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To the Graduate Council:

I am submitting herewith a thesis written by Spencer Joel Kappelman entitled "Exodus Concerto for Guitar and Chamber Orchestra." I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music, with a major in Music.

Kenneth A. Jacobs, Major Professor

We have read this thesis and recommend its acceptance:

Brendan P. McConville, Barbara A. Murphy

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Vice Provost and Dean of the Graduate School

(Original signatures are on file with official student records.)

Exodus

Concerto for Guitar and Chamber Orchestra

A Thesis Presented for the
Master of Music
Degree
The University of Tennessee, Knoxville

Spencer Joel Kappelman

December 2013

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Abstract

Exodus is a four-movement composition for solo guitar accompanied by a chamber orchestra. This piece is composed in partial fulfillment of the requirements of the degree Master of Music with a concentration in Music Composition from the University of Tennessee, Knoxville. *Exodus* was composed during the 2010-2012 academic years. This paper provides a narrative analysis of *Exodus* in terms of its musical content, and relationships to other composers of the last century. Similarities to these composers refer to form, orchestration, melody, harmony, rhythm, and meter.

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Chapter I: Introduction

The concerto has been an important genre for performers and composers alike for the past several hundred years. The concerto allows composers and performers to display virtuosic and compositional skill. The following chapters will describe how the concerto has evolved over the past few hundred years as well as how *Exodus* fits into the evolution of the concerto.

Exodus is a concerto for guitar and chamber orchestra that is influenced by modern day concerti. The similarities and differences between *Exodus* and other concerti define it as a unique work. This thesis will compare *Exodus* to several famous 20th century concerti. The works that will be included are: *From Afar* by Joseph Schwantner, *Concierto de Aranjuez* by Joaquin Rodrigo, *Violin Concerto No. 2* by Bela Bartok, and *Cello Concerto* by Edward Elgar.

In chapter II the concerto as a genre will be discussed in a historical context. The chapter will discuss major composers and how they influenced the concerto and address how *Exodus* fits into the genre in the present day.

Chapter III will address form as it pertains to the concerto. *Exodus* draws from and defies some of the historical norms of the concerto form. This chapter will show how *Exodus* relates to and contrasts from some known concerti of the past as well as other works.

Orchestration has been a significant challenge in the composition of the *Exodus*. Chapter IV will present the limitations of the guitar described by Richard Strasser in his

doctoral dissertation, “A Comparative Analysis of Four Concertos by Selected Contemporary American Composers,”¹ and describe how *Exodus* comes to terms with those limitations.

The final two chapters, “Melody and Harmony” and “Rhythm and Meter,” describe the musical vocabulary of *Exodus* and how it relates to composers such as Joseph Schwanter and Joaquin Rodrigo. Some of the characteristics discussed in these chapters are specific to the guitar such as chordal structures in the solo part while other characteristics such as harmonic content are more general. In the conclusion, the research herein will show how *Exodus* fits into the overall historical context of the concerto.

¹ Richard Strasser wrote this dissertation for the completion of his DMA at Manhattan School of Music in 1997. His dissertation is a comparison of four famous guitar concerti of the 20th century. Strasser writes about the guitar, its limitations, and how the compositional techniques the composers use address the limitations of the instrument.

Chapter II: Genre

The instrumental concerto has existed since the latter part of the 17th century.²

The concerto has evolved through history and has a standard form in regards to number of movements as well as the form of the movements. Simon P. Keefe describes the concerto in broad terms.

...from the eighteenth century through to the present day (the concerto) is expected to feature a soloist or soloists interacting with an orchestra, providing a vehicle for the solo performer(s) to demonstrate their technical and musical proficiency... (and) demonstrate multifarious types of solo-orchestra interaction and virtuosity...³

The concerto presents a soloist or set of soloists and communicates the relationship between the soloist(s) and the orchestra. The concerto displays the virtuosic abilities of the solo instrument being spotlighted. The balance of the soloist and the orchestra has been addressed in various ways throughout the past few hundred years.

Mozart played an important role in establishing the classical concerto and expanding the relationship between the orchestra and the soloist. He also helped to establish the form of the concerto. The first movement sonata form of the concerto was the most formally consistent during the classical period.⁴

² Arthur Hutchings, et al. "Concerto." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737> (accessed March 17, 2012).

³ Simon P. Keefe, "Theories of the concerto from eighteenth century to the present day," in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press: 2005) 7.

⁴ Arthur Hutchings, et al. "Concerto." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737> (accessed March 17, 2012).

The traditional belief is that the classical first movement concerto is a sonata form but has a double exposition.⁵ In the first exposition (or ritornello), the orchestra plays; in the second exposition the soloist enters and embellishes the theme in a virtuosic manner. The double exposition in the composition of concerti has appeared well into the 20th century.

The classical concerto form is exemplified by Mozart's famous piano concerto's. Mozart's *Piano Concerto no. 23 in A Major, K. 488* demonstrates the first movement sonata form with a double exposition.⁶ Mozart's concerto also represents the three-movement structure. The first movement is in A major with an allegro tempo, the second movement is in the relative F# minor at an adagio tempo, and the third movement returns to A major again at an allegro tempo.⁷

Mozart also had a great influence on the way the soloist and the orchestra interacted. He gave the orchestra an important role in the development of his musical relationship between soloist and orchestra. Arthur Hutchings describes the role of the orchestra in the concerti of Mozart:

the orchestra does not merely accompany *en masse* but also takes part in dialogue, sometimes corporately, sometimes individually – both as antagonist and co-protagonist – with the soloist.⁸

⁵ Arthur Hutchings, et al. "Concerto." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737> (accessed March 17, 2012) Ibid.

⁶ David Ewen, *Ewen's Musical Masterworks: The Encyclopedia of Musical Masterpieces*

⁷ Wolfgang Amadeus Mozart, *Piano Concerto no. 23 in A Major, K. 488*, Duetsche Grammophon, 1990, compact disc.

⁸ Hutchings, "Concerto."

Mozart's influence on the relationship between the soloist and orchestra shaped the way concerti were composed through the time of Beethoven and beyond.

Beethoven was the next major composer to have an important impact on the concerto genre. Beethoven's concerto form was based on the tradition of the Mozart concerto. Beethoven gave prominence to the soloist as the virtuosic protagonist of the work, but the orchestra still played an important role. Beethoven's concerto form was a:

...three-movement concerto structure with its convention of a sonata-form first movement, a slow song-form second movement, and either a fast rondo or modified sonata allegro final movement.⁹

This form, based on the Mozart concerto tradition, was used as the vehicle for many virtuosic concerti throughout the 19th century and well into the 20th.

