

University of Waterloo

Department of Music

Music 333

Music and Landscape

Syllabus (Winter 2022)

Lectures:	Mon & Wed, 2:30-3:45pm ET
Location:	in person Conrad Grebel, Room 1208; Jan 5-26: synchronous remote via Zoom
Class Materials:	Available on Music 333 Learn Site
Instructor:	Dr. Laura Gray, Associate Professor, Music, CGR 1104
Office Hours:	M/W11-12, by appointment, WebEx, or by email anytime.
Email:	ljgray@uwaterloo.ca

Course Delivery

This class will meet twice a week in person on Mondays and Wednesdays, 2:30-3:50pm ET. Links to materials for the course can be found on the [Music 333 LEARN website](#). This site will provide the syllabus and schedule, weekly reading assignments, lesson handouts, video links of excerpts, audio links, assignment posts and other materials.

*** Please note: Due to the recent surge in COVID-19 Omicron cases, the University of Waterloo has moved all in-person classes to remote delivery for the first 3 weeks, January 5-26th. The class will meet via zoom links at the normal meet times.

Course Description:

This course explores the many intersections and layers of meaning between music and landscape through engagement with musical, written and visual texts. We will study aspects of landscape and music from Vivaldi, Beethoven, Sibelius and Copland to popular genres and Canadian music. We will discuss 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. We will approach each topic through “discursive clusters”; that is, a grouping of musical works, readings and, when applicable, visual items illustrating a particular theme. Classes 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 strongly 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: Fri Jan 21 2: Fri Feb 4 3: Fri Feb 11 4: Fri Mar 11 5: Fri Mar 25	30% (6% Each)
INDIVIDUAL CONSULTATION ON ESSAY TOPIC	I will set up some remote sign-up times (no later than Jan 28)	2%
ESSAY PROPOSAL & OUTLINE	Fri Feb 18	13%
ESSAY	Fri April 8	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%):

- Attendance (on zoom Jan 5-24th & in-person thereafter)
- Participation and engagement in class (class discussions, questions)
- student presentations (attending, asking questions of fellow students)
- Soundwalk (class outdoor excursion)

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 (Fri Jan 21)
 - 2: pastoral tropes in music (Fri Feb 4)
 - 3: program music that signifies place (Fri Feb 11)
 - 4: features of the soundscape (Schafer) (Fri Mar 11)
 - 5: creative response to the class soundwalk (Fri Mar 25)
- Please submit each to its appropriate dropbox file.
- Due: Fri Jan 21, Fri Feb 4, Fri Feb 11, Fri Mar 11, Fri Mar 25

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 Fri Jan 28.

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 Fri Feb 18

Class Presentation (20%):

- 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 Fri April 8.

Course Materials & Resources:

1. **Naxos Music Library:** A Music 333 playlist is available by following this link:
[Naxos Music Library](#) → playlists → Conrad Grebel playlists → 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:** 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](#).

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 (week 1: Jan 5-10)

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. (esp. pp.1-14)

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

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

Vivaldi (week 1: Jan 12)

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

The Pastoral Topic in Handel and Haydn (week 2: Jan 17-19)

Chew, Geoffrey, and Owen Jander. "Pastoral." *Grove Music Online*, 2001; Accessed 3 Jan, 2018.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040091>. [Link](#) (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.

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. (Read especially pp. 150-158)

Beethoven: "More Feeling than Tone Painting" (week 3: Jan 24)

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.

Music and Landscape in the Romantic Period: Mendelssohn (week 3: Jan 26)

Todd, R. Larry. *Mendelssohn: The Hebrides and Other Overtures*. Cambridge Music Handbooks, 69-71 and 78-83. Cambridge: Cambridge University Press, 1993. CGC ML410.M5T64 1993

Music, Landscape & British Identity: Vaughan Williams (Week 4: Jan 31)

Revill, George. "The Lark Ascending: Monument to a Radical Pastoral." *Landscape Research* 16, no. 2 (1991): 25-30. Accessed January 2, 2022.

