

USC Guitar Program

GUIDE TO THE APPLIED LEVELS

ETUDE, TECHNIQUE, AND REPERTOIRE REQUIREMENTS

The following guide is intended to provide students with a “syllabus of precedent.” That is, a listing of material that has been successfully studied by students at the various levels, as opposed to a rigid and often unrealistic progression of pieces imposed on the student. There will often be an overlap of material between levels.

MUSC 101N

Some guitar students may lack substantial pre-college training on the guitar. The 101 level of guitar 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 can only study at the 101 level for two semesters. At that time they must either be able to meet the requirements for admission to the applied sequence or they will need to change majors.

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 Classical Guitar Technique : Process and Essence . 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 : Process and Essence.”

Etudes: Additional material for study will be drawn from the following sources:

Brouwer, L.	Etudes Simples, Vol. 1
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Sor, F.	Op.44, 60
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Sight-reading: Sight-reading for the Classic Guitar, by Robert Benedict, Levels 1-3 (first book). Also, 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 211 (lower division) and MUSC 411 (upper division). Students on a non-performance track will study at MUSC 111 (lower division) and MUSC 311 (upper division). Although each level normally takes two years to complete, some students may be required to study at the lower division level for more than two years before qualifying for admission to the upper division level of applied study.

The following guide is based on the performance track. Students studying for non-performance degrees (BM in Theory/Comp or BA 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.	New Guitar Method
Benedict, R.	Sight Reading for the Classical Guitar, Levels 4 and 5 (Book 2)
Carulli, F.	Preludes from Op. 114
Danner, P.	Nine Etudes in Nine Positions
Dodgson/Quine	Progressive Reading for Guitarists
Muro, J.A.	Basic Pieces for Beginning Students
Pujol, E.	Exercises, Vols. 1 & 2
Pujol, E.	Guitar School, Books 1 & 2
Pick, R.	Guitar School, Books 1 & 2
Sageras, J.	Lessons
Smith-Brindle, R.	Guitarcosmos, 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.

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 selected independence and slur exercises from Mastering Guitar Technique : Process and Essence .

Etudes:

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

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 : Process and Essence” in addition to left hand studies dealing with slurs and independence from A. Shearer’s “Slur, Ornament, and Reach Development Exercises.”

Etudes:

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

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:

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 have begun by 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:

Bach, J.S.	Cello Suite No. 1, BWV 1007
Barrios, A.	Vals, Op. 8, No. 4
Brouwer, L.	Tres Apuntes
Giuliani, M.	Variations, Op. 9
	Sonata, Op. 15
	Sonatina, Op. 71, No. 3
Llobet, M.	Catalan Songs
McGuire, J.	First Suite in Popular Style
Mertz, J.K.	Abendlied, Op. 13, Vol. 2
Milano, F. de	Fantasias

Moreno-Torroba, F.	Suite Castellana
Mozart, W. A.	Larghetto and Allegro, K. 229
Mudarra, A.	Fantasia X
Narvaez, L.	Cancion del Emperador
	Guardame las Vacas
Panin, P.	Humoresque
	Eskimo Danse
Sanz, G.	Spanish Suite
Sor. F.	Variations, Op. 9
Sor. F.	Sonata, Op. 15b
Tansman, A.	Trois Pieces
Villa-Lobos, H.	Preludes
	Etudes
Weiss, S.L.	Fantasia
	Passacaille

MUSC 411 — Upper Division, Senior Level

Senior Recital Repertoire:

Albeniz, I.	Asturias
	Cadiz
	Granada
	Torre Bermeja
Bach, J.S.	Prelude, Fugue, and Allegro, BWV 998
	Fugue, BWV 1000
	Partita in a minor, BWV 997
	Prelude, BWV 1006
	Suite in e minor, BWV 996
	Cello Suite No. 3, BWV 1009
Barrios, A.	Choro da Saudade
Bennett, R.R.	Impromptus
Brindle, R.S.	El Polifemo de Oro
	Four Poems of Garcia Lorca
Brouwer, L.	El Decameron Negro
	Elogio de la Danza
Cimarosa, D.	Three Sonatas
Coste, N.	Valse Favorite, Op. 46
	La Source du Lyson, Op. 47
Couperin, F.	Les Baricades Misterieuses
Dowland, J.	Fantasies and Dances
Falla, M. de	Le Tombeau de Debussy
Frescobaldi, G.	Aria Con Variazioni
Giuliani, M.	Grand Overture, Op. 61
	Variations, Op. 107

Holborne, A.	Fantasies
Kleynjans, F.	Nocturne No. 4
Krenek, E.	Suite
Moreno-Torroba, F.	Sonatina
Ponce, M.	Tres Canciones Populares Mexicanas
	Scherzino Mexicana
	Valse
Pujol, E.	El Abejorro
Rodrigo, J.	En Los Trigales
Sagreras, J.	Etudes
Schubert, F.	Standchen (D. 957, No. 4)
	Lob der Tranen (D. 711b)
Sor. F.	Op. 5, No. 5
	Variations, Op. 15a
	Fantasia, Op. 21 "Les Adieux"
	Introduction and Variation, Op. 28
Tarrega, F.	Capricho Arabe
	Maria
	Mazurkas
	Pavana
Tansman, A.	Cavatina Suite
Weiss, SL	Prelude, Toccata, and Fugue
Scarlatti, D.	Sonatas

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Graduate Recital Repertoire:

Bach, J.S.	Chaconne, BWV 1004
	Suite in a minor, BWV 995
	Suite in E Major, BWV 1006
Barrios, A.	La Catedral
Berkeley, L.	Sonatina, Op. 51
	Theme and Variations
Brouwer, L.	Canticum
Castelnuovo-Tedesco, M.	Sonata, Op. 77
	Tarantella, Op. 87
Coste, N.	Andante and Polonaise, Op. 44
Diabelli, A.	Sonata in A
Dowland, J.	Fantasies
	Dances
Dyens, R.	Tango en Skai
	Libre Sonatine
Giuliani, M.	Sonata Eroica, Op. 150
Granados, E.	Spanish Dances

Hand, F.	Late One Night
Handel, G.F.	Suite #11
Holborne, A.	Fantasies
	Dances
Koshkin, N.	Andante quasi Passacaglia e Toccata
	The Prince's Toys
Malats, J.	Serenata Espanola
Martin, F.	Quatre Pièces Brève
Mertz, J.K.	Bardenklange, Op. 13 (Selections)
	Fantasia Hongroise, Op. 65, No. 1
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
	Thème varié et Finale
	Suite in A (after Weiss)
Rak, S.	Andante
	Romance
	Temptation of the Renaissance
	Toccata
Ravel, M.	Pavane pour une infante défunte
Rawsthorne, A.	Elegy
Sor, F.	Fantasia Villageoise, Op. 51
Walton, W.	Five Bagatelles
Weiss, SL	Tombeau sur la Mort de M. Cajetan d'Hartig
Yocoh, Y.	Sakura Variations

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