MUS 141: A historical survey of the development of Western music from primitive sources through the Baroque, with emphasis on composers, styles, and performance practices in relation to the cultural backgrounds. Satisfies IP credit in Humanity and Culture. This course 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 to 1750. 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 composer, theorists, and performers of the several historical periods to be studied.

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 Sacred Music; 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 make a minimum letter grade of C (i.e., numerical grade of 2.000) in order for MUS 141 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
- Gain a thorough understanding and appreciation of other contributions of the composers, theorists, and performers of the historical periods studied
- Gain an understanding of other historical events and persons not necessarily associated with music
- 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 Department 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. The presentation and discussion of historical music of other cultures is included in this course.
Intellectual Perspective Credit in Humanity and Culture:  Each student who successfully completes MUS-141 with a grade of D- or better will receive an Intellectual Perspective credit in Humanity and Culture. Please be advised, however, that a D- in this course will not count towards graduation for music majors. (See Minimum Grade above.)

Assessment: Assessment will be in the form of unit examinations, chapter quizzes, and aural recognition of specific pieces of music, writing assignments (shorter written term papers), concert attendance reports, in-class presentations, other learning activities and class participation, as itemized below. Students must attend class in order to retain assessment earned.

1. Exams: Six Exams (approximately). All exam grades will be averaged together. The mid-term exam is comprehensive; covering information up to that point. Final exam is comprehensive from mid-term to the end of the semester. Questions may be matching, multiple choice, true-false, word blank, write a paragraph, write an essay, identify people or terms, or fill-in-the-blank type, or some combination of these types. Each exam may or may not include a listening portion, consisting of aural recognition of specific compositions including information about the composers, genres, forms, historical importance, etc., from the assigned Listening List.

2. Weekly writing Assignments: Each of the documents must be 4-5 pages in length, not including the bibliography or notes. The student must show mastery of techniques of writing and understanding of subject material. A topic list is included. A separate sheet lists the requirements for the paper.

3. Attendance at Five Recitals/Performances: (worth points toward final grade). The School of Music faculty has decreed that every student taking Music 101, 121, 122, 123, 124, 141, and 142 must attend a significant number of college/department sponsored music recitals or performances (excluding Tuesday-Thursday colloquium student performance classes) during that semester of study. The exact number of required performances for each of these classes is left up to the individual course teacher.

For this class, each student is required to attend 5 college/department sponsored music recitals or performances (excluding Tuesday-Thursday colloquium student performances or master classes) during the term. Students may not count performances in which they perform. (Students who find themselves in a large number of on-campus performance groups might have to attend some off-campus performances in order to accumulate their total of five. In such cases, each and every performance must be approved by the professor in advance. In general, high school performances are not acceptable. Students who are employed either on- or off-campus will not be excused from this requirement.) Students must submit a recital attendance report for each attendance within one week of the performance in order to receive credit for it.
Recital Credit: You will receive one point added to your final grade for every recital report. You will also receive one point deduction from your final grade for every recital report not turned in on time.

Attendance reports will not be accepted after the 5th school day following the event.
Correct writing rules apply. See guidelines for grading written assignments.

Recital Attendance Report Guidelines:
Recital reports must be at least one page and no more than two pages. Pretend you are a music critic for a newspaper. I grade your writing skills in this assignment.
1. Comment on level of preparation.
2. Comment on appearance and appropriateness of dress.
3. Comment on musical style of pieces; tonal, dissonant, etc.
4. What did you like about the music?
5. What didn’t you like about the music?

4. Group activity (optional time permitting): Role playing and the use of technology for exchange of comments. Students develop the program for exchanging ideas and comments about the composers or persons of interest. Grading is based on the number of entries and depth of information provided by each student.

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 participation 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):

1. 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).
2. Copying/turning in another’s work (e.g., a fellow student’s, or work from the internet) as one’s own;
3. Lending of one’s work to another so that he/she may turn it in as his/her own (including recital attendance reporting forms);
4. **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);

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

6. **Inhibiting another student** from using library materials or other resources necessary for the class

7. **Threatening, bullying, intimidating, badgering, or any other inappropriate, disruptive or aggressive behavior during class.**

**Accessibility Statement:** Westminster College actively strives for the full inclusion of all our students. Students with disabilities who require access solution for environmental or curricular barriers should contact the Director of Disability Support Services. If you have a condition that qualifies you for reasonable accommodation under the ADA (Americans with Disabilities Act), you must have ADA documentation on file with the Student Affairs Office to receive that accommodation.


