

# Dr. Mariana Gariazzo

## Contact Information:

mgariazzo@gmail.com

<https://www.marianagariazzo.com>

## TEACHING INTERESTS

To attune my teaching style to the needs of current students, my teaching interests have expanded to encompass:

- Flute Performance
- Scholarship of Teaching and Learning
- Transformational teaching and learning practices
- Innovative instructional design including game-based learning
- Implementation of high-impact activities in large core curriculum courses
- Enhancing student engagement with emerging technologies and innovative design
- Fostering Diversity, Equity and Inclusion in Liberal Arts education, and
- Meeting the needs of first-generation in college students.

## TEACHING FIELDS

Fall 202-	<b>Applied Flute</b> (FL APP 111, 311, 411) VanderCook College of Music, IL
Present	Structured as weekly individual lessons, this course addresses continued development of flute performance through technical and musical mastery of assigned exercises, etudes and solo literature. Lessons are intended to provide insights and develop critical thinking and skills on various aspects of flute playing such as repertoire, major technical methods, concentration, stage presence, body awareness, pedagogy of the instrument, and knowledge of the acoustics and history of flute.
	<b>Flute Ensemble</b> (CEFL) VanderCook College of Music, IL
	This course addresses continued development of ensemble practice through technical and musical mastery of targeted exercises and flute ensemble literature. The class provides insights on various technical aspects of flute playing such as embouchure, hand position, posture, breathing, articulation and the building of effective practice habits. Class meetings encourage students to develop creative solutions on various aspects of flute playing such as practicing, improvisation, and interpretation of diverse musical styles. Students are led to develop performance skills and master constructive feedback in pedagogical settings.

Spring 2022-  
Present

**Introduction to Music (MUS 100) UIC, IL**

This fully asynchronous online course is an introduction to music and the human experience in diverse cultural and historical contexts. Exploring music terminology and analytical tools, this course aims to enhance the experience of listening to music within and beyond the classroom setting by providing students foundational tools to understand, analyze, and speak about music.

Module sample:

[https://rise.articulate.com/share/zKvIA7NrVzhu5YFF3fLF\\_Ug8oaUaPw87](https://rise.articulate.com/share/zKvIA7NrVzhu5YFF3fLF_Ug8oaUaPw87)

Fall 2018  
Spring/Fall  
2019  
Spring/Fall  
2020

**Applied Flute (MUS 180/MUSC 181, Instrumental Lessons) UIC, IL**

Structured as weekly individual lessons, this course addresses continued development of flute performance through technical and musical mastery of assigned exercises, etudes and solo literature. Lessons are intended to provide insights and develop critical thinking and skills on various aspects of flute playing such as repertoire, major technical methods, concentration, stage presence, body awareness, pedagogy of the instrument, and knowledge of the acoustics and history of flute.

Fall 2018  
Spring/Fall  
2019  
Sp/Sum/Fall  
2020  
Sp/Sum/Fall  
2021

**Performance in World Cultures (PERF 301, Online) Texas A&M, TX**

*Catalogue Description: Application of the tools of performance studies to explore the enactment of the arts in world cultures and the ways people of every society express themselves in performance; examination of different genres of performance through music, theatre, verbal art and dress.*

This fully-online, asynchronous version of PERF 301, was launched in Fall 2018 and offered every semester thereafter. The course meets ICD and CD requirements enrolling 1,000 students each term. To date, the course has been completed by more than 4,500 undergraduate students enrolled in various campuses including College Station, Galveston, McAllen Higher Education Center, and Qatar. All course materials including instructional videos, learning modules, assignments and formative/summative assessments are designed with principles of Universal Design for Learners and follow Quality Matters rubrics and standards. Module objectives are aligned with and support general learning outcomes for the course. PERF 301-Web-based, was developed and revised under the following grants: *Innovative Pedagogy Grant* (online instructional design), *Academic Innovation Grant* (video design), and *High Impact Instructional Innovation Grant* (game-based learning, gameful learning, and Articulate 360 instructional design.) As a result of these continuing improvements, the Spring 2021 version offers a learner-centered experience designed with interactive features, scenarios, a culturally-aligned game, and self-directed learner activities.

Module samples of the new instructional design:

*Getting Ready to Explore the World:*

[https://rise.articulate.com/share/Flj\\_mumPJApOZNpU7\\_Gqwzgc2Px1DdVQ#/](https://rise.articulate.com/share/Flj_mumPJApOZNpU7_Gqwzgc2Px1DdVQ#/)

