

University of Waterloo

DEPARTMENT OF MUSIC

MUSIC 332

AESTHETICS OF MUSIC

Syllabus: Winter 2021

Lectures: Synchronous Meet times: Thursdays, 2:30-3:50 ET (Zoom)
Asynchronous, Available on [Music 332 Learn Site](#)

Instructor: Dr. Laura Gray, Associate Professor, Music

Office: [WebEx Virtual Office](#)
| 172 008 3017 (Meeting number)
Join by phone:
1-844-426-4405 Canada Toll Free
Access code: 172 008 3017

Office Hours: Tuesdays & Thursdays 10:00 am – 12:00 pm (ET)
(Please click on WebEx link & you'll be admitted when available.)
or email me for appointment

Email: ljgray@uwaterloo.ca

Course Delivery:

This course will be taught in 2 modes: via Zoom synchronous recorded meetings and via the [Music 332 LEARN website](#). This site will provide a copy of the syllabus and schedule, lecture slides, all readings and links to readings, assignment posts and other materials. Announcements will also be posted on the course Learn site, so please check in regularly. Instructions about accessing course materials are posted under contents. The content is organized by weeks 1-12.

Course Description:

The history of music involves not only a body of musical works by various composers in different eras but also a history of ideas: the aesthetic, philosophical, and sociological impulses and questions that arise in the context of musical creation and experience. Some questions are perennial: they return again and again, perhaps never fully answered or answerable: What is music? Who or what is a musician? What is music's purpose or role in society? How do we assess a piece of music? Other questions reflect more closely a particular time in history, or they respond to issues stemming from a particular "Zeitgeist" (or "Spirit of the Age").

This course offers an opportunity to contemplate music and to explore questions of musical meaning. Through study and discussion of selected primary and secondary sources from antiquity to the present, such themes as imitation and abstraction in music, the ways in which music is related to beauty, expression and emotion, and the nature and purpose of music will be examined in historical context and in relation to the other arts.

Because musical thinkers take their place in a historical continuum, building on or reacting to the work of their predecessors, the framework of our study is chronological. We will focus most closely, however, on ideas and debates from the nineteenth and twentieth centuries. Classes will combine lectures, group discussion, and student presentations.

Prerequisites:

Instructor Consent Required. Some knowledge of musical-historical periods, musical forms and styles, or some background in philosophy is strongly recommended.

Course Goals and Learning Outcomes:

By the end of the semester you should be able to:

- demonstrate knowledge of a representative body of writings about music from antiquity to the present
- place aesthetic trends into a broader historical context, making meaningful connections between music and social, philosophical and artistic trends
- logically evaluate aesthetic ideas about music (through critiques of representative works)
- communicate your ideas clearly, accurately and responsibly in writing (through assignments and essays) and speaking (through presenting your ideas to your peers and through class discussions)

Course Requirements and Assessments

ASSESSMENT	DUE DATE (ALL ARE DUE BY 11:59PM ON THE DUE DATE)	GRADE WEIGHT
5 BRIEF QUIZZES ON READING	#1: Wed Jan 20 #2: Wed Jan 27 #3: Wed Feb 3 #4: Wed Feb 10 #5: Wed Feb 24	25% (5 x 5% each)
READING RESPONSE 1 (READINGS 1-11)	Wed Mar 3	10%
READING RESPONSE 2 (READINGS 12-21)	Wed Mar 31	10%
MEETING WITH LG ABOUT ESSAY TOPIC	By January 29, arrange appointment or drop in during office hours	2%
ESSAY PROPOSAL, OUTLINE & BIBLIOGRAPHY	Fri Feb 12	8%
ONLINE PRESENTATION	TBA	20%
ESSAY	Wed Apr 14	25%

Notes on Assignments and Assessments:

Take-home quizzes on reading materials:

- these will be distributed in on Learn well in advance of their due date.
- they are open-book.
- the purpose is to facilitate engagement with the reading before the class in which the reading is discussed.
- the types of questions are a mixture of short-answer, multiple-choice, and true-false.

