

GUIDE TO APPLIED LEVELS FOR THE USC GUITAR DEPARTMENT

ETUDE, TECHNIQUE AND REPERTOIRE REQUIREMENTS

The following guide is to provide students with a “syllabus of precedent.” That is, a listing of material that has been successfully studied and performed by students at the various levels, as opposed to a rigid and often unrealistic progression of pieces imposed upon the student. There will often be an overlap of material between levels. (Please see the *Required Editions* list for information on basic texts and etudes.)

MUSC 101N

Some guitar students may lack substantial pre-college training on the guitar. The 101 level of study provides an opportunity for motivated students to cover basic techniques and procedures. The successful study of this material is essential for admission to the applied sequence. Potential music majors may study at the 101 level for two semesters, after which they must pass an audition for entry into the applied sequence.

Basic Technique: A thorough study of Christopher Berg's *Mastering Guitar Technique: Process and Essence* (Mel Bay Publications, Inc.) and Aaron Shearer's *Learning the Classic Guitar*, Parts One and Two (Mel Bay Publications, Inc.). The degree of mastery of this material will be demonstrated by the application of basic skills to the exercises and etudes listed below.

Scales: Memorization and performance of all major and harmonic minor open position scales. These are presented in Aaron Shearer's *Scale Pattern Studies*. Students seeking admission to the applied sequence must be able to perform these scales in eighth notes, triplets and groups of four sixteenth notes with the quarter note set at 80 beats per minute on the metronome.

Arpeggios: Study of all patterns from Groups One, Two and Three from *Mastering Guitar Technique*. The study of the Giuliani right hand exercises from Op. 1 or Christopher Berg's *Giuliani Revisited* can begin at this time.

Left Hand: Selected independence and slur exercises from *Mastering Guitar Technique*.

Etudes and additional material will be drawn from the following:

- Brouwer, L. Etudes Simples, Vol. 1
- Sor, F. Op.44, 60
- Royal Conservatory of Music Repertoire and Studies Album, Grades 1 & 2

Sight-Reading:

- *Sight Reading for the Classic Guitar*, by Robert Benedict, Levels 1-3 (first book).
- Sight-reading of open position scale exercises in Aaron Shearer's *Scale Pattern Studies*.

THE APPLIED SEQUENCE

The applied sequence consists of two tracks, each with a lower division and an upper division. The performance track consists of MUSC 211N (lower division) and MUSC 411N (upper division). Students on the non-performance track will study at MUSC 111N (lower division) and MUSC 311N (upper division). Although each level normally takes two years to complete, some students will be required to study at the lower division for more than two years before qualifying for admission to the upper division of applied study.

The following guide is based on the performance track. Students studying for non-performance degrees (B.M. in Theory or Composition; B.A. in Music) will draw from the same materials but will not be expected to cover as much. Throughout the applied sequence students will study material from the standard etudes of Fernando Sor (Op. 6, 29, 31, 35,) Mauro Giuliani (Op. 48), and Matteo Carcassi (Op 60)

Sight-reading practice will be spread throughout the applied sequence. Material for sight-reading (and other work) will be drawn from the following:

Aquado, D.	<i>New Guitar Method</i>
Benedict, R.	<i>Sight Reading for the Classical Guitar</i> , Levels 4 and 5 (Book 2)
Carulli, F.	Preludes from Op. 114
Dodgson/Quine	<i>Progressive Reading for Guitarists</i>
Muro, J.A.	<i>Basic Pieces for Beginning Students</i>
Pick, R.	<i>Guitar School</i>
Pujol, E.	<i>Exercises</i> , Vols. 1 & 2
Pujol, E.	<i>Guitar School</i> , Books 1 & 2
Sagreras, J.	<i>Lessons</i> , Vol. 1 & 2
Smith-Brindle, R.	<i>Guitarcosmos</i> , Vol. 1 & 2
Tarrega, F.	Scale Studies

Etude Requirements: Some etudes, such as those by Sor and Villa-Lobos, will be studied as memorized repertoire. Other etudes, though, will not need as much attention. Sometime beginning in the first year of study, a group of 4-8 etudes will be assigned to each undergraduate student at the start of each semester. These etudes are to be worked on consistently throughout the semester and must be performed at tempo (with music) by the end of the semester. Failure to do so will result in an incomplete for the semester.

MUSC 211

Lower Division, First Semester

Scales: Memorization and performance of all major and harmonic minor scale forms. These should be studied in all positions. See Aaron Shearer's *Scale Pattern Studies* for details.

Arpeggios: A group of arpeggio studies and exercises should be selected for daily practice. These studies should cover both sympathetic and opposed motion. Suggested material will be by Carcassi, Carulli, and Giuliani.

