

Abilene Approval Chart for Curriculum Changes

A = Approve I = Information Item R = Respond In Writing

Course Number: MUSM 431 and 432 - Music History I and II

or Degree Plan(s):

Rationale: Music is closing MUSM 449: Capstone Seminar in Music History and Theory. The capstone requirements will now be met with MUSM 431 and 432.

		Dept./School	College	Dean	TEC	AUAC/Grad	Provost
	Campus-Level Academic Review¹						
	Change to a Course Include signatures from all chairs/program directors for cross-listed courses. ¹						
1.	Title (description unchanged)	A	A	A	I	I	I
2.	Description (not affecting content)	A	A	A	I	I	I
3.	Course term(s)	A	I	A	I	I	I
4.	Content (change of course outcomes)	A	A	A	I	I	A
5.	Number of credit hours	A	A	A	A	A	A
6.	Course number within the hundred	A	A	I	I	I	I
7.	Course number beyond the hundred	A	A	A	A	A	A
8.	Prerequisites	A	A	A	I	I	I
9.	Course restriction (e.g., majors only, junior standing)	A	A	A	A	A	A
10.	Level change (U to G or G to U)	A	A	A	A	A	A
11.	Cross list course	A	A	A	A	A	A
12.	Department of record	A	A	A	A	A	A
13.	Open or close a course	A	A	A	A	A	A
	Change to a Degree Plan						
14.	Educational Program — Revise	A	A	A	A	A	A
15.	Educational Program — Adopt/revise admission requirements	A	A	A	A	A	A
16.	GPA — Revise program-required GPA	A	A	A	A	A	A
17.	Minor — Revise	A	A	A	A	A	A

		President	Senior VPAA	Campus Faculty	Provost	AUAC/Grad	TEC	Dean	College	Dept./School
	Full Review									
	Change to Catalog Information (for Campus)									
18.	General requirements for Bachelor's and Associate Degrees	I	A	A	A	A	-	-	-	-
19.	Policies governing academic probation and suspension	I	A	A	A	A	-	-	-	-
20.	Requirements for graduating with honors	I	A	A	A	A	-	-	-	-
	Change to a Degree Plan									
21.	Educational Program — Add or Discontinue ^{2 3}	I	A	A	A	A	A	A	A	A
22.	Educational Program — Discontinue (Provost-proposed)	I	A	A	A	A	A	R	-	R
23.	Minor — Add or Discontinue	I	A	-	A	A	A	A	A	A
24.	Minor — Discontinue (Provost-proposed)	I	A	-	A	A	A	R	-	R
25.	Degree — Add or Discontinue	I	A	A	A	A	A	A	A	A
26.	Degree — Discontinue (Provost-proposed)	I	A	A	A	A	A	R	-	R

		President	Senior VPAA	University Faculty	UGEC	Provost	AUAC	Dean	College	Dept./School
	Change to General Education Requirements for Undergraduates (System)									
27.	Change course outcomes of an included course	I	A	-	A	A	A	A	A	A
28.	Add or drop a required course from the General Education Requirements	I	A	A	A	A	-	A	-	A
29.	Add or drop a course from a menu within the General Education Requirements	I	A	-	A	A	-	A	-	A
30.	Comprehensive revision of General Education Requirements	I	A	A	A	A	-	-	-	-

Notes

² Any change to a cross-listed course requires the signature of both department chairs or program directors overseeing the course to ensure that the courses stay in sync. This includes courses taught at other campuses (e.g. BIBL 101 and BIBO 101).

³ For undergraduate majors, a minimum of 30 hours is required. These programs must have a minimum of 6 elective hours, unless the requirements of external accrediting bodies make it impossible. Master's programs

must include a minimum of 30 hours, and doctoral programs must include a minimum of 30 hours beyond the master's.

⁴ When a department/school or dean proposes closing a program, approval routing follows the typical process beginning with the department/school. An administrative proposal by the provost or senior vice president for academic affairs would follow the "provost-proposed" routing on the chart.

