

# **GUITAR DEPARTMENT MANUAL**

## **2019-2020**

### **INTRODUCTION**

Welcome to the San Francisco Conservatory of Music Guitar Department. The purpose of this manual is to describe all functions of the department and its student requirements. The manual was written by the chair, David Tanenbaum, in consultation with faculty members Judicaël Perroy and Marc Teicholz, and Early Music specialist Richard Savino. It is intended for potential students and as a guide for incoming and current guitar students.

### **MISSION STATEMENT**

The San Francisco Conservatory of Music Guitar Department seeks to create a vibrant, supportive environment to help prepare talented classical guitar students for their musical careers.

### **PHILOSOPHY**

For students to become excellent guitarists as well as interesting, expressive artists who can function successfully in the professional world, we feel they must be given as broad a range of skills as possible. Most successful professional guitarists live a varied musical life. Besides performing, many guitarists help to create new repertoire by working with composers and by arranging music originally written for other instruments. Some even compose themselves. Many also play early music on original instruments. Most guitarists are involved in some kind of ensemble work. Almost all professional classical guitarists teach and engage in other academic work that requires strong writing and oral skills. Some business acumen is necessary and performing confidence is essential.

The Guitar Department curriculum is structured to directly reflect that reality. A cycle of classes encompassing Transcription and Arrangement, Technique/Sight Reading, Pedagogy, and Basso Continuo for Guitar is specifically designed to broaden your range of skills. Our Ensemble program is rigorous, and playing chamber music is also welcomed on juries and recitals. We have an annual tradition of accompanying singers in a recital, as well as an Historical Performance Emphasis which trains a select group of four students in early music instrumental skills. Composing for Guitar class helps you develop that skill.

Besides the coaching available through ensemble class there are many opportunities to play with other instrumentalists. Increasingly, our guitar students are working with student composers to

create new pieces. Furthermore, because knowledge of stylistic breadth is an essential ingredient in professional guitar life, the first two juries require a performance of at least one piece in every style. As you progress, however, you can narrow your focus, so that the 2nd graduate jury has no stylistic restrictions and can be a specialization in one area.

In sum, we have drawn up the following Departmental Objectives:

- To help guitar students acquire the technical skills necessary to expertly handle the breadth of our repertoire's five hundred years of music.
- To help students become comfortable performing as both soloists and chamber musicians.
- To create stylistically informed interpreters.
- To create a structure wherein students can grow and excel in the areas of our repertoire where their passions lie.
- To help students create their own repertoire, through transcriptions and working with composers.
- To gain knowledge and experience in the art of teaching through observation and performance in master classes and a Pedagogy class.

## **GENERAL INFORMATION**

### **DEPARTMENTAL COMMUNICATION**

Each semester begins with a department meeting. During the year I communicate to the department through frequent memos and call meetings whenever they are needed. I also organize, with help from the T.A., all department recitals and other department activities. Issues can be brought to me at any time, and you should always feel welcome to consult with any of the guitar teachers.

The department has a graduate Teaching Assistantship. This position is mostly helping with logistics, but there is occasional teaching involved as well. Applications are accepted each spring for the following year. Because the T.A. is in charge of lending and caring for the instrument collection, the T.A. needs to be well known to the department- therefore the T.A. is chosen from among students who have already been at the school for at least a year. This year, Abshir Miller will be the T.A. His e-mail is [Abshir.Miller@sfc.edu](mailto:Abshir.Miller@sfc.edu)

## **PERFORMANCE OPPORTUNITIES**

### **DEPARTMENT RECITALS**

There are eight Guitar Department Recitals (GDR) a year. You are welcomed and encouraged to perform frequently. Repertoire must be approved by your teacher, and the program must be submitted to me or the T.A. one week before the recital. Since each ensemble must perform at least once per semester, priority is given to ensembles in scheduling the later department recitals.

One of the GDR's is an annual collaboration with the Voice Department, resulting in a full program of songs accompanied by guitar. Attendance of the full program is required at Department Recitals, and a sign-up sheet will be distributed by the T.A. Any student not attending at least two of the four GDR's within a semester will have his/her lesson grade affected. There is a dress code for Department Recitals and guitar master classes: no jeans or sneakers.