Left Hand: Continuation of exercises from *Mastering Guitar Technique* in addition to left hand studies dealing with slurs, independence and endurance.

Etudes and additional material will be drawn from the following::

- Brouwer, L. Etudes Simples, Vol. 2
- Carcassi, M. Op. 60
- Sor, F. Op. 31, Op. 35

MUSC 211

Lower Division, Second Semester

Scales: Memorization and performance of all major and melodic minor long scales. (See Lesson 22 of *Mastering Guitar Technique*.) These are to be performed in eighths, triplets and sixteenths with the quarter note set at 100 bpm.

Arpeggios: More difficult arpeggio studies should be selected for daily practice. Students should be well into the exercises in *Giuliani Revisited*.

Left Hand: Continuation of exercises from *Mastering Guitar Technique*, in addition to left hand studies dealing with slurs and independence from A. Shearer's *Slur, Ornament, and Reach Development Exercises*.

Etudes selected from:

- Carcassi, M. Op. 60
- Sor, F. Op. 6

MUSC 211

Lower Division Third Semester

Scales: Continuation of long scale practice. Fluent performance of these is required for admission to Upper Division (120 bpm).

Arpeggios and Left Hand: More advanced etude practice in these areas.

Etudes and other material selected from:

- Sor, F. Op. 29
- Villa-Lobos, H. Douze Etudes

MUSC 211

Lower Division, Fourth Semester

Although students at this level will continue the study of etudes and exercises presented during the first three semesters, the study of the concert literature for recital will usually begin at this point. (See list below.)

PROFICIENCY EXAM

An extended examination will be required of all students before continuing to the Upper Division level of study. This exam will include performance of all scales, left hand exercises, right hand exercises, pieces and etudes, in addition to upper position sight-reading of scale patterns, chords and pieces. All major and melodic minor long scales are to be performed in eighths, triplets and sixteenths with the quarter note set at a minimum of 120 bpm.

DEGREE RECITALS

Undergraduate and graduate degree recitals must be memorized a semester before the date of performance. Students preparing for recital should be able to choose repertoire of an advantageous level of difficulty. The choice of recital material, however, is subject to the approval of the applied teacher. The repertoire listed below has been performed at past degree recitals and is intended as a guide to the level of difficulty.

MUSC 411

Upper Division, Junior Level

Etudes: A group of etudes should be selected from all those studied at the lower division level. These etudes should deal, in a concentrated way, with many of the basic areas of technique and should include scale studies, arpeggio studies, slur studies and left hand endurance/independence studies. These etudes should be played daily.

JUNIOR RECITAL REPERTOIRE

Albeniz, I.	Cataluna Granada
Bach, J.S.	Cello Suite No. 1, BWV 1007 Fugue, BWV 1000 Prelude, Fugue and Allegro, BWV 998
Barrios, A.	Vals, Op. 8, No. 4
Brouwer, L.	Tres Apuntes Canticum Danza Caracteristica Piece without title Un Dia de Noviembre
Dowland, J.	Dances

Giuliani, M.	Variations, Op. 9 Sonata, Op. 15 Sonatina, Op. 71, No. 3
Granados, E.	La Maja de Goya
Koshkin, N.	The Elves, Op. 26
Llobet, M.	Catalan Songs
Martin, F.	Quatre Pieces Breve
McGuire, J.	First Suite in Popular Style
Mertz, J.K.	Abendlied, Op. 13, Vol. 2 An die Entfernte Unruhe
Milano, F. de	Fantasias
Morel, J.	Danza Brasileira Danza in e minor
Moreno-Torroba, F.	Suite Castellana Notturmo
Mozart, W. A.	Larghetto and Allegro, K. 229
Mudarra, A.	Fantasie X
Narvaez, L.	Cancion del Emperador Guardame las Vacas
Orbon, J.	Preludio y Danza
Panin, P.	Humoresque Eskimo Danse
Pernambuco, J.	Sons de Carilhoes
Piazzolla, A.	La Muerte del Angel Milonga del Angel
Sanz, G.	Spanish Suite
Sor, F.	Variations, Op. 9 Sonata, Op. 15b
Tansman, A.	Trois Pieces
Villa-Lobos, H.	Preludes Etudes
Weiss, S.L.	Fantasie Passacaille

