

GUIDE TO APPLIED LEVELS FOR THE USC GUITAR PROGRAM

Teacher: Christopher Berg

Office Hours: vary each semester and are posted outside room 326 (virtual office hours—i.e. email—are more useful when it is a matter of a simple request for information). I respond to emails quickly when school is in session.

email: cberg@mozart.sc.edu; office phone: 803 777 7067

SYLLABUS OF PRECEDENT

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 applied 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. A syllabus can indicate *what* material is performed but cannot indicate *how* the material is performed. Students enter the guitar program at the University of South Carolina with varying strengths and weaknesses and will work within an individually designed curriculum.

REQUIRED TEXTS

Christopher Berg, *Mastering Guitar Technique* (Mel Bay, 1997)

Christopher Berg, *The Classical Guitar Companion* (Oxford University Press, 2019)

Christopher Berg, *Practicing Music by Design: Historic Virtuosi on Peak Performance* (Routledge, 2019)

Christopher Berg, *Giuliani Revisited* (Mel Bay, 1997)

These books are required for students at all levels and are relevant for undergraduate through doctoral study. Additional materials will be assigned as needed. (The first three books will also be used in either MUSC 573 or MUSC 587 (Guitar Pedagogy or Guitar Literature).

PHOTOCOPIES

You are reminded that photocopies or scans of published music are a violation of copyright law. You should purchase copies of all music assigned to you. Note that there are some legitimate sources of electronic sources of scores, for example, IMSLP. Material in *The Classical Guitar Companion* will serve as an extensive library of pedagogical repertoire and save you from purchasing numerous books, especially during your first several years of study.

A GUIDE TO YOUR STUDY: GRADES

In addition to providing examples of what successful guitar student at the University of South Carolina have performed on their degree recitals, this document is also designed to make you familiar with what is expected of you in your applied guitar study (lessons) and to let you know how grades are determined so you will be guided accordingly.

The need to practice consistently used to be self-evident, but for many students that need has been placed in a hierarchy below earning money for tuition and academic assignments. I cannot solve those problems for you, but I can let you know of the cumulative result of adherence to these false hierarchies. Progress on your instrument is dependent upon well-designed practice consistently applied over time. If you have not practiced consistently, you may end up having completed all of your course work but unable to schedule your recital, or gain admittance to upper division applied study. For example, admission

to the upper division of applied study is dependent, in part, upon having become fluent with the foundational material in chapter 1 of *The Classical Guitar Companion*. You will not be successful if you simply engage in massed repetition of your repertoire pieces, as may have occurred in your pre-college study.

There are two sets of interlocking standards that will be applied to you in fixing your grade, but the proportion between them will shift as you progress. In general, there is the standard that compares where you started at the beginning of the semester to where you ended up. Everyone comes into the program with a different background and set of abilities and problems. This criterion plays a large part in determining your grade during your first semester or two.

As you progress, though, you will be measured more and more against an absolute standard, i.e., specific skills or repertoire that you must negotiate successfully regardless of where you started out. This can be seen most notably in the requirements for admittance to the upper division of applied study or choice of material for a degree recital.

Note that although there are general repertoire guidelines (below), these must be approached gradually and sequentially. I develop a long-term plan for each of you, but I cannot assign you C until you have mastered A and B. This obviates the possibility of cramming at the end of the semester or only practicing the day before your lesson. If you do not approach your lessons with consistent and diligent practice, you are educating me about your lack of interest or diminished abilities, and I will need to make assignments accordingly, but this does not absolve you of being measured against an absolute standard as time passes.

Missed lessons are not looked upon kindly and will result in a “F” for the lesson. (I grade each individual lesson.) An unexcused absence from master class will reduce your lesson grade for the week by one letter.

LEARNING OUTCOMES

Students will be able to perform, interpret, and evaluate level-appropriate musical works in a variety of musical styles and in a variety of musical contexts, including solo, chamber, and full ensemble settings. Examples of repertoire that has successfully been performed at the various levels are presented below.

REQUIRED READING

Applied music does not usually involve reading assignments. However, all students, regardless of level, are required to study *Practicing Music by Design: Historic Virtuosi on Peak Performance*. I suggest that this be read at the start of each semester as it will hold more increased meaning for you as your study progresses.