<https://www.tandfonline-com.proxy.lib.uwaterloo.ca/doi/pdf/10.1080/01426399108706336?needAccess=true>

Nature as Inspiration: Sibelius & Mahler (week 4-5: Feb 2-7):

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.

The American Landscape: Ives and Copland (week 5-6: Feb 9-14)

Von Glahn Cooney, Denise. "Charles Ives and 'Putnam's Camp, Redding, Connecticut'." *American Music* 14, no. 3 (Autumn 1996): 276-302. (esp. 276 to 289)

<http://www.jstor.org.proxy.lib.uwaterloo.ca/stable/3052601>

Lerner, Neil. "Copland's Music of Wide Open Spaces: Surveying the Pastoral Trope in Hollywood." *The Musical Quarterly* 85, no. 3 (2001): 477-506. Accessed January 1, 2022. *JSTOR*

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

Music, Space and Place: John Cage (week 6: Feb 16)

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 (week 7: Feb 28)

Hjartarson, Paul. "Of Inward Journeys and Interior Landscapes: Glenn Gould, Lawren Harris, and 'the Idea of North'." *Essays on Canadian Writing* no. 59 (Fall, 1996): 65-86.

<http://search.proquest.com.proxy.lib.uwaterloo.ca/scholarly-journals/inward-journeys-interior-landscapes-glenn-gould/docview/197245200/se-2?accountid=14906>.

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.

<http://search.proquest.com.proxy.lib.uwaterloo.ca/docview/205370636?accountid=14906>.

Canada II: Soundscapes & Site-Specific Works: Schafer & Westerkamp (Week 7: Mar 2)

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.

The World Soundscape Project. Accessed 2 January 2022. <https://www.sfu.ca/sonic-studio-webdav/WSP/index.html>

Ecomusicology & Acoustic Ecology (Week 8: Mar 7)

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>. [link](#)

Pop Music and Sounds of the City (Week 9: Mar 14-16)

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 (especially online) can include comments that we would not use in face-to-face conversations.
- 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: lgray@uwaterloo.ca to ask a question, set up a video or phone meeting, or meet in person in my office, Mon & Wed 11-12am (CGR Room 1104) or in my Webex virtual office.
- I will post weekly greetings and reminders about upcoming due dates, concerts, or other course news to help to keep us all on track.

Due dates, Penalties and Attendance:

- Students are expected to attend in-person and remote synchronous 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. All due dates are Fridays 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 deadlines.
- Grace Period: I will provide a 3-day (72 hours) grace period for each submission. After the 3-day grace period (due date + 72 hours), a late penalty of 10% per week or part of a week will apply.
- I commit to being reasonable about due dates and course requirements.
- Please see the accommodation for illness and self-declaring illness and follow the instructions if you are feeling unwell. (<https://uwaterloo.ca/quest/help/students/how-do-i/self-declare-my-illness>)

Contingency Plans and Alternative Arrangements:

- If public health and university protocols prevent us from meeting in person (whether for a week or longer), we will move to synchronous remote class meetings via zoom.
- Class will follow the same topic schedule and class meet times as found in the course outline below.
- Students will be informed promptly and directly by email and Learn announcements of any change to arrangements.
- Accommodations will be made in consultation with me for students who are ill or must self-isolate. (Make sure that you fill out the self-declaration form and be in touch with me as soon as possible.)

Privacy and Online Interaction or Recording:

- Students will receive ample notice of online synchronous or recorded session involving students. (See the “Notice of Recording” statement on Learn.)
- 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.
- If a student is unable to or concerned about attending a live online session, please contact the instructor as soon as possible so that suitable alternatives can be made.
- More information about ensuring privacy during any video recorded sessions can be found at this site: <https://uwaterloo.ca/privacy/privacy-and-remote-teaching-and-learning-0>

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/ 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.

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 to:
<https://uwaterloo.ca/quest/help/students/how-do-i/self-declare-my-illness>

UW Coronavirus Information

Please find information about COVID-19 protocols at this link: <https://uwaterloo.ca/coronavirus/>

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

- 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

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.

