

University of Waterloo

DEPARTMENT OF MUSIC

MUSIC 332

AESTHETICS OF MUSIC

Syllabus: Winter 2024

Lectures:	Tuesday & Thursday, 2:30-3:50 ET
Instructor:	Dr. Laura Gray (she/her), Associate Professor, Department of Music
Office Location:	CGR 1104, WebEx Virtual Office: https://uwaterloo.webex.com/meet/ljgray
Student Hours:	Tues & Thurs, 10:00-11:00 am, by appointment in person, WebEx, or by email. WebEx Virtual Office: https://uwaterloo.webex.com/meet/ljgray
Email:	ljgray@uwaterloo.ca

Course Description:

This course employs various methods to explore questions of musical meaning. Through study and discussion of selected sources from antiquity to the present, such themes as imitation, abstraction, beauty, and other debated issues will be examined in historical context and in relation to the other arts.

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:

Level at Least 2A. 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 students will be able to:

- demonstrate knowledge of a representative body of writings about music from antiquity to the present
- research music-philosophical resources
- 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 ideas clearly, accurately, and responsibly in writing (through assignments and essays) and speaking (through presenting ideas to peers and through class discussions)

Course Requirements and Assessments

ASSESSMENT (SEE BELOW & LEARN ASSESSMENT MODULE FOR INSTRUCTIONS)	DUE DATE (ALL ARE DUE BY 11:59PM ON THE DUE DATE) LEARN DROPBOX	GRADE WEIGHT
PARTICIPATION		5%
5 BRIEF QUIZZES ON READING	#1: Mon Jan 15 #2: Mon Jan 22 #3: Mon Jan 29 #4: Mon Feb 5 #5: Mon Feb 26	25% (5% each)
READING RESPONSE 1 (READINGS 1-11)	Mon Mar 4	10%
READING RESPONSE 2 (READINGS 12-21)	Mon Mar 25	10%
MEETING WITH INSTRUCTOR ABOUT ESSAY TOPIC	By Tues January 30, arrange appointment or drop in during office hours	2%
ESSAY PROPOSAL, OUTLINE & BIBLIOGRAPHY	Mon Feb 12	8%
IN-PERSON PRESENTATION	TBA (Mar 21-Apr 2)	15%
ESSAY	Mon Apr 8	25%

Notes on Assignments and Assessments:

Participation (5%):

- 5% is based on punctual attendance in person and each student's engagement in class.
- Your presence and participation are valuable to the whole class.

- In each class, students will fill out a short attendance sheet with space for questions, eureka moments, or any communication with your instructor that you would prefer to convey privately. Once attendance is read and recorded, the sheets will be returned to students at the next class.
- Please contact me if unavoidable circumstances prevent your attendance or punctuality. Students are encouraged to declare illness online here: <https://uwaterloo.ca/arts/undergraduate/student-support/accommodations-illness-or-extenuating-circumstances>.
- Absence due to illness or unforeseen circumstances will not be penalized.

Brief Quizzes (#1-5) on reading materials (5 x 5%: 25%):

- these will be distributed on Learn 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.
- Due dates:
 - #1: Mon Jan 15
 - #2: Mon Jan 22
 - #3: Mon Jan 29
 - #4: Mon Feb 5
 - #5: Mon Feb 26

Reading Responses (2 x 10%: 20%):

- 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. Due Mon, Mar 4
 - *Reading Response 2: pick a reading from 12-21. Due Mon Mar 25
- 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.
- purpose: to demonstrate your critical understanding and assimilation of the text by paraphrasing the ideas in your own words.

Term project:

- Each student will formulate an individual project for the term in consultation with the instructor.
- The project will involve an 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.

Meeting with the Instructor (2%):

- arrange to meet with me to discuss your topic (by January 30)
- I can offer suggestions of sources and help to hone the topic

Essay proposal, outline & bibliography (8%):

- 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 proposal.
- The proposal is due Monday Feb 12.

Class Presentation (15%):

- Each student will present a brief in-person presentation of their term project in class.
- 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 3 weeks of term.

Essay (25%):

- 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 Mon April 8th.

Required Materials and Resources:

1. Required readings and links 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: UWaterloo Chicago Style author-date [citation style](#)
 - b. Here Is another helpful [guide](#) (Western University) 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: <https://www-oxfordmusiconline-com.proxy.lib.uwaterloo.ca>
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*, 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, 197-9. Accessed December 30, 2023. https://archive.org/details/strunk-1950-source-readings-in-music-history_202010/page/196/mode/2up?view=theater

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, 2023.