Reading Responses:

- there are two reading responses: one due before reading week, the other after reading week.
- each reading response should be approximately 2 pages (12-point font, double-spaced).
- for each response, pick one text from this term's readings that you found most interesting or that more than any other may have altered your perception of music and its meaning.
- *Reading Response 1: pick a reading from 1-11.
- *Reading Response 2: pick a reading from 12-21.

- a) Identify and summarize very briefly the main argument in this text.
- b) Discuss which element of the text you found most interesting, persuasive or thought-provoking and why.
- c) Identify which element of the reading you found most problematic and explain why.

-avoid making your assignment a string of quotations. Demonstrate your critical understanding and assimilation of the text by paraphrasing in your own words. Make sure that whether you quote or paraphrase, that you properly cite the source.

Term project:

- Each student will formulate an individual project for the term in consultation with the instructor.
- The project will involve a aesthetic question or topic of particular interest to the student.
- If you are having difficulty coming up with an idea, I can offer some suggestions.
- This is a scaffolded, multi-stage project.

Essay proposal:

- The proposal will present a full outline and bibliography for the project.
- A proposal form will be distributed on Learn to guide students in the formulation of their topic.
- The proposal is due Friday Feb 12.

Class Presentation:

- Each student will present a brief presentation of their term project, either pre-recorded or live-streamed in our Thursday synchronous meet time. This will allow class engagement and an opportunity for discussion.
- Students will have a chance to request a preferred week to present in the last 5 weeks of term.

Essay:

- The essay is based on the term project topic.
- Essay guidelines will be posted on Learn with more detailed information.
- The essay is due on Wed April 14th.

Required Materials and Resources:

1. Required readings are available on the Learn website. See the reading list below for assignments and links.
2. Citation Guides (for essays or any reference in written work):
 - a. Citation Guide: Chicago Style author-date [citation style](#)
 - b. Additional Citation Tool: use ISBN for citing books: ottobib.com (Also available on Learn)
 - c. Here Is another helpful [guide](#) for citations for music research.
3. Library website: <http://www.lib.uwaterloo.ca/>
4. Oxford Music Online: a great resource for research, including Grove's Music Online. Click [here](#).
5. Additional materials will be available on the [Learn](#) site.

Music 332: Reading Assignments: (found in pdf form on Learn)

Many of the readings are drawn from the following sources, with their abbreviated titles, unless otherwise indicated below:

Contemplating Music:

Contemplating Music: Source Readings in the Aesthetics of Music. 4 Vols. Selected and edited by Ruth Katz and Carl Dahlhaus. Stuyvesant, NY: Pendragon Press, 1987-93.

Music in the Western World:

Music in the Western World: A History in Documents. Selected and annotated by Piero Weiss and Richard Taruskin. New York: Schirmer Books, 1984.

Source Readings:

Strunk, Oliver, ed. *Source Readings in Music History*. Rev. ed. Edited by Leo Treitler. New York: W.W. Norton & Company, 1998.

Antiquity:

1a. "Pythagoras and the Numerical Properties of Music," *Music in the Western World*, pp. 3-6.

1b. "Plato's Musical Idealism," *Music in the Western World*, 6-10.

1c. "Aristotle on the Purpose of Music," *Music in the Western World*, 10-12.

The Middle Ages:

2a. "The Transmission of the Classical Legacy [Boethius]," *Music in the Western World*, 33-38.

2b. "Music as a Liberal Art [Scholia enchiriadis]," *Music in the Western World*, 38-40.

Renaissance:

3. Tinctoris, "[A New Way of Hearing Music](#)": excerpt from *Book on the Art of Counterpoint*, from *Source Readings in Music History*, ed. Oliver Strunk (New York: Norton, 1950), 198-9. Accessed December 30, 2016.
4. Glarean, "From *Dodecachordon*," *Source Readings*, 428-35.

The Baroque:

5. Giovanni Maria Artusi, *On the Imperfections of Modern Music* (1600) & Claudio and Giulio Cesare Monteverdi, [Scherzi musicali](#) (1607). Accessed December 31, 2016.
6. "The Mature Baroque: The Doctrine of the Affections [Descartes and Mattheson]," *Music in the Western World*, 212-219.

