

Joseph Lecher, MM
University of Texas at El Paso
Music Department

Piano Individual Studies MUSA 1190, 1195, 1290, 1295, 3391
Applied Lessons for Performance Majors MUSA 5391
Syllabus Fall 2024

Office: Room M438 Fox Fine Arts

Class Meeting: Individually Assigned Instrument Lessons 50 Minutes

Studio Class: TBA – Attendance Required

Email: jjlecher2@utep.edu

Phone: 262-370-3372

Course Objectives

The goals of this course are to improve your musicianship and performing abilities on the piano. While it is a primary objective to achieve a high level of performance ability, your measure of musicianship extends beyond your performing ability. In this course, you will not only learn to study repertoire that is suitable to your ability, but you will also study effective techniques and strategies of practicing, as well as musical comprehension to more fully understand, empathize, or recognize the emotions a composer embodies in their music.

To this end, you will be encouraged to listen to music more attentively and attend concerts and other artistic events; read, observe, think, and discuss elements that pertain not only to your musical education but also your artistic and cultural society. You must maintain a schedule of regular daily practice on the piano, but you also must be receptive of your community. Your community includes your classmates and faculty, but also non-university related events that take place in your city, or neighboring communities. To be a good musician you must be disciplined but also curious, passionate, driven, and embrace life, art, and humanity.

Course description: Study and performance of solo, duets, and concerto repertoire. Study of technical exercises, scales, and etudes.

Meeting Times: TBA. This course is delivered as a 50-minute individual lesson once per week.

Materials

- Metronome (physical machine or app).
- Scores, NOT photocopies unless it is out-of-print or a manuscript.*
- Technical Exercise Repertoire:

- Lower Level: Isidore Phillip - *Exercises for the Independence of the Fingers* Book I; Pischna - *60 Progressive Exercises for the Piano*; Schmitt - *Preparatory Exercises for the Piano* op. 16; Carl Czerny op. 29, Cramer Etudes op. 30; Margarite Long – *Le piano*; Alfred Cortot – *Rational Principles of Pianoforte Technique*
 - Upper Level: Erno Dohnanyi Essential Finger Exercises; Czery op. 740
 - Graduate Level: Moszkowski 15 Etudes de virtuosité Op. 72, Brahms 51 Exercises
- Notebook/Journal

Course Goals

- To achieve the highest level of performance based on the student's abilities and work.
- To create working and practicing habits which are necessary to improve the student's abilities and to complete the assigned repertoire.
- To perform publicly in different settings and to gain performing experience.
- To learn and expand the keyboard repertoire based on the student's experience, background, and personal abilities.
- To incorporate all elements of music (theory, history, performance practice, and analysis) into the study of repertoire and sight-reading.
- To acquire knowledge of composer's life and works, and to present the findings in written and oral form to his/her peers.
- To exercise critical thinking and acceptance of constructive criticism in lessons and in master class situation from the teacher and peers.

Course Objectives/Outcome

Lower Level 1190/1195

- To master all major and minor scales hands together 4 octaves in 16h notes. Minimum Quarter = 90 BPM.
- To improve technical and musical skills.
- To acquire basic piano repertoire from different periods: Baroque to 21st century.
- Sight-reading

Upper Level 3391 and Graduate Level

- All major and minor scales and arpeggios in contrary motion, at all intervals, in canon, bi-tonal, with different articulations and polyrhythmic in 16th, minimum quarter = 116 (see handout)
- To master technical and musical skills and to be able to approach standard repertoire including concertos.

* Sources to buy scores: www.hutchingsandrea.com, www.amazon.com, www.jwpepper.com, www.sheetmusicplus.com

- To further develop piano repertoire from different periods: Baroque to 21st Century including etudes and concerti
- Sight-reading

Attendance:

- It is required to be present in all weekly lessons, master classes, departmental recitals, guest artists, and keyboard faculty recitals.
- You are only allowed one absence without justification. After that, each absence will lower your grade 3.3%
- If you are not in my office within 5 minutes of your lesson time, it will be considered a ½ absence.
- Your lesson starts at the assigned time. Please be at my studio door at least 5 minutes earlier.
- Schedule your activities so you that you can warm up at least 30 minutes before your lessons.