The concerto evolved since the high classical period of Mozart and Beethoven. Several post-classical composers of concerti challenged the traditional three-movement concerto form. A notable derivation from the three-movement concerto form was made by Brahms in his *Piano Concerto No. 2*, completed in 1881.¹⁰ This piano concerto consists of four movements in which the first two movements are fast in tempo, the third is slow, and the fourth is fast.

Brahms' four-movement structure in his piano concerto makes his concerto similar to a symphonic form, also consisting four movements. The first movement of the concerto is in sonata form, a similarity between classical concerti as well as

⁹ Arthur Hutchings, et al. "Concerto." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737> (accessed March 17, 2012)

¹⁰ George S. Bozarth and Walter Frisch. "Brahms, Johannes." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51879pg9> (accessed April 4, 2012).

symphonies, but the piano enters early in response to a call in the horn, which breaks with the tradition of the double exposition of the concerto. The second movement is a scherzo, standing in contrast to the symphonic form in which the third movement is typically the scherzo. The third movement of the Brahms concerto has an extended cello solo, quite atypical of a piano concerto. Walter Frisch writes: "A masterpiece of tone painting, the Andante is almost a double concerto for solo cello and piano."¹¹ The *Piano Concerto No.2*, therefore, is a shining example of how Brahms broke with the traditions of the classical concerto.

Other composers broke from the traditional form of the concerto, especially in the 20th century. Many have various numbers of and arrangements of movements. Edward Elgar composed a cello concerto in four movements in 1919.¹² This concerto was the most important of his late works.¹³ The work is tonal in nature but formally does not adhere to the classical three-movement concerto structure. The first movement is not in sonata form but is ternary with an introduction by the solo cello. Berg composed a two-movement violin concerto subtitled "To the Memory of an angel."¹⁴ This two movement 12-tone work alludes to diatonicism throughout. However, the language of the harmony is never truly diatonic in nature.

Guitar concerti tended to follow the classical concerto form well into the 20th century. Rodrigo's *Concerto de Aranjuez* is an example of a 20th century guitar concerto

¹¹ George S. Bozarth and Walter Frisch. "Brahms, Johannes." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51879pg9> (accessed April 4, 2012).

¹² Edward Elgar. *Cello Concerto*, EMI Classics, 1997, compact disc.

¹³ Frank Beck. "Elgar, His Music, Cello Concerto, A Musical Tour." In *Elgar, His Music*, <http://www.elgar.org/3cellcon.htm> accessed April 20, 2012.

¹⁴ Alban Berg. *Violin Concerto "To the Memory of an Angel,"* Deutsche Grammophon, 1996, compact disc.

employing the traditional concerto form. This concerto contains three movements, and the harmony is tonal in nature. Adhering to the tradition of the concerto, the first movement is an allegro tempo, in sonata form, and in a major key. The second movement is an adagio and in a minor key, and the third movement is, again, allegro and in a major key. The result is the traditional “fast-slow-fast” three-movement construction of the concerto.¹⁵

Joseph Schwantner composed a single movement guitar concerto entitled *From Afar* (1987).¹⁶ Rather than dividing it into movements, he created one large, sectional, movement. Richard Strasser, in his doctoral dissertation describes the piece:

...the structural logic is not designed around traditional methods, but rather around the unfolding and continuous development of materials... the form is dictated by the selection of sonorities, orchestration, tempo and rhythmic manipulation.”¹⁷

This is true of many contemporary composers including this author in his concerto.

All movements of *Exodus* are divided into contrasting sections distinguished by tempo changes, texture changes, and the introduction of contrasting thematic material. Figure 1 shows the end of the first section of the first movement of *Exodus* at measure 28. The tempo is a quarter note equalling 112 bpm. The overall meter of the A section is a triple meter though there are several meter changes. The guitar, the strings and the brass are all playing at a fortissimo dynamic at the climax of the A section. In measure

¹⁵ Joaquin Rodrigo. *Concierto de Aranjuez* (Mainz 1959 Schott).

¹⁶ Joseph Scwantner, *From Afar* (New York: Schott Helicon Music Corp., 1987)

¹⁷ Richard Strasser, “A Comparative Analysis of Four Concertos by Selected Contemporary American Composers” (DMA diss., Manhattan School of Music, 1997), 14

28 there is a significant cadence and a fermata which marks the end of the A section. The B section begins with the guitar introducing the main B section theme at a pianissimo dynamic level. The entire B section consists of the guitar part and woodwinds only. This creates a striking contrast with the texture of the A section which is mostly dominated by the string section. The tempo changes to the quarter note equalling 82 in measure 29, making the B section significantly slower. When the A section returns the tempo is quarter note equals 132 (dotted quarter note equals 96), even faster than the opening A section, building the tension and creating momentum which carries to the end of the first movement.

In short, texture, tempo, thematic material, and orchestral devices, are used to delineate the sections of the first movement of the Kappelman concerto rather than a tonal harmonic development. The first movement abandons the idea of a traditional harmonic progression, keeping a consistent level of dissonance. Therefore, all other tools must be used to delineate the sections of the movement. Through the use of timbral, metric, rhythmic, motivic, and dynamic techniques, *Exodus* as well as *From Afar*, achieve a sensible overall form.

The musical score is organized into three systems of staves. The first system contains seven staves for woodwinds: Fl. I, Ob., E. Hn., B♭ Cl. I, B. Cl., Bsn. I, and C. Bn. The second system contains four staves for brass and woodwinds: Hn. I, Tpt. I, Tbn. I, and Tuba. The third system contains seven staves for percussion and strings: Timp., Gtr., Vln. I, Vln. II, Vla., Vc., and Cb. The score begins at measure 25. Measures 28 and 29 mark the transition from the A section to the B section. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout. A tempo marking "♩ = 82 expressively" is placed above the guitar staff in measure 30.

Figure 1: Transition in 1st movement. This excerpt shows the end of the A section at m. 28 and the beginning of the B section at m. 29
Source: Spencer Kappelman, *Exodus for Guitar and Chamber Orchestra*, 1st movement, mm. 25-32.