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, 2023.

<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, 2023. 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, 2023. <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, 2023.

<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, 2023. <http://www.ubu.com/papers/Boulez-Schoenberg+Is+Dead.pdf>.

18. Milton Babbitt. "The Composers as Specialist." In *The Collected Essays of Milton Babbitt*. Princeton: Princeton University Press, 2003, 48-54. Accessed January 5, 2024.

<https://www-fulcrum-org.proxy.lib.uwaterloo.ca/concern/monographs/xg94hp976>

(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.

21. "What is Ecomusicology." *Ecomusicology Review*. Last updated September 26, 2019. Accessed January 5, 2024. <https://ecomusicology.info/info/>

Class Expectations: MUTUAL RESPECT

Communicating with each other:

- 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 communications can include comments that can hurt or offend others.
- If you experience any disrespectful behaviour in our class, please contact me directly.

Communicating with your teacher:

- Please keep in touch! I will endeavor 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 to ask a question, set up a video or phone meeting, or meet in person in my office, Tues & Thurs 10:00-11:00 am (CGR Room 1104) or in my WebEx virtual office: <https://uwaterloo.webex.com/meet/ljgray>

Due dates, Penalties and Attendance:

- Students are expected to attend in-person lectures. (Please see the schedule below.)
- Students are expected to submit assignments by the time and day indicated on the class schedule and on each assignment. Most due dates are Mondays 11:59pm ET.
- Please submit all assignments in the appropriate folder in the Dropbox on our class Learn site.
- Please be proactive and communicate with me about any difficulties meeting due dates.
- Grace Period:
 - I will provide a 3-day (72-hour) grace period for the reading responses and final essay.
 - After the 3-day grace period (due date + 72 hours), a late penalty of 10% per week or part of a week will apply.
 - This does not apply to the weekly reading quizzes or presentation.
- I commit to being reasonable about due dates and course requirements.
- Please see information for self-declaring an absence (illness or extenuating circumstances) and upload the Verification of Illness form there: <https://uwaterloo.ca/arts/undergraduate/student-support/accommodations-illness-or-extenuating-circumstances>

Masking:

- Currently, masks are recommended but optional: We all have different opinions and practices around masking, so it is important that we respect each other's decision while protecting ourselves and others.
- We will continue to follow UW's protocols throughout the term.
- Please find information about COVID-19 protocols at this link: <https://uwaterloo.ca/coronavirus/>

Contingency Plans and Alternative Arrangements:

- If public health and university protocols prevent us from meeting in person (whether for one class, a week or longer), we will follow UW's directions.
- If illness prevents me from teaching in person for one class, we will cancel class. For more than one class, I will post a revised schedule for the remainder of the term.
- If there are any changes to the schedule or if I need to be absent, I will post a message on Learn and email all students.
- Accommodations will be made in consultation with me for students who are ill, must self-isolate, or must be absent from class. Accommodations could include online office hours, extended due dates, or other arrangements, depending on this situation.
- Make sure that you self-declare an absence on Quest and be in touch with me as soon as possible: <https://uwaterloo.ca/quest/help/students/how-do-i/self-declare-absence-undergraduate-students>

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](#).

Declaring absences

For all of the following categories of absence students are responsible for getting in touch with their course instructors as soon as possible to discuss possible accommodations for missed course component(s). The course instructor will determine how the missed work is accommodated. Absences will be accommodated according to the [accommodation guidelines section of the undergraduate calendar](#).

If you are unable to complete a course component due to [self-declared COVID-related reasons](#) or [a two-day short-term absence](#) then you should submit a self-declaration of absence through [Quest](#).

If your absence is due to an [illness not pandemic-related](#), then a [UW Verification of Illness form](#), completed by a health professional, must be uploaded and submitted through the [Verification of Illness or Extenuating Circumstances Process](#). The VIF is the only acceptable documentation for an absence due to illness. Do not submit the VIF or any other medical documentation to your instructors, teaching assistants, or other course personnel.

If your absence is due to other [extenuating circumstances](#) (e.g., bereavement), then you must submit all documentation related to the absence (e.g., obituary) through the [Verification of Illness or Extenuating Circumstances Process](#).

Submission through the VIF or Extenuating Circumstances System, once approved, will notify your instructors of your absence. However, you are responsible for contacting instructors to discuss accommodation arrangements.

