

University of Central Florida / Department of Music

Classical Guitar as a Major (Syllabus applies to the following course numbers: MVS 1416-Guitar I, MVS 2426- Guitar II, MVS 3436-Guitar III, MVS 4346-IV)

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Note: The contents of this Syllabus can be modified at any moment during the academic year or the semester.

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Course Description

The Guitar Program at UCF includes a four-year program divided in eight semesters. The first year program includes the study of freshman level technique tutors, classical and contemporary studies, and the establishment of the foundations of a repertoire of works created by the best artists that have written for the instrument. The student will have one meeting per week with the professor for a private lesson of fifty minutes of duration. Several aspects of the study of the instrument will be covered during each lesson: Technical studies such as arpeggio exercises and scales, sight-reading, classical and contemporary studies and general repertoire.

Each week all the members of the guitar studio will meet for a complementary hour of training in the form of a master class. Commenting on readings from reference books or articles related to the guitar, on your fellow students and on your own performances on the instrument, on technique and on general repertoire matters, is an essential part of this course.

Course Objectives

The purpose of the classical guitar program at the University of Central Florida in Orlando is to prepare our students to achieve a professional level in the approximate space of four years. The first year of study will be focused on the building of the basic techniques and knowledge of the instrument that will help the student to achieve the long-

term goal mentioned above. At the end of the fourth year the students should master the different aspects of instrumental technique. They will have a broad view of a repertoire dealing with the masterworks of the guitar. The knowledge and practice of instrumental styles of different historical periods will be required as well as the study of the history of the guitar. Participation in our department various ensembles is required as appropriate. Participation in the Guitar Ensemble is a requirement for all guitar majors. At the end of the third year a thirty-minutes recital is required (requirement for B.M. students, and BME students). At the end of the fourth year a professional level recital is expected (requirement for B.M. students). Junior and Senior recitals will include works covering styles from the Renaissance (1550 on approx.) to contemporary times. The B.A. degree students will have to fulfill a project, called the Capstone project, as a requirement for graduation. The Capstone project can take the form of a written paper, a lecture recital, analysis work, etc. The student can get more information on the Capstone Project requirement through the undergraduate advisor and the Capstone coordinator.

*** Guitar V and VI or MVS 5456 and MVS 6466 follows the same format and expectations as the other guitar courses.** This particular course have been offered to students that are working at the master's level doing for example an MA in Music Education or a Master in Digital Media, etc. The expectations are that the students get to do the same quality of work as any other guitar student. The repertoire and program are decided by agreement between both the student and the professor and the evaluation process is the same as for other students.

The "Guitar Master class" weekly meetings will serve as a *forum* where thinking and performance will be united with the main purpose of enhancing your own learning process. Remember that the purpose here is not to criticize your partners but to learn how to observe them and yourself in order to enhance your playing. Be careful not to offend your fellow students' sensitivities. **Presence is required.**

Special Assignments and other requirements, to be fulfilled during the Master class weekly meetings

- 1.** A composition assignment will be required for all levels. All students will compose a passage of music for guitar. The length and complexity will be appropriate to your level of guitar lessons: 8 to 16 bars for the students of Guitar I, 32 bars for the students of Guitar II, a complete piece for the students of Guitar III and IV. The subject of your piece can be an etude or exercise for the students of Guitar I and II, a free style composition for the students of Guitar III and IV. The student should be able to perform the fragment or piece before the end of the semester during the master class meetings. The compositions don't necessarily have to be for solo guitar; duets, trios and quartets are welcomed as long as the student gets to perform the work in class. All assignments should be written using a music writing computer program such as Sibelius, Finale, or other. Grading will represent 10% of your total grade. **Compositions will be due by mid-term (to be specified in class).**

2. Presentation or report on a subject related to the guitar (or at least two performances during the semester, in addition to the area forum). This will be decided in agreement with the professor. Grading will represent 10% of your total grade. The presentation assignment can be replaced by two performances during Master-class day.
3. All the students are required to have their own music stands, appropriate to guitar height.
4. Participation and attendance in area forums, master classes, guest artist presentations and concerts, is obligatory and absences will affect your final grade.
5. Your individual lesson will be graded with a system of points at ten points per lesson.