Chapter III: Form and Symmetry

Exodus differs from the traditional concerto form. *Exodus* is constructed of four movements rather than the traditional three. The first and second movements are in ternary form. The third movement's form is derived from the sonata form with an AABA construct. However, the traditional tonal structure is not adhered to. Rather than the second A section appearing in the key of the fifth scale degree, D remains centric through both A sections. The harmonies are based upon fourths and fifths avoiding traditional harmonic relationships. Finally, the fourth movement is based upon a rondo with the structure ABACA. The C section contains thematic material from the opening theme of the first movement making the overall form of the concerto cyclic, meaning that themes from earlier movements are recalled in later movements. The composer seeks to achieve symmetry throughout the movements of *Exodus*.

Symmetry can exist in music in several different ways. It is seen in form as well as melodic constructs. Symmetry exists in ternary form, one of the most basic and earliest forms of western music. Ternary form contains three sections and normally appears as ABA. The second A section usually contains themes and harmonies from the initial A section providing symmetry in that the music ends as it begins. In tonal music, the second A or A' section also usually returns to the key of the initial A section. Sonata form, (a further extension of the ternary form), also exemplifies the use of symmetry in music with its A section returning in the same key as the opening section.

In the 20th century, composers began to use other techniques to achieve symmetry in music. Post-tonal music cannot rely on the return of a tonality to achieve

symmetry and therefore must employ other techniques. Olivier Messiaen achieved symmetry on a smaller scale through the use of his non-retrogradable rhythms. Messiaen referred to his rhythmic forms as non-retrogradable because they are palindromic in nature and therefore symmetric. Messiaen, when writing of symmetrical techniques, speaks of “impossibilities” in music:

Modes which cannot be transposed beyond a certain number of transpositions, because one always falls again into the same notes; rhythms which cannot be used in retrograde, because in such a case one finds the same order of values again - these are two striking impossibilities.¹⁸

Messiaen’s fascination with symmetry appears in his non-retrogradable rhythms and rhythmic modes as well as his “bridge-form.” Bridge-form is a symmetrical musical structure consisting of five sections generally labeled as ABCBA.¹⁹ The C section is the bridge between the AB and its retrograde BA.

Another symmetrical technique employed in the 20th century is mirror form. Mirror form is an absolute palindrome of music. This form is prevalent in much of Berg’s music as well as other serial composers. Berg’s mirror technique appears in several of his works including his *Chamber Concerto*. This piece employs the use of a mirror form as well as palindromic rows to create symmetry. John Covach says that “The [formal] palindrome that occurs in the second movement of Berg’s *Chamber Concerto* is

¹⁸ Olivier Messiaen. *The Technique of My Musical Language* (Paris: Editions Musicales, 1966), 8.

¹⁹ Ibid.

perhaps the most famous one in all of his music...”²⁰ The form of the second movement is a palindrome. The first section is constructed as ABA’ followed by A’BA for the second section. The tone rows are in retrograde form in the second section. This movement is not a purely strict palindrome. However, Covach states that “Strictly palindromic passages occur at mm. 356-60/361-65 (the midpoint), mm. 283-311/410-38 (in the B sections), and mm. 271-82/439-50 (in the A sections)...”²¹ If the thematic material returns in other parts of the movement, it is still presented in retrograde form but not a strict retrograde.

Symmetry exists in palindromic forms in the 21st century as well. The second movement of *Approaching Northern Darkness*, written by Dr. Kenneth Jacobs, employs an imperfect palindromic form meaning that the second half of the movement is not a strict retrograde of the first. An imperfect palindrome is chosen to preserve the themes in their original form. The form of this movement is ternary (ABA’) in which the thematic material in the A’ section is embellished and presented in reverse order. However, the themes themselves are not reversed.²² Therefore, the movement is palindromic but does not contain a mirror form in which the themes are played in retrograde as in Berg’s *Chamber Concerto*.

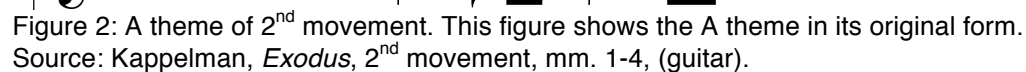
Similar to the second movement of Jacobs’ *Approaching Northern Darkness*, the second movement of *Exodus* is an imperfect palindrome. The themes in the second half of the movement appear in reverse order as they do in the first half. The movement

²⁰ John Covach, “Balzacian Mysticism, Palindromic Design, and Heavenly Time in Berg’s Music,” in *Encrypted Messages in Alban Berg’s Music*, ed. Siglind Bruhn (New York: Garland Publishing, Inc., 1998) 16.

²¹ Covach, “Balzacian Mysticism, Palindromic Design, and Heavenly Time in Berg’s Music,” 17.

²² “Approaching Northern Darkness,” Dr. Kenneth Jacobs, accessed March 20, 2012, <http://www.kennethajacobs.com/music.php?item=003>

In the second movement of *Exodus*, the first phrase is the same as the last. The last few phrases unravel in the same way the opening phrases developed. This gives continuity to the movement as a whole and brings the listener back to the beginning point. This phrase, the thread of continuity containing the A theme, is shown below:



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The first system of the musical score, measures 1-4. The key signature is one sharp (F#) and the time signature is 4/4. Measure 1 contains a whole rest. Measure 2 contains a half note G4 (with a sharp sign) and a half note A4. Measure 3 contains a half note B4 (with a sharp sign) and a half note C5 (with a sharp sign). Measure 4 contains a half note D5 (with a sharp sign) and a half note E5 (with a sharp sign).

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The development of the theme is then reversed removing the extensions and embellishments until the original form shown in figure 2 is repeated at the very end of the movement.

Bartók's arch form is a multi-movement work in which symmetry is achieved through the use of common themes in the outer corresponding movements. The first movement shares themes with the fifth movement. The second movement shares themes with the fourth movement. The third movement stands alone as the keystone of the entire form.

Bartók used arch form in his multi-movement works such as the *String Quartet No. 4*. This string quartet is in five movements. The 1st and 5th movements contain similar thematic material. The second and fourth movements contain similar thematic material as well. The third movement which author Halsey Stevens refers to as the keystone of the work contains thematic material that is unrelated to any of the other movements.

The basic motive of the Fourth Quartet returns in its original shape halfway through the last movement, and from then on plays a prominent part in the organization of the close...²³

The second movement of the *Exodus* is a microcosm of Bartók's multi-movement arch form. The keystone of the second movement is the B section whose thematic and rhythmic content fully contrast with the A section. Moreover, the B section builds the texture from the solo guitar part through the addition of winds, brass, and strings until

²³ Halsey Stevens. *The Life and Music of Bela Bartok* (Oxford, 1993), 188.

the entire orchestra is playing at the climax of the movement in measure 98. Beyond this point, an orchestrational unraveling occurs in which the texture thins out as the brass drop out followed by the woodwinds. This orchestrational unraveling occurs as the developed A theme “unravels” until the original A theme is heard in the guitar alone at the end.