Updated 8/1/2023

	
Chair Signature	Date
Chair/Program Director Signature	
Date	
College Academic Council(s)	
Chair Signature	
Date	
Chair Signature	
Date	
Dean(s)	
Signature	
Date	
Signature	
Date	
Teacher Education Council	
Signature	
Date	
Campus Academic Council: Abilene Undergraduate or Abilene Graduate	
Signature	
Date	
Provost	
Signature	
Date	

University General Education Council

Signature

Date

University Faculty

Abilene Faculty Senate Chair signature

Date

Dallas Faculty Council Chair signature

Date

Senior Vice President for Academic Affairs

Signature

Date

President

Signature

Date

Application for Capstone Designation for an Existing Course

Course Subject and Number: MUSM 431 and 432

Course Name Music History I and II

Contact Person Greg Straughn

Program(s)/Major(s) for which this course will serve as capstone if approved:

MTIA, MTVA, VOCP, MUSI

List the course currently fulfilling this capstone requirement: MUSM 449

If this application is approved, the capstone designation will be removed from the previous course and added to this new capstone course, beginning with the next catalog.

Please note: MUSM 449 is being closed. The Capstone designation should be applied to MUSM 431 and 432.

Include the following information in your application:

Explain how your course or courses will meet the learning outcomes:

- Habits of mind that foster integrative thinking between the liberal arts core curriculum and their major field of study.
 - This course intentionally situates musical works within broader historical, philosophical, and cultural contexts, encouraging students to connect musical style with ideas drawn from history, literature, politics, and aesthetics. Through lectures, discussion, and analytical listening, students examine how musical developments from the late eighteenth century to the present reflect larger intellectual movements such as Romanticism, nationalism, and modernism. Assignments such as the *Continuity and Change* project require students to synthesize musical analysis with cultural and historical interpretation, reinforcing integrative habits of mind that connect disciplinary expertise with broader liberal-arts inquiry by making connections with movements in visual arts, literature, architecture, and film. In this way, the course helps students understand music not only as a technical practice but also as a humanistic field embedded within wider intellectual traditions.

- Achievement and demonstration through advanced research and/or creative projects the ability to frame questions, carry out critical analysis, and produce work of substantial complexity and quality related to their chosen field of study.
 - Students demonstrate advanced disciplinary competence through major assignments that combine historical research, musical analysis, and interpretive communication. The *From Sound to Sense* project requires students to frame a historically informed question about a musical work or repertory and present their findings through a substantial recorded presentation that integrates analysis, contextual research, and critical interpretation. Likewise, the collaborative *Continuity and Change* project asks students to trace the evolution of a musical genre across multiple representative works, developing comparative arguments supported by listening, score study, and historical evidence. Together, these projects cultivate research skills, analytical reasoning, and the production of complex scholarly work appropriate to advanced undergraduate study in music.
- Reflect and demonstrate their ability to think critically, globally, and missionally about their discipline.
 - The course encourages students to consider music as a cultural practice shaped by historical context, social values, and the exchange of ideas across global communities. Through the study of musical repertoires from the nineteenth century to the present, students examine how music expresses identity, belief, and cultural dialogue, and how these forces shape artistic expression. Class discussions, analytical assignments, and collaborative projects invite students to reflect on the role of musicians and scholars as thoughtful interpreters of culture and tradition. Focus on topics such as “New Spirituality” as a genre of postmodern music allow for interrogation of current practices in Christian music making. This topic along with the others listed above support the university’s mission: to educate students for Christian service and leadership throughout the world.

Explain how your course or courses will meet the required assignments:

- Research assignment
 - MUSM 431 includes a *research prospectus* project wherein students create a literature review, provide contextual background, and make a case for why their chosen topic warrants further investigation. The assignment requires a paper of 2500 words and is worth 25% of the course grade.
- Faith and vocation assignment
 - This assignment will be met in a class discussion on New Spirituality (Week 14) as a contemporary musical genre, reflected in works by John Tavner,

Arvo Pärt, and Morton Lauridsen. The discussion will be followed up by a short, online reflection, focusing on how contemporary music practices reflect medieval and Renaissance-era sensibilities and how premodern understandings of theology are reinterpreted for the present.

- Comprehensive skills and accomplishments inventory
 - A comprehensive skills and accomplishments inventory will be included as part of a summative reflection assignment in MUSM 432. Students will reflect on the repertoire they have performed and will submit an annotated resume focusing on their experiences as professional musicians in college.