Etude, Technique and Repertoire Requirements

MUSC 101

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 a maximum of 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* (Mel Bay). 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 *The Classical Guitar Companion*. 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 ♩=80 BPM. However, do not begin learning these scales unsupervised. These are to be memorized *before playing them on the guitar*, and serve as an introduction to visualization. (See chapter 4 of *Practicing Music by Design*.)

Arpeggios: Study of all patterns from Groups One, Two and Three from *Mastering Guitar Technique*. The study of Mauro Giuliani's 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 Classical Guitar Companion*.

Sight-Reading: *Sight Reading for the Classic Guitar*, by Robert Benedict (Belwin-Mills), Levels 1-3 (first book); 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 (BM in Theory or Composition; 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).** Much of this material is in *The Classical Guitar Companion*.

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

Aguado, D.	<i>New Guitar Method</i>
Benedict, R.	<i>Sight Reading for the Classical Guitar</i> , Levels 4 and 5 (Book 2)
Dodgson/Quine	<i>Progressive Reading for Guitarists</i> (This may be out of print.)
Pick, R.	<i>Guitar School</i> (especially useful for those with an interest in jazz)
Pujol, E.	Exercises, Vols. 1 & 2
Pujol, E.	<i>Guitar School</i> , Books 1 & 2
Sagreras, J.	<i>Lessons</i> , Vol. 1 & 2
Tárrega, F.	Scale exercises (in <i>The Classical Guitar Companion</i>)

Some of this material may not be assigned explicitly but will be useful for those interested in developing their reading skills on their own beyond what we can do in the applied lesson.

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 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 *The Classical Guitar Companion* 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 Classical Guitar Companion*; repertoire pieces assigned at discretion of the teacher.

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 from *The Classical Guitar Companion* and exercises for slurs and independence from Aaron Shearer's *Slur, Ornament, and Reach Development Exercises*.

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 *The Classical Guitar Companion* and the concert etude literature, such as H. Villa-Lobos *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 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. Students should sign up for a double jury at the end of this semester to complete the exam.

DEGREE RECITALS

Undergraduate and graduate degree recitals must be memorized a semester before the date of performance. The choice of recital material 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.

JUNIOR RECITAL REPERTOIRE

Note that some of literature on this list may also have been performed by others on senior or graduate recitals. I've usually listed pieces at the earliest level at which they have been performed successfully on degree recitals, with the exception of works by J. S. Bach and several other major composers, which I've listed multiple times.

Albeniz, I.	<i>Capricho Catalan</i> , Op. 165 <i>Cataluna</i> <i>Granada</i>
Bach, J.S.	Cello Suite No. 1, BWV 1007 Fugue, BWV 1000 Prelude, Fugue and Allegro, BWV 998 Prelude, Sarabande, Gigue, BWV 1009 Fugue in A minor, BWV 1000
Barrios, A.	Vals, Op. 8, No. 4 <i>Canción de la Hilandera</i> (Song of the Thread Spinner) <i>Julia Florida</i>

Berkeley, L.	Theme and Variations, Op. 77
Brouwer, L.	<i>Tres Apuntes</i>
	<i>Canticum</i>
	<i>Danza Caracteristica</i>
	<i>Piece without title</i>
	<i>Un Dia de Noviembre</i>
	<i>Elogio de la Danza</i>
Cimarosa, D.	Sonata (arr. Bream)
Coste, N.	<i>La Source du Lyson</i> , Op 47
Dowland, J.	Dances
Falla, M.	<i>Pour le tombeau de Claude Debussy</i>
Giuliani, M.	Variations, Op. 9
	Sonata, Op. 15
	Sonatina, Op. 71, No. 3
	Variations on a theme of Handel, Op. 107
Granados, E.	<i>La Maja de Goya</i>
Koshkin, N.	<i>The Elves</i> , Op. 26
	<i>Usher Waltz</i>
Llobet, M.	Catalan Songs
Martin, F.	<i>Quatre Pieces Breve</i>
McGuire, J.	First Suite in Popular Style
Mertz, J.K.	<i>Abendlied</i> , Op. 13, Vol. 2
	<i>An die Entfernte</i>
	<i>Unruhe</i>
Milano, F. de	Fantasias
Morel, J.	<i>Danza Brasileira</i>
	Danza in e minor
Moreno-Torroba, F.	<i>Suite Castellana</i>
	<i>Nocturno</i>
Mozart, W. A.	Larghetto and Allegro, K. 229
Mudarra, A.	Fantasia X
Narvaez, L.	Cancion del Emperador
	Guardame las Vacas
	Conde Claros
Orbon, J.	<i>Preludio y Danza</i>
Panin, P.	<i>Humoresque</i>
	<i>Eskimo Danse</i>
Pernambuco, J.	<i>Sons de Carilhoes</i>
Piazzolla, A.	<i>La Muerte del Angel</i>
	<i>Milonga del Angel</i>

