### PEDAGOGICAL ANALYSIS OF THIRTY-SEVEN SONATAS, M.S.84



# A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS (MUSIC) FACULTY OF GRADUATE STUDIES MAHIDOL UNIVERSITY 2003

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#### Thesis Entitled

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### PEDAGOGICAL ANALYSIS OF THIRTY-SEVEN SONATAS, M.S.84 BY PAGANINI

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#### ABSTRACT

The purpose of this study was to analyse of the technique of Paganini's Thirtyseven Sonatas, M.S.84. The study included Paganini's life and works, the guitar technical development, the main characteristics of Paganini's Thirty-seven Sonatas, M.S.84, and the pedagogical analysis of the guitar techniques of this collection.

Niccoló Paganini (1782-1840) was a violin virtuoso, but it is still not widely known that he played the guitar as well. The guitar accompanied him throughout his creative development. He used the guitar for his compositions, not the piano. His lefthand pizzicato may have come from the guitar technique of slur. His compositions were violin concertos, violin and orchestra, works with orchestra, solo violins, solo guitars and chamber music.

In the sonatas, the creative effort is almost always concentrated on the first movement, Minuetto, in which Paganini introduced virtuoso passages of great difficulty-the rapid scales, abrupt changes of register, thirds, sixths, octaves, tenths, left hand slur notes and rapid successions of chords. The second movements are tuneful.

For a guitar teacher, the sonatas are useful teaching materials by the way of a change from the usual nineteenth century repertoire, particularly as the fifth to the tenth position are frequently employed.

## KEY WORDS: PAGANINI/GUITAR/SONATA/PEDAGOGY 236 P. ISBN 974-04-3909-8

## การวิเคราะห์เชิงการสอนโซนาตา 37 บท ผลงานลำดับที่ 84 ของปากานินี (PEDAGOGICAL ANALYSIS OF THIRTY-SEVEN SONATAS, M.S.84 BY PAGANINI)

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## <mark>บท</mark>คัดย่อ

การศึกษานี้ใช้ระเบียบวิธีวิจัยเชิงคุณภาพ มีวัตถุประสงค์เพื่อวิเคราะห์เทคนิคกีตาร์จากบท เพลงโซนาตา 37 บท ผลงานลำดับที่ 84 (37 Sonatas, M.S.84) ของนิโคโล ปากานินี (Niccoló Paganini) ขั้นตอนการคำเนินการวิจัยประกอบด้วยการศึกษาประวัติและผลงานของผู้ประพันธ์ ศึกษาลักษณะเด่นด้านต่างๆ ของบทประพันธ์ ศึกษาเทคนิคของกีตาร์ และวิเคราะห์วิธีการสอน เทคนิคกีตาร์จากบทประพันธ์ชุดนี้

ผลการศึกษาพบว่าปากานินี (1782-1840) เป็นนักไวโอลินที่มีชื่อเสียง แต่น้อยคนที่จะรู้ว่า เขาเล่นกีตาร์ด้วย ในการสร้างสรรค์ผลงานการประพันธ์อื่นๆ เขาจะเล่นด้วยกีตาร์ไม่ใช่เปียโนดัง เช่นนักประพันธ์ท่านอื่นๆ การเล่นพิซซิกาโตด้วยมือซ้าย (Left hand pizzicato) ซึ่งเป็นเทคนิค การเล่นไวโอลินที่เขาเป็นคนแรกที่สร้างสรรค์ขึ้นมาน่าจะได้รับอิทธิพลมาจากการเล่นสเลอร์ (Slur) ของกีตาร์ ผลงานการประพันธ์เพลงของปากานินีคือ ไวโอลินคอนแชร์โต บทประพันธ์ สำหรับไวโอลินและออร์เคสตราอื่น บทเพลงสำหรับเดี่ยวไวโอลิน กีตาร์ และเชมเบอร์มิวสิค (Chamber Music)

จากการวิเคราะห์พบว่า โซนาตา 37 บท ผลงานลำดับที่ 84 ของปากานินี ประกอบด้วย 2 ท่อน ท่อนแรกเป็น Minuetto เป็นท่อนที่ยากใช้แสดงความสามารถของผู้เล่นได้ดี มีการใช้สเกลที่ เร็ว การเปลี่ยนช่วงเสียงอย่างฉับพลัน การเล่นโน้ตกู่ 3, 6, 8 และ 10 เทคนิคการเล่นสเลอร์ การเล่น กอร์ด ส่วนท่อนที่ 2 จะมีท่วงทำนองที่ไพเราะ

จากการวิจัยครั้งนี้มีข้อเสนอแนะว่า โซนาตา 37 บทนี้ควรจะนำไปใช้ในการสอนกีตาร์ใน ตำแหน่งที่ 5-10 (Fifth to tenth position) ซึ่งเป็นอีกทางเลือกหนึ่งของบทเพลงในศตวรรษที่ 19

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## CHAPTER I INTRODUCTION

#### 1.1 Significance of the Study and Statement of the Problems

The guitar, through its remote origins, is played from time to time. This simplest instrument had taken the spirit of artists for many centuries to compose beautiful music. Because of its special idiom that is difficult to explain without knowhow of playing, guitar composers mostly are guitarists such as Sor, Giuliani, Aguado, Tarrega, etc. Those are minor composers in the world of classical music. There are very few great composers who would appreciate to write music for guitar. Bach is one of these even though he wrote for lute but the music can be played by modern guitar. His works are very important repertoires for guitars. Paganini is also a composer who also composed for guitar. His music shows that he is not only a virtuoso in violin but also a talented guitarist.

Guitar repertoires are very few compared to those of other instruments such as piano or violin. Guitar students up to professional guitarists have a few works to perform. Some of Paganini's guitar works are simple, some need skillful of playing. Thirty-seven Sonata M.S.84 is one of Paganini's solo guitar works. However, Paganini's guitar music is still quite not played in Thailand. There are only 3 teachers in Thailand (Komol Achriyasart, Woratep Rattana-umpawan and the researcher) that has been used some of these sonatas in teaching. In discussion with those teachers who are staff of Bangkok Guitar Society, the researcher found that most of the teachers do not have Paganini's repertoires.

Many guitar works were printed and played but only few of them are analyzed for teaching in a case of teacher, for studying to develop skill of playing in a case of students. Especially teachers should have a lot of materials for teaching. Some teachers played only a few repertoires. Some do not know steps of teaching. Some had to learn by teaching experience of their own. So this research is done for analysis to find pedagogical point of each pieces. Due to a wide range of difficulty of his sonatas, the researcher classified them to levels.

Studying Paganini's guitar works is to present another choice of guitar repertoires that has been lost many decades. It is may be used as a guideline for guitar teaching. This research includes a biography of Paganini and his solo guitar works.

#### 1.2 Objective

The objectives of this study are as followings:

- 1. To analyze solo guitar repertoires by Paganini.
- 2. To find pedagogical points in each piece.
- 3. To classify them into various levels.

#### 1.3 The Outcomes of the Study

1.3.1 Guitar teachers will receive benefits from this research by learning new ideas for teaching techniques.

1.3.2 The findings could be used as data for those who have interested in further studies about teaching guitar.

#### **1.4 The Limitation of the Study**

1.4.1 The study will cover only thirty seven sonatas M.S.84 by Paganini.

1.4.2 The works are the urtext edited by Giuseppe Gazzelloni.

#### **1.5 Definitions of Terms**

Guitar means classical guitar.

Sonata means any of 37 sonatas M.S.84 by Paganini.

M.S. means catalogue of Paganini's composition by Moretti and Sorrento.

mm. is the abbreviation of measures

Pedagical analysis means the analysis for technique.

p means right's thumb.

*i* means right's index finger.

*m* means right's middle finger. Copyright by Mahidol University

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a means right's ring finger.

Alberti bass means the stereotyped figures of accompaniment consisting of broken chords (see example 1.1).

Example 1.1: Alberti bass



Rest Stroke means right hand's stroke achieved by plucking the string with the i, m or a finger, which after completing the stroke is brought to rest on the next string.

Free Stroke means right hand's stroke achieved by plucking the string without resting on the next string.

P.A.C. means perfect authentic cadence.

I.A.C. means imperfect authentic cadence.

P.C. means plagal cadence.

H.C. means half cadence.

Capital letter in key means major key.

Small letter in key means minor key.

## CHAPTER II REVIEW OF LITERATURE

The research is a study of the solo guitar works by Paganini. The following is the literature review of this research.

#### 2.1 History of the Guitar

For many years several scholars and historians put forward the theory that guitar's ancestor was the Persian ud (see figure 1). This plectrum-played instrument had short neck and round back. It held a high status in Arabic music from ninth century onwards. However, more recent research has shown that the six-string classical guitar, as we known it today, evolved in a different manner (Summerfield, 1996: 9).

The Vihuela was pre-eminent among instruments of the guitar class in Renaissance times (Turnbull, 1991: 5). There were also Renaissance Guitar and lute in that period. Juan Bermudo states in 'declaracion de instrumentos' that the only difference between the vihuela and the guitar was number of courses, the guitar having four while the vihuela had six (Noad, 1974a: 14). The lute was the most wildly used instrument in sixteenth century Italy and England; it was played both courtier and burgher (Reese, 1959: 520, 846). Guitar playing had a low social status in the Iberian peninsula at this time; most serious musicians preferred to compose for the more sophisticated vihuela. So vihuela was the most fashionable plucked instrument in the courts of sixteenth century Spain and Portugal.

At the first glance, the vihuela looks very much like a six-course guitar, and indeed the early histories of both instruments seem to have been closely linked (Sparks, 1997: 11).



Figure 1: The evaluation of the classical guitar as an instrument from 1500 BC to the present day (Summerfield, 1996: 8)

Whether composers were writing music for lute, vihuela or guitar in the sixteenth century, the almost invariably used a system of notation known as tablature (see Example 2.1), rather than conventional staff notation. There are various types of tablature, but they all instructed to put their fingers, rather than telling the players what pitches to play.



Nearly all systems use four, five, or six horizontal lines. But unlike in conventional staff notation, these are intended to represent the strings of the instrument. Numbers or letters are then placed on (or above) the appropriate lines to indicate the fret that will produce the desired notes, the rhythm being represented by note values running above the top line. The two disadvantages of tablature systems are that non-specialist musicians cannot readily understand them, and that it is not possible to indicate the differing lengths of various notes in solo polyphonic compositions.

The playing technique on all three instruments was also broadly similar. The thumb and the first two fingers of the right hand was used to pluck the notes, while the little finger rested on the top to give support.

In Europe both lute and the vihuela gradually fell into disuse towards the ends of the seventeenth century. The lute suffered from the addition of more and more strings so that it became virtually impossible to master (and also the tune).

In the Baroque period the addition of a fifth pair of strings which considerably increased its ranged over the four-course Renaissance instrument. In Spain the six-course vihuela had now declined completely. In both Italy and Spain the five course guitar was popular as a folk instrument (Noad, 1974b: 4). The typical body outline of five course guitar is shown in figure 2a for comparison with later outline. The transition from five-course guitar to the instrument with six single strings took place

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during the closing decades of the eighteenth century in either France or Italy (Turnbull, 1995: 835). The modern tuning (E-A-d-g-b-e') was now complete.



Figure 2: Outline of (a) Five Course Guitar (b) Guitar in early and middle nineteenth century (c) Torres Guitar (Baines & Gammie, 1996: 792)

Along with this change of style, tablature was gradually abandoned in favour of staff notation. Improved and resonant metal-wound bass string were now considered preferable to thick, dull, gut ones.

In the Classical Period guitar characteristically had a deeper waist than the Baroque guitar, and the number of frets was increased to as many as eighteen compared to the previous ten. In addition one may see the beginnings of a preference of rosewood for the back and sides, now considered indispensable to the concert guitar.

Perhaps the most important difference from contemporary instruments lies in the shorter string length of the early nineteenth century instrument, the closer frets permitting a greater compass of notes by the left hand (Noad, 1976c: 6). This becomes significant when the composer called for a reach, which is impossible on today's guitars, necessitating in some cases a change of fingering, in others simply abandonment of the piece.

A guitar as shown in figure 3 made by French luthier Grobert (c.1794-1869) bears the signatures of Nicolo Paganini (1782-1840) and Hector Berlioz (1803-69). She is now in the museum of the National Conservatoire of Music in Paris (Summerfield, 1996: 48). By the 1830s, the best guitars resembled slightly smaller and quieter versions of modern concert instruments, the chief differences being fewer frets, a shorter string length, and much narrower neck (Sparks, 1997: 14). The outline of guitar in early and middle nineteenth century is shown in figure 2b.



Figure 3: Guitar bears the signature of Paganini and Berlioz (Gazzelloni, 1987: xiv)

In Romantic Period only a handful of composers and teachers kept allegiance to the guitar in the face of overwhelming competition by the pianoforte for the domestic musical instrument (Noad, 1986d: 7).

The early nineteenth century guitar was further developed in the second half of the century by the Spanish guitar maker Antonio de Torres Jurado (1817-92), known as Torres, whose experiments led to instruments that became models for the successors. He was inspired originally by the virtuoso guitarist Julián Arcas (1832-82). The guitar thus achieved a standard size and form for the first time in its history. Torres increased the overall dimensions of the instrument and established the vibrating length of the string at sixty-five centimeters; he developed the fan-strutting

system (figure 2c) introduced by his predecessors in Cadiz, using a system of seven struts radiating from below the soundhole, with two further struts lying tangentially below the 'fan'. The modern bridge, with the string passing over the saddle to be tied to a rectangular block is also attributable to Torres, and had become standard since his time (Turnbull, 1995: 838).

It is universally agreed that the soundboard is the single most important component of the guitar. These are examples of two soundboard constructed by the English luthier Paul Fischer (b.1941). The first is based on the fan-strutting of Torres. Two 'harmonic bars' run across the soundboard either side of the soundhole. A third brace crossed at the end of the neck. They provide strength. The soundhole reinforcement was not used by Torres, but the seven fan-struts and the two diagonal struts are typical. The second is designed by Fischer which he calls his 'TAUT' system of bracing (see figure 4). An extremely light latticework of spruce struts braces the wood straight across the grain as well as along its length. The strength of the network permits the use of a soundboard of only 1.5-1.7 millimeters thickness, compared with 2.3-2.4 millimeters in Fischer's Torres-style guitars.



Figure 4: Two soundboards by Paul Fischer. On the left, the Torres system of bracing and on the right, Fischer' own 'TAUT' system (Morrish, 1998: 8).

The six-stringed guitars are the most common. There are notated guitarists in the past that played multi-stringed instrument; Napoléon Coste (1806-83) of France who played a seven-stringed guitar (See figure 5), Johann Kaspar Mertz (1806-56) of Hungary who played eight and ten-stringed guitars, and Giulio Regondi (1822-72) of Italy who also played eight-stringed guitar (Koizumi, 1978: 6).



Figure 5: Napoléon Coste and his multi-stringed guitar (Coste, 1986: i)

The 1960s saw the development of the ten-string guitar played by Narciso Yepes (1927-97). José Tomás (1934-2001) played and advocated an eight-string guitar, and does the Belgian guitarist Raphaëlla Smits (b.1957). A seven-string guitar (with an extra string above the high E rather than a low D) has been developed. In Sweden, Göran Söllscher (b.1955) plays an alto guitar with eleven strings (see figure 6).

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Figure 6: Eleven stringed guitar (Göran Söllscher: J.S.Bach, Transcription for Guitar, CD 1992)

Further more there are unconventional guitars. A small number of makers toyed with the size of the guitar in the mid to late nineteenth century, offering a range of guitars designates the terz (tuned a minor third higher than the normal instrument). Mauro Giuliani (1781-1829) composed a concerto for terz guitar. In Britain around the 1870s Madame Sidney Pratten (1821-95), an enterprising guitarist and teacher, designed a terz guitar that she named the Bambina or "baby" guitar (see figure 7), with a string length just a little over half the normal (Bacon, 1998: 79).

In 1983 Manuel Contreras (1926-94) made the Carlevaro model (see figure 8) based on an idea brought to him by an Uruguayan guitarist, Abel Carlevaro (1918-2001). The intention is to increase the instrument's sound projection. The inspiration for the missing waist on the bass side and the lack of a soundhole was the assumption that more air volume inside the guitar's body.



Figure 7: Madame Sidney Pratten and Bambina Guitar (Turnbull, 1991: Plate 44a)



Figure 8: The Carlevaro model (Jad Azkoul: Guitare Illustrations D'Amerique Latine, CD 1991)

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In 1994 Paul Galbraith (b.1964) developed with luthier David Rubio (1934-2000), "The Brahms Guitar" (see figure 9). This eight stringed guitar is supported by a metal end-pin (similar to that of a cello) which rests on a wooden resonance box.



Figure 9 : The Brahms guitar (Paul Galbraith: Bach, Lute Suites, CD 2000)

In past centuries, although luthier added extra strings to guitar, it seems certain that the standard six-string classical guitar will be dominant for many years. The exploded diagram of modern guitar is shown in figure 10.



Figure 10: Exploded diagram of a modern guitar (Turnbull, 1995: 286)

#### 2.2 Guitar Music

The repertoire starts in Spain in the sixteenth century with the beautiful music written for vihuela. Although tuned like a lute, the vihuela music can be played directly on the modern instrument simply by retuning one string by a semitone (g down to f#). The music includes many solo pieces, such as sets of variations and dances, as well as adaptations of vocal and other pieces. Its character is often abstract and noble.

One of the longest pieces, musically superb, is a Fantasia in the 1546 *Tres libros de Música en cifra* by Alonso Mudarra (c.1508-80). It is said to be imitation of the way harpist called Luduvico played the harp: it has dissonances and syncopations and is full of energy. Another piece is a set of variations by Luis de Narváez (c.1500-50) on the folk song 'Guárdame Las Vacas' ('Look after the cows for me'). The beautiful lute songs in Elizabethan period is composed by John Dowland (1563-1626) who was a court lutenist of Christian IV of Denmark.

In the 200 years that followed, the guitar was popular all over Europe. On the one hand it was an instrument of the court, appearing in the most elegant surroundings in the paintings of Watteau, for example. Superb examples of these instruments have survived.

There are hundreds of known composers, among them Francesco Corbetta (1615-81), who worked at the courts of Paris and London; Rebert de Visée (1660-1720), who was a guitarist and lutenist at the court of Louis XIV of France; Giovanni Paulo Foscarini, Giovanni Battista Granata and Ludovico Roncalli in Italy; and Gaspar Sanz (1640-1710) and Guerau in Spain. Sanz is famous today not only for his "Canarios" (dances said to originate on the Canary Islands), which are delightful in their own right, but also because they have been quoted in the modern *Fantasia para un Gentilhombre* by Joaquín Rodrigo (1901-99).

The principal repertoire for the modern guitar begins in the early nineteenth century with the music of Fernando Sor (1778-1839) and Mauro Giuliani (1781-1829). Sor wrote collections of variations, including the famous piece, Variations on a Theme by Mozart (Op.9). He also wrote sonatas and *Grand Solo*, a remarkable piece in sonata form. The style is typical of the period. It would probably be true to say that **Copyright by Mahidol University**  Sor's greatest gift, that makes him memorable, is for melody. He had, after all, trained as a singer.

Giuliani made an explosive appearance as a guitar virtuoso in Vienna in about 1806. His three concertos for guitar and full orchestra are still played today. Especially the melodious and memorable first concerto in A, and his other works include solos, duets, and music for guitar with other instruments.

Minor composers from that period include: Matteo Carcassi (1792-1853), whose melodious Studies, op. 60 are still much played: Ferdinando Carulli (1770-1841), who composed a Sonata.op.16, and a mountain of often not very interesting pieces among which lurk occasional gems; and Dionisio Aguado (1784-1849), whose music would be forgotten today were it not for his extraordinary *Variations on the Fandango*, op.16, a piece probably derived from the playing of his teacher, Padre Basilio, who had been music master to the Spanish queen in Madrid in the 1780s. It is surely related to the keyboard *Fandango* attributed to Father Antonio Soler. Music by Francesco Molino (1775-1847), active in Italy and Paris at this time, is also sometimes played today.

Zani di Ferranti (1801-1878) was celebrated in his time, recommended by Berlioz, no less, but is only occasionally played today. Giulio Regondi composed major virtuoso pieces, well worth hearing, such as the *Rêverie-Nocturne*, op.19, or the *Introduction et Caprice*, op.23

After Sor came his pupil, Napoléon Coste, who published prolifically and certainly was active and busy in his lifetime. Occasionally you may find some of his virtuoso studies on a concert programme, or one of his fantasias, or the longer piece *La Source du lyson*. It is dense music, resembling some of the heavier piano music of the time, and equally unfashionable. In Eastern Europe was Kaspar Mertz, sometimes called the Liszt of the guitar, a literate. He was especially concerned with Ossian, a supposed third century Gaelic bard whose "rediscovered" poems were the literary craze of early Romantic Europe. His music is elaborate, brilliant, flowing, and has aroused much enthusiasm in recent years. Performers love it: so will audiences who like Liszt. At a concert today you may well find pieces from the collection called *Bardenklänge*, such as *An die Entfernte*, or Liebeslied.
Few composers from mid-nineteenth century, Francesco Tárrega (1852-1909) is the most famous. His music includes *Capricio Árabe*, the celebrated *Recuerdos de la Alhambra*, which evokes the tremolo effect on the guitar, and many charming preludes and studies.

The music of Agustín Barrios (1885-1944) has been called the high point of early twentieth century guitar composition. Barrios was born in Paraguay, traveled between Europe and South America. In 1910 he was the first guitarist who made a recording (McCreadie, 1982: 9). Pieces include *La Catedral, Sueño en la Floresta, Vals No.3 & 4*.

