op. 33, No. 2 “The Joke”?

Compare the two recordings of “I Must Sing” by Countess of Dia. What interpretive differences are present and how do performance choices reflect differing understandings of historical style?

- Performance by New York’s Ensemble for Early Music
- Performance by Montserrat Figueras with Hespèrion XXI, conducted by Jordi Savall

What musical features in the Beatle’s song “Lucy in the Sky With Diamonds” exemplify psychedelic rock? What has the song been called a “masterpiece” of the genre?

In what ways does makam music from the Ottoman Empire differ from Western ideas of harmony, composition, and performance?

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 9: National Identity

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]

broadside ballad
spiritual
ethnomusicologist
variation
soca
folk tune

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. In what ways do national anthems express both unity and division within a country? Discuss specific examples in your answer.

B. How did Franz Liszt influence the evolution of piano music and contribute to the expression of Hungarian national identity through music?

C. What was Antonín Dvořák's advice to American composers wishing to develop a national style? How does his Symphony No. 9 "From the New World" embody this philosophy?

D. How did Amy Beach approach the challenge of composing in an American style, and how is this reflected in her *Gaelic Symphony*?

E. How did steel bands develop in Trinidad and Tobago, and what historical factors influenced their origin?

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 10: Support and Protest

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]

Tin Pan Alley
campaign songs
absolute music
scenic cantata
reggae
Socialist Realism

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 did political regimes use music to spread their ideas and keep control in the 20th century? Give examples from the chapter.

B. Why was "Happy Days Are Here Again" effective as a political campaign song, even though it was not written for that purpose?

C. What was the folk revival, and in what ways did it link music to political movements and messages?

D. Compare and contrast the approaches to protest music by Bob Dylan and Bob Marley and the Wailers. How did their styles, messages, and historical contexts shape the impact and reception of their songs?

E. In what ways can Shostakovich's Symphony No. 5 be interpreted as protest music, and what reasons might there be to argue that it is not?

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 11: Music for Spiritual Expression

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]

Gregorian chant
fugue
modal jazz
Guido of Arezzo
Sacred Harp Tradition
Lutheran church cantata

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. Hildegard of Bingen lived an extraordinary life as a religious leader, visionary, and composer. Summarize the unique aspects of her personal and spiritual life and explain how her background influenced her music, particularly "O Strength of Wisdom."

B. How did the religious and political challenges of the Reformation influence the Catholic Church's approach to sacred music? In your answer, explain how the Council of Trent's concerns helped shape the development of music in the late Renaissance.

C. How did Bach incorporate Lutheran chorales into his cantatas, and what role did the chorale play in shaping the musical and theological meaning of these works?

D. How do the Southern gospel and Black gospel traditions interpret and perform "Amazing Grace," and what does this tell us about their distinct cultural and spiritual contexts?

E. In what ways does John Coltrane's *A Love Supreme* embody spirituality both through its musical composition and the context in which it was created?

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 12: Music for Moving

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]

marches
Scottish Highland bagpipes
square dancing
disco
breaks
dance suite

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. In what ways did John Philip Sousa shape the public perception of military bands at in the United States and abroad?

B. How did minstrel shows influence the cultural perception of the banjo in mid-nineteenth-century America? What role did these performances play in shaping racial stereotypes?

C. In what ways did the collaboration between Benny Goodman and Fletcher Henderson impact the evolution of swing music?

D. Why was hip-hop in the 1970s primarily regarded as a performance practice rather than a defined musical genre?

E. Describe the origins of the waltz as a ballroom dance and explain how Johann Strauss II transformed it into an elaborate concert work.

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.