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 Fall 2014  
(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 24 hours at 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 four hours daily.

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

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  
- 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 \( \text{\textcopyright} \), Minimum \( \text{\textcopyright} \) = 60.
- 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 \( \text{\textcopyright} \), Minimum \( \text{\textcopyright} \) = 90. (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 newspapers. 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.

Fall 2013 Topic: Etudes: Chopin, Scriabin, Rachmaninoff, Debussy, Liszt, Ligeti, etc.

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 present a minimum of 20 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 calculated as follow:

Scale Grades:
100 - 90 %=A; 89.9 - 80 %=B; 79.9 - 70 %=C; 69.9 - 60 %=D (if you get a D in my class, I’ll ask you to leave my studio); 59.9 - 50%= F (do I need to explain this one?)
I do not give make-up assignments and I do not curve the grades. You get what you work for.

Weekly lessons 50 %
Weekly playing assignments 20%
Required Readings
Performances
Jury 30 % (average from all jury’s sheets)

Your weekly grading will looks something like this:

<table>
<thead>
<tr>
<th>Attendance</th>
<th>Technique</th>
<th>Sight-reading</th>
<th>Repertoire 1</th>
<th>(Repertoire 2)</th>
<th>(Repertoire 3)</th>
<th>FINAL GRADE</th>
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<tbody>
<tr>
<td>20%</td>
<td>20%</td>
<td>60% (30) (20)</td>
<td>- (30) (20)</td>
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Grade /10
OTHERS:
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.

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

Center for Accommodations and Support Services  http://sa.utep.edu/cass/

SUGGESTED WEBPAGES and READINGS

www.medici.tv
www.philharmonia.co.uk
http://pianoeducation.org
www.carnegiehall.org

All these books can be found in the main library:


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]

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<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
<th>Year</th>
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<tbody>
<tr>
<td>Eigeldinger, Jean-Jacques</td>
<td>Chopin, pianist and teacher: as seen by his pupils</td>
<td>Cambridge University Press</td>
<td>1986</td>
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<tr>
<td></td>
<td>translated by Naomi Shohet with Krysia Osostowicz and Roy Howat; edited by Roy Howat.</td>
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<td></td>
<td>Cambridge [Cambridgeshire]; New York; 3rd English ed.</td>
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<td></td>
<td>Seymour Fink; with illustrations by Donald G. Bell.</td>
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<tr>
<td>Lhévinne, Josef,</td>
<td>Basic principles in pianoforte playing. With a new foreword by Rosina Lhevinne.</td>
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<tr>
<td>Fraser, Alan</td>
<td>The Craft of Piano Playing. A New Approach to Piano Technique</td>
<td>The Scarecrow Press, Inc.</td>
<td>2003</td>
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<tr>
<td>Matthay, Tobias Augustus,</td>
<td>The visible and invisible in pianoforte technique, being a digest of the author's technical teachings up to date, by Tobias Matthay</td>
<td>Oxford University Press</td>
<td>1968</td>
</tr>
<tr>
<td>Mitchell, Mark (Mark Lindsey)</td>
<td>Virtuosi: a defense and a (sometimes erotic) celebration of great pianists</td>
<td>Indiana University Press</td>
<td>2000</td>
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<td></td>
<td>William S. Newman; with a foreword by Arthur Loesser; illustrated by John V. Allcott</td>
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<td>Ortmann, Otto Rudolph,</td>
<td>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</td>
<td>Da Capo Press</td>
<td>1981</td>
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<tr>
<td>Reubart, Dale.</td>
<td>Anxiety and musical performance: on playing the piano from memory</td>
<td>Da Capo Press</td>
<td>1985</td>
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<tr>
<td>Scionti, Silvio</td>
<td>Essays on artistic piano playing and other topics</td>
<td>University of North Texas Press</td>
<td>1998</td>
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<tr>
<td></td>
<td>by Silvio Scionti; compiled and edited by Jack Guerry</td>
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<tr>
<td>Wolcott, Michiko Ishiyama,</td>
<td>Piano, the instrument: an annotated bibliography</td>
<td>Scarecrow Press,</td>
<td>2001</td>
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<td>Michiko Ishiyama Wolcott.</td>
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<td></td>
<td>Lanham, Md.: Scarecrow Press</td>
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