Manuel de Falla (1876-1946) was the greatest Spanish composer of twentieth century. He wrote little for the guitar, but his eloquent and beautiful *Homenaje pour le Tombeau de Claude Debussy*, composed in 1920, was acclaimed as a masterpiece.

It was Andrés Segovia (1893-1987) who lead the classical guitar to the greatest years. He disregarded the advice of other Spanish classical musicians to change to a 'more serious'musical instrument and dedicated himself to establishing the guitar worldwide as an instrument equal to any other classical instruments. It was in the early 1920s when Segovia began his campaign to encourage prominent composers to write for the guitar. His pleas were first answered by Joaquín Turina (1882-1949) and Federico Moreno Torroba (1891-1982) in 1924.

Joaquín Rodrigo, a blind composer, wrote *Concierto de Aranjuez*, which was premiered in 1926, and *Fantasia para un Gentihombre*.

In Japan too, and in Germany, many new pieces have appeared. Toru Takemitsu (1930-1996), a particular favourite of Julian Bream's, opened his career as a composer for the guitar with *Folios* in 1973. Hans Werner Henze (b.1926)'s 1977 *Royal Winter Music* remains one of the most demanding compositions yet created for the instrument. More approachable, but still modern, is the Cuban, Léo Brouwer (b.1939), whose work is very often performed. His *Danza caractefistica, Etudes simples, Tres apuntes* and *Elogio de la danza* are familiar pieces in many concert programmes. Modern composers who write for the guitar are now counted in their hundreds. Finally, there is the vanguard. In 1954 Pierre Boulez (b.1925) included the guitar *in Le marteau sans maître*, a work for contralto and six instruments in a very advance idiom. There followed many modern works in which the guitar was used in **Copyright by Mahidol University**  an ensemble, including Luciano Berio (b.1925) 's *Nones* and *Passaggio, Gruppen* by Karlheinz Stockhausen (b.1928), and *Valeria* by Takemitsu. Paradoxically, by including the guitar in a group of instruments in this way, these advanced composers of our time are restoring the guitar to its in nineteenth century position as a member of the family of instruments. It can also be said that the guitar has now found a respected place in the composition and performance of new music. In the late nineteenth century its status had undoubtedly declined: its music included much that was semi-popular, including arrangement from opera, dance music, descriptive music and so on. That is no longer the case. The modern classical guitar is now included among other instruments in serious modern compositions almost as a matter of course.

When extra strings was added, apart from the notable exception of Maurice Ohana (1914-1992), few modern composers have been tempted to write for these special instruments.

# 2.3 Guitar Techniques

Technique is essentially control: control of tone, volume, rhythm, tempo, legato, staccato, dynamics, phrasing and articulation; always consciously directed by musical intelligence. The secret of technique is complete relaxation. How can one appear relaxed while being tense? Three conditions need to be fulfilled: 1) Control of the muscles which have to work independently from those which do not 2) Reserves of strength in excess of that which is needed to perform the task 3) Economy of movement (Quine, 1995: 5).

Carulli and Molino were using footstools as early as 1810, but it was custom to rest the instrument on the right thigh, with the right hand supported by placing the little finger on the table of the guitar between soundhole and bridge. Carulli and his fellow countryman Molino, who also lived in Paris, were advocates of this position, although we find Aguado in his method saying that 'In no way will one rest the little finger on the table, or any other finger, because the hand must remain free and nimble'.

Guitarists of the period would also sometimes bring the thumb of their left hand over the edge of the neck to finger bass notes, and the strings seem to have been

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plucked more with the 'tirando' stroke than with the 'apoyando' stroke, although both strokes must be as old as the instrument itself.

When Torres developed the shape of the guitar, Tárrega realised that to play the new guitar with its larger body and different shape, the techniques applied to the earlier and smaller guitars would have to be altered. He found that the larger-bodied Torres guitar needed to be rested on the left thigh, the player's leg slightly raised by the use of a footstool. The raised fingerboard impractical, and the abandonment of that particular technique paved the way for a closer examination of 'apoyando' technique. The wider neck meant firm rules for the placement of the fingers on the fingerboard.

The "Tárrega School" was brought to Argentina by the eminent guitarists who came to this country. Those are Domingo Prat (1886-1944), Miguel Llobet (1878-1938), Josefina Robledo (b.1897), Emilio Pujol (1886-1980), Andrés Segovia and Regino Sainz de la Maza (1896-1981). In 1922 Julio Salvador Sagreras (1879-1942) wrote in his book, *Advanced Technique for the Guitar*, that the "School of Tárrega" consists of:

- (1) The manner in which the right hand plucks the string.
- (2) The right hand position necessary for playing in this special way.
- (3) In the position in which the guitar is held: it should be slight inclined so the upper part is further forward.
- (4) In the particular usage of the ring finger of both hands. Although Aguado started this, Tárrega increased its use (Sagreras, 1997: 155).

Generally the index, middle, and ring fingers (i, m, a) should slide the fleshy part of the finger and the nail (which should be kept short) over the string in such a way that the finger then falls onto the adjacent lower string. For example, if the second string is plucked, the finger, which played, ends the stroke resting on the third string. The thumb should make an oblique movement downwards in the direction of the index finger slightly bending the first joint. Students must keep in mind that the technique described for the right hand fingers is not necessarily applicable in all cases, but specifically for scales and for bringing out the melody as much as possible.

The "Carlevaro School" was created by Carlevaro. His students are famous guitarists such as Eduardo Fernandez (b. 1952). He considered that the right hand

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strokes used to effect different dynamic levels also require different forms of behavior of the fingers For the right hand stroke, he called *Toques* and classified into five types (Carlevaro, 1978: 51-52).

There were variations in certain aspects of the technical approach, for example the 'no nail' technique versus nails, using the right-hand side of the nails or the lefthand of the nails to pluck the strings, the great majority of guitarists have followed the technique of the instruments as developed by Tárrega and refined by Segovia.

The followings are some useful techniques of guitar:

# **Rest Stroke** (Apoyando)

This technique is achieved by plucking the string with the *i*, *m* or *a* finger, which after completing the stroke is brought to rest on the next string. This technique of striking the string enables the player to produce a greater volume of sound and gives more security and firmness by providing an additional point of support. Regardless of its origin, it was Tárrega and ultimately Segovia who developed and rationalized this technique (Bobri, 1990: 43-44).

# Free Stroke (Tirando)

This technique is achieved by plucking the string without resting on the next string. The wrist position of free stroke is a little higher than for rest stroke (Duncan, 1982: 3). Bobri (1990: 46-47) said that when Segovia executes the tirando stroke, his fingers are held slightly more curved. This stroke is used in playing chords, fast arpeggio, and in all instances when the neighboring strings should vibrate simultaneously.

# Arpeggio

It comes from the word 'arpeggiare' which means 'to play the harp'. It is the sounding of the note of a chord in succession rather than simultaneously. The ability to play arpeggio figuration fluently has traditionally been counted an important part of instrumental technique (Taylor, 1995: 625).

### Barré

Barré indecates the action of stopping several strings at once with the index finger of the left hand at a single fret. There are 3 ways:

- a) full barré means stopping five or six strings with three joints of the fingers.
- b) Partial barré means stopping three or four strings with three joints of the fingers.
- c) Hinge barré means stopping two or three strings with ends joints only. (Pujol, Trans., 1983: 97)

### Harmonics

There are two types:

a) Natural Harmonics are those which are obtained by touching the open strings at one of the points which divide them into equal parts, especially at the half-way point, one third of the way along, one fourth, one fifth, and one sixth.

The harmonic at the twelfth fret is one octave above the open string, At the seventh and nineteenth frets it is one octave and a perfect fifth above the open string. At the fourth, ninth and sixteenth frets it is two octaves and a major third above the open string. At the fifth fret and the point between the nineteenth fret and the soundhole, it is two octaves above the open string.

b) Artificial Harmonics are those which are obtained in the same manner but on the stopped strings.

# Arrastre

Same as Glissando, but only the first note is played. Its various forms include upward motion, downward motion, double note, and the use of glissando and slur simultaneously. Arrastre is indicated by an oblique line, sometimes in conjunction with slur mark (  $\nearrow$  ) between note. The proper use of this technique is up to discrimination of the player, and depends on the piece.

a) Glissando to the next acciaccatura. This is called Portamento.

b) Play the acciaccatura and quickly gliss to the next note.

# Companelas

In a chord or arpeggio containing an open string, play a higher note on a lower string. This creates a bell-tone effect.

### Clarinete

Rest the right hand little finger on the bridge and play close to the bridge with the index finger with left hand vibrato. This creates a clarinet or oboe effect.

# Efecto de Bajo

To produce a trombone effect, place the thumb on a low string close to the bridge, and strike the bridge lightly with *i* and *m*, or *a* and *m* to initiate the sound, then quickly stop the string with the thumb. This effect can only be obtained on the fifth and sixth string.

#### Fagot

Rest the palm of the right hand lightly on the strings between the bridges and sound hole ands pluck with the thumb. This creates a fagot effect.

# Lloro

A vibrato effect created by pulling downward with the left-hand finger that is stopping the string. Sometimes called the crying effect.

### Mano Izquierda Sola

Left finger solo with slur. The notes are created by hammering or scratching the strings onto the appropriate frets with the left-hand fingers. The right hand is not used. Low tones may be played together.

### Rondalla

Up-strokes are made from the first to sixth strings by the index finger around the fourteenth or the fifteenth fret, (Rondalla is a name given to a group of Spanish youths who play guitar and Bandurria at night.).

### Sollozo

A sobbing effect created by a fast glissando from the note above the accented melody note.

# Tabalet

A side drum effect created by tapping the fifth and sixth strings at around the ninth fret. Melody accompaniment can be added.

# **Tambora**

The strings are struck close to the bridge by the side of the right thumb creating a bass drum effect. When played with melody accompaniment, the edge of the thumbnail is used to strike the melody string.

### Trompeta

Play harmonics, plucking with the thumbnail close to the bridges. A trumpet effect can be obtained by stopping the sound without lifting the left finder from the strings.

# Vibrato

A slight undulation in tone. This effect is usually created by moving the left wrist back and forth in the direction of the string, but can also be obtained by moving the finger up and down.

# Vibration

The left fingers are hammered onto the designated strings.

### Sul Ponticello

Play close to the bridge.

### Sul Tasto

Play at the center of the strings.

# Pizzicato (Apagado, étouffé)

To obtain this sound effect, similar to the muffled and short-sounding plucked notes obtained on the bowed instruments, the outer edge of the right hand is placed lightly over the bridge,covering also part of the strings immediately adjacent to the bridge bone. The sound is produced by the action of the thumb (do not use the nail), and sometimes with the first finger.

### 2.4 Guitar Methods

'How-to' books of all kinds have developed in interesting ways over the centuries. In music, one can speak broadly of a progression. First came books about instruments, with anthologies of examples, only, some of which have an instruction; and finally there are today's methods, which often spell out exactly how everything is to be done.

The first vihuela book, *El Maestro*, published in Valencia in 1535 by Luis Milán (c.1500-c.1561), presented itself in its title as a teacher of the instrument, but you would struggle to learn the vihuela from this book alone.

The books on the guitar published before 1800 vary widely in approach. The *Guitarra Española de cinco órdenes* by Juan Carlos Amat (1572-1642), for the fivecourse guitar, went through many editions from about 1596. Its author was an amateur musician, who was also doctor for the monastery of Montserrat near Barcelona. His book is a treastise on choosing and playing chords to accompany popular songs (Jeffery, 1997: 14). It gives us fascinating glimpses into the world, but almost no actual music. Another Spanish method was Fernando Ferandiere's brief *Arte de tocar la Guitarra Española*, this time for six-course instrument, published in Madrid in 1799. Other books published in the two centuries between Amat and Ferandiere included some pedagogical material but almost presented compositions to be played.

At the end of the eighteenth century, outside Spain, a current of instructional books are published. In Paris in 1773 Antoine Bailleux published his *Méthode de guitarre par musique et tablature* and from then on the French capital dominated the publishing of guitar methods. The method published by Ferdinando Carulli (1770-1841), in Paris in 1810, contains plenty of music as well as instructions on tuning and how to play. Guitarists could conceivably learn to play the instrument from this book. The fact that it went through many editions suggests that people at the time took it in the light.

The c.1840 *Méthode Complète pour la Guitare*, published by Mateo Carcassi (1792-1853), contains much music, and also went through many editions. This method is worth having and is marvelous pedagogical tool. Carulli and Carcassi, both Italians living in Paris, gained such a reputation as authorities on the guitar.

Mauro Giuliani (1781-1829), perhaps the leading guitar virtuoso of the early nineteenth century was another Italian living in Vienna. His contribution to musical instruction was not a method but a series of exercises entitled *Studio per la Chitarra* (Op.1). Despite its absence of instructional detail, it was widely used. Extracts from it are still continually published and reprinted today.

A new approach was taken by the Spanish composer Dionisio Aguado (1784-1849). In 1820 in Madrid he published a *Colección de Estudios*. It consisted of pieces with a didactic purpose, to which were added some short notes about technique. In 1825/6 *Escuela de Guitarra* were published, first in Madrid and then in Paris. In 1843 *Nuovo Método para Guitarra* were published. This became the most famous of all guitar methods that shows the technical aspects.

Fernando Sor (1778-1839) was in Paris at the same time as Aguado. It was there that he published his *Méthode pour la Guitare* (1830) which has been called "easily the most remarkable book on guitar technique ever written" (Grunfeld, 1969: 182). Sor's comments on sonority and on the point of attack on the strings, for example, are based on science and mathematics carefully demonstrated. The best quality of Sor's method lie in his musical and artistic feeling (Jeffery, 1933: xxix) Julio Salvador Sagreras (1879-1942) of Argentina wrote a seven-volume text book of original pieces, first published in 1922. Among these are six books of lessons and one book of advanced technique. These are one of the first significant non-European instrumental methods. In 1996-97 these were collected into two volumes by Mel Bay Publications.

Emilio Pujol (1886-1980) published his *Escuela Razonada de la Guiarrra* (Rational Method for the Guitar) in four books in 1934, 1952, 1954 and 1971. These were complete methods that he wrote for Falla.

*Das Gitarrespiel* by Bruno Henz, was published by Mitteldeutscher Verlag Halle, in Saale, 1950. This is an excellent method in fifteen volumes with superb collection of solos, duos, trios, and works for voice-guitar and recorder-guitar.

In 1959 Aaron Shearer (b.1919) published his first teaching method, which eventually developed into six volumes. It was highly acclaimed and has been in publication (Belwin Mills) ever since. In 1991 Mel Bay published a new series of method books in three volumes. Shearer believes that these are much more comprehensive than the original method.

Solo guitar Playing Book 1 and 2 by Frederick Noad (1929-2001) was published by Macmillan of New York in 1968. It is now claimed to be the most widely used classical guitar instruction book in schools and colleges in the USA.

Christopher Parkening (b.1947) wrote *Classical Guitar Method, Volume 1 and* 2, published in 1972. This is one of the finest general methods for adults.

Although in the last fifty years there are a large amount of guitar methods published, the main content is based on Tárrega technique and collected the exercises from those of Carcassi, Carulli, Sor, Giuliani and Tárrega. Nowadays there are also CD-ROM packages for self-learning.

# 2.5 Standards of Levels

The following descriptions outline what is expected at each broad level based on the UK National Qualifications Framework (Trinity College, 2001: 2-3).

### 2.5.1 Foundation level (Grade 1-3)

At foundation level, students will typically be able to apply their knowledge, understanding and skills to produce a performance that demonstrates careful preparation, understanding and the beginning of thoughtful interpretation based on some creative engagement with the material. Students will perform clearly, audibly and with only slight lapses of accuracy, with a fairly fluent technical demand, and a sense of spontaneity, sustaining these qualities through to the end. Through variations in pace, volume, rhythm and articulation they will be able to create and convey mood.

These features will be demonstrated through material of sufficient length to allow students to show their ability to establish and sustain their performance and interpretation. Content will include easily recognizable styles (e.g. minuet, twelve-bar blues) as the foundation for the exploration of musical styles outside their immediate experience. The musical language will contain a variety of expression across the three pieces, with some independence from the accompaniment where present, and will demand awareness of balance and phrase.

# 2.5.2 Intermediate level (Grade 4-5)

At intermediate level, students will typically be able to support their intentions in performance by demonstrating a sound understanding of material, leading to more personal and imaginative interpretation in which there is a reasonably consistent application of developing technical skills. Performances will be audible and clear with appropriate volume, control of pace, control of tone quality and appropriate application of instrumental colour (e.g. vibrato) to support mood and character. Candidates will show evidence of sensitivity to and considerable control of material. Effective preparation and study will lead to a secure, accurate and sustained performance that will engage the audience.

These features will be demonstrated through material, which is substantial enough to convey some development, in terms of both the composer's intentions and the student's interpretation. Content will be sufficiently complex to provide some internal contrast and range (e.g. the preparation and achievement of climax, or a

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ternary form movement with a contrasting middle section). There will be a stylistic variety of musical language and form. Some subtleties of syntax will provide opportunity for a variety of approaches and interpretative choices (e.g. choice of articulation patterns in a movement from a Baroque suite) and students will demonstrate increasing independence from the accompaniment, where present, as well as appropriate interaction with it.

# 2.5.3 Advanced level (Grade 6-8, Performer's Certificate)

At advanced level, students will typically be able consciously to integrate their skills, knowledge and understanding in a secure and sustained performance, which demonstrates mature grasp of the material. Along with confidence, a sense of ownership and self-awareness, this will result in a discriminating and sensitive personal interpretation that convey complexity and control of shape (e.g. throughout a sonata movement), and awareness of stylistic interpretation. The performance will be grounded in thorough and relevant with imaginative response and flair to engage the audience wholeheartedly.

These features will be demonstrated through material largely drawn from the standard repertoire for the instrument. Overall length will be sufficient to enable variety and range of presentation to be demonstrated and sustained. Content will be substantial, with some depth and sophistication, enabling the student to engage with complex emotions and abstract musical thought. It will be such as to require analysis and reflection in the preparation, and present challenging physical requirements in one or more technical aspects. The musical language may demand considerable inferential understanding and thoughtful interpretation to reflect subtlety of meaning (e.g. contrapuntal texture, musical irony or humour). Students will demonstrate independence from as well as complex interaction with the accompaniment, where present.

The Australian Music Examinations board (Australian Music Examinations board, 2000: 100-104) also divides into eight grades but classify them into two levels; level 1 (grade 1-4) and level 2 (grade 5-8). The contents are almost the same standard as in United Kingdom.

# 2.6 Sonata

Sonata is a term used to denote a piece of music usually but not necessarily consisting of several movements, almost invariably instrumental and designed to be performed by soloist or a small ensemble (Newman, 1995: 479-796). In sixteenth century sonata is applied to something played as opposed to something sung (cantata). The solo and duet sonatas of the classical and romantic periods with which it is now most frequently associated generally incorporate a movement or movements in what has regrettably come to be called SONATA FORM (or 'first movement form'). In the last five centuries the title 'sonata' has been applied with much broader formal and stylistic connotations than this.

## 2.6.1 Sonata in the Baroque Period

In the early Baroque period the term Sonata means the instrumental piece as in Renaissance period. Later the term connoted something more tangible than the general idea of instrumental piece. There are two kinds of ensemble sonatas; *Sonata da Chiesa* (Church Sonata), with its slow and fugal Allegro movements and *Sonata da Camera* (Chamber Sonata), with its slow introduction and variety of dance movements. The qualifications of 'chiesa' and 'camera' themselves tends to disappear soon after 1700 as the type began to overlap; the title 'sonata' came to signify the chiesa type (as in J.S. Bach's works) while partita and suite were applied to camera type. The sonata in this period are mainly in binary form with each half repeated.

Johann Sebastian Bach (1685-1750) wrote sonatas of unaccompanied violin,BWV 1001, 1003 and 1005 in four movements (slow-fast- slow-fast). The second of each work are richly developed fugues extending the technical and musical potential of the violin far beyond what Bach's predecessors or contemporaries achieved. His works are usually transcribed to guitar especially BWV 1001.

Domenico Scarlatti (1685-1757) wrote sonatas for keyboard that considered the pre-classical sonatas. Each piece is an etude; each presents in pedagogical and musical context at least one consistently recurring problem of physiological, technical, or musical application and musical interpretation (Strolba, 1994: 357). He Copyright by Mahidol University worked as the keyboard instructor to Maria Barbara of Spain and Portugal for thirty years. No wonder that in many of 555 single-movement sonatas composed by Scarlatti during his tenure at the Spanish court (Braider in Williams, CD 1996). His works are usually transcribed to guitar for this reason.

### 2.6.2 Sonata in the Classical Period

In the Classical period, there is less confusion in the use of the word. The classical sonata as found in Haydn (1732-1809), Mozart (1756-1791), and Beethoven (1770-1827), is a composition in three or four movements of contrasting mood and tempo (Grout & Palisca, 1988: 554). The classical sonata is quite long. The complete sonata increased in length from an average of 255 in Haydn's keyboard sonatas to 415 in Mozart's and 560 in Beethoven's.

A much larger literature of sonatas for solo or accompanied guitar, now almost forgotten, was left by Sor, Molino, Giuliani and other celebrated guitarists. Sor wrote Sonata in C, op.15b in one movement in the Spanish tradition of Scarlatti and Antonio Soler (1729-83) (Teicholz: Sor, Guitar Music opp.13-16, CD 1995). This one is in sonata form. In 1808 Giuliani wrote Sonata in C, op.15 in three movements. The first movement is a fully developed sonata form that takes a sunny, animated melody as its main theme and a more sedate strain as its subsidiary subject. The second movement in Adagio is a tender serenade in ternary form. The third is a buoyant rondo provided the Sonata's finale.

