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A HISTORICAL AND CRITICAL ANALYSIS OF 36 VALSES DI DIFFICOLTA

PROGRESSIVA, OP. 63, BY LUIGI LEGNANI

By

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ABSTRACT

The purpose of this treatise is to provide a critical analysis of Luigi Legnani’s *36 Valses Di Difficoltá Progressiva*, Op. 63, by exploring the progressive technical and musical elements in the work. The first chapter provides a brief biographical sketch of Legnani and identifies his activities as a performer, luthier, and composer. His lack of representation in modern guitar repertoire and pedagogy is also discussed. Chapter two creates a compositional profile of Legnani and provides brief survey of his known works. An analysis of Legnai’s * Metodo Per Imparare a Conoscere La Musica e Suonare La Chitarra*, Op. 250, is provided and compared with the guitar methods written by Fernando Sor and Mauro Giuliani. The third chapter provides a historical perspective for Legnani’s Op. 63 by identifying the place of the Waltz genre in western musical tradition and in the repertoire for guitar. Chapter four gives a complete analysis of the technical and musical components found in Legnani’s collection of waltzes. The progressive nature of these waltzes is discussed from both a performance and pedagogical viewpoint, and identified in other concert works by Legnani. Chapter five presents a comparison of early romantic guitar waltzes by Matteo Carcassi, Mauro Giuliani, Dionisio Aguado and Luigi Legnani. The stylistic differences and compositional aesthetics of these composers are examined in the context of these waltzes. The conclusion of the fifth chapter is a statistical analysis of specific technical and musical components found in Legnani’s waltzes. The sixth chapter concludes this treatise with insight drawn from the research and analysis presented in the previous five chapters.
CHAPTER 1
INTRODUCTION

Biography

Little is known about the life and musical works of Luigi Legnani. As a result of the popular decline of the guitar in the latter half of the 19th century, many of the greatest figures of this period are all but lost in obscurity. The lives and works of many great mid to late 19th century guitar composers have been nearly forgotten and have only recently become rediscovered. Concert works by romantic guitar composers have resurfaced in the 20th century and continue to do so in the 21st. The works of Luigi Legnani are among the rediscovered repertoire rapidly becoming popular. As a prolific composer, performer and luthier, Luigi Legnani was an immensely important guitar figure in Europe for nearly a century. His activities as a composer, performer and luthier contributed greatly to the evolution of the instrument.

What is known about the life of Legnani is a compilation of bits of information from a number of sources. Concert reviews, census records, legal documents and other records have allowed scholars to piece together a vague biographical profile. Perhaps the most complete biographical sketch of Legnani appears in a treatise by American guitarist and professor of music at Appalachian State University, Dr. Douglas James. His treatise titled, Luigi Rinaldo Legnani: His Life And Position In European Music Of The Early Nineteenth Century, With An Annotated Performance Edition Of Selections From 36 Capricci Per Tutti I Tuoni Maggiori E Minori, Opus 20, written in 1994, provides a detailed compilation of collected biographical information for Luigi Legnani.¹

Luigi Legnani was born in Farrara, Italy in November of 1790. His early musical training included both violin and voice lessons. As a child he studied the violin with Pietro Casalini and voice with Adrea Ligi in Ravenna, Italy. As a young

man, Legnani gave performances as both a violinist and a tenor. Early in his career he was employed as a violinist at the Teatro Comunale in Ravenna. Experiences as a vocalist and violinist ultimately influenced his compositional output, pedagogical approach, and his stylistic innovations for the guitar. As a self-taught guitarist, he gave his first performance in Milan, Italy in 1819. His concerts were well received and he became a celebrity in his own country as well as in Austria, where he succeeded in building on a guitar tradition and foundation first cultivated by earlier guitar virtuosos such as Mauro Giuliani (1781-1829).

Legnani found his way to Paris some time around 1835 where he found his place among many of the great musicians living there. In the early nineteenth century Paris was a diverse metropolitan area of artistic culture and a place of opportunity for many young performers. Stories of a relationship between Legnani and Nicolo Paganini (1782-1840) have long been a subject of debate amongst guitar historians and musicologists. Evidence of this relationship is found in a number of canceled performance contracts from 1835 and 1836 in which Legnani was scheduled to perform with Paganini. These contracts are the only verification of this relationship.

Legnani enjoyed a successful touring career throughout Europe before retiring from performing around 1850. He lived out his years in Ravenna, Italy, where he became a successful luthier of guitars and violins. Legnani’s early interest in improving the structure of the guitar is evidenced in a meeting in 1833 with luthiers Johann Ries and Johan Staufer. The collaboration between Legnani and these Viennese guitar builders lead to the “Legnani Model” guitar which became quite popular in Europe in the second half of the 19th century. Legnani’s innovations included an extended range with more frets, and an elevated fingerboard. The fingerboard of the guitar was suspended above the soundboard.

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4 Wynberg, Introduction.
5 Gazzelloni, 482.
to lessen the dampening effect.\textsuperscript{6} Traditionally, fingerboards were glued directly to soundboards as they still are in many modern instruments.

![Image of Mid 19th century Legnani style guitar with elevated fingerboard]

Figure 1.1: Mid 19\textsuperscript{th} century Legnani style guitar with elevated fingerboard

Legnani’s structural innovations have been revisited in the 20\textsuperscript{th} century by modern guitar builders. The respected American guitar builder Thomas Humphrey implemented a groundbreaking version of a raised fretboard on a modern guitar, calling it the “Millennium” design. This design innovation patented by Humphrey in the 1980’s has been quite possibly the most important innovation for the modern guitar. Humphrey’s “Millennium” design includes a tapered body and elevated fingerboard to allow for increased projection and greater

accessibility to upper positions. Humphrey’s “Millennium” design has been copied by virtually every major classical guitar builder active today.

Instruments by top guitar luthiers such as Robert Ruck, Gregory Byers, Stephen Connor, Steven Walter, Matthias Dammann, and Gernot Wagner are among the most sought after instruments on the market today, with each of these builders offering a raised fingerboard option. This design even reached the mainstream market when the C.F. Martin & Co collaborated with Humphrey and mass-produced a “Humphrey Model” guitar with an elevated fingerboard. Guitars by Thomas Humphrey are played by many of the greatest modern guitar figures including, but not limited to, Eliot Fisk, William Kanengeiser, Bruce Holzman, Adam Holzman, The Assad Brothers, Ricardo Cobo, and Sharon Isbin.

Figure 1.2: 2008 Millennium Design Thomas Humphrey guitar with elevated fingerboard
A Lack of Representation of Luigi Legnani in Modern Times

The works of Matteo Carcassi (1792-1853), Mauro Giuliani (1781-1829), Fernando Sor (1778-1839), Ferdinando Carulli (1770-1841) and Dionisio Aguado (1784-1849) are among the most commonly used pedagogical works found in 20th and 21st century guitar methods. The Suzuki Method, for example, uses a number of 19th century guitar works in its repertoire. While there are some lesser known composers represented in this method, most of the 19th century guitar works incorporated are by Carulli, Sor, and Giuliani. The Pumping Nylon series by Scott Tennant, another popular modern guitar method, contains examples from many style periods, but favors Giuliani in its representation of the of the 19th century. Similarly, another popular American guitar method, Christopher Parkening Guitar Method, vol 1.: The Art of the Classical Guitar, also omits works by Legnani from its 19th century selections.

This absence of Legnani’s works in 20th century guitar methods is notable. He was clearly an important figure in the guitar community for a long period of time as he had a very successful career as a performer and luthier. Perhaps the absence of Legnani’s music from the modern guitar methods and from the body of popular guitar works is a result of a certain bias. Spanish guitarist Andres Segovia (1893-1987) had a profound influence on the guitar and its repertoire in the 20th century. His musical taste certainly affected the success of 20th century guitar composers, and it is possible that it also affected the popularity of 19th guitar works as well.

Segovia is arguably the most important guitar figure of the 20th century and his contributions are immeasurable. He brought the guitar to the concert stage and contributed immensely to the body of repertoire by inspiring and commissioning countless works by major composers such as Joaquín Rodrigo.

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8 Tennant, Scott. Pumping Nylon. USA. Alfred Publishing Co., Inc.
(1901-1999), Manuel Ponce (1882-1948), and Mario Castelnuovo-Tedesco (1895-1968). As a concert artist, Segovia performed many 19th century guitar works and championed the works of Sor and Giuliani. Throughout his career, Segovia never recorded any of the works of Luigi Legnani. Perhaps it is the lack of promotion by this influential guitarist that has stunted the popularity of Legnani’s works. Many of the authors of modern guitar methods are disciples of Segovia and it is possible that Segovia’s personal preferences were inherited by the current generation of guitar educators.

One cannot, however, fault Segovia for not embracing all of the guitar music from the 19th century as there is simply too much repertoire for any one performer to explore. A lack of scholarship in Segovia’s time may also be to blame for Legnani’s absence in Segovia’s concert programs. Legnani is an obscure figure even in the 21st century, and Segovia may have been simply unaware of his compositions. Nevertheless, there is an obvious favoritism in modern guitar methods for those composers endorsed by Andres Segovia.

Another reason that Legnani’s works have been neglected in the 20th century may be the decline in popularity of the guitar in the second half of the 19th century. The first half of the 19th century is often referred to as the “Golden Age of Guitar”. During this time, the guitar was at the height of it’s popularity and many guitar methods were written during this period. Mauro Giuliani’s Metodo, Op. 1, and Fernando Sor’s Methode Pour la Guitare, together represent the foundation of guitar pedagogy and were published in this period. It seems that

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10 Segovia’s edition of 12 Etudes by Fernando Sor is among the most popular collections of etudes in the 20th and 21st centuries.
11 There is at least one sound recording of Legnani’s music in Segovia’s lifetime. Uruguayan guitarist Eduardo Fernandez recorded ten of Legnani’s Caprices in his 1984 album of works by Legnani, Giuliani, Sor, Diabelli and Paganini.
many of the methods written during this time period of 1800-1850 have remained in use for almost two centuries, but fewer mid to late 19th century guitar methods are still used.¹⁵ Methods and repertoire by composers of the mid to late 19th century have survived, but hardly any are in use today. Methods by Johan Kaspar Mertz, Luigi Legnani and other later 19th century guitar composers have been all but lost in the modern guitar community. Of the neglected mid and late 19th century guitar works, it is interesting that it is the compositions of French composer Napoleon Coste (1805-1883) which are most often found in modern pedagogical works. Coincidentally, works by Coste were often included in concert programs of Andres Segovia.

CHAPTER 2
LEGNAI’S WORKS, STYLE AND COMPOSITIONAL PROFILE

As mentioned in chapter one, Legnani’s relationship with the virtuoso Italian violinist and composer Nicolo Paganini is often a subject of debate among guitar historians and musicologists. It is more important however, to consider the professional similarity between Legnani and Paganini, rather than any actual relationship the two may or may not have had. Legnani wrote a set of virtuoso caprices in all the major and minor keys for the guitar, as Paganini did for the violin. Like Paganini, Legnani was known as a great showman as documented in sparkling concert reviews. Paganini’s compositions elevated the technical level of the violin and his performances and showmaship are legendary. It is my belief that Legnani intended to do the same for the guitar through his compositions. In their lifetimes both Legnani and Paganini enjoyed musical success and fame. Unfortunately, most of Legnani’s concert works have not been as well received in modern times as works by Paganini.

