

The guitar music of Nathanael Diesel, lutenist to the Royal Danish court, 1736-1744: an analysis and transcription of the duets.

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The guitar music of Nathanael Diesel, lutenist to the Royal Danish court, 1736-1744: an analysis and transcription of the duets

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URI: <http://hdl.handle.net/10211.2/5254>

Date: 1975-01

Abstract:

This thesis is concerned with the guitar music of Nathanael Diesel. The music is contained in two collections, Ny Kgl. Saml. 110, and Gl. Kgl. Saml. 377. This study has centered on the duets for guitar and there are ninety-six movements. Sixty-five of these are to be found in twelve suites. The remaining collections is for guitar solo. This is the largest collection of music known for two guitars combinations of instruments with guitar. Its uniqueness is only surpassed by its quality. This study shows that Nathanael Diesel must be considered an important link between the Baroque and the Classical because of his advanced compositional technique for the guitar. In many of the works he shows a tendency toward writing with an Italianate melodic style, one which does not appear in the contemporaries. The elements which he employs in constructing melodies are note repetition, sequence effects and figuration. Also a large proportion of the duets are written in the ABA form (37) whereas contemporaries used mainly the AB form. Within these duets twenty different dance forms can be found from the allemanda to the sarabanda and free style single-section movements from allegro to vivace. Diesel is conservative with regard to the use of a variety of tonalities, the most common being C, F, d-minor. With regard to modulation, he departs from the usual in that while employing many cadences on the guitar he most often modulates to the relative key, a practice not seen among his contemporaries whether guitarist. Diesel presents another unique aspect of the Baroque guitar and that is that for the composer employs the low A tuning on the fifth string. The usual, as we have seen, is the re-entrant tuning used by de Visee and Corbetta. His use of the technical possibilities of the guitar is limited, and he rarely goes beyond the first position.

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