Ponce, M.	Sonata Mexicana
Pujol, Diego M.	Suite Del Plata No. 1
	Suite Del Plata No. 2
Sanz, G.	Spanish Suite (arr. John Mills)
Sor, F.	Variations on a Theme by Mozart, Op. 9
	Sonata, Op. 15b
	Pièce de Société, Op. 33, No. 1
Tansman, A.	Trois Pieces
Tárrega, F.	<i>Capricho Arabe</i>
	<i>Danza Mora</i>
	<i>La Alborada</i>
	<i>Marieta</i>
Turina, J.	<i>Hommage a Tárrega</i> (Garrotín y Soleares)
Villa-Lobos, H.	Preludes
	Etudes
Weiss, S.L.	Fantasia
	Passacaille

MUSC 411

Upper Division, Senior Level

SENIOR RECITAL REPERTOIRE

Aguado, D.	Andante and Rondo, Op. 2, No. 2
Albeniz, I.	<i>Asturias</i>
	<i>Córdoba</i> , Op. 232
	<i>Granada</i>
	<i>Sevilla</i> (Sevillanas), Op. 47, No. 3
	<i>Torre Bermeja</i>
	<i>Zambra Granadina</i> , Op. 97
Bach, J.S.	Cello Suite No. 3, BWV 1009
	Fugue, BWV 1000
	Lute Suite, BWV 995
	Lute Suite, BWV 997
	Lute Suite, BWV 996
	Prelude, Fugue, and Allegro, BWV 998
	Prelude, Gavotte en Rondeau, BWV 1006a
Barrios, A.	<i>Aconquija</i>
	<i>Medallón Antiguo</i>
	<i>Choro da Saudade</i>
	<i>Dinora</i>

	Madrigal-Gavota
	<i>Tua Imagen Vals</i>
	<i>Sarita</i>
	<i>Dinora</i>
	<i>La Catedral</i>
	<i>Canción de la Hilandera</i>
	Val Op. 8, No. 3
	<i>Mazurka Apassionata</i>
	<i>Gavota al Estilo Antiguo</i>
	<i>Un Sueño en la Floresta</i>
	<i>Una Limosa por el Amor de Dios</i>
Bennett, R.R.	Impromptus
Berkeley, L	Sonatina, Op 52
Brindle, R.S.	<i>El Polifemo de Oro</i>
	<i>Four Poems of Garcia Lorca</i>
Britten, B.	<i>Nocturnal</i> , Op. 70
Brouwer, L.	<i>El Decameron Negro</i>
	La Espiral Eterna
	<i>Berceuse</i> (Canción de Cuna)
	<i>Viaje a la Semilla</i>
Chopin, F	Nocturne, Op. 9, No. 2
Cimarosa, D.	Three Sonatas
Coste, N.	Valse Favorite, Op. 46
Couperin, F.	<i>Les Baricades Misterieuses</i>
Domeniconi, C.	<i>Hommage a Jimi Hendrix</i>
	<i>Variations on a Turkish Theme</i>
Dowland, J.	Fantasies and Dances
	Lady Hudson's Puffe
	Sir John Smith's Almain
	Fantasie
Duarte, J.	<i>English Suite</i>
Dyens, R.	<i>Tango en Skai</i>
Falla, M. de	Le Tombeau de Debussy
Frescobaldi, G.	<i>Aria Con Variazioni</i>
	Passacaglia
Ginastera, A.	Sonata, Op. 47
Giuliani, M.	Grand Overture, Op. 61
	Rossiniana No. 6, Op. 124
Granados, E.	<i>Danza Espanola</i> (Andaluza), Op. 37, No. 5 (transcribed by Llobet)
	<i>Danza Espanola</i> (Triste), Op. 37, No. 10 (transcribed by Llobet)

