

**MUS 180T ACCOMPANYING (Dr. Miguel Campinho & Prof. Patti Wolf):** This course has two components: instrumental and vocal repertoire. We will explore graduate-level repertoire such as: instrumental sonatas and concertos, art songs, and operatic arias and ensembles. The choice of specific repertoire is contingent to the availability of partners in the school. The course is in seminar format, requiring weekly performances from the students.

**MUS 280D FRENCH DICTION FOR SINGERS (Prof. Eden Davis):** This course has several objectives. It is a basic French diction class which will enable a voice student to sing correctly, comprehensively, and expressively in French. It will also give students a basic understanding of French song/aria texts and provide them with additional resources to further determine meaning. Knowledge of IPA is essential. French of the 19<sup>th</sup> and early 20<sup>th</sup> century (*la langue soutenue*) is used. Basic French grammar, vocabulary, and general language structures from this period of art song texts are arias is our main focus. Students must sing French repertory for mid-term and final exams, and submit weekly lab recordings. While primarily intended for singers, this course will review diction, the French line in poetry and song text, and translation for graduate students. Students will practice correct pronunciation both spoken and sung, as well as learn to translate, to gain confidence in performance.

**MUS 280D DICTION AND TRANSLATION (Dr. Carlos Capra):** This course is an intensive graduate level review and assumes previous undergraduate studies of lyrical diction and translation of Italian, German and French. By the end of this course, students will have the necessary tools to interpret vocal music in the three languages according to text with the proper pronunciation, phrasing, style and expression for meaning, and rhythm (phoneme-note line up).

**MUS 280D LYRIC ITALIAN DICTION/TRANSLTN 280D (Dr. Carlos Capra):** In this course students acquire the necessary knowledge of Italian poetic grammar and vocabulary to translate Italian songs or libretti, and a good knowledge of Italian diction in order to interpret Italian vocal music with the proper pronunciation, phrasing, style and expression for meaning, and rhythm (phoneme-note line up). Meets with MUS311J.

**MUS 280N TECHNOLOGY IN VOICE STUDY (Dr. Darlene Wiley):** This one-semester class introduces advanced vocal tract acoustics and spectrographic analysis to better understand the complexity of human speech and singing. Topics covered include harmonics, continuance, diction, onsets, resonance and resonance strategies of vowel formant tuning and register transitions, and vibrato. Students are required to complete weekly lab assignments and final exam demonstrating above topics using spectrography software programs.

**MUS 281P GRADUATE PEDAGOGY: PIANO I/II (Dr. Sophia Gilmsen):** This course consists of four parts: 1) Lectures given by me and enriched by your questions, comments, and discussions; 2) Your two written, independent papers presented to the entire class (one of a general pedagogy subject and one on repertoire); 3) You will be teaching 2.5 hours per week, adults (PIA 201NM) and children (Piano Project, Tuesdays 5-7pm), thus gaining practical teaching experience; 4) Observation sessions at one of the leading Austin private studios/schools (these observations are mandatory and will be followed by your short written reviews). Some topics covered in class: review of basic skills, further technique development, common technical problems and their practical solutions, prevention of injuries, pedaling, singing tone, rubato, memorization, preparation for a concert performance, student motivation, role of competitions in the learning process, business of establishing and maintaining a private studio, studio atmosphere, connection between performing and teaching, role of a pianist/teacher in the community, pedagogical analysis of Baroque and Classical repertoire in the fall and Romantic and Contemporary in the spring, imagination and artistry, basic principles of Russian piano pedagogy, Russian music for children.

**MUS 281PA/PB GRADUATE PEDAGOGY: VOICE I/II (Dr. Darlene Wiley):** This 32-week course prepares graduate students for college/university teaching of studio voice, voice class, and vocal pedagogy. The fall semester focuses on lesson structure, alignment, breathing, onset, anatomy, physics of sound, and resonance. The spring semester focuses on articulation, voice type, repertoire, singing styles, vocal health, voice disorders, and rehabilitation. Assignments include readings, 500-word essays, and teaching 2 non-major singers for the duration of the semester.