Similarities to Bartók’s use of arch form and cyclic elements can be seen throughout *Exodus*. In the finale of the fourth movement of *Exodus*, the opening material of the first movement is recalled. Theme A from the first movement enters with an abrupt tempo change providing a sense of excitement, which carries the finale to the climactic end of the coda. Cyclic techniques were used several times by Béla Bartók in his compositional career, namely in his *Violin Concerto no. 2*. Malcolm Gillies writes in general terms of Bartók’s use of cyclic techniques:

The existence of thematic relationships between outer movements is not a novelty in Bartok’s oeuvre: the finales of his most concentrated cyclic works in palindromic form written over the preceding decade... all cited material from their first movements.²⁴

Bartók’s use of thematic material in his outer movements of his cyclic works is more prevalent than in *Exodus*. Theme A of the first movement of *Exodus* reappears only in the coda of the finale. Also, *Exodus* does not use Bartók’s arch form in the overall form. However, with the use of palindromic and cyclic forms, the influence of Bartók’s compositional techniques is apparent in *Exodus*.

²⁴ Malcolm Gillies, ed., *The Bartok Companion* (Portland, OR, 1994), 521-22.

Chapter IV: Orchestration

Orchestrating a concerto is a difficult task no matter what type of solo instrument is used. Careful consideration must be made in order for the solo part to be heard. The accompanying orchestra can easily cover the sound of the solo instrument. This issue is especially present when writing a guitar concerto. There are limitations particular to the guitar, which add to the orchestrational difficulties. Richard Strasser outlines four limitations of the guitar that have a major impact on the orchestrational considerations made by composers of guitar concerti:

- I. Inability to produce a large sound
- II. Limited range
- III. Restricted harmonic diversity
- IV. Lack of Sustain²⁵

Strasser describes these limitations and what composers have done to compensate for them.

Strasser says that the lack of volume of the guitar affects the way in which the guitar and the orchestra interact. One useful solution to the guitar's inability to produce a large sound is to limit the size of the orchestra. *Exodus* is written for a chamber orchestra rather than a full orchestra. Controlling the size of the ensemble helps to

²⁵ Richard Strasser, "A Comparative Analysis of Four Concertos by Selected Contemporary American Composers" (DMA diss., Manhattan School of Music, 1997), 14

maintain the delicate balance between guitar and orchestra. The instrumentation is one on a part as follows:

Flute	Tuba
Oboe	Timpani
English horn	Percussion
Clarinet in Bb	Guitar
Bass Clarinet	Violin I and II
Horn in F	Viola
Trumpet in C	Cello
Trombone	Contrabass

The ensemble provides a great variety of instruments, but limits one on a part in order to contain the overall volume of the ensemble.

Besides limiting the number of instruments in the orchestra, there has been space provided in the musical texture for the guitar to be heard. This is accomplished through the alternation of the guitar and orchestral voices. Figure 4 shows how the musical phrase is balanced between the guitar and strings at a forte dynamic level, which allows for the virtuosic line of the guitar to be heard. The alternation of the guitar and orchestral sections is used throughout *Exodus* to establish balance between the two musical forces. More alternation between the guitar and orchestra can be seen when referring to the 1st movement in the score as well as the other movements.

The image displays a musical score for measures 23, 24, and 25 of the first movement of Exodus by Kappelman. The score is arranged in a system with six staves: Guitar, Violin I, Violin II, Viola, Cello, and Contrabass. Measure 23 shows the guitar playing a melodic line while the strings play a rhythmic pattern. In measure 24, the guitar continues its solo line, and the strings play a pizzicato pattern, indicated by a 'p' and a short note. In measure 25, the guitar concludes its solo line, and the strings play a final chord. The score includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like accents and breath marks.

Figure 4: Alternation between guitar and strings. This figure shows the space provided in the string part in measure 24 so that the solo guitar line is showcased.
Source: Kappelman, *Exodus*, 1st movement, mm. 23-25.

Pizzicato in the strings is also used as a solution for the guitar's inability to produce a large sound. Pizzicato lowers the volume of the strings and shortens the note durations. The plucked sound of the strings blends well with the plucked strings of the guitar. Also, the shorter note lengths in the strings allow the guitar part to be more readily heard. Pizzicato technique appears mostly in the first and fourth movements of *Exodus*. An example of a pizzicato section is seen in figure 5. All strings are playing pizzicato.

The image shows a musical score for measures 79-80 of the 4th movement of Exodus by Kappelman. The score is for six instruments: Guitar, Violin I, Violin II, Viola, Cello, and Contrabass. The time signature is 3/8. The guitar part starts at measure 79 with a forte (f) dynamic and plays a complex rhythmic pattern. The Violin I and Violin II parts also start at measure 79 with a forte (f) dynamic and play a pizzicato (pizz.) pattern. The Viola, Cello, and Contrabass parts are marked earlier and also play a pizzicato pattern. The score is written in a standard musical notation with a key signature of one flat (B-flat).

Figure 5: Pizzicato strings with guitar. In this figure all strings are playing pizzicato (the cello and contrabass are marked earlier).

Source: Kappelman, *Exodus*, 4th movement, mm. 79-80.

At times, the orchestra is used to build climactic moments in *Exodus* rather than the guitar. Sometimes other instruments double the guitar during the development of a musical climax. In the finale of the fourth movement, the guitar performs the thematic material. The flute, oboe, clarinet, and violin 1 enter at measure 124 doubling the guitar while building the texture and overall dynamic level. This orchestration allows for all instruments to take part in the climactic section that brings the entire work to its culmination.

Softer passages in the music require that far fewer instruments are present in order for the texture to thin out and the guitar be heard at a softer dynamic. There are

sections in *Exodus* in which the guitar is the only voice that is present such as at the beginning and end of the second movement. The guitar solo is supported by very sparse accompaniment through measure 28 of the 2nd movement. The guitar is then presented without accompaniment from measure 119 to the end of the movement.

