MUS 142: History of Western Music from 1750  
Dr. Nancy Zipay DeSalvo  
(revised January, 2018)

MUS 142: Music 142 is intended for the third year college student who is pursuing a major or minor in music. It is designed as a detailed historical survey of the development of western music from the end of the Baroque period to the present. This is an intense course which will require at least two hours of outside of class study for each hour spent in class. It is the professor’s hope that every student who takes this course will gain a thorough understanding and appreciation of the music and other contributions of the composers, theorists, and performers of the several historical periods to be studied. This course is a sequel to MUS 141: History of Western Music to 1750, which is offered every fall. MUS 141 is not a pre-requisite for MUS 142.

Catalog Listing. The Westminster College Undergraduate Catalog lists this course as “A continuation of MUS 141. A historical survey of the development of western music from the pre-Classic to the present, with emphasis on composers, styles, and performance practices in relation to the cultural backgrounds. The course also presents music which falls into the category of “ethno music.” Prerequisite: third year standing in music, or permission of instructor.”

Minimum Grade. The Westminster College Undergraduate Catalog clearly states that all students working towards a major or minor in music (i.e., pursuing the Bachelor of Music degree with a major in Music Education, Performance; or pursuing the Bachelor of Arts degree with a major in Music; or pursuing the Bachelor of Arts or Bachelor of Science degree with a second {i.e., double} major or a minor in Music) must earn a minimum letter grade of C (i.e., a numerical grade of 2.000) in order for MUS 142 to count towards graduation. There will be no exceptions.

Outcomes. The student who completes this course should:
- Gain a thorough understanding and appreciation of the music and other contributions of the composers, theorists, and performers of the historical periods studied.
- Develop critical listening skills and be able to recognize and identify the various compositional styles when listening to the music.
- Be able to cross reference other historical events and persons not necessarily associated with music.
- Be able to recognize historical music of other cultures.

The National Association of Schools of Music (NASM) requires its accredited member schools to study the music of other cultures. The School of Music faculty of Westminster College has voted to fulfill this requirement by dividing the ethno musicological material into four parts, attaching one part each to MUS 122, MUS 124, MUS 141, and MUS 142. This course includes presentations about music of other cultures in the lectures.
Assessment. Assessment will be in the form of Chapter examinations, aural recognition of specific pieces of music, writing assignments, in-class presentations, and class participation, as itemized below. Students must attend class in order to retain assessment earned.

A. Regular Exams (approximately 6) All exams carry the same value. Exam questions may include matching, multiple choice, true-false, word blank, writing a paragraph, write an essay, listening, identify people or terms, or fill-in-the-blank type or a combination of these types. Each exam will include a listening component, consisting of aural recognition of specific compositions, including information about the composers, genres, forms, historical importance, etc., from the assigned listening list. Listening portions and spelling portions are part of the exams but may be administered separately. Although exams will be basically non-cumulative, students are expected to retain material once covered. Accordingly, certain materials may be testable throughout the semester. (Mid-term Exam is cumulative to that point. Final exam is cumulative from mid-term to that point.)

B. Regular Writing Assignments. There will be several formal writing assignments in which the student must show mastery of techniques of writing and understanding of subject material. These are 2-3 page documents. Details will be given in class in accordance with the “Introduce Writing Assignment” topic listed on the Tentative Schedule of Classes and Topics.

C. In-class presentations. Students will present material about the course chapters. Assessment is based on creativity and interest of the presentation of the material. It is recommended to outline chapter material.

D. Class attendance: Mandatory! More than 3 unexcused absences will result in a lower grade. Pick your misses carefully. The course material is significant and any missed class will put you behind.

What you can expect from me: You can expect me to be clear about assignments and timing of exams. You can expect me to be fair in the grading process. I am willing to help you with course assignments during office hours. If my office hours don’t fit your schedule, I will schedule another time for you.

What I expect from you: I expect you to read the text and outline every chapter. I expect you to turn in all assignments on time. I expect you to prepare for all exams. I expect you to come to class on time without breakfast.
**Office Hours and Outside of Class Help.** Dr. Desalvo’s office is Studio G in Patterson Hall; office phone is 946-7023. All students are invited and encouraged to seek additional help during Office Hours (posted on her door) or by scheduling appointments at other times. I can be reached by e-mail: desalvnj@westminster.edu.

**Intellectual Perspective Credit in Humanity and Culture.** Each student who successfully completes MUS 142 with a grade of D- or better will receive an Intellectual Perspective credit in Humanity and Culture. Please be advised that a D- in this course will not count towards graduation for music majors.