### 2.6.3 Sonata in Romantic Period

The sonata after Beethoven may be treated more summarily in a historical survey. Characteristics of the early romantic sonata include more obviously lyrical and symmetrical themes, especially the contrasting 'feminine themes' in sonata form movements and the main theme in slow movements. There are new kinds of piano figuration, often in combination with dance patterns in a light style more suggestive of the salon than the concert hall. The are new accompaniment devices, among which the 'um-pah- um-pah' or 'um-pah-pah' patterns of the march and the waltz soon

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became the most characteristic replacements, in open position, of the Alberti bass in close position. The texture is richer homophonic.

Paganini wrote Sonatas for guitar with violin accompaniment, M.S.2 and 3 in standard three movements. But sonata titles of this period rarely reflect the generic meaning of 'instrumental music', as does Paganini's unpublished 'Sonata for large Viola and Orchestra' (1934) or Strauss's two 'Sonatinas' for sixteen wind instruments (1943-5). Some of Paganini's sonatas for violin and guitar were written in two movements (see chapter V).



# CHAPTER III RESEARCH METHODOLOGY

# 3.1 Research Design

This research uses the inductive analysis design of studying, describing the documents found as well as pedagogical analysis.

# **3.2 Scope of the Study**

This Study covers the following areas:

- 3.2.1 Paganini's life and works
- 3.2.2 The main characteristics of 37 Sonatas, M.S.84
- 3.2.3 Pedagogical Analysis of 37 Sonatas, M.S.84

# 3.3 Procedures

### **Document Preparation**

Collecting about guitar pedagogy, guitar technique and composers' biographies.

# 3.3.2 Document Study

Make a survey of technique in his sonatas at each level.

# **3.3.3** Document Analysis

The two areas of pedagogical analysis in Paganini's Sonatas will be discussed:

3.3.3.1 The characteristics:

3.3.3.1.1	Melodic tructure
3.3.3.1.2	Rhythm structure
3.3.3.1.3	Harmonic structure, by Mahidol University

3.3.3.1.4	Formal structure
3.3.3.1.5	Dynamics
3.3.3.1.6	Texture
3.3.3.1.7	Tempo
3.3.3.1.8	Paganini's guitar notation

3.3.3.2 Analysis of Guitar Technique:

3.3.3.2.1	Editing fingering
3.3.3.2.2	Technical studies for scales, arpeggio,
	pattern playing, etc.
3.3.3.2.3	Technical studies for articulation

# 3.3.4 Resources

3.3.4.1 Document resources are from:

3.3.4.1.1	College of Music Library, Mahidol University.
3.3.4.1.2	Main Library, Mahidol University
3.3.4.1.3	Personal music document of Kamol
	Achariyasart.

3.3.4.2 Electronic information resources are from:

On-line resources from Web site about classical guitar.

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# CHAPTER IV GUITAR TECHNICAL DEVELOPMENT

To play Paganini's Sonata the students should have the basic technique. This study discusses on the technique needed.

# 4.1 Scales

Andrés Segovia recommends that the aspiring player devote two hours a day to scales (Segovia, 1953: 1). The practice of scales furnishes the opportunity to work in detail on the most fundamental of techniques, the simple alternation of the fingers. The precise angle of attack of the nails may be checked for optimum tone quality, and the touch may be adjusted to ensure complete evenness of volume and quality from one note to another. For this type of detailed and analytical work the slow scale is almost the perfect vehicle. Noad (1999: 24) stated that the value of scale practice lies not in just playing the notes but in how they are played. The scale is a most useful vehicle for the detailed improvement of basic techniques.

The scale in example 4.1 should first be memorized thoroughly by playing it which each of the following combinations of fingers, using the rest stroke first, then the free stroke:

i m i m
m i m i
i a i a
a i a i
a m a m
m a m a

Example 4.1: Scale exercise



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strokes, and there is also value to the mixed scale where free strokes are used for bass string, rest strokes for the trebles as in example 4.2.

Example 4.2: Scale exercise mixing of free stroke and rest stroke



One of the most effective methods of increasing speed involves the use of dotted notes as in example 4.3 and 4.4.



Example 4.4: Scale exercise using dotted rhythm (b)



Finally, practice the complex scale at the higher tempo of example 4.5

Example 4.5: Scale exercise using faster rhythm



Next the students should play scale in third, in sixth and in octave as in example 4.6, 4.7 and 4.8.

Example 4.6: Scale exercise in thirds



These are only examples of ways of practicing. The students should also use other kinds of scales. The use of the metronome is helpful. The following method has been found to be particularly effective.

- 1. Choose a moderate speed setting at which the scale can be played smoothly and with evenly matched tonal quality.
- 2. Move the speed setting to two points or ten beats to a minute faster. Do one's best at this tempo even if the result is less than perfect.
- 3. Move the speed setting back one point or five beats to a minute slower. At this slower speed practice for perfection again. Overall the students will have gained one speed point, and if complete smoothness has been achieved the students may continue to attempting two points faster, then back one again.

# 4.2 Arpeggios

Although the primary technique of the arpeggio involves the use of the free stroke, rest strokes are often use where a single note of the arpeggio represents the melody. The distinction can be easily seen in example 4.9 and 4.10.

Example 4.9: The arpeggio serves a harmonic function



Example 4.10: The arpeggio with part of a melody



In example 4.9 the arpeggio serves a primarily harmonic function, and the preferred technique would be to use free strokes throughout.

In example 4.10 the up-stemmed notes of the triplet groups forms part of a melody, and for these notes the rest stroke may be used.

### 4.3 Slurs

In guitar a slur occurs when the second of two notes is produces by the action of one of the left finger alone. The two kinds of slurs are

### 4.3.1 Upward slur

The upward slur is produced when one of the left fingers is made to fall very rapidly and forcefully upon the higher of the two notes causing a tone to sound.

### 4.3.2 Downward slur

The downward slur is produced when a string is plucked with one of the left fingers causing the lower of the two notes to sound.

Shearer (1969: 1) stated that slurs may be played for years and still not be done acceptably. They require consistent and thoughtful emphasis upon careful training of the muscles involved in their execution.

The good exercises can be found in *Slur, Ornament, and Reach Development Exercises for Guitar* by Shearer (1969) published by Belwin Mills.

# 4.4 Ornaments

Ornament that used in Paganini's Sonata is acciaccatura or grace note. The acciaccatura is written as a small note with a stroke through its tail. Acciaccatura in Italian means a 'crushing in'. It is played on beat. The acciaccatura is achieved with a slur as rapidly as possible (see example 4.11 and 4.12).

Example 4.11: The upper acciaccatura employing the downward slur

For double acciaccatura, the bass and the first note of the double acciaccatura are played together on the beat, not before. The following two notes are slurred as rapidly as possible (example 4.13).

Example 4.13: Double acciaccatura



# CHAPTER V PAGANINI'S LIFE AND WORKS

# 5.1 Paganini's Biography

Niccolò Paganini (see figure 5.1) was born in Genoa on October 27,1782 and died in Nice on May 27,1840. He was one of six children born to Teresa and Antonio Paganini. His father, Antonio Paganini, was engaged in shipping. He was known to have been a man of hardness and unscrupulous severity, who raised his son with a hand of iron. As a child, Niccolò Paganini was attacked so severely by measles that it was thought he was dead. His body was wrapped in a shroud, and it was only by accident that it was not prematurely buried. This early illness left Paganini sickly for the remainder of his life.



Figure 11: Niccolò Paganini, An engraving by F. Caporali (after a portrait by N.E.Jacob). Milan, 1822.Copyright by Mahidol University

#### **5.1.1 Education and works**

Paganini began his guitar studies when he was still a boy although when exactly is not known. In the biography written by Sugden (1980: 12) Paganini stated that his father, Antonio, first taught him to play mandolin when he was five and a half. At the age of seven he was taught the rudiments of the violin. His father's lessons evidently included composition as well as violin teaching. In his eight year Paganini composed sonata for the violin.

Paganini soon outgrew his father's teaching and became a pupil of Antonio Cervetto, a theatre orchestra violinist. In 1793 Paganini made his debut in the great theatre of Genoa (Stratton, 1907: 9). His success was phenomenal, performers and audience being thrown into transports of admiration.

He received lessons in harmony from Francesco Gnecco. Gnecco in turn recommended him to Giacomo Costa, one of Genoa leading violinists, who lost no time in bringing his pupil to the public's attention; on 26 May 1794 Paganini played during Mass at the church of S Filippo Neri and won 'universal admiration' (Schwarz, 1996:86-91).

On 31 July 1795, Paganini gave a concert at a theatre in Genoa that was so phenomenal that he was henceforth known as the "wonder-child." (Abravanel, 2003: 1). Early in September he set out to study with Alessandro Rolla, the master violinist, in Parma. Although he strongly denied studying with Rolla, ample evidence exists that he did so. Rolla was not only a great violinist, but also an excellent guitarist, and might have accompanied Paganini on the guitar, which could encouraged the lad to study the instrument (Sheppard, 1989: 70). In a similar manner, Paganini later accompanied his pupil Camillo Sivori on the guitar. In Carulli's famous guitar method the guitar virtuoso wrote, "The fact may not be generally known that Paganini was a fine performer on the guitar, and that he composed most of his airs on this instrument, arranging and amplifving them on the violin according to his fancy"

He began the study of composition under Ferdinando Paër in Leghorn. He then commenced on a course of self-training so rigorous that he often played 15 hours a day.

In 1797, Paganini undertook an extended concert tour in Milan, Bologna, Florence, Pisa, and Leghorn, startling the audiences with his phenomenal technique.

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By this time, Antonio Paganini`s tyranny over his son was proving unbearable to Niccolò, who became determined to free himself once and for all from his father`s rule.

In November of 1798, he went with his older brother to the St. Martin Festival at Lucca, where he gave a successful performance. From Lucca, he visited nearby cities giving outstanding performances. He earned enough money to support himself more adequately, and he firmly decided never again to return to his father`s home.

This newly won freedom, however, turned his head. He was only sixteen years old, but he began to plunge into dissipation with women, and gambling. Of these two vices, the latter proved to exert so strong a hold upon him that he would frequently lose more at one sitting than he earned in several weeks. More than once he was forced to pawn his violin to pay off a debt of honor. At one time, he was scheduled to give a performance, but his violin was in pawn. A friend, Monsieur Livron, offered to lend him his own valuable Guarnerius, and at that concert was so enchanted with Paganini`s playing that he urged the violinist to retain the precious instrument as a gift. Shortly after this, Paganini almost lost this famous violin in gambling. When, the following morning, the realization came to him that he had almost gambled away his most precious possession, he swore never again to approach a gaming table; and he kept his promise.

Between 1801 and 1805, Paganini disappeared from public sight. It is believed that he lived during these years in complete retirement in the chateau of a Tuscan lady, a guitarist, devoting his time to mastering the playing of the guitar and to composing music for that instrument. Among his works were twelve sonatas for violin and guitar.

By this time, Paganini had become something of a legend. It was not only his incredible technique his digital feats on the fingerboard seemed miraculous to his audiences but his cadaverous appearance that aroused the superstitious terror and awe of his audiences. "Five feet five inches in height, built on long, sinuous lines, a long pale face with strong lineaments, a protruding nose, and eagle eye, curly hair flowing to his shoulders and hiding an extremely thin neck," was Castil-Blaze` s description of Paganini in 1831. "Two lines, one might say, were engraved on his cheeks by his profession, for they resembled the f f of the violin." (Sugden, 1980:92) University

His pale, long-drawn face with its hollow cheeks, his thin lips that seemed to curl into a sardonic smile, piercing expression of his eyes which were like flaming charcoals, gave him a diabolic appearance which tempted many of his admirers to circulate the rumor that he was the son of a devil. People frequently crossed themselves if they were accidentally touched by him. At one time, Paganini was forced to publish letters of his mother to prove that he had human parents. At any rate, he aroused awe and terror wherever he played. In Paris he was called Cagliostro; in Prague he was deemed to be the original wandering Jew; the Irish circulated the rumor that he had reached their land on the Flying Dutchman. Known as a gambler, he unsuccessfully attempted to open a gambling casino in Paris in 1838.

Krick (1941: 351-352) wrote that about 1836 Paganini invited Legnani, a famous guitarist, to his Villa Gajona near Parma and for several months these two artists worked together, preparing for a joint concert tour, which took them to a number of European cities and ended in 1837 with two concert in Italy, one in Turin and another in Parma. Another famous guitarist, Giuliani, also played with him.

There are evidents that Paganini always played the guitar. Schotty quoted in Violins and Violinists Magazine (Mertzanoff: 1943) that:

"At these home musicals, Paganini could be seen playing the violin and alternately the guitar, changing so rapidly from one instrument to the other that it would be hardly noticeable; when playing the plucked instrument he would hold the bowed one between his knee."

Notwithstanding his delicate health, Paganini continued concertizing extensively, and succeeded in amassing a considerable fortune. In 1836, however, he entered a speculative venture, the establishment of a "Casino Paganini" in Paris, a fashionable gambling resort where concerts were given, which was a failure and in which he lost a fortune. His unhappiness at the loss of his wealth aggravated his illness. He left for Marseilles and Nice for rest and recovery. But he was doomed. His illness grew worse, he coughed incessantly, and finally he lost his voice completely. In search of warmth and health, he moved to Marseilles and then retired to Nice, where he died in 1840, leaving a large fortune to his sisters, his son Achilles, and his erstwhile lover Antonia Bianchi, together with twelve rare instruments, which included eleven Stradivari, two Amati, and four Guarneri violins. hidol University A few days before his death, the Bishop of Nice was called to his bedside, but Paganini refused to see him, insisting that he was not dying. He died, therefore, without the final sacraments, and the church refused to grant him a burial on holy ground. For a long period, his coffin remained in the hospital in Nice, and then was removed to Villa-franca. It was not until five years after Paganini' s death that his son, by appealing directly to the Pope, received permission to bury the body of the great violinist in the village church near Villa Gaiona (1876).

Throughout his life Paganini suffered from a nervous disease which compelled him to assume a nomadic existence. This disease resulted frequently in violent fevers which compelled him to follow long periods of inactivity. Because of his ill-health, he observed a rigorous diet: frequently, for an entire day he ate no more than some soup, a cup of chocolate and a cup of camomile tea. He required an excessive amount of sleep.

He possessed an unusually sensitive ear, even for a great musician, that could detect even the faintest whisper from a great distance; loud talk caused him extreme physical pain. Throughout his life he was capricious and unmanageable, disorderly in his appearance and in the state of his home. His friends frequently commented on the fact that he was tight-lipped and reticent. Where money was concerned, he was a man of greed.

Robert Schumann held Paganini the composer in as high esteem as Paganini the virtuoso. "His compositions," wrote Schumann, "contain many pure and precious qualities." Berlioz was equally enthusiastic about Paganini` s works: "A volume might be written in telling all that Paganini has created...of novel effect, of ingenious contrivances, noble and grandiose forms, and orchestral combinations unknown before his time. His melodies are broad Italian melodies, but full of passionate seldom found in the best pages of dramatic composers of his country. His harmonies are always clear, simple, and of extraordinary sonorousness. His orchestration is brilliant and energetic without being noisy."

Certainly, Paganini`s greatest importance as a composer rests with his brilliant pieces for the violin, in which he developed the resources of his instrument prodigiously and profoundly affected all violin-writing that was to follow. Of his works for the violin, perhaps the most famous are the twenty-four caprices which, in the opinion of Florizel von Reuter, are "Paganini's most important work and reveal such a wealth of pedagogic lore, coupled with such inexhaustible fantasy and poetical romance that they may be considered as convincing proof of Paganini` sworth as a musician and composer."

Both Franz Liszt and Robert Schumann have transcribed the twenty-four caprices for piano. Johannes Brahms composed a series of piano variations on the twenty-fourth caprice, as did Sergei Rachmaninov.

Paganini`s performances must indeed have been astounding: on one occasion at a concert, 300 people were hospitalized on the official diagnosis of "over enchantment." In London, people would very often poke Paganini with their canes to determine if he was really made of flesh and blood. He was a legend in his own time, which lives on through his brilliant music.

His playing of tender passages was so beautiful that his audiences often burst into tears, and yet, he could perform with such force and velocity that at Vienna one listener became half crazed and declared that for some days that he had seen the Devil helping the violinist.

Once his fame was established, Paganini' s life was a mixture of triumphs and personal excesses. He earned large sums of money but he indulged recklessly in gambling and other forms of dissipation. On one occasion he was forced to pawn his violin. Having requested the loan of a violin from a wealthy

French merchant so that he could fulfill an engagement, he was given a Guarnerius violin by the merchant and later refused to take it back when the concert was over. It was Paganini' s treasure and was bequeathed to the people of Genoa by the violinist and is still carefully preserved in that city

Paganini' s genius as a player overshadows his work as a composer. He wrote much of his music for his own performances, music so difficult that it was commonly thought that he entered into a pack with the Devil. His compositions included 24 caprices (published in 1820) for unaccompanied violin that are among the most difficult works ever written for the instrument. He also challenged musicians with such compositions as his 12 sonatas for violin and guitar; 6 violin concerti; and 6 quartets for violin, viola, cello, and guitar.

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According to Philip Sandblom in his book Creativity and Disease few geniuses have experienced such lucky agonies as Paganini, bedeviled by a host of chronic complaints, including Ehlers-Danlos syndrome, marked by excessive flexibility of the joints. "This enabled Paganini to perform the astonishing doublestoppings and roulades for which he was famous", Sandblom writes. "His wrist was so loose that he could move and twist it in all directions. Although his hand was not disproportional he could thus double its reach and play in the first three positions without shifting."

It is well known that Paganini rarely practiced after his 30th birthday. Those who were closely associated with him used to marvel at his brilliant technique and watched him closely to discover how he retained it.

In performance Paganini enjoyed playing tricks, like tuning one of his strings a semitone high, or playing the majority of a piece on one string after breaking the other three. He astounded audiences with techniques that included harmonics, double stops, pizzicato with the left as well as the right hand, and near impossible fingerings and bowing.

He was a brilliant showman he tuned his violin to produce astonishing effects, and exploited pizzicato and staccato as never before. And in his relentless pursuit to master his instrument, he developed some stupendous techniques and skills that, at the time, were thought to be impossible.

He experimented in retuning his strings for creating special effects, and introduced the bouncing bow technique as well as left handed pizzicato plucking. His technical wizardry made him a roaring success with the public. Today such techniques are second nature to every virtuoso violinist, but in Paganini's time they were unknown and were considered by most to be superhuman.

No composer's life has been surrounded by as many rumors and legends as that of Paganini.

One story said that while in prison for killing his mistress, the Devil granted him total mastery of the violin... in exchange of course for his soul. And a cartoon was even published depicting his apparently manic playing having the power to raise the dead. The Devil was also seen guiding the maestro' s fingers during performances and then whisking him away at the end. The seemingly superhuman talent he had for playing the violin no doubt did much to fuel such stories. And it is also likely that Paganini was well aware that such legends would help further his career, and therefore did his best to encourage them. The loss of all his teeth in 1828 also added a ghoulish touch to his appearance.

In addition, it seems that, as a showman Paganini' s effort to promote his matchless talent knew no bounds. He would even cut a notch into his top violin string, so that when it broke he could amaze his audience by completing the piece on the remaining strings.

As he reached maturity Paganini realized he stood to make a fortune with his spectacular new style of playing, and that it made good sense to compose new pieces to show off his skills and artistry, rather than to embroider works from the existing repertoire.

### 5.1.2 His music

Paganini was undoubtedly one of the greatest virtuoso violinists of all time. Paganini wrote nearly all the music he played himself. His work ranges from hairraising difficulty to rhapsodic melody, with thrills and charms aplenty. Additionally, Paganini revolutionized the playing of the violin. In his relentless pursuit to master his instrument, he developed some stupendous techniques and skills that, at the time, were thought to be impossible. He experimented in retuning his strings for creating special effects and introduced the bouncing bow techniques as well as left-handed pizzicato plucking. Strauss-Harris (1982: 13) wrote that the study of guitar may have lead to the development of his left hand, expecially in the execution of left-hand pizzicato at rapid speeds, for which he was famous.

Paganini's clever technical wizardry made him a roaring success with the public. Today such techniques are the stock elements of every virtuoso violinist, but in Paganini's time they were unknown and were considered by most people to be practically superhuman skills. Nobody had ever played, or composed for, the violin like him before.

Paganini inspired the Romantic mystique of the virtuosos. Among his admirers were Chopin, Berlioz and Liszt. In fact, Liszt's attendance at on Paganini's performance in 1830 inspired him to become the "Paganini of the Piano."

In performance, Paganini improvised brilliantly. He was also a flamboyant showman who used trick effects such as severing one or two violin strings and continuing the piece on the remaining strings. His technical innovations were imitated by later virtuosos, notably Pablo de Sarasate.

Undoubtedly Paganini's most famous composition is his Caprice No.24. This piece inspired countless composers. Themes from the Caprices inspired works by Liszt, Schumann, Brahms, and Rachmaninov. In Caprice No.24, the full extent of Paganini's technical vocabulary, not the least his left-hand pizzicato, harmonics and double-stopping is displayed in eleven variations.