Richard Strasser speaks of limiting the number of instruments performing with the guitar at a given time. Strasser writes about Mario Castelnuovo-Tedesco's *Guitar Concerto No. 1 in D Major* (1939) and the use of the orchestral instruments. When speaking of Castelnuovo-Tedesco and his guitar concerto, Strasser says:

In the guitar's solos, the orchestral accompaniment is reduced to a single orchestral instrument duplicating fragments of the guitar's melodic material. This approach is also used in more recent concertos. Bennett [speaking of Richard Rodney Bennett's *Concerto for guitar and chamber ensemble*] reduces the number of instruments simultaneously performing with the guitar.²⁶

Exodus uses a limited orchestration in its 1st movement. The B section beginning in measure 29 calls for an intimate setting in which the guitar presents a delicate theme at a *p* dynamic level. The oboe in measure 31 answers the theme. The orchestration is limited to the guitar and the woodwinds until the end of the B section in measure 59. No more than two other instruments sound at the same time as the guitar during the B section.

The third limitation of the guitar in Strasser's list is the limited range. He says that though the guitar has a range of three octaves and a fifth, most composers write for the

²⁶ Richard Strasser, "A Comparative Analysis of Four Concertos by Selected Contemporary American Composers" (DMA diss., Manhattan School of Music, 1997), 10

middle of the range due to the thinning tone of the upper octave. This is apparent in guitar concertos of the past. The guitar range is shown in figure 6.

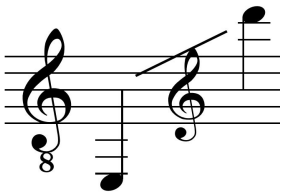


Figure 6: Guitar range
Source: Spencer Kappelman, Guitar range

Exodus uses the middle range of the guitar often but also takes advantage of the upper limits of the guitar range. There is a quality of some modern guitars that allow for an extended range to be more readily used. The solo guitar part of the *Exodus* was written on a cut-away style classical guitar. The cut-away guitar body style allows the performer to easily access the upper octave of the instrument. This allows for virtuosic performance of the instrument even in the highest range of the guitar. Figure 7 gives an example of the cut-away body style.



Figure 7: Cut-away style classical guitar
Source: <http://www.guitars-m-r-sons.com/ing/home.htm>

The fourth issue that Strasser calls attention to is the restricted harmonic diversity of the guitar. The guitar has a limited harmonic diversity due to its natural tuning.

Strasser explains:

Due to the technical difficulties in forming certain chordal structures, the number of keys natural to the guitar are: A, G, D, C, F, E major and their tonic [parallel] minors. This limited range of available keys affects the formal structures adopted in the guitar concerto.²⁷

The limited harmonic diversity is seen in famous guitar concertos such as Joaquín Rodrigo's *Concierto de Aranjuez* in which the first movement is written in D major, the second in its relative B minor, and the third returning to D major. The inclusion of a limited amount of keys is to be expected as the Rodrigo concerto is tonal in nature and written in the classical concerto form.

²⁷ Richard Strasser, "A Comparative Analysis of Four Concertos by Selected Contemporary American Composers" (DMA diss., Manhattan School of Music, 1997), 4

Exodus acknowledges the limited harmonic diversity natural to the guitar as well as addresses it. One solution is the use of scordatura. The 3rd movement of *Exodus* is almost entirely D centric which contrasts the other more chromatic movements. This style shift uses the D as a drone for the opening A section from measures 1-17. The guitar uses scordatura, dropping the low E string to D, thus the guitar strings are D-A-D-G-B-E placing the instrument in the key of D minor. The alternate tuning allows for the open strings to sustain D minor tones.

The 1st, 2nd, and 4th movements of *Exodus* are much more chromatic in nature freeing the guitar from the limit of keys it can practically be tuned to. Using tone clusters rather than traditional chords allows more possibilities in transposition on the instrument. The tone clusters written for the instrument are more readily transposed as a “moveable chord” on the guitar rather than relying on the natural chords of the instrument. Also, not being constrained by classical tonal form, the composer enjoys a freedom in transposition of the thematic material.

Strasser’s fourth limitation of the guitar is the lack of sustain. It has an important effect on composition for the instrument. That is why the thematic material given to the guitar in *Exodus* is often times rhythmic in nature without the use of long sustained tones. The faster sections contain highly rhythmic writing for the guitar as the decay time of each note is fairly short. The percussive nature of the instrument is taken advantage of with syncopated rhythms and virtuosic runs in the guitar part as seen in figure 8:



Figure 8: Final phrase of *Exodus*, 1st movement. This figure shows the virtuosic final phrase, which showcases the rhythmic as well as melodic ability of the guitar.
Source: Kappelman, *Exodus*, 1st movement, mm. 84-87.

While it is true that the guitar has a limit of sustain, it can still be used in softer passages especially when the guitar is the only instrument playing. Also, the open strings sustain longer than they do when fretted.²⁸ *Exodus* takes advantage of the open string sustain in the A section of the third movement. Open string sustain can act in similar fashion to the sustain pedal of the piano. An example of the open string sustain is shown in figure 9.

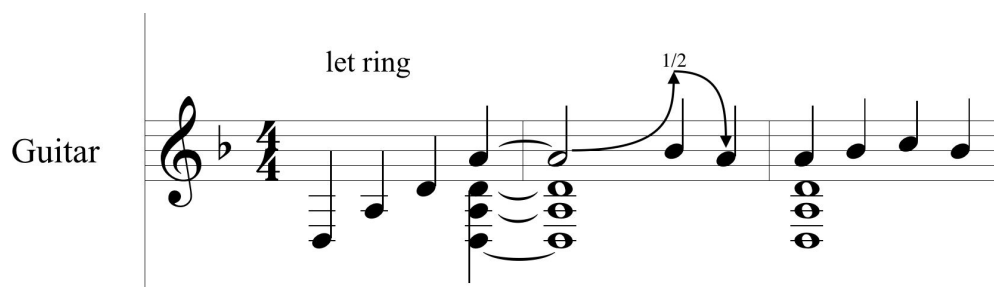


Figure 9: Guitar open-string chord. This figure shows how sustain is used in *Exodus*.
Source: Kappelman, *Exodus*, 3rd movement, mm. 1-3.

The alternate tuning of the guitar allows for a lower range so that the D3 may be sustained throughout the measure giving a drone effect as the basis of the theme. All notes of the chord in figure 9 are repeated on the fourth beat of measure 1 to reinforce the sustaining effect. In slower sections of a guitar composition, it is advantageous to

²⁸ Fretting the string occurs when the performer depresses the string on a fret to produce a note.

employ the open strings of the guitar. This allows for longer notes in slower thematic sections.

