The University of Texas at El Paso
Department of Music
Course Syllabus

Course Information

MUSA 1190: Piano Individual Studies
CRN: 16686
Term: Fall 2026
Delivery Method: In-person
Meeting Day and Time: I will set an individual lesson time that works with your schedule.
Location: Fox Fine Arts - Music (FFA-Music), Room 338

Instructor Information

Instructor: Dr. Nayeli Dousa
Written Communication: Email
Email: nayelil@utep.edu
Office Location: Fox Fine Arts Building, M338
Office Hours:

- Face-to-face: TBA by appointment only.
- Virtual: Through Zoom, by appointment only.

Course Description

The course will focus on the study and performance of solo repertoire of different style periods and technical exercises such as scales, arpeggios and etudes. The meetings will be 50 minutes in length, once a week.

Course Goal

Achieve the highest level of performance of the selected repertoire and technical studies assigned for the semester. Through commitment to the instrument, discipline, daily practice, and hard work, develop adequate practicing habits to improve week after week and complete the assigned repertoire.

Objectives

- To master all major and minor scales hands together, 4 octaves in sixteenth notes, at a minimum of 90 for the quarter note.
- To improve technical skills, finger dexterity, coordination, memorization techniques, and musicality through the study and performance of assigned repertoire. Every week the student should demonstrate that he/she has incorporated many of the musical and technique aspects worked and discussed in class.

- To incorporate all elements of music (theory, history, performance practice, and analysis) into the study of repertoire and sight-reading.
- To improve sight reading skills by practicing sight-reading daily (a minimum of 5 pages, every day, every week, all semester long!).
- To think critically and constantly reflect on performance goals, constructive criticism in lessons, and achievements.
- To develop the sense of curiosity to acquire knowledge of composers' lives and works to gain insight on the repertoire and composers studied during the semester.
- To perform publicly in different settings to gain experience as a performer.

Attendance

- All lessons will be conducted under guidelines outlined by UTEP for health and safety to deal with the situation related to the COVID-19 pandemic. The instructor will be available for lessons remotely, via video conference. Should conditions allow, lessons may be given face-to-face, as long as university-mandated policies are followed.
- Attendance is necessary to do well in the class and improve week after week. Only 1 unexcused absence is allowed during the semester. The final grade will be dropped by 5 points for every unexcused absence thereafter. PLEASE, be on time at your assigned lesson time and plan to warm up at least 30 minutes before your lesson.
- It is required to be present in ALL weekly lessons, master classes, departmental recitals, guest artists, and keyboard faculty recitals.
- Notification of excused absences should be, if possible, given to the instructor in advance. Proper documentation is necessary for excused absences.
- Attendance is required for all examinations. No make-ups will be given unless the instructor is notified in advance, with proper documentation.
- **Attendance to final jury is mandatory.** An absence at the final examination will result in failing the class.

Examinations and Grading

Your grade will be based on the performance of your midterm exam and final jury.

Performance on weekly lessons	10%
Weekly playing assignments	10%
Public performances (such as area recital)	10%
Midterm	30%
Final jury	40%

Grading Scale

A = 100-90 B = 89-80 C = 79-70 D = 69-60 F = 59-0

Practice expectations

A minimum of **4 hours** per day is expected.

Repertoire

This list shows the general level of pieces that the student will study in this course, but it is not limited to this repertoire:

1. Technique. One of the following exercises or similar exercises at the composer's indicated tempo:

Burgmüller, Johann Friederich
—Op. 100 (Twenty-five Easy and Progressive Studies)
—Op. 109 (Eighteen Characteristic Studies)

Czerny, Carl
—Op. 299

Heller, Stephen
—Op. 45 (Melodious Studies)
—Op. 46 (30 Progressive Studies)

No Hanon will be accepted as a technique study

2. Baroque Era
Bach, Johann Sebastian
—Any two-part Invention or three-part Sinfonia
—Three contrasting movements from any Suite (no repeats)
—Two contrasting pieces from the Little Preludes and Fugues

Couperin, François
—Three contrasting movements from any Suite

Handel, George Frideric
—Three contrasting movements from any Suite

Rameau, Jean-Philippe
—Three contrasting movements from any Suite

3. Classical Era
Clementi, Muzio
—Any fast movement from a Sonata

Clementi, Diabelli or Kuhlau
—Any Sonatina (all three movements required, no repeats)

Haydn, Franz Joseph
—Any fast movement from a Sonata

Mozart, Wolfgang Amadeus
—Any fast movement from a Sonata
—Fantasy in D Minor, K. 397

Beethoven, Ludwig van
—Any Bagatelle from Op. 33
—Piano Sonata Op. 49, No. 1 or No. 2 (both movements required)
—Any fast movement from a Sonata

4. Romantic Era
Brahms, Johannes
—Any Waltz, Op. 39 (original version)

Chopin, Frédéric
—Any Waltz, Mazurka, Nocturne or Polonaise
—Two contrasting Preludes, Op. 28

Mendelssohn, Felix
—Any piece from the Songs without Words

Schubert, Franz
—Any Impromptu

Schumann, Robert
—Any piece from Kinderszenen, Op. 15

5. Impressionistic and Contemporary Eras
Bartók, Béla
—Any movement from Suite, Op. 14

Debussy, Claude
—Any movement from the Children's Corner Suite
—Arabesque I
—Arabesque II

Ginastera, Alberto
—Any piece from the American Preludes

Kabalevsky, Dmitri
—Any set of Variations on Folk Themes, Op. 51
—Two contrasting works from 24 Pieces for Children, Op. 39

Tcherepnin, Alexander
—Any Bagatelle, Op. 5

Additional materials

There are many available resources (such as websites, books, articles, and videos) that can help you to stay focused and motivated, and that can inspire you on learning more about piano playing, pianists, composers, technique and musicianship. Look for them! Here is a short list of some materials that can be of your interest:

Websites:

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

Books available at the UTEP main library:

Anderson, R. P. The pianist's craft: mastering the works of great composers / edited by Lanham, Md, Scarecrow Press, 2012.

Berman, B. Notes from the pianist's bench. New Haven: Yale University Press, 2017.

Gillespie, John. Five centuries of keyboard music; an historical survey of music for harpsichord and piano. New York, Dover Publications,1972.

Hinson, M. The pianist's dictionary. Bloomington, IN: Indiana University Press, 2004.

Johannesen, G. Journey of an American pianist. Salt Lake City: University of Utah Press, 2007.

Newman, William S. The pianist's problems: a modern approach to efficient practice and musically performance / William S. Newman; with a foreword by Arthur Loesser; illustrated by John V. Allcott. New York: Da Capo Press, 1984.

Ortmann, Otto Rudolph. 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.

Reubart, Dale. Anxiety and musical performance: on playing the piano from memory / by Dale Reubart. New York: Da Capo Press, 1985.

Scionti, Silvio. Essays on artistic piano playing and other topics / by Silvio Scionti; compiled and edited by Jack Guerry. Denton, Tex.: University of North Texas Press, 1998.

Whiteside, Abby. Indispensables of piano playing. New York: McMillan Publishing, 1961.

Whiteside, Abby. Mastering the Chopin Études and other essays. Edited by Joseph Prostakoff and Sophia Rosoff. New York, C. Scribner's Sons, 1969.

Walker, G. Reminiscences of an American composer and pianist. Lanham, Md.: Scarecrow Press, 2009.

Wolcott, Michiko Ishiyama, Piano, the instrument: an annotated bibliography / Michiko Ishiyama Wolcott. Lanham, Md.: Scarecrow Press, 2001.

**The information on this syllabus is subject to change*