Attendance to FINAL JURY is mandatory. An absence in the final examination will result in failing the class.

MIDTERM: To ensure your constant and smooth work during the semester, a Midterm will be given. To pass the Midterm you will be asked to play at least 2 pieces from memory.

JURIES: At the end of each semester you will play a jury for the keyboard faculty. You have to perform a minimum of 15 minutes from memory of pieces you have worked during the semester.

PERFORMANCES: You are required to play at least 5 times during the semester in studio class and at least 5 times in keyboard/departmental area.

PIANO LITERATURE AND PEDAGOGY: I'll encourage you to take these classes when offered.

CONCERT ATTENDANCE: You are required to attend ALL keyboard area events including Faculty and Guest Faculty concerts, all Junior, Senior and Graduate Recitals. You have to attend a minimum of 5 concert where the piano is the main media (solo piano, chamber music with piano, piano concertos) during the semester and bring prove of your attendance such as tickets AND programs by the last week of class.

Junior/Senior/Master Recitals: All from memory.

Program Notes: you are required to present, at your recital hearing (approx. 4 weeks prior to the recital date), the complete program and program notes. This will give us sufficient time proofread the notes.

EXAMINATIONS AND GRADING: Your grade will be based on your attendance, midterm, concert attendance, performances, and jury. I do not give make-up assignments and I do not curve the grades.

- Weekly lessons 15%
- Weekly playing assignments 15%
- Concert Programs 10%
- Midterm 20%
- Performances 20%
- Jury 20%

Postlude:

Resources: Student Outreach and Support (utep.edu)

	Attendance	Technique	Sight-reading	Repertoire 1	(Repertoire 2)	(Repertoire 3)	FINAL GRADE
		20%	20%	60% (30) (20)	- (30) (20)	- (20)	
Grade							/10

100 - 90 %=A ; 89.9 - 80 %=B; 79.9 - 70 %=C; 69.9 - 60 %=D; 59.9 - 50%= F

DIVE into DIVERsity (utep.edu) Resources |

Borderland Rainbow Center LGBTQ+ Awareness |

El Paso Behavioral Health (elpasobh.com)

Academic Integrity <http://sa.utep.edu/osccr/academic-integrity/>

Center for Accommodations and Support Services <http://sa.utep.edu/cass/> Concealed Carry:

<http://sa.utep.edu/campuscarry/>

Area and Departmental Recitals Attendance Policy

1. All students enrolled in Private Lessons must attend a minimum of twelve (12) Area and Departmental which take place every Friday at 1:30 p.m. in the Department of Music. Failing to attend twelve (12) required recitals will result in lowering Private Lessons' final grade by one letter.
2. Make up absences are accomplished by attending UTEP Music Department concerts and recitals. Non-University recitals such as El Paso Music Forum, El Paso Symphony, El Paso Wind Symphony, and Pro-Musica as well as any other performances given by our faculty and guests will be accepted.
3. To receive credit for the make-up, a student must attend a music event. The program must be signed by a music faculty member who attended the same event. The program must be brought to the Music Office to record the attendance. Student name and ID# must be on the program. Without this information students will not receive credit.
4. It is the student's responsibility to turn in the signed programs to the main office by 5 p.m. on Friday's Finals week. There will be no exceptions.
5. Students must sign the makeup sheet every time they turn in a program. At the end, the office must have both, the program with the student's information and their signature matching the date. There will be no exceptions.
6. Please notice: When a single area recital is cancelled, students will need to replace the cancelled recital by either going to a different area recital held at the same time or turning in a makeup recital.
7. At the end of the semester, all students will have the same number of expected recitals.