Attachments:

- Attach a course syllabus
 - [MUSM 431 - Music History I](#)
 - [MUSM 432 - Music History II](#)
- If necessary, attach additional explanatory material that might be helpful to faculty reviewing this course for capstone and writing intensive status, such as assignments or grading rubrics.

MUSM 431: Music History I

Fall 2025 – Williams Performing Arts Center, B15
Tuesday/Thursday 1:30-2:50 p.m.

Gregory Straughn, Ph.D. Office: 325-674-2784
Professor of Music gregory.straughn@acu.edu
Office hours: MWF 10-11:00 and TR 9:30-noon; and by appointment.



School of Limosin Léonard, *A Concert* – c. 1550. Paris: Louvre.

Course Purpose and Objectives

This course is designed to make you a more informed musician and a better performer by exploring ideas and styles in the Western musical tradition. Music History I highlights relationships between music and the historical and cultural contexts of pre-modern Europe and explores the development of musical and performing styles from the ancient world to 1800.

By the end of the term, you will be able to do the following:

- Describe the **significant musical ideas** from antiquity through the Classic Era and explain how they affected musical style.
- Define and employ **major vocabulary** terms associated with the history of music and its performance.
- Identify prominent **composers, patrons of music, and music institutions**, explaining their contributions to the development of ideas and styles in music history.
- Apply **critical listening** and **score analysis skills**, placing music in its historical, cultural, and stylistic contexts.
- Demonstrate basic **musicological research** techniques, information literacy, and the ability to ask relevant questions, formulate and argue a thesis, and solve historical problems.
- Articulate concepts of **"thinking Christianly"** about the arts, music in particular.

Mission Statements

University

To educate students for Christian service and leadership throughout the world.

College

Engaging students with humanity's greatest ideas to create understanding, apply insights, and serve the world as Christian thinkers and problem solvers.

Department

To develop and inspire students artistically as comprehensive musicians.

Grade Weight

Exams (x3)	40%
Research Prospectus	25%
Quizzes	15%
Participation-Discussion	10%
Chant Project	5%
Readings Questions	5%

Grading Scale

A: 100 – 90%
B: 89 – 80 %
C: 79 – 70%
D: 69 – 60%
F: below 60%

Course Texts

Ideas and Styles in the Western Musical Tradition by Douglas Seaton, Oxford UP, 2016.
(Note: the 2nd, 3rd, or 4th edition will work.)

Norton Anthology of Western Music, Vol. 1, Ancient to Baroque by J. Peter Burkholder and Claude V. Palisca. 8th edition, Norton, 2019.

Other readings on course website.

Course Format and Attendance Expectations

The course meets in regular sessions where we will listen to, analyze, and discuss music. It also has an online component (via Canvas) where the lecture portion is hosted. Engaging with both parts of the class are essential for success. Music is a community experience and is best enjoyed and appreciated with others; it is also a highly personalized experience where informed opinions are regularly engaged. You will be expected to offer your opinions and insights in class discussion, and to be respectful of others, even (and especially) if you disagree.

Course Requirements

Exams: three exams – one for the Medieval to mid-Renaissance periods, one for the Late-Renaissance and Baroque periods and one for the Classic period – will be given in class throughout the semester. They will include musical excerpts that you will engage. Some of these will be drawn from the anthology, where you will be expected to recognize specific works by sight or hearing; others will be unfamiliar, where you will be expected to draw conclusions about the kinds of things you are hearing or seeing. Additionally, exams will have objective portions based on key terms, individuals, or musical practices that we have

discussed in class. The Medieval to mid-Renaissance exam will be worth 10% of the course grade; the late-Renaissance to Baroque exam is worth 15% and the Classic exam is 15% - for a total of 40% of the course grade.

Research Prospectus: The purpose of this project is to engage the steps used in framing and proposing a research project in the fine arts and humanities. You will produce a paper of approximately 2500 words that outlines a research project that you are proposing. As such, this is both a factual-based work and a persuasive paper – where you are making an argument for the importance of a topic of inquiry. More information and a rubric are available on the course website.

Objective Quizzes: Multiple choice, matching, fill-in-the-blank type questions based on readings, class presentations, and discussion. Delivered weekly on the course website. To move forward in the course, you will need to score 80% or greater; quizzes can be taken multiple times to achieve this threshold.