## **MUSIC TO GO**

The Conservatory has a highly successful Music to Go program that arranges student performances throughout the community. Music to Go is a class, open by audition, in which students receive both class credit and fees for performances. Guitarists have been ongoing participants in that program.

## **STUDENT CONCERTOS**

The guitar department holds a competition every year now and the winner will be concerto soloist with the Conservatory Orchestra. Students should choose a concerto that has a piano reduction. Most major concertos are acceptable for this competition, but you should check with me if there is any question. The Concierto de Aranjuez is not eligible this year because it was the winning concerto last year. The winner has to be available to play the concerto the following season with the school orchestra, even if that person is graduating and moving away.

## **MASTER CLASSES**

There are several master classes each year. Students help choose the master class teachers. Master class participation is limited to Conservatory students. If more than five students want to play in a master class, we will hold auditions, giving priority to those students who are closer to graduating. That priority, combined with the audition and the need to balance the repertoire for the class, all factor in the decision. Students are permitted to audition for two master classes a year. We guarantee every guitar major a chance to play in one master class during their time here. Master class attendance of three out of four classes is required by all guitar students, as voted on by the entire guitar class at the end of the 17-18 academic year. Failure to attend a master class will result in a lowering of the studio grade, Exceptions must be requested from your major teacher.

The Conservatory has had nearly every major guitarist teach here over the years, including a rare three day class with Julian Bream in 1981. The first ever guitar master class in our new building was a five hour event held by John Williams, on October 20, 2006. We have scheduled master classes this year with Manuel Barrueco, David Russell, Jason Vieaux and others. Students can participate in many other master classes in the Bay Area, and we will keep you informed about those classes.

## **SPECIAL EVENTS**

Throughout the year there will be various guest speakers and visitors. We sometimes jointly sponsor a composer lecture with the composition department when a composer has significantly contributed to the guitar repertoire. In the past few years we have presented seven

Guitarradas with Pepe Romero and Richard Bruné. These are highly popular public evenings in which a group of guitarists play through a collection of instruments.

The Bay Area is arguably the most active classical guitar area in the U.S. The magazines *Guitar Player*, *Classical Guitar* and *Acoustic Guitar* all originate here and the *Guitar Solo* store is close by. The Omni series, the oldest and biggest classical guitar series in the U.S. is here, there are guitar societies in San Francisco and the South Bay and many smaller recitals and events throughout the Bay Area. I will keep you informed of Bay Area guitar events and arrange discount tickets whenever possible, and I will also let you know about competitions and major events outside the Bay Area.

## **EQUIPMENT**

The Conservatory owns many standard classical guitars, steel string guitars, electric guitars, an electric bass, a bass amp and three classical guitars with pickups that are perfect for gigs. The collection includes two Rubios, a Smallman, a Brune, a Pepe Romero Jr, and a Guissani. We also own AER and Trace Elliott acoustic amps and the following early instruments: a seven course lute, two vihuelas, a terz guitar, two Baroque guitars, two Romantic era guitars and two theorbos. We have recently acquired new guitars by Stephan Connor, Glen Canin, Erez Perelman, Randy Angella, Otto Volwinkel, José Oribé and four guitars by José Rubio.

All of the modern instruments are kept in the guitar room (535) and are managed by the T.A. The early instruments are kept in early music lockers, and they are shared by the HPE students. Conservatory students are welcome to use all of the instruments and amps, but they are responsible for care of the instruments when they are using them. Damage to the guitars must be repaired at the expense of the student responsible. The Smallman has a very light top, so no golpes or percussion of any kind is allowed on the soundboard of that guitar.

The Harris Guitar Collection, a remarkable collection of historic guitars, is housed at the school. Included are a Le Cote, a Torres, a Hauser I, Fleta I, Friederich and many more. Students will have limited access to these guitars. John Harris holds Wednesday afternoon sessions in the alcove where students can play the instruments. You can read about the collection at <http://harrisguitarfoundation.org>

# **MAJOR STUDY AND REQUIREMENTS**

## **PRIVATE LESSONS**

We will make every effort for you to work with the teacher you choose, including rearranging class staffing to accommodate teacher loads. In this way, first choices are usually met. You receive a 50 minute lesson each week of the school year. It is not the teacher's responsibility to make up any lessons you miss unless you provide at least 24 hours notice, have a valid medical reason or an extraordinary circumstance. Otherwise we are committed to making

sure that you get all of your lessons. We permit one studio switch per semester: in other words, if you and a guitar student in a different studio agree, you can take one lesson with each other's teacher.

