

MS391 INDIVIDUAL PERFORMANCE STUDIES

IES Abroad Milan

DESCRIPTION:

The class is designed to offer pianists the opportunity to develop a distinctive musical personality and to equip them to deal effectively with a wide range of professional demands, as well as to increase and consolidate their performance skills and knowledge and expand repertoire. The aims of the workshop are:

- To stimulate habits of self-awareness, self-criticism, and decision making
- To encourage students to develop repertoire interests
- To give students the opportunity to reflect on their practice as musicians by engaging in analytical inquiry related to their artistic aims
- To help students become aware of current trends in performance research and style and how these connect to their own interests
- To improve students' accuracy in reading music and in analyzing the structure and harmony of the music score
- To enable students to determine the most expressive solutions to realize their interpretive visions

Sessions are highly practical, and performance plays a key role in the educational project of the course.

Sample list of items to cover through the learning process:

- Determination of repertoire
- Criteria for a successful performance
- Sight-reading notions
- Score-reading notions
- Issues connected to shaping a coherent concert-program
- Monitoring self-preparation

CREDITS: 3**CONTACT HOURS:** 12**LANGUAGE OF INSTRUCTION:** English/Italian (depending on the proficiency of the students)

PREREQUISITES: This course is intended for Music students. Admittance is based upon advanced application, an on-site audition, and recommendation by current home school instructor. The instructor is authorized to insist on withdrawal from the course by the designated deadline if participants do not prepare properly.

METHOD OF PRESENTATION:

Practical skills exercises, recitals, student presentations, discussions

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course Participation – 40%
- Repertoire Presentation – 30%
- Public Concerts & Rehearsals – 30%

Course Engagement

Active participation through discussion and completion of reading and writing assignments

Repertoire Presentation

Two/Three Public Concerts & Rehearsals

Participation in public concerts and rehearsals to be chosen from options including:

- Two or three performances between October and December
- Participation in musical festivals around Milano

LEARNING OUTCOMES:

By the end of this course, students will be able to:

- Increased accuracy in reading and respecting the text
- Improved skills in the analysis of a score
- Make performance choices according to an interpretative vision of a score
- Improving the knowledge of different musical styles to make the most appropriate interpretive decisions

ATTENDANCE POLICY:

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, the IES Abroad Milan attendance policy allows for the following number of absences, which are intended to be used for physical and mental health reasons:

- THREE (3) absences in each Italian language course,
- TWO (2) absences in each Area Studies course,
- ONE (1) absence in each seminar course or course meeting 1 day a week,
- ZERO (0) absences in each course of individual music instruction.

Every absence beyond this allowance will automatically result in a penalty of 2 percentage points off the final grade. SEVEN (7) absences will result in a failing grade in Italian language and Area Studies courses. FOUR (4) absences will result in a failing grade in seminar or 1-day-a-week courses. Failure to attend a scheduled exam, test, quiz, or presentation will automatically result in an F grade on that assessment.

ACADEMIC INTEGRITY

Students are expected to abide by the IES Abroad Code of Academic Integrity. All work submitted by a student for academic credit should constitute the student's own original work. Any work submitted for academic credit may be subject to review by a textual similarity detection service for the detection of plagiarism and AI usage.

CONTENT:

Individualized Pacing & Repertoire

This syllabus, designed for a performance-based course, is structured around a flexible pacing model. Repertoire and weekly study objectives will be selected by the instructor to reflect each student's skill level and progress, and will be adapted to set challenging goals while meeting individual needs. While a general semester outline is provided, curriculum milestones may shift based on the student's rate of learning and demonstrated proficiency.