Grading Policy

Preparation of the required materials and class participation both for your individual lessons and for the Master class meetings are extremely important and will be taken into consideration in the final grading. **Class attendance (including master class, area forums, guest artist presentations and concerts) is extremely important and any unjustified absence will count against you in the way of half a point of the total grade for two absences, a full point of the total grade for three absences, two full points after the fourth absence.**

The deadlines for quizzes and for final projects cannot be changed without a major justification.

Your grades will be calculated using the following parameters:

Guitar Course -

Weekly preparation for the Guitar course (Quizzes may be given at any moment with 10% of the total grade value for each one), total of lessons (13 to 14 lessons) = 50% of final grade (based on a system of points, 10 points for lesson: 10 points = very good, 9 points = good, 8 = deficient, below 8 = unacceptable)

Composition assignment = 5%

Four performances to be graded: two performances at master classes and 1 at forum, and Guitar Night = 20%

Final exam = 25%

Total = 100%

Important Deadlines

Final Jury Exam - during final exams period
Master class projects - to be assigned

Adjudication of grades will follow the University of Central Florida new policy of grading practices. In the guitar studio this will be as follows:

**A = 95-100; A- = 90-94; B+ = 87-89; B = 83-86; B-=80-82; C+ = 77-79;
C = 73-76; C- = 70-72; D+ = 65-69; D = 60-64; D- = 55-59; F = 0-54**

Required Scores for the First Year

Brouwer, Leo. *Oeuvres pour Guitare* (includes all the Etudes, Two Popular Cuban Airs, Two Popular Cuban Themes, Danza del Altiplano, Piece untitled no. 1 to 3, and many more). Paris: Editions Max Eschig.

Carcassi, Mateo. 25 Melodic and Progressive Studies, Op. 60. Edited by Brian Jeffery, Tecla Edition (?).

Carlevaro, Abel. Serie Didáctica para Guitarra: Cuadernos no. 2, 3, and 4. Montevideo:Dacisa, 1975 (available through stringsbymail.com on a new edition with the same title).

Giuliani, Mauro. *The Complete Studies for Guitar*. Edited by Brian Jeffery, Tecla 105.

Ponce, Manuel M. Twenty-four Preludes for Guitar. Edited by Miguel Alcázar. London: Tecla Editions, 1981.

Sagreras, Julio S. Las Primeras, Segundas y Terceras Lecciones para Guitarra. Pacific, Missouri: Mel Bay Editions, 1996.

Segovia, Andrés. Diatonic Major and Minor Scales. New York (?): Columbia Edition.

Sor, Fernando –The Complete Studies, Lessons and Exercises for Guitar. Edited by Brian Jeffery, Tecla 101.

Guitar related organizations –

Guitar Solo Publications – www.gspguitar.com (415) 896-1144 or 866-788-2255

Mel Bay Publications – 1-800-863-5229 / www.melbay.com

Strings by Mail – www.stringsbymail.com

Guitar Foundation of America – www.guitarfoundation.org

Suggested Texts for discussion at Guitar Master Class

Carlevaro, Abel. School of Guitar. Translated by Jihad Azkoul and Bartolomé Díaz. New York (?): Boosey and Hawkes: 1984.

Pujol, Emilio. The Dilemma of Timbre on the Guitar. Buenos Aires: Ricordi Americana, 1960.

