КОЛОКОЛА СОБОРА

FOR SOLO GUITAR

by

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A THESIS

Submitted in partial fulfillment of the requirements
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ABSTRACT

Колокола Собора (Cathedral Bells) is a virtuosic work for solo guitar, combining elements of the Spanish Flamenco and Gypsy styles. This includes the use of the Andalusian cadence i-VII-VI-V, a common progression in Flamenco style. Also, Колокола Собора involves percussive use of the guitar, use of pedal tones in the bass of the guitar, and lyrical melodies in the upper voice. In keeping with these styles, Колокола Собора incorporates the use of fast rhythmic chords, and the use of variations on the harmonic minor scale, with chromatic additions commonly used in the Gypsy style. Колокола Собора is for the six-string classical guitar, in one movement. Колокола Собора is approximately eight to ten minutes in duration.

Pitch material for Колокола Собора is organized around a rotation of the A harmonic minor scale with E as the tone center. This produces the Spanish Gypsy scale (a scale comprised of notes of the harmonic minor scale, beginning and ending on scale degree 5 of the harmonic minor scale). Also, references to E major and E minor are incorporated, as the Spanish Gypsy scale is focused around the pitch E, and the use of E major and E minor scales allows for a wider range of chromaticism.

Колокола Собора has the following form: intro – A – A' – B – C – A" – B – B'. The A section is melodic and utilizes a moderate tempo. The B section is chordal and utilizes a faster tempo. The C section incorporates extensive use of imitation and a slower tempo. Tremolo connects the sections.

Колокола Собора explores the different registers of the guitar to create various timbral effects. The guitar's range covers four octaves. Each octave has a distinct sound, as the size of

each string is different, as the lowest three strings of the guitar are wrapped in nickel. Use of the extended technique *tambora* helps to develop the timbres of the piece. *Tambora* involves creating sound by using the left hand to finger a chord, while the right hand hits the bridge of the guitar to simultaneously create a percussive noise along with the sounding of the chord.

DEDICATION

This document is dedicated to my fiancée, Maddy. Her constant support and motivation has been invaluable and she has been instrumental to my life and work.

ACKNOWLEDGEMENTS

I first would like to thank my fiancée Maddy, my parents, and my brothers for their support and encouragement. I would like to thank the professors who have taught, mentored, and motivated me throughout my time at the University of Alabama. I would also like to acknowledge the commitment offered endlessly by each of the members of my committee. I am especially grateful to Amir Zaheri. His mentorship and guidance has been instrumental and helped me to grow as a composer; I am grateful for his exceptional mentorship.

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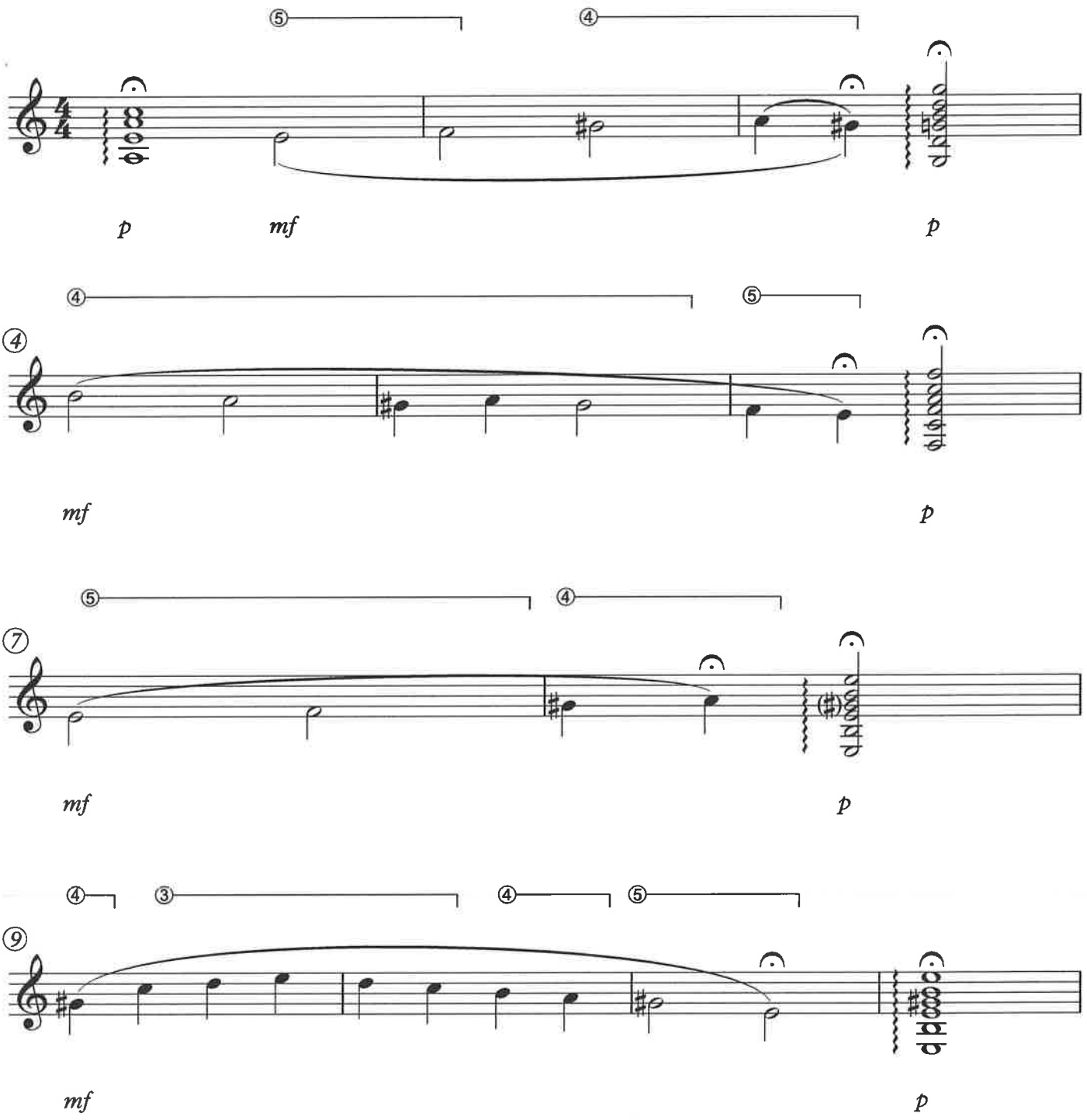
Колокола собора

