

**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 2010**  
(subject to changes)

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Office: Room 438 FFA Music. Tel 747 7817  
Class meeting: Weekly, 50 minutes, Individual lessons TBA  
Studio Class: Fridays 2:30-3:20. Attendance Required  
Email: [omacchioni@utep.edu](mailto:omacchioni@utep.edu)  
UTEP webpage <http://utminers.utep.edu/omacchioni>  
Personal webpage [www.oscarmacchioni.net](http://www.oscarmacchioni.net)

Dear students:

Welcome to my studio. My goal as your piano Professor 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 function fully as a person within 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 per day WILL NOT makes you a good musician. In order to be a musician, you must be disciplined but also, curious. You must have passion, drive, fire, and a love for life, the arts and humanity. Having 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 out-of-print or they are manuscripts.
- Sources to buy scores: [www.hutchingsandrea.com](http://www.hutchingsandrea.com) or [www.jwpepper.com](http://www.jwpepper.com)
- Technical exercises for Spring 2010: Aloys Schmitt's *Preparatory Exercises op. 16*; Bach Chorales.
- A Notebook/Journal



**Course goals:**

- To achieve the highest level of performance based on the student's abilities and work.
- To create work and practice 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) within the study of repertoire and sight-reading.
- To acquire knowledge of composers' lives 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 from the teacher and peers during lessons and in master class settings.

### **Course objectives / outcomes:**

#### **Lower Level 1391**

- To master all major and minor scales hands together 4 octaves in  Minimum  = 60
- To improve technical and musical skills.
- To acquire 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  = 100. (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 21<sup>st</sup> Century.
- Sight-reading

#### **ATTENDANCE:**

- You are required to be present at ALL weekly lessons, master classes, departmental recitals, guest artists, and keyboard faculty recitals.
- You are allowed only one absence without justification. Subsequently, 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 door at least 5 minutes early. Schedule your activities so that you can warm up at least 30 minutes before your lesson.
- **Attendance at Final Jury is mandatory.** Absence for the final examination will result in failing the class.

#### **REQUIRED READINGS:**

Throughout the semester I require that you read certain materials that I will be putting on reserve in the main library or music library. Readings may include chapters from a book, articles from magazines, journals or newspapers. All reading materials will be presented and discussed during master classes and you will be graded by participation and readiness (¿preparedness) 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 asked to play at least two pieces by memory.

#### **PERFORMANCES:**

During the semester, you are required to play at least seven times in studio class and at least five times in keyboard/departmental area.

#### **PIANO LITERATURE AND PEDAGOGY:**

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

#### **CONCERT ATTENDANCE:**

During the semester, you are required to attend five concerts in which the piano is the main media (solo piano, chamber music with piano, piano concertos) and bring proof of your attendance such as the ticket AND program.

**EXAMINATIONS AND GRADING:**

Your grade will be based on your attendance, required readings, midterm, concert attendance, performances, and jury. The calculation is as follows:

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 receive 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 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

**NOTE:** please read this syllabus and send me an email of agreement not later than January 22th. For the subject, write: Piano Individual and your name; example: "Piano Individual Oscar Macchioni" [EMAIL](#)

**OTHERS:**

1) Returning students: to ensure a successful and smooth semester, you will be playing the previously assigned material/s during your first lessons of the semester. You will have to demonstrate that you have incorporated many of the musical and technique aspects we have worked on in class.

2) You will be graded in each class: I'll assign you a number from 0-10 (see "Points" above). After every class, you will be receiving an email with comments and your grade. For the final grade, I will add up all the points and average them (see above "Grading").

3) Every three weeks, I will be assigning you a very short piece or etude which you will practicing on your own (no help from me or anybody else). You will be performing the assigned piece BY MEMORY in Studio Class in front of your colleagues. The grade on this performance will be equal to one of your private lessons (10).

4) Sight-reading: The SR book is Bach's Chorals. You will be reading FIVE Chorals per day to complete 30 per week. At your lesson time, I will be asking you to play one of them: slowly, non- stop. You will be graded.

5) Studio Class on Friday is mandatory. I will be out of town some weeks, which I will be announcing in a timely manner.

6) You MUST have my 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, as per UTEP catalog policy. For further information, refer to <http://www.utep.edu/dos/acadintg.htm>. This includes audio/video files. You cannot send somebody else's recording as your own.

**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 the first two weeks of the semester or make an appointment, to discuss any special needs you may 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 class. The Disabled Student Services Office can also be reached: Web: <http://www.utep.edu/dsso> Phone: (915) 747-5148 voice or TTY- Fax: (915) 747-8712 - E-Mail: [dss@utep.edu](mailto:dss@utep.edu)

#### **SUGGESTED WEBPAGES and READINGS**

[www.medici.tv](http://www.medici.tv)

[www.philharmonia.co.uk](http://www.philharmonia.co.uk)

<http://pianoeducation.org>

[www.carnegiehall.org](http://www.carnegiehall.org)

All these books can be found in the main library:

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| Gillespie, John,          | <b>Five centuries of keyboard music; an historical survey of music for harpsichord and piano.</b><br>New York, Dover Publications [1972, c1965]  |
| Andres, Robert,           | <b>Pianos and pianism : Frederic Horace Clarke and the quest for unity of mind, body, and universe / Robert Andres.</b><br>Lanham, MD : Scarecrow Press, 2001.                                       |
| Banowetz, Joseph.         | <b>The pianist's guide to pedaling / Joseph Banowetz.</b><br>Bloomington : Indiana University Press, c1985.  |
| Berman, Boris.            | <b>Notes from the pianist's bench / Boris Berman.</b><br>New Haven : Yale University Press, c2000.   |
| Bonpensiere, Luigi.       | <b>New pathways to piano technique; a study of the relations between mind and body with special reference to piano playing. Foreword by Aldous Huxley.</b><br>New York, Philosophical Library [1953] |
| Carhart, Thaddeus.        | <b>The piano shop on the Left Bank / Thad Carhart.</b><br>New York : Random House, c2001.  |
| Eigeldinger, Jean-Jacques | <b>Chopin, pianist and teacher : as seen by his pupils / Jean-Jacques</b>  |

- 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 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.