

University of Waterloo

Department of Music

Music 333

Music and Landscape

Syllabus (Winter 2025)

Lectures:	Tue & Thurs, 11:30 am -12:50 pm ET
Location:	Conrad Grebel, Room 1208
Class Materials:	Available on Music 333 Learn Site
Instructor:	Dr. Laura Gray, Associate Professor, Music, CGR 1104
Office Hours:	Tues & Thurs, 9:30-10:30, or by appointment or email.
Email:	ljgray@uwaterloo.ca

Course Description:

This course explores the many intersections and layers of meaning between music and landscape through engagement with musical, written and visual texts. Students will consider aspects of landscape and music from Vivaldi, Beethoven, Sibelius and Copland to popular genres and Canadian music, covering such topics as representations of landscape and the pastoral in program and abstract music; evocation of space and place in music; soundscape and site-specific music; and the role of music and landscape in the formation of cultural and social identities. Students will encounter each topic through groupings of musical works, readings and, when applicable, visual items illustrating a particular theme. Class time will combine lectures, active listening, group discussion, student presentations, and a class sound walk.

Prerequisite:

Level at least 2A required. Some knowledge of musical-historical periods and musical forms and styles is recommended.

Course Goals and Learning Outcomes:

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

- demonstrate working knowledge and comprehension of key concepts from selected seminal literature on landscape and music

- critically evaluate interpretations about music and its significance in forming identities and evoking place
- make meaningful connections between music and social, artistic and cultural evocations of place
- 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 ET ON THE DUE DATE)	GRADE WEIGHT
PARTICIPATION		10%
5 READING RESPONSES	1: Tues Jan 21 2: Th Jan 30 3: Th Feb 27 4: Th Mar 13 5: Th Apr 1	30% (6% Each)
INDIVIDUAL CONSULTATION ON ESSAY TOPIC	I will set up some sign-up times (no later than Jan 31)	2%
ESSAY PROPOSAL & OUTLINE	Th Feb 13	13%
ESSAY	Th April 3	25%
PRESENTATION ON ESSAY TOPIC	TBA	20%
TOTAL		100%

Notes on Assignments and Assessments:

- Individual assignment instructions will be distributed on Learn under the Assignments module.
- There is a grace period for all students of 3 days after the due date and time, after which a late penalty of 10% per week (or part of a week) it is late.

Participation (10%):

- Punctual attendance in person and participation in in-class activities.
- You do not have to be an outgoing person, and this is not an exercise in how many times you ask a question or provide a comment.

- Each day, you will get a sheet on which to record your attendance, as well as other information:
 - You can jot down questions you have about the lecture and any concerns you have that you would like to communicate to me.
 - This will also be a place to respond to the music we encounter and discussions in class. In some classes, we will have a question of the day, e.g., the most interesting piece we listened to in class today and why; one interesting thing you learned from your peers; a fact or concept that you find most striking about the topic, and other comments.
- We will have discussion with the whole class, as well as in pairs and small groups.
- Your presence and participation are valuable to the whole class.
- Attendance and participation in classes featuring student presentations is especially imperative.
- Participation in the Class soundwalk is required. (This is a class outdoor excursion during class time.)
- Please contact me if unavoidable circumstances prevent your attendance or punctuality.
- Absence due to illness or unforeseen circumstances will not be penalized.

Reading Responses (5 X 6% Each)

- There are 5 reading responses over the course of the term.
- These are low-stakes assignments addressing some of the themes in our study of music and landscape:
 - 1: readings on landscape and music's connection to landscape (Th Jan 21)
 - 2: pastoral tropes in music (Th Jan 30)
 - 3: program music that signifies place (Th Feb 27)
 - 4: features of the soundscape (Schafer) (Th Mar 13)
 - 5: creative response to the class soundwalk (Th Apr 1)
- Please submit each to its appropriate dropbox file.

Term project:

- Each student will formulate an individual project for the term in consultation with the instructor.
- The project will involve a topic relating to music, landscape, space or place 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, made up of the following components:

Individual Consultation on Essay Project (2%)

- Students meet individually with the instructor to discuss their term project.
- Student meetings due by Jan 31.

Essay proposal (13%)

- 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 Th Feb 13.

Class Presentation (20%): TBA

- Each student will present a brief presentation of their term project in person in class (unless we are placed in a remote setting again). 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 2 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 Th April 3.

Course Materials & Resources:

1. **Naxos Music Library:** A Music 333 playlist is available by following this link: [Naxos Music Library](#) à playlists à Conrad Grebel playlists à MUS 333 playlist. (You may be prompted to sign in via the library site using your watiam sign in.)
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: <https://www-oxfordmusiconline-com.proxy.lib.uwaterloo.ca>

Readings on Learn:

All readings are available on [Learn](#), either in pdf format or as a link.

