

“Gh. Dima” Music Academy – Cluj-Napoca

Faculty of Musical Performance

CONSTANTIN ANDREI

SPECIALIZATION

CLASSICAL GUITAR

SYLLABUS

FOR

the first cycle of studies

Introduction:

The course aims to form future musical performers major in classical guitar as soloists, members in chamber ensembles, as well as classical guitar teachers. Having this in mind, the theoretical and practical knowledge matured within the teaching-educational learning process during pre-university studies is to be continued and brought to perfection at academic level both through repertoire and specialized theoretical courses meant to broaden one's cultural horizon.

The classical guitar course plays a pivotal role from an educational point of view as it contributes to forming and developing human personality, preparing the graduates of the Music Academy according to the high expectations of the contemporary music field.

Goals specific to the bachelor's cycle of studies

- being aware and managing to absorb modern plucking techniques (sonority, ways of sound articulation)
- comprehending the specific manners of performing the music of the different styles and music eras
- knowing and being able to apply the means of expression characteristic to the instrument, found in traditional as well as in modern creation
- absorbing thoroughly the orchestra studies and the relevant works pertaining to the world as well as to the Romanian repertoire of the instrument
- intensive study of several representative works for each music style and genre
- practicing the modes aimed at the accomplishment of the means of expression and of the effects specific to the instrument, core feature of the works pertaining to the 20th and 21st century
- examining different studies and fundamental works necessary for the topics approached by guitar players
- cultivating the competence of publicly performing the works previously studied by means of relevant recitals
- representative works are to be proposed, works that are present at international specialized competitions from: Italy, Spain, France, Munich, Budapest, Bucharest, Cluj, Timișoara
- the students' repertoire will be directed towards an encapsulation based on genres, epochs, composers or specific styles

Assessment methods

The students are to be assessed by means of end-of-term exams and practical assessments.

Observation: in the elaboration of the syllabus, the term *lesson* comprises the course as well as the practical works. The peculiarities of the field of musical education do not allow for a strict delimitation of the two learning units.

First year

First semester

LEARNING UNITS	LESSONS	OBJECTIVES / COMPETENCIES
I. Technical exercises. Etudes	3	The study, the development and the assimilation of complex technical and interpretative means
II. The suites for solo lute by J. Bach	3	The assimilation of different artistic methods in performing Baroque music
III. The sonata in the Baroque Age	3	Approaching virtuosity as a means of expression starting from the peculiarities of the musical language
IV. Adding concertos from the Baroque and the Classical Period to the repertoire	3	Stylistic and interpretative Techniques
V. Focus and auto-control techniques	2	Students' mental preparation in view of the public presentation of the works studied

Repertoire:

Works in the Baroque style:

- J. S. Bach: The suites for lute solo BWV 995, 996
- Domenico Scarlatti – Sonatas: K. 159/L.104, K.322/L.483, K.238/L.208, K.1/L366, K.380/L.23
- G. Sanz - Pavana, Espagnoleta, Passacaille, Canarios
- Silvius Leopold Weiss – Ciacona
- Luis de Narvaex – Guardame las vacas, Cancion del Emperador
- Mateo Albeniz – Sonata in D major

- G. Fr. Handel – Passacalia
- A. Brescianello – Aria detta la Frescobalda

Concertos:

- Antonio Vivaldi – Guitar and Orchestra Concerto in D major RV 93
- Guitar and Orchestra Concerto in C major

Sonatas:

- Anton Diabelli – Sonata in A major
- M. Giuliani – Variations on a Theme of Handel op. 107
- Filippo Gragnani – Sonatina op. 6
- Anton Diabelli – Sonata in C
- Anton Diabelli – Sonata in F
- M. Giuliani – Sonatina in D major

Etudes:

- F. Sor – Les Folies no. op. 31 no. II – 13-21
- Andres Segovia – Diatonic Scales for the Guitar
- A. Carlevaro – Right Hand Technique no. 2
- J. Sagreras – Technical exercises 15-20, Students’ Book no. 3
- L. Brouwer – Etudes for the Guitar 1-5
- E. Pujol – Exercises no. 95-98, Students’ book no. II
- Constantin Andrei – Major and Minor Scales in all the tonalities for guitar – scales and arpeggios (ranging from F to A flat)
- H. Villa-Lobos – Etude no. 1
- E. Pujol – Complementary Studies no. 1-8, vol. II
- A. Carlevaro – Left Hand Technique no. 2
- M. Giuliani – Etudes op. 1 no. 11, op. 50 no. 7
- A. Barrios – Estudio in Si menor