for solo guitar

con passione

♩=45 adagio

Henry A. Diggins



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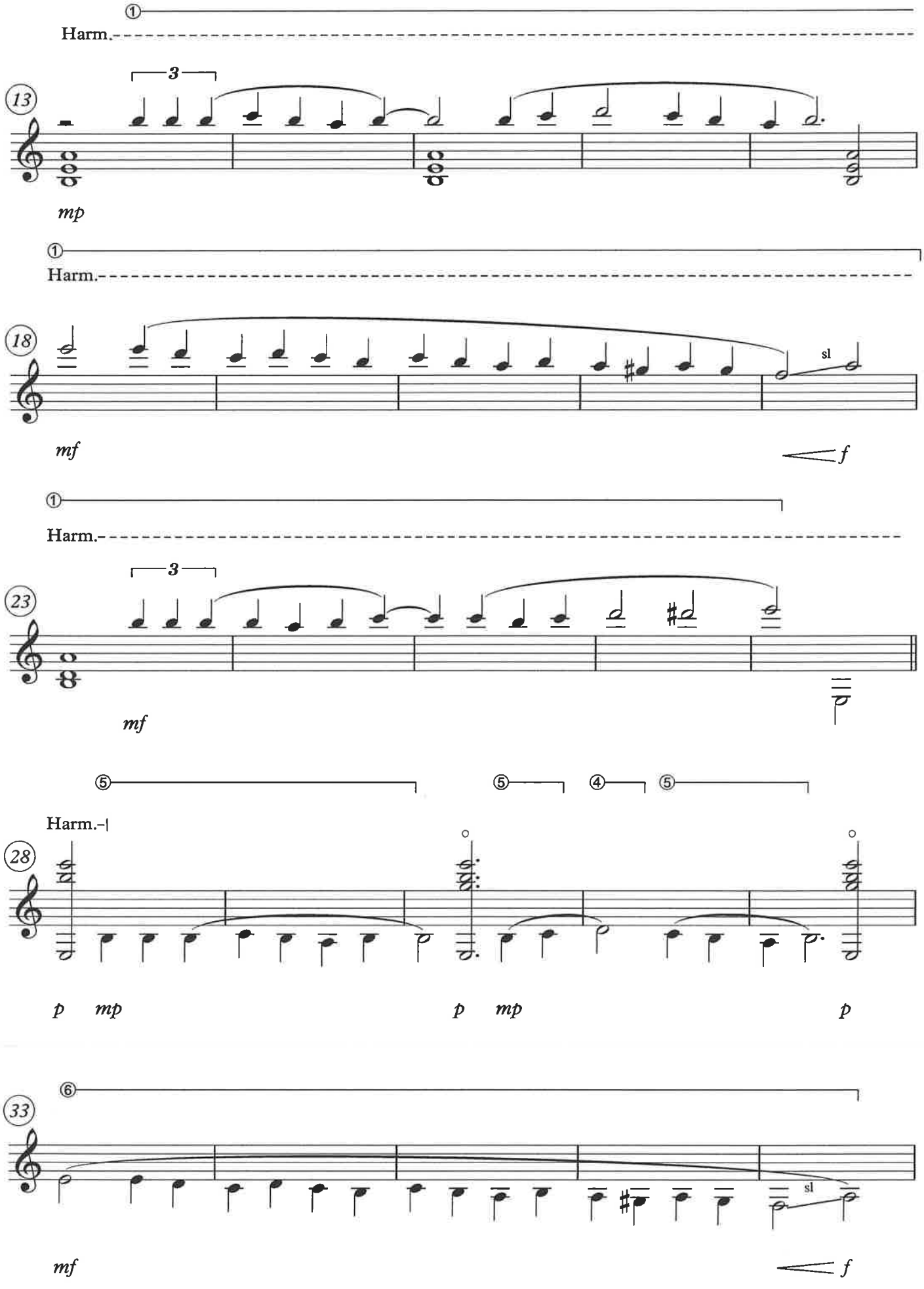
Harm.
13
3
mp