You are expected to have read the assignment before the class in which it is discussed.

Introduction: Music and Landscape

Knight, David B. "Introduction: Soundscapes, Geography, and Music." In *Landscapes in Music: Space, Place and Time in the World's Great Music*, 1-27. Lanham, Maryland: Rowman & Littlefield Publishers, Inc., 2006. Guelph ML1200.K63 2006

Schama, Simon. "Introduction." In *Landscape and Memory*, 3-19. New York: A.A. Knopf, 1995. GF50.S33 1995

Grimley, Daniel. *Grieg: Music, Landscape and Norwegian Identity*, 55-58 and 221-223. Woodbridge: The Boydell Press, 2006.

https://www-cambridge-org.proxy.lib.uwaterloo.ca/core/services/aop-cambridge-core/content/view/29C724BDF9446F599EAF8250886943C/9781846154720c2_p55-108_CBO.pdf/landscape-as-ideology-nature-nostalgia-and-griegs-culture-of-sound.pdf

https://www-cambridge-org.proxy.lib.uwaterloo.ca/core/services/aop-cambridge-core/content/view/C3FF6278CA2FF07A3176FC11F5A12D9B/9781846154720con_p221-223_CBO.pdf/conclusion.pdf

Vivaldi

Everett, Paul. *Vivaldi: The Four Seasons and Other Concertos, Op.8*. Cambridge Music Handbooks, 70-77 and 80-82. Cambridge: Cambridge University Press, 1996. CGC ML410.V82E84 1996

The Pastoral Topic in Handel and Haydn

Chew, Geoffrey, and Owen Jander. "Pastoral." *Oxford Music Online*. 3 Jan. 2018.

<http://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040091>. (Read Sections 1: General & 6: 19th and 20th centuries)

Monelle, Raymond. "The Pastoral in Music." In *The Musical Topic: Hunt, Military and Pastoral*, 228-250. Bloomington: Indiana University Press, 2006. ML160.M686 2006

Webster, James. "The sublime and the pastoral in *The Creation* and *The Seasons*." In Caryl Clark, Ed. *The Cambridge Companion to Haydn*, 150-163. Cambridge: Cambridge University Press, 2005. CGC ML410.H4C17 2005 (Read especially pp. 150-158)

Beethoven: "More Feeling than Tone Painting"

Kirby, F.E. "Beethoven's Pastoral Symphony as a 'Sinfonia caratteristica'." *The Musical Quarterly* 56, no. 4 (October 1970): 605-623. Accessed January 1, 2014. *Scholars Portal Journals*. (Read pages 612-617) <http://www.jstor.org.proxy.lib.uwaterloo.ca/stable/740929>

Wyn Jones, David. *Beethoven: Pastoral Symphony*. Cambridge Music Handbooks, 14-24 and 81-88. Cambridge: Cambridge University Press, 1995. CGC ML410.B4W96 1995

Music and Landscape in the Romantic Period: Mendelssohn

Todd, R. Larry. *Mendelssohn: The Hebrides and Other Overtures*. Cambridge Music Handbooks, 69-71 and 78-83. Cambridge: Cambridge University Press, 1993.

<https://www.cambridge.org/core/books/mendelssohn-the-hebrides-and-other-overtures/7011BF4FD43EC5852BA7FC2E217586C2>

Music, Landscape & National Identity: Vaughan Williams

Revill, George. "The Lark Ascending: Monument to a Radical Pastoral." *Landscape Research* 16, no. 2 (1991): 25-30. Porter Per QH540.L35X

Nature as Inspiration: Sibelius & Mahler

Grimley, Daniel M. "Music, Landscape, Attunement: Listening to Sibelius's *Tapiola*." *Journal of the American Musicological Society* 64, no. 2 (Summer 2011): 394-398. Accessed January 1, 2014. JSTOR.

<http://www.jstor.org.proxy.lib.uwaterloo.ca/stable/10.1525/jams.2011.64.2.394>

Mitchell, Donald. "Mahler and Nature: Landscape into Music." In *Discovering Mahler: Writings on Mahler, 1955-2005*. Edited by Gastón Fournier-Facio, 477-489. Woodbridge: The Boydell Press, 2007. ML410.M23 M43 2007

The American Landscape: Ives and Copland

Denise Von Glahn Cooney. "A Sense of Place: Charles Ives and 'Putnam's Camp, Redding, Connecticut.'" *American Music* 14, no. 3 (1996): 276-312. <https://doi.org/10.2307/3052601>.