Classical Aesthetics:

7. "The Classical Period: A Side Trip into Aesthetics," *Music in the Western World*, 287-298.

Romanticism:

8. Andy Hamilton, "The Aesthetics of Form, The Aesthetics of Expression and 'Absolute Music': Aesthetics of Music in the Late Eighteenth and Nineteenth Centuries," in *Aesthetics & Music* (London: Continuum, 2007), 66-89.

Early Twentieth Century: New Sounds & A New Aesthetic:

9. Ferruccio Busoni, *Sketch of a New Esthetic of Music*. Translated by Th. Baker. New York: Schirmer, 1911, 3-8, 22-34. . Accessed December 30, 2016.
<http://archive.org/stream/sketchofanewesth000125mbp#page/n23/mode/2up>
10. Luigi Russolo, [The Art of Noise](#) (*Futurist Manifesto, 1913*). Translated by Robert Filliou. N.p.: Ubu Classics, 2004, 4-15. Accessed December 30, 2016.
11. Edgard Varèse and Chou Wen-Chung, "[The Liberation of Sound](#)." *Perspectives of New Music* 5, no.1 (1966): 11-19. Accessed December 30, 2016.

The Second Viennese School:

12. Alban Berg, "From Society for Private Music Performances in Vienna: A Statement of Aims," *Source Readings*, 1461-1463.
13. Anton von Webern, "[The Path to Twelve-Note Composition](#)." In *The Path to the New Music*. Edited by Willi Reich. Translated by Leo Black. Bryn Mawr, PA: Theodore Presser Co., 1960, 7-8 (preface) & 42-54. Accessed December 30, 2016..
14. Arnold Schoenberg, "from *Style and Idea*," *Contemplating Music*, vol. 3, 643-653.

Adorno and Modernism:

15a. Theodor Adorno, "From A Social Critique of Radio Music," *Source Readings*, 1464-1469.

15b. Constant Lambert, "From *Music Ho!*," *Source Readings*, 1490-1494.

Postwar Directions and Debates:

16. John Cage, "Experimental Music." In *Silence*. Middletown: Wesleyan University Press, 1973), 7-12.

17. Pierre Boulez, "[Schoenberg is Dead](#)," in *Notes of an Apprenticeship* (New York: Knopf, 1968), 168-175. Accessed December 30, 2016..

18. Milton Babbitt. "[The Composers as Specialist](#)." In *The Collected Essays of Milton Babbitt*. Princeton: Princeton University Press, 2003. Accessed January 5, 2021. Epub. (Formerly titled "Who Cares if You Listen?")

New Thoughts on Musical Expression:

19. Susanne K. Langer, "From Philosophy in a New Key: On Significance in Music," *Contemplating Music*, vol. 3, 637-675.

The New Musicology:

20. Susan McClary, "Introduction: A Material Girl in Bluebeard's Castle," *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 1991), 3-34. CGC ML82.M38 1991

21. "[What is Ecomusicology](#)." *Ecomusicology Review*. Last updated September 26, 2019. Accessed January 5, 2021.

Class Expectations: MUTUAL RESPECT

Communicating with respect:

- In all of our communications, we need to treat each other with respect and conduct ourselves professionally (including students and your teacher too).
- Music can generate strong feelings and opinions and debate among people and sometimes online communications can include comments that we would not use in face-to-face conversations.
- If you have experienced any disrespectful behaviour in our class, please contact me so that we can resolve this.
- The Centre for Teaching Excellence has a [helpful guide](#) for appropriate communication practices.

Communicating with your teacher:

- Please keep in touch! I will endeavour to keep the lines of communication open and flowing.
- Please let me know if you are experiencing difficulties in meeting deadlines or managing your workload, or if there is something that I can do to improve your experience.
- You can contact me by email: ljgray@uwaterloo.ca
- You can get in touch with me in [WebEx office hours](#): Tues & Thurs 10am-12pm or by appt at

Privacy and Online Interaction or Recording:

- The course is conducted primarily asynchronously but, depending on student availability, we will see about holding some live lectures.
- Students will receive ample notice of any online synchronous or recorded session involving students and will be directed to complete the [Notice of Recording template](#).
- In the case of an online or recorded session, students may choose to disable their cameras and microphones and may choose to provide an appropriate pseudonym to protect their privacy.
- Students will not be disadvantaged by not attending a live session or participating in the recording due to privacy concerns by providing them with suitable alternatives (e.g., watching the recording at a later date with opportunity for questions)
- More information about ensuring privacy during any video recorded sessions can be found at [this site](#).