Bibliography on some useful sources for guitarists

- Butt, John. Bach Interpretation: Articulation marks in primary sources of J.S. Bach. Cambridge: Cambridge University Press, 1990.
- Carlevaro, Abel. School of Guitar. Translated by Jihad Azkoul and Bartolomé Díaz. New York (?): Boosey and Hawkes: 1984.
- Donington, Robert. The Interpretation of Early Music. New York: W.W. Norton and Company, Inc., 1992.
- Goluses, Nicolas. "J.S. Bach and the Transcription Process." Guitar Review, no. 77 (Spring 1989): 14-29.
- Iznaola, Ricardo. On Practising. Edition Chanterelle 738.
- Mayer Brown, Howard, and Stanley Sadie, eds. Performance Practice: Music After 1600. London: The Macmillan Press LTD, 1989, reprint, New York: W.W. Norton & Company, 1990.
- Pujol, Emilio. The Dilemma of Timbre on the Guitar. Buenos Aires: Ricordi Americana, 1960.
- Reubart, Dale. Anxiety and Musical Performance: on playing the piano from memory. New York: Da Capo Press, 1985.
- Sadie, Stanley, ed. The New Grove Dictionary of Music and Musicians. London: Macmillan Publishers Limited, 1980. **See web version trough UCF electronic resources: <http://www.grovemusic.com/index.html>**
- Segovia, Andrés. The Segovia-Ponce Letters. Edited by Miguel Alcázar, translated by Peter Segal. Columbus, Ohio: Editions Orphée, 1989.
- Stover, Richard. Six Silver Moonbeams; The Life And Times of Agustín Barrios. Clovis, California: Querico, 1992.
- Turnbull, Harvey. The Guitar from the Renaissance to the Present Day. Westport, Connecticut: The Bold Strummer, 1991.

Guitar Magazines

Published in the U.S.A. - Guitar Review, Soundboard

Published in Great Britain - Classical Guitar

Published in France - Les Cahiers de la Guitare

General Repertoire Guidelines for the Guitar as a Major Instrument Courses by Semester

MVS 1416 - Ist Semester

Julio Sagreras Guitar Lessons (Complete Edition), Ed. Mel Bay; Studies Op. 1, Mauro Giuliani, Ed. Schott, Ricordi or Suvini Zerboni; Diatonic scales, edited by Andrés Segovia or Abel Carlevaro; Twenty-five Melodic Studies by Mateo Carcassi, any edition; *Veinticuatro Preludios para Guitarra*; Manuel M. Ponce, Ed. Tecla, *Musiques Pour Claudel*, Henri Sauguet, Ed. Transatlantiques; *Estudios Simples*, 1 to 10, Leo Brouwer, Ed. Max Eschig.

MVS 1416 - IIrd Semester

Julio Sagreras Guitar Lessons (starting with the "Second Lessons as appropriate level), Ed. Mel Bay; *Cuadernos de Técnica de Guitarra - Mano izquierda y derecha*, Abel Carlevaro, Ed. Barry, Argentina; All diatonic scales in two and three octaves in sixteenth notes and triplets with metronome help; *Estudios Simples*, 11 to 20, Leo Brouwer, Ed. Max Eschig; Fernando Sor's Guitar Studies, Ed. by Brian Jeffery; Studies and character pieces by Francisco Tárrega, Complete works, Ed. Berben; Studies by Stephen Dodgson.

MVS 2426 - IIIrd Semester

Continuation of Sagreras and Carlevaro; various etudes and pieces by Coste, Aguado, Giuliani and Sor; works by the Spanish *vihuelistas* taken from various anthologies such as *Hispanæ Citharæ Ars Viva* by Emilio Pujol, lute transcriptions from Dowland's music, ed. Berben; some medium difficulty modern pieces such as Poulenc's *Sarabande*, Ruiz-Pipo's *Preludes*, Brouwer's *Danza Característica*, etc.

MVS 2426 - IVth Semester - Continuation of Sagreras and Carlevaro; continuation of the IIIrd semester program with the addition of some baroque guitar transcriptions; works by Sanz, De Viseé, Guerau, etc.

MVS 3436 - Vth Semester - Continuation of Sagreras and Carlevaro if necessary; selections of Agustin Barrios' studies or character pieces; some early 20th century Spanish works by authors such as Turina, Moreno-Torroba, De Falla, etc.; start Villa-Lobos *Twelve Etudes*; start two chamber music works, one modern the other 19th century or earlier (e.g. Brouwer's *Micropiezas* for the 20th century, Giuliani's works for chamber music); start a J. S. Bach lute suite such as nos. 1 and 3.

