

Conrad Grebel University College, University of Waterloo
MUSIC 332: AESTHETICS OF MUSIC
Winter 2017: Course Syllabus

Class times & location: Tuesdays & Thursdays, 2:30-3:50, CGR Room 1302
Instructor: Dr. Laura Gray, Associate Professor & Chair, Music, CGR 1103A
Contact Information: 519-885-0220 ext.24247, lgray@uwaterloo.ca
Office Hrs: Tues & Thurs, 11:30-1 & 4-4:30, drop in or by appointment

Required Materials and Resources:

1. Required readings are available on Learn website. See the reading list below for assignments and links.

2. Access to Learn: required and supplemental readings, external links, handouts, course reserves, and more: **Login:** <https://learn.uwaterloo.ca/d2l/home>

3. Mandatory Chicago Style Citation & Bibliographic Guide (also available on Learn):
<http://wp.towson.edu/lwoznick/files/2016/03/2015-CMS-music-citations-14ugm02.pdf>

4. Music Library:

Conrad Grebel College library, 3rd floor

- **Hours:** Mon-Thurs, 8:30 am-10:00 pm, Fri, 8:30-6 & Sat, 1-5 (closed Sundays)
- **Library website:** <http://www.lib.uwaterloo.ca/>
- **Course reserves:** <https://www.reserves.uwaterloo.ca/ares/ares.dll>

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

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.

Requirements, Grade Breakdown & Due Dates:

5 Take-home quizzes on Reading (see below)	25% (5X5%)	See schedule for due dates
2 Reading Responses (see below)	10% (2X5%)	Due Feb 14 & Mar 14
Participation (see below)	10%	
5%: attendance		
2.5% instructor evaluation & grade		
2.5%: student participation self-evaluation		Due Thurs March 30
Meeting with me about essay topic	2%	sign up for appointment; before Jan 31
Essay proposal, outline & bibliography (see proposal instructions & guidelines)	8%	Due Thurs Feb 2
Class Presentation (on essay topic) (see presentation instructions & guidelines)	20%	TBA (March 7-March 28)
Essay (see essay instructions & guidelines)	20%	Due Thurs March 30
Revised Essay*	5%	Due Thurs April 13, 4:30 pm

*If a student decides not to revise the essay, the original mark out of 20% will be recalculated out of 25%.

All assignments are due at the beginning of class and must be submitted in hard copy.

Participation: 10%

-5% is based on attendance:

- daily and punctual attendance: please check off your name on attendance sheet each class
- please contact me if unavoidable circumstances prevent your attendance or punctuality

- 2.5% is based on my assessment of your participation, which includes:

- being engaged:
 - in many ways, not just in the frequency of responses or questions
 - in class with your peers and with in-class exercises and assignments
 - full attendance and engagement in the presentations of your peers
 - refraining from electronic distractions (texting, facebook, surfing, working on other assignments for other classes, etc)

- 2.5% is based on your own assessment of your participation:

- January 3: in-class questionnaire of personal engagement goals for the term
- March 30: in-class questionnaire reflection on your goals and your engagement in class (assign yourself a grade out of 5, which I will recalculate as a grade out of 2.5%)

Take-home quizzes on reading materials:

- these will be distributed in hard copy (and posted on Learn) well in advance of their due date.
- they are take-home and 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.
- to be completed and submitted by 2:30pm on the due date listed in the course outline and printed at the top of the test.

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. (Please refrain from discussing a text that you are using in your essay project.)

*Reading Response 1: pick a reading from 1-11.

*Reading Response 2: pick a reading from 12-24.

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.

Some Expectations: *MUTUAL RESPECT*

Electronic devices: please turn off cell phones and other electronic devices during class: they distract your peers. Use of a laptop for Music 332 class notes is acceptable. Do not record lectures or photograph slides without prior permission.

Listening and speaking: speak and listen to each other with courtesy and respect.

Eating: in class is acceptable as long as you do not disturb your peers and clean up after yourself.

Attendance: Students are expected to attend all classes and to have completed all reading and listening assignments (as indicated on the class schedule) before class. It is the student's responsibility to catch up on any missed lectures. (I will not email class notes.)

Late arrivals: arrive on time and be ready to begin by 2:30 pm (or let me know if you must be late).

Due dates and Penalties: Students are expected to submit assignments at the beginning of class on the day indicated on the class schedule. Without a doctor's note or other official document, an assignment will lose 10% of its value for every week or part of a week that it is late.

Schedule conflicts: Students are encouraged to take a pro-active approach to addressing potential scheduling conflicts or other problems (and please communicate any problems to me as soon as possible).

Communicate: one of the most important things you can do is to communicate with me if there are any issues preventing you from succeeding in the course. You can call, email or talk to me in person and you don't have to tell me anything more than you feel comfortable. If I don't know that there is a problem, I can't help.

Your experience in class: matters to me! Please let me know if there's something that I can do to improve your experience.

UW Policies on Academic Integrity & Student 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. Refer to Academic Integrity website (<https://uwaterloo.ca/academic-integrity/>) for details.

Discipline: A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions. 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 instructor, academic advisor, or the undergraduate Associate Dean. For information on categories of offenses and types of penalties, students should refer to [Policy 71 - Student Discipline](https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-71). (<https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-71>) For typical penalties check [Guidelines for the Assessment of Penalties](https://uwaterloo.ca/secretariat/policies-procedures-guidelines/guidelines/guidelines-assessment-penalties) (<https://uwaterloo.ca/secretariat/policies-procedures-guidelines/guidelines/guidelines-assessment-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](#), Student Petitions and Grievances, Section 4. When in doubt, please 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 he/she has a ground for an appeal should refer to [Policy 72 \(Student Appeals\)](#). <https://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/policy-72>

Note for students with learning differences: [AccessAbility Services](#) (<https://uwaterloo.ca/accessability-services/>), located in Needles Hall Room 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 office at the beginning of each academic term.