Due dates and Penalties:

- Students are expected to submit assignments by the time and day indicated on the class schedule and on each assignment. All deadlines are 11:59pm ET on the due date.
- Please submit all assignments in the appropriate folder in the Dropbox on our class Learn site.
- I understand that most tasks can take a lot longer to complete online than in on-campus classes.
- Please be proactive and communicate with me about any difficulties meeting deadlines.
- Please see the accommodation for illness and self-declaring illness below if you are feeling unwell.

UW Policies on Academic Integrity & Campus Resources:

Academic Integrity

In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility. Check the [Office of Academic Integrity webpage](#) for more information.

Discipline

A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for their actions. Check [the Office of Academic Integrity](#) for more information. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to [Policy 71 - Student Discipline](#). For typical penalties check [Guidelines for the Assessment of Penalties](#).

Grievance

A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70 - Student Petitions and Grievances](#), Section 4. When in doubt, please be certain to contact the department’s administrative assistant who will provide further assistance.

Appeals

A decision made or penalty imposed under Policy 70 - Student Petitions and Grievances (other than a petition) or Policy 71 - Student Discipline may be appealed if there is a ground. A student who believes they have a ground for an appeal should refer to [Policy 72 - Student Appeals](#).

Note for Students with Disabilities

The [AccessAbility Services](#) office, located on the first floor of the Needles Hall extension (NH 1401), collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term.

Chosen/Preferred First Name:

If you want professors and interviewers to call you by a different first name, take a minute now to verify or tell us your chosen/preferred first name by logging into [WatIAM](#). Your chosen/preferred first name listed in WatIAM will be used broadly across campus (e.g., LEARN, Quest, WaterlooWorks, WatCard, etc). Note: Your legal first name will always be used on certain official documents. For more details, visit [Updating Personal Information](#).

Accommodation for Illness:

The University has made the *University of Waterloo Verification of Illness* form for students a self-declaration, which means students do not need a doctor’s note for accommodation if they become ill. Students are encouraged to contact their professors via email to let them know of their illness. Students should also self-declare on Quest if they want to receive academic accommodations for testing positive. Go [here](#).

The Writing and Communication Centre:

The Writing and Communication Centre is an academic support unit that supports students, staff, and faculty as they build communication excellence at the University of Waterloo. Writing a paper? Designing a portfolio? Giving a presentation? We're here to help you to work through all stages of the communication process. Visit www.uwaterloo.ca/writing-centre

Mental Health Support

All of us need a support system. The faculty and staff in Arts encourage students to seek out mental health support if they are needed.

On Campus

Due to COVID-19 and campus closures, services are available only online or by phone.

- Counselling Services: counselling.services@uwaterloo.ca / 519-888-4567 ext. 32655
- [MATES](#): one-to-one peer support program offered by the Waterloo Undergraduate Student Association (WUSA) and Counselling Services

Off campus, 24/7

- [Good2Talk](#): Free confidential help line for post-secondary students. Phone: 1-866-925-5454
- Grand River Hospital: Emergency care for mental health crisis. Phone: 519-749-4300 ext. 6880
- [Here 24/7](#): Mental Health and Crisis Service Team. Phone: 1-844-437-3247
- [OK2BME](#): set of support services for lesbian, gay, bisexual, transgender or questioning teens in Waterloo. Phone: 519-884-0000 extension 213

Full details can be found online on the Faculty of Arts [website](#)

Download [UWaterloo and regional mental health resources \(PDF\)](#)

Download the [WatSafe app](#) to your phone to quickly access mental health support information.

Territorial Acknowledgement

We acknowledge that we are living and working on the traditional territory of the Attawandaron (also known as Neutral), Anishinaabe and Haudenosaunee peoples. The University of Waterloo is situated on the Haldimand Tract, the land promised to the Six Nations that includes ten kilometres on each side of the Grand River. For more information about the purpose of territorial acknowledgements, please see the [CAUT Guide to Acknowledging Traditional Territory](#).