When faculty members go on tour, arrangements will be made between you and your teacher to either make the lessons up later or to use a substitute. Each of us is responsible for dealing with our own touring schedule, and will tell his students about tours as far in advance as possible.

Any change of major teacher has to occur in consultation with the Chair, the Dean and both faculty members, and will not be done during a semester except in extraordinary circumstances.

## **DEGREE RECITALS**

Candidates for the Bachelor's degree must perform a senior recital of 50 minutes of music, while candidates for the Master's degree must perform two graduate recitals of 60 minutes of music, including a major concerto. A limited amount of chamber music can be included with the approval of the major teacher. At least two thirds of the recital must be memorized. The recital should contain music learned during the academic year in which it is played; at the discretion of the major teacher some older repertoire can be brought back, but recitals and juries cannot include music previously performed on another jury or recital, or repertoire used for credit in the Guitar Ensemble class. Although the recitals are not graded independently, they are factored into the grade for the semester in which they occur. It is the student's responsibility to arrange and publicize the recital; the recital should be done when the major teacher can attend.

## **JURIES**

Undergraduate students are required to perform a jury at the end of each year of study. Graduate students must complete two juries, which are normally scheduled at the end of each year of study. The juries are heard by the guitar department faculty. Any part of the jury that is failed must be performed again by the end of the following semester. Failing the same jury twice results in dismissal from the school. Here are some particulars about the jury process:

~You may begin the jury with a piece of your choosing, but then the faculty will select the remaining material. The major teacher will defer this selection to the other faculty.

~Juries may include some chamber music at the discretion of the major teacher, but this must not duplicate any work being done in the Guitar Ensemble class or another chamber music class in the school. Ensemble music can only take up more than one third of the jury with the approval of the entire guitar faculty. All ensemble players must be present at the jury.

~At least two-thirds of juries and recitals must be performed from memory. This applies to all guitar students at all levels, except for HPE students, who may read all of the early music. Any exception to this rule must be approved by the entire guitar faculty.

~Each jury must consist of entirely new jury repertoire.

~Pieces are generally performed without repeats in juries, but you can count repeats in the timing of your pieces.

~Juries can include repertoire performed on a previous Evaluation.

~Please note that you will get copies of the faculty comments on your jury, but these are internal Conservatory documents and not quotes to be posted on social media or resumé's.

## **PROGRAM NOTES**

Program notes of at least two single-spaced typed pages must be handed in to the major teacher before each degree recital and jury. This requirement helps develop your writing skills, makes sure that you are well informed about the music you are playing, and prepares you for the real-life task of submitting program notes to presenters. The notes should be colorful, interesting, informative and well-written. Every piece that you are playing must be addressed in the notes. Your teacher will ask for revisions until the notes meet these criteria, and you will not pass the jury or degree recital until this requirement is met. Any teacher may be consulted when you are researching program notes. To save paper, we are now asking for notes to be sent electronically. You should send one copy to your major teacher and one to the chair.

## **EVALUATIONS**

At the end of the semester in which they are not doing a jury (usually the fall semester) undergraduates will be required to perform an Evaluation for the guitar faculty. This requirement serves to provide a progress report on your work, and the results will be factored into the semester's grade. You will receive written comments from each member of the faculty. Freshmen and sophomores play for five minutes and, juniors and seniors for ten minutes. The Evaluation repertoire, which will be selected with your major teacher, must be solo and cannot duplicate that of any previous jury, but there are no other specific requirements. Evaluations must be performed from memory, except for certain contemporary scores that are approved by the major teacher. No program notes are required for Evaluations.