Accommodating religious and spiritual observances

The University of Waterloo has a duty to [accommodate religious, spiritual, and other creed-based beliefs and practices](#) under the Ontario Human Rights Commission (2015) [Policy on preventing discrimination based on creed](#). Students may seek accommodations for missed course components on religious, spiritual, or other creed grounds. In such cases the students should please consult the instructor within two weeks of the announcement of the due date for which the accommodation is being sought.

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

Intellectual Property

Students should be aware that this course contains the intellectual property of their instructor. Intellectual property includes items such as:

- Lecture content, spoken and written (and any audio/video recording thereof)
- Recordings of synchronous lectures.
- Lecture handouts, presentations, and other materials prepared for the course (e.g., PowerPoint slides)
- Questions from various types of assessments (e.g., assignments, quizzes, tests, final exams)
- Work protected by copyright (e.g., any work authored by the instructor or TA or used by the instructor or TA with permission of the copyright owner).

Course materials and the intellectual property contained therein, are used to enhance a student's educational experience. However, sharing this intellectual property without the intellectual property owner's permission is a violation of intellectual property rights. For this reason, it is necessary to ask the instructor for permission before uploading and sharing the intellectual property of others online (e.g., to an online repository).

Permission from an instructor or the University is also necessary before sharing the intellectual property of others from completed courses with students taking the same/similar courses in subsequent terms/years. Doing so without expressed permission is considered a violation of intellectual property rights. Please alert the instructor if you become aware of intellectual property belonging to others (past or present) circulating, either through the student body or online. The intellectual property rights owner deserves to know (and may have already given their consent).

Generative Artificial Intelligence

This course includes the independent development and practice of specific skills, such as active listening and forming independent opinions. Therefore, the use of Generative artificial intelligence (GenAI) trained using large language models (LLM) or other methods to produce text, images, music, or code, like Chat GPT, DALL-E, or GitHub CoPilot, is not permitted in this class. Unauthorized use in this course, such as running course materials through GenAI or using GenAI to complete a course assessment is considered a violation of [Policy 71](#) (plagiarism or unauthorized aids or assistance). Work produced with the assistance of AI tools does not represent the author's original work and is therefore in violation of the fundamental values of academic integrity including honesty, trust, respect, fairness, responsibility and courage ([ICAI](#), n.d.).

You should be prepared to show your work. To demonstrate your learning, you should keep your rough notes, including research notes, brainstorming, and drafting notes. You may be asked to submit these notes along with earlier drafts of your work, either through saved drafts or saved versions of a document. If the use of GenAI is suspected where not permitted, you may be asked to meet with your instructor to provide explanations to support the submitted material as being your original work. Through this process, if you have not sufficiently supported your work, academic misconduct allegations may be brought to the Associate Dean.

In addition, you should be aware that the legal/copyright status of generative AI inputs and outputs is unclear. More information is available from the Copyright Advisory Committee: <https://uwaterloo.ca/copyright-at-waterloo/teaching/generative-artificial-intelligence>

Students are encouraged to reach out to campus supports if they need help with their coursework including:

- [Student Success Office](#) for help with skills like notetaking and time management
- [Writing and Communication Centre](#) for assignments with writing or presentations
- [AccessAbility Services](#) for documented accommodations
- [Library](#) for research-based assignments

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

Note for Students with Disabilities or Learning Differences

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.

Pronouns and chosen or preferred first name

Students can verify their chosen or preferred first name and pronouns by logging into [WatIAM](#). Your chosen or preferred first name and pronouns listed in WatIAM will be used across campus (e.g., in LEARN, Quest, WaterlooWorks, WatCard, etc). Your legal first name will always be used on certain official documents, such as diplomas and transcripts.

Students can view and change their pronouns in [Quest](#). Should you choose to include your pronouns in Quest, your pronouns will be accessible by instructors, advisors, and employees with access to Quest. If no pronoun is added, the field in Quest will remain blank.

Anti-racism statement

The University of Waterloo does not tolerate racism or any other form of discrimination and expects campus community members to contribute to a culture where all members feel safe and valued. Any member of the campus community who has experienced racism or discrimination at the University is encouraged to review available processes for addressing their concerns under Policy 33 – Ethical Behaviour and to seek guidance from the Equity Office via email at equity@uwaterloo.ca or through their [website](#).