Handel, G. F.	Suite No. 11
Head, B.	<i>Sketches for Friends</i>
Holborne, A.	Fantasia
Kleynjans, F.	Nocturne No. 4
Krenek, E.	Suite
Llobet, M.	Romance <i>La Filla de Marxant</i> <i>La Filadora</i>
Mertz, J. K.	<i>Fantasia Hongroise</i> , Op. 65, No. 1 Introduction et Rondo Brillant, Op. 11
Milano, F. da	Fantasia 40 Fantasia 34
Moreno-Torroba, F.	Sonatina <i>Turegano</i> <i>Siguenza</i> <i>Burgalesa</i>
Ohana, M.	Tiento
Panin, P.	<i>Danza Eskimo</i>
Paraskevas, A.	<i>The Garden of Eden</i>
Piazzolla, A.	Verano Porteno
Ponce, M.	Sonatina Meridional <i>Tres Canciones Populares Mexicanas</i> Valse Sonata Mexicana Sonata III Sonata Clasica
Pujol, E.	<i>El Abejorro</i>
Rak, S.	Romance
Ramirez, A.	<i>Alfonsina y el mar</i>
Rawsthorne, A.	<i>Elegy</i>
Regondi, G.	Etude 5 Etude 8
Rodrigo, J.	<i>En Los Trigales</i>
Sagreras, J.	Etudes
Scarlatti, D.	Sonatas
Schubert, F.	<i>Ständchen</i> (D. 957, No. 4)
Sor, F.	Op. 5, No. 5 Variations, Op. 15a Fantasia, Op. 21 “Les Adieux” <i>Trios Pieces de Societe</i> , Op. 33

	<i>Fantasia Villageoise</i> , Op. 52
	<i>Fantasia Elegiaque</i> Op 59
	<i>Grand Solo</i> , Op. 14
	Etude in e minor, Op. 6 No. 11
	Etude in G Major, Op 29, No 23
Tárrega, F.	<i>Recuerdos de la Alhambra</i>
	<i>Maria</i>
	Mazurkas
	<i>Pavana</i>
Tansman, A.	<i>Cavatina Suite</i>
	<i>Variations sur un Thème de Scriabine</i>
Torroba, F.M.	<i>Madronos</i>
	Sonatina
Turina, J.	<i>Sevillana</i>
Villa-Lobos, H.	<i>Suite Populaire Bresilienne</i>
	Etude 11
	Choros No. 1
Weiss, S.L.	Fantasia
	Prelude, Toccata, and Fugue
	Sonata 21 in f minor (arr. Brett Barwick)
	Tombeau Sur la Mort de Mr. Comte d'Logy arrivée 1721
	Sonata in G Minor
	Prelude and Fugue
	Passacaille (transcribed by Christopher Berg)
Yocoh, Y.	Sakura Theme and Variations

MUSC 711

GRADUATE RECITAL REPERTOIRE

Albeniz, I.	Cordoba from <i>Cantos de Espana</i> , Op. 232, No. 4
	<i>Sevilla</i> (Sevillanas), Op. 47, No.3
	<i>Torre Bermeja</i>
Anderson, M.	<i>It Never Gets Easier</i>
Bach, J.S.	Cello Suite No. 2, BWV 1008
	Chaconne, BWV 1004
	Fugue in A Minor, BWV 1000
	Suite, BWV 1006a
	Suite in E minor, BWV 996
	Prelude, Fugue, and Allegro, BWV 998

