

REPertoire

ANTON BARANOV

**CAPRICE NO.7
(LEGNANI)**



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“DEPTH IS THE THIRD DIMENSION TO YOUR SOUND, AND IT IS HOW YOU WILL REALLY MOVE YOUR AUDIENCE”.

LESSON DESCRIPTION

Join Anton Baranov as he walks through Luigi Legnani’s Caprice No. 7 in this concise yet invaluable lesson. Anton believes strongly in the value of practicing all 36 of Legnani’s Caprices to push your musical and technical skills to the next level. While this piece has a simple structure, it contains some unique stylistic features that should be understood before practicing.

Anton provides insight for almost every measure, going over articulations, fingerings, dynamics, and more. He reinforces the principle of creating variation within repetition, and spends significant time talking about some more advanced practicing strategies for difficult passages. Hopefully, this lesson will be a helpful aid to your development!





ABOUT YOUR INSTRUCTOR



As winner of the 2013 Guitar Foundation of America Competition and more than 20 other prestigious contests around the globe, Russian guitarist Anton Baranov has established himself as one of the leading guitarists of today.

Baranov's recordings includes one album for Naxos Classical and a CD for Contrastes Records. He is an instructor at the Saint-Petersburg State Rimsky-Korsakov Conservatory and has been a D'Addario artist since 2013. Baranov plays a Sakurai - Kohno guitar.

OUTLINE

- 1, Introduction
2. Form and Style
3. Opening
4. Arpeggios
5. Practicing
6. B Section
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INTRODUCTION



In this lesson Anton is going to talk about Legnani's Caprice No. 7, from his famous set of 36 Caprices. Legnani wrote these pieces to be the guitarist's equivalent of Paganini's 24 Caprices for violin. Unlike Paganini's pieces, Legnani's Caprices have never all been performed back-to-back in one sitting, as far as we have been able to find out!



These pieces are an exploration of guitar textures, and each are full of material to improve your technique and musicianship. It's highly recommended to go through all 36 of them slowly and diligently. The rewards on your playing will be profound! Let's get started.

FORM AND STYLE



This piece has a very clear, ABA form. The first phrase begins on the offbeat, and it's very important to be clear about this each time it happens.

It's most likely that the musicians who first played this piece were been trained in Baroque technique. Baroque musicians would play the initial run tirando, and slurred, to get a more sparkling sound. The slur was so important to nineteenth century guitarists that they would even play all their scales slurred. Anton plucks the first sixteenth note (F-sharp) and slurs to the rest of the notes in each run.



OPENING

The second run, in measure three, requires a stretch which takes a bit of work to feel comfortable with.



Legnani didn't write any fingerings in the original publication of this piece, nor did he in most of his pieces. He does, however, make the "loco" indication, which means "position". In context this means to keep your hand in position without shifting. (Note that this indication is not present in every publishing of the piece.)

In the descending chromatic chords, pay close attention to the articulation. The downbeat should slur to the second beat, and the third beat should always be very short. When the material repeats, again use tirando.

The second half of the A section begins at measure 21. These arpeggios require a lot of time and practice. Anton recommends that you begin here when you start practicing this piece!