Territorial Acknowledgement

The University of Waterloo acknowledges that much of our work takes place on the traditional territory of the Neutral, Anishinaabeg and Haudenosaunee peoples. Our main campus is situated on the Haldimand Tract, the land granted to the Six Nations that includes six miles on each side of the Grand River. Our active work toward reconciliation takes place across our campuses through research, learning, teaching, and community building, and is centralized within the [Office of Indigenous Relations](#).

For more information about the purpose of territorial acknowledgements, please see the [CAUT Guide to Acknowledging Traditional Territory](#).

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 supports

For counselling (individual or group) reach out to [Campus Wellness and Counselling Services](#). Counselling Services strives to provide a secure, supportive environment for students of all orientations and backgrounds. They offer confidential counselling for a variety of areas including anxiety, stress management, depression, grief, substance use, sexuality, relationship issues, and much more.

Other on-campus supports

- [MATES](#): one-to-one peer support program offered by the Waterloo Undergraduate Student Association (WUSA) and Counselling Services
- Download the [WatSafe app](#) to your phone to quickly access mental health support information
- [Empower Me](#): to access create an account on the Dialogue mobile app or on the web at www.studentcare.ca/dialogue
- [Sexual Violence Prevention and Response Centre](#) - supports all members of the University of Waterloo campus community who have experienced or been impacted by sexual violence.

Off campus supports

- [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
- [St. Mary's Hospital](#) - 519-744-3311
- [Here 24/7](#): Mental Health and Crisis Service Team. Phone: 1-844-437-3247

- 988 Suicide Crisis Helpline: a 24/7 urgent mental health care three-digit helpline
- [OK2BME](#): set of support services for Two-Spirit, lesbian, gay, bisexual, trans, queer, intersex, asexual (@SLGBTQIA+) and questioning kids, teens, adults, and their families in Waterloo Region. Phone: 519-884-0000 or e-mail ok2bme@caminowellbeing.ca
- [Sexual Assault Support Centre of Waterloo Region](#) - offers individual counselling to people of all genders, 16+ who have been sexually assaulted at any point in their lives. As well as short-term support for family members or friends of sexual assault survivors. Also, information and referrals
- More information about resources and supports for students can be found online in on the [Faculty of Arts Student Support](#) page.

Music 332: Aesthetics of Music: Weekly Schedule (winter 2024)

Week/ Dates	Topic	Readings (listed above & on Learn)	Assignment Due Dates (all 11:59 ET)
Week 1 Jan 9 Jan 11	1a: Introduction 1b: Classical Antiquity: The Foundation: Pythagoras, Plato & Aristotle	1a-c	
Week 2 Jan 16 Jan 18	2a: The Middle Ages: Boethius 2b: The Renaissance	2a-b 3-4	Mon Jan 15: quiz #1 due (readings 1-4)
Week 3 Jan 23 Jan 25	3a: The Baroque 3b: Classical Aesthetics	5-6 7	Mon Jan 22: quiz #2 due (readings 5-7)
Week 4 Jan 30 Feb 1	4a: Early Romanticism 4b: Late-Romantic Polemics: Schopenhauer, Wagner, Nietzsche & Hanslick	8a (66-75) 8b (76-89)	Mon Jan 29: quiz #3 due (readings 8a-8b)
Week 5 Feb 6 Feb 8	4b: Late-Romantic Polemics (continued) 5: Early Twentieth Century: New Sounds & A New Aesthetic	9-11	Mon Feb 5: quiz # 4 due (readings 9-11)
Week 6 Feb 13 Feb 15	5: Early Twentieth Century (continued) Class cancelled		Mon Feb 12: Essay proposal due
Feb 17-25	Reading Week		
Week 7 Feb 27 Feb 29	7a: The Second Viennese School 7b: Modernism: TW Adorno & Constant Lambert	12-14 15a-b	Mon Feb 26: quiz #5 due (readings 12-15b)
Week 8 Mar 5 Mar 7	8: Postwar Directions & Debates	16-18	Mon Mar 4: reading response #1 due (select from readings 1-11)

Week/ Dates	Topic	Readings (listed above & on Learn)	Assignment Due Dates (all 11:59 ET)
Week 9 Mar 12 Mar 14	9: New Thoughts on Musical Expression: Langer	19	
Week 10 Mar 19 Mar 21	10: The New Musicology: McClary, Ecomusicology Presentations	20-21	
Week 11 Mar 26 Mar 28	Presentations Presentations		Mon Mar 25: reading response #2 due (select from readings 12-21)
Mar 29	Good Friday – University Closed		
Week 12 Apr 2 Apr 4	Presentations Wrap Up		Mon April 8: Final Essay due