*Dancing Communities*

<https://rise.articulate.com/share/IVk6ALgIyWLx9CCqNIQFLOeZV4aTqOhN#/>

- Fall 2019 **Woodwind Techniques** (MUED 205-1) North Central College, IL  
Woodwind Techniques is two-pronged course comprising both lecture and laboratory components. The lecture aspect involves daily lessons on topics concerning all five of the woodwind instruments: flute, oboe, bassoon, clarinet & saxophone. The laboratory aspect requires students to demonstrate teaching and performance proficiency on clarinet & flute.
- Fall 2019 **Aural Skills IV** (MUSC 209) North Central College, IL  
Designed as a complement to Music Theory IV studies, this course addresses continued development of musicianship skills through sight-singing, ear training, melodic and rhythmic dictation, triad recognition, harmonic dictation, memorization, score reading, transposition, transcription and improvisation. Introduction of modes, intervals beyond the octave and hearing of forms. Emphasis will be placed on project-based learning to foster creativity, team work, critical thinking, and integration of theory and practice.
- Spring 2019 **Aural Skills V** (MUSC 343) North Central College, IL  
Designed as a complement to Music Theory V studies, this course addresses continued development of musicianship skills through sight-singing, ear training, melodic and rhythmic dictation, harmonic dictation, memorization, score reading, transposition, transcription and improvisation. Introduction to modal music, seventh-chords, non-diatonic collections, and contemporary techniques. Emphasis will be placed on project-based learning to foster creativity, team work, critical thinking, and integration of theory and practice.
- Fall and Spring 2007, 2008, 2009; Summer 2008, 2009. Fall 2017 **Performance in World Cultures** (PERF 301-Face-to-Face)  
Introduction to the field of performance studies that investigates the relationship between performance and cultural constructions. The class embraces a broad spectrum of performances from everyday life to sports and entertainment, social roles and conflict solutions, to the performing arts and high ceremony.
- Summer I, 2014 **Study Abroad Project** (MUSC/PERF 325, MUSC 489)  
"Argentina, Tango, Language and Culture." Faculty director of a five-week long study abroad in Buenos Aires, Argentina. Students can take a combination of Spanish and music courses that investigate the convergence of language, dance, music, visual arts, and cultural history of tango. The program provides five

intensive weeks of academic work and Spanish immersion including homestay with local host families, guest lectures, hands-on workshops, performances, cultural excursions, sight-specific outings, dance and music instruction.

Spring 2015 Spring 2016	<p><b>Fundamentals of Music (MUSC 102)</b></p> <p>Introduction to music literacy that explores fundamental concepts of music theory including notation, pitch, rhythm, texture, scales, key signatures, intervals, chord structures, harmony, phrase structure, and musical form. The class develops fluency in reading and writing through analysis of study pieces, listening assignments, and application of concepts in systematic drills. Students gain critical tools and skills to appreciate and analyze diverse musical genres and styles.</p> <p>Adopted textbook: Nelson &amp; Christensen. "Foundations of Music" with premium website. Enhanced, Seventh Edition (2015). United States: Schirmer Cengage Learning.</p>
Fall 2011, 2012, 2013, 2014	<p><b>Musicianship I (MUSC 208)</b></p> <p>The first course in the Musicianship series is tailored to music major students and designed as a complement to Music Theory studies. The course addresses continued development of musicianship skills through sight singing, ear training, dictation, rhythm reading, memorization, improvisation, transposition, transcription, aural analysis of basic aspects of diatonic tonal music, and the development of rudimentary keyboard skills.</p>
Spring 2011, 2012, 2013, 2014, 2015, 2016, 2017	<p><b>Musicianship II (MUSC 210)</b></p> <p>The second course in the Musicianship series is restricted to music major students and designed as a complement to Music Theory II. Students develop aural, vocal, and keyboard skills to identify, analyze and apply aspects of chromatic tonal music including secondary functions, common chord modulations, Neapolitan and augmented six chords.</p>
Fall 2010, 2011, 2012, 2013, 2014 2015, 2016, 2017	<p><b>Musicianship III (MUSC 212)</b></p> <p>The third and last course in the Musicianship series is restricted to music major students and designed as a complement to Music Theory III. Musicianship skills emphasize advanced topics of twentieth-century theory including mode mixture, church modes, extended chromaticism, atonalism, non-diatonic collections, cross-rhythms, irregular and changing meters.</p> <p>Adopted Textbooks for the Musicianship Series:</p> <ul style="list-style-type: none"><li>• Berkowitz, Fontrier, Kraft. "New Approach to Sight-Singing." Fifth Edition. United States: W. W. Norton, 2011.</li><li>• Hall, Anne Carothers. "Studying Rhythm." Third Edition. New Jersey: Pearson Education, Inc., 2005.</li><li>• Benward, Kolosick. "Ear Training: A Technique for Listening." Seventh Edition, Revised. New York: McGraw-Hill, 2010.</li></ul>