# 5.1.3 List of works

Paganini's works are referred to Catalogo Tematico delle musiche di Niccolò Paganini, Maria Rosa Moretti and Anna Sorrento, Comune di Genova, 1982. His works can be classified as follow:

Concertos Violin & Orchestra Works with Orchestra Solo Violin Solo Guitar Mandolin Violin and Guitar Violin and Piano Violin and Bassoon Guitar and Violin Guitar Trios and Quartets Solo Strings

### Concertos

Concerto No. 1 in D major, M.S. 21 (Op? 6)/right by Mahidol University

- I. Allegro maestoso
- II. Adagio expressivo
- III. Rondò Allegro spiritoso

### Concerto No. 2 in B minor, M.S. 48 (Op. 7)

- I. Allegro maestoso
- II. Adagio
- III. Rondò Andantino, Allegretto moderato

### Concerto No. 3 in E major, M.S. 50

- I. / Introduzione Andante, Allegro marziale
- II. Adagio
- III. Polacca Andantino, Trio

# Concerto No. 4 in D minor, M.S. 60

I.	Allegro maestoso
II.	Adagio flebile (con sentimento)
III.	Rondò – Andantino ameno

Concerto No. 5 in A minor, M.S. 78 [orchestrations by Federico Mompellio and Francesco Fiore]

- I. Allegro maestoso
- II. Andante, un poco sostenuto
- III. Rondò Andantino, allegretto, Trio

# Concerto in E minor ('No. 6'), M.S. 75

- I. Risoluto
- II. Adagio
- III. Rondò ossia Polonese

### Violin and Orchestra

Napoleon: Sonata with variations for the fourth string, in E flat major, M.S. 5

 Introduzione – Adagio, Larghetto, Andantino variato, Variazioni I– III, Finale

Polacca with variations (Polacca con variazioni) in A major, M.S. 18

Adagio, Polacca, Variazione I, Variazione II, Variazione IV: Maggiore

Le Streghe: Variations on a theme from the ballet Il noce di Benevento by Franz Xaver Süssmayr, in D major, M.S. 19 (Op. 8)

Introduzione – Maestoso, Larghetto, Tema – Andante, Variazioni
I–III, Finale – Allegretto

Non più mesta: Variations on the rondo Non più mesta accanto al fuoco from the opera La Cenerentola by Giacomo Rossini, in E flat major, M.S. 22 (Op. 12)

Adagio cantabile, Moderato (Thema), Variazioni I–IV, Finale – Allegro

Sonata a Preghiera (aka. Moses Fantasy): Variations for the fourth string on the theme Dal tuo stellato soglio from the opera Mosè by Giacomo Rossini, in F minor, M.S. 23

Maestoso (Recitativo – Moderato), Allegro molto, Preghiera –
Andante, Tema variato, Più moto – Minore, Finale – Allegro

Sonata with variations (Sonata con variazioni) on the theme Pria ch' io l' impegno from the oper**L**' amomarinaro by Joseph Weigl, in E major, M.S. 47

Adagio, Tema – Andante moderato, Variazione I, Variazione II,
Variazione III: Più mosso, Variazione IV: Più mosso, Variazione
V: Primo tempo, Presto
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Maestosa Sonata Sentimentale: Variations for the fourth string on the theme Gott erhalte Franz den Kaiser (Austrian national anthem) by F. J. Haydn, M.S. 51

Introduzione – Maestoso, Recitativo, Allegro agitato, Inno –
Andante Larghetto cantabile, Variazione I, Variazione II: Più
mosso, Variazione III: Più lento, Variazione IV: Vivace

God Save the King: Variations on the English national anthem, M.S. 56 (Op. 9)

Tema – Andantino sostenuto, Var. I: Un poco più mosso, spiritoso, Variazione II: A terzine con qualità di dolcezza, Variazione III: Lento, Variazione IV: Vivace, Variazione V: A Eco – Larghetto, dolce, Variazione VI: Finale – Presto, energicamente)

Sonata Varsavia: Variations on a mazurka by J. Elsner, M.S. 57

Introduzione – Allegro, Recitativo, Tema Polacco – Andantino, Variazione I, Variazione II, Variazione III, Variazione IV, Variazione V: Minore, Variazione VI: Maggiore, Variazione VII, Finale

The Carnival of Venice (Il Carnevale di Venezia): Variations on the Neapolitan song O mamma, mamma cara, in A major, M.S. 59 (Op. 10)

- Adagio, Canzonetta – Andantino, Variazioni I–XII, Finale

Sonata movimento perpetuo, Version 'A', M.S. 66

- Larghetto con passione, Perpetuela – Allegro vivace

Sonata movimento perpetuo, Version 'B', M.S. 66

- Andante amoroso, Moto perpetuo - Allegro vivace

Moto Perpetuo (Allegro vivace a movimento perpetuo) in C major, M.S. 72(Op. 11)Copyright by Mahidol University

Moto Perpetuo (Allegro vivace a movimento perpetuo) in C major, M.S. 72 (Op. 11)

- Allegro vivace

La Primavera: Sonata with variations, in A major, M.S. 73

 Introduzione – Andante sostenuto, Larghetto cantabile – Amoroso, Variazione a modo di Trillo, Recitativo – Allegro moderato, Tema gentile – Andante, Variazione I, Variazione II, Variazione III: Minore, Variazione IV: Maggiore – Allegro, Finale e Coda – Più presto

Balletto Campestre: Variations on a comic theme, M.S. 74

- Andante maestoso, Tema – Andantino comodo, Variazioni 1–49

Tarantella in A minor, M.S. 76

- Presto

I Palpiti: Variations on the theme Di tanti palpiti from the opera Tancredi by Giacomo Rossini, in A major, M.S. 77 (Op. 13)

Larghetto cantabile, Recitativo (con grande espressione), Andantino, Variazione I, Variazione II: Un poco più lento, Variazione III: Quasi presto

Marie Luisa: Sonata with variations for the fourth string, in E major, M.S. 79

 Adagio, Polonese variata – Andantino, Variazione I, Variazione II: Minore, Variazione III: Maggiore, Finale

# Works with Orchestra

Piece for horn, bassoon and orchestra in E major, M.S. 65

- Larghetto, Allegro moderato

The Couvent of the Mount Saint Bernard (Le Couvent du Mont Saint Bernard) for violin, wordless chorus and orchestra, M.S. 67

Andante sonnolento, Pendule – Larghetto, Minuetto – Moderato,
l'Aurora – Lento, Maestoso con due variazioni, Rondò

Sonata for large viola (Sonata per la Grand Viola), for viola and orchestra in C minor, M.S. 70

Introduzione – Larghetto, Recitativo, Cantabile – Andante sostenuto, Tema – Andantino, Variazione I, Variazione II: Minore – Più lento, Variazione III

# Solo Violin

Sonata for solo violin (aka. Duo Merveille, Merveille de Paganini) in C major, M.S. 6

Adagio, Allegro molto

24 Caprices, M.S. 25 (Op. 1):

- Caprice No. 1 in E major: Andante
- Caprice No. 2 in B minor: Moderato
- Caprice No. 3 in E minor: Sostenuto, Presto
- Caprice No. 4 in C minor: Maestoso
- Caprice No. 5 in A minor: Introduzione, Agitato
- Caprice No. 6 in G minor: Lento
- Caprice No. 7 in A minor: Posato
- Caprice No. 8 in E flat major: Maestoso
- Caprice No. 9 in E major: Allegretto
- Caprice No. 10 in G minor: Vivace
- Caprice No. 11 in C major: Andante, Presto
- Caprice No. 12 in A flat major: Allegro
- Caprice No. 13 in B flat major: Allegro, Minore
- Caprice No. 14 in E flat major: Moderato
- Caprice No. 15 in E minoror: Posato

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- Caprice No. 16 in G minor: Presto
- Caprice No. 17 in E flat major: Sostenuto, Andante
- Caprice No. 18 in C major: Corrente, Allegro
- Caprice No. 19 in E flat major: Lento, Allegro assai
- Caprice No. 20 in D major: Allegretto, Minore
- Caprice No. 21 in A major: Amoroso, Presto
- Caprice No. 22 in F major: Marcato, Minore
- Caprice No. 23 in E flat major: Posato, Minore
- Caprice No. 24 in A minor: Tema Quasi presto, Variazioni I–XI,
   Finale

Nel cor più non mi sento: Introduction and variations on the aria Nel cor più non mi sento from the opera La bella molinara by Giovanni Paisiello, in G major, M.S. 44

Capriccio – Introduzione, Andante, Variazione I: Brilliante,
 Variazione II, Variazione III: Più lento, Variazione IV: Allegro,
 Variazione V, Variazione VI: Appassionato più lento, Variazione
 VII: Presto, Coda

Caprice d'Adieu (Farewell Caprice), M.S. 68

- Allegro moderato

Patriotic hymn (Inno patriottico) in A major, M.S. 81

- Allegro, Variazioni I–VI

Theme and variations (Tema variato) in A major, M.S. 82

- Tema variato, Variazioni I-VII

### Solo Guitar

43 Ghiribizzi, M.S. 43:

- No. 1 in A major: Allegretto

- No. 2 in C major: Andantino
- No. 3 in C major: Valtz
- No. 4 in A major: Allegretto
- No. 5 in D major: Moderato
- No. 6 in G major: Andantino
- No. 7 in E major: Valtz
- No. 8 in C major: Andante
- No. 9 in C major: Andantino
- No. 10 in C major: Allegretto
- No. 11 in A major: Allegretto
- No. 12 in C major: Andante
- No. 13 in C major: Allegro
- No. 14 in C major: Allegro assai
- No. 15 in G major: Allegro
- No. 16 in G major ('In cor più non mi sento', G. Paisiello):
  - Larghetto
- No. 17 in D major ('Le Streghe', F. X. Süssmayr): Andantino
- No. 18 in D minor: Andantino
- No. 19 in G major: Corrente
- No. 20 in C major ('Là ci darem la mano', W. A. Mozart): Andante
- No. 21 in A major: Allegretto
- No. 22 in A major: Larghetto
- No. 23 in A major: Allegro
- No. 24 in A major: Andante
- No. 25 in C major: Andante
- No. 26 in D major: Arietta
- No. 27 in D major: Andantino
- No. 28 in D major: Valtz
- No. 29 in D major: Marcia
- No. 30 in D major: Allegretto
- No. 31 in A major: Minuetto Andante
- No. 32 in A major: Allegretto

- No. 33 in A major: Allegretto
- No. 34 in A major: Valtz
- No. 35 in D major: Valtz
- No. 36 in C major: Allegretto
- No. 37 in A major: Adagetto con espressione Rossini
- No. 38 in A major: Vivace
- No. 39 in D major: Allegretto
- No. 40 in A major: Andante
- No. 41 in C major: Allegro
- No. 42 in A major: Valtz
- No. 43 in A minor: Andantino

37 Sonatas, M.S. 84:

- No. 1 in A major: Minuetto, Andante
- No. 2 in A major: Minuetto, Allegretto Ossia Rondoncino
- No. 3 in C major: Minuetto, Valtz
- No. 4 in D major: Minuetto, Rondoncino
- No. 5 in G major: Minuetto, Andantino
- No. 6 in F major: Minuetto, Allegretto
- No. 7 in F major: Minuetto, Valtz
- No. 8 in G major: Minuetto, Allegretto, scherzando
- No. 9 in C major: Minuetto, Valtz
- No. 10 in D major: Minuetto, Valtz
- No. 11 in A major: Minuetto
- No. 12 in A major: Minuetto, Allegretto
- No. 13 in C major: Minuetto, Andantino
- No. 14 in F major: Minuetto, Allegretto in Faffaut (ossia Valtz)
- No. 15 in C major: Minuetto, Perigordino Allegretto
- No. 16 in E major: Minuetto, Allegretto
- No. 17 in A major: Minuetto, Perigordino
- No. 18 in A major: Minuetto, Allegretto
- No. 19 in C major: Minuetto, Allegretto

- No. 20 in C major: Minuetto, Valtz
- No. 21 in A major: Minuetto, Valtz in Allamire
- No. 22 in D major: Minuetto, Andantino
- No. 23 in A major: Minuetto 'detto il matto', Allegretto, Allegretto
- No. 24 in G major: Minuetto, Andantino
- No. 25 in E major: Minuetto, Valtz
- No. 26 in A major: Minuetto 'per la Signora Marina', Allegretto
- No. 27 in A major: Minuetto 'per la Signora Marina', Valtz
- No. 28 in G major: (Chittarra accordata in Viola d'amore)
- Minuetto, Andantino Amoroso
- No. 29 in G major: Minuetto, Andantino
- No. 30 in A major: Minuetto, Allegro
- No. 31 in C major: Minuetto, Rondoncino, Valtz
- No. 32 in E major: Minuetto, Valtz
- No. 33 in C minor: Minuetto minore, Andantino
- No. 34 in A major: Minuetto 'umigliato alla Gentilissima Signora Emiglia Denegri'
- No. 35 in E major: Minuetto
- No. 36 in A major: Minuetto
- No. 37 in A major: Minuetto

5 Sonatine, M.S. 85:

- Sonatina No. 1 in C major: Allegro
- Sonatina No. 2 in A major: Marcia, Passo Doppio Corrente
- Sonatina No. 3 in D major: Andante
- Sonatina No. 4 in C major: Allegro
- Sonatina No. 5 in C major: Allegretto, Allegretto

Allegretto in A major, M.S. 86

Sonata in E major, M.S. 87

- Minuetto, Rondò – Allegro

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Andantino in G major, M.S. 88

Andantino in C major, M.S. 89

Allegretto in A major, M.S. 90

Allegretto in A minor, M.S. 91

Valtz in C major, M.S. 92

Rondoncino in E major, M.S. 94

Valtz in E major, M.S. 96

Andantino in C major, M.S. 97

Sinfonia della Lodovisia in D major, M.S. 98

Allegro

Andantino in G major, M.S. 99

Valtz in C major, M.S. 100

Trio in F major, M.S. 101

Andantino in F minor, M.S. 102

Marcia in A major, M.S. 103

Minuetto e Perigoldino in A major, M.S. 104

- Minuetto, Perigoldino, Variazione I, Variazione II

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Marziale (con Trio) in E major, M.S. 105

### Mandolin

Serenata per Rovene in E minor for mandolin and guitar, M.S. 14

 Arietta – Introduzione – Largo, Andante sostenuto, Andantino brillante

Serenata in G major for mandolin and guitar, M.S. 16

- Larghetto, Andantino

Minuet in E major for solo mandolin, M.S. 106

Minuetto, Minore, Andantino, Minore, Allegro moderato, Minore

# Violin <mark>an</mark>d Guitar

Carmagnola variations (Carmagnola con variazioni): 14 Variations on the

French Hymn Carmagnola, in A major, M.S. 1

Largo, Allegro – Tema, Variazioni 1–14

6 ('Lucca') Sonatas, M.S. 9 (Opera I):

- Sonata No. 1 in C major: Amoroso, Andantino
- Sonata No. 2 in G major: Larghetto, 'legato e senza cantino', Allegretto
- Sonata No. 3 in D major: Andante, Allegro
- Sonata No. 4 in C major: Introduzione, Andantino
- Sonata No. 5 in A major: Quasi adagio, Polonese Andantino
- Sonata No. 6 in E major: Maestoso, Valzer, Minore

6 ('Lucca') Sonatas, M.S. 10 (Opera II):

- Sonata No. 1 in A major: Larghetto, Allegretto Perigoldino con due variazione
- Sonata No. 2 in C major: Introduzione, Andante, Minore

- Sonata No. 3 in F major: Cantabile appassionatamente, Andantino scherzando
- Sonata No. 4 in A minor: Quasi adagio amorosamente, Allegro
- Sonata No. 5 in E minor: Introduzione Adagio assai, Allegretto, Minore
- Sonata No. 6 in E minor: Adagio, con sentimento, Andantino

6 ('Lucca') Sonatas, M.S. 11 (Opera IV):

- Sonata No. 1 in G major: Adagio amorosamente, Quasi allegretto
- Sonata No. 2 in C major: Adagio espressivo, Andantino innocentemente
- Sonata No. 3 in A minor: Adagio con zelo, Allegretto con moto, Minore

Sonata No. 4 in C major: Adagio con grazia e trasporto, Andantino scherzando, Minore

- Sonata No. 5 in D major: Adagio con sentimento, Rondò alla Turca
   Andantemente
- Sonata No. 6 in A minor: Adagio appassionatissimamente, Allegretto con piacere, Minore

6 ('Lucca') Sonatas, M.S. 12 (Opera V):

- Sonata No. 1 in E minor: Adagio con passione, Andante smorfiosamente
- Sonata No. 2 in C major: Adagio con amore, Andante con semplicità
- Sonata No. 3 in A minor: Adagio con anima, Andantino galante, Maggiore
- Sonata No. 4 in D minor: Adagio con sentimento, Corrente con motteggio, Maggiore
- Sonata No. 5 in A major: Adagio con grazia, Allegro con brio, Minore
- Sonata No. 6 in G major: Adagio con trasporto, Polonese brillante Copyright by Mahidol University

6 ('Lucca') Sonatas, M.S. 13 (Opera VI):

- Sonata No. 1 in G major: Adagio seducentemente, Andantino con grazia
- Sonata No. 2 in C major: Adagio maestoso, Allegretto con energia
- Sonata No. 3 in A minor: Adagio con espressione, Rondò alla Napoletana – Andante, Maggiore
  - Sonata No. 4 in F major: Adagio amorosamente, Allegro con gentilezza, Minore
- Sonata No. 5 in D major: Adagio con trasporto, Rondò Andante alla Frassinet
- Sonata No. 6 in E major: Adagio con afflizione, Valtz galante, Minore

6 Sonatas, M.S. 26 (Op. 2):

- Sonata No. 1 in A major: Minuetto Adagio, Polonese Quasi allegro
- Sonata No. 2 in C major: Larghetto espressivo, Allegro spiritoso
- Sonata No. 3 in D minor: Adagio Maestoso, Andantino Galantemente
- Sonata No. 4 in A major: La Sinagoga Andante calcando, Andantino con brio
- Sonata No. 5 in D major: Andante Moderato imposatamente, Allegro spiritoso
- Sonata No. 6 in A minor: Largo, con precisione, Tempo di Valtz

6 Sonatas, M.S. 27 (Op. 3):

- Sonata No. 1 in A major: Larghetto, Presto, Variato, Variazione
- Sonata No. 2 in G major: Adagio, Andantino scherzoso, Minore
- Sonata No. 3 in D major: Andante sostenuto, Rondò Molto allegro

- Sonata No. 4 in A minor: Andante Largo, Allegretto Motteggiando
- Sonata No. 5 in A major: Adagio amoroso, Allegretto Energicamente, Minore
- Sonata No. 6 in E minor: Andante Innocentemente, Allegro vivo e spiritoso, Minore

Bravura variations on an original theme

Cantabile and waltz (Cantabile e Valtz) in E major, M.S. 45 (Op. 19)

- Cantabile – Quasi adagio, Valtz, Minore

Barucaba variations (Variazioni sul Barucabà): 60 Variations on the Genoese folksong Barucabà, M.S. 71 (Op. 14)

- Tema – Maestoso, Variazioni 1–60

6 Duets, M.S. 110:

- Duet No. 1 in E minor: Amoroso espressivo, Andantino scherzando
- Duet No. 2 in A major: Cantabile, con anima, Rondò brillante
- Duet No. 3 in A minor: Romance Larghetto amabile, Polonese Mosso
- Duet No. 4 in F major: Placidamente, con grazia, Andantino trescando
- Duet No. 5 in D minor: Andante sostenuto, con aspirazione, Allegretto spiritoso, con energia
- Duet No. 6 in G major: Cantabile pacificamente, Rondò Quasi allegro, placidamente

Duetto amoroso in C major, M.S. 111

Principio – Allegretto, Preghiera – Andante, Acconsentito –
 Allegretto, Timidezza – Allegro, Contentezza – Andantino, Lite –

Allegro assai, Pace – Comodo, Segnali d'Amore – Allegretto, Notizia della partenza, Distacco – Allegretto

18 Centone di sonate, M.S. 112, Lettera A (Nos. 1-6 overall):

- Sonata No. 1 in A major: Introduzione Larghetto, Allegro maestoso – Tempo di marcia, Maggiore, Rondoncino – Allegro, Trio, Minore
  - Sonata No. 2 in D major: Adagio cantabile, Rondoncino Andantino, Tempo di Polacca, Minore
- Sonata No. 3 in C major: Introduzione Prestissimo, Larghetto cantabile
- Sonata No. 4 in A major: Adagio cantabile, Rondò Andantino,
   Allegretto, Minore
  - Sonata No. 5 in E major: Allegro assai, Andantino vivace,
  - Variazione I, Variazione II: Minore, Variazione III: Maggiore
- Sonata No. 6 in A major: Larghetto cantabile, Rondò Allegro assai, Trio

18 Centone di sonate, M.S. 112, Lettera B (Nos. 7-12 overall):

- Sonata No. 1 in F major: Allegro giusto Buonamente, Polacca Andantino, Allegretto, Trio
- Sonata No. 2 in G major: Andante cantabile, Rondò Allegretto, Trio
- Sonata No. 3 in A major: Allegro maestoso Tempo di marcia, Tema – Andante placido, Variazione I: Terzine, Variazione II, Variazione III: Più mosso
- Sonata No. 4 in C major: Allegro risoluto, Rondò Andantino vivace (Tempo di Pastorale), Trio
- Sonata No. 5 in A minor: Cantabile Andante appassionata, con flessibilità, Tema – Allegro moderato, Variazione I, Variazione II, Minore, Finale – Tempo di Valtz

 Sonata No. 6 in D major: Andante cantabile, Rondò – Allegretto, Trio

18 Centone di sonate, M.S. 112, Lettera C (Nos. 13-18 overall):

- Sonata No. 1 in E major: Introduzione Maestoso, Larghetto Cantabile, Rondò Allegretto – Con Brio, Trio
- Sonata No. 2 in G major: Andante Adagetto, Rondò Allegro molto vivace, Trio
- Sonata No. 3 in A major: Introduzione Maestoso, Tema
  - Andante moderato, Variazione: Terzine, Minore, Maggiore, Rondò – Allegretto, Trio, Maggiore
- Sonata No. 4 in E major: Allegro vivace, Minuetto a Valtz –
   Allegro vivo, Trio

Sonata No. 5 in A major: Introduzione – Andante, Corrente,

- Andante Cantabile, Rondò Allegro vivo, Trio
- Sonata No. 6 in C major: Allegro Presto, Rondò a Balletto Allegro vivissimo, Trio

6 ('Lucca') Sonatas, M.S. 133:

- Sonata No. 1: Amoroso, Andantino
- Sonata No. 2: Larghetto compassionevolmente, Allegretto scherzando
- Sonata No. 3: Lento e con grazia, Andantino brilliante
- Sonata No. 4: Quasi Andante con sentimento, Allegro
- Sonata No. 5: Con anima e trasporto, Andantino con brio
- Sonata No. 6: Quasi Larghetto e con enfasi, Andantino motteggiando

6 ('Lucca') Sonatas, M.S. 134:

- Sonata No. 1: Allegro, Adagio con espressione, Allegro con brio
- Sonata No. 2: Introduzione: Largo Andante con grazia,
   Andantino scherzando Variazione I Minore Variazione II
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- Sonata No. 3: Larghetto sentimentalmente, Polonese, Andantino brilliante
- Sonata No. 4: Adagio, non tanto, Grazioso, Allegretto
- Sonata No. 5: Adagio affettuoso, Andantino corrente Variazione I – Minore – Variazione II
- Sonata No. 6: Adagio con amore, Polonese, Allegro con energia

Sonata in A major, Op. posth

- Sostenuto assai, Andantino variato, Variazioni I-III, Finale

[N.b. In their Catalogo Tematico, Moretti and Sorrento have have not given this piece an M.S. number. Instead, the piece is listed as work No. 5 (Sonata in La maggiore) under the section 'Opere dubbie' (Dubious Works).]

