

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 2018
(subject to changes)

Office: room 438 FFA Music. Tel 747 7817

Class meeting: weekly, 50 minutes, Individual lessons TBA

Studio Class: TBA. Attendance Required

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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 four 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 for **Fall 2017/Spring 2018:** Lower Level Carl Czerny op 299; Upper Level Czerny op. 740. Graduate Level Moszkowski 15 Etudes de Virtuosit  Op. 72.
- 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  Minimum  = 90.

- To improve technical and musical skills.
- To acquired basic piano repertoire from different periods: Baroque to 21th 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 , Minimum  = 116. (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.

Fall 2018/Spring 2019 Topic: Preludes (excluding preludes and fugues): Chopin, Scriabin, Szymanowski, Rachmaninoff, Debussy, Shostakovich, Gershwin, Ginastera, 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 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 calculated as follow:

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

Your weekly grading will looks 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

I do not give make-up assignments and I do not curve the grades. You get what you work for.

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

<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

All these books can be found in the main library:

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| 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 Krystia 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 Prostakoff 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.