Piano Student: Calendar sample

The content of all lessons will be developed according to the student's personal needs in terms of technique, repertoire, etc. The selection of content will balance the goal of broadening students' knowledge of different styles with the need for in-depth study of individual pieces. Below is an example:

CALENDAR:

Week	Content	Readings / Assignments
Week 1	• <u>Mozart and the Classical Style (I)</u> • Assessment lesson: level check, ensemble skills evaluation • Syllabus fine-tuning and concert planning • Listening to and first analysis of: Mozart, Sonata K 332, 1st mov.	• Listening: Mozart, Sonata K 332, 1st mov.
Week 2	• <u>Mozart and the Classical Style (II)</u> • Required reading discussion • Rehearsal: Mozart, Sonata K 332, 1st mov.	• Practice: Mozart, Sonata K 332, 1st mov. • Reading: Paul Badura Skoda, <i>Interpreting Mozart on the keyboard</i>, St. Martins Press, 1962, excerpts
Week 3	• <u>Chopin's Preludes</u> • Rehearsal: Mozart, Sonata K 332, 1st mov. • Listening to and first analysis of: Chopin, Prelude op. 28 n. 4	• Practice: Mozart, Sonata K 332, 1st mov.
Week 4	• <u>Debussy and the piano "without hammers"</u> • Required reading discussion • Rehearsal: Mozart, Sonata K 332, 1st mov. • Rehearsal: Chopin, Prelude op. 28 n. 4 • Listening to and first analysis of: • A guide to writing program notes	• Practice: Mozart, Sonata K 332, 1st mov. • Practice: Chopin, Prelude op. 28 n. 4 • Reading: Jean-Jacques Eideldinger, <i>Chopin vu par ses élèves</i>, Fayard, 2006, excerpts (english translation) •
Week 5	• <u>Optimizing Practicing</u> • Required reading discussion • Final rehearsal: Midterm concert repertoire	• Practice: Mozart, Sonata K 332, 1st mov. • Practice: Chopin, Prelude op. 28 n. 4 • Performance checklist and personal goals • Reading: Vladimir Jankélévitch, <i>Debussy et le mystère</i>, Baccinière, 1949, excerpts (english translation) • Writing: Program notes draft for midterm repertoire

Week 6	• <u>Midterm Concert</u>	• Writing: Final program notes for the midterm concert repertoire • Practice: Midterm concert repertoire
Week 7	• <u>The Last Beethoven (I)</u> • Listening to and first analysis of: Beethoven, Bagatelles op. 126, excerpts	• Post-concert reflection and Self-evaluation
Week 8	• <u>The Last Beethoven (II)</u> • Required reading discussion • Rehearsal: Beethoven, Bagatelles op. 126, excerpts	• Practice: Beethoven, Bagatelles op. 126, excerpts • Reading: Martin Cooper, <i>Beethoven. The Last Decade</i>, Oxford University Press, 1970, excerpts
Week 9	• <u>Florestan and Eusebius</u> • Rehearsal: Beethoven, Bagatelles op. 126, excerpts • Listening to and first analysis of: Schumann, Carnaval, excerpts	• Practice: Beethoven, Bagatelles op. 126, excerpts
<i>Session 2</i>	• <u>Mikhail Pletnev Piano Recital</u>	
Week 10	• <u>Preparing Introductory Talks</u> • Piece Selection for the Final Concert • Guidelines to Preparing Introductory Talks	• Practice: Beethoven, Bagatelles op. 126, excerpts • Practice: Schumann, Carnaval, excerpts • Reading: John Daverio, <i>Robert Schumann. The Herald of a "New Poetic Age"</i>, Oxford University Press, 1997, excerpts
Week 11	• <u>Managing Emotion</u> • Rehearsal: Final concert repertoire and introductory talks • Focus: Managing emotion	• Practice: Final concert repertoire • Writing: Draft for introductory talks

READINGS:

- Paul Badura Skoda, *Interpreting Mozart on the keyboard*, St. Martins Press, 1962, excerpts
- Jean-Jacques Eideldinger, *Chopin vu par ses élèves*, Fayard, 2006, excerpts (english translation)
- Vladimir Jankélévitch, *Debussy et le mystère*, Bacoconnière, 1949, excerpts (english translation)
- Martin Cooper, *Beethoven. The Last Decade*, Oxford University Press, 1970, excerpts
- John Daverio, *Robert Schumann. The Herald of a "New Poetic Age"*, Oxford University Press, 1997, excerpts