In the 19th century, when it seems that all instruments were required to achieve a new level of virtuosity, the works of Legnani were a step in this direction. His works demanded new and extended techniques for the evolving romantic style of the early 1800’s. The variety in texture, dramatic shifts, fast scales and arpeggios, and use of comical gestures are just a few of the innovative technical and musical elements found in his works and cultivated in his waltzes.

It is also my belief that Legnani’s music is something of a “missing link” between the early romantic music of composers such as Fernando Sor and Mauro Giuliani, and the late romantic music of composers such as Giulio Regondi (1822-1872) and Francisco Tarrega (1852-1909). The works of Legnani often maintained the harmonic and structural characteristics of the classical and early romantic period while presenting new technical ideas and promoting the
showmanship of the new era, thus effectively providing a bridge between two stylistic periods.

Legnani’s Works

As a composer, Luigi Legnani was quite prolific in the amount of music he contributed to the body of guitar repertoire. He contributed works in a number of genres including fantasias, pot-pourris, transcriptions/arrangements, variation sets, waltzes, character pieces, small chamber works and more. While the majority of his contributions are written for solo guitar, the few chamber works, and compositions for guitar and voice, reflect upon his early training in voice and violin.

There are many gaps in the existing catalog of works by Luigi Legnani, and it is the belief of some scholars that Legnani intentionally left out opus numbers 100-200 as none of these works have been found in any collections or reference catalogs. In fact, no works have been found between the opus numbers of 64 and 201. While it is not impossible, it is unlikely that one hundred consecutive works have been lost. Scholars believe that Legnani intended to create a compositional divide in his works by ending one phase of his compositional career around opus 100, and beginning a new phase with opus 201.\textsuperscript{16}

Pedagogical Works

While most of Legnani’s compositional output consisted of concert works, two progressive or pedagogical works exist. Legnani’s Op. 250 is titled \textit{ Metodo Per Imparare a Conoscere La Musica e Suonare La Chitarra}, and is a method for learning to play the guitar.\textsuperscript{17} His Op. 63, titled \textit{36 Valses Di Difficolta}
*Progressivo*, is a set of thirty-six waltzes that progress in difficulty. While the Waltzes may also be intended to be performance works, it is fair to assume that as a set of progressive works, they are also intended to improve the technical level of the player.

Most well known for his career as a performer and luthier, little is known or understood about Legnani’s pedagogical career. However, there exists a passport from Ravenna, Italy, dated October 30, 1829, in which his profession is listed as “professor of guitar and voice”. Another reference to his pedagogical career, is a concert program from 1819, where he was advertised as a professor of the French guitar. An examination of the pedagogical and progressive works by Legnani provides an interesting perspective into his musical and technical values in guitar music. The ideas cultivated in these works hold a unique and stylistically innovative place in the evolution of romantic guitar music and performance.

**Method for Guitar**

Legnani’s *Metodo Per Imparare a Conoscere La Musica e Suonare La Chitarra* offers an interesting perspective into his stylistic aesthetics and views regarding guitar instruction. The document bears no date but the plate number printed on the title page corresponds with the year 1847 in a database of Ricordi Co. plate numbers. Legnani’s method, no longer in print, contains a large amount of musical information and a lesser amount of technical guitar information.

A formally trained vocalist and string player, Legnani’s musical explanations in his guitar method are unique and reflect his broad musical

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19 James, 4.
20 Wynberg, Introduction.
experiences. While Legnani’s concert works promoted virtuosity and showmanship, his method begins with elementary musical concepts and techniques for a novice musician. The organization of the method differs from others as Legnani’s musical priorities often precede his technical guitar priorities. For example, the notes on the staff are explained before the appropriate seating position is explained. His explanation of musical concepts are thorough, while his explanation of most technical ideas are brief. Also, every concept in the document is explained as if the reader has no prior musical training.

It seems that the method is written as an all inclusive “teach yourself at home” method rather than as a teaching component for 19th century guitar teachers. As discussed later in this chapter, Fernando Sor also wrote his method as if the reader had no prior knowledge of the instrument. As the popularity of the guitar was at its height during this time period, it is possible that Legnani and Sor were attempting to appeal to the masses of amateur guitarists during this period. The Biedermeier movement is a German term describing the growing working class in Vienna during the early 1800’s. The term, sometimes derogatory, referred to the common public who influenced many cultural trends in the early 19th century. Simplicity and accessibility were characteristics of Biedermeier era paintings, architecture, furniture, literature and music. Many simple musical works from this period are described using this term, as Biedermeier composers wrote for amateur musicians. Author Alice Hanson described the movement in her 1985 publication, Musical Life In Biedermeier Vienna.  

For music, these years signal a brilliant but abrupt decline in Vienna’s international dominance in orchestral art music as well as a change in musical patronage and tastes.  

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23 Ibid., 2.
This social movement ignited the popularity of simple compositional forms such as the Waltz. Works by major composers Johann Strauss (1804-1809) and Joseph Lanner (1801-1843) are often associated with the Biedermeier principles. Perhaps this movement influenced the methods written by Sor and Legnani. Both these methods were published in the time in which this movement was popular, and the target market for both of these composers was most likely amateur middle class musicians who taught themselves at home. In a time when the Biedermeier movement was sweeping Europe, and guitar was at the peak of its popularity, a “teach yourself at home” guitar method would have sold many copies.

Legnani’s method begins in lesson one with general musical information about the notes on the staff and basic musical notation. Lines and spaces are explained along with note placement and the corresponding solfege. It is interesting that although this is a guitar method, Legnani did not begin the document with an explanation of the guitar, seating, positioning, or tuning. In fact, tuning the instrument is not addressed until the last lesson of the method. A general explanation of the strings and parts of the guitar follow the initial explanation of lines, spaces, and notes.

Legnani discusses the six strings of the guitar as three drones (bass strings) and three strings for singing (treble strings). He goes on to explain the bridge, nut, neck and soundboard of the guitar. In the second lesson, a simple explanation is given for seating position and right hand positioning. The names of the fingers and their indications in the score are also explained. Some parts of the guitar are introduced as well in this lesson.

Most of the information in the remaining lessons of the method, lessons

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25 This is an interesting manifestation of Legnani’s early voice training as he gives vocal qualities to the guitar in this reference. Sor, as a composer of orchestral works, often described the sounds of the guitar in terms of orchestral instruments.
3-16, is musical information about note values, time signatures, sharps, flats, scales, arpeggios, relative keys and other fundamental musical information. Within the dense explanations of musical concepts are interesting insights into Legnani’s technical and musical ideas as they relate to the guitar.

A fascinating portion of Legnani’s method comes in the 12th lesson where he describes legato, or slurs. Legnani wrote:

Vi sono pure le legature sotto o sopra a note che vanno di salto a due per due, si che dopo aver vibrato con un ditto della mano destra il colpo, bisogna strisciarne uno della mano sinistra o verso il Ponticello, o verso il Capotasto, sopra quella tal corda dove si troveranno le note legate.

Translation:

There are slurs above and below notes that are used in jumps, 2 by 2, so that after having strummed with the finger of the right hand, it is necessary to slide one of the left hand fingers either toward the bridge, or toward the head, above that such string where the tied/slurred notes are found.26

In other words, it seems that he used a slur marking as an indication of either a traditional ascending or descending slur, or if the distance between the slurred notes is too great, a glissando. In many 19th century publications, slur and glissando markings differ, as most slur markings are curved lines similar to a tie marking, while a glissando marking is commonly notated as a straight line. Legnani himself often notates a glissando as a straight line, and even explains the use of glissandi in his method, but it seems that a slur marking can be interpreted as a glissando if necessary. Figure 2.1 is taken from the twelfth lesson of Legnani’s method and provides instances in which a glissando may be necessary in the place of a traditional slur.

26 Translation by Dennis Benning.
Other interesting technical topics in Legnani’s guitar method are his ideas concerning right hand positioning and right hand fingering. In the second lesson, Legnani explains the names of the right hand fingers and indicates that the “auricular” finger, the fourth or pinky finger, should rest on the bridge of the guitar and that the “anulare” finger, the third or ring finger, should remain out of the way unless it is needed. It is peculiar that the only explanation of ring finger use is that it is used “only when it is needed”. Legnani’s music seems to call for the use of the ring finger rather frequently, and his lack of explanation is quite strange. There are many instances of four-note chords in his music for which four fingers would be necessary. This position described by Legnani in his second lesson contradicts all 20th century ideas concerning right hand technique since modern classical guitarists avoid the anchoring of the fourth finger, or any other finger, to the bridge or soundboard. It is a commonly shared idea among modern guitarists that the placement of any right hand finger on the bridge or soundboard of the instrument restricts the motion of the hand.

The instruction of right hand fingering in his method comes in the fourteenth lesson where Legnani explains arpeggios and upper position playing.

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27 Fernando Sor gives similar instructions in his method. A comparison of methods comes later in this chapter.
28 It is possible that the practice of placing fingers of the right hand on the soundboard or bridge of the guitar is a technique adopted from the lute players of Renaissance and Baroque periods. It is known in previous centuries, lute players often anchored a right hand finger to the soundboard of the instrument.
In some examples he indicates that the use of the ring finger is necessary. However, when it is possible to drag the thumb across consecutive strings, it is preferred to do so, while the highest two notes of the arpeggio are executed by the index and middle finger. Giuliani also indicated the use of thumb drags or finger drags in his works, but only when necessary. Legnani seems to sometimes prefer the use of a thumb drag to the use of the ring finger, as in example 2.2. There are even instances where Legnani indicates a repeated middle finger on the first string.\textsuperscript{29} In cases where it is not possible to drag the thumb across consecutive strings, such as an arpeggio using the sixth, third, second then first strings consecutively, then the use of the ring finger is necessary. The formula is inconsistent though as in some cases Legnani indicates that four notes, on four consecutive strings are to be executed with the thumb, index, middle, then ring fingers.

Below are two seemingly conflicting examples from his fourteenth lesson in which two different right hand fingerings are provided for the same sequence of string use. The right hand fingerings are indicated by the dots under the notes. The thumb is indicated by one dot, the index finger by two dots, the middle finger by three dots, and ring finger by four. Arabic numerals above the staff indicate on which string each note is found.

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\begin{figure}
\centering
\includegraphics[width=\textwidth]{example.png}
\caption{Contrasting right hand execution in similar examples}
\end{figure}
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More indications of repeated fingers appear in Legnani’s method in the section about arpeggios. In this section Legnani indicates that the ring finger is to be repeated in some right hand arpeggio patterns.
Overall, the method for guitar by Legnani created a fundamental base of notation, harmony and basic musical skills for the student. The way in which concepts are explained suggests Legnani wrote this document as a “teach yourself guitar” method for the non-musician. Everything is explained and related to non-musical concepts for the average guitar beginner. For example, in lesson two when Legnani explained the parts of the guitar, he described parts of the instrument by the materials from which they are constructed. The “fretboard” is first referred to as a “length of wood above the harmonic table” and the nut is referred to as “a little piece of bone or ebony”. He eventually identified the parts of the guitar by their proper name, but the initial description of the components indicates that the book was written for someone who is learning the instrument without the help of an instructor and without any previous knowledge of musical instruments. For a further analysis of period perspectives and musical aesthetics, two earlier methods for guitar will be compared to the method by Legnani: Mauro Giuliani’s Studio Per La Chitarra, Op. 1, written in 1812, and Fernando Sor’s Methode Pour La Guitare, written in 1830.