**MUS 331J / MUS 387L MUSIC AND THE POETIC TEXT (WRITING FLAG; Dr. Robert Hatten):** We will explore how musical texts and their associated poetic texts negotiate and exemplify/enact expressive meaning through their distinctive and shared forms of musical structuring. Repertoire chosen from the 19<sup>th</sup>-20<sup>th</sup> century (Schubert, Schumann, Brahms, Fauré, Debussy, Stravinsky, and Britten), including works in various genres either setting poems or inspired by poetry in German (Goethe, Chamisso, Heine), French (Verlaine, Baudelaire, Mallarmé), and English (W.H. Auden and Chester Kallman, Wilfred Owen, and Dylan Thomas). Reading assignments (including an introduction to the analysis and interpretation of poetry), five substantial interpretive essays with analyses of poem and music, and a 10-page final paper and presentation on a work chosen by the student (with instructor approval). No final exam. Proficiency in French and German not a prerequisite (translations and basic instructor provided).

**MUS 331J / MUS 387L PERFORMANCE AND ANALYSIS (Dr. Robert Hatten):** This is a music theory course devoted to *performers* (although open to all majors) who would like to have direct instruction in the ways theoretical analysis and historical scholarship can inform interpretive decisions (and conversely, how theories can respond to the informed intuitions of performers). It covers practical and theoretical approaches to embodied analysis, musical gesture as expressive/dramatic trajectories as based on topics and other style types, stylistic performance practice issues, and other theoretical and historical evidence for performing styles, including historical recordings.

**MUS 376J / 388M VOICE, MEDIA, THEORY (Prof. Eric Dienstfrey):** The course will explore theories of vocal performance and the implicit biases that shape our own definitions of good singing. Topics will include the gendering of vocal techniques, the vocal designs of contemporary animated movies, voice genres (such as poet's voice), and the history and theory of voice recording techniques and short presentations on recent research in the field of voice studies. Singers and non-singers welcome!

**MUS 378G HARP LITERATURE (Prof. Delaine Leonard):** This is a Harp Literature course on a series of rotating topics (which may be tied to a student's particular area of scholarship). To date, the topics have included 1) Ravel's *Introduction and Allegro* manuscript at the HRC, a compilation of changes in the published edition from the engraver's manuscript, 2) Faure's *Impromptu* manuscript at the HRC, a compilation of changes in the published edition from the engraver's manuscript, 3) opera excerpts in the Williams Opera Library Repository, and 4) Late 20<sup>th</sup> Century and Early 21<sup>st</sup> Century North American Harp composers and their muses.

**MUS 379K / 387L TWENTIETH-CENTURY ORCHESTRAL MUSIC (Dr. Alison Maggart):** This class examines major developments in twentieth-century orchestral music in their historical, social, and cultural contexts. We will explore how composers' orchestral music – as the most public declaration of a composer's musical philosophy – responded to the formal and aesthetic challenges of the symphony; we will also consider how economic and political stresses shaped the genre; and lastly, we will dissect the ways in which dependence on social tastes and ideologies has made the orchestra one of the more conservative institutions of culture life, safeguarding the canon as well as instituting exclusionary policies regarding participation by women and minority groups. Students will be responsible for reading a number of primary sources, analyses, and musicological essays. Student assessment is based on four short listening quizzes, four short essays and analyses, and one final research paper.

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**MUS 379K / 387L TWENTIETH-CENTURY CHAMBER MUSIC (Dr. Alison Maggart):** This class examines twentieth-century chamber music as a site of formal and aesthetic experimentation, intellectual pursuit, intimate performance, and personal expression. We will track how new ensembles, extended playing techniques, inventive organizing structures, and programmatic narratives first explored in chamber music not only expanded previous conceptions of the genre, but also laid the foundation for many innovations in the large-scale musical works of the twentieth century. Students will be responsible for reading a number of primary sources, analyses, and musicological essays. Student assessment is based on four quizzes and one final research paper.