Chapter V: Melody and Harmony

Writing for the guitar allows a variety of textures. The guitar is a versatile instrument. It can be used as a chordal instrument as well as melodic. Guitar concerti display the versatility of the instrument.

Richard Strasser states in his dissertation that the solo parts of guitar concerti tend to be conjunct in nature varying between sections of melodic content followed by sections of chordal content in the guitar part.²⁹ Schwanter uses conjunct melodic figures as seen in figure 10:

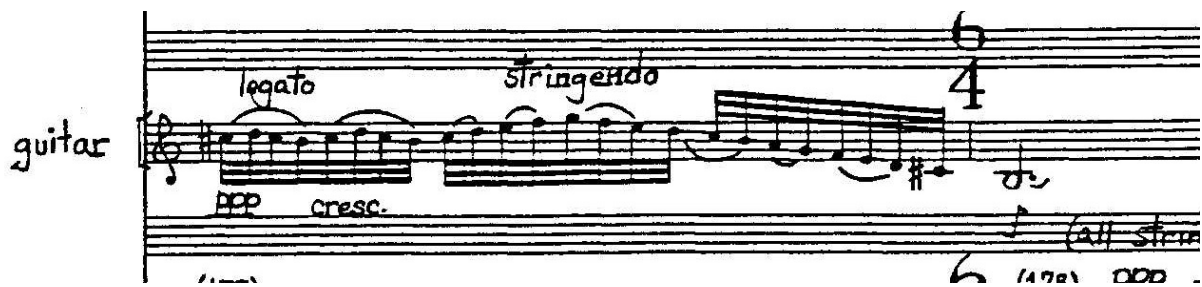


Figure 10: Conjunct melody in *From Afar*.

Source: Joseph Schwanter, *From Afar for Guitar and Orchestra*, 1987, measure 177.³⁰

Schwanter also included chordal sections in the development of his guitar themes.

Schwanter's use of chordal figures for the guitar is shown in figure 11:

²⁹ Richard Strasser, "A Comparative Analysis of Four Concertos by Selected Contemporary American Composers" (DMA diss., Manhattan School of Music, 1997), 4

³⁰ Joseph Schwanter, *From Afar* (New York: Schott Helicon Music Corp., 1987) 57.

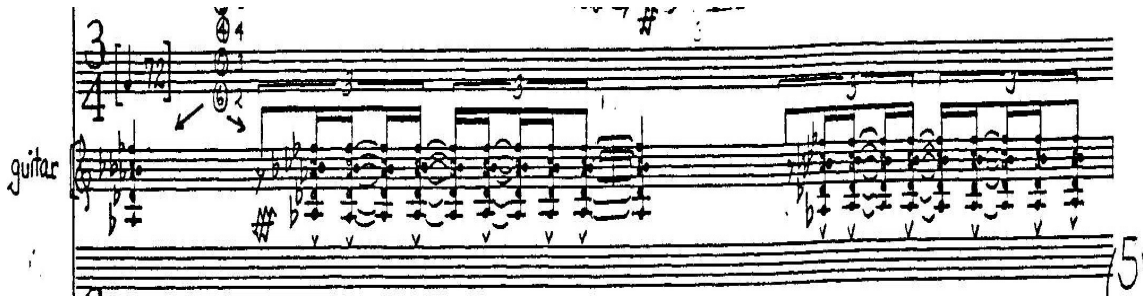


Figure 11: Chordal section in *From Afar*.
Source: Schwantner, *From Afar*, measure 122.³¹

Another 20th century composer who employed conjunct melodies and chordal sections was Joaquín Rodrigo. As mentioned earlier, Rodrigo's *Concierto de Aranjuez* (1959)³² fits the classical concept of what a concerto should be in regards to form and construction. Rodrigo uses mostly conjunct melodic structures and chordal sections, in the construction of the guitar solo.

One of the most recognizable themes of the *Concierto de Aranjuez* is the chordal introduction of the first movement in the guitar. The motion of the voices and the rhythm makes this chordal theme unmistakable as seen in example 4.3:

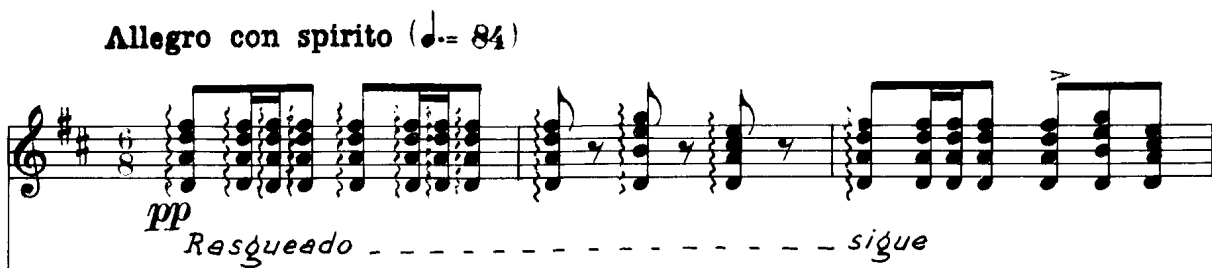


Figure 12: Chordal introduction of *Concierto de Aranjuez*
Source: Joaquín Rodrigo, *Concierto de Aranjuez*, mm. 1-3.

³¹ Schwantner, *From Afar*, 42.

³² Joaquín Rodrigo, *Concierto de Aranjuez* (Madrid: Schott, 1959) 9.

The opening theme of the second movement of Rodrigo's concerto is one of his most famous. In this theme from measures 1-3 also Rodrigo's uses conjunct melodic motion to create a recognizable theme. This appears first in the English horn with the guitar providing chordal accompaniment. The theme is then embellished by the guitar, beginning in measure 7.

The musical score displays the opening theme of the second movement of Rodrigo's *Concierto de Aranjuez*. It features six staves: Corno inglese, Clarinetto (B \flat) 1/2, Fagotto 1/2, Corno (F) 1/2, Tromba (C) 1/2, and Guitarra. The English horn (Corno inglese) plays a conjunct melodic line starting in measure 2, marked *p dolce*. The guitar (Guitarra) provides a chordal accompaniment starting in measure 1, marked *mf*. The other instruments (Clarinetto, Fagotto, Corno, Tromba) are shown with rests, indicating they are silent in this section.

Figure 13: Opening theme, 2nd movement of Rodrigo. This figure shows the theme of the 2nd movement. The theme appears in the English horn in measure 2.