Participation - Discussion: Factors composing the participation grade include: regular attendance (consistent and on-time); thoughtful engagement in class discussions; clear preparation of pre-class-meeting readings; demonstrable respect of others and practice of hospitality.

Chant Project – The purpose of this project is to consider how and why medieval chants were created by composing a new piece of music in the style of a Gregorian chant. More information and a rubric are available on the course website.

Readings Questions – Create open-ended questions based on an article from a music history journal that will be discussed in class. More information is available on the course website.

Course Outcomes and Measurements

Objectives	Measurements					
	Exams	Quizzes	Prospectus	Chant	Readings	Participation
1. Describe the significant musical ideas from antiquity to the Classic Era and explain how they affected musical style.	X	X				X
2. Define and employ major vocabular terms associated with the history of music and its performance.	X	X				X
3. Identify prominent composers, patrons of music, and music institutions, explaining their contributions to the development of ideas and styles in music history.	X	X				X
4. Apply critical listening and score analysis skills, placing music in its historical, cultural, and stylistic contexts.	X	X		X		X
5. Demonstrate basic musicological research techniques, information literacy, and the ability to ask relevant questions, formulate and argue a thesis, and solve historical problems.			X	X	X	
6. Articulate concepts of “thinking Christianly” about the arts, music in particular.				X		X

Class Calendar-Overview (refer to course website for specific topics, representative excerpts, readings, and scores)

Week	D	Date	Topic	Seaton	Anthology
Week 1	T	8/26	Intro: Styles, Ideas, Beginnings		
	R	8/28	Reading/Writing about Music	Wegman	Weelkes-As Vesta was from Latmos Hill
Week 2	T	9/2	Antiquity and Early Christian Music	Chap 1&2	Epitaph of Seikilos; Christmas Mass
	R	9/4	Gregorian Chant Analysis	Chap 3	Quem queritis, Victime paschalie laudes, Dies irae
Week 3	T	9/9	Medieval Secular Music	Chap 4	Can vei la lauzeta, Robins m'aime, Palästinalied, Estampie
	R	9/11	Beginnings of Polyphony	Chap 5a	Musica enchiriadis, Jubilemus exultemus, Viderunt omnes
Week 4	T	9/16	Development of Polyphony (Motet)	Chap 5b	Motets on Dominus, De ma dame vient, Aucun ont trouvé
	R	9/18	Late Medieval Music	Chap 6	Sumer is icumen, Machaut Mass: Kyrie, Douce dame jolie, Harpe de melodie
Week 5	T	9/23	Early Renaissance Music	Chap 7	Alleluia Carol, Quam pulchra es, Resvellies vous, Christe redemptor omnium
	R	9/25	The High Renaissance – Sacred	Chap 8a	Se la face & Mass, Missa prolationum Kyrie, Ave Maria...virgo serena