**MUS 380 ADVANCED STUDIES IN THE HISTORY OF MUSIC: MEDIEVAL (Dr. Luisa Nardini):** This class is designed to familiarize you with the music produced in Europe between the 8<sup>th</sup> and the 14<sup>th</sup> centuries. The first half of class will mostly focus on monophonic music, while in the second part on polyphonic music as well as instrumental and dance repertoires. Crucial events to the understanding of later developments of western music, such as the “invention” of a practical system of notation and the development of mensural rhythm will be given particular attention. Although musicological and theoretical issues will be taken into consideration, I will invite you to look at this repertory with a performer’s eye. For this reason, we will learn about the people, places, and times involved in the daily music-making of the Middle Ages. We will also focus on problems connected with the modern performance of medieval music. There are weekly assignments that mostly consist of articles and chapters, and midterm and final exams.

**MUS 380 ADVANCED STUDIES IN THE HISTORY OF MUSIC: TWENTIETH CENTURY (Dr. Alison Maggart):** The twentieth century provided some of the most challenging and provocative works in the western art music tradition. In the absence of any dominant style, a diversity of compositional approaches and musical philosophies questioned previous distinctions between music, sound, noise, and silence; reconfigured the relationships between composer, performer, and audience; re-conceived the roles of time, space, tonality, timbre, and rhythm in musical structure; and reimagined the significance of the subconscious, emotion, and author in the creative process. A deepening historical consciousness led to rejections and reinterpretations of past styles and forms. New technologies and increasing globalization expanded composers’ sonic palettes. And, boundaries between popular, folk, and art music disintegrated. In this course, we will examine major trends in twentieth-century music in their historical, social, and cultural contexts. Students will be responsible for reading a number of primary sources, analyses, and musicological essays. Student assessment is based on four quizzes and one final research paper.

**MUS 380 MUSIC OF LATIN AMERICA (Dr. Robin Moore):** This survey course considers Latin American music within a broad cultural and historical framework. Latin American musical practices are explored by illustrating the many ways that aesthetics and society are embodied in and negotiated through performance. Our discussions will be framed by a range of concepts pertinent in Latin American contexts such as diaspora, colonialism, mestizaje, hybridity, migration, and globalization.

**MUS 380 MUSIC OF THE AFRICAN DIASPORA (Dr. Robin Moore):** This course examines the musical legacy of the African slave trade in the Americas, the social contexts in which black music has developed, and its varied forms. It considers particular African ethnic groups represented prominently in the New World, the traditions they brought with them, and the ways they have been adapted to new ends. Emphasis will be placed on the similarities and differences between the music of black communities in North America and those in the Caribbean and South America. Other themes include the shifting meanings of black music in various contexts, the notion of hybridity and mixture as they relate to black culture, and the uses of African-influenced music as a political or oppositional tool. Students will be provided an opportunity to sing and/or play music whenever possible.

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**MUS 380 MUSIC OF MEXICO AND THE CARIBBEAN (Dr. Robin Moore):** This course provides an introduction to the history of Mexican and Caribbean music within a broad cultural and historical framework. All inquiries are framed by a range of terms and concepts pertinent in Latin American contexts such as colonialism and its repercussions, hybridity, migration, diaspora, and cultural exchange. Class meetings are divided into lecture/discussion segments, videos, listening, and performance/demonstration. It is hoped that students will leave the course with a better understanding of the history, musical styles, and local meanings of numerous Latin American musical forms, as well as with stronger listening skills and new ways of discussing music.

**MUS 381 REFERENCE AND RESEARCH IN MUSIC (Dr. Alison Maggart):** In this course, students will learn how to interpret, conduct, develop, and present research in music. Course readings and class discussion will introduce students to critical frameworks and research methodologies in musicology. Then, through class visits to UT's libraries, the Harry Ransom Center, and Dolph Brisco Center for American History, students will gain familiarity with the incredible resources on UT's campus as well as gain hands-on experience in archival research. Through the process of writing a 10- to 15-page research paper, students will learn how to choose a research topic that is feasible, relevant, and compelling; critically analyze sources; carry out online and library research; correctly cite sources according to disciplinary standards; write coherently and logically; compose an abstract; organize, write, and revise a lengthy research paper; and provide constructive criticism to their peers. Lastly, we will spend some time developing students' professional C.V.s and crafting cover letters for prospective job opportunities. Readings will be drawn from Kate Turabian's *A Manual for Writers of Research Papers, Theses, and Dissertations* and Richard Wingell's *Writing About Music*.