### Violin and Piano

Cantabile in D major, M.S. 109 (Op. 17)

# Violin and Bassoon

3 Concertante duets for violin and bassoon, M.S. 130:

- Duet No. 1 in F major: Largo Allegro moderato, Rondò Allegretto vivo
- Duet No. 2 in C minor: Largo Allegro moderato, Rondò Allegretto moderato
- Duet No. 3 in D major: Allegro con brio poco scherzando Tempesta, Petite Romance – Larghetto, Polacchina – Andantino con grazia

# **Guitar and Violin**

Sonata concertata in A major, M.S. 2

 Allegro spiritoso, Adagio – assai espressivo, Rondeau – Allegretto con brio, scherzando Fac. of Grad. Studies, Mahidol Univ.

Grand sonata in A major, M.S. 3

 Allegro risoluto, Romance – Più tosto Largo, Amorosamente, Andantino Variato, Scherzando, Variazioni I–VI

### **Guitar Trios and Quartets**

Serenata in C major for viola, cello and guitar, M.S. 17

 Allegro spiritoso, Minuetto – Andantino, Amorosamente, Adagio non tanto – Unione e con anima, Rondò – Con maestria e grazia (Canzonetta Genovese), Polacca al Terzetto (Andantino)

Quartet No. 1 in A minor for violin, viola, cello and guitar, M.S. 28 (Op. 4, No.1)

Introduzione – Andante marcato, Vivace, Minuetto – Andantino, Trio, Tema con variazioni – Adagietto cantabile, Variazione I: Più mosso, Variazione II: Minore, Variazione III: Presto

Quartet No. 2 in C major for violin, viola, cello and guitar, M.S. 29 (Op. 4, No.2)

Moderato, Minuetto – Andante, Trio, Larghetto, Rondò – Allegretto

Quartet No. 3 in A major for violin, viola, cello and guitar, M.S. 30 (Op. 4, No.3)

 Potpourri – Allegro, Minuetto alla Spagnola – Andantino, Trio, Romance – Adagio non tanto, Rondò – Allegretto, Minore

Quartet No. 4 in D major for violin, viola, cello and guitar, M.S. 31 (Op. 5, No.1)

 Presto, Canone a trè – Andante sotto voce e staccato, Trio, Tema cantabile – Quasi larghetto, Variazioni I–III, Finale – Prestissimo

#### Nalin Komentrakarn

Quartet No. 5 in C major for violin, viola, cello and guitar, M.S. 32 (Op. 5, No.2)

Allegro, Minuetto – Allegretto, Trio, Cantabile – Larghetto,
 Polacca – Quasi presto

Quartet No. 6 in D minor for violin, viola, cello and guitar, M.S. 33 (Op. 5, No.3)

Allegro, Canone a trè – Allegro moderato, Tema cantabile – Quasi adagio, Variazione I, Variazione II: Minore, Variazione III, Polacchetta – Allegro con brio

 Quartet No. 7 in E major for violin, viola, cello and guitar, M.S. 34
 Allegro moderato, Minuetto – Allegretto, Trio I, Trio II, Trio III, Adagio cantabile – Sostenuto con passione, Rondò vivace

Quartet No. 8 in A major for violin, viola, cello and guitar, M.S. 35

Allegro, Minuetto – Andantino, Trio, Cantabile molto adagio,
 Rondò – Allegretto, Trio

Quartet No. 9 in D major for violin, viola, cello and guitar, M.S. 36

Allegro moderato, Minuetto, Alla Valtz – Allegretto mosso, Trio,
 Adagio – Sostenuto, appassionatamente, Finale – Allegro vivace

Quartet No. 10 in F major for violin, viola, cello and guitar, M.S. 37

 Allegro, Minuetto Scherzo – Allegretto mosso, Trio, Adagio cantabile, Rondò – Andantino con brio, Trio

Quartet No. 11 in B major for violin, viola, cello and guitar, M.S. 38
Allegro moderato, Minuetto – Allegretto, Trio, Larghetto con passione, Polacca – Andantino mosso

Quartet No. 12 in A minor for violin, viola, cello and guitar, M.S. 39 Copyright by Mahidol University Allegro giusto, Adagio tenuto – Con precisione, Minuetto – Allegretto mosso

Quartet No. 13 in F major for violin, viola, cello and guitar, M.S. 40

 Allegro con brio, Minuetto – Allegretto, Trio, Larghetto, tenuto con anima, Finale – Prestissimo

Quartet No. 14 in A major for violin, viola, cello and guitar, M.S. 41
Allegro maestoso, Con espressione e un poco ad libitum, Minuetto Scherzo – Allegretto, Trio, Largo con sentimento, Finale – Allegro vivace

 Quartet No. 15 in A minor for violin, viola, cello and guitar, M.S. 42
 Maestoso, Minuetto a Canone – Andantino, Trio, Recitativo – Andante sostenuto, con sentimento, Adagio cantabile, Rondò – Allegretto

Terzetto in D major for violin, cello and guitar, M.S. 69
Allegro con brio, Minuetto – Allegro vivace, Trio, Andante – Larghetto, Rondò – Allegretto, Trio

Terzetto concertante in D major for viola, cello and guitar, M.S. 114

 Allegro, Minuetto – Allegretto vivo, Trio, Adagio – Cantabile con cavata, Valtz a Rondò – Allegretto con energia, Trio

Serenata in F major for two violins and guitar, M.S. 115

 Introduzione – Largo, Minuetto – Amoroso, Andantino – Scherzando, Minore, Finale

Terzetto in A minor for two violins and guitar, M.S. 116

- Andante sostenuto, Tempo di Minuetto, Andantino, Allegro

# **Solo Strings**

Divertimenti Carnevaleschi for two violins and cello, M.S. 4:

### Minuetto: E flat major

6 Alessandrine con trio e minore:

- No. 1 in E flat major
  - No. 2 in A major
- No. 3 in D major
- No. 4 in C major
- No. 5 in G flat
- No. 6 in E flat major

# 2 Perigordino:

- No. 1 (con 2 variazioni) in G flat major
- No. 2 in A major

# 4 Valzer:

- No. 1 (con Trio) in G flat major
- No. 2 (con Minore) in A major
- No. 3 (con Trio) in C major
- No. 4 (con Minore) in A major

# Scozzese: F major

# 6 Inglesi:

- No. 1 in C major
- No. 2 in C major
- No. 3 in A major
- No. 4 in F major
- No. 5 in F major
- No. 6 (con 3 variazioni) in C major

4 Nocturnes for two violins, viola and cello, M.S. 15:

- Nocturne No. 1 in E major: Adagio, minore, Allegretto
- Nocturne No. 2 in D minor: Adagio, minore, Polonese Andante, minore
- Nocturne No. 3 in D major: Cantabile Andante, Andantino Tempo di Valzer, Trio
  - Nocturne No. 4 in E minor: Largo, Andante sostenuto, Andante brillante

3 Quartets for two violins, viola and cello, M.S. 20:

- Quartet No. 1 in D minor: Allegro maestoso, Minuetto –
   Allegretto, Trio, Adagio Con Anima, Rondeau Allegretto con brio
- Quartet No. 2 in E flat major: Moderato, Minuetto Allegretto,
- Trio, Adagio Con trasporto, Finale Prestissimo
- Quartet No. 3 in A minor: Largo, Allegro, Minuetto Andantino,
  - Trio, Andante con Variazioni, Variazione I, Variazione II:

Risoluto, Variazione III, Variazione IV, Finale – Presto

3 Concertante duets for violin and cello, M.S. 107:

- Duet No. 1 in E flat major: Allegro, Rondò Allegretto
- Duet No. 2 in G minor: Allegro, Rondò Presto
- Duet No. 3 in A major: Allegro, Polonese Andantino con brio

In cuor più non mi sento in A major for violin with the accompaniment of violin and cello, M.S. 117

 Introduzione – Andante sostenuto, Tema – Amoroso, Variazioni I– VIII

# **CHAPTER VI**

# PEDAGOGICAL ANALYSIS OF GUITAR TECHNIQUES IN PAGANINI'S THIRTY-SEVEN SONATAS

#### 6.1 How to Teach

- 6.1.1 Before teaching
  - 6.1.1.1 Study the formal and tonal structures of the piece. It is important to understand the phrase and motivic structure of each section.
  - 6.1.1.2 Study the texture of the piece whether it is written in a contrapuntal or homophonic texture. Find the melody and be sure to bring it out clearly.
  - 6.1.1.3 Focus on the top voice. Try to work phrase by phrase, sing the top voice the way you want to play it. Now play the passage exactly the way it was sung.
  - 6.1.1.4 Focus on the bass voice. Use the same approach discussed above.
  - 6.1.1.5 Focus on the middle voice. Use the same approach.
  - 6.1.1.6 Play the whole piece. It is important that the teachers should practice the piece before teaching.
- 6.1.2 When teaching
  - 6.1.2.1 Let the students work step by step (6.1.1.1-6.1.1.5)
  - 6.1.2.2 Let the students play the piece by sections (a, b and so on). Be careful to observe fingering.
  - 6.1.2.3 Let the students play the two-measure cadences at the end of each phrase in the piece. Make them strong and final.
  - 6.1.2.4 Let the students play the whole piece. Suggest the dynamics and articulation for themopyright by Mahidol University

As in Scarlatti's Sonatas, even though they are called 'Sonatas', Paganini's thirty-seven Sonatas contain useful technical and musical pedagogical materials equal to outstanding studies by many composers.

### 6.2 Sonata No.1

The Minuetto is a good exercise of scale in thirds and students should make the dynamics grower when play ascending scale. At the beginning of second half (mm.9) the bass should be stronger and reach the climax in chord F (mm.11). The value of notes should be played as indicated in example 6.1 and 6.2.

Example 6.1: Sonata No.1, I. Minuetto (mm.1). (a) The notation



Example 6.2: Sonata No.1, I. Minuetto (mm.9-10). (a) The notation (b) The analysis of three voices.

(a)





In the Andantino the phrases are in four-measure figures, the students should make contrast on the parallel period; for example the second phrase may be played by ponticello or changing of dynamics.

6.2.1 Formal and tonal structure

The formal and tonal structure of Sonata No.1 is shown in table 6.1 and 6.2

**Small Sections** Cadence Measures Large Sections Keys 1-4 I.A.C. A a A 5-8 b A to E P.A.C. 9-12 H.C. В С a 13-16 A' А P.A.C. a

Table 6.1: Formal and tonal structure of Sonata No.1, I. Minuetto

Table 6.2: Formal and tonal structure of Sonata No.1, II. Andantino

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	А	P.A.C.
4-8		а	А	P.A.C.
8-12		b	А	H.C.
12-16		b	А	P.A.C.
16-20	В	с	а	I.A.C.
21-24		с	a to C	P.A.C.
24-28		d	C to a	H.C.
28-32		d	А	P.A.C

Measures	Large Sections	Small Sections	Keys	Cadences
32-36 (repeat of 1-4)	А	а	А	P.A.C.
36-40 (repeat of 4-8)		а	А	P.A.C.
40-44 (repeat of 8-12)		b	А	H.C.
44-48 (repeat of 12-16)		b	А	P.A.C.

Table 6.2: Formal and tonal structure of Sonata No.1, II. Andantino (cont.)

# 6.2.2 Preparation Exercise

The preparation exercise for Sonata No.1 is shown in example 6.3.

Example 6.3: Preparation exercise for Sonata No.1



# 6.3 Sonata No.2

The Minuetto should be played the same style as No.1. The allegretto ossia Rondoncino (Rondoncino means swift) has a contrapuntal passage as indicated in example 6.4. The lower part should be played as a countermelody of the upper one. The passages in third in mm.8-10 and 45-48 are good exercises. The students should attempt to quickly tough out demanding passages can be at best result.

Example 6.4: Polyphonic passage in Sonata No.2, II. Allegretto ossia



Rondoncino (mm.1-2)

6.3.1 Formal and tonal structure

The formal and tonal structure of Sonata No.2 is shown in table 6.3 and 6.4.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	А	I.A.C.
5-8		b	A to E	P.A.C.
9-12	В	с	Е	P.A.C.
13-16	Α'	a	А	P.A.C.

Table 6.3: Formal and tonal structure of Sonata No.2, I. Minuetto

Table 6.4: Formal and tonal structure of Sonata No.2, II. Allegretto ossia Rondoncino

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	Α	H.C.
4-8		a	А	P.A.C.
8-12		b	Е	P.A.C.
12-17		Transition	А	-
17-21		b	А	P.A.C.
21-25	В	C C	а	H.C.
25-29	l Cari	c	a	P.A.C.
29-33 (repeat of 1-4)	A	a	A	H.C.
33-37 (repeat of 4-8)		a	A	P.A.C.
37-41 (repeat of 8-12)	10 41 - 2	b	Е	P.A.C.
41-46 (repeat of 12-17)		Transition	-	-
46-50 (repeat of 17-21)		b	А	P.A.C
50-57	Coda	b	А	P.A.C.

# 6.2.3 Preparation Exercise

The preparation exercise for Sonata No.2 is shown in example 6.5.

Example 6.5: Preparation exercise for Sonata No.2



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M.A. (Music) / 75

#### 6.4 Sonata No.3

The content of Minuetto is the Alberti bass. The accompaniment should not be played so loudly, and should be in the same tone (see example 6.6).

Example 6.6: Alberti bass in Sonata No.3, I. Minuetto (mm.1-2)

(a) the notation (b) the implied melody.



In Valtz this is a good exercise for grace notes (acciaccatura). Although they were written as appoggiatura, they should be played as grace notes. The grace notes should be played on beat, it means that the grace notes and the bass should be played simultaneously (see example 6.7).

Example 6.7: The grace note in Sonata No.3, II. Valtz (mm.1). (a) the notation (b) the exact playing.



6.4.1 Formal and tonal structure

The formal and tonal structure of Sonata No.3 is shown in table 6.5 and 6.6.

Table 6.5: Formal and tonal structure of Sonata No.3, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	С	I.A.C.
5-8	1 4	a	С	H.C.
9-12	В	a'	С	I.A.C.
13-16		b	С	P.A.C.

Table 6.6: Formal and tonal structure of Sonata No.3, II. Valtz

		<u>A</u>		
Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	С	H.C.
4-8		a	С	P.A.C.
8-12		b	G	I.A.C.
12-16		a	С	P.A.C.
16-20	В	c	a	I.A.C.
20-24	10 51 - 2	c	a	H.C.
24-28		d	а	I.A.C.
28-32		d	а	P.A.C.

Table 6.6: Formal and tonal structure of Sonata No.3, II. Valtz (cont.)

Measures	Large Sections	Small Sections	Keys	Cadences
32-36 (repeat of 1-4)	А	а	С	H.C.
36-40 (repeat of 4-8)		а	С	P.A.C.
40-44 (repeat of 8-12)		b	G	I.A.C
44-48 (repeat of 12-16)		а	С	P.A.C.

# 6.4.2 Preparation Exercise



Example 6.8: Preparation exercise for Sonata No.3

### 6.5 Sonata No.4

The content of Minuetto is the melody in thirds and Alberti bass. The beginning four-bar melody is in slow rhythm compared to the bar that followed. This passage should be played more melodiously. The shift from fifth position to seventh position should be played smoothly and the player should not lift the first finger from the fingerboard from mm.1 to the first two notes in mm.3. From mm.5 there is Alberti bass and the melody should be presented as example 6.9b.

Example 6.9: The Alberti bass in Sonata No.4, I. Minuetto (mm.5-7). (a) the notation (b) the implied melody.



In Rondoncino the sixteenth notes should be played in time and these make feeling of rushing.

# 6.5.1 Formal and tonal structure

The formal and tonal structure of Sonata No.4 is shown in table 6.7 and 6.8.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	a	D	I.A.C.
5-8		b	D	H.C.
9-12		b	А	P.A.C.
13-16	В	а	А	I.A.C.
17-20	2 2	a	D	P.A.C.
21-24	U VI	b	D	P.A.C.
24-25	Coda	c	D	P.A.C.

Table 6.7: Formal and tonal structure of Sonata No.4, I. Minuetto

Table 6.8: Formal and tonal structure of Sonata No.4, II. Rondoncino

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	D	H.C.
4-8		a	D	P.A.C.
8-12	N CO	b	А	I.A.C.
12-16		Transition	D	-
16-20	N PR	a	D	H.C.
20-24		a	D	P.A.C.
24-28	В	c	d	H.C.
28-32	2010	с	а	P.A.C.
32-36		d	d	H.C.
36-40		d	d	P.A.C.
40-44 (repeat of 1-4)	А	а	D	H.C
44-48 (repeat of 4-8)		а	D	P.A.C.
48-52 (repeat of 8-12)		b	А	I.A.C.
52-56 (repeat of 12-16)		Transition	D	-
56-60 (repeat of 16-20)		а	D	H.C.
60-64 (repeat of 20-24)		а	D	P.A.C.
64-80	Coda	e	D	P.A.C

# 6.5.2 Preparation Exercise

The preparation exercise for Sonata No.4 is shown in example 6.10.



# Example 6.10: Preparation exercise for Sonata No.4

### 6.6 Sonata No.5

The content of Minuetto is block chords, melody in third and arpeggio in triplets. In the andantino the minor section should be analyzed as example 6.11. The lower part should be played as countermelody of the upper one.

Example 6.11: The analysis of two voices in Sonata No.5, II. Andantino (mm.16-19). (a) the notation (b) the analysis of two voices.



6.6.1 Formal and tonal structure

The formal and tonal structure of Sonata No.5 is shown in table 6.9 and 6.10.

Table 6.9: Formal and	tonal structure of	Sonata No.5, I.	Minuetto
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Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	G	H.C.
5-10		а	G	I.A.C.
11-14	В	b	G	H.C.
15-22	Α'	а	G	P.A.C.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	a	G	H.C.
4-8		а	G	P.A.C.
8-12		b	D	P.A.C.
12-17		а	G	P.A.C.
17-20	B	c	e	H.C.
20-24	11 9	c	е	P.A.C.
24-28		d	G	I.A.C.
28-32		с	e	P.A.C.
32-36 (repeat of 1-4)	A 🥁	a	G	H.C.
36-40 (repeat of 4-8)		a	G	P.A.C.
40-44 (repeat of 8-12)		b	D	P.A.C.
44-48 (repeat of 12-17)	<b>S</b>	a	G	P.A.C.

Table 6.10: Formal and tonal structure of Sonata No.5, II. Andantino

# 6.6.2 Preparation Exercise

The preparation exercise for Sonata No.5 is shown in example 6.12.

Example 6.12: Preparation exercise for Sonata No.5



#### 6.7 Sonata No.6

This Sonata was written in F major which found rarely in guitar music because this key needs to use a lot of Barré. Nevertheless Paganini wrote this sonata using less Barré. The Minuetto is a practice of melody and bass. There are sequences found in mm.4-6 (see example 6.13). The second motive should be played defferently, such as louder or ponticello. One point that should be careful is the appoggiaturas and suspensions which need to stretch out and resolve to the notes followed (see example 6.14 and 6.15).

# Example 6.13: Sequence in Sonata No.6, I. Minuetto (mm.4-6)



7 Compared ation resolution resolution

In Allegretto the phrases are in four-bar figures, the students should make contrast on the parallel period; for example the second phrase may be played with ponticello or change of dynamics.

6.7.1 Formal and tonal structure

The formal and tonal structure of Sonata No.6 is shown in table 6.11 and 6.12.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	F	I.A.C.
4-8		b	С	P.A.C.
8-12	В	С	F	I.A.C.
13-16		d	F	P.A.C.

Table 6.11: Formal and tonal structure of Sonata No.6, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	F	H.C.
4-8		а	F	P.A.C.
8-12		b	С	I.A.C.
12-16		а	F	P.A.C.
16-20	B	c	d	H.C.
20-24	11 9	c	d	P.A.C.
24-28		b	F	I.A.C.
28-32		с	d	P.A.C.
32-36 (repeat of 1-4)	A 🥁	a	F	H.C.
36-40 (repeat of 4-8)		a	F	P.A.C.
40-44 (repeat of 8-12)		b	С	I.A.C.
44-48 (repeat of 12-17)	<b>S</b>	a	F	P.A.C.