Source: Joaquin Rodrigo, *Concierto de Aranjuez*, 2nd movement, mm 1-3.³³

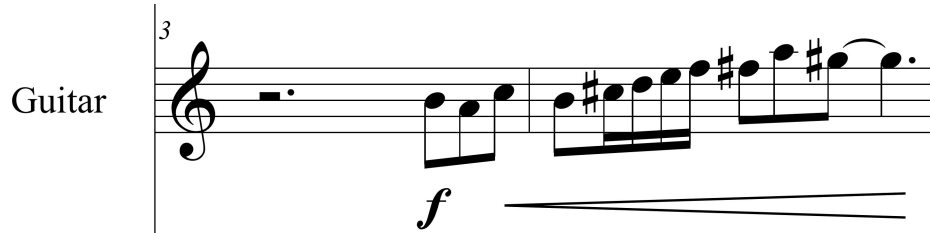
³³ Joaquin Rodrigo, *Concierto de Aranjuez* (Madrid: Schott, 1959) 38.

The melodies in *Exodus* are mostly conjunct in nature. However, some themes include interval skips as well. The melodies become more conjunct when embellished. For example, the theme of the first movement of the *Exodus* first appears in the violins. This theme contains a melodic line with arpeggiation seen in the violin I in figure 14:



Figure 14: Theme A of *Exodus*, 1st movement. This figure shows a conjunct beginning to the theme with an arpeggiated second half at the end of measure 2.
Source: Kappelman, *Exodus*, 1st movement, mm. 1-3.

The guitar enters in measure 3 with an embellishment of the theme. The guitar theme becomes more conjunct with the embellishment of the theme building excitement. The head motive remains the same providing thematic consistency. This is shown in figure 15:



section of *From Afar* is based upon set-class 5-20 (01568)³⁴. This set class contains two minor seconds, a major second, and a major third. The major third may be used to hint at tertian harmony but the content of seconds greatly overshadows the major third. The high level of dissonance is apparent when listening to the opening section. An example of one of Schwanter's secundal sonorities is shown in figure 17:

Figure 17: Secundal harmony in Schwanter's *From Afar*. This figure shows a secundal harmony in measure 101. The image below it is a reduction of the harmony.
Source: Schwanter, *From Afar*, mm. 101-103.³⁵

³⁴ Richard Strasser, "A Comparative Analysis of Four Concertos by Selected Contemporary American Composers" (DMA diss., Manhattan School of Music, 1997), 8

³⁵ Joseph Schwanter, *From Afar* (New York: Schott Helicon Music Corp., 1987) 34.

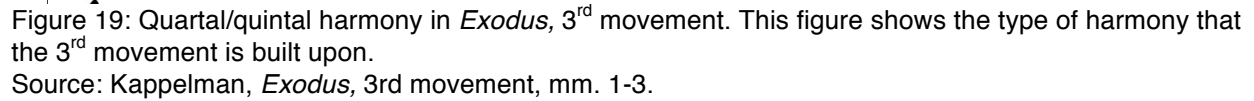
A B \flat major triad and a B \flat augmented triad can be drawn from the cluster. However, with the inclusion of C \sharp and the E \flat , the triad becomes a cluster adding dissonance to the harmonic affect. Similar to Schwantner's *From Afar*, the first movement of the Kappelman concerto's harmony is secundally based. Figure 18 shows harmonic motion containing 3rds and 2nds. A 2nd is present in each simultaneity to maintain the level of dissonance:



Figure 18: Secundal harmony in the 1st movement of *Exodus*. The second image is a reduction of the individual parts.

Source: Kappelman, *Exodus*, 1st movement, mm. 33-34.

The third movement of *Exodus* is the only one that uses a key signature though it is modal. The third movement uses D minor mode. Although this movement is written in



Chapter VI: Rhythm and Meter

In the 20th century, syncopated rhythms as well as meter changes occur more often in art music. Use of syncopation makes the meter more vague. Changes of meter make the pulse more vague. The use of syncopation and meter changes adds rhythmic interest to the work.

The violin theme of Béla Bartók's *Violin Concerto No. 2* (1939)³⁶ is an example of syncopation. In measure 7 of the first movement, the accompaniment is constructed of quarter notes while the violin performs mostly syncopated rhythms shown in figure 20:



Figure 20: Syncopation in Bartók's *Violin Concerto no. 2*. This figure shows the syncopated violin theme in the upper staff. The syncopated figures are circled.

Source: Béla Bartók, *Violin Concerto no. 2*, 1st movement, mm. 7-11.

Bartók's uses multiple meter changes in the second movement of his *Violin Concerto No. 2*. Bartók also uses the asymmetrical 5/8 meter to further obscure the rhythmic pulse. This metric manipulation appears throughout the second movement of Bartók's *Violin Concerto No. 2* as shown in figure 21:

³⁶ Béla Bartók, *Violin Concerto No. 2* (London: Boosey & Hawkes, 1941) 1.



Figure 21: Meter changes in Bartók's *Violin Concerto no. 2*. This figure shows the multiple meter changes as well as the asymmetrical 5/8 meter in the violin theme in the upper staff.
Source: Béla Bartók, *Violin Concerto no. 2*, 2nd movement, mm. 38-42.³⁷

A notable syncopated theme that Joaquín Rodrigo composed for his *Concierto de Aranjuez* (1957) is the main theme of the second movement first appearing in the English horn in measure 2. The guitar plays quarter note strummed chords on the beat while the English horn contrasts with the syncopated theme shown in figure 22:

³⁷ Bela Bartok, *Violin Concerto No. 2* (London: Boosey & Hawkes, 1941) 27.

Corno inglese

Clarinetto (B \flat) $\frac{1}{2}$

Fagotto $\frac{1}{2}$

Corno (F) $\frac{1}{2}$

Tromba (C) $\frac{1}{2}$

Guitarra

p dolce

mf

Figure 22: Syncopated theme in Rodrigo's *Concierto de Aranjuez*. This figure shows the syncopated theme in the English horn playing over the quarter note guitar accompaniment.
Source: Rodrigo, *Concierto de Aranjuez*, 2nd movement, mm. 1-3.³⁸

Rodrigo's other syncopated theme is the chordal theme in the first movement. This chordal theme creates a hemiola in the second measure as the guitar plays three duple rhythms over the 6/8 time signature. This effect creates the rhythmic pattern of a Spanish dance shown in figure 23:

Allegro con spirito (♩ = 84)

pp

Resqueado - - - - - sigue

Figure 23: Hemiola in *Concierto de Aranjuez*. This figure shows the hemiola effect created in measure 2 when the guitar plays three duple rhythms over the 6/8 compound meter.
Source: Rodrigo, *Concierto de Aranjuez*, 1st movement, mm. 1-3.³⁹

³⁸ Joaquin Rodrigo, *Concierto de Aranjuez*, (London: Ernst Eulenburg Ltd., 1957), 38.

