

Dr. Oscar Macchioni
University of Texas at El Paso
Music Department

Piano Individual Studies MUSA 1290, 1295, 3295, 3391,
Applied Lessons for Performance Majors MUSA 5391

Syllabus Spring 2023
(subject to changes)

Office: room 438 FFA Music. Tel 747 7817

Class meeting: weekly, 50 minutes, Individual lessons TBA

Studio Class: TBA. Attendance Required

Email: omacchioni@utep.edu

UTEP webpage <http://utminers.utep.edu/omacchioni>

Personal webpage www.oscarmacchioni.net

Dear students:

Welcome to my studio. My goal as your piano teacher is to free your potentials as musicians and to serve as your mentor. It is very important that you achieve the highest level of performance, but that you also fully function as a person who lives in a society and interacts with other people. I'll encourage you to be part of your culture and society, attend concerts, art expositions, movies, read, listen, watch, breath, exercise...live! Remember: playing the piano twenty-four hours a day WILL NOT makes you a good musician. To be a musician you must be disciplined but also, curious, have passion, drive, fire, and love for life, arts and humanity. Said that, I require that you practice a **minimum of three hours** daily.

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 minutes individual lesson per week. Please check my office bulletin board for available times.

Materials:

- Metronome
- Scores, NOT photocopies unless it is out-of-print or a manuscript.
- Sources to buy scores: www.hutchingsandrea.com, www.amazon.com or www.jwpepper.com
- You can temporarily access books from the music library or print public domain works until your get your books from here: http://imslp.org/wiki/Main_Page
- Technical exercises, these are suggestions, other exercises may be assigned according to the needs of each student. **Lower Level:** Isidore Phillip *Exercises for the Independence of the Fingers Book I*; J. Pischna *60 Progressive Exercises for the Piano*; A Schmitt *Preparatory Exercises for the Piano op. 16*; Carl Czerny op 299, Cramer Etudes Op. 30. **Upper Level:** Erno Dohnányi *Essential Finger Exercises*; Czerny op. 740. **Graduate Level:** Moszkowski *15 Etudes de Virtuosit  Op. 72*, Brahms *51 Exercises*.
- A 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 necessary to improve the student's abilities and to complete the assigned repertoire.
- To perform publicly in different settings 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 composers' 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 1391**

To master all major and minor scales hands together 4 octaves in 16th. Minimum quarter = 90 BPM.

- To improve technical and musical skills.
- To acquired 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 BPM. (see handout)
- To master technical and musical skills and to be able to approach standard repertoire including concertos.
- 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 allowed only 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 1/2 absence.
- **Your lesson starts at the assigned time. PLEASE**, be at my studio's door at least 5 minutes earlier. Schedule your activities so you can warm up at least 30 minutes before your lesson.
- **Attendance to Final Jury is mandatory.** An absence in the final examination will result in failing the class.

REQUIRED READINGS:

Throughout the semester I'll require that you read certain materials that I'll put on reserve in the main library or music library. Readings may include chapters from a book, articles in magazines, journals or news papers. All reading materials will be presented and discussed during master classes and you will be graded by participation and readiness to discuss the assigned materials.

Sight-reading: minimum of 5 pages per day, every day, every week, for 12 months!

Suggested Materials:

Undergrads: F&S: Bach's Chorales; Clementi Sonatas, C. P. E Bach all Keyboard Sonatas and Concerti.

J&S Schubert, Schumann, Brahms, Faure Songs Cycles; Bartok Mikrokosmos IV, V, IV

Graduates: Mozart, Beethoven Violin/Cello Sonatas; Piano Trios; J. S. Bach all Keyboard Concerti.

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, required readings, midterm, concert attendance, performances, and jury. I do not give make-up assignments and I do not curve the grades.

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

Your weekly grading will look something like this:

	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

Resources:

[Student Outreach and Support \(utep.edu\)](http://www.utep.edu)

[UTEP Food Pantry](http://www.utep.edu)

[DIVE into DIVERsity \(utep.edu\)](http://www.utep.edu)

[Resources | Borderland Rainbow Center](http://www.utep.edu)

[LGBTQ+ Awareness | El Paso Behavioral Health \(elpasobh.com\)](http://www.elpasobh.com)

[Centro de Salud La Fe](http://www.utep.edu)

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.medici.tv

www.philharmonia.co.uk

<http://pianoeducation.org>

www.carnegiehall.org

All these books can be found in the main library:

- Gillespie, John, **Five centuries of keyboard music; an historical survey of music for harpsichord and piano.** New York, Dover Publications [1972, c1965]
- Andres, Robert, **Pianos and pianism : Frederic Horace Clarke and the quest for unity of mind, body, and universe / Robert Andres.** Lanham, MD: Scarecrow Press, 2001.
- Banowetz, Joseph. **The pianist's guide to pedaling / Joseph Banowetz.** Bloomington: Indiana University Press, c1985.
- Berman, Boris. **Notes from the pianist's bench / Boris Berman.** New Haven: Yale University Press, c2000.
- Bonpensiere, Luigi. **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]
- Carhart, Thaddeus. **The piano shop on the Left Bank / Thad Carhart.** New York: Random House, c2001.
- Eigeldinger, Jean-Jacques **Chopin, pianist and teacher : as seen by his pupils / Jean-Jacques Eigeldinger; translated by Naomi Shohet with Krysia Osostowicz and Roy Howat; edited by Roy Howat.** Cambridge [Cambridgeshire]; New York ; Cambridge University Press, c1986. 3rd English ed.
- Fink, Seymour. **Mastering piano technique : a guide for students, teachers, and performers / Seymour Fink ; with illustrations by Donald G. Bell.** Portland, Or.: Amadeus Press, c1992
- Lhévinne, Josef, **Basic principles in pianoforte playing. With a new foreword by Rosina Lhevinne.**
- Fraser, Alan **The Craft of Piano Playing. A New Approach to Piano Technique** Lanham, Maryland, and Oxford: The Scarecrow Press, Inc. 2003.
- Matthay, Tobias Augustus, **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]
- Mitchell, Mark (Mark Lindsey) **Virtuosi : a defense and a (sometimes erotic) celebration of great pianists / Mark Mitchell.** Bloomington: Indiana University Press, 2000.

- Neigauz, Genrikh Gustavovich, **The art of piano playing [by] Heinrich Neuhaus. Translated by K. A. Leibovitch.**
- 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, c1998
- Whiteside, Abby. **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]
- Wolcott, Michiko Ishiyama, **Piano, the instrument : an annotated bibliography / Michiko Ishiyama Wolcott.** Lanham, Md.: Scarecrow Press, 2001.

SPRING 2023 FRIDAY RECITALS SCHEDULE
Fridays 1:30-2:50

January 20, Center for Arts Entrepreneurship, Mrs. Felipa Solis

January 27, Piano/Guitar-RH

February 3, Wind/Percussion-RH

February 10, Strings-RH

February 17, Voice-RH

February 24, Departmental-RH

March 3, Piano/Guitar-RH Borderland Chopin Festival

March 10, Wind/Percussion-RH

March 17, Spring Break. No Class

March 24, Strings-RH

March 31, Cesar Chavez. No Class

April 7, Spring Study Day. No Class

April 14, Voice-RH

April 21, Departmental Recital-RH

April 28, Honors Recital-RH

May 5, Dead Day. No Class

Rooms when not in Recital Hall (RH)

Guitar- 343

Piano- 340

Strings- 101

Voice- 402

W&P- 140