OTHER:

- 1) Returning students: to ensure a successful and smooth semester you'll play the previously assigned material/s during your first lessons of the semester. You have to demonstrate that you have incorporated many of the musical and technique aspects we have worked in class.
- 2) You'll be graded in each class; I'll assign you a number from 0-10 (see "Points" above). After every class you'll receive and email with comments and your grade for the class. For the final grade, I'll sum all the points and average them (see above "Grading").
- 3) Every three weeks, I'll assign you a very short piece or etude which you'll practice on your own (no help from me or anybody else). You'll perform the assigned piece FROM MEMORY in Studio Class in front of your colleagues. The grade of this performance will be equal to one of your private lessons (10).
- 4) Sight-reading: read a minimum of 5 or 10 pages per day (as assigned).
- 5) Studio Class is mandatory. There are few weeks I won't be in town, I'll announce timely.
- 6) You MUST have my approval to play in concerts, master classes, summer festivals, competitions, etc.

SUGGESTED WEBPAGES and READINGS

<http://www.epso.org/> El Paso Symphony Orchestra <http://elpasopromusica.org/> El Paso Pro Musica
<http://www.lascrucessymphony.com/> www.medicini.tv www.philharmonia.co.uk
<http://pianoeducation.org>
www.carnegiehall.org

All of these books can be found in the main library:

Five centuries of Keyboard Music; An Historical Survey of Music for Harpsichord and Piano by John Gillespie. New York, Dover Publications [1972, c1965]

Pianos and Pianism: Frederic Horace Clarke and the Quest for Unity of Mind, Body, and Universe by Robert Andres. Lanham, MD: Scarecrow Press, 2001.

The Pianist's Guide to Pedaling by Joseph Banowetz. Bloomington: Indiana University Press, c1985.

Notes from the Pianist's Bench / Boris Berman. New Haven: Yale University Press, c2000.

New Pathways to Piano Technique; A Study of the Relations Between Mind and Body with Special Reference to Piano Playing. Foreword by Aldous Huxley. New York, Philosophical Library [1953]

The piano shop on the Left Bank by Thadeus Carhart. New York: Random House, c2001.

Chopin, Pianist and Teacher: As Seen by his Pupils by Jean-Jacques Eigeldinger; translated by Naomi Shohet with Krycia Osostowicz and Roy Howat; edited by Roy Howat. Cambridge [Cambridgeshire]; New York; Cambridge University Press, c1986. 3rd English ed..

Mastering Piano Technique: A Guide for Students, Teachers, and Performers by Seymour Fink; with illustrations by Donald G. Bell. Portland, OR.: Amadeus Press, c1992

Basic Principles in Pianoforte Playing by Josef Lhevinne. With a new foreword by Rosina Lhevinne.

The Craft of Piano Playing. A New Approach to Piano Technique by Lanham, Maryland, and Oxford: The Scarecrow Press, Inc. 2003.

The Visible and Invisible in Pianoforte Technique, Being a Digest of the Author's Technical Teachings Up to Date, by Tobias Matthay. London, New York, Oxford University Press [1968] *Virtuosi: A Defense and a (Sometimes Erotic) Celebration of Great Pianists* by Mark Mitchell. Bloomington: Indiana University Press, 2000.

The Art of Piano Playing [by] Heinrich Neuhaus. Translated by K. A. Leibovitch.

The Pianist's Problems: A Modern Approach to Efficient Practice and Musical Performance by William S. Newman ; with a foreword by Arthur Loesser; illustrated by John V. Allcott. New York: Da Capo Press, 1984.

The Physiological Mechanics of Piano Technique: An Experimental Study of the Nature of Muscular Action as used in Piano Playing, and of the Effects thereof upon the Piano Key and the Piano Tone by Otto Ortmann. New York: Da Capo Press, 1981.

Anxiety and Musical Performance: On Playing the Piano from Memory by Dale Reubart. New York: Da Capo Press, 1985.

Essays on Artistic Piano Playing and Other Topics by Silvio Scionti; compiled and edited by Jack Guerry. Denton, Tex.: University of North Texas Press, c1998

Indispensables of Piano Playing. New York, Scribner [1961] Whiteside, Abby.

Mastering the Chopin Études and Other Essays. Edited by Joseph Prostackoff and Sophia Rosoff. New York, C. Scribner's Sons [1969]

Piano, the Instrument: An Annotated Bibliography / Michiko Ishiyama Wolcott. Lanham, Md.: Scarecrow Press, 2001