MVS 3436 - VIth Semester - Continuation of Villa-Lobos' *Etudes*; continuation of Bach's Suite; at least one piece in a more contemporary style written after 1950 such as Ohana's *Tiento*, Ruiz-Pipo's *Nenia*, Gherard's *Fantasy*, Jolivet's *Deux Etudes de Concert*, Edmundo Vazquez's *Suite Transitoria*, Felix Ibarrodo's *Cristal y Piedra*, etc.; continuation of the repertoire started during the Vth semester including chamber music works; a recital of thirty minutes of duration will be offered with some works selected from the list above or of similar artistic value.

MVS 4446 - VIIth Semester

Start preparation for the end of the academic year recital. The recital should of 50 minutes minimum duration to 60 minutes maximum duration and will include the following:

- a) A Renaissance lute or vihuela piece - 5 minutes duration aprox.
- b) A Baroque suite (my preference goes to Bach's lute suites or violin sonatas and partitas) - 10 to 15 minutes duration
- c) A major 19th century work (authors like Giuliani, Sor, Aguado, Coste, Regondi, etc.) - around 10 minutes duration
- d) One early 20th century piece (before 1950) - 5 to 10 minutes duration
- e) One later 20th century piece (after 1950) - 5 to 10 duration

- f) One movement of a major guitar concerto to be played with piano accompaniment (works by Rodrigo, Castelnuovo-Tedesco, Ponce, Villa-Lobos, Ohana, Brouwer, Arnold, Berkeley, etc.) - 5 to 10 minutes duration
- g) A major chamber music work can substitute one or two of the items above after consultation with the professor

MVS 4446 - VIIIth Semester

1. Continuation and culmination of the VIIth semester.

Material and Reading Assignments for Guitar Semester I And Guitar Master Class

Note – The following list is a guideline for the schedule of lessons for any given semester, changes to this format will vary depending on the type of degree by agreement with the professor; this format will continue until the end of Guitar II, Students of Guitar III and beyond will choose their repertoire following the guidelines by semester exposed above; quizzes will be given if the progression of the student becomes deficient.

Week 1- Acquaintance and assignment of materials for the semester.

Week 2- a) Carlevaro's exercises (2 to 4 every week); b) Sagrera's *Segundas Lecciones* - nos. 1-2;

c) Segovia's Scales - C-a; d) Carcassi - Study no. 1.

Guitar Master Class - Carlevaro's School of Guitar, Chapter I (suggested).

Week 3- a) Carlevaro's exercises; b) Sagrera's *Segundas Lecciones* - nos. 3-4;

c) Segovia's Scales - C-a (memory), G-e; d) Carcassi - Study no. 1 (memory), Study no. 2 (first reading).

Guitar Master Class - Carlevaro's School of Guitar, Chapter II (suggested).

Week 4- a) Carlevaro's exercises; b) Sagrera's *Segundas Lecciones* - nos. 5-6;

c) **QUIZ - Segovia's Scales - C-a, G-e; Carcassi - Studies no. 1-2 - ALL BY MEMORY.**

Guitar Master Class - Carlevaro's School of Guitar, Chapter III (suggested).

Week 5- a) Carlevaro's exercises; b) Sagrera's *Segundas Lecciones* - nos. 7;

c) Segovia's Scales - D-b; d) Ponce - Preludes nos. 1-2.

Guitar Master Class - Carlevaro's School of Guitar, Chapter IV (suggested).

Week 6- a) Carlevaro's exercises; b) Sagrera's *Segundas ...* nos. 8-9;

c) Segovia's Scales - A-f#; d) Ponce - Preludes nos. 1-2 (memory); e) Carcassi - Study no. 3.

Guitar Master Class - Carlevaro's School of Guitar, Chapter V (suggested).

Week 7- a) Carlevaro's exercises; b) Sagrera's *Segundas* ... nos. 10-11;
c) **QUIZ- Segovia's Scales - D-b, A-f#; Ponce - Preludes nos. 1-2;**
Carcassi - Study no. 3 - ALL BY MEMORY.

Guitar Master Class - Carlevaro's School of Guitar, Chapter VI.