# **PERFORMANCE REQUIREMENTS and REPERTOIRE GUIDELINES**

Since it is impossible, especially with the guitar, to completely codify different levels, the repertoire suggestions are only guidelines that are intended to give a general sense of repertoire level for each year. The periods are defined as follows:

**Renaissance:** 1500-1600, including Elizabethan England

**Baroque:** 1600-1750, including Scarlatti

**Classical:** 1750-1840, including Sor, Carcassi, Giuliani

**Romantic:** 1840-1950, including Mertz, Regondi and the Segovia repertoire.

**Contemporary:** 1920-present, excluding the above

**AUDITION:** Applicants are urged to audition live at the Conservatory or at the Conservatory out-of-town auditions. If you live outside Northern California you may submit an unedited video or audio tape in lieu of a personal audition. Applicants must play one work from memory in each of the following categories, totaling 15 minutes:

~ A transcription of a work written before 1750.

~ A Classical or Romantic work (including the Segovia repertoire) written for guitar  
~ A 20th century work written for guitar.

### **Repertoire Suggestions**

**Renaissance:** Milan- Pavaues

Narvaez- Cancion del Emperador

Anon.-Six Lute Pieces of the Renaissance

**Baroque:** Sanz-Suite Española

Bach-Prelude, BWV 999

Prelude, BWV 1007

**Classical:** Legnani-Caprices, Op. 20

Sor- Minuet and Trio, Op. 22 or Op. 25

**Romantic:** Ponce-Preludes

Tarrega- Preludes

Llobet-Catalan Folksongs

**Contemporary:** Brouwer-Simple Studies

Smith-Brindle-Guitarcosmos II

## **UNDERGRADUATE JURIES**

**FRESHMAN:** Music from all five periods, totaling 20 minutes. The jury itself is 15 minutes long.

### **Repertoire Suggestions**

**Renaissance:** Narvaez-Guardame las Vacas

Milan-Fantasies I-V

Mudarra-Romanesca, Fantasia's V or V

**Baroque:** De-Visee-Suites

Corbetta-Suite in A Minor

Roncagli-Any Suite or Passacaglia from Caprici Armonici

De Murcia-Prelude and Allegro

**Classical:** Carcassi-Etudes Op. 60

Sor-Les Adieux, Op. 21

Fantasy Elegiac, Op. 59

Giuliani-Etudes Op. 48

**Romantic:** Villa-Lobos-Preludes

Mertz-Liedeslied, Lied ohne Worte Op. 13

Barrios-Villancico de Navidad

**Contemporary:** Brouwer-Preludios Epigramaticos

Falla-Homenaje

**Chamber:** Paganini-Sonatas with violin

**SOPHOMORE:** Music from all five periods, totaling 30 minutes, for a 15 minute jury.

### **Repertoire Suggestions**

**Renaissance:** Da-Milano-Ricercars 11, 36, 4  
Mudarra-Fantasia X  
Dowland-Melancholy Galliard  
**Baroque:** Kellner-Fantasies  
Frescobaldi-Aria con Variazioni  
**Classical:** Sor-Six Airs, Op. 19  
Giuliani-Variations, Op. 45  
Legnani-Caprices Op. 20  
**Romantic:** Lauro-Waltzes  
Tarrega-Capricho Arabe  
Villa-Lobos-Suite Popular BrŽsilienne  
Mertz-Tarantella, Elegy  
Barrios-Julia Florida  
**Contemporary:** Brouwer-Elogio de la Danza  
Brindle-El Polifemo de Oro  
Chavez-Three Pieces  
Harrison-Lou Harrison Guitar Book  
**Chamber:** Harrison-Serenade with percussion

**JUNIOR:** Music from at least three periods, totaling 40 minutes, for a 30 minute jury.

**Repertoire Suggestions**

**Renaissance:** Praetorius-Dances  
Narvaez-Conde Claros  
**Baroque:** Weiss-Passacaglia, Tombeau, Fantasie  
Sonata in E Minor  
Bach-Cello Suites 1 and 3  
Scarlatti- Sonatas K. 322, K. 208  
**Classical:** Sor-Variations Op. 40  
Aguado-Introduction and Rondo Op. 2  
Fandango Op. 16  
Giuliani-Variations Op. 107  
Sor-Sonata Op. 15  
**Romantic:** Torroba-Sonatina  
Ponce-Sonatina  
Turrina-Fandanguillo  
Tansman-Cavatina Suite  
Mertz-Hungarian Fantasy  
**Contemporary:** Bennett-Five Impromptus  
Koshkin-Usher Waltz  
Ohana-Tiento  
**Chamber:** Boccherini-Quintets  
Leisner-Dances in the Madhouse



