

Paganini for Saxophone

Arranging Caprice No. 24 for Saxophone

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(SOURCE)

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Research Question

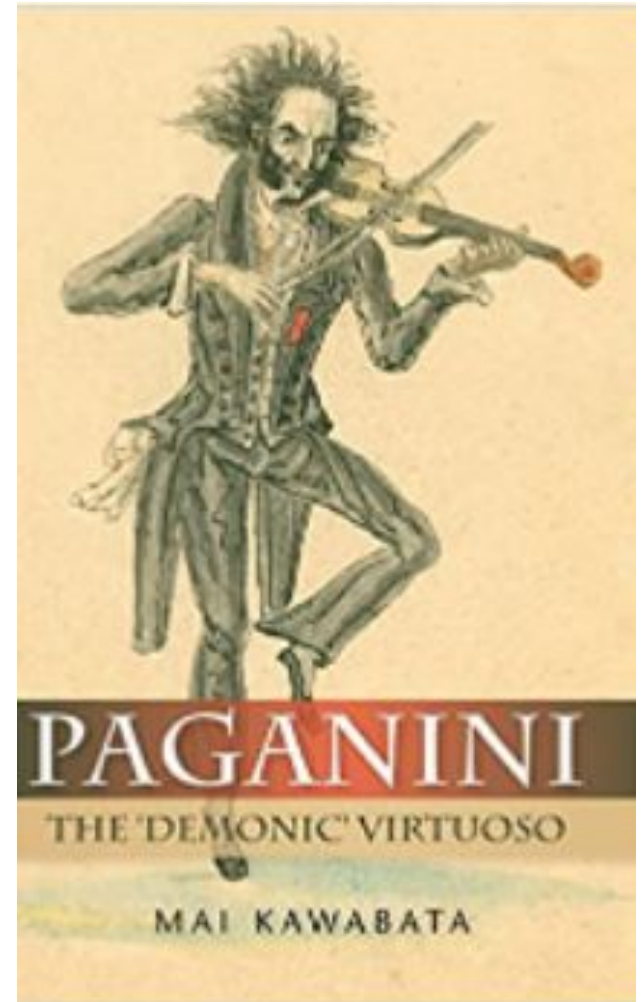
- How did Paganini's Caprice No. 24 contribute to technical improvement on the violin, and how did it influence other composers and instruments?

Methods

- 1) Historical/contextual
- 2) Music-Analytical
- 3) Performative

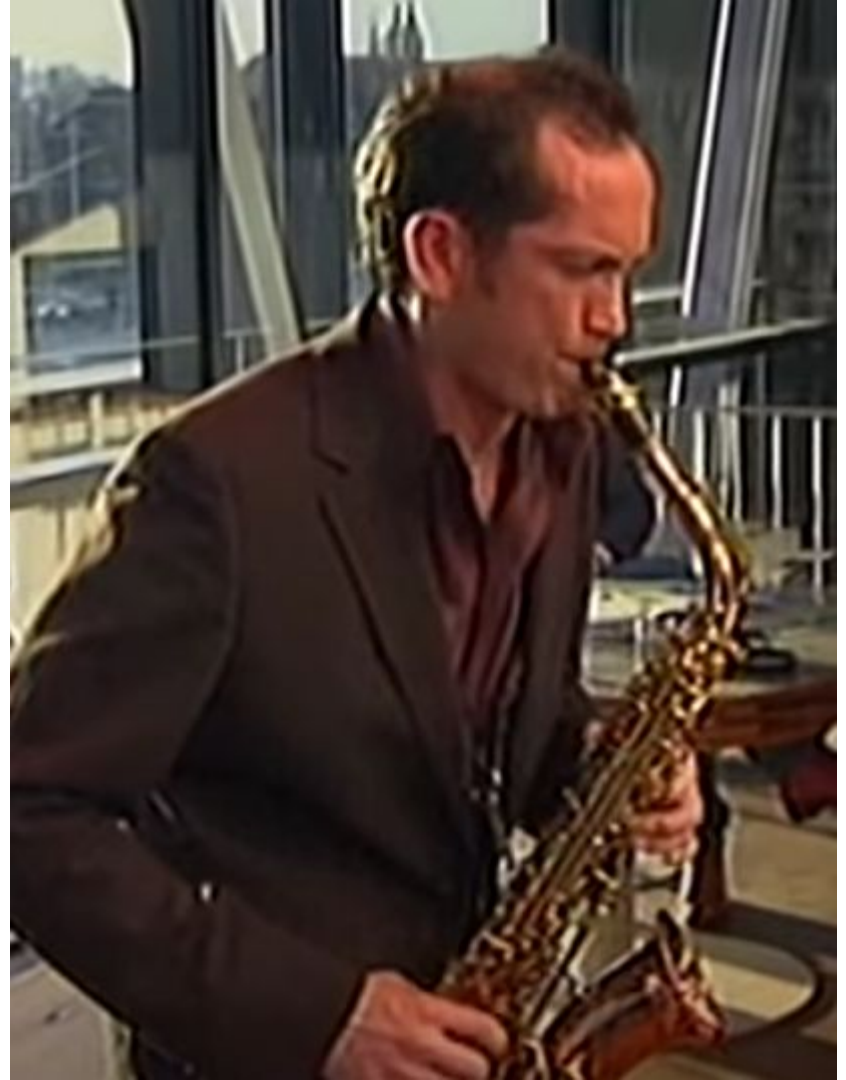
Background

- Paganini: incredible technique
- Nicknamed “demonic virtuoso”
- Audiences: in disbelief of his inexplicable mastery
 - Never heard practicing
 - Rumors he committed murder (“demonic”)
 - Skinny, frightening appearance
- Magnum opus: 24 Caprices
 - Displayed previously unimaginable violinistic feats