**Academic Integrity.** The college’s policy on academic integrity is as follows. “*Academic dishonesty is a profound violation of the expected code of behavior. It can take several forms, including, but not limited to, plagiarism, cheating, misrepresentation of facts or experimental results, unauthorized use of or intentional intrusion into another’s computer files and/or programs, intentional damage to a computer system, and unauthorized use of library materials and privileges.*”

Students caught participating in such an activity, either for his/her own or for another’s benefit, will receive a course grade of “F” with no opportunity for the student to receive a “W” or “WF”.

**Other forms of scholastic dishonesty** will be dealt with in a like manner. These may include (but are not limited to):

- In a writing assignment, **quoting another’s words or ideas as one’s own** (i.e., not giving credit in the text body or in footnotes - endnotes and/or parenthetical citations are not acceptable for writing assignments in this course).

- **Copying/turning in another’s work** (e.g., a fellow student’s, or work from the internet) **as one’s own**;

- **Lending of one’s work to another so that he/she may turn it in as his/her own** (including recital attendance reporting forms);

- **Fraudulently claiming to have attended a Recital/Performance** when one has not actually done so (or attempting to receive attendance credit when one has come significantly late or has left significantly early);

- **Removing class materials** from students, professor, or from the library;

- **Inhibiting another student** from using library materials or other resources necessary for the class
Threatening, bullying, intimidating, badgering, or any other inappropriate, disruptive or aggressive behavior during class.


When purchased at the Westminster College bookstore, a set of 6 CDs, entitled *Norton Recorded Anthology of Western Music, Concise Version*, might accompanies the text and is shrink wrapped with it, but under a different ISBN number than that given above. This textbook is used for both MUS-141 and MUS-142, with chapters 1 through 19 being covered in the former and 20 through 39 being covered in the latter.

**Weighting (Percentages) of Grades:** Assessment will be in the form of short-answer objective quizzes (to include aural recognition of musical compositions), subjective essay-type examinations, a writing assignment, and recital/performance attendance (*see* Course Requirements above). Students must attend class in order to retain assessment earned.

- Exams, including Listening portions: 40%
- Writing assignments: 40%
- In-class presentation: 20%

**Total:** 100%

**Numerical Grades:**

- A: 100-95
- A-: 94-91
- B+: 90-87
- B: 86-83
- B-: 82-79
- C+: 78-75
- C: 74-71
- C-: 70-67
- D+: 66-63
- D: 62-59
- D-: 58-55
- F: 54-0
Assigned topics: Topics will be assigned that relates to the current chapter. An essay of two-three pages is required. These essays are due on Fridays of the week assigned. They count for 50% of an exam grade that will accompany an exam of equal weight.

The purpose of this assignment is fourfold: (1) to encourage the student to apply research and analysis techniques (learned in this and other courses) to music; (2) to encourage the student to improve upon his/her formal writing techniques; (3) to partially fulfill the IP (Intellectual Perspectives) requirement in writing; and (4) to introduce the student to information which could have a profound impact on his/her future performance in his/her major performance medium.

Imagine your reader to be another college student who has a background in music similar to your own, and to whom you wish to inform of your findings.

This is to be a formal paper with a bibliography. You must document sources, including the textbook for this course, should it be used. You must use Grove Dictionary of Music and Musicians online as a source when possible. Expected length: 2-3 pages.

1. Use Chicago Manual of Style form for footnotes and bibliography.
2. Do not use dangling prepositions.
3. Keep the tense of verbs the same.
5. Something is based “on” something else, not “off” of it.
6. Generally, a closing of quotation marks follows the punctuation if present, not the other way around.
7. Generally, the footnote number follows the punctuation, not the other way around.
8. There is never a space before a footnote number in the body of the paper. There will generally be a space after a footnote number.
9. Redundant (no rambling on)
10. Choice of wrong word.
11. No incomplete sentences.

Assignment Guidelines: Listening as suggested in the text.

There are 14 weeks of school and 19 Chapters to cover. You can do the math. We will cover approximately 13-15 pages of text per class time.

You are responsible for reading the text and learning the material!
My goal is to help you learn the material more thoroughly.

ATTENDANCE IS MANDATORY! After 3 unexcused absences your grade will drop one letter grade.
Guidelines for grading written assignments:

Expected length of papers: 2-3 pages.

1. Use Chicago Manual of Style form for footnotes and bibliography.
2. Must have a thesis: What is your argument?
3. Do not use dangling prepositions.
4. Keep the tense of verbs the same.
5. Make tense of nouns agree with tense of verbs.
6. Something is based “on” something else, not “off” of it.
7. Generally, a closing of quotation marks follows the punctuation if present, not the other way around.
8. Generally, the footnote number follows the punctuation, not the other way around.
9. There is never a space before a footnote number in the body of the paper. There will generally be a space after a footnote number.
10. Redundant (no rambling on).
11. Choice of wrong word
12. No incomplete sentences or misspellings. (Use spell check and proof read your paper.)