The method by Giuliani begins with a preface in which he discusses his passion for the instrument. He also explained that his method is not for the beginner but for someone who has some experience with the guitar and wishes to further their mastery of the instrument. Giuliani further explained that his method is divided into four parts. The first portion contains his famous 120 Right Hand Studies. Within each study the student learns varieties of right hand finger patterns with simple I-V\textsuperscript{7}-I harmony in C major, fingered in first position.

Unlike Legnani, Giuliani was clear about his right hand fingerings and highly valued right hand development. Each of these 120 right hand studies has its own specifically indicated right hand fingering. Legnani offered some variety of right hand patterns in his method, but far less than Giuliani.

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The second portion of Giuliani's method is dedicated to the advancement of the left hand. This portion is a study of intervals with difficult left hand acrobatics. As in Legnani’s method, there is a strong emphasis on left hand finger independence developed through exercises in intervals.

The third portion of Giuliani’s method is a study in voice articulation. Giuliani discussed the importance of notes being held to their full value, and also being muted when indicated. A number of short examples in two-voice textures were used to develop voice independence. Beginning with the fourth example in this portion of the method, Giuliani discussed in great detail the use of slurs in many contexts. He discussed single slurs as well as multiple slurs, and their use as grace notes and full-valued notes. Giuliani's explanation of slurs is similar to that of Legnani. Like Legnani, Giuliani explained the two notations for slurs, which are grace notes or small notes, and notes that are tied together. The slur examples in his method are progressive, as the first are single ascending or descending slurs, followed by double slurs and finally four-note slurs. Following the section about slurs are Giuliani’s explanations of glissandi and trills.

The final portion of Giuliani's method is a collection of twelve progressive short pieces. These works reflect the lessons in the previous three portions of his method, with a strong emphasis on right hand patterns and profound use of scales in intervals. While the methods by Giuliani and Legnani share this importance of scales and intervals, the method by Legnani lacks the right hand development included in Giuliani’s method.

The major difference between the methods by Giuliani and that of Legnani is that Giuliani’s method is intended for the more advanced guitar student. In contrast, Legnani writes for a student with no prior musical training. Aside from the information on voice articulation, Giuliani’s method contains little musical information. Instruction for reading notes or rhythms, or key signatures, is therefore, unmentioned. It seems that Giuliani’s method is written for an experienced musician who intended to compliment their musical training with lessons on the guitar, or perhaps for a beginner guitarist with some prior
knowledge of the instrument. In contrast, Legnani’s method is written as if the reader has no prior knowledge of music.

The *Methodo pour la Guitare* by Fernando Sor is certainly the most extensive of these three methods. Revised editions of Sor’s method are still in print and available in the 21st century.\(^{32}\) Sor’s method, like Giuliani’s, begins with a preface in which he explained that the concepts and guidelines in his book are those which he followed to develop his guitar playing. The first nine lessons of Sor’s method discuss in great detail the proper way in which to hold the guitar, position the hand, and articulate a proper stroke of the string. This portion of Sor’s method is detailed and far more specific than explanations by either Giuliani or Legnani.

Sor’s ideas concerning the use of the ring finger of the right hand seem to be similar to Legnani’s. Sor wrote that the use of the ring finger is only used in the case of accompaniment and not used otherwise. The ring finger is regarded as a short and weak finger, and Sor gave specific instructions for curving the ring finger at a greater angle to achieve a louder articulation when necessary. He also described how to pivot the hand in a way to move the ring finger and pinky finger out of the way so as not to disturb the motion of the other fingers. This is interesting, as Sor and Legnani both described ways to remove the ring finger unless it is needed. While Sor suggested a pivot of the hand, Legnani recommended placing the finger on the soundboard of the instrument. Both guitarists seemed to have difficulty with the ring finger being in the way of the other fingers.

Following his discussion of technique and tone are right hand arpeggio patterns in first position, similar to those by Giuliani. They are not developed in Sor’s method to the same extent as in Giuliani’s, but the similarities are striking as both composers’ examples are executed in first position in the key of C major.

\(^{32}\) The modern English edition of *Fernando Sor, Method for the Spanish Guitar* with a preface by Brian Jeffrey and published by Tecla Editions, is available through most major distributors of classical guitar music.
Also, many of the right hand patterns are the same in both methods. As previously mentioned, there are some examples of right hand patterns included in Legnani’s method. While some examples are fingered for the left hand in first position, many of the passages are executed in upper positions and it seems that left hand shifting is intended to be part of the technical development.

Sor’s method, in similarity with Legnani’s, is an all inclusive method for a guitar beginner with no prior musical experience. While Legnani covers most of the same concepts in his method, Sor’s method is much more detailed in the explanation of technique and music theory, with not only written explanations but also illustrations and figures.

An interesting difference between Legnani’s method and those by Sor and Giuliani is the perspective from which the guitar is described. As previously stated, the method by Giuliani was written as if the student had come to the guitar from another instrument or had some prior knowledge of music. Sor’s method explains elementary musical concept for a non-musical beginner and also seems to describe the guitar from the point of view of someone trying to promote a new instrument that has not yet been fully explored. In his preface Sor stated that many people still regard the guitar as an instrument only suitable for accompaniment, and suggested that further exploration was needed for the guitar to reach its musical potential.

Sor’s perception of the instrument seems to be influenced by his other musical experiences. There are many instructions for how to produce a variety of tones, and each is explained as an imitation of another instrument. Sor’s successful career as a composer of orchestral and operatic works, and his training on a variety of instruments probably inspired these explanations in his method. In contrast, the tone of the text in Legnani’s document reflects his view of the guitar as a lyrical instrument. Also, in Legnani’s method, he assumed that the student had no prior musical education. Musical knowledge is first established in Legnani’s method, and the technical information is secondary to the understanding of musical concepts.
It is fascinating to identify indications of Legnani’s musical values within this method. While references to many of Legnani’s signature compositional techniques can be identified in his method, one of the most obvious is his explanation of scales. Each scale introduced is not only described as a simple ascending and then descending scale, but also is demonstrated in broken intervals of 3rds, 4ths, 5ths, 6ths, 7ths and octaves, similar to the way a vocalist or string player might practice scales. The execution of scales in intervals is an important feature in many of Legnani’s concert works and it is clear that he plants this seed early in his musical instruction. It is reasonable to assume that this method, the last of Legnani’s opus numbers, is a collection of his musical values and technical aesthetics as found in his compositional output. The importance of scales, along with many of the technical and musical concepts found in the method book are reflected in the only other known progressive composition by Luigi Legnani, 36 Valses di Difficolta Progressiva, opus 63, will be discussed in chapter four of this treatise.
CHAPTER 3
THE WALTZ AS A GENRE

The use of the Waltz as a pedagogical tool is quite common for guitarists as well as other musicians. For over 200 years guitar pedagogues have used this popular genre to develop musical and technical skills in their students, and for over a century, the Waltz flourished as one of the most popular types of composition among western composers. From the early 19th century onward the Waltz has been an immensely popular form for composition, reaching its peak in the mid to late 19th century in Vienna with the works of Strauss. As a popular genre for solo piano, chamber music, symphonic works, ballet and guitar, this simple dance form permeated the compositional output of major composers of the 19th and 20th centuries. Understanding the history and popularity of the Waltz provides some insight into Luigi Legnani’s choice to use this form for his Op. 63 collection of 36 waltzes.

From the 19th century to the early 20th century, the Waltz was the most popular ballroom dance in Europe. The first appearance of the term waltzen is found in the mid 18th century and is used to describe a style of dance. In reference to music, the term is first found in German songs around the same time.33 In the 17th century, courtly dance was a popular social event of the upper classes in France. In imitation of French culture, many other European countries imported French courtly dance music and composed new works in the French style. The French dance and musical style dominated Germany in the 17th and early 18th centuries34. Musical evidence of this can be found in the works of great German-speaking composers such as J.S. Bach, who wrote many works in the

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French dance style. It was the growing popularity of peasant dances in Germany in the mid 18th centuries that began to give Germany a unique artistic identity.

As peasant dances became popular in German speaking countries in the mid to late 18th century, terms such as Waltzen, Dreher, Weller, Steirer and Lander were used to describe similar triple meter dances, which are collectively referred to as Deutscher. These less sophisticated dances gained popularity amongst the lower class, and the Waltz, with its flashy twirling style became the most popular of these, eventually finding its way into the German ballroom amongst the upper classes. Early examples of these triple meter dances are difficult to distinguish from one another, but in the early 19th century, the Waltz finds its own clear identity and set itself apart from other triple meter German dances.³⁵

The Waltz as a dance genre was something of a liberation from the strictly choreographed French court dances popular in most of Europe during this time. The freer nature of this new dance was the common people’s answer to the proper dance courts, which had excluded them for centuries.³⁶ In the early 19th century, references to the Waltz’s growing popularity can be found in numerous publications. As with most new artistic trends, the new dance was met with controversy. In his book, Revolving Embrace, The Waltz as Steps, Sex and Sound, author Sevin Yaraman compiles a number of critiques of the Waltz spanning a century. Critics from every country in Europe criticized the Waltz for a number of reasons. Period publications indicate that many objectors criticized the dance on moral ground, citing the flashiness and rapid turning as provocative, while other publications defended the dance by describing it as a vigorous workout.³⁷ The controversy over the Waltz seems to be mostly limited to the

³⁵ Lamb, 73.
³⁷ Ibid, 7.
dance form, and the newborn musical genre seemed to escape the wrath of angry critics.\textsuperscript{38}

In \textit{Ideals and Styles in the Western Music Tradition}, author Douglass Seaton describes three types of composers in the 19\textsuperscript{th} century: greatly imaginative composers who find themselves in financial difficulty; composers who became popular to the general public thus becoming financially successful; and composers who appealed to the masses by writing simple and popular works but no masterpieces. It is these composers falling into the second and third categories who made their success with the Waltz. The flourishing social life in Europe during this time created quite a demand for music at social events, as opera houses and ballrooms were the meeting places of the masses in the 19\textsuperscript{th} century. Those composers who failed to have success in the opera house often found their place in the ballroom.\textsuperscript{39} While many great composers wrote high quality Waltzes, a number of composers falling into the above mentioned third category, had some success with this genre as well. The Waltz, as a harmonically, structurally, and rhythmically simple form, is appealing to the aforementioned second and third category composers. While the works of Luigi Legnani are held in the highest regard by the author of this treatise, some guitarists and musicologists might include Legnani in this category.