Lerner, Neil. "Copland's Music of Wide Open Spaces: Surveying the Pastoral Trope in Hollywood." *The Musical Quarterly* 85, no. 3 (2001): 477-515. Accessed January 3, 2025. JSTOR

<http://www.jstor.org.proxy.lib.uwaterloo.ca/stable/3600994>

Music, Space and Place: John Cage

Auner, Joseph. "Trajectories of Order and Chance: 4'33." *Music in the Twentieth and Twenty-First Centuries*. New York: W.W. Norton, 2013, 200-203.

Canada I: The Idea of North: Glenn Gould & Harry Somers

Hjartarson, Paul. "Of Inward Journeys and Interior Landscapes: Glenn Gould, Lawren Harris, and "the Idea of North". *Essays on Canadian Writing*, (59), 65-86.

<https://proxy.lib.uwaterloo.ca/login?url=https://www.proquest.com/scholarly-journals/inward-journeys-interior-landscapes-glenn-gould/docview/197245200/se-2>

Sherrill, G., & Haag, S. (1998). From Landscape to Soundscape: The Northern Arts of Canada. *Mosaic: A Journal for the Interdisciplinary Study of Literature*, 31(2), 101-122.

<https://www.proquest.com/docview/205370636?accountid=14906&parentSessionId=u%2BtUL0a4wTk6A3olfWbO1eI7jHc2VTmGfK6vfiupOs%3D&sourcetype=Scholarly%20Journals>

Sherrill, Grace and Stefan Haag. "From Landscape to Soundscape: The Northern Arts of Canada." *Mosaic: A Journal for the Interdisciplinary Study of Literature* 31, no. 2 (June 1998): 101-122. <https://proxy.lib.uwaterloo.ca/login?url=https://www.proquest.com/scholarly-journals/landscape-soundscape-northern-arts-canada/docview/205370636/se-2?accountid=14906>

Canada II: Soundscapes & Site-Specific Works: Schafer & Westerkamp

Schafer, R. Murray. "Introduction" and "Listening." In *The Soundscape: Our Sonic Environment and the Tuning of the World*, 3-12 and 205-213. Rochester, Vermont: Destiny Books, 1994. CGC reserves ML3805.S3 1977

The World Soundscape Project. Accessed 3 January 2018. <https://www.sfu.ca/~truax/wsp.html> link

Ecomusicology & Acoustic Ecology

Allen, Aaron. "Ecomusicology: Ecocriticism and Musicology." *Journal of the American Musicological Society* 64, no. 2 (Summer 2011): 391-394. <http://www.jstor.org.proxy.lib.uwaterloo.ca/stable/10.1525/jams.2011.64.2.391>

Rehding, Alexander. "Ecomusicology between Apocalypse and Nostalgia." *Journal of the American Musicological Society* 64, no. 2 (Summer 2011): 409-414. <http://www.jstor.org.proxy.lib.uwaterloo.ca/stable/10.1525/jams.2011.64.2.409>

Watkins, Holly. "Musical Ecologies of Place and Placelessness." *Journal of the American Musicological Society* 64, no. 2 (Summer 2011): 404-408. <http://www.jstor.org.proxy.lib.uwaterloo.ca/stable/10.1525/jams.2011.64.2.404>

Leonardson, Eric. 2014. "Acoustic Ecology and Ethical Listening." *Center for Humans & Nature*. <https://www.humansandnature.org/acoustic-ecology-ethical-listening>.

Pop Music and Sounds of the City

Krims, Adam. "Defining the Urban Ethos." In *Music and Urban Geography*. London: Routledge, 2007. 1-8. ML3916.K75 2007

Kruse, Robert. "Introduction: Placing the Beatles in Geography." In *A Cultural Geography of the Beatles: Representing Landscapes as Musical Texts*. New York: The Edwin Mellen Press, 2005. 1-13. CGC ML421.B4 K78 2005

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 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 to ask a question, set up a video or phone meeting, or meet in person in my office.

Due dates, Attendance and Submissions:

- 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.
- With the exception of in-class quizzes, please submit assignments in the appropriate folder in the Dropbox on our class Learn site.
- Please be proactive and communicate with me about any difficulties meeting deadlines.
- I commit to being reasonable about due dates and course requirements.
- 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 the 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>
- 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>

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 or unforeseen circumstances prevent 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.

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](#).

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

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).

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.

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 kilometers 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](#)

Resources for Students:

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.

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

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](#).