MUSC 411

Upper Division, Senior Level

SENIOR RECITAL REPERTOIRE

Albeniz, I.	Asturias Granada
Bach, J.S.	Cello Suite No. 3, BWV 1009 Fugue, BWV 1000 Prelude, Fugue, and Allegro, BWV 998
Barrios, A.	Aconquija Choro da Saudade Dinora Madrigal-Gavota Tua Imagen Vals
Bennett, R.R.	Impromptus
Brindle, R.S.	El Polifemo de Oro Four Poems of Garcia Lorca
Britten, B.	Nocturnal, Op. 70
Brouwer, L.	Elogia de la Danza El Decameron Negro
Cimarosa, D.	Three Sonatas
Coste, N.	Valse Favorite, Op. 46 La Source du Lyson, Op. 47
Couperin, F.	Les Baricades Misterieuses
Domeniconi, C.	Hommage a Jimi Hendrix
Dowland, J.	Fantasies and Dances
Duarte, J.	English Suite
Falla, M. de	Le Tombeau de Debussy
Frescobaldi, G.	Aria Con Variazioni Passacaglia
Ginastera, A.	Sonata, Op. 47
Giuliani, M.	Grand Overture, Op. 61 Variations on a theme of Handel, Op. 107
Handel, G. F.	Suite No. 11
Holborne, A.	Fantasies
Kleynjans, F.	Nocturne No. 4
Krenek, E.	Suite
Mertz, J. K.	Fantasie Hongroise
Moreno-Torroba, F.	Sonatina Turegano

	Siguenza
	Burgalesa
Ohana, M.	Tiento
Piazolla, A.	Verano Porteno
Ponce, M.	Scherzino Mexicana
	Sonatina Meridional
	Tres Canciones Populares Mexicanas
	Valse
Pujol, E.	El Abejorro
Pujol, M. D.	Suite del Plata No. 1
Rodrigo, J.	En Los Triguales
Sagreras, J.	Etudes
Schubert, F.	Standchen (D. 957, No. 4)
Sor. F.	Op. 5, No. 5
	Variations, Op. 15a
	Fantasie, Op. 21 "Les Adieux"
	Trios Pieces de Societe, Op. 33
	Fantasie Villageoise, Op. 52
	Fantasie Elegiaque Op 59
Tarrega, F.	Capricho Arabe
	Maria
	Mazurkas
	Pavana
Tansman, A.	Cavatina Suite
Villa-Lobos, H.	Suite Populaire Bresilienne
Weiss, S.L.	Prelude, Toccata, and Fugue
Scarlatti, D.	Sonatas

MUSC 711N/811N

GRADUATE RECITAL REPERTOIRE

Bach, J.S.	Cello Suite No. 2, BWV 1008 Chaconne, BWV 1004 Suite, BWV 1006a Suite, BWV 997
Barrios, A.	La Catedral Julia Florida Vals, Op. 8, No. 3 Vals, Op. 8, No. 4
Berkeley, L.	Sonatina, Op. 51
Brouwer, L.	Canticum Elogia de la Danza
Castelnuovo-Tedesco, M.	Sonata, Op. 77 Tarantella
Coste, N.	Andante and Polonaise, Op. 44
Dyens, R.	Tango in Skai Libre Sonatine
Diabelli, A.	Sonata in A
Dowland, J.	Fantasies Dances
Giuliani, M.	Sonata Eroica, Op. 150 Variations on a Romance from the opera Ruhm und Liebe
Granados, E.	Spanish Dances
Head, B.	Sketches for Friends
Hand, F.	Late One Night Trilogy
Handel, G.F.	Suite No. 11
Holborne, A.	Fantasies Dances
Koshkin, N.	Andante quasi Passacaglia e Toccata Usher Waltz
Lauro, A.	Suite Venezolano
Malats, J.	Serenata Espanola
Martin, F.	Quatre Pièces Brève
Mertz, J.K.	Bardenklänge, Op. 13 (Selections)
Narvaez, L.	O Glorioso Domino
Paganini, N.	Sonata in e minor, Op. 3, No. 6 Sonata in A major, Op. 3, No. 1
Ponce, M.	Sonata Three

	Suite in A minor (after Weiss)
	Thème varié et Finale
Rak, S.	Andante
	Romance
	Suite
	Temptation of the Renaissance
	Toccata
Ravel, M.	Pavane pour une infante défunte
Rawsthorne, A.	Elegy
Regonda, G.	Etudes
Scarlatti, D.	Sonata in A Major, K. 209
	Sonata in E Major, K. 380
Sor, F.	Grand Solo (Sonata Primo), Op. 14
	Fantasie Villageoise, Op. 51
	Souvenirs d'une Soiree a Berlin, Op. 56
Tansman, A.	Cavatina
Walton, W.	Five Bagatelles
Weiss, S.L.	Tombeau sur la Mort de M. Cajetan d'Hartig
Yocoh, Y.	Sakura Variations