	Adagio and Allegro assai from Sonata III, BWV 1005
Berkeley, L.	Sonatina, Op. 51
Brouwer, L.	<i>Canticum</i> <i>Danza del Altiplano</i> <i>From Yesterday to Penny Lane: The Songs of the Beatles</i>
Coste, N.	<i>Andante and Polonaise</i> , Op. 44
Coeck, A.	<i>Constellations</i>
Dyens, R.	<i>Songe Capricorne</i>
Diabelli, A.	Sonata in A
Domeniconi, C.	<i>Koyunbaba</i> , Op. 19
Dowland, J.	Fantasies Dances
Giuliani, M.	Gran Sonata Eroica, Op. 150 Variations on a Romance from the opera <i>Ruhm und Liebe</i> Sei Grandi Variazioni, Op. 112 Variations sur les <i>Folies d'Espagne</i> , Op. 45
Granados, E.	Spanish Dances
Hand, F.	<i>Late One Night</i> <i>Trilogy</i>
Handel, G.F.	Suite No. 11
Holborne, A.	Dances
Koshkin, N.	<i>Andante quasi Passacaglia e Toccata</i> (The Fall of Birds) <i>Usher Waltz</i> <i>Three Stations on the Road</i>
Lauro, A.	Suite Venezolano
Malats, J.	<i>Serenata Espanola</i>
Martin, F.	Quatre Pièces Brève
Mertz, J.K.	<i>Bardenklänge</i> , Op. 13 (Selections)
Milan, L.	Fantasia de consonancias y redobles
Morel, J.	Romance Danza in E minor
Narvaez, L.	<i>O Glorioso Domino</i> <i>Conde Claros</i> <i>Cancion del Emperador</i>
Paganini, N.	Sonata in e minor, Op. 3, No. 6 Sonata in A major, Op. 3, No. 1
Ponce, M.	Suite in A minor (after Weiss) Thème varié et Finale
Rak, S.	Andante Romance

	Suite
	<i>Temptation of the Renaissance</i>
	Toccata
	<i>Sonata Mongoliana</i>
Ravel, M.	<i>Pavane pour une infante défunte</i>
Regondi, G.	Etudes 8
Rodrigo, J.	<i>Junto al Generalife</i>
Rudeness, S.	<i>The Old Lime Tree</i>
Scarlatti, D.	Sonata in A Major, K. 209
	Sonata in E Major, K. 380
	Sonata, K. 490
	Sonata, K. 491
Sagreras, J.	<i>Moto Peperuo</i>
Sor, F.	Andante Largo, Op. 5, No. 5
	<i>Fantasie Villageoise</i> , Op. 51
	<i>Souvenirs d'une Soiree a Berlin</i> , Op. 56
	Theme and Variations, Op. 20
	Introduction, Theme and Variations, Op. 9
Tansman, A.	Cavatina Suite
	Homage á Chopin
Tarrega, F.	<i>Sueno!</i>
Tedesco, M.	<i>Capriccio Diabolico</i> , Op. 85
	<i>Tarantella</i>
	Sonata, Op. 77
Villa-Lobos, H.	Etude 1
	Etude 7
Walton, W.	Five Bagatelles
Weiss, S.L.	Tombeau sur la Mort de M. Cajetan d'Hartig

MUSC 811

DOCTORAL RECITAL REPERTOIRE

Albeniz, I.	<i>Granada</i>
	<i>Sevilla</i>
	<i>Mallorca</i>
	<i>Torre Bermeja</i>
Arcas, J.	<i>Fantasy on Themes from La Traviata</i>
Ayala, H.	<i>Serie Americana</i>
Bach, J.S.	Chaconne, BWV 1004