This textbook is used for both MUS-141 and MUS-142, with chapters 1 through 19 being covered in the former and 20 through 36 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.

<table>
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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Exams, including Listening portions</td>
<td>40%</td>
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<tr>
<td>Four writing assignments</td>
<td>40%</td>
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<tr>
<td>Group activity; or class presentation</td>
<td>20%</td>
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<tr>
<td>Five recital/Performance Attendances</td>
<td>According to points</td>
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<tr>
<td>Total</td>
<td>100%</td>
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**Numerical Grades:**
A 100-95
A- 94-91
B+ 90-87
B 86-83
B- 82-79
C+ 78-75
C 74-71
C- 70-68
D+  67-65
D  64-63
D-  62-61
F  60-0
Writing Assignment for MUS-141

Choose a topic from the required list. Following guidelines may or may not be appropriate. Research the composer’s life (if applicable) and compositional style(s) and write a paper which contains (a) a brief biography (if appropriate) of the chosen composer, (b) a discussion of that composer’s style(s) of composition, including any innovations and major contributions to music, (c) a summary of his/her musical works, divided by genre, and (d) an introduction to and brief discussion of two major works by that composer. (These two works should be from two different genres. Include total length of time required for performance, and comment on features (solo singers or instruments, etc.) heard in the recording(s) of this works.)

The purpose of these assignments are 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.

These are to be formal papers and should include a title page, footnotes (or endnotes, your choice), and a bibliography. You must document sources, including the textbook for this course, should it be used.

Required source: *Grove dictionary of music and musicians* (You may use the online version.) 4 Points will be deducted if you do not use this source.

Use no less than 3 sources for each 5 page paper.

MUS 141: Music History: Purpose of these topics is to help with learning the material in greater depth for the exams.

**TOPICS**

**Research Topics**


2. Listen to the two violin concertos (BWV 1041, 1042) and the Concerto in D minor (BWV 1043) by Bach and compare aspects of their styles and the technical demands placed on the violinist with those of Vivaldi.
3. Discuss the topic of temperament tuning in Baroque period. Read Mark Lindley’s article, “Tuning and intonation”, in Howard Mayer Brown and Stanley Sadie, eds., Performance Practice: music after 1600 (New York: W. W. Norton, 1989), 169-185

4. Describe how Handel’s music can be seen as a synthesis of international musical styles. Choose one or two of his works that demonstrate the musical styles and provide examples of these styles.


6. Read François Raguenet’s “Comparison between the French and Italian Music and Operas” and Laurent Le Cerf de la Vieville’s “Comparison between Italian and French Music.” List the features that the writers see as typical of each of the national styles. These writings are translated in Margaret Murata, ed., Source Readings in Music History, rev. ed., Vol 5: The Baroque Era (New York: W. W. Norton, 1998).

7. Compare the career and works of Lully and Purcell. In what ways did their circumstances dictate their compositional output? Choose one work from each composer for this research project.

8. Discuss the development of instrumental music in 17th Century France. You must include musical examples to highlight the developments.

9. Compare and contrast the cantata, oratorio, and sacred concerto of the mid-seventeenth century, giving examples.

10. Research the debate between Artusi and Monteverdi in terms of the styles and principles they advocated. This is an entertaining project. The full text of the Artusi-Monteverdi controversy is available in Source Readings in Music History, rev. ed. (New York: W. W. Norton, 1998), volume 4, The Baroque Era, edited by Margaret Murata.

11. Discuss the forerunners of opera and their impact on the first operas. You must cite examples to illustrate your points.

12. Discuss the ways in which a sixteenth-century composer could create an instrumental work from a vocal work and the genres associated with these techniques. You must cite examples to illustrate your points.

13. Discuss the techniques that composers of Italian madrigals used to portray the text. You must cite examples to illustrate your points.

14. Compare and contrast the secular polyphonic songs of Italy, France, and England in the 16th century. You must cite examples to illustrate your points.
15. Discuss the main similarities and differences between the Lutheran, Calvinist, and Anglican approaches to music. Use examples to illustrate your points.

