

# **GUITAR DEPARTMENT MANUAL**

## **2009-2010**

### **INTRODUCTION**

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

### **PHILOSOPHY**

In our desire to help you become excellent guitarists and interesting, expressive artists, and to prepare you for real professional musical life, we feel you must be given as broad a range of skills as possible. Let's examine life after school. Most successful professional guitarists live a varied musical life. Besides performing, many guitarists help create new repertoire by working with composers, arranging and perhaps composing. Almost all professional classical guitarists do some teaching and other academic work that includes writing. Some business skills are necessary, performing confidence is essential, and a great source of both musical as well as career enrichment is when guitarists create and foster ensembles.

The Guitar Department at the Conservatory is structured to directly reflect that reality. A cycle of classes encompassing Transcription and Arrangement, Pedagogy, and Composing for Guitar is specifically designed to broaden your range of skills, and playing chamber music is encouraged on juries and recitals.

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, but as you progress you can narrow your focus, so that the 2nd graduate jury has no stylistic restrictions and can be a specialization in one area.

# **GENERAL INFORMATION**

## **DEPARTMENTAL COMMUNICATION**

Each semester begins with a department meeting that serves as an open forum. 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. Problems can be brought to me at any time, and you should always feel welcome to consult with any of the guitar teachers. The year ends with a meeting to review the year and discuss future plans.

# **PERFORMANCE OPPORTUNITIES**

## **DEPARTMENT RECITALS**

There are eight guitar department recitals 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. Attendance is now required at Department Recitals, and a sign-up sheet will be distributed by the T.A. Any student not attending two of the four Department Recitals that they are not involved in within a semester will have their lesson grade affected.

There is now also an annual collaboration with the Voice Department, resulting in a full program of songs accompanied by guitar. That program is on November 10 this year.

## **COMMUNITY SERVICE**

The Conservatory has a highly successful Community Service program that arranges student performances throughout the community. Community Service 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 and harp departments hold an internal competition every two years and the winner will be concerto soloist with the Conservatory Orchestra. 2009-10 is not a concerto year.

## **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 four 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. The first ever guitar master class in our new building was a

five hour event held by John Williams, on October 20, 2006. Master classes will be given this year by Roland Dyens, Pavel Steidl and Manuel Barrueco. 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 three Guitarradas with Pepe Romero and Richard Brune. These are highly popular public evenings in which a group of guitarists play through a collection of instruments. Guitarrada V will be held December 13 and it will focus on old Spanish guitars.

The Bay Area is arguably the most active classical guitar area in the U.S. The magazines *Guitar Player* and *Acoustic Guitar* originate here and the *Guitar Solo* store is close by. There is a major San Francisco guitar recital series, a San Francisco and a South Bay Guitar Society 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 a seven course lute, many standard classical guitars, steel string guitars, electric guitars, an electric bass and two classical guitars with pickups that are perfect for gigs. Recently we have had several outstanding donations to the collection, including two Rubios, a Smallman, a Brune, a Pepe Romero Jr, and a Guissani. We also own a Trace Elliott acoustic amp which students are free to borrow. And this year we will receive a big order of early instruments, as part of an instrument buying donation to the Conservatory by Bernard Osher. We will acquire two Baroque guitars, two theorbos, two Romantic era guitars, a vihuela, a baroque lute and more. This past summer we received another Smallman donation, this one built in 1989.

All of the instruments are kept in the guitar room and are managed by the T.A. Conservatory students are welcome to use all of the instruments, 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 Smallmans have a very light top, so no golpes or percussion of any kind is allowed on the soundboard of that guitar.

# **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 one hour lesson each week of the 30 week 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. When faculty members go on tour, a substitute is available for make-up lessons. Arrangements will be made between you and your teacher to either make the lessons up later or to use the 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 me, 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, while candidates for the Master's degree must perform two graduate recitals and perform a major concerto. Degree recitals must contain a minimum of 60 minutes of music. Chamber music can be included with the approval of the major teacher. 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 the recital, and 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. Graduate applicants who are not yet at the Master's level may be admitted into the program on a three-year basis. These students must perform three juries to complete a Master's degree. The juries are heard by the entire 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 Ensemble class or another chamber music class in the school.
- ~At least two-thirds of juries and recitals must be performed from memory. This is a change from the past requirement.
- ~Each jury must consist of entirely new repertoire.
- ~Pieces are generally performed without repeats in juries.

## **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.

## EVALUATIONS

At the end of the semester in which you are not doing a jury (usually the fall semester) you 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 all others 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. As in the juries, 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, the Segovia repertoire and most 20th century Latin-American 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  
Roncalli-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  
Fallá-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 45 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 one hour, for a 30 minute jury. Also, a recital containing at least one hour of music, which may include some chamber music at the discretion of the major teacher.

**Repertoire Suggestions**

**Renaissance:** Dowland-Fantasie 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 relatively recent diploma. Guitar students must complete a one hour jury and recital with professional level repertoire. "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."

## **CLASSES**

### **GENERAL INFORMATION**

The Conservatory Guitar Department offers four 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 Community Service work.

## **GUITAR PERFORMANCE**

This is an ongoing class that meets for an hour a week in one of the Conservatory's concert halls. 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. If, for instance, you and a flute player form an ensemble and each of you registers for your respective ensemble class, the duo will be regularly coached by both a guitar and a wind teacher. Vocalists and other students without their own chamber music program are encouraged to join and receive credit for Guitar Ensemble class. During the Ensemble Class time itself, there is usually some orchestral training with the whole group doing a large, conducted piece. 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 studies 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.

## **ELECTIVE CYCLE**

This two-year cycle consists of the following:

Transcription/Arrangement-one semester

Pedagogy-one semester (required)

Composing for Guitar-one year.

Composing for Guitar, includes the study of motifs, construction and harmonization of melodies, basic understanding of fretboard harmony, species counterpoint, rhythm and relatively simple forms. There will be a variety of exercises throughout the course and every student is required to compose a solo guitar piece. This class will not be offered in 2009-10.

Transcription/Arrangement offers a survey of guitar transcriptions. There are weekly

transcription assignments, and you make and perform several larger transcriptions. Pedagogy offers a survey of guitar pedagogical methods. In the class, Conservatory students teach lessons to students from other schools. Those lessons are discussed by the class and analyzed by the teacher. This 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.

## **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.