

MPVA 562: German Diction (2-units)
Spring 2023 Monday's 10:00-11:50 AM
Professor Jeremy Frank
Office Hours: Email to set-up appointment
Contact: jmfrank@usc.edu

This syllabus is subject to change based on enrollment and level of students.

Course Description

This is a performance-based course designed to give graduate voice majors and keyboard collaborative artists (8-10 students) a review of the basic rules of pronunciation, International Phonetic Alphabet (IPA) and grammatical structure of the German language through the texts of select repertoire in both German *Lieder* and operatic arias.

Learning Objectives

Students will be expected to

- Transcribe song/aria texts into IPA.
- Provide word-for-word and paraphrased translations for assigned texts.
- Musically prepare 2 songs and 1 aria during the semester. Keyboard Artists will also assist in partnering with voice students.

Required Text

Stapp, Marcie. *The Singer's Guide to Languages*. San Francisco: Teddy's Music Press. 1996.

Other Texts Used

Odom, William. *German for Singers: A Textbook of Diction and Phonetics, Second Edition*. Stamford, Connecticut: Cengage Learning, 1997.

de Boor, Helmut (ed.), et. al. *Siebs Deutsche Aussprache*. Berlin: Walter de Gruyter & Co., 1969.

Additional Resources

Castel, Nico. German Opera Libretti (various volumes)
Leyerle Publications

Retzlaff, Jonathan. *Exploring Art Song Lyrics: Translation and Pronunciation of the Italian, German, and French Repertoire*. New York, 2012.

<http://www.wordreference.com>

<http://www.ipasource.com.libproxy.usc.edu/home>
(enter USCNet ID and password if off-campus)

Supplemental listening assignments as determined by Instructor.

Grading

Grading will be based on:

Musical and written preparation of assignments	50%
Final sung performance and written final exam	35%
Class participation	15%

Repertoire

Students will be assigned songs from the major song cycles/collections and arias from operas including, but not limited to:

Songs:

Schubert

Die schöne Müllerin

Winterreise

Schwanengesang

Clara Schumann

Opus 12, 13, or 23

Other Individual Songs

Robert Schumann

Liederkreis

Dichterliebe

Frauenliebe und -leben

Brahms

Zigeunerlieder

Vier ernste Gesänge

Alexander Zemlinsky

Opus 2, 22, or 27

Other Individual Songs

Alma Mahler

Five Songs (1911)

Four Songs (1915)

Five Songs (1924)

Gustav Mahler

Des Knaben Wunderhorn

Lieder eines fahrenden Gesellen

Kindertotenlieder

Rückert Lieder

Wolf

Italienisches Liederbuch

Spanisches Liederbuch

Mörrike Lieder

Strauss

Op. 10 , and various other songs

Ophelia Lieder

Erwin Schulhoff

Opus 12, 13, 14, or 32

Arias:

Beethoven

Fidelio

Mozart

Die Zauberflöte,

Die Entführung aus dem Serail

Wagner

Tannhäuser

Lehar

Die lustige Witwe

Korngold

Die tote Stadt

R. Strauss

Ariadne auf Naxos, Capriccio,

Der Rosenkavalier

Description and Assessment of Assignments

Students will be assigned song and arias from major German composers as well as traditionally underrepresented composers and are encouraged to, with the input of their individual vocal or keyboard instructor, suggest appropriate repertoire.

- The text of each assignment will be transliterated into IPA (International Phonetic Alphabet) and translated into word-for-word and paraphrased English texts.
- The original German text and English translations should be typed, and IPA transliterations may be written by hand. The finished assignment should be scanned as a pdf and sent to Instructor, so the document can be shared in class for critique and coaching. Assignments are due and must be emailed to Instructor one week before they are discussed, at noon
- Assigned texts will be recited as a spoken text, as well as sung, for critique and grading. (Pianists included, and 'voce-di-coach-e' gratefully accepted.)
- At the beginning of Unit 2, students will listen to three recordings of Italian singers and write a blog post on Blackboard, critiquing the performances.
- A short written final exam will be given during Final's week at the date and time determined by the Course Catalogue. Following the written portion, we will have an in-class recital consisting of a performance of 1 song or aria chosen from the semester's assignments (chosen by instructor).

Schedule of Classes

Week 1 - (January 9, 2023)

Review Syllabus

Overview of IPA, German Spellings and Pronunciation, part 1

Survey class for first round of song assignments (Unit 1 - early Romantic Composers)

Week 2 – (January 16, 2023)

Martin Luther King, Jr. Day - NO CLASS

Week 3 – (January 23, 2023)

Overview of IPA, German Spellings and Pronunciation, part 2

In-class demonstration of how to complete assignments and discussion of language resources.

Week 4 – (January 30, 2023)

Overview of IPA, German Spellings and Pronunciation, part 3 (if necessary)

Group A presents Unit 1 song texts as poetic reading. Coaching on translations and IPA transliterations.

Week 5 – (February 6, 2023)

Group B presents Unit 1 song texts as poetic reading. Coaching on translations and IPA transliterations.

Assign second round of songs (Unit 2 - late Romantic Composers).

Week 6 – (February 13, 2023)

Group A present Unit 1 songs musically, accompanied by pianists, coached in class by instructor.

Week 7 – (February 20, 2023)

President's Day - NO CLASS

Week 8 – (February 27, 2023)

Group B presents songs musically, singing and playing, with coaching in class by instructor.

Week 9 – (March 6, 2023)

Group A presents Unit 2 song texts as poetic reading. Coaching on translations and IPA transliterations

Week 10 - (March 13, 2023)

Spring Recess - NO CLASS

Week 11 – (March 20, 2023)

Group B presents Unit 2 song texts as poetic reading. Coaching on translations and IPA transliterations

Assign Unit 3 (Arias).

Week 12 – (March 27, 2023)

Group A present Unit 2 songs musically, accompanied by pianists, coached in class by instructor.

Week 13 – (April 3, 2023)

Group B presents Unit 2 songs musically, singing and playing, with coaching in class by instructor.

Week 14 – (April 10, 2023)

Group A presents Unit 3 (Aria) texts as poetic reading. Coaching on translations and IPA transliterations

Week 15 – (April 17, 2023)

Group B presents Unit 3 (Aria) texts as poetic reading. Coaching on translations and IPA transliterations

Week 16 – (April 24, 2023)

Both Groups present Unit 3 Arias musically, accompanied by pianists, coached in class by instructor.

Final Exam

A short written exam highlighting IPA transliterations of high-frequency German words, drawn from excerpts from assigned texts over the course of the semester.

In-class Recital

Sung final performance: Each student will perform a total of 1 song or arias, as assigned by the instructor.

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, Behavior Violating University Standards,

<http://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>

Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity*, <http://equity.usc.edu>, or to the *Department of Public Safety*, <http://capsnet.usc.edu/department/department-public-safety/online-forms-contact-us/>

This is important for the safety of the whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men*, <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage, <http://sarc.usc.edu/> describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. The *Office of Disability Services and Programs*, http://sait.usc.edu/academiscupport/centerprograms/dsp/home_index.html/ provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information*, <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

Student Course Policy

This course is being offered in an in-person modality. Please be attentive to the class attendance policy found in this syllabus. Online alternatives will not be considered unless I am presented with a directive from the offices of Student Health or Student Affairs. However, if on any day you are ill or otherwise cannot complete Trojan Check to produce a valid Campus Day Pass, stay home. In that case, contact me to make up work or otherwise maintain contact with the class.