Week 6	T	9/30	The High Renaissance – Secular	Chap 8b	De plus en plus, Innsbruck, Mille regretz, Faute d'argent, Mille regretez
	R	10/2	Exam I – Medieval and Mid-Renaissance		
Week 7	T	10/7	Instrumental Music in the Renaissance	Chap 9	Danserye, Night Watch, Cancion Mille regres, John come kiss, Canzon septime
	R	10/9	Reformation (and Counter-Reformation)	Chap 10	Chorales, Psalms, If ye love me, Pope Marcellus Credo, O Magnum mysterium
Week 8	T	10/14	End of the Renaissance	Chap 11	Solo e pensoso, Io parto, Reveyer venir, As Vesta, Flow my tears
	R	10/16	Arrival of the Baroque	Chap 12	Cruda Amarilli (Monteverdi + d'India), Peri-Euridice, Monteverdi-L'Orfeo
Week 9	T	10/21	Early Baroque Music - vocal music	Chap 13a	Lagrimie mie, In ecclesiis, O quam tu pulchra, Saul Saul
	R	10/23	Early Baroque Music - instrumental + suite	Chap 13b	Tocatta #3, Sonata IV, Armide-Overture, Keyboard Suite #3
Week 10	T	10/28	High Baroque - National Musics	Chap 14a	Lully-Armide, Rameau-Hippolyte, Purcell-Dido, Stradella-Moro per Amore
	R	10/30	High Baroque - Fugues, Sonatas, Concerti	Chap 14b	Corelli-Trio Sonata, Vivaldi-Concerto, Bach-Prelude/Fugue BWV 543
Week 11	T	11/4	Exam II – Late Renaissance and Baroque		
	R	11/6	End of the Baroque – Handel	Chap 15a	Giulio Cesare, Nò-di voi non, Messiah, Concerto Grosso op 6 no 12
Week 12	T	11/11	End of the Baroque – Bach	Chap 15b	Wachet Auf BWV 140, St Matthew Passion, WTC No. 3 in C# major
	R	11/13	Galant Style and empfindsamer Stil	Chap 16	Zoroastre, Serva Padrona, Cleofide, Le devin du village, Begger's Opera
Week 13	T	11/18	Early Classical Period	Chap 17a	Scarlatti Sonata, CPE Bach Soanta, Sammartini Symphony, Stamitz Symphony
	R	11/20	Sonata Form(s)	Chap 17b	Clementi Sonatina, Sammartini Symphony, Mozart-Sym 25
Week 14	T	11/25	High Classic Period – Haydn	Chap 18a	String Quartet op. 33 no 2, Symphony 88, Creation
	R	11/27	Thanksgiving – no class		
Week 15	T	12/2	High Classic Period – Mozart	Chap 18b	Piano Sonata K332, Concerto K488, Sym 41, Don Giovanni
	R	12/4	High Classic Period - early Beethoven	Chap 18c	Piano Sonata op2 no 1, Symphony No. 1-First Movement, Adeliède
Week 16	T	12/9	Noon-1:45 - Exam III – Classic Era		

Technology Expectations

You will need to have a smart phone or laptop available to participate in quizzes or other occasional activities done during class. However, at other times, please ensure that laptops and phones are not a distraction to the class environment, especially during times we are listening to music. This means keeping the devices in silent mode and not engaging in activities such as social media, surfing the internet, streaming video/audio, or playing games. Repeated examples of distracting behavior will lead to an appropriate response, including dismissal from the course.

Regarding **Generative AI**: Generative AI involves uses algorithms and machine learning to analyze existing content and create new content based on its analysis. While this may seem like a convenient tool for completing school work, it can easily lead to instances of plagiarism and academic dishonesty. For instance, the use of generative AI to complete assignments can result in work that is not your own and does not reveal your understanding of the material--remember, your ideas matter! AI cannot learn for you.

Here is a (not complete) list of acceptable and unacceptable uses of generative AI tools:

Acceptable Use

- Research assistance: AI can access billions of internet resources.
- Study assistance: AI can help summarize academic content for exam preparation.
- Revision and editing: AI can help identify flaws in reasoning or fix minor errors.
- AI can be used when the instructor specifically states that it is acceptable.

Unacceptable Use

- Plagiarism: Attempting to take credit for AI-generated content as your own work.

Refer to the ACU Academic Integrity policy for further guidance. If you choose to use generative AI tools, I strongly advise that you do so carefully and following the above guidelines. More importantly, I encourage you to engage in critical thinking, research, and writing to demonstrate your understanding of the course material and to help you develop your own thinking and analysis skills.

Course Policies

Academic Integrity. Academic integrity is defined as academic work completed as assigned for each class by the individual or group responsible for the work. Violations of academic integrity and other forms of cheating involve the intention to deceive, mislead, or misrepresent and therefore, are a form of lying. Such actions are contrary to behavioral norms that flow from the nature of God. Academic misconduct includes, but is not limited to, the following: 1) Failing to give credit to sources used in a work in an attempt to present the work as one's own [plagiarism], 2) Submitting papers or projects obtained from another source (e.g., research service or club paper file) as one's own, 3) Falsifying information orally or in writing, and 4) Receiving, giving, or using unauthorized aid on an examination or quiz. Academic misconduct will result in, at minimum, a zero on the assignment; it could result in an F in the course. Additionally, the department chair, Dean of the College of Arts, Humanities and Social Sciences, and the Dean of Student Life will be notified. See the full university policy, including how to appeal a decision, by following this link: <http://www.acu.edu/academics/provost/policies/index.html>.