- Applied Flute (MUSC 252; MUSC 352)**  
 Spring 2009 through Fall 2015  
 Structured as weekly individual lessons, this course addresses continued development of flute performance through technical and musical mastery of assigned exercises, etudes and solo literature. The class is intended to provide insights on practicing techniques and develop critical thinking on various aspects of flute playing such as repertoire, major technical methods, concentration, stage presence, body awareness, pedagogy, and knowledge of the acoustics and history of flute.
- Flute Ensemble (MUSC 281)**  
 Fall 2013, 2014; Spring 2014, 2015, 2016  
 Open to non-major students. Structured as a Flute Class seminar with two weekly rehearsals, this course addresses continued development of ensemble practice through technical and musical mastery of assigned exercises and flute ensemble literature. The class provides insights on various technical aspects of flute playing such as embouchure, hand position, posture and balance, as well as breathing and articulation. Class meetings encourage students to develop creative solutions on various aspects of flute playing such as practicing, improvisation, and interpretation of diverse musical styles.  
<https://soundcloud.com/mariana-gariazzo/tamu-flute-ensemble-fall-2013>
- Music in the Twentieth Century (MUSC 315)**  
 Fall 2007, 2008, 2009  
 This is an upper division, core curriculum course open to students with previous musical background. This course traces the diverse currents that characterized art music in the twentieth century examining compositional methods, philosophical movements, national trends, composer idiosyncrasies, and the prevalent social and intellectual climate that contributed to the technical and aesthetical developments in modern music. Students explore essential aspects of new music: pitch, texture, sound color, time, process, notation, technology, and performance ritual. Emphasis on Western music in Modern Europe and the Americas.
- Music in World Cultures (MUSC 324/ANTH 324)**  
 Fall 2009, 2011; Spring 2010, 2012, 2013, 2014  
 This is an upper division, core curriculum course open to students with no or limited musical background. The class provides a means to deepen understanding of complex aspects of music experience while integrating Western and Eastern musical traditions. Students gain fluency with music terminology to describe musical practices and analyze listening examples from recorded and live sources; investigate issues in musical performance, perception and transmission; explore the ways in which music generates significance and contributes to the construction of identity; and recognize the implications of politics, marketing, and economics in the production of musical forms.
- Senior Seminar and Project in Music (MUSC 400)**

- Fall 2017 Senior Committee, Director. Senior composition recital exploring Latin American art music in the 20th and 21st centuries. Research component included a comparative study of Hector Villa Lobos and Carlos Chavez.
- Spring 2015 Senior Committee, Director. Senior recital exploring major works for oboe by Marcello, Mozart, and Schumann. Student supervision included mentoring historic research, a comparative study of styles and performance practices.
- Spring 2014 Senior Committee, Director. Senior lecture-recital featuring 20th century vocal pieces by French and German composers. Research component included a comparative study of German *Lied* and French *Chanson*.
- Spring 2012 Chaired a senior project exploring musical narrative and expression by interweaving live performance, technology-based compositions, multimedia, design as performance, and installation. The project culminated in a flute performance that challenged the traditional practices of a music recital by incorporating aspects of a theatrical production.
- Senior Seminar and Project in Performance Studies (PERF 481)**  
 Spring/Fall 2017 Capstone senior projects on an individually chosen research topic, presentation of a performance, or interdisciplinary project; major writing and oral communication components.
- Internship in Performance Studies (PERF 484)**  
 Spring/Summer 2017 Faculty Director: oversees student performance, progress, and learning. Structures academic reflection for the internship and function as liaison between the Performance Studies program and the off-campus organization.
- Directed Studies (MUSC 485)**  
 Spring 2015, Fall 2014 Led and independent study on flute pedagogy. The course investigates the relationship that bounds historical developments, literature, performance techniques and pedagogy. Assignments include analysis of major teaching methods and flute literature, research on historical development in flute manufacturing, reflective and pedagogical writing, and student teaching.
- Fall 2013 Led an honors independent study in which the student investigated the process of flute orchestral auditions and developed strategies for effective preparation and audition taking. Assignments included close examination of the flute audition repertoire, analysis of selected flute excerpts, comparative study of orchestral audition recordings, and interviews of conductors, audition committee members, and professional flutists currently occupying orchestral positions.

- Fall 2009            Led an honors independent study examining the rise and subsequent development of electronic music. Assignments included analysis of selected works, listening reports, and two research papers.
- Honors Contracting**
- Summer 2021        PERF 301: Writing micro-themed and short-theses assignments as a curricular expansion of Performance in World Cultures. Theoretical analysis of a case study of the student's choice.
- Spring 2021
- Spring 2020
- Fall 2019
- Spring 2015            MUSC 352: A performance-based project including preparation of a solo recital.
- MUSC 285: A performance-based project on teaching techniques for group class instrumental instruction.
- Summer 2014        MUSC 325: A performance-based project on the flute etudes of tango composer Astor Piazzolla. Taught in Buenos Aires, Argentina, as part of a study abroad program.
- MUSC 324: Research project included a cross-cultural historic study of the ocarina, an ancient clay flute. Assignments included a class demonstration and a research paper.
- Spring 2013            ANTH 324: Research project included a comparative, cross-cultural analysis of pitch organizational systems in Western, Indian, Japanese, and Arabic music traditions. Explained theoretical and aesthetic basis for the formulation and practice of each of these systems and included explanation of pertinent musical terms and references to musical specific examples (i.e. genres, songs, repertory).
- ANTH 324: Student wrote a comparative paper exploring the nature of music and migration as it occurs in two different cultures: Hindustani music and Jazz.