The Waltz has a simple form in contrast to the lengthy and dramatic genres also popular in the 19\textsuperscript{th} century. While colorful harmony and modulation is common in this genre, composers of the Waltz tended to avoid serious development. Rhythmically, the Waltz is easy to define as a triple meter work with one strong beat followed by two weaker beats. Harmonically and structurally it is more difficult to define. The early Waltz typically contained two eight-bar sections, (although some contained 16 or 24 bars) and most commonly employed an A-B-A ternary form. Franz Schubert (1797-1828) is among the first

\textsuperscript{38} Ibid., 8-10.
major composers who wrote high quality music in this genre. His works in the early 19th century are often regarded as the best of their time. It is, however, the works of Lanner and Strauss who freed the Waltz of its connection with the dance floor and elevated it to the concert stage, as the works of these composers became more complex. An introduction and sometimes a small recapitulation became common in these later works. The speed of the Waltz also increased with these later works. These Viennese composers created a unique style of waltz, which had a dramatic impact on the music community. Young composers such as Chopin and Wagner were among those influenced by this genre. The Waltz truly became an international phenomenon and became a major vehicle for artistic expression during this period in western music history. Beginning as an unsophisticated peasant dance, the Waltz found its way into high-class ballrooms, concert stages, orchestra pits and eventually Russian ballets. Almost every major composer of the 19th and early 20th century has explored this genre.  

The decline in the Waltz’s popularity in the early 20th century is most likely due to the devastation of WWI in Europe. The social communities who had made the Waltz a popular trend were destroyed during the war and much of Europe, especially Germany, was in a dark time. As a divide in popular and classical music began to take place in the early 20th century, the Waltz existed in musical culture as both a classical and popular genre. Composers such as Shostakovich kept the form alive in the classical community, while popular jazz and latin musicians often wrote and played in the waltz style. The popularity and accessibility of this form allowed the guitar participate in the classical musical traditions as well as in popular genres.

40 Lamb, 74.
41 Ibid., 77.
42 Modern day reference to the genre are still found in contemporary popular music such as that of Bob Dylan and Billy Joel.
There are many romantic genres that do not lend themselves well to the guitar. Extreme chromatisism and dense harmony are difficult to write on the guitar, but the light texture and simple form evident in both classical and popular forms of this Waltz, make it a natural choice amongst guitar composers. Part of the reason for the guitars declining popularity in the late 19th century was the result of an evolving musical style leaving the guitar behind, as extreme romanticism became impossible for an instrument like the guitar. The Waltz, however, remained accessible for the guitar and has continued to be a means of expression for guitar composers for over 200 years. From Legnani’s *36 Valses Di Difficolta Progressiva*, to Antonio Lauro’s *Venezuelan Waltzes*, to Nikita Koshkin’s *Usher Waltz*, this genre has been an important and enduring part of the classical guitar repertoire.

In the guitar community, the Waltz plays an important role in every level of musical development. Many beginner level guitar pieces are simple waltzes, and major concert works are also found in this form. Important guitar pedagogues such as Carcassi, Carulli, and Sor recognized the effectiveness of the Waltz as a pedagogical tool and included waltzes in their beginner methods. Clearly, the popularity of this genre is a major reason for electing its use, but perhaps there is another reason as well. The strong and constant pulse of the Waltz is somewhat easier to feel than many other time signatures. This could be another reason that early guitar pioneers found the Waltz to be an effective device in guitar instruction. Legnani clearly recognized the value and chose the Waltz style for his Op. 63 collection, *36 Valses Di Difficolta Progressiva*.

One of the earliest and largest sets of waltzes from the early 19th century is Legnani’s set of 36 progressive waltzes. While these pieces don’t compare in musical variety to Legnani’s *36 Caprices*, these waltzes are respectable compositions, and like all of Legnani’s music, quite virtuosic. In the later 19th century, composers such as Fransico Tarrega and Julian Arcas (1832-1882) wrote high quality guitar waltzes which are still popular in modern guitar
programs. The original music and transcriptions of Spanish composers such as Tarrega, Arcas and Miguel Llobet (1878-1938) in the late 19th and early 20th centuries include many waltzes. These works are arguably the most influential body of repertoire in regards to the development of modern classical guitar, the Waltz being a major part of this body of repertoire.

The Waltz was an extremely popular genre for guitar composition in the mid 20th century as well. Especially popular in South America, there are a great number of waltzes from this time period. Possibly the most famous composer of waltzes during this time is the Venezuelan composer Antonio Lauro (1917–1986). His contribution to the guitar repertoire is enormous and almost entirely Venezuelan waltzes. Augustine Barrios Mangore (1885–1944) is another South America composer of this time who wrote many popular guitar waltzes. While Barrios wrote in a great variety of genres, his waltzes are undoubtedly some of the most popular works in the classical guitar repertoire. Heitor Villa-Lobos is yet another significant composer of waltzes in South America. His “Valsa-Choro”, part of the *Suite Popularie Bresilienne*, is among one of the most recognizable classical guitar works of the mid 20th century. This noble tradition of waltz composition in guitar repertoire, begun by composers such as Legnani, Sor and Giuliani, continued into the late 20th century and into the 21st.

In the later half of the 20th century composers Nikita Koshkin (b.1956), Sergio Assad (b.1952), Roland Dyens (b.1955), and Paulo Bellinati (b.1950) are just a few of the many composers who wrote waltzes. Some of the most significant classical guitar works in the last 20 years have been written in this form. Sergio Assad wrote set pieces for the Guitar Foundation of America’s International Concert Artist Competition in 2002 and 2008, both of which contained waltzes. These pieces commissioned by the GFA have become standard repertoire and are popular in concert programs. In the 20th century, the

43 The cellular phone company, Nokia took its theme song from the “Gran Vals” by Tarrega.
Waltz form provides a reference to traditional musical values, even in the context of the most modern works.

Although the Waltz maintains its traditional rhythm and charm, composers continue to find new means of expression within the form. In addition to 20th century harmony and textures, some composers are creating new ideas such as adding untraditional techniques and even programmatic elements to these works. Nikita Koshkin’s *Usher Waltz* is among the most popular 20th century classical guitar works. It is a programmatic work based on the 1839 short story by Edgar Allen Poe entitled “*The Fall of the House of the Usher*”. *Usher Waltz* depicts the story of the Usher’s house crumbling, with a variety of nontraditional techniques such as Bartok pizzicato and nontraditional vibrato. While these techniques are common in other guitar works, finding programmatic elements and Bartok pizzicato in a traditional and recognizable context such as the Waltz, is quite new. Legnani also introduced non-traditional techniques in his waltzes, which will be discussed in the next chapter of this treatise.

In the 20th and 21st century the Waltz is still being used as a pedagogical tool. One of the most significant guitar methods of the 20th century, the *Aaron Shearer Classic Guitar Method*, contains many simple waltzes composed by Shearer which are used as technical exercises. Even class guitar methods such as *Guitar Styles for Class Guitar*, by Neil Pennington, and popular guitar methods such as the Hal Leonard and Mel Bay guitar methods all include waltzes. The versatility of the Waltz form as both a pedagogical and performance genre, was recognized by early guitar figures such as Aguado, Carcassi, and Legnani, and its importance in the guitar repertoire is maintained in the 21st century.

While it may have suffered a decline in the repertoire of other instruments, the Waltz is still alive and well existing in the world of classical guitar. From our

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beginnings in the Shearer or Carcassi methods, to our final doctoral recitals performing Koshkin or Dyens waltzes, guitarists are constantly performing works in this form. As previously mentioned, for nearly two centuries this genre has been used for elementary works as well as concert works. The waltzes of Legnani in his work, *36 Valses di Difficolta Progressiva* Op. 63, are both pedagogical and deserving of the concert stage.
The 36 progressive waltzes written by Luigi Legnani in his opus 63 work are a unique collection of short pieces with distinctive technical and musical qualities. The work was first published by Artaria & Co. in Vienna. While an exact date for this composition is unknown, it is likely that it was first published in the year 1833. Plate numbers for the Artaria Co. indicate that numbers 3072-3077 are dated from 1833.

“Romanticism” is a term most often associated with the colorful harmony and lavish texture found in the orchestral, vocal and keyboard genres of the 19th century. While the guitar is a versatile instrument, lavish harmony and broad dynamic range are characteristics that are easier to utilize in works for piano and orchestra. Harmonic and volume limitations forced guitar composers to adapt in different ways to the evolving romantic style. Harmonically and structurally, Legnani’s waltzes lack variety, but in the areas of articulation and virtuosity, they are quite progressive and romantic. The progressive elements found in these waltzes define these works as an important, but often overlooked milestone in the evolution of early romantic guitar music. The works also show a growth in romanticism, however different from the traditional sense of this word. In these waltzes traditional and conservative technical symmetry is broken in many ways, and the level of virtuosity is extended significantly from earlier guitar works. Douglas James describes the works of Legnani in his treatise:

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46 The plate number printed on the cover page of the Artaria & Co. edition, is No. 3075. A German publication by author O.E. Deutch entitled *Musik Verlagas Nummern: Ein Auswahl von 40 datierten Listen 1710-1900*, published in 1961, is a collection of plate numbers from 19th century publishing companies and their corresponding dates. This source, compiled by O.E. Deutch, is cited in modern publications of Legnani’s *36 Caprices.*
Legnani’s guitar compositions represent the logical next step after Giuliani; fully evocative of the operatic vocal style characterized by Rossini, and technically adventurous in much the way Paganini’s compositions were for the violin, although not to the same degree.\textsuperscript{47}

The early romantic period yielded guitarists and composers such as Fernando Sor (1778-1839), Mauro Giuliani (1781-1829), Ferdinando Carulli (1770-1841), and in the mid/ later romantic period, Giulio Regondi (1822-1872), Johann Kaspar Mertz (1806-1856), and Napoleon Coste (1805-1883). Stylistic differences between the periods of guitar composers are reflective of the evolving compositional climate in Europe, which occurred throughout the 19th century. Symmetrical classicism is more evident in the works by the earlier composers, and a dramatic increase in romanticism is evident in the later composers. The music of Luigi Legnani is something of a missing link between the conservative early romantic composers, and the more romantic mid to late 19th century guitar composers. While much of his music is quite conservative both musically and technically, many elements of Legnani’s compositions are quite progressive and reflect the romanticism evolving in the piano and vocal genres, a repertoire of which Legnani was quite aware as an accomplished tenor and string player. Romolo Ferrari, an early 20th century guitar historian describes Legnani’s music:

\textit{Compared with Giuliani . . . he [Legnani] was ahead of the times. For, while Giuliani’s production marks the transition from the old to the new, as a link between classicism and romanticism, Legnani is essentially a romanticist, and possesses all the characteristics of the nineteenth century.}\textsuperscript{48}

Many of the technical gestures found in Legnani’s music are unique and serve as a stylistic landmark in guitar technique and repertoire. These progressive characteristics are evident in his many concert works as well as in

\textsuperscript{47} James, 29.  
his smaller works. While most of his concert works are of the highest level of technical difficulty, a progression of romantic gestures and progressive performance techniques can be found in one of Legnani’s collections of small pieces, 36 Valses di Difficillo Progressivo. In this collection, Legnani develops his progressive ideas over the span of 36 small waltzes. By examining these works, and consulting his Metodo Per Imparare a Conoscere La Musica e Suonare La Chitarra, Op. 250, it is the intention of this treatise to identify the progressive technical and musical developments contributed by Luigi Legnani, and to identify him as a transitional composer of significant importance.