Americans With Disabilities Act. ACU complies with the Americans with the ADA in making reasonable accommodation for qualified students with a disability. If you have a documented disability and wish to discuss academic accommodations, please feel free to contact the ACU Student Disability Services Office (a part of Alpha Scholars Program). In order to utilize these services a student must be registered with Disability Services and complete a specific request for each class in which needing accommodations. Call x. 2667 for an appointment or go to <http://blogs.acu.edu/alpha/students/>.

Anti-Harassment. At ACU, we strive to comply with all applicable legal requirements prohibiting, preventing, and responding to harassment against any member of the ACU community (e.g., Title VI, VII, and IX). Moreover, as a Christian community, ACU has committed itself, unequivocally, to ensuring a working and learning environment in which the dignity of every individual is respected. Our Anti-Harassment Policy outlines specific definitions and procedures related discriminatory and sexual harassment, sexual misconduct, assault, stalking, and relationship violence. If you experience harassment in any of these forms, we encourage you to report it so that we can help maintain a work and academic environment free of unlawful harassment. The University policy is available here: <http://www.acu.edu/community/offices/administrative/dean-of-students/sexual-assault-and-anti-harassment-title-ix/overview.html>.

Writing Intensive Course. This class serves as the designated writing-intensive course for the music major. Writing-intensive courses emphasize writing as a primary mode of learning, and written assignments constitute much of the final grade. Adopting language from the ACU Catalog, writing-intensive courses contribute to students' "strong analytical, communication, quantitative, and information skills - achieved and demonstrated through learning in a range of fields, settings and media, and through advanced studies in one or more areas of concentration."

Due Dates

		Readings Questions
Thursday	August 28	
Thursday	September 4	Prospectus – Broad Topic Selection
Tuesday	September 9	Chant Project
Thursday	September 11	Prospectus – Literature Review
Thursday	September 18	Prospectus – Research Questions
Thursday	October 2	Exam I: Medieval/Early Renaissance
Thursday	October 23	Prospectus – Final Paper Due
Tuesday	November 4	Exam II: Late Renaissance/Baroque
Tuesday	December 9	Exam III: Classic Era (noon - 1:45pm)

MUSM 432: Music History II

Spring 2026 – Williams Performing Arts Center, B15
Tuesday/Thursday 1:30-2:50 p.m.

Gregory Straughn, Ph.D. Office: 325-674-2784
Professor of Music gregory.straughn@acu.edu
Office hours: MWF 10-11:00 and TR 9:30-noon; and by appointment.



Josef Danhauser, *Liszt at the Piano* – 1840.
Munich: Alte Nationalgalerie.

Course Purpose and Objectives

This course is designed to make you a more informed musician and a better performer by exploring ideas and styles in the Western musical tradition. Music History II highlights relationships between music and the historical and cultural contexts of pre-modern Europe and explores the development of musical and performing styles from 1790 to the present.

By the end of the term, you will be able to do the following:

- Describe the **significant musical ideas** from late Classic Era to the present and explain how they affected musical style.
- Define and employ **major vocabulary** terms associated with the history of music and its performance.
- Identify prominent **composers, patrons of music, and music institutions**, explaining their contributions to the development of ideas and styles in music history.
- Apply **critical listening** and **score analysis skills**, placing music in its historical, cultural, and stylistic contexts.
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Grade Weight

Exams (x3)	35%
From Sound to Sense	25%
Participation-Discussion	10%
Continuity/Change Project	20%
Readings Questions	10%

Grading Scale

A: 100 – 90%
B: 89 – 80 %
C: 79 – 70%
D: 69 – 60%
F: below 60%

Course Texts

Ideas and Styles in the Western Musical Tradition by Douglas Seaton, Oxford UP, 2016.
(Note: the 2nd, 3rd, or 4th edition will work.)
Anthology of Scores – on course website.
Other readings on course website.

Course Format and Attendance Expectations

The course meets in regular sessions where we will listen to, analyze, and discuss music. It also has an online component (via Canvas) where the lecture portion is hosted. Engaging with both parts of the class are essential for success. Music is a community experience and is best enjoyed and appreciated with others; it is also a highly personalized experience where informed opinions are regularly engaged. You will be expected to offer your opinions and insights in class discussion, and to be respectful of others, even (and especially) if you disagree.