	Lute Suite, BWV. 1006a
	Prelude and Gavotte I, II from Lute Suite No. 3, BWV 995
	Fugue in A Minor, BWV 1000
Barrios, A.	Vals, Op. 8, No. 3
	Vals, Op. 8, No 4
	<i>Choro da Saudade</i>
	<i>Danza Paraguaya</i> , No. 1
	<i>La Cathedral</i>
	<i>Oracion</i>
	<i>Una Limosna por el Amor de Dios</i>
	<i>Mazurka Apassionata</i>
Bauer, R.	Farewell
	<i>Vals for Christine</i>
Berg, C.	Lullaby Blue, from <i>The Pilgrim Forest</i>
Berkeley, L.	Sonatina for Guitar, Op. 51
Bogdanovic, D.	<i>Three African Sketches</i>
	Jazz Sonata
Brouwer, L.	<i>El Decameron Negro</i>
	<i>Viaje a la Semilla</i>
	Berceuse (Cancion de Cuna)
	<i>Danza De Altiplano</i>
	<i>Elogio De La Danza</i>
Callahan, K.	<i>The Red Fantasy</i>
Chopin, F.	Etude Op. 16, No. 3
Corea, C.	<i>Childrens Songs</i> (transcribed by Andy Jurik)
Cope, K.	<i>Newton's Cradle</i>
Cruz, M.A.	<i>Triduum</i>
Domeniconi, C.	<i>Koyunbaba</i> , Suite for Guitar
Dyens, R.	<i>Libra Sonatine</i>
	<i>La Foule</i> (E. Dizeo, A. Cabral)
	<i>Ne me Quitte Pas</i> (Jacques Brel)
	<i>La Java Bieue</i> (G. Koger, N. Renared)
	<i>Tango en Skai</i>
	<i>Vals en Skai</i>
Mertz, J.K	<i>Elegie</i>
	Tarantella from <i>Bardenklänge</i> , Op.. No.13
Giuliani, M	Variazioni sulla "De! Calme oh ciel" di Rossini
	Gran Sonata Eroica, Op. 150
Granados, E.	La Maja de Goya from <i>Tonadillas</i>
Guastavino, C.	Sonata No. 2

Hand, F.	<i>Trilogy</i>
José, A.	Sonata
Kleynjans, F.	<i>Arabesque en forme de Caprice</i>
Koshkin, N.	<i>Andante quasi Passacaglia e Toccata</i>
Lagrene, B.	<i>Made in France</i> (arr.by Andy Jurik)
Lennon, J.	<i>Eleanor Rigby</i> (arr. by Andy Jurik)
Llobet, M.	<i>La Filadora</i>
	<i>El Mestre</i>
	<i>El Testament de n' Amelia</i>
	<i>Plany</i>
	<i>Cançó del Lladre</i>
Merlin, J.L.	<i>Suite del Recuerdo</i>
Mertz, J.K.	<i>Tarantelle, Op. 13, No. 1</i>
	<i>Elegy</i>
	<i>Capriccio</i>
Milán, L.	Fantasy X
Molino, F.	Fantasy I
Piazzolla, A.	<i>Histoire du Tango</i>
	<i>Milonga De Angel</i>
	<i>Verano Porteno</i>
Pixinguinha	<i>Um a Zero</i> (arr. by Andy Jurik)
Ponce	<i>Thème varié et Finale</i>
Reich, S.	<i>Electric Counterpoint</i>
Regondi, G.	Introduction et Caprice. Op. 11
Rivera, C. R.	<i>Whirler of the Dance</i>
Rodrigo, J.	<i>Junto Al Generalife</i>
	<i>En Los Trigales</i>
Ruiz-Pipó, A.	Cancion y Danza, No. 1
Sainz de la Maza, R.	<i>Petenera</i>
	<i>Zapateado</i>
Scarlatti, A.	Sonata K. 390
	Sonata K. 391
Schubert, F.	<i>Lob der Tranen, D. 711, Op. 13, No. 2</i> (arr. Mertz)
Sinesi, Q.	Cielo Abierto
Sor, F.	Fantasie Villageoise, Op. 52
Takemitsu, T.	Yesterday, from <i>Twelve Songs</i>
	Michelle, from <i>Twelve Songs</i>
Tansman, A.	<i>Hommage á Chopin</i>
Traditional	Give Me Jesus (arr. Brett Floyd)
Walton, W.	Five Bagatelles

Weiss, S.L.
Wremble, S.

Fantasia
Big Brother (arr. Andy Jurik)

Exams: Jury examinations occur at the end of each semester. The dates for these will be announced at the start of each term. Additionally, guitar students in the applied sequence are expected to perform in several times each semester in our weekly performance class. (Those in their first semester of study may not be required to do so.)

Accommodating Disabilities: Reasonable accommodations are available for students with a documented disability. If you have a disability and need accommodations to fully participate in this class, contact the Office of Student Disability Services: 777-6142, TDD 777-6744, email sasds@mailbox.sc.edu, or stop by LeConte College Room 112A. All accommodations must be approved through the Office of Student Disability Services. Note that the usual classroom accommodation of providing extra time to complete an exam, cannot apply to the performance of music.