Pieces:

- F. Sor – Les Folies d’Espagne avec variation et un menuet
- A. Lauro – Venezuelan Waltzes 1, 2, 3
- L. Brouwer – Guajira criola
- A. Barrios – Maxixe, Cueca

- A. Andrei – Three Nocturnal Preludes

Lesson 1

Guiding the student, according to the case, towards the exercises and technical studies which have a contribution to his / her formation.

Lesson 2

The correct approach of the appropriate technical – interpretative means of expression in order to reproduce the content of the piece to be presented.

Lesson 3

The genre and the type of the work are to be defined and a formal analysis of the work is to follow.

Lesson 4

About the two steps that the performer has to take in order to achieve a good performance.

- *assimilation of knowledge, of the text and gradual penetration in the content of ideas of the work*
- *creative rendering of the content of the work.*

Lesson 5

Assimilation and presentation of the material studied within the course, in moderate tempos, with no interpretation in view of identifying and solving the technical problems.

Lesson 6

Approaching different psychological and physical issues in view of a better execution of the difficult passages.

Lesson 7

Solving the technical issues that may arise in the stylistic rendering of a work: left hand: legato, vibrato, fingerings, shifting positions; right hand: ornaments, timbral nuances, etc.

Lesson 8

Presentation accompanied by differences in style in view of a correct perception of the dissimilarities between the works of the Baroque and the ones of the Classical Age.

Lesson 9

Presentation of the works studied (sonatas, concertos) with piano accompaniment. Assimilation of the chamber performance, knowledge of the general score.

Lesson 10

About the elements of imitation in performance:

- a) *imitation can be constructive as long as it doesn't hinder the development of the personality of the performer*
- b) *the teacher may "encourage" the development of the student's personality by means of his/her own interpretation as long as he/she complies with the style of the movement the work pertains to.*

Lessons 11, 12

The study of various issues of a technical-interpretative nature contained in the works meant for the guitar ensemble.

Lesson 13

Information regarding the differences between the Baroque sonata and the Classical one.

Lesson 14

Reaching the psychological training needed in view of the public presentation of the works studied.

Assessment method: exam

First year

Second semester

LEARNING UNITS	LESSONS	OBJECTIVES / COMPETENCIES
I. Etudes, technical exercises, scales	3	Training the student in view of taking the step towards a superior technical-interpretative level.
II. The suites for lute and cello by J. Bach	3	Characters and phrasing specific to the Baroque style.

III.	The sonata in the Classical and Romantic repertoire for guitar	3	Approaching a higher level from the point of view of the technique and of the performance.
IV.	The Baroque and Classical concerto in the guitar repertoire	3	Approaching works in view of training and improving the student's performance, according to the case
V.	Pieces for chamber works and guitar ensemble	2	Study of the literature related to works for chamber and guitar ensemble.

Repertoire:

Works in the Baroque style:

- A. Brescianello - Aria detta la Frescobalda
- J. S. Bach – The suite for lute solo BWV 995
- J. S. Bach – The suite for lute solo BWV 996 – Prelude and Allemanda
- Domenico Scarlatti – Sonatas: K. 159/L.104, K.322/L.483

Concertos:

- A. Vivaldi – Concerto in C Major for guitar and orchestra parts II-III
- A. Vivaldi – Concerto in D Major for guitar and orchestra parts II-III
- F. Carulli – Concerto in E Minor op. 140 for guitar and orchestra part I
- M. Giuliani – Concerto in A Major op. 30

Sonatas:

- F. Carulli – Sonata in A Major
- M. Giuliani - Sonatina op. 71 no. 3
- F. Sor – Deuxieme Grande Sonate op. 25
- N. Paganini - Sonata no. 16
- N. Paganini – Grand Sonata in A
- F. Carulli – Sonata in A Major
- M. Giuliani – Gran Sonata op. 15

Etudes:

- H. Villa-Lobos: Etude no. 2

- A. Carlevaro – Exercises for the left hand no. 199-212 Textbook no. 2
- A. Barrios – Estudio nr. 4 Arabescos – for arpeggios
- M. Carcassi – Etudes op. 60 no. 3, 9, 10
- F. Sor – Etudes op. 6 no. 3,6
- E. Pujol – Exercises no. 160-170 vol. III (for arpeggios)
- A. Barrios – Estudio in Sol menor
- H. Vill-Lobos – Etude no. 3
- A. Carlevaro – Exercises for the right hand no. 218-226, Textbook no. 2
- H. Villa-Lobos – Etude no. 4
- E. Pujol – Exercises no. 180-190 vol. no. III

Pieces:

- E. Granados – Intermezzo
- A. Piazzola - Verano porteño, La muerte del Angel
- H. Villa-Lobos –Brazilian Folk Suite
- E. Granados – Spanish Dance no. 5
- L. Legnani – Fantasia op. 19
- J. Cardoso – Vals Peruano
- I. Abeniz – Tore bermeja
- J. Kaspar Mertz – Elegie

Lessons 1, 2

Classifications and solutions to the technical problems that have been studied, teacher's involvement meant to correct the mechanics of both hands, sound emission, attack modes, vibrato, shifting positions, modern applications.

Lessons 3, 4, 5

Technical-interpretative as well as formal analysis of the Suites for Solo Lute BWV 997 and 10006a by J. S. Bach.

Lessons 6, 7, 8

Indications regarding the correct application of the technical and expressive methods according to the stylistics required by the work studied.

Lessons 9, 10

Attack modes (plucking) of the strings: Tirando, Apoyando and Rasgueado

Lessons 11, 12

Ornaments: the trill and its ways of executions:

- *intonation*
- *dynamics*

Lessons 13, 14

Application and sensitivity in approaching the sound levels for the guitar in the chamber and ensemble literature.

Assessment method: Exam

Second year

Third semester

LEARNING UNITS	LESSONS	OBJECTIVES / COMPETENCIES
I. Etudes	3	Training and assimilation of the modern interpretative means.
II. The suites for solo lute by J. Bach	3	Thorough study of the means to reproduce the Baroque musical language.
III. The sonata in the Romantic and Modern repertoire for guitar	3	Involving the student's personality in reproducing the musical text of the work.
IV. The Classical, Romantic and Modern concerto in the guitar repertoire	3	The study of the concert repertoire for the specific study year.
V. Solo and chamber pieces, as well as works for the guitar ensemble.	2	Study of the literature related to works for chamber and guitar ensemble.

Repertoire:

Works in the Baroque style:

- J. S. Bach – Suite for solo Lute BWV 996 – Couranta, Sarabanda, Giga
- J. S. Bach – Suite for solo Lute BWV 997 – Prelude and Fugue

- Robert de Visée – Suite in D Minor

Concertos:

- F. Carulli – Concerto in E minor op. 140 for guitar and orchestra p. II-III
- A. Ivanov – Kramskoi – Concerto no. 2 for guitar and orchestra in D Major part I
- Anton G. Abril – Concierto Mudejar – part I
- M. Giuliani – Concerto in F

Sonatas:

- Anton Diabelli – Sonata in A Major
- F. Sor – Rondo from Sonata op. 25
- M. Giuliani – Variations on a theme of G. Fr. Haendel op. 107
- F. Sor – Fantasia Elegiaca op. 59

Etudes:

- E. Pujol – El Abejoro (virtuosity etude)
- F. Sor – Etudes op. 6 no. 3, 6
- D. Bogdanovic – Polyrhythmic and polymetric studies, no. 6-10
- Roberto di Marino – Studio Milonga
- J. Sagreras – El Colibri, virtuosity etude
- M. Carcassi – Etudes op. 60 no. 1-5

Pieces:

- Fr. Tarrega – Preludes 4, 5, 6
- I. Albeniz – Pavana-Capricho, Granada
- J. Mallats – Spanish Serenade
- A. Piazzola – Milonga del Angel
- M. Giuliani - Variations on a theme of G. Fr. Haendel op. 107
- J. Duarte – English Suite
- E. Granados – La Maja de Goya
- A. Lauro – Venezuelan Waltzes 1, 2, 3

Lessons 1, 2

Solving different technical problems that may arise within Baroque, Classical and Romantic works by approaching Emilio Pujol's complementary etudes (vol. IV-V).