**Technical Developments**

Some of the technical developments proposed by Luigi Legnani in 36 Valses Di Difficolta Progressiva are in many ways similar to technical devices found in contemporary guitarists’ pedagogical compositions. Most progressive guitar works from the 19th century train the student to execute a number of common guitar techniques such as scales, arpeggios, chords, shifts, slurs and octaves. Legnani’s Op. 63 is no exception to this pedagogical formula, but his expression of these priorities is somewhat different than those of his contemporaries and predecessors. In addition, Legnani created a strong emphasis on the virtuoso technical skills which are routinely used in his concert works. While composers such as Sor and Giuliani wrote etudes and studies developing conservative and fundamental guitar techniques, Legnani’s progressive waltzes are a reflection of the virtuoso violin and piano performers so often associated with the developing romanticism in the mid 19th century. As the concert stage demanded virtuosity and showmanship, Legnani composed works to meet this demand.

As performance and showmanship was so much a part of the romantic period, one could argue that Legnani often wrote music through the eyes of a performer rather than those of a composer. His technical gestures are sometimes more about the visual component of the performance rather than
musical expression. Legnani's *Scherzo Ossia Quattro Variazioni, Op. 10*, is an example of the composer's value of visual aesthetics.\(^{49}\) This work is a simple theme and variations and is musically quite conservative and unadventurous, but is intended to be played using only one finger of the left hand. The work is subtitled, “da eseguir si con un sola dito della mano sinistra”, or in English, “will be executed with a single finger of the left hand”. A guitarist would have to have unique and highly developed technical ability to execute such a piece. The texture of the work is light to allow the possibility of using just one finger of the left hand. In the key of A major, I-IV-V harmony is achieved with the use of open A, D and E bass strings. The following example is the theme from Legnani’s opus 10.

Example 4.1: mm. 1-16 from Legnani’s Op.10, thin texture and open bass notes facilitate execution with one finger of the left hand

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Like his opus 10, the musical characteristics of the 36 Waltzes are somewhat conservative in many ways. Harmonically, there is little variety considering the harmonic language of the time. Structurally, they are extremely symmetrical and each shares the same AABB form. However, as mentioned above, Legnani’s innovations come in the way of rhythm, articulation and technical gestures.

The progressive nature of these waltzes will be examined in two ways. The first will be an explanation of the work as a whole, and how and where the technical and musical ideas are introduced and combined throughout the work. The second part is an evaluation of how individual technical components are developed throughout the work, and how they are reflected in Legnani’s other concert works. Stylistic characteristics will be considered as well in this second section. To begin, the Waltzes have been broken into four groups to examine the progressive elements in the work as a whole.

**Progressive Development Through the Entire Work**

**Group 1, Waltzes 1-8**

In the first eight of the 36 Waltzes, Legnani uses simple scales and arpeggios, which are typically executed in one position. Any scales or arpeggios spanning more than one position are facilitated by the use of a long note or an open string. Melody and accompaniment textures are introduced in these first eight waltzes as well, with emphasis on simple positional playing in idiomatic keys. Open strings are used as much as possible to facilitate left hand position. Multiple simultaneous note execution, or the articulation of many notes on the same beat, is usually limited to one position. These passages include many opens strings and few notes change from chord to chord.

The arpeggios in the first eight of these waltzes are relatively simple. As mentioned previously, they can typically be executed in one position, or are broken by a long note on an open string to facilitate a simple shift of position. One can see this technique used a number of times in the first group of these 36
waltzes. Legnani is often vague about many of his left hand fingerings, but in this case he is quite clear. In Waltz 1, Legnani specifically indicates the use of an open string to allow the arpeggio sequence to be executed in one position. The small “0” marking under the “E” notes in the second, third, and sixth measures of the A section are indications for an open string.

Example 4.2 mm. 1-8 of Waltz 1, open E string indicated by “0” facilitates arpeggio execution in one position

The arpeggios found in Waltz 5 are another clear example of Legnani’s use of open strings to execute shifts and arpeggios. In the 13th and 14th measures, open E is again represented by the “0” marking. The passage is intended to be played in the sixth position as indicated by the “6th pos” under the staff.

Example 4.3: mm. 13-14 of Waltz 5, open E string indicated by “0” facilitates execution of the passage in the indicated sixth position

Scales in these first eight waltzes are handled in the same manner as arpeggios. Short scale runs are intended to be played in one position, or are
broken to allow a convenient shift. Again using Waltz 1 as an example, this scale technique is used in the fifth and sixth measure of the B section.

Example 4.4: mm. 13-14 of Waltz 1, short scale bursts broken by rhythm

In the eighth measure of Waltz 7, the scale passage is executed in one position as well. This scale begins and ends with open strings to allow an easy transition to and from this passage.

Example 4.5: m. 8 from Waltz 7, scale played in one position and begins and ends with open strings

This first group of waltzes also contain an introduction to homophonic textures with simple examples confined to one position. These melody and accompaniment style waltzes typically employ the use of many open strings and have no significant shifts. The first four measures of Waltz 2 contain a simple and repetitive melody and accompaniment. Both voices are repetitive and require minimal movement for the left hand.
Example 4.6: mm. 1-4 of Waltz 2, repetition in both voices requires minimal left hand movement

Waltz 7 presents more use of melody and accompaniment. In this example, Legnani writes a slightly more advanced melody and an underlying Alberti style bass line. The key of C major allows the use of many open strings.

Example 4.7: Waltz 7, simple melody with Alberti bass style accompaniment in C major

Simultaneous multi-note execution is also an introduced technical element in the first 8 of these 36 waltzes. Throughout these works, this technical element is employed in two ways: multiple block chords, and moving bass lines over melodic intervals. In these first eight waltzes block chords are usually simple with
only one or two notes changing from chord to chord, as in measures 2, 3, 4, 7 and 8 in the A section of Waltz 5. The repeated chord figures allow the guitarist to execute right hand precision without the added difficulty of left hand movement. Aside from the last two measures, the entire example is to be executed in the seventh position as indicated by the 7\textsuperscript{a} pos beneath the staff.

Example 4.8: Waltz 5 mm 1-8, repeated block chords with minimal left hand shifts

The moving bass line/upper intervals idea is introduced in Waltzes 6 and 8. In these two waltzes, written in the idiomatic keys of G and C respectively, Legnani allows the use of many open strings, which creates simpler shifts and uncomplicated left hand fingerings. In the third measure of Waltz 6, only the note in the bass voice changes, and the change does not include a string cross. Again, the performer can focus on right hand precision with minimal left hand movement. The example below is repeated in three other measures of the same sixteen-measure waltz.

Example 4.9: Waltz 6, simple bass movement under repeated melodic sixths
In Waltz 8 the melodic thirds counter the moving bass line. While both the melodic line and the bass line are quite active, and there are a number of string crosses, the voices rarely move at the same time. In later waltzes the counterpoint between melodic intervals and moving bass lines becomes more involved.

Example 4.10: mm. 1-8 of Waltz 8, bass voice and melodic thirds rarely move on the same beat

**Group 2, Waltzes 9-14**

Beginning in Waltz 9, Legnani begins to include more sophisticated technical and musical elements. These next five waltzes are more developed musically, employing more difficult rhythmic innovations and less symmetrical rhythmic units. More advanced rhythmic elements are found in group two as the composer uses reverse dotted rhythms and the triplet sixteenth note, which is introduced and alternated with normal sixteenth notes in Waltz 9. Waltzes 9-14 also use fewer open strings and the guitarist must play in more difficult keys such as E major and D minor.

The most dramatic technical development in this second group is the difficult homophonic texture in Waltzes 9 and 10. The upper position playing and lack of open strings creates much more difficulty than the melody and accompaniment style waltzes in the first group. Waltzes 9 and 10 require the use of many shifts and bars. Below is an example from Waltz 9

Unlike the shifts found in the first group of waltzes, the eighth and ninth measures of Waltz 9 demand left hand precision. There is often no open string or long note on which a shift can be made. Legnani’s intended fingering is
unclear as there is no specific left or right hand fingering indicated. The use of a left hand bar was likely intended by Legnani, however there is no positional markings.

Example 4.11: Waltz 9, ambiguous fingerings with no positions indicated

Arpeggios also become more difficult in Waltzes 9-14. In the first group, most of the arpeggios span only the length of a measure or less, while in this next group, arpeggios are longer. The F major arpeggios in Waltz 11 are examples that use only one open string and are far more difficult for the left hand than the E major and A major arpeggios found in the first group. The arpeggios in Waltz 11 are also difficult since two of these are immediately followed by scalar passages.
Example 4.12: Waltz 11, the difficult F major arpeggios allow the use of only one open string and are immediately followed by scale passages in measures 3-4 and 11-12

Block chords and intervals seem to be another increasingly difficult characteristic of Waltzes 9-14. Legnani increases the difficulty in these waltzes by asking for challenging multi-note slurs and enormous multi-note shifts. The octaves in Waltz 10 are extremely difficult as they call for large shifts in the B section. While the passage below could be executed in a number of ways, it is most likely that as a great performer and showman, Legnani intended for this passage to be executed using only the first, fourth, and sixth strings. The dramatic shifts created when using only these strings in this fashion is typical of Legnani’s showmanship and style.

Example 4.13: mm. 9-14 of Waltz 10, position shifts on nearly every beat
In Waltz 13 there are a number of shifting intervals as well. The shifting 3rds, 4ths, 6ths, octaves and 10ths throughout this piece create difficulty for the left hand, as there are few open strings available for use.

Example 4.14: Waltz 13, shifting intervals in the upper voices

In the first group of waltzes, bass lines below melodic intervals tend to be less involved for the left hand, using many repeated notes and open strings. In this second group the bass lines show more movement. The bass lines are increasingly chromatic in Waltzes 12, 13 and 14, and contain more variety and fewer open string than those in the first group. The examples below are from Waltzes 12 and 14.

Example 4.15: mm. 12-16 of Waltz 12, active bass voice with limited variety in upper voice
Group 3, Waltzes 15-24

Beginning in Waltz 15, the technical skills introduced in the first two groups of waltzes reach their peak of difficulty. While in earlier waltzes there are a variety of simple techniques with perhaps one difficult scale or arpeggio passage, it is within this third group of waltzes that Legnani begins combining many difficult scales, arpeggios, block chords and melody/accompaniment passages. Beginning with Waltz 15, it can be said that the waltzes become less progressive and pedagogical, and more intended as performance works. Waltz 15 is a prime example of the juxtaposition of difficult technical combinations in the third group. In this Waltz, there are three difficult technical components: a scale passage, followed by an octave passage, followed by a long arpeggio.
Like Waltz 15, Waltz 21 contains multiple difficult technical elements. In this Waltz the A section is entirely arpeggios and the B section begins with a difficult scale passage followed by another arpeggio passage. The arpeggios in this Waltz require shifts from the first position to the eighth position without the convenience of a break in rhythm.

Example 4.18: Waltz 21, combination of arpeggio and scalar passages with many shifts

Scales, like the shifts and arpeggios in this group, become more frequent and difficult. In earlier waltzes scales were not given priority, but in this group the emphasis on scales becomes more apparent as they are used more frequently. In groups one and two, Legnani often ended phrases with brief scales, while in the following example, scales are the technical focus of the A section in Waltz 15.
Example 4.19: mm. 1-8 of Waltz 15, increased emphasis on scales

In the last four measures of the B section in Waltz 15, the composer writes an extremely difficult arpeggio spanning four measures, requiring a number of difficult shifts. There is little relief for the left hand as there are relentless sixteenth notes made more difficult by a number of chromatic alterations.