Table 6.12: Formal and tonal structure of Sonata No.6, II. Allgretto

# 6.7.2 Preparation Exercise

The preparation exercise for Sonata No.6 is shown in example 6.16.

Example 6.16: Preparation exercise for Sonata No.6



# 6.8 Sonata No.7

This Sonata was also written in F major as the previous sonata. In mm.9-11 the melody is in the lower voice, so the upper one should not be played so loudly (see example 6.17).

Example 6.17: Sonata No.7, I. Minuetto (mm.9-11) (a) the notation (b) the analysis of two voices.



In valtz the melody in four bar as the previous sonata. There is a suspension in mm.21 (see example 6.18) and should be played as explained above.

Example 6.18: The suspension in Sonata No.7, II. Valtz (mm.20-21)



6.8.1 Formal and tonal structure

The formal and tonal structure of Sonata No.7 is shown in table 6.13 and 6.14.

Table 6.13: Formal and tonal structure of Sonata No.7, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	F	H.C.
4-8		b	С	P.A.C.
8-12	В	с	F	H.C.
13-16		d	F	P.A.C.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	a	F	P.A.C.
4-8		а	F	P.A.C.
8-12		b	С	P.A.C.
12-16		а	F	P.A.C.
16-20	B	С	d	P.C.
20-24	1 4	c	d	H.C.
24-28		b	d	I.A.C.
28-32		с	d	P.A.C.
32-36 (repeat of 1-4)	A 🍝	a	F	P.A.C.
36-40 (repeat of 4-8)		a	F	P.A.C.
40-44 (repeat of 8-12)		b	С	P.A.C.
44-48 (repeat of 12-17)	SEP	a	F	P.A.C.

Table 6.14: Formal and tonal structure of Sonata No.7, II. Valtz

6.8.2 Preparation Exercise

The preparation exercise for Sonata No.7 is shown in example 6.19

Example 6.19: Preparation exercise for Sonata No.7



### 6.9 Sonata No.8

Sonata No.8 was rather clear in voice notation compared to the former ones. This is an exercise of Alberti bass. There is nothing special. In mm.21 there is arpeggio in reverse. The notes as circled in example 6.20 should be played accentedly. The annular finger comes to rest on the next string.

Example 6.20: The arpeggio in reverse in Sonata No.8, I. Minuetto (mm.21)



As indicated 'scherzando'in the second movement, the melody should be played playfully.

6.9.1 Formal and tonal structure

The formal and tonal structure of Sonata No.8 is shown in table 6.15 and 6.16.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	G	H.C.
5-8		b	D	P.A.C.
9-12	B	с	G	I.A.C.
13-16		d	G	H.C.
17-22	A'	a	G	P.A.C.

Table 6.15: Formal and tonal structure of Sonata No.8, I. Minuetto

Table 6.16: Formal and tonal structure of Sonata No.8, II. Allegretto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	G	H.C.
4-8	10 51 7 3	a	G	P.A.C.
8-12		b	D	P.A.C.
12-16		а	G	P.A.C.
16-20	В	с	e	H.C.
20-24		с	e	P.A.C.
24-28		b	e	P.A.C.
28-32		с	e	P.A.C.
32-36 (repeat of 1-4)	А	а	G	H.C.
36-40 (repeat of 4-8)		а	G	P.A.C.
40-44 (repeat of 8-12)		b	D	P.A.C.
44-48 (repeat of 12-17)		а	G	P.A.C.

# 6.9.2 Preparation Exercise

The preparation exercise for Sonata No.8 is shown in example 6.21.

Example 6.21: Preparation exercise for Sonata No.8



#### 6.10 Sonata No.9

Sonata No.9 is an exercise of Alberti bass which is more difficult due to the melody was written in sixteenth notes. The right hand should be well planned. The suggestion of right hand is indicated in example 6.22.

Example 6.22: The suggestion of right hand in Sonata No.9, I. Minuetto (mm.15)



In Valtz, there are changes of positions from first to fourth and next to seventh, but this is not difficult for the use of open string (see example 6.23).

Example 6.23: The suggestion of left hand in Sonata No.9, I. Valtz (mm.8-10)



6.10.1 Formal and tonal structure

The formal and tonal structure of Sonata No.9 is shown in table 6.17 and 6.18.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	C to G	I.A.C.
5-8		b	G	P.A.C.
9-12	В	С	G	I.A.C.
13-16		d	G	H.C.
17-22	A'	a	G	P.A.C.

Table 6.17: Formal and tonal structure of Sonata No.9, I. Minuetto

Table 6.18: Formal and tonal structure of Sonata No.9, II. Valtz

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	G	H.C.
4-8		а	G	P.A.C.
8-12		b	D	P.A.C.
12-16	SAF	a	G	P.A.C.
16-20	В	c	e	H.C.
20-24	Cari I	c	e	P.A.C.
24-28		b	e	P.A.C.
28-32		С	e	P.A.C.
32-36 (repeat of 1-4)	A	a	G	H.C.
36-40 (repeat of 4-8)		a	G	P.A.C.
40-44 (repeat of 8-12)		b	D	P.A.C.
44-48 (repeat of 12-17)		а	G	P.A.C.

# 6.10.2 Preparation Exercise

The preparation exercise for Sonata No.9 is shown in example 6.24.

Example 6.24: Preparation exercise for Sonata No.9



### 6.11 Sonata No.10

The content of Sonata No.10 is the melody and bass. The melody in mm.15 should be as shown in example 6.25. There are also appoggiatura (mm.8) and suspension (mm.16 as shown in example 6.25b).

Example 6.25: Sonata No.10, I. Minuetto (mm.15) (a) the notation (b) the implied melody and the suspension



6.11.1 Formal and tonal structure

The formal and tonal structure of Sonata No.10 is shown in table 6.19 and 6.20.

Table 6.19: Formal and to	onal structure of Sonata	No.10, I. Minuetto
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Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	D	I.A.C.
5-8		b	D to A	P.A.C.
9-12		а	D	I.A.C.
13-16		b	D	P.A.C.
17-20	В	с	d	I.A.C.
21-24		с	d	H.C.
25-28		d	d	I.A.C.
29-32		d	d	P.A.C.
33-36 (repeat of 1-4)	А	а	D	H.C.
37-40 (repeat of 5-8)		b	D toA	P.A.C.
41-44 (repeat of 9-12)		а	D	P.A.C.
45-48 (repeat of 13-17)		b	D	P.A.C.
Measures	Large Sections	Small Sections	Keys	Cadences
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1-4	А	a	D	I.A.C.
4-8		а	D	P.A.C.
8-12		b	D	H.C.
12-16		а	D	P.A.C.
16-20	B	c	d	H.C.
20-24	U V	c	d to a	P.A.C.
24-32		d	F to d	P.A.C.
32-36 (repeat of 1-4)	А	a	D	I.A.C.
36-40 (repeat of 4-8)	<u> </u>	a	D	P.A.C.
40-44 (repeat of 8-12)		b	D	H.C.
44-48 (repeat of 12-17)		a	D	P.A.C.

Table 6.20: Formal and tonal structure of Sonata No.10, II. Valtz

6.11.2 Preparation Exercise

The preparation exercise for Sonata No.10 is shown in example 6.26.

Example 6.26: Preparation exercise for Sonata No.10



### 6.12 Sonata No.11

The Sonata No.11 is a single movement sonata. The content of this Sonata is melody and bass. The two-note acciaccatura (grace note) should be played on beat as example 6.27. There are sequences that should be mentioned when playing (see example 6.28).

Example 6.27: The acciaccatura in Sonata No.11 (mm.1) (a) the notation (b) the exact playing



The formal and tonal structure of Sonata No.11 is shown in table 6.21.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	А	I.A.C.
5-10		b	Е	P.A.C.
11-12	В	с	а	I.A.C.
13-14		с	Е	I.A.C.
15-19		с	А	I.A.C.
20-22	Α'	а	А	P.A.C.
23-26		а	А	P.A.C.
1	1	1		1

Table 6.21: Formal and tonal structure of Sonata No.11, I. Minuetto

6.12.2 Preparation Exercise

The preparation exercise for Sonata No.11 is shown in example 6.29.

Example 6.29: Preparation exercise for Sonata No.11



#### 6.13 Sonata No.12

The Minuetto contains the features of melody in sixth and Alberti bass. The scalic passage in mm.9, 11 and 13 should be clear. The Allegretto is embellished by grace notes that make this movement interesting. Although the ornaments in mm.2, 5, 6, 14, 15, 22 and 23 were written as appoggiatura, they should be played as acciaccatura (grace note) (see example 6.30). The appoggiatura should be played as example 6.31.

Example 6.30: The acciaccatura in Sonata No.12, II. Allegretto (mm.2) (a) the notation (b) the exact playing



Example 6.31: The appoggiatura in Sonata No.12, II. Allegretto (mm.8) (a) the notation (b) the exact playing

(a)





6.13.1 Formal and tonal structure

The formal and tonal structure of Sonata No.12 is shown in table 6.22

and 6.23.

Table 6.22: Formal and tonal structure of Sonata No.12, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	А	I.A.C.
5-8		b	А	H.C.
9-12		c	А	H.C.
13-16	SER	c	А	P.A.C.
17-20	В	d	а	I.A.C.
21-24		b	C to E	I.A.C.
25-28		e	a	I.A.C.
29-32		b	a	P.A.C.
33-36 (repeat of 1-4)	0 A	a	А	I.A.C.
37-40 (repeat of 5-8)	2010	b	А	H.C.
41-44 (repeat of 9-12)		С	А	H.C.
45-48 (repeat of 13-17)		С	А	P.A.C.

Table 6.23: Formal and tonal structure of Sonata No.12, II. Allegretto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	А	I.A.C.
4-8		а	А	P.A.C.
8-12		b	А	H.C.
12-16		b	А	P.A.C.
16-20	В	с	а	H.C.
20-24		c Convright by	a / Mahid	P.A.C.

Measures	Large Sections	Small Sections	Keys	Cadences
24-28 (repeat of 1-4)	А	а	А	I.A.C.
28-32 (repeat of 4-8)		а	А	P.A.C.
32-36 (repeat of 8-12)		b	А	H.C.
36-40 (repeat of 12-17)		b	А	P.A.C.

Table 6.23: Formal and tonal structure of Sonata No.12, II. Allegretto (cont.)

# 6.13.2 Preparation Exercise

The preparation exercise for Sonata No.12 is shown in example 6.32. The student should practice from slow speed to the tempo required.





#### 6.14 Sonata No.13

Paganini used the higher position compared to the former ones. It reaches the note G in the fifteenth fret. The Minuetto contains only the feature of the playing melody and bass. The thirty-second notes in mm.25 and 27 should be played in time. The uses of sequences are found in mm.5-8 (see example 6.33). The Andantino is the Alberti bass playing.

Example 6.33: The sequences in Sonata No.13, I. Minuetto (mm.5-8)



6.14.1 Formal and tonal structure

The formal and tonal structure of Sonata No.13 is shown in table 6.24 and 6.25.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	С	I.A.C.
5-8	U VI	b	C to G	I.A.C.
9-12		b	G	P.A.C.
12-16	В	с	С	H.C.
17-20		с	С	H.C.
21-25		b'	С	I.A.C.
26-29		b'	С	I.A.C.

Table 6.24 Formal and tonal structure of Sonata No.13, I. Minuetto

Table 6.25: Formal and tonal structure of Sonata No.13, II. Andantino

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	С	H.C.
5-8		a	С	P.A.C.
9-12	В	b	a	H.C.
13-16	A	a	С	H.C.
17-20		а	С	P.A.C.

# 6.14.2 Preparation Exercise

The preparation exercise for Sonata No.13 is shown in example 6.34. The student should practice from slow speed to the tempo required. The arpeggio should be played evenly.

Example 6.34: Preparation exercise for Sonata No.13



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#### 6.15 Sonata No.14

This Sonata is one of the show pieces; Paganini wrote in fast rhythm of thirtysecond notes. The bass in passage in mm5-6 should analyzed as example 6.31 and should be brought out.

Example 6.35: Sonata No.14, I. Minuetto (mm4-5) (a) The notation (b) The analyzed bass



The melody in arpeggio in mm.15 that played by m finger should be brought out (see example 6.36).

Example 6.36: The melody in arpeggio in Sonata No.14, I. Minuetto (mm.15)



One interesting point of this sonata is that the key of minore section in Allegretto is F minor that is rarely used in guitar music. In the skill of Paganini's writing this is not difficult. There is a suspension in mm.20 that should be mentioned (see example 6.37). Example 6.37: The suspension in Sonata No.14, I. Allegretto (mm.20)



6.15.1 Formal and tonal structure

The formal and tonal structure of Sonata No.14 is shown in table 6.26 and 6.27.

Table 6.26: Formal and tonal structure of Sonata No.14, I. Minuetto

<b>Me</b> asures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	F	I.A.C.
5-8		b	F to C	P.A.C.
9-12	В	c	a	I.A.C.
13-16	A'	a	F	H.C.
17-19		b	F	P.A.C.

Table 6.27: Formal and tonal structure of Sonata No.14, II. Allegretto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	a	F	I.A.C.
4-8		а	F	H.C.
8-12		b	F	H.C.
12-16		а	F	P.A.C.
16-20	В	с	f	H.C.
20-24		с	f	P.A.C.
24-28		d	f	H.C.
28-32		d	f	P.A.C.
32-36 (repeat of 1-4)	А	а	F	I.A.C.
36-40 (repeat of 4-8)		а	F	H.C.
40-44 (repeat of 8-12)		b	F	H.C.
44-48 (repeat of 12-16)		Copyright by	/ Mahid	ol University

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#### 6.15.2 Preparation Exercise

The preparation exercise for Sonata No.14 is shown in example 6.38. The student should practice from slow speed to the tempo required. The arpeggio should be played evenly.

Example 6.38: Preparation exercise for Sonata No.14



#### 6.16 Sonata No.15

The dotted rhythm opening of Minuetto likes that of No.13. This is another one of Alberti bass writing. The bass in mm.18-21 should be brought out and the thirty-second notes should be played with slurs in which the original score is not indicated.

The second movement titled Perligordino (Perigordino) which is a French dance (Périgourdine) in 6/8 or 3/4 particularly fashionable in the late eighteenth century. This is a lively movement in 6/8 that should be careful of this duple time. The phrase of this movement is in four bar long and should be played in contrast.

#### 6.16.1 Formal and tonal structure

The formal and tonal structure of Sonata No.15 are shown in table 6.28 and 6.29.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	С	I.A.C.
5-8		b	С	I.A.C.
9-12		b	G	H.C.
13-16		b	G	P.A.C.
16-20	В	c Copyright by	C to a	I.A.C.

Table 6.28: Formal and tonal structure of Sonata No.15, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
21-24		с	а	H.C.
24-28	Α'	а	С	I.A.C.
29-34		b	F	I.A.C.
35-38		b	С	P.A.C.

Table 6.28: Formal and tonal structure of Sonata No.15, I. Minuetto (cont.)

Table 6.29: Formal and tonal structure of Sonata No.15, II. Allegretto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	С	H.C.
4-8		a	C to G	I.A.C.
8-12		b	d to C	I.A.C.
12-16		b	С	P.A.C.
16-20	В	c	a	H.C.
20-24	N CO	c	а	H.C.
24-28	lean I	Ъ	a	I.A.C.
28-32		b	a	P.A.C.
32-36 (repeat of 1-4)	A	a	С	H.C.
36-40 (repeat of 4-8)	10 41 - 2	a	C to G	I.A.C.
40-44 (repeat of 8-12)		b	d to C	I.A.C.
44-48 (repeat of 12-16)		b	С	P.A.C.

# 6.16.2 Preparation Exercise

The preparation exercise for Sonata No.15 is shown in example 6.39. The grace notes and slur notes should be clear.



Example 6.39: Preparation exercise for Sonata No.15

#### 6.17 Sonata No.16

The Minuetto contains the features of melody in thirds, sixths and tenths. The suggestion of fingering scalic passages in tenths in mm.9 and 12 are shown in example 6.40.

Example 6.40 The suggestion of fingering scalic passages in tenths in Sontata No.16, I. Minuetto (mm.9)



The repeated four-bar phrase may made the ear tired if do not change the colour. They should be played in different dynamics, change to ponticello or tasto. The sweet motives in mm.24-28 that shift from third position to tenth position should be made contrast (see example 6.41).

Example 6.41: The motives Sontata No.16, II. Allegretto (mm.24-28)



6.17.1 Formal and tonal structure

The formal and tonal structure of Sonata No.16 is shown in table 6.30and 6.31.Copyright by Mahidol University

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	Е	I.A.C.
4-8		b	В	P.A.C.
8-12		с	Е	I.A.C.
12-16		С	Е	P.A.C.
16-20	B	b	c#	H.C.
20-24	11 9	b	c#	H.C.
24-28		d	c#	H.C.
28-32		b	c#	P.A.C.
32-36 (repeat of 1-4)	A 🥁	a	Е	I.A.C.
36-40 (repeat of 4-8)		b	В	P.A.C.
40-44 (repeat of 8-12)		c	Е	I.A.C.
44-48 (repeat of 12-16)		с	Е	P.A.C.

Table 6.30: Formal and tonal structure of Sonata No.16, I. Minuetto

Table 6.31: Formal and tonal structure of Sonata No.16, II. Allegretto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	Е	I.A.C.
4-8	10 41 - 2	a	Е	P.A.C.
8-12		b	Е	I.A.C.
12-16		b	Е	P.A.C.
16-20	В	с	e	I.A.C.
20-24		с	e	P.A.C.
24-28		d	G	I.A.C.
28-32		d	e	P.A.C.
32-36 (repeat of 1-4)	А	а	Е	I.A.C.
36-40 (repeat of 4-8)		а	Е	P.A.C.
40-44 (repeat of 8-12)		b	Е	I.A.C.
44-48 (repeat of 12-16)		b	Е	P.A.C.

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6.17.2 Preparation Exercise

The preparation exercise for Sonata No.16 is shown in example 6.42. The student should practice from slow speed to the tempo required.

Example 6.42: Preparation exercise for Sonata No.16



#### 6.18 Sonata No.17

Although the Minuetto also contains the features of melody in thirds, sixths and tenths as the previous one, the high melody made it interesting. In mm.5 the hinge Barré should be applied to it at the ninth Barré, otherwise the bass would be in short value (see example 6.43).

Example 6.43: The hinge Barré application in Sontata No.17, I. Minuetto (mm.5)



In Perligordino the repeated four-bar phrase may made the ear tired if do not change the colour. They should be played in different dynamics, change to ponticello or tasto.

6.18.1 Formal and tonal structure

The formal and tonal structure of Sonata No.17 is shown in table 6.32 and 6.33.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	А	I.A.C.
5-8		b	А	H.C.
9-12	В	а	А	I.A.C.
13-16		С	Е	I.A.C.
17-20	A' 🕻	a	А	I.A.C.

Table 6.32: Formal and tonal structure of Sonata No.17, I. Minuetto

Table 6.33: Formal and tonal structure of Sonata No.17, II. Perligordino

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A 📈	a	А	H.C.
4-8		а	А	P.A.C.
<mark>8-</mark> 12		a'	f#	H.C.
12-16	SEIP	a'	А	P.A.C.
16-20	В	a	а	H.C.
20-24		a	a	P.A.C.
24-28	P R	a'	C to a	I.A.C.
28-32		a'	a	P.A.C.
32-36 (repeat of 1-4)	A	a	А	H.C.
36-40 (repeat of 4-8)	2818	a	А	P.A.C.
40-44 (repeat of 8-12)		a'	f#	H.C.
44-48 (repeat of 12-16)		a'	А	P.A.C.

## 6.18.2 Preparation Exercise

The preparation exercise for Sonata No.17 is shown in example 6.43 and 6.44.

Example 6.44: Preparation exercise for Sonata No.17



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#### 6.19 Sonata No.18

This Sonata features the arpeggio. The arpeggio in mm.1-4 should be accented on p finger (see example 6.45), but the arpeggio in mm.9-10 should be accented on i finger due to the melody (see example 6.46)

Example 6.45: The arpeggio in Sontata No.18, I. Minuetto (mm.1-4) (a) the notation (b) the melody in bass line



Example 6.46: The arpeggio in Sontata No.18, I. Minuetto (mm.9-10) (a) the notation (b) the implied melody



6.19.1 Formal and tonal structure

The formal and tonal structure of Sonata No.18 is shown in table 6.34 and 6.35.

Table: 6.34 Formal and tonal structure of Sonata No.18, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	А	I.A.C.
5-8	4	b	А	H.C.
9-12	В	a	Е	I.A.C.
13-16		b	А	P.A.C.

Table: 6.35 Formal and tonal structure of Sonata No.18, II. Allegretto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	А	H.C.
4-8	N COS	a	А	P.A.C.
8-12		b	a	H.C.
12-16	YP Nº	a	А	P.A.C.
16-20	В	c	a	H.C.
20-24	10	c	a	P.A.C.
24-28	2818	с	а	H.C.
28-32		С	а	P.A.C.
32-36 (repeat of 1-4)	А	а	А	H.C.
36-40 (repeat of 4-8)		а	А	P.A.C.
40-44 (repeat of 8-12)		b	а	H.C.
44-48 (repeat of 12-16)		а	А	P.A.C.

# 6.19.2 Preparation Exercise

The preparation exercise for Sonata No.18 is shown in example 6.46a.

### 7.20 Sonata No.19

The Minuetto is an exercise of Alberti bass. The accompaniment should not be played so loudly, and should be in the same tone. The melody in mm.3-4 are shown in example 6.47. The feature of the Allegretto is the melody and bass.