Lessons 3, 4

Technical-interpretative analysis of the Suite for solo Lute BWV 996 and BWV 997 by J. S. Bach.

Lessons 5, 6

Training and assimilation of the modern interpretative means emerging from the works studied (pieces, sonatas, concertos).

Lessons 7, 8, 9

Thorough study of the musical issues which are specific to the Baroque, Classical and Romantic Period in the literature for guitar.

Lessons 10, 11, 12

Articulation, coordination and juxtaposition of the impulse of the left hand with the impulse to get ready of the right hand in order to perform accurately at high speeds and to increase clarity and sound control.

Lessons 13, 14

The study - from a technical and interpretative point of view - of sound levels in the literature for in chamber and guitar ensemble.

Assessment method: Exam

Second year

Fourth semester

LEARNING UNITS	LESSONS	OBJECTIVES / COMPETENCIES
I. Etudes	3	Training and assimilation of complex technical-interpretative means.
II. The suites for Lute and Violin by J. Bach	3	Evolution and modernism in performing Bach's suites

III.	The sonata in the Classical and Romantic repertoire for guitar	3	Assimilation of the modern and contemporary repertoire at current standards
IV.	The Classical and Romantic concerto in the guitar repertoire	3	The study of the concert repertoire of the modern period.
V.	Contemporary solo and chamber pieces, as well as works for the guitar ensemble.	2	The assimilation of the necessary knowledge at a theoretical as well as at a technical-interpretative level.

Repertoire:

Works in the Baroque style:

- J. S. Bach – Suite for solo Lute BWV 997 – Giga and Double
- J. S. Bach – Prelude, Fugue and Allegro BWV 998
- D. Scarlatti – Sonatas: K.213 / L. 108, L. 83, L. 454

Concertos:

- A. Ivanov – Kramskoi – Concerto no. 2 for guitar and orchestra in D Major parts II-III
- Anton G. Abril – Concierto Mudejar – p. II-III
- Antonio Lauro – Concerto in A Minor

Sonatas:

- A. Soler – Sonata in D no. 48
- F. Sor – Deuxieme Grande Sonate op. 25
- J. Kaspar Mertz – Caprice sur un **thème** favori de C. M. von Weber op. 50
- D. Aguado – Rondo in A minor
- F. Sor – Introduction, theme and variation op. 9

Etudes:

- J. Sagreras – technical exercises 18-24, Students' Book no. 4
- J. Sagreras – el Colibri, virtuosity etude
- Roberto di Mariano – Noturno III – Etude
- J. Arenas – 3 Etudes
- M. Giuliani – 6 Virtuosity Etudes op. 111

- D. Bogdanovic – Polyrhythmic and polymetric studies, no. 45-50

Pieces:

- J. Baroca – Recuerdo Triste
- J. Vinas – Fantasia
- Fr. Tarrega – Waltz
- A. Barrios – Maxixe, Cueca
- A. Tansman – Cavatina
- A. Andrei – Three Nocturne Preludes

Lessons 1, 2

Technical adaptability in approaching the etudes of J. Sagreras, M. Giuliani, J. Arenas, R. di Marino.

Lessons 3, 4, 5

Controversial issues in performing Bach's Suites for Lute.

Lessons 6, 7, 8

The guitar and its placement in concert works next to other instruments.

Lessons 9, 10

Timbral effects of the guitar in the suites, sonatas and concertos of the material studied.

Lessons 11, 12

Concentration techniques, comparative analyses in regard to the public presentation of the works studied.

Lesson 13

Techniques for psychological, mental, self-control training, memorizing the musical text in view of preparing the recitals and the exams.

Lesson 14

Recitals and Exams – decisive moment and assessment of the student's work.