**SENIOR:** Music from at least three periods, totaling 50 minutes, for a 30 minute jury. Also, a recital containing at least 50 minutes of music, which may include some chamber music at the discretion of the major teacher.

**Repertoire Suggestions**

**Renaissance:** Dowland-Fantasia 1a, A Fancy  
Da Milano-Ricercari

**Baroque:** Bach-Lute Suites BWV 995 and 996  
Prelude Fugue and Allegro  
Cello Suite No. 6

Scarlatti-Sonatas K. 291, K. 292, K. 11, K. 391

**Classical:** Sor-Sonata, Op. 22

Giuliani-Grande Overture

**Romantic:** Turrina-Sevillana

Piazzolla-Cinco Piezas Barrios-Danza Paraguaya, Valses

**Contemporary:** Takemitsu-All in Twilight

Bogdanovic-Jazz Sonata

Henze-Drei Tentos

Brouwer-El DeCameron Negro

**Chamber:** Takemitsu- Toward the Sea

Piazzolla- Histoire du Tango

**GRADUATE AUDITION:** Applicants from the United States must audition live at the Conservatory or at the Conservatory out-of-town auditions. If you live outside North America you may submit an unedited video or audio tape in lieu of a personal audition.

Applicants must play one work from memory in each of the following categories, totaling 15 minutes:

1. A transcription of a work written before 1750.
2. A Classical or Romantic work (including the Segovia repertoire) written for guitar
3. A 20th century work written for guitar.

The repertoire guidelines for graduate auditions are identical to those at the senior level.

## GRADUATE JURIES

**1ST YEAR GRADUATE:** Music from at least three periods, totaling one hour, for a 30 minute jury. Also, a solo recital containing at least one hour of music is required.

**Repertoire Suggestions**

**Renaissance:** Dowland: Farewell, Forlorn Hope Fantasies

**Baroque:** Bach-Violin Sonatas and Partitas

**Classical:** Sor-Grand Solo, Op. 14

Giuliani-Sonata Eroica

**Romantic:** José-Sonata

Turina-Sonata

Ponce-Sonatas

Villa-Lobos-Etudes

**Contemporary:** Britten-Nocturnal

Tippett-The Blue Guitar

Bogdanovic-Introduction, Passacaglia and Fugue

**Chamber:** Britten-Songs from the Chinese

**2ND YEAR GRADUATE:** One hour of music for a 30 minute jury and a full recital. There are no repertoire periods required and you are encouraged to focus on a specific area of interest, which may include chamber music. At some point, graduate students must perform a major concerto on a jury and on one of the graduate recitals, a department recital, or some other venue.

### **Repertoire Suggestions**

**Renaissance:** Bakfark-Fantasies

**Baroque:** Bach-Lute Suites BWV 997 and 1006a

**Classical:** Paganini-Caprices

**Romantic:** Tedesco-Sonata

Rodrigo-Invocation et Danse

**Contemporary:** Ginastera-Sonata

Henze-Royal Winter Music

Carter-Changes

**Chamber:** Beaser-Mountain Songs

Sieber-Four French Folk Songs

## **PROFESSIONAL STUDIES DIPLOMA IN INSTRUMENTAL PERFORMANCE**

Here is copy directly from the Conservatory website about this diploma. "The Professional Studies Diploma is a one-year non-degree program designed to provide focused studies for young artists in the pre-professional stages of their careers. It is intended for students who wish to study on an advanced level and to assist them in preparing for major competitions, auditions, and performance careers by emphasizing individual instruction and performance opportunities. With the exception of private lessons, the curriculum is designed by the student in consultation with their major teacher, in accordance with the specific career goals of the student. This affords time for intense personal study, and the freedom to choose electives, ensembles, and independent study projects directly related to professional goals. In addition to 9 credits of private instruction and 9 credits of ensemble/independent study credit, candidates for the Professional Studies Diploma must complete 6 elective credits." Professional Studies Guitar students must complete a one hour jury and recital with professional level repertoire.