Example 6.47: The Alberti bass in Sontata No.19, I. Minuetto (mm.3-4) (a) the notation (b) the implied melody



The formal and tonal structure of Sonata No.19 is shown in table 6.36 and 6.37.

Table 6.36: Formal and tonal structure of Sonata No.19, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	С	H.C.
5-8		b	G	P.A.C.
9-12	В	с	G	I.A.C.
13-16	Α'	а	С	P.A.C.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	a	С	I.A.C.
4-8		а	С	P.A.C.
8-12		b	С	I.A.C.
12-16		b	С	P.A.C.
16-20	З В 🔾 (	c	а	H.C.
20-24		c	a	H.C.
24-28	i	d	а	I.A.C.
28-32		d	a	P.A.C.
32-36 (repeat of 1-4)	A	a	С	I.A.C.
36- <mark>40</mark> (repeat of 4-8)		а	С	P.A.C.
40-44 (repeat of 8-12)		a'	С	I.A.C.
44-4 <mark>8 (repeat of 12-16)</mark>	<b>MARK</b>	a'	С	P.A.C.

Table 6.37: Formal and tonal structure of Sonata No.19, II. Allegretto

6.20.2 Preparation Exercise

The preparation exercise for Sonata No.19 is shown in example 6.48.

Example 6.48: Preparation exercise for Sonata No.19



#### 6.21 Sonata No.20

The Minuetto is an exercise of Alberti bass. The accompaniment should not be played so loudly, and should be in the same tone. The melody in mm.1-2 are shown in example 6.49). The feature of the Allegretto is just the playing of melody and bass. The four-bar phrases are the most common.





Table 6.38: Formal and tonal structure of Sonata No.20, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	С	P.A.C.
5-8		a	С	H.C.
9-12	O SB T	b	С	I.A.C.
13-16		b	С	P.A.C.

Table 6.39: Formal and tonal structure of Sonata No.20, II. Valtz

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	a	С	I.A.C.
4-8		а	C to G	I.A.C.
8-12		a'	С	I.A.C.
12-16		a'	С	P.A.C.
16-20	В	b	а	H.C.
20-24		b	а	P.A.C.
24-28		с	d	H.C.
28-32		С	а	P.A.C.

Measures	Large Sections	Small Sections	Keys	Cadences
32-36 (repeat of 1-4)	А	а	С	I.A.C.
36-40 (repeat of 4-8)		а	C to G	P.A.C.
40-44 (repeat of 8-12)		a'	С	I.A.C.
44-48 (repeat of 12-16)		a'	С	P.A.C.

Table 6.39: Formal and tonal structure of Sonata No.20, II. Valtz (cont.)

### 6.21.2 Preparation Exercise

The preparation exercise for Sonata No.20 is shown in example 6.50.

Example 6.50: Preparation exercise for Sonata No.20



## 6.22 Sonata No.21

The Minuetto is an exercise of scale. Paganini wrote scalic passage in thirtysecond notes that should be played rapidly. The feature of the Allegretto is again just the playing of melody and bass. The melody in four-bar phrases should be changed in tone colour.

### 6.21.1 Formal and tonal structure

The formal and tonal structure of Sonata No.20 is shown in table 6.40 and 6.41.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	a	А	I.A.C.
5-8		а	А	H.C.
9-12	В	b	А	I.A.C.
13-16		b	А	P.A.C.

Table 6.40: Formal and tonal structure of Sonata No.21, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	А	I.A.C.
4-8		а	А	P.A.C.
8-12	В	b	А	I.A.C.
12-16	-	b	А	P.A.C.

Table 6.41: Formal and tonal structure of Sonata No.21, II. Valtz

### 6.22.2 Preparation Exercise

The preparation exercise for Sonata No.21 is shown in example 6.51.

Example 6.51: Preparation exercise for Sonata No.21



# 6.23 Sonata No.22

The dotted rhythm opening of Minuetto likes that of Nos.13 and 15. The feature of this movement is the melody in tenth and should select the suitable fingering (see example 6.52). The sequence found in mm.5-7 are shown in example 6.53 that should be played differently.

Example 6.52: The suggestion of fingering in Sontata No.22, I. Minuetto (mm.3-4)



Example 6.53: The sequence in Sontata No.22, I. Minuetto (mm.5-7)



6.23.1 Formal and tonal structure

The formal and tonal structure of Sonata No.22 are shown in table 6.42 and 6.43.

Table 6.42: Formal and tonal structure of Sonata No.22, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	D	I.A.C.
4-8		b	D	H.C.
8-12	В	c	D	I.A.C.
12-16		d	D	P.A.C.

Table 6.43: Formal and tonal structure of Sonata No.22, II. Andantino

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	D	H.C.
5-8	NV CO	a	D	P.A.C.
9-12	В	Ъ	А	P.A.C.
13-16	P R	b	А	P.A.C.
17-20 (repeat of 1-4)	A	a	D	H.C.
21-24 (repeat of 5-8)	10	a	D	P.A.C.

6.23.2 Preparation Exercise

The preparation exercise for Sonata No.22 is shown in example 6.54.

Example 6.54: Preparation exercise for Sonata No.22



### 6.24 Sonata No.23

The title of the first movement, 'Minuetto detto il Matto', means minuet as the crazy. Although this Sonata consists of three movements, each is not too long. The feature of this movement is the melody in tenths. The difficulty of this movement is the change of scalic passage in thirty-second notes to passage in sixth in sixteenth notes that may make the inaccurate of time when playing. The sequential passage is presented in example 6.55.



Example 6.55: The sequence in Sontata No.23, I. Minuetto (mm.1-4)

The second and last movement are both Allegretto. The passages are rather repetitive. The students should change the tone colour.

### 6.24.1 Formal and tonal structure

The formal and tonal structure of Sonata No.23 is shown in table 6.44-6.46.

Table 6.44: Formal and tonal structure of Sonata No.23, I. Minu
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Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	А	I.A.C.
4-8		b	А	H.C.
8-12	В	с	А	I.A.C.
12-16		С	А	P.A.C.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	А	I.A.C.
4-8		а	А	P.A.C.
8-12		b	А	I.A.C.
12-16		b	А	P.A.C.
16-20	З В 🔾	c	а	I.A.C.
20-24		c	e	P.A.C.
24-28	1	d	С	H.C.
28-32		d	a	P.A.C.
32-36 (repeat of 1-4)	A	a	А	I.A.C.
36- <mark>40</mark> (repeat of 4-8)		а	А	P.A.C.
40- <mark>44</mark> (repeat of 8-12)		b	A	I.A.C.
44-4 <mark>8 (</mark> repeat of 12-16)		b	А	P.A.C.

Table 6.45: Formal and tonal structure of Sonata No.23, II. Allegretto

Table 6.46: Formal and tonal structure of Sonata No.23, III. Allegretto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	Α	H.C.
4-8	10	a	А	I.A.C.
8-12	В	a'	f#	H.C.
12-16		a'	А	P.A.C.

# 6.24.2 Preparation Exercise

The preparation exercise for Sonata No.23 is shown in example 6.56.

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Example 6.56: Preparation exercise for Sonata No.23

6.25 Sonata No.24

The Minuetto consists of melody that implied in the arpeggio. The notes played by m finger are parts of melody as shown in example 6.57.

Example 6.57: The arpeggio in Sontata No.24, I. Minuetto (mm.1) (a) the notation (b) the implied melody



6.21.1 Formal and tonal structure

The formal and tonal structure of Sonata No.24 is shown in table 6.47 and 6.48.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	G	H.C.
5-8		b	D	P.A.C.
9-12	В	с	G	I.A.C.
13-16		b	G	P.A.C.

Table 6.47: Formal and tonal structure of Sonata No.24, I. Minuetto

Table 6.48: Formal and tonal structure of Sonata No.24, II. Andantino

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A 📈	a	G	H.C.
4-8		a	G	P.A.C.
8-12	В	b	D	I.A.C.
12-16		b	D	P.A.C.
16-20	A'	a'	G	H.C.
20-24		a'	G	P.A.C.

# 6.25.2 Preparation Exercise

The preparation exercise for Sonata No.24 is shown in example 6.58.

Example 6.58: Preparation exercise for Sonata No.24



6.26 Sonata No.25

The opening passage was written again in dotted rhythm as in Nos.13, 15 and 22. The melodies of passage in mm.13 and 15 are in p finger. The passage in mm.17-

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18 should be analyzed as example 6.59. The lower part should be played as countermelody of the upper one.

Example 6.59: Two voices in Sonata No.25, I. Minuetto(mm.17-18). (a) the notation (b) the analysis of two voices



In Valtz the melodies in mm.8-16 are in bass line. They should be clear when using p finger. This is a difficult one.

6.26.1 Formal and tonal structure

The formal and tonal structure of Sonata No.25 is shown in table 6.49 and 6.50.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	Е	I.A.C.
4-8		b	Е	I.A.C.
9-12		с	В	P.A.C.
13-16	В	d	Е	I.A.C.
17-20		e	B to	H.C.
			c# to	
			Е	
21-24	Α'	а	Е	P.A.C.

Table 6.49: Formal and tonal structure of Sonata No.25, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	Е	I.A.C.
4-8		а	Е	P.A.C.
8-12	В	b	Е	I.A.C.
12-16		b	Е	P.A.C.
16-20	3 A 🔾	a	Е	I.A.C.
20-24	4	a	Е	P.A.C.

Table 6.50: Formal and tonal structure of Sonata No.25, II. Valtz

6.26.2 Preparation Exercise

The preparation exercise for Sonata No.25 is shown in example 6.60.



6.27 Sonata No.26

The Minuetto is rather rhythmic. The sequential melody in mm.2-4 is tuneful and should increase the dynamics (see example 6.61).

Example 6.61: The sequence in Sontata No.26, I. Minuetto (mm.2-4)



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The sequential melody in mm.9-12 should be divided into figure a and b (see example 6.62)

Example 6.62: The sequence in Sontata No.26, I. Minuetto (mm.9-12)



and 6.52.

Table 6.51: Formal and tonal structure of Sonata No.26, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	A	I.A.C.
4-8	SYAR	b	Α	H.C.
8-12	В	c c	A	I.A.C.
12-16		d	A	P.A.C.

Table 6.52: Formal and tonal structure of Sonata No.26, II. Allegretto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	А	H.C.
4-8		а	А	P.A.C.
8-12		b	Е	P.A.C.
12-16		b	А	P.A.C.
16-20	В	с	а	I.A.C.
20-24		с	а	H.C.
24-28		d	а	I.A.C.
28-32		d	а	P.A.C.
32-36 (repeat of 1-4)	А	а	А	H.C.
36-40 (repeat of 4-8)		а	А	P.A.C.
40-44 (repeat of 8-12)		b	Е	P.A.C.
44-48 (repeat of 12-16)		b	А	P.A.C.

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### 6.27.2 Preparation Exercise

The preparation exercise for Sonata No.26 is shown in example 6.63.

Example 6.63: Preparation exercise for Sonata No.26



#### 6.28 Sonata No.27

The Minuetto is rather rhythmic. There are sequences in mm.1-2 which should increase the dynamics (see example 6.64).

Example 6.64: The sequence in Sontata No.27, I. Minuetto (mm.1-2)



The Valtz is rather short and repetitive so try to change tone colour and dynamics.

6.28.1 Formal and tonal structure

The formal and tonal structure of Sonata No.27 is shown in table 6.53 and 6.54.

Table 6.53: Formal and tonal structure of Sonata No.27, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	a	А	I.A.C.
5-8		b	А	H.C.
9-12	В	с	А	I.A.C.
13-16		d	А	P.A.C.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	А	I.A.C.
4-8		а	А	P.A.C.
8-12	В	b	А	I.A.C.
12-16		b	А	P.A.C.
16-20 (repeat of 1-4)	A (	a	А	I.A.C.
20-24 (repeat of 4-8)	4	a	А	P.A.C.

Table 6.54: Formal and tonal structure of Sonata No.27, II. Valtz

# 6.28.2 Preparation Exercise

The preparation exercise for Sonata No.27 is shown in example 6.65.

Example 6.65: Preparation exercise for Sonata No.27

#### 6.29 Sonata No.28

This Sonata was written in scordatura. The strings of the instrument are tuned as those of the viola d' Amore that are different from the normal. The first string is tuned from E to D. The fifth string is tuned from A to G. The sixth string is tuned from E to D. These will make confuse if the notation is the exact tune so these were written in scordatura (accordatura). This is a good example for the students who never play the scordatura. Both movements are rather slow in rhythm. The Andantino Amoroso is tuneful. The actual sound of this Sonata is shown in example 6.66 and 6.67.



Example 6.66: The actual sound of Sonata No.28, I. Minuetto

Example 6.67: The actual sound of Sonata No.28, II. Andantino Amoroso



6.28.1 Formal and tonal structure

The formal and tonal structure of Sonata No.28 is shown in table 6.55 and 6.56.

Table 6.55: Formal and tonal structure of Sonata No.28, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A (	a	G	I.A.C.
5-8		b	G	H.C.
9-12	В	с	G	I.A.C.
13-16		с	G	P.A.C.

Table 6.56: Formal and tonal structure of Sonata No.28, II. Andante Amoroso

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	G	I.A.C.
4-8	PV (	a	G	I.A.C.
8-12	В	Ъ	G	H.C.
12-16	A'	a'	G	I.A.C.

6.29.2 Preparation Exercise

The preparation exercise for Sonata No.28 is shown in example 6.68.

Example 6.68: Preparation exercise for Sonata No.28



# 6.30 Sonata No.29

In Minuetto, the thirty-second notes make this movement rhythmic. This is one of the show piece. The scalic passage should be clear and is rather difficult. There are sequential passages that should be noticed (see example 6.69). The Andantino is Copyright by Mahidol University repetitive but full of emotion especially in minor section. The four-bar phrase should be played differently.

Example 6.69: The sequence in Sontata No.29, I. Minuetto (mm.1-5) (a) the notation (b) the implied melody



6.30.1 Formal and tonal structure

The formal and tonal structure of Sonata No.29 is shown in table 6.57 and 6.58.

Table 6.57: Formal and tonal structure of Sonata No.29, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A (	a	G	H.C.
5-8		a	D	P.A.C.
9-12	В	a'	G	I.A.C.
13-16		a'	G	P.A.C.

Table 6.58: Formal and tonal structure of Sonata No.29, II. Andantino

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	G	I.A.C.
4-8	N COS	a	D	P.A.C.
8-12		b	G	H.C.
12-16	YP N	b	G	P.A.C.
16-20	В	c	e	H.C.
20-24	10	c	e	P.A.C.
24-28	2812	d	G	I.A.C.
28-32		d	e	P.A.C.
32-36 (repeat of 1-4)	А	а	G	I.A.C.
36-40 (repeat of 4-8)		а	D	P.A.C.
40-44 (repeat of 8-12)		b	G	H.C.
44-48 (repeat of 12-16)		b	G	P.A.C.

# 6.30.2 Preparation Exercise

The preparation exercise for Sonata No.29 is shown in example 6.70. The student should practice from slow speed to the tempo required.



#### Example 6.70: Preparation exercise for Sonata No.29

### 6.31 Sonata No.30

This Sonata is a difficult one. The rhythmic is written in thirty-second note. The acciaccatura in mm.1 and 3 should be played on beat (see example 6.71). This is one of the show piece. The scalic passage should be clear and is rather difficult.

Example 6.71: The acciaccatura in Sontata No.30, I. Minuetto (mm.1) (a) the notation (b) the exact playing



The Andantino is also repetitive. The four-bar phrase should be played differently.
6.31.1 Formal and tonal structure

The formal and tonal structure of Sonata No.30 is shown in table 6.59 and 6.60.

Table 6.59: Formal and tonal structure of Sonata No.30, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	A toE	I.A.C.
5-8		b	Е	P.A.C.
9-12	В	с	А	I.A.C.
13-16		с	A	P.A.C.

Table 6.60: Formal and tonal structure of Sonata No.30, II. Allegro

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	А	H.C.
4-8	NG CO	a	A	P.A.C.
8-12	В	Ъ	F	H.C.
12-16	L PAL	b	А	P.A.C.

## 6.31.2 Preparation Exercise

The preparation exercise for Sonata No.30 is shown in example 6.72.

Example 6.72: Preparation exercise for Sonata No.30



### 6.32 Sonata No.31

This Sonata consists of three movements; Minuetto, Rondoncino and Valtz. Minuetto is begun with acciacctura as the previous one that should be played in the same style (see example 6.73). The Rondoncino and Valtz are structured of four-bar phrase. When there are repetitions, they should be changed the tone colour and dynamics. Example 6.73: The acciaccatura in Sontata No.31, I. Minuetto (mm.1) (a) the notation (b) the exact playing



6.32.1 Formal and tonal structure

The formal and tonal structure of Sonata No.31 is shown in table 6.61-

<mark>6.63</mark>.

Table 6.61: Formal and tonal structure of Sonata No.31, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	Α	a	С	I.A.C.
5-8		b	С	H.C.
9-12	В	c	С	I.A.C.
13-16	2018	c	С	P.A.C.

Table 6.62: Formal and tonal structure of Sonata No.31, II. Rondoncino

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	a	С	H.C.
4-8		а	С	P.A.C.
8-12	В	b	G	I.A.C.
12-16		b	С	P.A.C.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	С	H.C.
4-8		а	С	P.A.C.
8-12	В	b	а	H.C.
12-16		С	С	P.A.C.

Table 6.63: Formal and tonal structure of Sonata No.31, III. Valtz

## 6.32.2 Preparation Exercise

The preparation exercise for Sonata No.31 is shown in example 6.74. The student should practice from slow speed to the tempo required.



## 6.33 Sonata No.32

The Minuetto is a practice of a melody and accompaniment. There are sequences in mm.1-4 (see example 6.75)

Example 6.75: The sequence and melody in Sontata No.32, I. Minuetto (mm.1-4) (a) the notation (b) the implied melody

(a)



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6.33.1 Formal and tonal structure

The formal and tonal structure of Sonata No.32 is shown in table 6.64 and 6.65.

Table 6.64: Formal and tonal structure of Sonata No.32, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	Е	H.C.
5-8		b	Е	H.C.
9-12	В	c	Е	I.A.C.
13-16	10	b	Е	P.A.C.

Table 6.65: Formal and tonal structure of Sonata No.32, II. Valtz

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	a	Е	H.C.
4-8		а	Е	P.A.C.
8-12		b	c# to B	I.A.C.
12-16		b	Е	P.A.C.
16-20	В	с	e	H.C.
20-24		с	e	P.A.C.
24-28		d	G	I.A.C.
28-32		d	e	P.A.C.

Measures	Large Sections	Small Sections	Keys	Cadences
32-36 (repeat of 1-4)	А	a	Е	H.C.
36-40 (repeat of 4-8)		а	Е	P.A.C.
40-44 (repeat of 8-12)		b	c# to B	I.A.C.
44-48 (repeat of 12-16)		b	Е	P.A.C.

Table 6.65: Formal and tonal structure of Sonata No.32, II. Valtz (cont.)

## 6.33.2 Preparation Exercise

The preparation exercise for Sonata No.32 is shown in example 6.76. The student should practice from slow speed to the tempo required.



## 6.34 Sonata No.33

This Sonata is written in C minor that found rarely in guitar music. The melody is tuneful. The content is the melody with Alberti bass.

## 6.34.1 Formal and tonal structure

The formal and tonal structure of Sonata No.33 is shown in table 6.66 and 6.67.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	a	с	I.A.C.
5-8		а	Eb	P.A.C.
9-12	В	b	с	H.C.
13-16		С	с	P.A.C.

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	a	с	I.A.C.
4-8		а	с	H.C.
8-12	В	b	с	I.A.C.
12-16		b	с	P.A.C.
16-20	Coda 🔇	a	с	P.A.C.

Table 6.67: Formal and tonal structure of Sonata No.33, II. Andantino

# 6.34.2 Preparation Exercise

The preparation exercise for Sonata No.33 is shown in example 6.77.

Example 6.77: Preparation exercise for Sonata No.33



## 6.35 Sonata No.34

This one movement-Sonata is one of the difficult pieces in this collection. Some rapid passage should be played with slur that was not indicated by the composer. There are many sequential passages (see example 6.78) Example 6.78: The sequences in Sontata No.34, I. Minuetto (mm.1-3 and 9-12)



6.35.1 Formal and tonal structure

The formal and tonal structure of Sonata No.34 is shown in table 6.68.

Table 6.68: Formal and tonal structure of Sonata No.34, I. Minuel
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Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	a	А	I.A.C.
5-8		b	А	H.C.
9-12	В	с	А	I.A.C.
13-16		d	А	P.A.C.

## 6.35.2 Preparation Exercise

The preparation exercise for Sonata No.34 is shown in example 6.79. Copyright by Mahidol University



Example 6.79: Preparation exercise for Sonata No.34

## 6.36 Sonata No.35

This one-movement Sonata is elegant and vigorous. The passages in thirds in mm.10 and 12 are difficult to achieve which should be played clearly. The fingering should be considered as well.

6.36.1 Formal and tonal structure

The formal and tonal structure of Sonata No.35 is shown in table 6.69.

Table 0.09. Format and tonal structure of Sonata 10.55, 1. Williach	Table 6.69	: Formal an	d tonal structure	of Sonata	No.35, 1	I. Minuetto
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Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	Е	I.A.C.
5-8		b	Е	H.C.
9-12	В	с	Е	I.A.C.
13-16		d	Е	P.A.C.

6.36.2 Preparation Exercise

The preparation exercise for Sonata No.35 is shown in example 6.80.

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## Example 6.80: Preparation exercise for Sonata No.35

## 6.37 Sonata No.36

The beginning of this Sonata is glissando which should be played lightly. The passages in mm.5 and 6 (repetition) consist of contrapuntal passage of high voice and low voice (see example 6.81).