Assessment method: Exam

Third year

Fifth semester

LEARNING UNITS	LESSONS	OBJECTIVES / COMPETENCIES
I. Etudes	3	Training and assimilation of complex technical - interpretative means.
II. The suites for solo lute and violin by J. S. Bach	3	Evolution and Modernism in performing Bach's suites
III. The sonata in the Romantic and Modern repertoire for guitar	3	Assimilation of the modern and contemporary repertoire according to current standards
IV. The Romantic and Modern concerto in the guitar repertoire	3	The study of the concert repertoire of the Modern Period.
V. Solo and chamber pieces, as well as works for contemporary guitar ensemble.	2	Assimilation of the necessary knowledge from a theoretical as well as a technical-interpretative point of view

Works in the Baroque style:

- J. S. Bach – Prelude in D Minor BWV 999
- J. S. Bach – Fugue in G minor BWV 1000
- D. Scarlatti – Sonatas: K.11/L/352, K.159/L.104
- Karl Kohaut – Adagio and Allegro from the Lute Suite
- Esaias Rosner – Paduana and Couranta

Concertos:

- L. Boccherini – Concerto for guitar and orchestra in E Major part I
- Joaquin Rodrigo - Fantasia para un gentilhombre – for guitar and orchestra p. I-VI

Sonatas:

- N. Paganini – Sonata

- M. Giuliani – Gran Sonata Eroica
- A. Diabelli – Sonata in C Major
- Francois de Fosa – Divertimento no. II
- J. Turina – Sonata

Études:

- D. Bogdanovic – Polyrhythmic and polymetric studies, no. 11-15
- H. Villa-Lobos – Etude no. 7
- L. Brouwer – Nuevos Estudios Sencillos – no. 10
- A. Carlevaro – Exercises for the left hand no. 65-70 Textbook no. 4
- H. Villa-Lobos - Etude no. 8
- Fr. Tarrega – Sueño for tremolo
- E. Pujol – Complementary Studies no. 11-12, Vol. No. 5
- H. Villa-Lobos - Etude no. 9
- A. Carlevaro - Exercises for the left hand no. 82-84 Textbook no. 4

Pieces:

- W. Walton – Five Bagatellas
- H. Villa-Lobos – Preludes no. 1-3
- Claudio Camisassa – La bienvenida
- L. Brouwer – Dos Aires Cubanos
- R. Dyens – Nuages, Saudade no. 3

Lessons 1, 2

Technical and expressive skills in approaching the etudes of D. Bogdanovic, A. Carlevaro, Fr. Tarrega and L. Brouwer.

Lessons 3, 4, 5

Modern approaches to phrasing and ornamentation in performing Bach's Suites for Lute.

Lessons 6, 7, 8

The guitar and its placement in concert works next to other instruments.

Lessons 9, 10

Timbral effects of the guitar in suites, sonatas as well as in Romantic and Modern concertos.

Lessons 11, 12

Comparative analyses and appropriate techniques regarding the public presentation of the works studied.

Lesson 13

Adaptability in performing works of the Modern Period and having an expressive and varied timbral writing.

Lesson 14

Techniques for psychological, mental, self-control training, memorizing the musical text in view of the preparation of the recitals and of the exams.

Assessment method: Exam**Third year****Sixth semester**

LEARNING UNITS	LESSONS	OBJECTIVES / COMPETENCIES
I. Etudes	3	Training and assimilation of complex technical - interpretative means.
II. The suites for solo lute and violin by J. S. Bach	3	Evolution and Modernism in performing Bach's suites
III. The sonata in the Romantic and Modern repertoire for guitar	3	Assimilation of the modern and contemporary repertoire according to the current standards
IV. The Romantic and Modern concerto in the guitar repertoire	3	The study of the concert repertoire of the Modern Period.
V. Solo and chamber pieces, as well as works for contemporary guitar ensemble.	2	Assimilation of the necessary knowledge from a theoretical as well as a technical-interpretative point of view

Works in the Baroque style:

- J. S. Bach – Suite BWV 1006-a
- David Kelner – Fantasia in D Major
- Girolamo Frescobaldi – Aria de la Frescobalda
- D. Scarlatti – Sonatas K.391/L.79 and K.213/L.108

Concertos:

- L. Boccherini – Concerto for guitar and orchestra in E Major p. II-III
- J. Rodrigo – Concierto de Aranjuez – p. I
- M. Garcia Abril – Concierto Mudejar

Sonatas:

- M. Castelnuovo-Tedesco – Sonata in D Major
- R. Dyens – Libra Sonatina
- M. Ponce – Sonata Clásica and Romantic Sonata
- M. Giuliani – Gran Sonata Eroica
- L. Brouwer – Black Decameron
- F. Moreno – Torroba – Sonatina with Variations

