

create new pieces. Furthermore, because stylistic breadth is an essential ingredient in professional guitar life, the first two juries require a performance of at least one piece in all five historical styles-Renaissance, Baroque, Classical, Romantic and Modern. 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.

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

- To help guitar students acquire the technical skills necessary to expertly handle our 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 discussion, observation, 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 the T.A., all department recitals and other departmental activities. Issues can be brought to me at any time, and you should always fee0 1 72 4.2 (0) 0.2 (0

submitted to me or the T.A. one week before the recital. Since each ensemble must perform at

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 events throughout the Bay Area. I will keep you informed about the rich variety of performances and competitions taking place.

EQUIPMENT

The Conservatory owns many standard classical guitars, steel string guitars, electric guitars, an acoustic/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 more 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.

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. You should send one electronic 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 are 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 ce q 1 0 0(ha) 0.21 Tf [(-E w) -0.2 .mm

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

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

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.

the first day of class. Occasionally classes are canceled due to small enrollment. Attendance is expected, and unexcused absences will affect your grade.

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.

Transcription/Arrangement-one semester in the fall, and Technique and Sight Reading in the spring.

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 in the spring. This year, the renowned guitarist/composer Sérgio Assad will have a role in the class.

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.