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 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 \( \text{minimum} \), Minimum \( \text{minimum} \) = 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 \( \text{minimum} \), Minimum \( \text{minimum} \) = 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:

Points:
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 10 points each
Weekly playing assignments 10 points each
Required Readings 10 points each
Concert Programs 10 points each
Midterm 100 points
Performances 50 points each
Jury 100 points (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>
</tr>
</thead>
<tbody>
<tr>
<td>Grade</td>
<td>20%</td>
<td>20%</td>
<td>60% (30) (20)</td>
<td>- (30) (20)</td>
<td>- (20)</td>
<td>/10</td>
</tr>
</tbody>
</table>
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]


Eigeldinger, Jean-Jacques  Chopin, pianist and teacher : as seen by his pupils / Jean-Jacques

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


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)


Neigauz, Genrikh Gustavovich

The art of piano playing [by] Heinrich Neuhaus. Translated by K. A. Leibovitch.

Newman, William S.


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.


Scionti, Silvio


Whiteside, Abby.


Whiteside, Abby.


Wolcott, Michiko Ishiyama,