Course Requirements

Exams: three exams – in approximately week 5, 11, and 16 – will be given in class throughout the semester. They will include musical excerpts that you will engage. Some of these will be drawn from the anthology, where you will be expected to recognize specific works by sight or hearing; others will be unfamiliar, where you will be expected to draw conclusions about the kinds of things you are hearing or seeing. Additionally, exams will have objective portions based on key terms, individuals, or musical practices that we have discussed in class. Each exam will have cumulative elements included.

From Sound to Sense – Creative Engagement with Music: This project invites students to synthesize historical knowledge, musical analysis, and creative or pedagogical thinking through an out-of-class recorded presentation (e.g., podcast episode,

video essay, or comparable format). Students will engage music from c.1800 to the present, situating selected works within their historical and cultural contexts. In class, students will briefly introduce their project and participate in a Q&A session. The goal is to translate sound into meaning through clear, informed communication.

Continuity and Change – Continuity and Change – In this group project, students will collaborate to trace the historical development of a musical genre across a defined time period. Working in teams, students will select and analyze six representative works that illustrate inherited traits, gradual stylistic change, and moments of stress or transformation. Groups will present their findings in a structured in-class presentation emphasizing comparative listening, historical context, and musical synthesis, followed by discussion and Q&A.

Participation – Discussion and Résumé: Factors composing the participation grade include: regular attendance (consistent and on-time); thoughtful engagement in class discussions; clear preparation of pre-class-meeting readings; demonstrable respect of others and practice of hospitality; completion of reflection assignments in Canvas; submission of résumé.

Readings Questions – Students will create open-ended questions based readings from the textbook (one set for Romantic, one set for Modern) and other assigned articles (one set for PostModern). After discussion in class, these questions may be used on exams. More information is available on the course website.

Course Outcomes and Measurements

Objectives	Measurements				
	Exams	Sound/Sense	Continuity/Change	Readings	Participation
1. Describe the significant musical ideas from late Classic Era to the present and explain how they affected musical style.	X	X	X	X	X
2. Define and employ major vocabulary terms associated with the history of music and its performance.	X	X		X	X
3. Identify prominent composers, patrons of music, and music institutions, explaining their contributions to the development of ideas and styles in music history.	X	X		X	X
4. Apply critical listening and score analysis skills, placing music in its historical, cultural, and stylistic contexts.	X	X	X		X
5. Demonstrate basic musicological research techniques, information literacy, and the ability to ask relevant questions, formulate and argue a thesis, and solve historical problems.		X	X	X	

Class Calendar-Overview (refer to course website for specific topics, representative excerpts, readings, and scores)

The Long Nineteenth Century

- Week 1 - Orienting to the Long Nineteenth Century || Romanticism as Aesthetic, Philosophy and Politics
- Week 2 – Institutions of Concert Life || Nationalism: Language and Musical Identity
- Week 3 – Late Romantic Tonal Expansions || Crisis, Fragmentation and the *Fin-de-Siècle*
- Week 4 – From Romanticism to Modernism: What Breaks? What Persists || Exam Review
- Week 5 – Exam 1 || Transition to Genre Studies – The Symphony as Genre

Studies in Genres

- Week 6 – The Symphony: Monumentality and the Orchestral Canvas || The Symphony at the Edge of Modernism
- Week 7 – Chamber Music: Intimacy, Conversation, Structure || Piano Music: Virtuosity and the Public Performer
- Week 8 – Piano Music: Interior Worlds and Symbolism || Concerti: Virtuosos on Stage
- Week 9 – Lied and the Romantic Self || Songs at the Threshold of Modernism
- Week 10 – Opera and 19th Century Ideology || Toward Psychological and Modernist Opera
- Week 11 – Exam 2 || Early Modernism Across Genres

Modern and Postmodern Music

Week 12 – America and the Jazz Influence || From Sound and Sense – in-class discussions

Week 13 – The Post-War Avant Garde || Radical Pluralism and New Sound Worlds

Week 14 – Minimalism and Process Music || Postmodernism, Spirituality, Polystylism

Week 15 – Art Music Since 2000 || Course Synthesis

Technology Expectations

You will need to have a smart phone or laptop available to participate in quizzes or other occasional activities done during class. However, at other times, please ensure that laptops and phones are not a distraction to the class environment, especially during times we are listening to music. This means keeping the devices in silent mode and not engaging in activities such as social media, surfing the internet, streaming video/audio, or playing games. Repeated examples of distracting behavior will lead to an appropriate response, including dismissal from the course.