Harm.
18
sl
mf
f
Harm.
23
3
mf
Harm.
28
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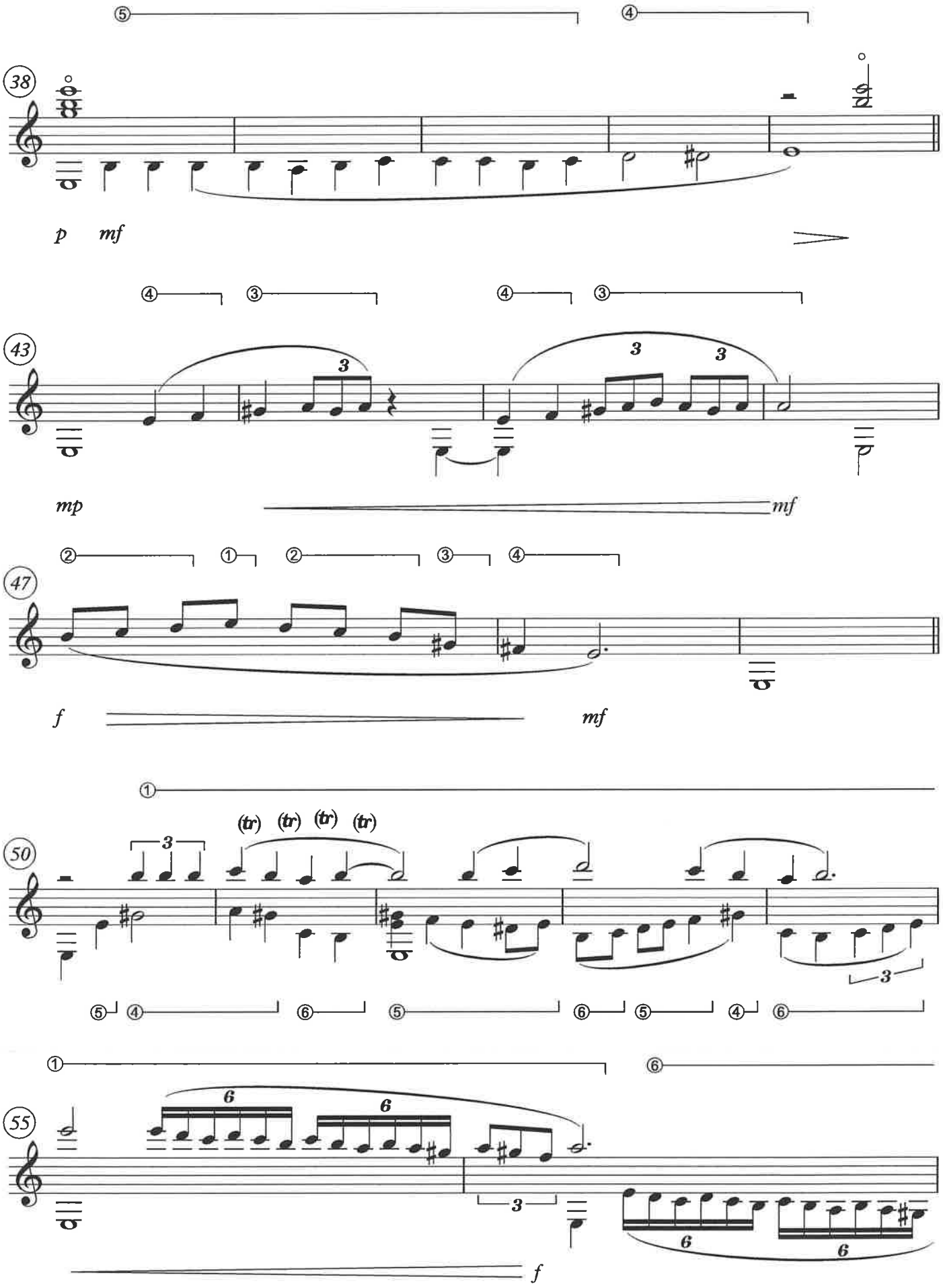
33
sl
mf
f