# HISTORICAL PERFORMANCE EMPHASIS

## Historical Performance Emphasis in Plucked Strings: Vihuela, Lute, Theorbo, and Baroque Guitar

### General Information

This program, directed by Richard Savino, is limited to 4 students. On the Undergraduate level, the HPE applies only to Junior and Senior years, except with permission of Richard Savino and David Tanenbaum.

### Summary of Credits

#### Undergraduate

##### Current Undergraduate Curriculum Requirements within the Guitar Department

Lessons: 32 credits (8 per year)  
Guitar Ensemble: 8 credits (4 semesters)  
Guitar Literature: 6 credits (3 of the 4 available semesters)  
Guitar Pedagogy: 2 credits  
Electives available in the Curriculum: 9  
Total credits for degree: 127

##### Adjustments for HPE

Historical Plucked Strings: 2 hours a week. The 4 students in this program will receive half an hour a week each in a group, totaling 2 hours for 2 credits per semester. This class is limited to four students. Non Secondary Emphasis students can enroll in this class if space is available.  
Ensemble: 4 credits (2 semesters) Guitar Ensemble, 4 credits (2 semesters) Baroque Ensemble  
Guitar Literature: 6 credits (Modern Lit cannot be taken to fulfill this requirement)  
Intro to Performance Practice: 3 credits  
Continuo Playing or Basso Continuo for Guitarists: 2

##### Requirement Changes for HPE

##### Extra credits for HPE:

Historical Plucked Strings: 8  
Continuo: 2  
Performance Practice: 3  
Total Additional credits: 13

Electives credits available for HPE Students: 3 ( 6 fewer)  
Total Credits for degree with HPE: 135 ( 8 more)

## **Graduate**

### Current Graduate Guitar Curriculum Requirements

Lessons: 16 credits (8 per year)  
Ensemble: 4 credits of Guitar Ensemble and 2 other Ensemble credits  
Guitar Pedagogy: 2 (unless this was taken here or at a comparable institution as an undergraduate)  
Available Electives: 8  
Total Credits for degree: 47

### Adjustments for HPE

Historical Plucked Strings: 2 hours a week, 4 credits total for one year  
Ensemble: 4 credits of Baroque Ensemble, 4 of Guitar Ensemble  
Continuo Playing or Basso Continuo for Guitarists: 2  
Baroque Performance Practice: 3 (to be taken as part of the Music History Requirement)  
2 credits of Guitar Lit (excluding Modern Lit) unless students have taken those classes or similar ones at another institution  
Students are exempt from the Continuo and Lit requirements if they have taken those classes as undergraduates at the Conservatory.

### Requirement Changes for HPE

#### Extra credits for HPE:

Lessons: 4  
Ensemble: 2  
Continuo: 2  
Guitar Lit: 2  
Total Additional credits: 10  
Electives for HPE Students: 2 ( 6 fewer)  
Total Credits: 52 ( 5 more)

## **Professional Studies Diploma**

### Current P.S.D. Curriculum Requirements

Lessons: 8 credits  
Ensemble: 9 credits

Electives: 6  
Total credits for Diploma: 24

### HPE P.S.D. Requirements

Lessons: 8 credits  
Historical Plucked Strings: 4 credits  
Continuo Playing or Basso Continuo for Guitarists: 2 (This is exempt if the student has taken Continuo as an undergraduate or graduate at the Conservatory, or a similar institution)  
Baroque Ensemble: 2 credits  
Baroque Performance Practice: 3 credits  
Other Ensemble: 5 credits (Continuo Playing counts for Ensemble credit)  
Electives: 0  
Total Credits for Diploma: 24

### **Audition and Requisite Information**

Admission requirements: previous experience on the early instrument or with early music on its modern counterpart and permission from the instructor and department chair.

Pre-requisite: Basso Continuo for Guitarists or demonstrated proficiency performing Basso Continuo from a figured bass.