Regarding **Generative AI**: Generative AI involves uses algorithms and machine learning to analyze existing content and create new content based on its analysis. While this may seem like a convenient tool for completing school work, it can easily lead to instances of plagiarism and academic dishonesty. For instance, the use of generative AI to complete assignments can result in work that is not your own and does not reveal your understanding of the material--remember, your ideas matter! AI cannot learn for you.

Here is a (not complete) list of acceptable and unacceptable uses of generative AI tools:

Acceptable Use

- Research assistance: AI can access billions of internet resources.
- Study assistance: AI can help summarize academic content for exam preparation.
- Revision and editing: AI can help identify flaws in reasoning or fix minor errors.
- AI can be used when the instructor specifically states that it is acceptable.

Unacceptable Use

- Plagiarism: Attempting to take credit for AI-generated content as your own work.

Refer to the ACU Academic Integrity policy for further guidance. If you choose to use generative AI tools, I strongly advise that you do so carefully and following the above guidelines. More importantly, I encourage you to engage in critical thinking, research, and writing to demonstrate your understanding of the course material and to help you develop your own thinking and analysis skills.

Course Policies

Academic Integrity. Academic integrity is defined as academic work completed as assigned for each class by the individual or group responsible for the work. Violations of academic integrity and other forms of cheating involve the intention to deceive, mislead, or misrepresent and therefore, are a form of lying. Such actions are contrary to behavioral norms that flow from the nature of God. Academic misconduct includes, but is not limited to, the following: 1) Failing to give credit to sources used in a work in an attempt to present the work as one's own [plagiarism], 2) Submitting papers or projects obtained from another source (e.g., research service or club paper file) as one's own, 3) Falsifying information orally or in writing, and 4) Receiving, giving, or using unauthorized aid on an examination or quiz. Academic misconduct will result in, at minimum, a zero on the assignment; it could result in an F in the course. Additionally, the department chair, Dean of the College of Arts, Humanities and Social Sciences, and the Dean of Student Life will be notified. See the full university policy, including how to appeal a decision, by following this link: <http://www.acu.edu/academics/provost/policies/index.html>.

Americans With Disabilities Act. ACU complies with the Americans with the ADA in making reasonable accommodation for qualified students with a disability. If you have a documented disability and wish to discuss academic accommodations, please feel free to contact the ACU Student Disability Services Office (a part of Alpha Scholars Program). In order to utilize these services a student must be registered with Disability Services and complete a specific request for each class in which needing accommodations. Call x. 2667 for an appointment or go to <http://blogs.acu.edu/alpha/students/>.

Anti-Harassment. At ACU, we strive to comply with all applicable legal requirements prohibiting, preventing, and responding to harassment against any member of the ACU community (e.g., Title VI, VII, and IX). Moreover, as a Christian community, ACU has committed itself, unequivocally, to ensuring a working and learning environment in which the dignity of every individual is respected. Our Anti-Harassment Policy outlines specific definitions and procedures related discriminatory and sexual harassment, sexual misconduct, assault, stalking, and relationship violence. If you experience harassment in

any of these forms, we encourage you to report it so that we can help maintain a work and academic environment free of unlawful harassment. The University policy is available here: <http://www.acu.edu/community/offices/administrative/dean-of-students/sexual-assault-and-anti-harassment-title-ix/overview.html>.

Due Dates

Tuesday	Jan. 20	Readings Questions – Seaton (chap.18-21)
Tuesday	Feb. 10	Exam I
Tuesday	Mar. 31	Exam II
Tuesday	Apr. 7	Readings Questions – Seaton (chap. 22-24)
Thursday	Apr. 9	From Sound to Sense – in-class discussions
Thursday	Apr. 30	Continuity and Change – group presentations
Friday	May 8	Exam III (12:00-1:45pm)