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).

Course Schedule: Music 333 winter 2022

*****Subject to change due to pandemic protocols*****

Weeks & Dates	Topic	Listening Excerpts: on Naxos playlist (Exceptions noted by *)	Readings on Learn (see reading list above)	Assignment Due Dates
W Jan 5	Introduction to Course: Music & Landscape <i>Synchronous Remote</i>	Grieg, <i>Peer Gynt</i> Suite, No. 1 "Morning Mood"	Knight (1-27) Schama (3-19) Grimley (55-58 & 221-3)	
Week 1 M Jan 10	Music & Landscape: Introduction (continued) Discussion: Term project topics <i>Synchronous Remote</i>			
W Jan 12	Vivaldi & the sounds of a season <i>Synchronous Remote</i>	Vivaldi, <i>The Four Seasons</i> , "Spring", I-III	Everett (70-77 & 80-82)	
Week 2 M Jan 17	The Pastoral Idiom I: Handel <i>Synchronous Remote</i>	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)	
W Jan 19	The Pastoral Idiom II: Haydn <i>Synchronous Remote</i>	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)	Fri Jan 21: reading response #1 due
Week 3 M Jan 24	Beethoven, "More Feeling than Tone Painting" <i>Synchronous Remote</i>	Beethoven, Symphony No. 6 (<i>The Pastoral</i>)	Kirby (612-17) Wyn Jones (14-24 & 81-8)	
W Jan 26	Music & Landscape in the Romantic Period: Mendelssohn <i>Synchronous Remote</i>	Mendelssohn, "Hebrides" Overture, op. 26	Todd (69-71 & 78-83)	
Week 4 M Jan 31	Music, Landscape & British Identity: Vaughan Williams <i>Classes resume in person</i>	Vaughan Williams, <i>The Lark Ascending & A Pastoral Symphony</i>	Revill (25-30)	
W Feb 2	Nature as Inspiration I: Sibelius	Sibelius, <i>Tapiola</i>	Grimley (394-8)	Fri Feb 4: reading response #2 due
Week 5 M Feb 7	Nature as Inspiration II: Mahler	Mahler, "Abschied" from <i>Das Lied von der Erde</i>	Mitchell (477-89)	

Weeks & Dates	Topic	Listening Excerpts: on Naxos playlist (Exceptions noted by *)	Readings on Learn (see reading list above)	Assignment Due Dates
W Feb 9	The American Landscape I: Ives	Ives, "Putnam's Camp" from <i>Three Places in New England</i>	Von Glahn (276-289)	Fri Feb 11: -reading response #3
Week 6 M Feb 14	The American Landscape II: Copland	Copland, <i>Appalachian Spring</i>	Lerner (477-506)	
W Feb 16	Music, Space & Place: John Cage	Cage, 4'33"	Auner, 200-203	Fri Feb 18: -Essay proposal & outline due
Feb 19-27	Reading Week:	no classes or assignments		
Week 7 M Feb 28	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)	
W Mar 2	Canada II: Soundscape & Site-Specific Works: Schafer & Westerkamp	Schafer, <i>Wolf Music</i> (Tapio & Nocturne) *North/White (audio link on Learn) *Westerkamp, <i>Beneath the Forest Floor</i> (audio link on Learn)	Schafer (3-12 & 205-213) Westerkamp	
Week 8 M Mar 7	Ecomusicology & Acoustic Ecology		Allen (391-4) Watkins (404-8) Rehding (409-414) Leonardson	
W Mar 9	***Class Soundwalk***			Fri Mar11: Reading response #4 due
Week 9 M Mar 14 W Mar 16	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)	
Week 10 M Mar 21 W Mar 23	Class Presentations			Fri Mar 25: Reading response #5 due
Week 11 M Mar 28 W Mar 30	Class Presentations			
Week 12 M Apr 4	Wrap Up			Fri April 8: Essay due