ARPEGGIOS

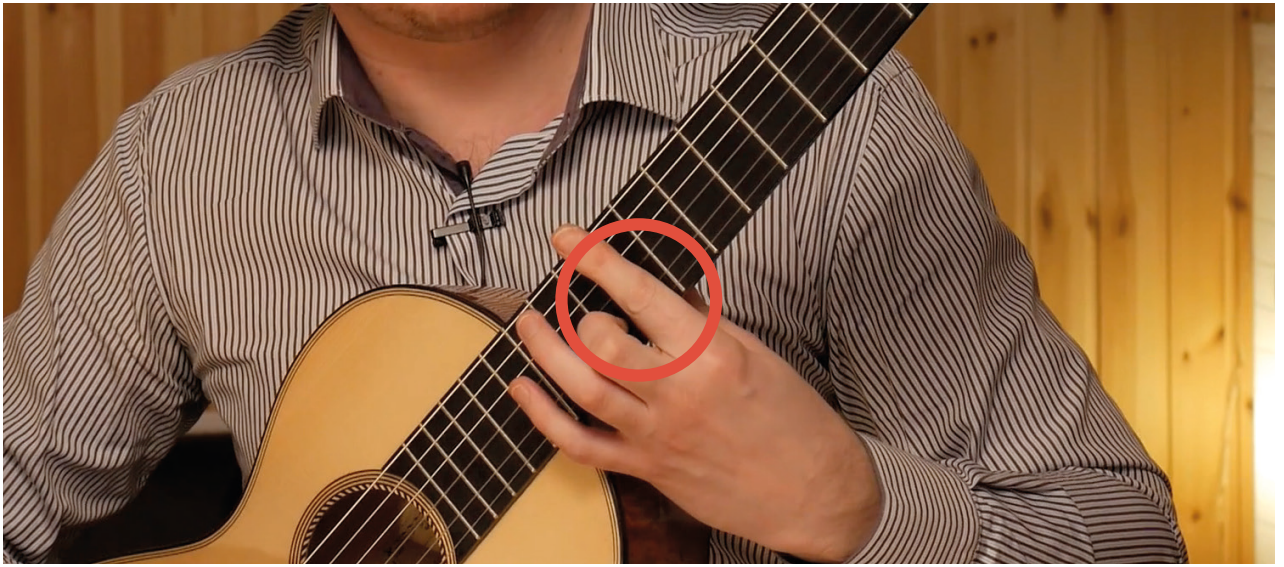
Cut this line into three parts to see faster improvement. The first part is descending, and the second is ascending. Then, a sort of conclusion comes as a third part.

Anton divides the parts even further into measures. Practice each measure on its own very slowly and include the downbeat of the following measure.

Anton suggests fingering the first measure in a way to get the “pure arpeggio effect”, as he describes it.



In measure 22, be sure to add the slurs that are written. This applies the same to the ascending lines. Notice the shift up to the A- Anton uses what he calls a “fake barre” for this note. He uses the lower part of his first left hand finger, rather than the fingertip. It’s more secure to hit the note this way after the shift.



For the arpeggio itself, it’s suggested to use a wider fingering and let the low A ring. With this fingering, it’s easier to stop the A later in the measure, and the sound is more open. This will more clearly establish the key in the listener’s ears, and keep the texture consistent from the measure before.





As a final exercise for this section, you can play each measure on its own and include the first note of the following measure. Include two pickup notes from the measure before, as well. This would look like this in musical notation:

The musical notation consists of two staves in G major (one sharp) and 3/4 time. The first staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff shows the same sequence with lyrics: 'i m i m i m i p p i m a m'. Fingerings are indicated by numbers 1-4. A circled '2' is above the second measure. A '7' is written below the first measure of both staves.

This passage is perhaps the most essential part of this piece, so spend lots of time on it to make it sound familiar and effortless!



B SECTION



Next, let's begin from the B section. This part has a very clear question-and-answer structure. The first four measures are a question, and the next four measures form the answer.



Play the octaves without open strings. Open strings will continue ringing over the next note, which should be avoided. Instead, use the position pictured below and shift around the neck.



The second half of the B section begins at measure 49. Just as in the beginning, all the material here begins on the third beat. Since it's an offbeat, give it a slight emphasis. Play the arpeggios themselves with a slight emphasis on the second sixteenth note.



This creates another melodic line hidden in between the other voices, adding more interest and depth to the performance.

MUSICALITY



A general rule in performance of almost any style of music is to never play the same material twice in the same exact way. In the B section, the second half repeats exactly, so it's important to decide what to change on the repeat.

Anton is a fan of beginning measure 49 very softly and playing a crescendo into the end of the first half of the section (measure 56). Now the repeat of the section is played forte. Finally, he plays a decrescendo into the end of the B section.

The final A section is nearly identical to the initial A section, only a bit shortened.

This concludes this look into Legnani's seventh Caprice. We hope these tips were helpful for you, and good luck practicing!

RESOURCES



Anton Baranov's Lesson On Barres

In this lesson, Anton goes much deeper into the subject of barres, going over all sorts of unconventional barres and how to practice them.

Thomas Viloteau's Lesson Caprice No. 2 (Legnani)

To explore more of Legnani's famous Caprices, watch Thomas Viloteau dive into the brief yet expressive Caprice No. 2.



NOTES