16. Using examples from the Pope Marcellus Mass, characterize the so-called Palestrina style in terms of melody, harmony, counterpoint, dissonance treatment, texture, rhythm, and text-setting. This is a particularly worth-while study.

Additional choices for your papers.

1. Describe the role of music in Ancient Greek society. How would you characterize Greek attitudes about music? What aspects of Greek musical thought have influenced Western music history?

2. What sources of information do we have about the polyphony that flourished at Notre Dame Cathedral in Paris in the twelfth and thirteenth centuries? How have historians pieced together the surviving bits of evidence?

3. What makes the Old Hall Manuscript such an important document in English music history?

4. Explain the general principles of the Ars Nova innovations in rhythm and notation.

5. Hildegard of Bingen: discuss her musical significance.

6. Explain the contributions of Guido of Arezzo to music theory and pedagogy, including solmization, the hexachord, and his theory or organum.

TOPICS FOR THE SECOND SEVEN WEEKS

1. What criticisms were leveled against the new style by the critic Giovanni Maria Artusi?

2. Explain the impact of the Protestant Reformation on sacred music. What were the underlying theological reasons that many reformers preferred congregational hymns and chorales to complex polyphony?

3. Describe the tenets articulated in Girolamo Mei’s treatise on Ancient Greek music. What did he believe about Ancient Greek drama, and how did these beliefs influence the composers associated with the Florentine Camerata?

4. Describe the salient musical features of the following types of keyboard works: (a) toccata, (b) partita, (c) passacaglia, (d) ciacona. List an example of repertoire for each type.
5. How do Handel’s oratorios differ from those of his Italian predecessors? What features account for their popularity both now and in his own time? List musical examples.

6. Compare the characteristics between the Renaissance and Baroque music and society.

Expected length: Minimum 5 pages. Focus on content.

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.

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

Examples of Chicago Style form for footnotes and bibliography are on a separate sheet for your reference.

Assignment Guidelines: Plus CD Listening as suggested in the text. I will also provide a listening list in advance of each exam.

Weeks One: Introduction to Late Baroque Period
Chapters 18-19; 14-17 (maybe)

Week two through six: the following chapters APPROXIMATE SCHEDULE!!!!!
The Ancient and Medieval Worlds through Polyphony through the Thirteenth Century; exam on material in Chapters 1-5.
Chapter One: Pages 4-21
Chapter Two: Pages 22-46
Chapter Three: Pages 47-67
Chapter Four: Pages 68-83
Chapter Five: Pages 89-112

French and Italian Music in the fourteenth Century; The Renaissance, The Age of the Renaissance
Chapter Six: Pages 113-143
Chapter Seven: Pages 144-166

England and Burgundy in the Fifteenth Century; Franco-Flemish composers, 1450-1520; exam on material in Chapters 6-9.
Chapter Eight: Pages 167-190
Chapter Nine: Pages 191-210

Week seven through 14: approximate schedule

Sacred Music in the Era of the reformation
Chapter Ten: Pages 211-239

Madrigal and Secular song in the Sixteenth Century
Chapter Eleven: Pages 240-263

The Rise of Instrumental Music; mid-term exam on Chapters 10-12.
Chapter Twelve: Pages 264-285

The Seventeenth Century; New Styles in the Seventeenth Century; the Invention of the Opera
Chapter Thirteen: Pages 286-306
Chapter Fourteen: Pages 307-328

Music for chamber and Church in the Early Seventeenth Century; exam on material in Chapter 13

Last two weeks: return to the Late Baroque Period. Just in time for the comprehensive final exam.
## 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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<tr>
<td><strong>Ideas</strong></td>
<td>Exce...</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 acknowledg...</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><strong>Organizatio...</strong></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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<td>Support</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>Style</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 inappropriate 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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<tr>
<td>Mechanics</td>
<td>focused, not long and rambling.</td>
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<tr>
<td>Mechanics</td>
<td>Almost entirely free of spelling, punctuation, and grammatical errors.</td>
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<td>Mechanics</td>
<td>May contain a few errors, which may annoy the reader but not impede understanding.</td>
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<td>Mechanics</td>
<td>Usually contains several mechanical errors, which may temporarily confuse the reader but not impede the overall understanding.</td>
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<tr>
<td>Mechanics</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>
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<tr>
<td>Mechanics</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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