Background

- Hekkema arranged the 24 Caprices for saxophone
 - Displayed many advanced techniques
 - Requires technical mastery of the saxophone



Analysis: Paganini's Caprice No. 24

- Double-stops



Analysis: Paganini's Caprice No. 24

- Triple-stops



Analysis: Paganini's Caprice No. 24

- Left-hand pizzicato



Analysis: Paganini's Caprice No. 24

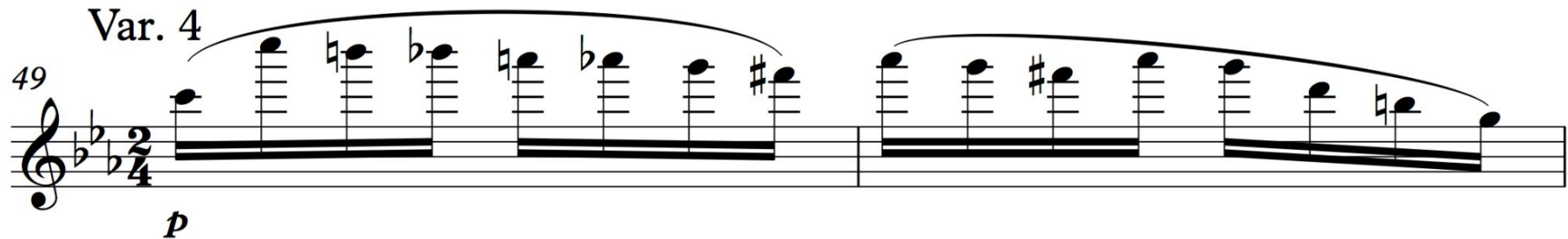
Finale

- Increasing subdivisions

The image displays a musical score for the finale of Paganini's Caprice No. 24, illustrating the concept of increasing subdivisions. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a forte (*f*) dynamic and a series of eighth notes. A repeat sign follows, leading into a section with sixteenth notes, marked with a forte (*f*) dynamic and a slur. This is followed by a section with thirty-second notes, also marked with a forte (*f*) dynamic and a slur. The tempo and dynamics change to *Maestoso* and *tr* (trill), with a fortissimo (*ff*) dynamic. The score concludes with a final measure marked with a fortissimo (*ff*) dynamic. The increasing subdivisions are highlighted by the progression from eighth to sixteenth to thirty-second notes, and the use of slurs to group these rapid passages.

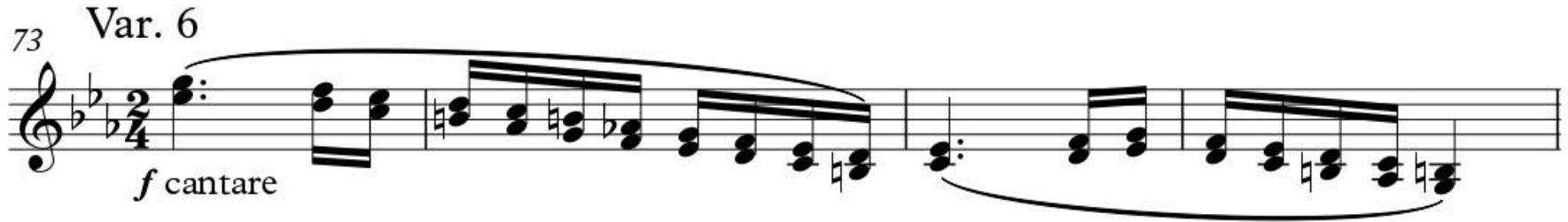
Analysis: Hekkema's Caprice No. 24

- Altissimo



Analysis: Hekkema's Caprice No. 24

- Singing and playing simultaneously



Analysis: Hekkema's Caprice No. 24

- Slap-tonguing



A New Arrangement

- Hekkema's focus: sounding like Paganini
 - Incidentally included many saxophone techniques
 - Left out capabilities of the saxophone
- My focus: displaying the full capabilities of the saxophone
 - Same purpose as Paganini
 - May sound less like a copy of Paganini's arrangement

Creating a new Arrangement

Additional Techniques:

- Multiphonics
- Flutter Tonguing
- Double Tonguing

Summary and Conclusion

- Better understand techniques used in Paganini's Caprice No. 24
- Better understand the purpose of Hekkema's arrangement for saxophone
- Gained some ideas for my own arrangement
- Next: finish my arrangement