

**University of Central Florida / Department of Music**  
**Classical Guitar as a Major – Graduate Level** (Syllabus  
applies to the following course numbers: MVS 5456-Guitar V, MVS  
6466- Guitar VI)

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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.

In the Graduate version of the course, Guitar V and Guitar VI, a greater commitment is expected from the students. The course will be more focused on building-up more repertoire that can be used in a variety of performance situations; this includes the performance of a complete professional recital and the end of an approximate period of two years. A lecture recital with about 30 minutes of music performance is also expected. These recitals may include but should not be limited to the performance important chamber music works.

## **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 encouraged as well as the study of the history of the guitar. Participation in our department various ensembles is strongly recommended. 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). At the end of the fourth year a professional level recital is expected (requirement for B.M. students). The B.A. degree students will have to fulfill a requirement of a written paper, lecture recital, or analysis work that will be part of a capstone project (discuss details with your advisors).

**Guitar V or MVS 5456 and Guitar VI or MVS 6466 follows the same format and expectations as the other guitar courses.** These courses are offered as part of the M.A. graduate program. The performance expectations are greater than in previous levels and students are expected to have covered the repertoire requirements of the undergraduate degrees before starting the program. 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 repertoire should cover a variety of styles from the Renaissance to contemporary times with strong emphasis in the Twentieth century.

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; all students are required to participate. 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.

## **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).**

**Or (only for graduate students)**

- 2.** Presentation or report on a subject related to the guitar. 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.

## **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 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 -**

<b>Weekly preparation for the Guitar course (Quizzes might be given at any moment with 10% of the total grade value for each one)</b>	<b>60%</b>
<b>Final Jury Exam</b>	<b>30%</b>
<b>Guitar Master class -</b>	
<b><u>Composition Project or Presentation</u></b>	<b>10%</b>
<b>Grand Total</b>	<b>100%</b>

### **Important Deadlines**

<b>Final Jury Exam</b>	<b>During final exams period</b>
<b>Master class projects</b>	<b>To be assigned</b>

**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**

## **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.

### **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, Jorge Morel, Goren Sollcher, José Miguel Moreno, Hopkinson Smith, Nigel North, Paul O'Dette, Roland Dyens, Ida Presti, María Luisa Anido, 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.

### **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

### **Some useful telephone numbers –**

**Guitar Solo Publications – (415) 896-1144 or 866-788-2255 (toll free)**

**Mel Bay Publications – 1-800-863-5229 / [www.melbay.com](http://www.melbay.com)**

**Strings by Mail – (717) 492-9825 / [www.stringsbymail.com](http://www.stringsbymail.com)**

**Guitar Foundation of America – [www.guitarfoundation.org](http://www.guitarfoundation.org)**

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