Week 8- a) Carlevaro's exercises; b) Sagrera's *Segundas* ... nos. 12-13 ;
c) Segovia's Scales - E-c#; d) Ponce - Preludes nos. 3-4;
e) Carcassi - Study no. 4.

Guitar Master Class - Pujol's The Dilemma of Timbre on the Guitar (suggested).

Week 9- a) Carlevaro's exercises; b) Sagrera's *Segundas* ... nos. 14-15 ;
c) Segovia's Scales - B-g#; d) Ponce - Preludes nos. 3-4 (by memory);
e) Carcassi - Studies no. 4-5.

Guitar Master Class - Pujol's The Dilemma of Timbre on the Guitar (suggested).

Week 10- a) Carlevaro's exercises; b) Sagrera's *Segundas* ... nos. 16-17 ;
c) **QUIZ- Segovia's Scales - E-C#, B-g#; Ponce - Preludes nos. 3-4;**
Carcassi - Studies no. 4-5 - ALL BY MEMORY.

Guitar Master Class - Student Reports (the dates will be assigned after discussion with the students).

Week 11- a) Carlevaro's - Carlevaro's exercises; b) Sagrera's *Segundas* ... nos. 18-19 ;
c) Segovia's Scales - F#-d#; d) Ponce - Preludes nos. 5-6;
e) Carcassi - Studies no. 6; d) Brower - Study no. 1.

Guitar Master Class - Student Reports.

Week 12- a) Carlevaro's exercises; b) Sagrera's *Segundas* ... nos. 20-21 ;
c) Segovia's Scales - C#-a#; d) Review and selection of repertoire pieces for the final exam: Two pieces by Ponce, two by Carcassi, Brower's study no. 1, all the scales studied so far, and two exercises from Carlevaro's books.

Guitar Master Class – Student's Compositions.

Week 13- Review of all technical material and pieces for the final exam.

Guitar Master Class - Student Compositions

Week 14- Review of all technical material and pieces for the final exam.

Guitar Master Class - Student Compositions - **All remaining projects are due during this week.**

List of guitarists to search in a diversity of outlets-

20th Century and 21st Century

Andrés Segovia, Julian Bream, Alberto Ponce, Narciso Yepes, Renata Tarragó, John Williams, Alirio Diaz, Abel Carlevaro, Manuel Barrueco, Goren Sollcher, José Miguel Moreno, Hopkinson Smith, Nigel North, Paul O'Dette, Roland Dyens, Ida Presti, María Luisa Anido, Jorge Morel, Sharon Isbin, Ana Vidovic, Berta Rojas, Marcin Dylla, Kasuhito Yamashita, Vladimir Mikulka, David Starobin, Jason Vieaux, Pepe Romero, Ángel Romero, Leo Brouwer, Cacho Tirao, Manuel Lopez-Ramos, Oscar Ghiglia Claudio Marcotulli, Giulia Ballare, Stephanie Jones, Assad Brothers Duo, Presti-Lagoya Duo, Abreu Brothers Duo, etc.

From the early recording era and before -

Francisco Tárrega, Miguel Llobet, Emilio Pujol, Agustín Barrios, Regino Sainz de la Maza, Eduardo Sainz de la Maza, Julian Arcas, Fernando Sor, Mauro Giuliani, Dionisio Aguado, Ferdinando Carulli, Luigi Legnani, Giulio Regondi, Mateo Carcassi, Napoleon Coste, Padre Basilio, Fernando Ferrandiere, Gaspar Sanz, Santiago de Murcia, Robert de Visee, Francesco Corbetta, Francisco Guerau, Giovanni Batista Granata, Alonso Mudarra, Luis de Narváez, Luis Milán, etc.