Example 6.81: The counterpoint in Sontata No.36, I. Minuetto (mm.5) (a) the notation (b) the analysis of two voices



6.37.1 Formal and tonal structureThe formal and tonal structure of Sonata No.36 is shown in table 6.70.Copyright by Mahidol University

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	А	а	А	I.A.C.
5-8		b	Е	P.A.C.
9-12	В	с	А	I.A.C.
13-16		d	А	P.A.C.

Table 6.70: Formal and tonal structure of Sonata No.36, I. Minuetto

6.37.2 Preparation Exercise

The preparation exercise for Sonata No.36 is shown in example 6.82.



## Example 6.82: Preparation exercise for Sonata No.36

## 6.38 Sonata No.37

The final Sonata is a conclusion of this collection. The brilliant slur is a result from a good technique that should be played as clearly as possible. This is one of the difficult pieces. At the beginning, the passage in mm.1-4 should be analyzed as example 6.83.

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6.38.1 Formal and tonal structure

The formal and tonal structure of Sonata No.37 is shown in table 6.71.

Table 6.71: Formal and tonal structure of Sonata No.37, I. Minuetto

Measures	Large Sections	Small Sections	Keys	Cadences
1-4	A	a	А	I.A.C.
5-8	3 Q	b	А	H.C.
9-12	В	b'	А	I.A.C.
13-16		с	А	P.A.C.

6.38.2 Preparation Exercise

The preparation exercise for Sonata No.37 is shown in example 6.84.

Example 6.84: Preparation exercise for Sonata No.37



## **CHAPTER VII**

# DISCUSSION, CONCLUSION AND RECOMMENDATION

#### 7.1 Discussion

The Thirty-seven Sonatas, M.S.84's precise date of compositon is difficult to determine. Research, including calligraphic analysis and a comparison with other manuscripts, seems to indicate a date in 1803 because the Minuet of Sonata No.34 was dedicated to Amilia Di Negro (Porroni, 1984: 76). This was her name before married. She was married on 28 December, 1803 . Moretti and Sorrento (1987: viii) who worked for the catalogue wrote that these sonatas could have been composed at different times between 1803 and 1823.

The followings are the keys and time signatures of each movement of Sonatas, M.S.84 (see table 7.1).

Table 7.1: Keys and time signatures of each movement of Thirty-seven Sonatas, M.S.84

Nos.	Titles	Keys	Time Signatures
1.	I. Minuetto	A major	3/4
	II. Andante	A major	2/4
2.	I. Minuetto	A major	3/4
	II. Allegretto – Ossia	A major	6/8
	Rondoncino		
3.	I. Minuetto	C major	3/4
	II. Valtz	C major	3/8
4.	I. Minuetto	D major	3/4
	II. Rondoncino	D major	2/4

Nos.	Titles	Keys	Time Signatures
5.	I. Minuetto	G major	3/4
	II. Andantino	G major	2/4
6.	I. Minuetto	F major	3/4
	II. Allegretto	F major	2/4
7.	I. Minuetto	F major	3/4
	II. Valtz	F major	3/8
8.	I. Minuetto	G major	3/4
/	II. Allegretto	G major	6/8
9.	I. Minuetto	C major	3/4
	II. Valtz	C major	3/8
10.	I. Minuetto	D major	3/4
	II. Valtz	D major	3/8
11.	Minuetto	A major	3/4
12.	I. Minuetto	A major	3/4
	II. Allegretto	A major	6/8
13.	I. Minuetto	C major	3/4
	II. Andantino	C major	2/4
14.	I. Minuetto	F major	3/4
	II. Allegretto in Faffaut	F major	3/8
	(ossia Valtz)		
15.	I. Minuetto	C major	3/4
	II. Perigordino	C major	6/8
16.	I. Minuetto	E major	3/4
	II. Allegretto	E major	2/4
17.	I. Minuetto	A major	3/4
	II. Perligordino	A major	6/8
18.	I. Minuetto	A major	3/4
	II. Allegretto	A major	by Mahidol University

Table 7.1: Keys and time signatures of each movement of Thirty-seven Sonatas, M.S.84 (cont.)

Table 7.1: Keys and time signatures of each movement of Thirty-seven Sonatas, M.S.84 (cont.)

Nos.	Titles	Keys	Time Signatures
19.	I. Minuetto	C major	3/4
	II. Allegretto	C major	2/4
20.	I. Minuetto	C major	3/4
	II. Valtz	C major	3/8
21.	I. Minuetto	A major	3/4
	II. Valtz	A major	3/8
22.	I. Minuetto	D m <mark>ajor</mark>	3/4
	II. Andantino	D major	2/4
23.	I. Minuetto detto ol Matto	A major	3/4
	II. Allegretto	A major	2/4
	III. Allegretto	A major	2/4
24.	I. Minuetto	G major	3/4
4	II. Andantino	G major	2/4
25.	I. Minuetto	E major	3/4
	II. Valtz	E major	3/8
26.	I. Minuetto 'per la Signora	A major	3/4
	Marina'		
	II. Allegretto	A major	6/8
27.	I. Minuetto 'per la Signora	A major	3/4
	Marina'		
	II. Valtz	A major	3/8
28.	I. Minuetto	G major	3/4
	II. Andantino Amoroso	G major	2/4
29.	I. Minuetto	G major	3/4
	II. Andantino	G major	2/4
30.	I. Minuetto	A major	3/4
	II. Allegro	A major	2/4

Nos.	Titles	Keys	Time Signatures
31.	I. Minuetto	C major	3/4
	II. Rondoncino	C major	2/4
	III. Valtz	C major	3/8
32.	I. Minuetto	E major	3/4
	II. Valtz	E major	3/8
33.	I. Minuetto	C minor	3/4
11 2	II. Andantino	C minor	2/4
34.	Minuetto	A major	3/4
35.	Minuetto	E major	3/4
36.	Minuetto	A major	3/4
37.	Minuetto	A major	3/4

Table 7.1: Keys and time signatures of each movement of Thirty-seven Sonatas, M.S.84 (cont.)

The Sonatas may seem somewhat strangely proportioned, if we considered sonatas by other composers in this period or Paganini's Sonata for violin and guitar M.S.2 and 3, which are written in three movements. But the Sonatas are majority in two movement works comprising a Minuet, often of great virtuosity, while the movements that follow tend to be graceful, highly melodic, quiet and simpler. The second movements are in the same key as the first one. The second have various titles, for example *Rondoncino*, *Valtz* and *Perligordino*. Sonatas No. 23 and 31 are in three movement, while Sonatas No. 11 and 34-37 are single movement works.

#### 7.2 The Main Characteristics of Thirty-seven Sonatas, M.S.84

Paganini's thirty-seven Sonatas, M.S.84 may be characterized by each of musical structures as follows:

#### 7.2.1 Melodic Structure

The important characteristics of the melodic structures are:

1. Scalewise pattern (see Example 7.1)

Example 7.1: Scalewise pattern in Sonata No.1 (mm.1-2). (a) The notaion (b) The implied melody



Example 7.3: Sequence in Sonata No.6, I. Minuetto (mm.4-6)



# 7.2.2 Rhythmic Structure

The important characteristics of the melodic structures are:

1. The rhythmic structure of the Sonatas are quite simple and mostly the same pattern in each movement.

- The Minuetto are in faster rhythm than the second movement. Some Minuetto are written in thirty-second notes as found in nos.14, 18, 21, 23, 24, 25, 29, 30-37.
- 3. Use of rhythmic sequence

Example 7.4: Rhythmic sequence in Sonata No.18, II Allegretto



## 7.2.3 Formal Structure

Paganini's Sonatas are usually written in the form as indicate in the table 7.2

Table 7.2: Form of Paganini's Sonata

Nos.	Titles	Forms
1.	I. Minuetto	Rounded Binary
	II. Andante	Ternary
2.	I. Minuetto	Rounded Binary
	II. Allegretto – Ossia	Ternary
	Rondoncino	
3.	I. Minuetto	Binary
	II. Valtz	Ternary
4.	I. Minuetto	Binary
	II. Rondoncino	Ternary
5.	I. Minuetto	Rounded Binary
	II. Andantino	Ternary

Nos.	Titles	Forms
6.	I. Minuetto	Binary
	II. Allegretto	Ternary
7.	I. Minuetto	Binary
	II. Valtz	Ternary
8.	I. Minuetto	Rounded Binary
	II. Allegretto	Ternary
9.	I. Minuetto	Rounded Binary
11 4	II. Valtz	Ternary
10.	I. Minuetto	Ternary
	II. Valtz	Ternary
11.	Minuetto	Bina <mark>ry</mark>
12.	I. Minuetto	Ternary
	II. Allegretto	Ternary
13.	I. Minuetto	Binary
	II. Andantino	Ternary
14.	I. Minuetto	Rounded Binary
	II. Allegretto in Faffaut	Ternary
	(ossia Valtz)	
15.	I. Minuetto	Rounded Binary
	II. Perigordino	Ternary
16.	I. Minuetto	Ternary
	II. Allegretto	Ternary
17.	I. Minuetto	Rounded Binary
	II. Perligordino	Ternary
18.	I. Minuetto	Binary
	II. Allegretto	Ternary
19.	I. Minuetto	Rounded Binary
	II. Allegretto	Ternary

Table 7.2: Form of Paganini's Sonata (cont.)

20.I.MinuettoBinII.ValtzTerr	ary
II. Valtz Terr	
	nary
21. I. Minuetto Bin	ary
II. Valtz Bin	ary
22. I. Minuetto Bin	ary
II. Andantino Terr	nary
23. I. Minuetto detto ol Matto Bin	ary
II. Allegretto	nary
III. Allegretto Bin	ary
24. I. Minuetto Bin	ary
II. Andantino Rounded	d Binary
25. I. Minuetto Rounded	d Binary
II. Valtz	nary
26. I. Minuetto 'per la Signora Bin	ary
Marina'	
II. Allegretto Terr	nary
27. I. Minuetto 'per la Signora Bin	ary
Marina'	
II. Valtz Terr	nary
28. I. Minuetto Bin	ary
II. Andantino Amoroso Bin	ary
29. I. Minuetto Bin	ary
II. Andantino Terr	nary
30. I. Minuetto Bin	ary
II. Allegro Bin	ary
31. I. Minuetto Bin	ary
II. Rondoncino Bin	ary
III. Valtz Bin	ary

Table 7.2: Form of Paganini's Sonata (cont.)

Nos.	Titles	Forms
32.	I. Minuetto	Binary
	II. Valtz	Ternary
33.	I. Minuetto	Binary
	II. Andantino	Binary
34.	Minuetto	Binary
35.	Minuetto	Binary
36.	Minuetto	Binary
37.	Minuetto	Binary

Table 7.2: Form of Paganini's Sonata (cont.)

From the table 7.2, Minuetti were written in binary form with the exception of those from Nos.10, 12 and 16 (with the minor section) were in ternary. The second movements (usually with the minor section indicated by D.C.al Fine) are written in ternary form but those without minor section are in binary form. The second movement of Sonata No.33 which more complicate was written in rounded binary form.

#### 7.2.4 Harmonic Structure

- 1. Paganini' Sonatas are clearly tonal with the use of secondary dominant.
- The first sections of binary movements usually end in the dominant. The second half begins in that key and return to the tonic at the end.
- 3. In ternary movement, the first sections are in tonic keys and the second are in parallel minor,.
- 4. Sonata No.33 which is the only one in minor key is not the same. In the first movement, the first section ends in the relative key (Eb major) and the second half begins in the dominant and return to tonic key. In the second movement, the first half ends in the dominant ,the second begin in that key and the first section return with altered ending in the tonic key.

## 7.2.5 Dynamics

No dynamics indication at all.

## 7.2.6 Texture

The Sonatas are homophonic with block chord accompaniment (see example 7.5) or Alberti bass (see example 7.6)

Example 7.5: Block chord accompaniment in Sonata No.5, I. Minuetto



Example 7.6: Alberti Bass in Sonata No.3, I. Minuetto (mm.1-2)



He was certainly well aware of the polyphonic potential of the instrument (see example 7.7)

Example 7.7: Polyphonic passage in Sonata No.2, II. Allegretto ossia Rondoncino (mm.1-2)



#### 7.2.7 Tempo

In Paganini's Sonatas, there are no metronome marks. The menuetto should be  $\theta$  = 60-66. The andantino should be  $\theta$  = 66-110. The allegretto

should be  $\theta = 108-120$  or  $\theta = 108-120$ . The allegro should be  $\theta = 120-132$ .

The Rondoncino should be played in allegretto. The Valtz should be  $\varepsilon = 108$ -

120.

#### 7.2.8 Paganini's guitar notation

Like many other composers of his time, his stem notation is different to the present (see example 7.8).

Example 7.8: Compare the stem notation in Sonata No.2, I. Minuetto (mm.1-2) of Paganini and the present (Gazzelloni, 1987: vi)



Paganini almost never took account of the true duration of the notes in the notation for guitar, for example the inconsistent in dotted notes in the lower voice (see example 7.9)

Example 7.9: The inconsistent in dotted notes in the lower voice from Sonata No. 25, I. Minuetto (mm.1,3 and 21)



The purpose of this study is to analyze the techniques in Thirty-seven Sonatas, M.S.84 by Paganini, discuss and suggest the contents should be taught.

The Sonatas are not popular due to this set has just been published in 1987, although a selection, and not a very significant selection published in Germany in 1926 had been available previously. The Chanterelle edition divides Paganini's complete music for solo guitar into three volumes. Thirty-seven Sonatas, M.S.84 is set in the second volume. The level of virtuosity increases as one progresses through the Sonatas beyond Grade 5 to 8 (see table 7.3).

The title 'Sonatas' is just only a meaning of an instrumental work. The Minuetto in the opening movements, are almost always the virtuoso pieces, while the movements that follow tend to be graceful, even quiet. Instrumentally, then, the pieces alternate bravura sections, with frequent fast passages in double notes (in thirds, sixth, octaves and tenth) which may be played together or broken and scales with extremely simple ones. The forms are simple. The phrases are symmetrical. The patterns are predictable.

According to the analysis, the pedagogical contents and the levels of each sonata are shown in table 7.3

Nos.	Titles	Pedagogical Contents	Level (grade)
1.	I. Minuetto	Passages in thirds	5
	II. Andante	Musical studies	5
2.	I. Minuetto	Passages in thirds	5
	II. Allegretto – Ossia	Contrapuntal passages	6
	Rondoncino	NON N	
3.	I. Minuetto	Alberti bass	6
	II. Valtz	Grace notes	5
4.	I. Minuetto	Passages in thirds and Alberti bass	6
	II. Rondoncino	Stopped bass	7
5.	I. Minuetto	Block chord and arpeggio in triplets	6
	II. Andantino	Counterpoint of two voices	6
6.	I. Minuetto	Musical studies	5
	II. Allegretto	Musical studies	5
7.	I. Minuetto	Melody in lower part	5
	II. Valtz	Musical studies	5
8.	I Minuetto	Alberti bass and	5
		accented notes in weak beat	
	II. Allegretto	Musical studies	5
9.	I. Minuetto	Alberti bass and	6
		arrangement of right hand	
	II. Valtz	Changes of positions	5
10.	I. Minuetto	Musical studies and	6
		melody in lower part	
	II. Valtz	Musical studies	5
11.	Minuetto	Grace notes, passages in thirds and	6
		musical studies	

Table 7.3: The pedagogical contents and the levels of the thirty-seven Sonatas, M.S.84

Nos.	Titles	Pedagogical Contents	Level (grade)
12.	I. Minuetto	Passages in sixths and Alberti bass	6
	II. Allegretto	Grace notes, Appoggiatura and	6
		rapid arpeggio	
13.	I. Minuetto	Fourteenth position and musical	7
	11	studies	
	II. Andantino	Alberti bass	5
14.	I. Minuetto	Rapid arpeggio with accented notes	8
		on $m$ and $p$ fingers	
	II. Allegretto in Feffaut	Musical studies	7
	(ossia Valtz)		
15.	I. Minuetto	Alberti bass and musical studies	6
	II. Perig <mark>or</mark> dino	Musical studies	6
16.	I. Minuetto	Passages in thirds, sixths and	6
		tenths, musical studies	
	II. Allegretto	Shift of positions	6
17.	I. Minuetto	Passages in thirds and tenths,	7
		hinge barré	
	II. Perligordino	Musical studies	6
18.	I. Minuetto	Rapid arpeggio with accented notes	7
		on <i>i</i> and <i>p</i> fingers	
	II. Allegretto	Musical studies	6
19.	I. Minuetto	Passages in thirds and Alberti bass	6
	II. Allegretto	Musical studies	6
20.	I. Minuetto	Passages in tenths and Alberti bass	6
	II. Valtz	Musical studies	5
21.	I. Minuetto	Rapid scales	8
	II. Valtz	Musical studies	5

Table 7.3:	The pedagogical contents	s and the levels of	of the thirty-seven S	Sonatas,
M.S.84 (cont.)				

Nos.	Titles	Pedagogical Contents	Level (grade)
22.	I. Minuetto	Passages in tenths and rapid	7
		arpeggio	
	II. Andantino	Alberti bass	5
23.	I. Minuetto detto il	Rapid melody, passages in tenths	7
	Matto	and musical studies	
	II. Allegretto	Musical studies	6
	III. Allegretto	Musical studies	6
24.	I. Minuetto	Rapid arpeggio with accented notes	8
		on <i>m</i> finger	
	II. Andantino	Rapid arpeggio	7
25.	I. Minuetto	Rapid melody, passages in tenths	8
		and musical studies	
	II. Valtz	Accented notes on <i>p</i> finger	6
26.	I. Minuetto 'per la	Musical studies and passages	6
	Signora Marina'	in thirds	
	II. Allegretto	Musical studies	6
27.	I. Minuetto 'per la	Musical studies	6
	Signora Marina'		
	II. Valtz	Musical studies	5
28.	I. Minuetto	Scordatura	7
	II. Andantino Amoroso	Scordatura	7
29.	I. Minuetto	Rapid melody and passages	8
	II. Andantino	in tenths	7
		Musical studies	
30.	I. Minuetto	Grace notes, glissando and	8
		rapid arpeggio	
	II. Allegro	Musical studies	6

Table 7.3: The pedagogical contents and the levels of the thirty-seven Sonatas, M.S.84 (cont.)

Nos.	Titles	Pedagogical Contents	Level (grade)
31.	I. Minuetto	Grace notes and glissando	7
	II. Rondoncino	Passages in thirds	6
	III. Valtz	Musical studies	5
32.	I. Minuetto	Rapid arpeggio	7
	II. Valtz	Musical studies	6
33.	I. Minuetto	Alberti bass and musical studies	7
	II. Andantino	Alberti bass, musical studies	7
34.	Minuetto	Rapid scales, passages in thirds	8
		and slurs	
35.	Minuetto	Rapid passages in thirds	8
36.	Minuetto	Rapid scales	8
37.	Minuetto	Rapid scales and slurs	8

Table 7.3: The pedagogical contents and the levels of the thirty-seven Sonatas, M.S.84 (cont.)

The interesting point of the Sonatas is that:

- 1. They not only make a splendid addition to the concert artist's repertoire, but also provide an excellent teaching repertoire.
- 2. Although the notation of each piece was mostly written in single part, it should be divided into multiple lines when playing.
- 3. Since there are no any dynamics marks in the music, the students should design by themselves.

# 7.3 Conclusion

The purpose of this study is concerned with the analysis of the techniques in Thirty-seven Sonatas, M.S.84 by Paganini. The study included Paganini's life and works, the guitar technical development, the main characteristics of Paganini's Thirtyseven Sonatas, M.S.84 and the pedagogical analysis of the guitar techniques of this collection.

Niccoló Paganini (1782-1840) was a violin virtuoso, but it still not widely known that he played the guitar as well. The guitar accompanied him throughout his

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creative development. He used the guitar for his compositions, not the piano. His lefthand pizzicato may come from the guitar technique of slur. His compositions are violin concertos, violin and orchestra, works with orchestra, solo violins, solo guitars and chamber music.

In the thirty-seven Sonatas, M.S.84, the creative effort is almost always concentrated on the first movement, Minuetto, which Paganini introduced virtuoso passages of great difficulty; the rapid scales, abrupt changes of register, thirds, sixths, octaves, tenths, slur notes in left hand and rapid successions of chords. The second movements are tuneful.

As a guitar teacher, the thirty-seven Sonatas, M.S.84 are useful teaching materials by the way of a change from the usual nineteenth century repertoire, particularly as the fifth to the fourteenth position are frequently employed.

As a guitarist, the thirty-seven Sonatas, M.S.84 are another choice for concert repertoire.

As a student, the thirty-seven Sonatas, M.S.84 are pieces that should be attempted.

#### 7.4 Recommendation

- 1. Before assigning the thirty-seven Sonatas, M.S.84, the teacher should assign Ghiribizzi, M.S.43 which are easier.
- 2. Paganini's other guitar compositions should be tried.
- Frédérico Zigante played the complete guitar music by Paganini in four CDs produced by Kock International. This set should be listened to.
- Many composers in the nineteenth century composed guitar music, for instance, Mertz, Regondi, Legnani etc. Their compositions are valuable, therefore, guitar teacher should have knowledge about those composers and their compositions.

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# Sonata No.1







# Sonata No.2



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#### M.S.84

Fingering by Nalin Komentrakarn per chitarra

Niccoló Paganini













per chitarra

Niccoló Paganini



















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#### Sonata No.26

Fingering by Nalin Komentrakarn per chitarra

M.S.84

Niccoló Paganini

Minuetto per la Signora Marina







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# Sonata No.29 M.S.84 Niccoló Paganini Fingering by Nalin Komentrakarn per chitarra Minuetto 27 5 12 16 Ŧ























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#### Andantino















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## Sonata No.37



Nalin Komentrakarn

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