Audition repertoire on classical guitar or period instrument equivalent (15 minutes total; choose 3 of the 4 categories). Repertoire to be approved in advance by Richard Savino.

16<sup>th</sup>/17<sup>th</sup> century fantasia or dance selection  
17<sup>th</sup> century toccata, unmeasured prelude or suite excerpt  
18<sup>th</sup> century movement by Bach, Weiss or a contemporary  
Early 19<sup>th</sup> century Sonata movement or Variation piece

Note: Students at all levels must complete a Continuo class before enrolling in Baroque Ensemble

## **CLASSES**

### **GENERAL INFORMATION**

The Conservatory Guitar Department offers five ongoing guitar classes or class cycles. The staffing of classes can vary and the classes themselves change somewhat with different instructors. Teachers will provide a class syllabus and written notice of the class requirements on the first day of class. Occasionally classes are canceled due to small enrollment. Attendance policy is department-wide: more than two unexcused absences results in a failure. Absences are

excused for valid medical reasons or family emergencies. You must consult with individual teachers to be excused for gigs or Music to Go work.

## **GUITAR PERFORMANCE**

This is an ongoing class that meets for an hour a week. It provides students with an opportunity to perform frequently, but also focuses on aspects of performance such as stage basics, programming and speaking to audiences. Students must walk on stage, bow and speak to the audience before each class performance. Three concert reviews are due each semester; these reviews focus on performance aspects rather than the actual playing.

## **GUITAR ENSEMBLE**

This class meets for two hours a week. During the first week of the class, as well as in the department meeting, small ensembles are organized from within the class. The ensemble stays together for the semester and is coached throughout the semester. Each ensemble must perform for at least 5 minutes in the class and on a department recital or other in-school performance venue. These small ensembles provide an opportunity to play with other instrumentalists, who are encouraged to join and receive credit for Guitar Ensemble class. During the Ensemble Class time itself is spent rehearsing large ensemble pieces and with the coaching of small ensembles. The class time is also used for sight-reading. You can get chamber music experience outside of the Guitar Department by auditioning for the Chamber Music program, New Music Ensemble or the Baroque Ensemble.

## **HISTORY AND LITERATURE CYCLE**

This is a two-year class cycle that examines the guitar repertoire in depth. Each period is covered for an entire semester except for the Classic and Romantic periods, which are taught together in one semester. In each class you will write papers, play music of the period, and acquire special skills. In the Renaissance class you will learn French and Italian tabulature reading as well as basic lute technique, and play period music on the lute. In the Baroque class you will extend your tabulature skills and learn continuo. In Classic/Romantic Lit. the techniques and instruments of Sor and his contemporaries are experienced, while in the 20th Century Literature class you learn extended techniques and notations. Instruments from the Harris Collection will be used in these classes when appropriate. This year Classic/Romantic Lit. will be taught by Richard Savino in the fall, and Modern Lit. will be taught by David Tanenbaum in the spring.

## **ELECTIVE CYCLE**

This two-year cycle has the following classes as components. Pedagogy Class is required for all guitar majors. Graduate students who have taken the class as undergraduates at the Conservatory will not be required to take it again. Descriptions of each of these classes is available in the Conservatory Catalogue. This year Pedagogy will be taught by Marc Teicholz in the fall, and Basso Continuo for Guitar will be taught by Richard Savino in the spring.

Transcription/Arrangement-one semester

Pedagogy-one semester (required)

Basso Continuo for Guitar - one semester

Technique and Sight Reading for Guitar - one semester

## **HISTORICAL PLUCKED STRINGS**

This class consists of Richard Savino teaching lessons to the four HPE students on their various instruments. Students will work on solo repertoire as well as the continuo projects they are involved in.

## **COMPOSING FOR GUITAR**

This class, taught by guitarist-composer Stefan Cwik, meets only in the fall.

## **CONCLUSION**

There's a lot to do. However, we believe that our multifaceted approach will help aspiring guitarists become fine overall musicians. At the end of your Conservatory training, you will have developed your skills as soloist, chamber musician, arranger, teacher, and even writer-in short, the skills necessary to become a productive and fulfilled musician in today's world.