Composers of the 20th Century and contemporary -

Manuel de Falla, Federico Moreno-Torroba, Manuel M. Ponce, Joaquín Turina, Antonio José, Frank Martin, Maurice Ohana, André Jolivet, Benjamin Britten
Stephen Dodgson, Reginald Smith Brindle, Lennox Berkeley, Malcolm Arnold
Peter Maxwell Davis, Michael Tippett, William Walton, Richard Rodney Bennett, Hans Werner Henze, Arnold Schoenberg, Anton Webern, Ottorino Respighi, Mario Castelnuovo-Tedesco, Guido Santórsola, Antonio Ruiz-Pipó, Felix Ibarondo, Marius Constant, Darius Milhaud, Albert Roussel, Elliot Carter, John Corigliano, George Crumb, Edmundo Vasquez, Celso Garrido-Lecca, Astor Piazzola, Alberto Ginastera, Heitor Villa-Lobos, Leo Brouwer, Roland Dyens, Carlo Domeniconi, Alberto Rodríguez-Ortiz, Roberto Sierra, Simone Iannarelli, Juan Trigos, Tristan Murail, Toru Takemitsu, etc.

Additional Information due to Covid-19 Pandemic

Zoom Sessions

Because of the continued remote instruction requirement due to the COVID-19 pandemic, this course will use Zoom for some synchronous (“real time”) class meetings. Meeting dates and times will be scheduled through Webcourses@UCF and should appear on your calendar.

Class meetings might/will be recorded. Recordings will be available only to students registered for this class. This is intended to supplement the synchronous classroom experience and to accommodate those who cannot attend the scheduled class meeting. Students are expected to follow appropriate university policies and maintain the security of passwords used to access class meetings and recorded lectures.

Please take the time to familiarize yourself with Zoom by visiting the [UCF Zoom Guides](https://cdl.ucf.edu/support/webcourses/zoom/)[Links to an external site.](https://cdl.ucf.edu/support/webcourses/zoom/) [https://cdl.ucf.edu/support/webcourses/zoom/]. You may choose to use Zoom on your mobile device (phone or tablet).

Things to Know About Zoom:

- You must sign in to my Zoom session using your UCF NID and password.
- The Zoom sessions are recorded.
- Improper classroom behavior is not tolerated within Zoom sessions and may result in a referral to the Office of Student Conduct.
- You can contact [Webcourses@UCF Support](https://cdl.ucf.edu/support/webcourses/)[Links to an external site.](https://cdl.ucf.edu/support/webcourses/) [https://cdl.ucf.edu/support/webcourses/] if you have any technical issues accessing Zoom.

Required Statement Regarding COVID-19

University-Wide Face Covering Policy for Common Spaces and Face-to-Face Classes

To protect members of our community, everyone is required to wear a facial covering inside all common spaces including classrooms (<https://policies.ucf.edu/documents/PolicyEmergencyCOVIDReturnPolicy.pdf>). Students who choose not to wear facial coverings will be asked to leave the classroom by the instructor. If they refuse to leave the classroom or put on a facial covering, they may be considered disruptive (please see the [Golden Rule](#) for student behavior expectations). Faculty have the right to cancel class if the safety and well-being of class members are in jeopardy. Students will be responsible for the material that would have been covered in class as provided by the instructor.

Notifications in Case of Changes to Course Modality

Depending on the course of the pandemic during the semester, the university may make changes to the way classes are offered. If that happens, please look for announcements or messages in Webcourses@UCF or Knights email about changes specific to this course.

COVID-19 and Illness Notification

Students who believe they may have a COVID-19 diagnosis should contact UCF Student Health Services (407-823-2509) so proper contact tracing procedures can take place.

Students should not come to campus if they are ill, are experiencing any symptoms of COVID-19, have tested positive for COVID, or if anyone living in their residence has tested positive or is sick with COVID-19 symptoms. CDC guidance for COVID-19 symptoms is located here: (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>)

Students should contact their instructor(s) as soon as possible if they miss class for any illness reason to discuss reasonable adjustments that might need to be made. When possible, students should contact their instructor(s) before missing class.

In Case of Faculty Illness

If the instructor falls ill during the semester, there may be changes to this course, including having a backup instructor take over the course. Please look for announcements or mail in Webcourses@UCF or Knights email for any alterations to this course.

Course Accessibility and Disability COVID-19 Supplemental Statement

Accommodations may need to be added or adjusted should this course shift from an on-campus to a remote format. Students with disabilities should speak with their instructor and should contact sas@ucf.edu to discuss specific accommodations for this or other courses.

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