This theme first appears in the guitar and is then passed on to the accompaniment. The entire first movement is based upon this rhythmic idea.

Joseph Schwantner uses syncopation in *From Afar for* (1987). However, Schwantner's use of syncopation appears in the accompaniment rather than the solo guitar line. Usually the chordal entrances are offset by an eighth note to skew the pulse created by the guitar part that is playing on the beat. Figure 24 is an example of a hemiola in which violin 1 plays a syncopated duple rhythm while the string section and guitar play a triple rhythm:

The musical score for Figure 24 illustrates a hemiola in Joseph Schwantner's *From Afar for* (1987). The score is written for a guitar and a string section. The guitar part, in the upper staves, features a syncopated duple rhythm with triplets. The string section, including Violin I, Violin II, Viola, Violoncello/Double Bass, and Cello, plays a triple rhythm. The score is marked with 'Sim.' and 'Sim.' and includes measure numbers (57) and (58). The guitar part is marked with 'Sim.' and 'Sim.' and includes measure numbers (57) and (58). The string section is marked with 'Sim.' and 'Sim.' and includes measure numbers (57) and (58).

Figure 24: Hemiola in *From Afar*. This figure shows the hemiola created between violin I and the string section.

³⁹ Joaquín Rodrigo, *Concierto de Aranjuez* (Madrid: Schott, 1959) 9.

Source: Schwantner, *From Afar*, mm. 57-58.⁴⁰

Exodus contains syncopation throughout. Some of the rhythms are dance-like in nature alternating between triple and duple rhythms as in the middle section of the second movement. Figure 25 shows a syncopated figure in the accompanying cello and bass beginning in measure 46 answered by an off-beat figure in the violins while the guitar plays a syncopated theme. The rhythmic figure creates a 3+3+2 pattern beginning in measures 47-48. The cello and bass reinforce the guitar rhythmically:

⁴⁰ Joseph Schwantner, *From Afar* (New York: Schott Helicon Music Corp., 1987) 17.

Figure 25 shows a musical score for the 2nd movement of *Exodus*, measures 46-49. The score includes staves for Guitar, Violin I, Violin II, Viola, Cello, and Contrabass. The Guitar part starts at measure 46 with a forte (*f*) dynamic. The string section (Violin I, Violin II, Viola, Cello, and Contrabass) begins at measure 47 with a 3+3+2 rhythmic pattern. The Cello and Contrabass parts are marked with a forte (*f*) dynamic. The Violin I and II parts are marked with 'pizz.' (pizzicato) and 'arco' (arco). The Viola part is marked with 'pizz.' (pizzicato). The score shows the 3+3+2 rhythmic pattern with brackets indicating the pulse division.

Figure 25: Syncopation in *Exodus*, 2nd movement. This figure shows the 3+3+2 rhythmic pattern that is created by the string section. The brackets show how the pulse is divided.
Source: Kappelman, *Exodus*, 2nd movement, mm. 46-49.

The first movement of *Exodus* uses meter changes between simple and compound meters as well as syncopation. The first movement contains several meter changes between 9/8, 2/4, and 4/4. The constant changing of meter and pulse give the first movement its overall rhythmic structure. Figure 26 shows the end of the first movement:

The musical score for measures 83-87 of the first movement of *Exodus* by Kappelman. The score is written for guitar (top staff) and piano (bottom staves). The key signature is G major. The meter changes from 9/8 to 2/4 in measure 84, back to 9/8 in measure 85, and finally to 4/4 in measure 87. The guitar part features syncopated accents in measure 86. The piano part includes a double bass line and a piano line. The score is marked with 'ff' (fortissimo) in measure 87.

Figure 26: Meter change in *Exodus*, 1st movement. This figure shows the meter alternation between 9/8, 2/4, and 4/4. The syncopated accents in measure 86 call attention to the guitar.
Source: Kappelman, *Exodus*, 1st movement, mm. 83-87.

Chapter VII: Conclusion

Through the study of the concerti presented in this document, this author has found that the concerto has gone through many changes in the past few hundred years in terms of form. However, the concerto remains at its core a work in which a soloist or soloists are highlighted and interact with the orchestra.

Composers have dealt with the interaction between soloist and orchestra in different ways. Mozart gave more importance to the orchestra so that sometimes it would share an almost equal role. Beethoven gave a greater importance to the soloist. They both set standards for the concerto in regards to form that lasted well into the 20th century. Through the classical period and beyond the orchestra was given more importance in its role, sometimes playing an equal role as a second protagonist in the drama of the concerto.

Exodus holds the solo guitar part as the most important role in the concerto. The guitar is present the majority of the piece. The orchestra shares the themes, but does not hold an equal role in the overall form. The study of Joseph Schwantner's *From Afar* and Joaquin Rodrigo's *Concierto de Aranjuez* has greatly influenced the composition of *Exodus* in regards to the guitar's role, harmony, melody, and rhythm.

According to Strasser, there are several limitations of the guitar which require special treatment when writing for guitar and orchestra. These limitations were taken into consideration when The Kappelman concerto was written. The orchestration allows the guitar to be heard even though there are problems due to lack of overall volume and sustain. Rhythmically active themes were written for the guitar in order to take

advantage of its percussive qualities. All historical and practical considerations were taken into effect to construct the Kappelman concerto.

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Vita

Spencer Kappelman was born in Waynesboro Virginia to Rosemary and Russell Kappelman. He attended Haynesfield Elementary School and joined the band in the fifth grade. He attended Tennessee High School in Bristol, Tennessee in which he continued his interest in band and music in general. After Spencer graduated high school, he attended The University of Tennessee at Chattanooga where he pursued a bachelor's degree in music education. He then transferred to the University of Tennessee, Knoxville where he changed his major from music education to music composition to further explore music and its construction. He met Dr. Kenneth Jacobs, the head of music composition at The University of Tennessee who became a mentor to Spencer. Spencer wrote several musical pieces that were performed at the University of Tennessee throughout his experience there. He received his bachelor degree in music composition in the spring of 2008. Spencer then went on to pursue a master of music degree at The University of Tennessee under the guidance of Dr. Jacobs.