Example 4.20: mm. 12-16 of Waltz 15, four-measure arpeggio with several shifts

The melody and accompaniment style waltzes in this group are also difficult, employing the use of even more difficult bars and upper position playing than in the previous group. Although there are some of these types of textures in upper positions earlier in this collection, in the third group the shifts become more frequent and more intricate. The A section of Waltz 16 contains the most complicated melody and accompaniment passage in this entire work. The guitarist must execute the passage in a difficult upper position while maneuvering a number of difficult shifts. The Alberti bass style passages are alternated with ascending arpeggio passage also in upper positions. Legnani’s intended left hand fingering is not indicated and there are only a few possible options, all of
which require intricate shifts and precise left hand execution. The close proximity of voices contributes to the left hand difficulty.

Example 4.21: mm 1-8 of Waltz 16, alternation of arpeggio passages with melody and accompaniment passages

The opening measures of Waltz 20 also offer a difficult but interesting melody and accompaniment style gesture. In the first full measure, the melody consists of a series of slurs accompanied by an Alberti bass style bass line. The articulation of slurs and plucked notes on the same beat is a rare articulation in guitar music of any time period and creates an interesting effect. Balancing plucked notes with slurred notes is no easy task difficult as the synchronization of hands, and the separation of voices must be carefully maintained.

Example 4.22: mm. 1-3 of Waltz 20, slurred notes in the upper voice are articulated on the same beats as the plucked notes in the accompaniment voice

**Group 4, Waltzes 25-36**

In each of the waltzes in this final group, Legnani created the most technical variety at the highest level of difficulty found in this entire work. While
his practice of overlapping technical components is found in all the previous waltzes, it is most apparent in the last eleven.

For example, in Waltz 25, Legnani began in the first measure with a six-note melodic passage, arriving at a melody accompaniment texture in the following three measures. The fifth measure contains a simple arpeggio but precedes each chord tone on the down beat with its chromatic lower neighbor. The resolutions, on the following weak beats are articulated by slurs. Finally the A section concludes with a descending chromatic melody with ascending bass accompaniment. To make the Waltz even more difficult, the entire piece is littered with dotted rhythms and chromatic alterations.

Example 4.23: Waltz 25, a combination of many technical elements: scales, arpeggios, melody and accompaniment, slurs, and dotted rhythms

Waltz 34 is another example of difficult combinations of techniques. This Waltz begins with four measures of E minor arpeggios requiring left hand shifts from the first position to the twelfth fret. Following the E minor arpeggios are two measures of a diminished arpeggio pattern leading to a final scale to conclude the A section. The B section begins with four measures in C major and contains a chromatic melody with an Alberti bass style accompaniment. The fifth and sixth measures of the B section contain an ascending diminished arpeggio and
scale combination to arrive back in E minor in the last two measures of block chords.

Example 4.24: Waltz 34, combination of many technical devices: arpeggios, large shifts, Alberti bass texture, and scales

Comedic Gestures

The last two groups of waltzes, numbers 15-36, contain comedic elements. Some of the technical and musical gestures found in these waltzes are rare in 19th century guitar works and reflect the unique and often comical style of Luigi Legnani.

The first example of this is his awkward placement of slurs in Waltzes 20 and 30. The articulation of repeated slurred notes against a traditional Alberti bass pattern creates an amusing gesture. This gesture in the first measure of Waltz 20 is unfamiliar in guitar music, and common only to modern banjo technique.
Example 4.25: m. 1 of Waltz 20, slurred notes in the upper voice are articulated on the same beats as the plucked notes in the accompaniment voice.

The slurs in the bass voice of Waltz 30 are also somewhat humorous. Repeated slurs on the bass strings often create a “slapping” effect against the fretboard. This passage in the B section of this Waltz could be easily executed entirely with the thumb by articulating each note on the same string or adjacent strings, but Legnani specifically indicates the slur. This particular Rossiniesque bass pattern is common in many other Legnani works and quite effective in building excitement and musical momentum.

Example 4.26: mm. 8-16 of Waltz 30, slurs indicated in the bass voice creates a humorous effect.

As a showman, Legnani also frequently used enormous shifts, as in Waltzes 23 and 26. These shifts are less for the purpose of technical development or musical drama, but more for the sake of creating humor and
showmanship while exploiting the range of the instrument. Legnani also achieved humor in shifting with the use of glissandi.\textsuperscript{50}

In the B section of Waltz 23, Legnani repeats the same musical gesture three times in three different octaves before arriving on an accented diminished chord.

![Example 4.27: mm. 8-16 of Waltz 23, dramatic position shifts](image)

In the B section of Waltz 26 Legnani created humor by writing first position chords followed by an articulation of the twelfth fret “E” on the first string to be pulled off to the open “E” string. This gesture is repeated five times in this eight measure section and creates quite a bit of movement for the left hand. These notes could easily be played in an upper position without the extreme shifting, and indeed Legnani neglected a specific left hand fingering for the chords on the first beats of each measure. However, as a showman, Legnani most likely intended the dramatic shifts rather than an upper position voicing of the chords.

\textsuperscript{50} Later guitar composers such as Francisco Tarrega used the glissando effect as comedic relief in his music. Tarrega’s \textit{Variations on the Carnival of Venice} includes a variation with repeated descending slurs which when played in concerts, almost always draws laughter from the audience.
Example 4.28: mm. 8-16 of Waltz 26, dramatic shifts from first to twelfth position in measures 8, 9, 10, 12, and 13

Legnani used long glissandi a number of times in Waltz 32 and specifically indicates the left hand glissando. Again, the notes could easily be executed in an upper position, but Legnani prefers the amusing technical gesture. Many other composers used glissandi as a lyrical effect to better connect notes or as a technical means of guiding position shifts, but in this case it is my conclusion that the glissandi is purely for the purpose of humor and showmanship.

Example 4.29: Waltz 32, glissandi spanning nine frets indicated in measures 2, 4, 9, and 11

Stylistic Variety as Found in Legnani’s Opus 63 and His Concert Works

It seems that the guitar works of early romantic guitar composers such as Giuliani, Sor and Carulli were almost always technically symmetrical for the right hand.\textsuperscript{51} Earlier composers were often concerned with right hand patterns, and in

\textsuperscript{51} The term “technical symmetry” is used in the treatise in reference to repeated right hand patterns found in many guitar works of the 19\textsuperscript{th} century. A repeated
most cases, right hand fingering in the works of Giuliani, Sor, Carulli and other earlier composers, were quite obvious and idiomatic. Giuliani’s famous 120 Right Hand Studies, which begin his * Metodo pour Guitare*, is evidence that he clearly conceived a right hand formula for the execution of certain passages in his music. The idea of technical symmetry is perhaps the most conclusive break in musical style between the works of most early 19th century guitar composers and the works of Legnani.

While many of the fingerings in Legnani’s music are as obvious and idiomatic as those in the music of his contemporaries, there are a number of passages in his works in which the fingerings are unclear and non-idiomatic. It seems that in the works by many of Legnani’s contemporaries, the convenience of fingerings strongly influenced the composer’s musical decisions. In the works of Legnani, fingerings and other technical issues seem to be considered after the musical decisions have been made. This is also a unique quality found in the works of later romantic guitar composers such as Giulio Regondi and Francisco Tarrega.

The works of Regondi are far more technically demanding than those of earlier composers for the simple fact that there is no obvious fingering in much of his music. Although Regondi, like Legnani, is very clear about articulations, and in many cases left hand fingerings, instruction for right hand execution is often overlooked all together. One of the most popular pieces written by Regondi is his *Introduction et Caprice*, Op. 23. In the example below, there are clear articulations marked in the way of accents, slurs and glissandi, but no indication of a right hand fingering. The chromatic scales, arpeggios and chords could be executed in a number of ways, yet Regondi is only concerned with indicating the musical gestures and articulations.

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PIMA pattern is example of “technical symmetry”. Repeated right hand figures are a technical convenience common in most early romantic guitar works.

Example 4.30: mm. 93-98 from *Introduction et Caprice*, Op. 23 by Regondi.

In the same way, Legnani is quite clear about his musical gestures and articulations but sometimes unclear about execution. In Waltz 19 the guitarist could execute the opening arpeggio in a number of ways with a variety of possibilities for both hands. In the third and fourth measures, Legnani indicates slurs which, when considering the open string options, could be executed in a many ways. In this instance, and many others throughout his works, Legnani is more concerned with the musical gesture than the technique of execution. Other musical indications in the music such as accents can be seen in the B section of this Waltz.
Example 4.31: Waltz 19, numerous musical indications of articulation but no fingerings

Another interesting innovation found in Legnani’s work is the use of five-note ascending and descending right hand arpeggios. This innovation is a unique marriage of technical and musical originality achieving a new sound in guitar music. There are, of course, some exceptions, but most right hand arpeggio passages in other early romantic guitar works allow for convenient right hand fingerings and rarely cross more than four strings consecutively. As most guitarists only use four fingers of the right hand, arpeggio passages are often limited to four ascending or descending string crossings. In some cases, Legnani forces the guitarist to make five or even six consecutive string crossings.

Notable exceptions can be found in some of Giuliani’s 120 Right Hand Studies. Giuliani, like Legnani, often indicates a repeated thumb stroke for ascending string crossings. Descending string crossings are executed by dragging a finger across strings.

Another interesting articulation found in many early guitar works is an indicated slur without a preceding articulation of a string. For example, in a descending arpeggio, a composer might indicate a slurred C# on the fifth string preceded by an E on the fourth string.
The use of these types of arpeggios raises some interesting questions about Legnani’s technical intentions. As mentioned in the second chapter, Legnani’s examples in the fourteenth lesson of his method indicate that the thumb is often dragged across the bass strings in arpeggio passages, if possible. Also mentioned in the second chapter, these right hand fingerings in Legnani’s method are inconsistent, and his true intentions for the execution of four or more string crosses remain unclear. There are many examples of five note ascending or descending arpeggios in his set of waltzes. Below are the clearest examples where the composer indicates the left hand fingering, or where the intended left hand fingering is obvious.

Example 4.32: m. 5 of Waltz 7, five consecutive strings crossings

Example 4.33: m. 3 of Waltz 21, five consecutive strings crossings
Example 4.34: m. 13 of Waltz 31, five consecutive strings crossings

Specific Technical Innovation and Style

The technical components found in these waltzes evolve individually as well as in the context of the entire work, as outlined in the first portion of this chapter. The areas of texture, block chords, slurs, and arpeggios are of particular interest in this second part of chapter four. Other technical components will be considered in an overall statistical analysis of specific techniques and will be discussed to draw conclusions about Legnani’s technical and musical values.

One major technical and stylistic development in these waltzes comes in the way of melody and accompaniment. In the 15th lesson of Legnani’s method, he discussed the use of arpeggios in the context of accompaniment. He writes:

Gli Arpeggi sono molto necessari per accompagnare il canto; e per questo io credo indispensale il far conoscere tutti i modi di arpeggiare

translation:

Arpeggios are very necessary in order to accompany singing; and for this I believe making all of the most common ways of arpeggiation known, is indispensable.  