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

- Counselling Services: click [here](#) or email: 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
- For more information, see the Campus Health and Wellness website (including after hours and off campus support): <https://uwaterloo.ca/students/health-and-well-being/after-hour-support#:~:text=The%20University%20of%20Waterloo's%20Centre,are%20unconstrained%20by%20geographical%20region.>
- For emergency notification, download the [Regroup App](#) to your phone.

Course Schedule: Music 333 winter 2025

Weeks & Dates	Topic	Listening Excerpts: on Naxos playlist (Exceptions noted by *)	Readings on Learn (see reading list above)	Assignment Due Dates
Week 1 Tu Jan 7	Introduction to Course: Music & Landscape	Grieg, <i>Peer Gynt</i> Suite, No. 1 "Morning Mood"	Knight (1-27) Schama (3-19) Grimley (55-58 & 221-3)	
Th Jan 9	Music & Landscape: Introduction (continued) Discussion: Term project topics			
Week 2 Tu Jan 14	Vivaldi & the sounds of a season	Vivaldi, <i>The Four Seasons</i> , "Spring", I-III	Everett (70-77 & 80-82)	
Th Jan 16	The Pastoral Idiom I: Handel	Handel, <i>Acis & Galatea</i> (Act I Aria: "Hush, ye Pretty Warbling Choir")	Chew & Jander, <i>oxford music online</i> (sections 1 & 6) Monelle (228-250)	
Week 3 Tu Jan 21	The Pastoral Idiom II: Haydn	Haydn, <i>The Creation</i> (no.6: "Rolling in Foaming Billows"; no.8: "With Verdure Clad"; no.21: "Straight Opening her Fertile Womb")	Webster (150-63)	Tues Jan 21: reading response #1 due
Th Jan 23	Beethoven, "More Feeling than Tone Painting"	Beethoven, Symphony No. 6 (<i>The Pastoral</i>)	Kirby (612-17) Wyn Jones (14-24 & 81-8)	
Week 4 Tu Jan 28	Music & Landscape in the Romantic Period: Mendelssohn	Mendelssohn, "Hebrides" Overture, op. 26	Todd (69-71 & 78-83)	
Th Jan 30	Music, Landscape & National Identity: Vaughan Williams	Vaughan Williams, <i>The Lark Ascending & A Pastoral Symphony</i>	Revill (25-30)	Th Jan 30: reading response #2 due
Week 5 Tu Feb 4	Nature as Inspiration I: Sibelius	Sibelius, <i>Tapiola</i>	Grimley (394-8)	
Th Feb 6	Nature as Inspiration II: Mahler	Mahler, "Abschied" from <i>Das Lied von der Erde</i>	Mitchell (477-89)	
Week 6 Tu Feb 11	The American Landscape I: Ives	Ives, "Putnam's Camp" from <i>Three Places in New England</i>	Von Glahn (276-289)	

Th Feb 13	The American Landscape II: Copland	Copland, <i>Appalachian Spring</i>	Lerner (477-506)	Th Feb 13: -Essay proposal & outline due
Feb 15-23	Reading Week:	no classes or assignments		
Week 7 Tu Feb 25	Music, Space & Place: John Cage	Cage, 4'33"	Auner, 200-203	
Th Feb 27	Canada I: The Idea of North: Glenn Gould & Harry Somers	Gould, <i>The Idea of North</i> Somers, <i>North Country</i>	Hjartarson (65-86) Grace & Haag (101-22)	Th Feb 27: reading response #3 due
Week 8 Tu Mar 4	Canada II: Soundscape & Site-Specific Works: Schafer & Westerkamp	Schafer, <i>Wolf Music</i> (Tapio & Nocturne) *Westerkamp, <i>Beneath the Forest Floor</i> (audio link on Learn)	Schafer (3-12 & 205-213) Westerkamp	
Th Mar 6	Ecomusicology & Acoustic Ecology		Allen (391-4) Watkins (404-8) Rehding (409-414) Leonardson	
Week 9 Tu Mar 11 & Th Mar 13	Pop Music & Sounds of the City	*Beatles, <i>Strawberry Fields & Penny Lane</i> (see link on Learn) *Petula Clark, <i>Downtown</i> (see link on Learn) *50 Cent, <i>In My Hood</i> (see link on Learn)	Krims (1-8) Kruse (1-13)	Th Mar 13: Reading response #4 due
Week 10 Tu Mar 18	***Class Soundwalk***			
Th Mar 20	Class Presentations			
Week 11 Tu Mar 25	Class Presentations			
Th Mar 27	Class Presentations			
Week 12 Tu Ap 1	Class Presentations			Tu Ap 1: Reading response #5 due
Th Ap 3	Wrap Up			Th Apr 3: Essay due