

# **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



One of the GDR's is an annual collaboration with the Voice Department, resulting in a full

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**

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**

## **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

- ~ 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







**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**

# **HISTORICAL PERFORMANCE EMPHASIS**



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

Technique and Sight Reading for Guitar - one semester

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.

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.