**MUS 381J.2 FOUNDATIONS OF ETHNOMUSICOLOGY (Dr. Stephen Slawek):** Foundations of Ethnomusicology is one of three core courses for graduate study in the degree programs of the Musicology/Ethnomusicology Division at the University of Texas at Austin. All students who enter our programs are required to take this course and also Foundations of Musicology. Foundations of Ethnomusicology is designed to introduce graduate students in musicology/ethnomusicology to the important scholars, issues of concern, heated debates, models, theories, and methods that constitute the history of ethnomusicology. In the course of the semester, we will encounter the ideas of early scholars of comparative musicology such as Hornbostel, Sachs and Stumpf; the theories and arguments that arose with the transformation of comparative musicology to the new field of ethnomusicology in the writings of Kunst, Herzog and others; the seminal writings of Nettl, Blacking, Hood and Merriam as American ethnomusicology arose in the 1960s and 1970s; and the more recent theoretical stances developed in tandem with developments in American cultural anthropology, following a trajectory moving from functionalism/structuralism to post-structuralist and Neo-Marxist ideas, then post-colonialism, postmodernism and critiques of so-called late-capitalism, with emphasis placed on world systems of economy, technology and media that are implicated in the general term globalization. Along the way, we will note the development of regional ethnomusicologies that have developed approaches particularly suited to the geographical areas of their concern. Our task is formidable, as ethnomusicology has grown into a large and diverse field, with several, often competing, camps that advocate a panoply of approaches to the study of music as part of human life.

**MUS 388V SCORE READING (Dr. Yevgeniy Sharlat):** This class helps students develop skills necessary to read and analyze full scores at the piano. The practice of regular reading of scores has enormous benefits to professional musicians, affording them a more enhanced understanding of musical textures/content and improving their ability to sight-read and "hear" scores. The repertoire is drawn from chamber, orchestral, choral, and operatic literature. Medium to advanced keyboard proficiency is required. The course is valuable to

all graduate music majors with medium to advanced keyboard proficiency, but is aimed especially at composers, conductors, and collaborative pianists.

**MUS 393 GRADUATE STUDIES IN STRING EDUCATION: RESOURCES AND LITERATURE (Dr. Laurie Scott):** This course will examine principles fundamental to successfully sequencing literature for students and acquaint course participants with resources available to aid teachers in effective teaching practices. Logical and practical suggestions for sequencing skill development, training musical independence, fostering effective practice habits, and the acquisitions of advanced technique will be discussed.

**MUS 398T SUPERVISED TEACHING IN HARP PEDAGOGY (Prof. Delaine Leonard):** This section of Supervised Teaching is Harp Pedagogy. There are two tracks of Harp Pedagogy: the first is a comparison and contrast of existing pedagogies to design a curriculum for public school harp classes; the second is Suzuki Pedagogy. Students who take the Suzuki Pedagogy class and meet the SAA's eligibility requirements are eligible to register their training with the Suzuki Association of the Americas and call themselves Suzuki Harp teachers. (I am the only SAA Harp Teacher Trainer in North America with a university position, so my students are able to receive this expensive – usually summer – training as part of their BSOM tuition.)

**ENS 188S OPERA STUDIO / 188P BUTLER OPERA PRODCUTIONS (Dr. Tamara Sanikidze):** Among the performance opportunities designed to provide students with experience and growth is the Butler Opera Center. The Butler Opera Center presents full-produced diverse productions during the academic year. 2018-2019 repertoire includes fully-staged productions of *La clemenza di Tito* by Wolfgang Amadeus Mozart, “An American Evening: *The Women* by Thomas Pasatieri, *The Telephone* by Gian Carlo Menotti, and *Trouble in Tahiti* by Leonard Bernstein,” and a fifteen-year anniversary Butler Opera Celebration production of *Eugene Onegin* by P.I. Tchaikovsky. All five opera productions, as well as “Opera Scenes Evening,” feature graduate and undergraduate students. As a member of Butler Opera Center, our undergraduate and graduate students have ample opportunities to perform on stage with orchestra and experience first-hand the magic of live theatre.