Etudes:

- J. Sagreras – Technical exercises 22-26, Textbook no. 6
- E. Pujol – Complementary Studies no. 16-18, vol. no. 5
- E. Pujol – Complementary Studies no. 20-23, vol. no. 5
- Fr. Tarrega – Estudio de velocita
- A. Barrios – Estudio de concierto
- H. Villa-Lobos – Etude no. 10
- H. Villa-Lobos – Etude no. 11
- E. Pujol – 2 Complementary Studies vol. no. 5
- A. Carlevaro – Exercises for the left hand no. 84-86, Textbook no. 4
- J. Arenas – 2 Etudes for arpeggios
- J. Arenas – 4 Etudes for legato

Pieces:

- E. Granados – Danza Española (Valenciana)

- A. York – Sunburst
- J. Cardoso – Vals Peruano
- A. Tansman – Dansa pomposa
- A. Andrei – Three Sonnets for guitar
- Claudio Camisassa – Zamba para una paloma
- I. Abeniz – Tore bermeja

Lessons 1, 2

Technical and expressive skills in approaching the etudes of A. Barrios, H. Villa-Lobos, Fr. Tarrega and J. Arenas

Lessons 3, 4, 5

Expressivity, intonation, phrasing and ornamentation in performing Bach's Suites for Violin and Lute.

Lessons 6, 7, 8

The guitar at the point of convergence of dialogue and accompaniment next to other instruments.

Lessons 9, 10

Timbral effects of the guitar in Classical, Romantic and Modern suites, sonatas and concertos.

Lessons 11, 12

Comparative analyses and appropriate techniques regarding the public presentation of the works studied.

Lesson 13

Adaptability in performing works written in contemporary notation.

Lesson 14

Techniques for psychological, mental, self-control training, memorizing the musical text in view of preparing the recitals and the exams.

Assessment method: Exam

Fourth year

Seventh semester

LEARNING UNITS	LESSONS	OBJECTIVES / COMPETENCIES
I. Etudes	3	Training and assimilation of complex technical - interpretative means.
II. The suites for solo lute and cello by J. S. Bach	3	Evolution and Modernism in performing Bach's suites
III. The sonata in the Romantic, Modern and Contemporary repertoire for guitar	3	Assimilation of the modern and contemporary repertoire according to current standards
IV. The Modern and Contemporary concerto in the guitar repertoire	3	The study of the concert repertoire of the Modern Period.
V. Solo and chamber pieces, as well as works for contemporary guitar ensemble.	2	Assimilation of the necessary knowledge from a theoretical as well as a technical-interpretative point of view

Works in the Baroque style:

- J. S. Bach – Suite in G Major BWV 1007
- J. S. Bach – Suite in D Minor BWV 1008
- Henry Purcell – 5 pieces
- Lodovico Roncalli – Pasacagli – Gavota and Giga

Concertos:

- J. Rodrigo – Concierto de Artanjuan – p. II-III
- M. Castelnuovo – Tedesco – Concerto in D Major for guitar and orchestra p. I

Sonatas:

- A. Ginastera – Sonata parts I-II
- Fr. Tarrega – Gran Jota de concert
- A. Andrei – Nostalgic Sonata
- A. Barrios – La Catedral
- E. Granados – Poetic waltzes
- H. Villa-Lobos – Brazilian Folk Suite

Etudes:

- E. Pujol – Complementary Studies no. 25-30, vol. no. 5
- H. Villa-Lobos – Etude no. 12
- D. Bogdanovic – Polyrhythmic and polymetric studies, no. 35-38
- M. Carcassi – Etudes op. 60 no. 1-5
- N. Paganini – Caprice no. 24
- E. Pujol – Etude no. 560 (for thumb technique), vol. no. 5
- E. Pujol – El Abejoro (virtuosity etude)

Pieces:

- A. Piazzolla – La muerte del Angel, Milonga del Angel, Invierno Porteno, Verano porteno, Otono Porteno, Primavera Porteno.
- Fr. Tarrega – Capricho Arabe, Danza Mora
- A. Barrios – Un sueño en la Floresta, Madrigal Gavota, Mazurka Choro, Danza Paraguaya
- I. Albeniz – Sevilla, Granada, Cadiz
- R. Dyens – El Chocolo, Tando en Skai

Lessons 1, 2

Technical and expressive skills in approaching the etudes of A. Barrios, H. Villa-Lobos, Fr. Tarrega and J. Arenas

Lessons 3, 4, 5

Expressivity, intonation, phrasing and ornamentation in performing Bach's Suites for Violin and Lute.