Academic freedom at the University of Waterloo

[Policy 33, Ethical Behaviour](#) states, as one of its general principles (Section 1), “The University supports academic freedom for all members of the University community. Academic freedom carries with it the duty to use that freedom in a manner consistent with the scholarly obligation to base teaching and research on an honest and ethical quest for knowledge. In the context of this policy, 'academic freedom' refers to academic activities, including teaching and scholarship, as is articulated in the principles set out in the Memorandum of Agreement between the FAUW and the University of Waterloo, 1998 (Article 6). The academic environment which fosters free debate may from time to time include the presentation or discussion of unpopular opinions or controversial material. Such material shall be dealt with as openly, respectfully and sensitively as possible.” This definition is repeated in Policies 70 and 71, and in the Memorandum of Agreement, Section 6.

Music 332: Aesthetics of Music: Weekly Schedule (winter 2021)

Week/ Dates (M-F)	Topic	Readings (listed above)	Class synchronous meet times: Thurs 2:30-3:50 ET	Presentations, Quizzes, Assignment Due Dates
Week 1 Jan 11-15	1a: Introduction 1b: Classical Antiquity: The Foundation: Pythagoras, Plato & Aristotle	1a-c	Th Jan 14, 2:30- 3:50 ET: class meets	
Week 2 Jan 18-22	2a: The Middle Ages: Boethius 2b: The Renaissance	2a-b 3-4	Th Jan 21, 2:30- 3:50 ET: class meets	W Jan 20: quiz #1 due
Week 3 Jan 25-29	3a: The Baroque 3b: Classical Aesthetics	5-6 7	Th Jan 28, 2:30- 3:50 ET: class meets	W Jan 27: quiz #2 due (readings 5-7)
Week 4 Feb 1-5	4a: Early Romanticism 4b: Late-Romantic Polemics: Schopenhauer, Wagner, Nietzsche & Hanslick	8a (66-75) 8b (76-89)	Th Feb 4, 2:30- 3:50 ET: class meets	W Feb 3: quiz #3 due (readings 8a-8b)
Week 5 Feb 8-12	5: Early Twentieth Century: New Sounds & A New Aesthetic	9-11	Th Feb 11: No class: office hours	W Feb 10: quiz # 4 due (readings 9-11) Fri Feb 12: Essay proposal due
Feb 15- 19	Reading Week			
Week 6 Feb 22- 26	6a: The Second Viennese School 6b: Modernism: TW Adorno & Constant Lambert	12-14 15a-b	Th Feb 25, 2:30- 3:50 ET: class meets	W Feb 24: quiz #5 due (readings 12-15b)
Week 7 Mar 1-5	7: Postwar Directions & Debates	16-18	Th Mar 4, 2:30- 3:50 ET: class meets	W Mar 3: reading response #1 due (select from readings 1-11)
Week 8 Mar 8-12	8: New Thoughts on Musical Expression: Langer	19	Th Mar 4, 2:30- 3:50 ET: class meets	
Mar 13- 16	Pause Days (Mon-Tues)			
Week 9 W Mar 17-19	The New Musicology: McClary, Ecomusicology	20-21	Th Mar 18, 2:30- 3:50 ET: class meets	Presentations
Week 10 Mar 22- 26	Presentations		Th Mar 25, 2:30- 3:50 ET: class meets	Presentations

Week/ Dates (M-F)	Topic	Readings (listed above)	Class synchronous meet times: Thurs 2:30-3:50 ET	Presentations, Quizzes, Assignment Due Dates
Week 11 Mar 29- Apr 1	Presentations		Th Apr 1, 2:30-3:50 ET: class meets	W Mar 31: reading response #2 due (select from readings 12-21) Presentations
Apr 2	Good Friday – University closed			
Week 12 April 5-9	Presentations		Th Apr 8, 2:30-3:50 ET: class meets	Presentations
Apr 12- 14	Wrap up			Wed Apr 14: Essays due