The homophonic textures found in these waltzes can typically be categorized as one of four particular styles. For the purpose of this treatise, the styles will be referred to as: Rossini crescendo style accompaniment; Alberti bass style

55 Translation by Dennis Benning.
accompaniment; Waltz style accompaniment; and ascending bass arpeggio accompaniment.\textsuperscript{56}

The first style of accompaniment is a simple repeating interval sequence in the bass voice. Much like the well known climactic passages in the works of Gioachino Rossini (1792-1868), Legnani accompanies melody and builds momentum by using this style of accompaniment. The “Rossini crescendo” style accompaniments can be found in only one of the waltzes in Legnani’s 36 Valses di Difficolta Progressivo, but was frequently used in his concert works. Below is an example from Waltz 30 and a more involved example from his popular Fantasia, Op.19.

\begin{center}
\textbf{Example 4.35: mm. 8-16 of Waltz 30, Rossini-crescendo style accompaniment in bass voice}
\end{center}

\begin{center}
\end{center}

\textsuperscript{56} These terms have been created by the author of this treatise, for distinguishing varieties of homophonic textures.
The second type of melodic accompaniment is a traditional Alberti bass style accompaniment. This style of accompaniment is reminiscent of the style in the keyboard works of the classical period and is the most commonly used homophonic texture in Legnani’s Waltzes.

Example 4.37: mm. 9-11 of Waltz 34, Alberti bass style accompaniment

This Alberti bass style texture is a common formula used by Legnani in his variation sets (below) is an example from his *Introduzione e Tema con Variazioni sopra un Motivo della Norma*, Op. 201.

Example 4.38: mm. 1-4 of Legnani’s Op. 201, with Alberti bass style accompaniment

The third style of texture might be considered a traditional waltz style accompaniment reminiscent of the Viennese school of waltz composition. In this style of accompaniment, the composer created a strong downbeat on the first measure followed by two accompanimental chords, or accompanimental single notes in a higher register, and articulated on the second and third weak beats. This style of accompaniment can be seen in Waltzes 11 and 33 of Legnani’s opus 63 collection. The example is from Waltz 33.
Example 4.39: mm. 1-4 of Waltz 33, traditional Waltz accompaniment

In his concert works, Legnani used this style of accompaniment as well. Although this figure is most commonly identifiable in triple meter, Legnani uses this style of accompaniment in other time signatures as well, as in his *Theme et Variations pour la Guitare*, Op. 237.

Example 4.40: mm. 1-8 of Legnani’s Op. 237, accompaniment texture similar to Waltz 33

The fourth style of melodic accompaniment found in the waltzes of Legnani is an arpeggiated bass line accompaniment similar to the traditional Waltz accompaniment, but evocative of the Baroque style. In the same way composers such as J.S. Bach used ascending arpeggiation in the left hand in their keyboard works, Legnani used a similar figure in his melody and
accompaniment style Waltzes. This style of accompaniment is used in Waltz 25 and is common in other works by Legnani.

Example 4.41: mm. 1-2 of Waltz 25, ascending arpeggiation in bass voice

Ascending bass arpeggiation can be found in a number of concert works as well as in the waltzes. The example below is from one of Legnani’s later opus numbers 238, and is titled Gran Pot-pourri con Introduzioni e Coda.

Example 4.42: mm. 1-6 from “Beatrice Tenda” section of Legnani’s Gran Pot-pourri con Introduzioni e Coda, Op. 238.⁵⁷, ascending arpeggiation in bass voice used as accompaniment

Although many of the waltzes contain bass arpeggiation of some kind, not all of them fall into the category of melody and accompaniment. Many of the examples of bass arpeggiation are in the style of counterpoint or parallel intervals. In Waltz 8 there are many passages in which an ascending bass

⁵⁷ Beatrice di Tenda is a tragic opera by the Italian composer Vincenzo Bellini (1801-1835)
arpeggios accompany an upper voice, but in the context of the entire work, the bass voice is more of an independent line than an accompaniment. This type of bass movement in the example below is not considered in the discussion of melody and accompaniment style waltzes.

Example 4.43: mm. 21-25 of Waltz 8, the bass voice contains some arpeggiation but is independent and regarded as counterpoint rather than accompaniment

**Slurs: Gestural Slurs, Grace Note Slurs, Articulation/Convenience Slurs**

In his concert works, Legnani’s style is easily identifiable by his creative use of slurs. The slurs in his compositions are used in a number of ways and for a number of reasons. While some of the slurs indicated in his music are simply for convenience of left hand fingering or for a preferred articulation, many of the slur passages in his works are used for musical effect or gesture. Legnani uses both single ascending and descending slurs, as well as multiple ascending and descending slurs for effect. The technique of slurs is discussed in detail in his method and is clearly an important technical skill cultivated through these progressive Waltzes.

A common slur gesture found in many of Legnani’s works is a repeated ascending slur figure which accents a chromatic or dissonant note on a downbeat, and then resolves to a diatonic note on a weaker beat. This effect is frequently used as a variation formula in Legnani’s concert variation sets, and is employed on a smaller scale in the Op. 63 Waltzes. Of all the ways in which Legnani used slurs, this is the easiest to execute and is therefore found in the
previously discussed first group of waltzes, numbers 1-8. Example 4.44 is from Waltz 3.

Example 4.44: m. 4 of Waltz 3, repeated ascending slurs

As previously mentioned, Legnani uses this repeating ascending slur gesture as a variation formula in his concert variation sets. Below is an example taken from his *Gran Variazioni per la Chitarr*ra, Op. 16. As one of the easier slur effects used by Legnani, it appears in Op. 16 as the first variation.

Example 4.45: mm. 1-3 of the first variation of Legnani’s Op.16 uses same slur effect as Waltz 3

Legnani used multiple slurs in number of settings as well. Similar to single ascending or descending slurs, multiple slurs are used for left hand convenience and also for effect. The most commonly used multiple slur figure found in Legnani’s music is the triplet ascending/descending slur. This triplet figure is more difficult than the previously mentioned ascending slur figure, but is

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not the most difficult in Legnani’s music. Example 4.46 is from the B section of Waltz 12.

Example 4.46: mm. 9-12 of Waltz 12, double slurs: ascending, descending

The most difficult multiple slur figure is an “ascending, ascending, descending” figure, or its inverse, “descending, descending, ascending”. The appearance of these types of figures in the Waltzes are sparse and never used in repeated sequence, but this slur figure is very common in the other concert works of Legnani, and is important to identify in the Waltzes. In the context of the waltzes, this “ascending, ascending, descending” figure, or its inverse, is often used as a grace note figure. Although in the examples below a slur is not always indicated for the grace notes, Legnani explained in the method book that grace notes can be played as slurs. The first example is from Waltz 1 and the second is from Waltz 14.

Example 4.47: m. 1 of Waltz 1, multiple slurs: descending, descending, ascending
Example 4.48: m. 9 with pickup of Waltz 14, multiple slurs: ascending, ascending, descending

While many early romantic guitar composers used similar figures as embellishment and ornamentation, Legnani favored these difficult multiple slur gestures as effective musical techniques. In his concert variation sets, Legnani created entire variations using this multiple slur gesture. Below is another example from the Op. 16 variations.

Example 4.49: mm. 1-2 of the fourth variation from Legnani’s Op.16: ascending, ascending, descending slur figure used as a variation formula

Repeated Simultaneous Note Articulation: Melodic Intervals, Block Chords, and Octaves

As mentioned in a previous discussion, simultaneous multiple note articulation was a major part of Legnani’s technical development in this set of waltzes, and it appeared in a number of ways. Block chords, melodic intervals with bass lines, and octaves were the three most common ways in which Legnani used this effect. Although all of these techniques can be found in almost every guitar work from the 19th century, this articulation is particularly significant in the waltzes because of Legnani’s use of these techniques in his other concert works.
The skill of articulating repeated chords at a high rate of speed, and with frequent left hand changes, is crucial for the performance of many of Legnani’s pieces. The development of this skill is a study of balance, tone, and precision. While simpler examples were discussed earlier in this treatise, the most advanced examples of multi-note articulation are from the B section of Waltz 26 and from the A section of Waltz 31. In these waltzes, the difficulty lies in the shifts to and from the block chords, and the moving intervals within the chord texture.

Example 4.50: mm. 8-16 of Waltz 26, difficult shifts are made to and from the block chords

Example 4.51: mm. 4-8 of Waltz 31, difficult shifts in upper position block chords

While not used at the same level of difficulty in his waltzes, these types of repeated block chord and interval passages are easily identifiable as classic Legnani style and can be found in many of his most popular concert works including his 36 Caprices Op. 20, and in his Fantasia Brillante, Op. 19. The following is a 24 measure example from Caprice 3. The entire work is just 48 measures.
Example 4.52: mm. 19-42 of Legnani’s *Caprice No. 3*, block chord passage

Example 4.53: mm. 1-6 of Legnani’s *Fantasia Brillante*, Op. 19, slow block chord passages contrast fast block chord passages

**Statistical Analysis**

It is difficult to directly compare the statistics of technical elements found in the Legnani Waltzes to works by other composers. A variety in length of
composition, genre, texture and overall compositional style makes it difficult to
draw statistical conclusions concerning specific technical components from one
composer to another. One can however draw conclusions concerning the
importance of technical elements in the context of the entire collection of
Waltzes, and one can speculate upon Legnani’s technical and musical aesthetic
from these statistics. It would be fair to assume that certain recurring technical
elements, in the context of a set of 36 progressive works, could be determined to
be more or less important to the composer’s technical aesthetic and overall
compositional style. For the purpose of these statistics it is important to define
specific technical elements and what qualifies as each technical element. For
conclusions concerning Legnani’s technical values, the technical components
considered for these statistics will be melody and accompaniment, scales,
arpeggios, block chords, melodic intervals, slurs and octaves. The technical
elements are defined below.

For the purpose of these statistics, scales must be consecutive stepwise
motion of at least five notes either ascending or descending, and not broken by
rhythmic variety. Both diatonic and chromatic scales will be included.

Arpeggio passages of at least four consecutive ascending or descending
intervals totaling at least one octave will be counted for the purpose of this
statistical study.

Waltzes containing at least four measures of melody and accompaniment
passages will be grouped as “melody and accompaniment style” waltzes.
Repeats in the music will not be added to totals. All types of the before
mentioned melody and accompaniment styles will be considered.

Repeated chord passages with chords containing at least three notes and
totaling at least three consecutive block chords will be regarded as having
repeated block chord passages.

Melodic intervals will be considered an important technical component if
within a waltz, there are at least three consecutive intervals of two notes.
Melodic intervals in all voices will be considered, however intervals separated by
more than an octave or greater will not be considered as melodic intervals. Melodic intervals do not necessarily move in exact parallel motion, but must move in similar motion to qualify in this category. Intervals moving in contrary motion resulting in a contrapuntal texture will not be considered melodic intervals. Likewise, intervals moving in oblique motion will not be considered as melodic intervals.

Octaves play an important role in the works of many romantic guitar composers, and the works of Legnani are no exception. Passages of octaves will be considered an important technical element of a waltz if there are at least three consecutive melodic notes accompanied by one more octave. Octaves used in the context of chords, or octaves accompanied by another interval will be considered block chords and not regarded as octave development.

Development of slurs will be considered a primary technical element if a passage has two or more consecutive two note slurs, or three or more occurrences of three note slurs. Both ascending and descending slurs will be considered. Single or double slurs for the use of articulation or convenience of left hand fingering will be disregarded when labeling a waltz as a study in slurs.