Other guidelines for grading: deduction points

- 1% for each misspelled word
- 5% for non-sentence or poor sentence structure
- 1% for incorrect punctuation
- 2% for using wrong word (by definition)
- 2% for poor grammar (matching tenses, etc.)
- 5% unorganized content per section or paragraph

General suggested reading assignments: dates of exams will be announced one week in advance of the test. Each line represents a class time.

Chapter 20, pages 462-476
pages 477-490, Up to Opera reform
pages 490-503, up to Genres and forms
pages 503-518
pages 519-531, Chapter 23

pages 532-545, up to Piano music
pages 545-557
pages 559-575, up to Other works
pages 575-585
pages 587-601
pages 602-615
Maybe a **Mid-term exam! Yeah!**

**Mid-term break: March 3-11**

Easter Break: March 29-April 2
### MUS 141-142: Music History

#### Grading Rubric for the writing assignment

<table>
<thead>
<tr>
<th>Grade</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>F</th>
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<tbody>
<tr>
<td>Ideas</td>
<td>Excels in responding to assignment. Interesting, sophisticated thought. Clearly communicated. Understands and critically evaluates its sources.</td>
<td>A solid paper, responding appropriately to assignment. Attempts to define terms, not always successfully. Shows careful reading of sources but may not evaluate them critically.</td>
<td>Adequate but weaker and less effective, possibly responding less well to assignment. Usually does not acknowledge other views. If it defines terms, often depends on dictionary definitions.</td>
<td>Does not have a clear central idea or does not respond appropriately to the assignment. Paper may misunderstand sources.</td>
<td>Does not respond to the assignment, lacks a thesis or central idea, and may neglect to use sources where necessary.</td>
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<tr>
<td>Organizational Coherence</td>
<td>Uses a logical structure appropriate to paper’s subject, purpose, audience, and thesis. It guides the reader through the chain of reasoning or progression of ideas.</td>
<td>Shows a logical progression of ideas and uses fairly sophisticated transitional devices. Some logical links may be faulty but each paragraph clearly relates to paper’s central idea.</td>
<td>May list ideas or arrange them randomly rather than using any evident logical structure. Paragraphs have topic sentences but may be overly general and sentences within paragraphs may lack coherence.</td>
<td>May have random organization, lacking internal paragraph coherence and using few or inappropriate transitions. Lack of topic sentences or main ideas.</td>
<td>No appreciable organization, lacks transitions and coherence.</td>
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<tr>
<td><strong>Support</strong></td>
<td>Uses evidence appropriately and effectively, providing sufficient evidence and explanation to convince.</td>
<td>Begins to offer reasons to support its points, perhaps using varied kinds of evidence. Begins to interpret the evidence and explain connections between evidence and main ideas.</td>
<td>Often uses generalizations to support its points. May use examples, but they may be obvious or not relevant. Often depends on unsupported opinion or personal experience, or assumes that evidence speaks for itself and needs no application to the point being discussed.</td>
<td>Depends on clichés or overgeneralizations for support, or offers little evidence of any kind.</td>
<td>Uses irrelevant details or lacks supporting evidence entirely. May be unduly brief.</td>
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<td><strong>Style</strong></td>
<td>Chooses words for their precise meaning and uses an appropriate level of specificity. Sentence style fits paper’s audience and purpose. Sentences are varied, yet clearly structured and carefully</td>
<td>Generally uses words accurately and effectively, but may sometimes be too general. Sentences generally clear, well structured, and focused.</td>
<td>Uses relatively vague and general words, may use some inappropriat e language. Sentence structure generally correct, but sentences may be wordy, unfocused, repetitive, or confusing.</td>
<td>May be too vague and abstract, or very personal and specific. Usually contains several awkward or ungrammatical sentences.</td>
<td>Usually contains many awkward sentences, misuses words, employs inappropriate language.</td>
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<td>Mechanics</td>
<td>focused, not long and rambling.</td>
<td>May contain a few errors, which may annoy the reader but not impede understanding.</td>
<td>Usually contains several mechanical errors, which may temporarily confuse the reader but not impede the overall understanding.</td>
<td>Usually contains either many mechanical errors or a few important errors that block the reader’s understanding and ability to see connections between thoughts.</td>
<td>Usually contains so many mechanical errors that it is impossible for the reader to follow the thinking from sentence to sentence.</td>
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