

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

Piano Individual Studies MUSA 1290, 1295, 3295, 3391, 5391 (TBA)
Syllabus Spring 2008
(subject to changes)

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Dear students:

Welcome to my studio. My goal as your piano teacher is to free your potentials as a musician and serve as your mentor. It is very important for me that you achieve your highest level of performance but also that you 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 make you a good musician. You must understand the difference between a pianist and a good musician. A pianist is a person who plays the piano. On the other hand, a good musician is someone who plays an instrument **and** understands music. To be a musician you must be curious, have passion, drive, fire, and love for life, art and humanity (not just piano).

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

Course goals:

- To achieve the highest level of performance based on the student's work.
- To create work and practicing habits necessary to complete the assigned repertoire.
- To perform publicly in different settings to gain performing experience.
- To learn keyboard repertoire based on the student's experience, background, and different abilities.
- To incorporate all elements of music (theory, history, performance practice, and analysis) in the study of repertoire and sight-reading.
- To exercise critical thinking and acceptance of constructive criticism in lessons in master class situation.

Course objectives / outcome:

Lower Level 1391

- To master all major and minor scales hands together 4 octaves.
- 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, and polyrhythmic.
- 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.
- Sight-reading

Now, your responsibilities for piano lessons should be top priority and here is how I'll grade your work:

ATTENDANCE:

- It is required to be present in ALL of your 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 10 minutes of your lesson time, it will be considered a 1/2 absence.
- **Your lesson starts at the assigned time. PLEASE**, be at least 5 minutes earlier at my door. Schedule your activities so you can warm up **at least** 30 minutes before your lesson.
- **Attendance to Final Juries is mandatory**. An absence in final examination will result in failing the class.

REQUIRED READINGS:

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

MIDTERM:

To ensure your constant and smooth work during the semester, a Midterm will be given. To pass the Midterm you will be required to play at least 2 pieces to be performed in your jury satisfactorily and from memory.

PERFORMANCES:

You are required to play at least 3 times during the semester in master class and at least 2 performances in keyboard/departmental area.

******If you plan to perform in public outside the university (concert halls, churches, summer festivals, etc.) you MUST have my consent to ensure that you represent the best of you and of my studio******

PIANO LITERATURE AND PEDAGOGY:

I'll encourage you to take these classes when offered.

CONCERT ATTENDANCE:

You are required to attend **5 concert** where the piano is the main media (solo piano, chamber music with piano, concertos) during the semester and bring proof of your attendance such as ticket AND program.

EXAMINATIONS AND GRADING:

Your grade will be based on your weekly progress, attendance, required readings, midterm, 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 (I don't need to tell you, right?)

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	100 points each
Jury	100 points (average from all jury's sheets)

NOTE: please read this syllabus and send me an email agreement not later than **January 18**, in the subject write Piano Individual and you name; example: **"Piano Individual Oscar Macchioni"** [EMAIL](#)

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 to me 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 0-10. 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) Fridays Recital Class is mandatory. There are few weeks I won't be in town, I'll announce timely.

4) Every two 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 Master Class in front of your colleagues. The grade of this performance will be equal to one of your private lessons.

5) You **MUST** have my and approval to play in concerts, master classes, summer festivals, competitions, etc.

Cheating/Plagiarism: Cheating is unethical and not acceptable. Plagiarism is using information or original wording in a paper without giving credit to the source of that information or wording: it is also not acceptable. Do not submit work under your name that you did not do yourself. You may not submit work for this class that you did for another class. If you are found to be cheating or plagiarizing, you will be subject to disciplinary action, per UTEP catalog policy. Refer to <http://www.utep.edu/dos/acadintg.htm> for further information.

*******This includes not only papers but also audio.*******

Disabilities: I will make any reasonable accommodations for students with limitations due to disabilities, including learning disabilities. Please see me personally before or after class in the first two weeks or make an appointment, to discuss any special needs you might have. If you have a documented disability and require specific accommodations, you will need to contact the Disabled Student Services Office in the East Union Bldg., Room 106 within the first two weeks of classes. The Disabled Student Services Office can also be reached in the following ways: Web: <http://www.utep.edu/dsso>

Phone: (915) 747-5148 voice or TTY Fax: (915) 747-8712 E-Mail: dss@utep.edu

SUGGESTED READINGS

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 (not in the library but I highly recommend you read it) **The Craft of Piano Playing. A New Approach to Piano Technique**
Lanham, Maryland, and Oxford: The Scarecrow Press, Inc. 2003.
New York, Dover Publications [1972]
- 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 musicianly 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.