

MUSG 5388
Graduate Recital I
University of Texas at El Paso
Music Department

Course Syllabus

Course Information

MUSG 5388: Graduate Recital I
CRN: 22426
Term: Spring 2024
Delivery Method: In-person
Meeting Day and Time: Wednesdays 12:30-1:30pm
Location: Fox Fine Arts - Music - 338

Instructor Information

Dr. Nayeli Dousa
Written Communication: Email and Blackboard
Office Location: Fox Fine Arts - Music, Room 338
Office Hours:

- Face-to-Face: TBA
- Virtual: By appointment only

Course Description

The course will focus on the study and performance of selected piano solo repertoire of different style periods at the master's level to be presented in a full solo recital at the end of the semester. The meetings to prepare for this will be once a week.

Course Goal

Achieve the highest level of performance of the selected repertoire assigned for the first master's recital to be played at the end of 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 study and perform selected solo piano repertoire at a high musical level from memory.
- 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 on and discussed in class.

- To incorporate all elements of music (theory, history, performance practice, and analysis) into the study of repertoire.
- 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 and to gain confidence to play a complete program from memory.

Materials

- Metronome or metronome app
- Scores of all assigned repertoire, no photocopies will be allowed.
- You can purchase your scores through: www.amazon.com, www.sheetmusicplus.com, www.jwpepper.com
- You can check out scores temporarily from the music library and use them only while you receive your own scores or print public domain scores from www.imslp.org

Repertoire

The repertoire to study will be selected and will include works from different time periods, from Baroque to 21st century.

Reflection Journal

The student is required to document the daily practice every week. A practice reflection journal will be submitted through Blackboard in which the student will briefly describe the achievements and goals for the week, including the total practice time for every day of the week. This assignment will count a small percentage of the final grade of the semester.

Practice expectations

A minimum of 4 hours per day is expected.

Pre-Recital Hearing

The student will be asked to schedule a pre-recital hearing **four weeks prior** to the recital date. This date should be checked with time with the piano faculty so that they can be available to attend the hearing. The faculty will make the assessment and determine if the student is ready to play the solo recital. They will be assessing the overall interpretation of the repertoire. Some of the aspects that they will evaluate include tempo of each work, musicality, memory, technical aspects, pedaling, correct notes, rhythms, fingering, and stage presence. If the student does not pass the pre-recital hearing, he/she will be given one more chance to present it the following

semester, but the student will have to learn a new repertoire or partially new repertoire to present the hearing a second time. Failure to pass the hearing a second time will result in removal from the Master's program.

Program Notes

Program notes are required for all students presenting a graduate recital. The student is responsible for reading and investigating the selected pieces for the recital and writing the program notes. They will be included in the program and should provide a concise historical and theoretical description of the piece to inform both educated and non-educated audiences in classical musical about the piece and composers. The notes should be approved by Dr. N. Dousa before submitting them to the music office. They should be submitted at least 2 weeks prior to the recital.

Performance Opportunities

There will be opportunities to perform the selected repertoire in preparation for the pre-recital hearing and final recital. These include but are not limited to performances in other classes or studio classes within the music department, area and departmental recital, and performances scheduled off-campus. It is the student's responsibility to be on time at all the performances scheduled and dress professionally. Casual dress is prohibited (i.e. t-shirt, tennis shoes, etc.).

Attendance

- 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 to the pre-recital hearing is mandatory.** An absence on the hearing will result in failing the class.

Grading

Your grade will be based on the performance of the pre-recital hearing

Pre-recital hearing	90%
Public performances (such as area recital)	5%
Daily Practice - Reflection Journal	5%

Grading Scale

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

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 to learn 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.medicivt.com

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 Cictionary. Bloomington, IN: Indiana University Press, 2004.

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

Newman, W. S. The Pianist's Problems: a Modern Approach to Efficient Practice and Musical Performance. New York: Da Capo Press, 1984.

Ortmann, O.R. 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. New York: Da Capo Press, 1981.

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

Scionti, S. Essays on Artistic Piano Playing and Other Topics. Denton, Tex: University of North Texas Press, 1998.

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

Prostakoff, J. and Rosoff, S. Mastering the Chopin Études and Other Essays. New York, C. Scribner's Sons, 1969.

Walker, G. Reminiscences of an American Composer and Pianist. Lanham, Md: Scarecrow Press, 2009.

Wolcott, M. I. Piano, the Instrument: an Annotated Bibliography. Lanham, Md.: Scarecrow Press, 2001.

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