Lessons 6, 7, 8

The guitar at the point of convergence of dialogue and accompaniment next to other instruments.

Lessons 9, 10

Timbral effects of the guitar in Classical, Romantic and Modern suites, sonatas and concertos.

Lessons 11, 12

Comparative analyses and appropriate techniques regarding the public presentation of the works studied.

Lesson 13

Adaptability in performing works written in contemporary notation.

Lesson 14

Techniques for psychological, mental, self-control training, memorizing the musical text in view of preparing the recitals and the exams.

Assessment method: Exam

Fourth year

Eighth semester

LEARNING UNITS	LESSONS	OBJECTIVES / COMPETENCIES
I. Etudes	3	Training and assimilation of complex technical - interpretative means.
II. The suites for solo lute and cello by J. S. Bach	3	Evolution and Modernism in performing Bach's suites
III. The sonata in the Romantic, Modern and Contemporary repertoire for guitar	3	Assimilation of the modern and contemporary repertoire according to the current standards
IV. The Modern and Contemporary concerto in the guitar repertoire	3	The study of the concert repertoire of the Modern Period.
V. Solo and chamber pieces, as well as works for contemporary guitar ensemble.	2	Assimilation of the necessary knowledge from a theoretical as well as a technical-interpretative point of view

Works in the Baroque style:

- J. S. Bach – Suite no. IV in E-flat Major BWV 1010
- J. S. Bach – Chaconne in D Minor
- Jean Phillippe Rameau – 2 Menuet
- Silvius Leopold Weoss – Tombeau sur la morte de M-ur Comte d'Logy

Concertos:

- M. Castelnuovo-Tedesco – Concerto in D Major for guitar and orchestra p. II-III

- Manuel Moreno-Buendia – Concierto del Buen Amor
- Mauro Giuliani – Introduction, Theme and Variations and Polonaise

Sonatas:

- A. Ginastera – Sonata parts IV
- Joaquin Turina – Homenaje a Tarrega
- J. Rodrigo – Sonata a la española

Etudes:

- Fr. Tarrega – Estudio in forma di Menueto
- Turibio Santos – Preludes I-II
- D. Bogdanovic – Polyrhythmic and polymetric studies, no. 45-50
- E. Pujol – Etude no. 41 – Pastoral (complementary studies), vol. no. 5
- J. Sagreras – Virtuosity Etudes no. 50-52, Textbook no. 6
- Turibio Santos – Preludes III-IV

Pieces:

- Mario Castelnuovo Tedesco – Capricho Diabolico
- R. Balkanski – Racenita
- E. Granados – La maja de Goya
- A. Barrios Mangore – Aire de Zamba, Confesion Romanza, Cadiz
- L. Brouwer – Espiral Eterna
- F. de Fosa – Divertimento no. 1
- A. Lauro – Seie por Derecho
- R. Gnatali – Fantasia Carioca

Lessons 1, 2

Technical and expressive skills in approaching the etudes of Turbinio Santos, Fr. Tarrega and E. Pujol.

Lessons 3, 4, 5

Expressivity, intonation, phrasing and ornamentation in performing Bach's Suites for Violin, Cello and Lute.

Lessons 6, 7, 8

The guitar at the point of convergence of dialogue and accompaniment next to other instruments.

Lessons 9, 10

Timbral effects of the guitar in Classical, Romantic and Modern suites, sonatas and concertos.

Lessons 11, 12

Comparative analyses and appropriate techniques regarding the public presentation of the works studied.

Lesson 13

Techniques for psychological, mental, self-control training, memorizing the musical text in view of preparing the recitals and the exams. Preparing for the Bachelor's examination.

Lesson 14

Recitals and Exams – decisive moment and assessment of the student's work. Giving at least two or more recitals during one semester implies a significant progress of the student; being familiar with the stage leads to self-control and keeping one's emotions in check which is essential as far as the performance is concerned. Preparing for the Bachelor's examination.

Assessment method: Exam

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