Counselling Services: Counselling Services provides free confidential counselling, in both individual and group sessions, with qualified professionals to help registered students, faculty and staff with personal concerns, educational career decisions, and strategies to studies and exams: www.adm.uwaterloo.ca/infocs, ext. 33528, NH Room 2080.

Accommodation for Illness: A medical certificate presented in support of an official petition for relief from normal academic requirements must provide all of the information requested on the “University of Waterloo Verification of Illness” form or it will not be accepted. More information can be obtained from [Health Services](#) and the form is available in pdf: <https://uwaterloo.ca/health-services/student-medical-clinic/services/verification-illness>

The Writing Centre: Writing Centre staff offer one-on-one support in planning assignments and presentations, using and documenting research, organizing and structuring papers, and revising for clarity and coherence. Make an appointment or drop in at the Library for quick questions or feedback. To book a 50-minute appointment and to see drop-in hours, visit www.uwaterloo.ca/writing-centre.

Music 332: Reading Assignments:

(found in pdf form on Learn. Some print resources are on reserve at CGC library)

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. CGC ML3845.C66 1987 v.1-v.4

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. CGC ML160.M865 1984

Source Readings:

Strunk, Oliver, ed. ***Source Readings in Music History.*** Rev. ed. Edited by Leo Treitler. New York: W.W. Norton & Company, 1998. CGC ML160.S89 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 enchiridiadis*]," *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.

http://wps.prenhall.com/hss_myusiclibrary_1/167/42754/10945084.cw/index.html

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.

http://academic.cengage.com/music/book_content/049557273X_wrightSimms/assets/ITOW/7273X_28_%20ITOW_Artusi-Monteverdi.pdf

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. http://www.ubu.com/historical/gb/russolo_noise.pdf

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. <http://music.arts.uci.edu/dobrian/CMC2009/Liberation.pdf>

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.

<http://archive.org/stream/antonwebernthepa007300mbp#page/n5/mode/2up>.

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.

<http://www.ubu.com/papers/Boulez-Schoenberg+Is+Dead.pdf>.

18. Milton Babbitt, "Who Cares if You Listen?" *High Fidelity* 8, no. 2 (February, 1958): 38-40.

Accessed December 30, 2016. [http://isites.harvard.edu/fs/docs/icb.topic244629.files/Who Cares if You Listen.pdf](http://isites.harvard.edu/fs/docs/icb.topic244629.files/Who+Cares+if+You+Listen.pdf)

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.

20. Leonard B. Meyer, "From Music, the Arts, and Ideas," *Source Readings*, 1494-1498.

The New Musicology:

21. Leo Treitler, "Introduction," *Music and the Historical Imagination* (Cambridge: Harvard University Press, 1989), 1-18. CGC ML3845.T77 1989

22. Mark Evan Bonds, "Introduction," *After Beethoven: Imperatives of Originality in the Symphony* (Cambridge: Harvard University Press, 1996), 1-8. CGC ML1255.B67 1996

23. 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

24. "Ecomusicology." <http://www.ecomusicology.info>

Date	Topic	Readings (listed above)	Presentations, Quizzes & Due Dates
T Jan 3 & Th Jan 5	Introduction Classical Antiquity: The Foundation: Pythagoras, Plato & Aristotle	1a-c	
T Jan 10 & Th Jan 12	The Middle Ages: Boethius The Renaissance	2a-b 3-4	T Jan 10: quiz #1 due (on readings 1-4)
T Jan 17 & Th Jan 19	The Baroque Classical Aesthetics	5-6 7	T Jan 17: quiz #2 due (on readings 5-7)
T Jan 24 & Th Jan 26	Early Romanticism Late-Romantic Polemics: Schopenhauer, Wagner, Nietzsche & Hanslick	8a (66-75) 8b (76-89)	T Jan 24: quiz #3 due (on readings 8a-8b)
T Jan 31 & Th Feb 2	Late-Romantic Polemics continued Early Twentieth Century: New Sounds & A New Aesthetic	 9-11	T Jan 31: quiz # 4 due (on reading 9-11) Th Feb 2: Essay proposal due
T Feb 7 & Th Feb 9	The Second Viennese School Modernism: TW Adorno & Constant Lambert	12-14 15a-b	T Feb 7: quiz #5 due (on readings 12-15b)
T Feb 14 & Th Feb 16	Adorno & Modernism continued Postwar Directions & Debates	 16-18	T Feb 14: reading response #1 due (select from readings 1-11)
Feb 20-24: Reading Week (no classes)			
T Feb 28 & Th Mar 2	New Thoughts on Musical Expression: Langer & Meyer The New Musicology: Treitler, Bonds, McClary, Ecomusicology	19-20 21-24	
T Mar 7 & Th Mar 9	Presentations Presentations		3 Student Presentations 3 Student Presentations
T Mar 14 & Th Mar 16	Presentations Presentations		T Mar 14: reading response #2 due (select from readings 12-24) 3 Student Presentations 3 Student Presentations
T Mar 21 & Th Mar 23	Presentations Presentations		3 Student Presentations 3 Student Presentations
T Mar 28 & Th Mar 30	Presentations Wrap up		3 Student Presentations Mar 30: Essays due