The results are as follows. Percentages have been rounded to the closest whole number. Corresponding waltz numbers are indicated below the percentages. Also, key centers of the waltzes have been represented in percentages.

Table 5.1

<table>
<thead>
<tr>
<th>Scales</th>
<th>Arpeggios</th>
<th>Melody and Accompaniment</th>
<th>Melodic Intervals</th>
<th>Octaves</th>
<th>Slurs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Percentage of Waltzes</td>
<td>42%</td>
<td>67%</td>
<td>28%</td>
<td>19%</td>
<td>19%</td>
</tr>
<tr>
<td>Waltz #</td>
<td>1, 4, 7, 10-11, 15, 18-21, 26, 28, 30, 34-35</td>
<td>1-3, 5, 7-9, 11, 14-16, 18-21, 26-29, 31-34</td>
<td>2, 7, 9-10, 16, 20, 25, 30, 33-34</td>
<td>6, 8, 12-13, 22, 24, 31</td>
<td>6, 10, 15-16, 23, 31, 33</td>
</tr>
</tbody>
</table>
As stated before, it is difficult to compare these statistics with those of any other composer. One can, however, conclude from these statistics that within these waltzes, Legnani’s most important technical components can be identified as arpeggios, scales, slurs and melody/accompaniment respectively. Tonal centers and other harmonic variety can also be determined as favoring the keys most accessible to the guitar. While no statistical analysis of his other concert works has been made, these statistics are certainly reflected in most of Legnani’s compositional output. From these statistics one could argue that this set of waltzes is a preparatory work much like the Mauro Giuliani’s *120 Right Hand Studies* or the collection of studies by Fernando Sor. The results of these statistics are also reflective of the emphasis of technical development outlined in Legnani’s opus 250 *Metodo per Chitarra*. Technical devices such as scales, arpeggios and melody and accompaniment are clearly the most developed techniques in the Waltzes. These statistics may also assist future scholars in the much needed further analysis of Luigi Legnani’s works.

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59 The statistical presentations in tables 5.1 and 5.2 were designed by Jamie Parks.
CHAPTER 5
A COMPARISON OF GUITAR WALTZES

As discussed in previous chapters, the Waltz was an immensely popular genre for guitar composers of the early romantic period, and many major composers, along with Legnani, wrote entire collections of Waltzes for solo guitar. As major pedagogical figures in the early 19th century, the collections of waltzes by composers Matteo Carcassi, Dionisio Aguado, and Mauro Giuliani have been chosen for brief comparison of musical and technical style, to the Waltzes by Legnani. The works for comparison are: Mauro Giuliani’s *Dodici Valzer*, Op. 57, written around 1820, Matteo Carcassi’s Op. 23 entitled, 12 *Valses*, written around 1826, and Dionisio Aquado’s *Douze Valzes pour Guitare Suele*, Op. 1, written in 1826.63

Waltzes by Aguado, Giuliani and Carcassi share some similarities with each other and the works of Legnani. All of the waltzes in these collections are relatively short, simple pieces in comparison with waltzes written for other instruments. But the collection by Luigi Legnani stands for several reasons. Legnani’s collection is much larger than those written by other guitar composers. Most collections commonly included six to twelve waltzes while Legnani’s contains thirty-six. Another important difference is the pedagogical element indicated in the collection by Legnani. While in the other collections, difficulty may increase throughout the work, “progressive difficulty” is only indicated in the title of the set by Legnani. Finally, the variety of techniques and the innovative

63 Although dates for these works are not indicated in the facsimile editions used in this treatise, the approximate dates for the waltzes by these composers have been identified by the plate numbers appearing on the title page of each set of works.
technical gestures in Legnani’s Waltzes far exceed those in the collections by other composers.

The most similar collection of waltzes to that of Legnani is the *Douze Valzes pour Guitare Suele* by Dionisio Aguado. These Waltzes share many similarities in the areas of form, rhythm, articulation and texture. Like the Waltzes by Legnani, those by Aguado seem to be developmental in nature as they become longer and more technically demanding as they progress. In his Waltzes, Aguado’s uses rhythms and articulations similar to those used in the Waltzes by Legnani. Both of these composers had an interest in dotted rhythms, grace notes and glissandi. Also, these compositions share an emphasis on scales and arpeggios. The major difference in the musical and technical style of the Waltzes of Legnani and those by Aguado, is in the areas of melody and accompaniment. While there is some emphasis on homophonic textures in the waltzes by Aguado, the difficulty and variety in style found in Legnani Waltzes exceeds that of Aguado’s. Aguado’s textural style, found in this collection of Waltzes, is mostly limited to an arpeggiated bass accompaniment, or a traditional Viennese style accompaniment. There are a few instances of Alberti bass passages in the waltzes by Aguado, however these passages are confined to one or two positions and are not developed as thoroughly as they are in Legnani’s works. Legnani developed at least four different styles of melody and accompaniment in his 36 Waltzes, as is discussed in chapter four of this treatise. Below are three examples of melody and accompaniment passages in the collection of Waltzes by Aguado.

Example 5.1: mm. 2-4 of Aguado’s Waltz 11, ascending bass arpeggio accompaniment
Mauro Giuliani’s opus 57 collection of waltzes does share some similarities with those by Legnani, but are quite different. Like Legnani’s waltzes, Giuliani’s contain a large number of block chords, scales, arpeggios and melody and accompaniment. However, Giuliani’s Waltzes contain one dramatic difference. They are executed almost exclusively in the first position. While the waltzes of Legnani are filled with dramatic shifts in a number of upper position passages, most of Giuliani’s Waltzes are executed within the first five frets of the guitar. In Giuliani’s waltzes, left hand requirements are less demanding than in Legnani’s waltzes. However, right hand difficulty is at an equal level employing many scalar, arpeggio and homophonic passages that require precise right hand execution. Unlike the waltzes by Legnani, right hand arpeggio patterns are used extensively in Giuliani’s collection and are representative of the values found in his method. Giuliani’s emphasis on melody and accompaniment is extensive as well, however stylistically it is mostly limited to Alberti style bass, and as
mentioned previously, is mostly confined to first position. Below are two examples of right hand patterns employed in Giuliani’s Waltzes. The first is an Alberti bass style texture and the second is a repeating octave figure.

Example 5.4: mm. 1-5 of Giuliani’s Waltz 4, first position Alberti bass style accompaniment,

Example 5.5: mm. 1-5 of Giuliani’s Waltz 12, pattern alternates thumb and fingers

The collection, *Douze Valses*, by Matteo Carcassi also shares some similarities with that of Legnani. These Waltzes are quite virtuosic and written for an intermediate to advanced player. Carcassi’s clear indication of articulation is similar to that of Legnani’s. In addition, Carcassi uses scale and arpeggio passages quite frequently in this collection and explores the entire neck of the guitar with frequent shifts and many chromatic alterations. The collections by Carcassi and Legnani are quite similar in some ways, but Carcassi lacks the variety of technical elements found in Legnani’s Waltzes. The areas of melody and accompaniment and block chords are both addressed in Carcassi’s collection, but are not developed as thoroughly as they are in Legnani’s works.

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64 This pattern similar to some of the early patterns introduced in Giuliani’s method.
The block chord passages in Carcassi’s collection are typically repeated chords. In fact, almost every instance of multiple note articulation in Carcassi’s waltzes is a passage of either repeated chords or intervals. Repeated block chords are common in the early waltzes by Legnani but as they progress, harmonic variety is an added difficulty. Below are two examples of simultaneously repeated notes.

Example 5.6: mm. 3-4 of Carcassi’s Waltz 3, repeated block chords

Example 5.7: mm. 33-34 of Carcassi’s Waltz 12, repeated thirds in the upper voice

The homophonic passages in Carcassi’s pieces tend to be simple bass accompaniment or occasional Alberti bass style arpeggiation. The variety and progression in the accompaniment styles are not nearly as sophisticated as in Legnani’s collection.

65 In this example and the next, the figures shown are repeated throughout the Waltz and not limited to the two-measure examples.
CHAPTER 6
CONCLUSIONS

The historical and pedagogical importance of Luigi Legnani’s *36 Valses di Difficoltà Progressivo*, along with his other works, has been largely overlooked for the last century and a half. His catalogue of works is enormous and his contribution to the guitar repertoire has only begun to be explored. His promotion of the guitar as a virtuoso concert instrument was vital to its survival, and the field of guitar making has been strongly influenced by Legnani in his time and in ours.

Legnani’s constructional innovations for the guitar are still found in modern classical guitars. The raised fingerboard and adjustable neck ideas cultivated in the early nineteenth century by Legnani and his Viennese colleagues are important innovations in the evolution of the guitar.

Perhaps his greatest contribution is his insight into technical virtuosity in the early romantic style. His approach to technical development allows modern scholars and performers an idea of how creative and virtuosic our 19th century predecessors were in their approach to a style that is often regarded as conservative and idiomatic.

Legnani’s musical experiences as a violinist and vocalist provided him a unique perspective for early guitar pedagogy, and his longevity allowed him to participate in nearly a century of early guitar evolution. Exploring the distinct and creative performance techniques found in Legnani’s works truly give insight into the performance practices of the early romantic period. Legnani’s works are of the highest level of showmanship and technical sophistication and truly represent not only the early 19th century guitar repertoire, but the musical style of the period.

Legnani’s performance innovations developed in his opus 63 Waltzes, and his unique and progressive approach to technical devices and musical gestures, provides a source for performance aesthetics of the period. The statistical analysis of Legnani’s technical emphasis in these *36 Waltzes di Difficoltà*
Progressivo identifies the importance of virtuosic elements cultivated in this pedagogical work. These same technical and musical devices are found in most of Legnani’s concert works.

It is unfortunate that so much is still unknown about Legnani’s life and works. As modern guitarists and musicologists further explore his body of works, Legnani’s position as an important guitar figure is becoming more apparent. Future guitar scholarship will undoubtedly reveal even greater significance.
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BIOGRAPHICAL SKETCH

Adam Kossler began his musical studies with his father William Kossler and continued his musical training through college with Dr. Elliot Frank receiving his BM degree at East Carolina University. He then earned a MM degree at Appalachian State University as a teaching assistant to Dr. Douglas James. Currently, Mr. Kossler has completed his doctoral studies at Florida State University where he served as teaching assistant to Bruce Holzman. His Doctorate of Musical Arts degree is to be awarded in May of this year. Mr. Kossler currently resides in Sterling, VA where he teaches guitar in the Loudoun County Public School system. Mr. Kossler performs regularly as a solo artist as well as with the Kossler Guitar Trio with his father Bill and brother John.

As a performer, Adam Kossler has been a top prizewinner in a number of guitar competitions including the Columbus Guitar Symposium, East Carolina Guitar Competition, MANC international guitar competition, the Texas International Guitar Competition, Music Teacher’s National Association Competition, and the Appalachian Guitarfest Competition. As a teacher, Mr. Kossler has been a guest artist and/or clinician at festivals such as More Than Music (Kingston, Ontario), Music in the Mountains (Emory, VA), Colorado Suzuki Institute (Snowmass, CO) and the Talent Education Suzuki School (Norwalk, CT). In 2010 he was featured as a performer and guest clinician at the biannual Suzuki Association of the Americas conference in Minneapolis MN.