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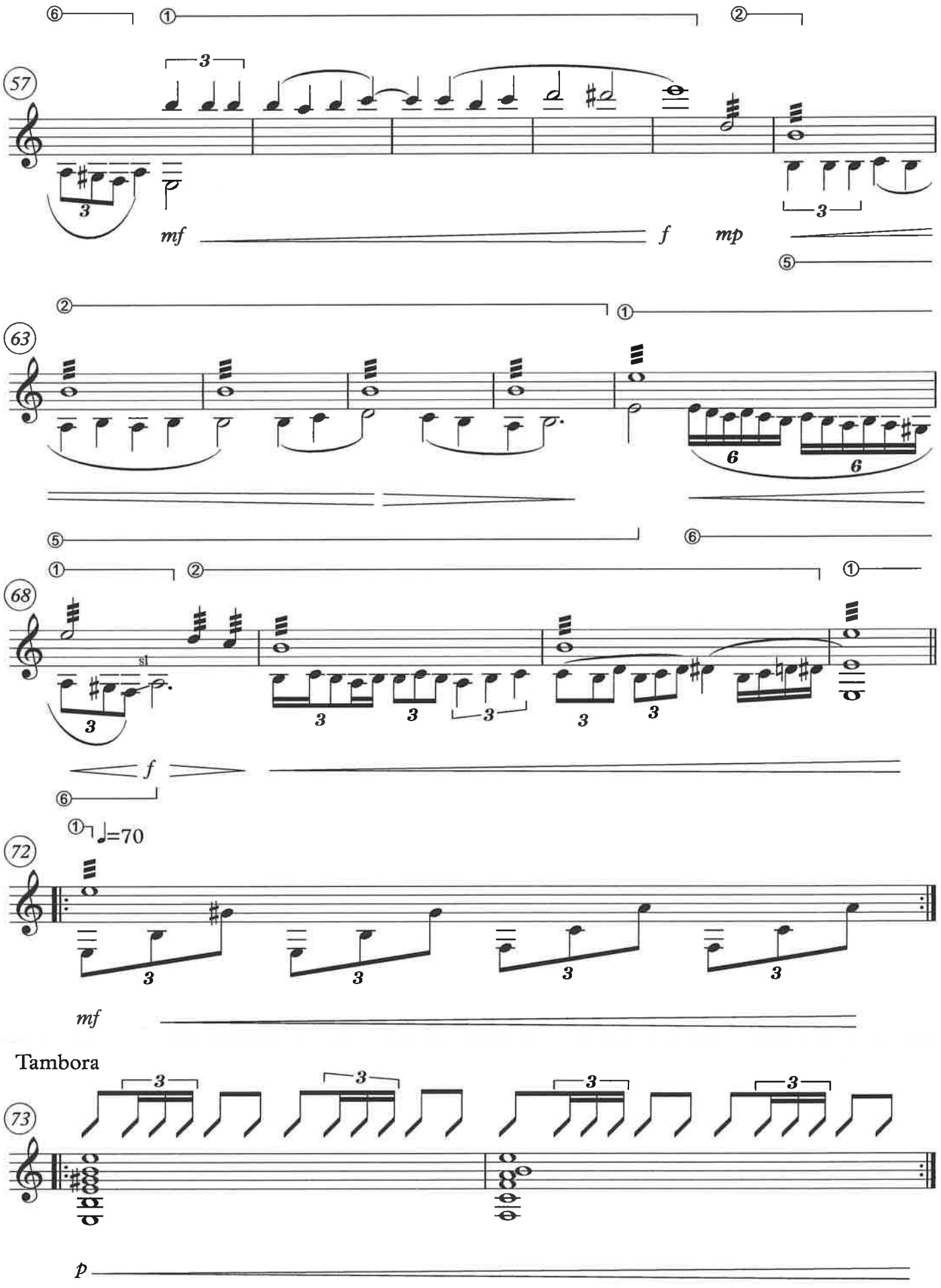
p
mf
43
mp
mf
47
f
mf
50
(tr) (tr) (tr) (tr)
55
f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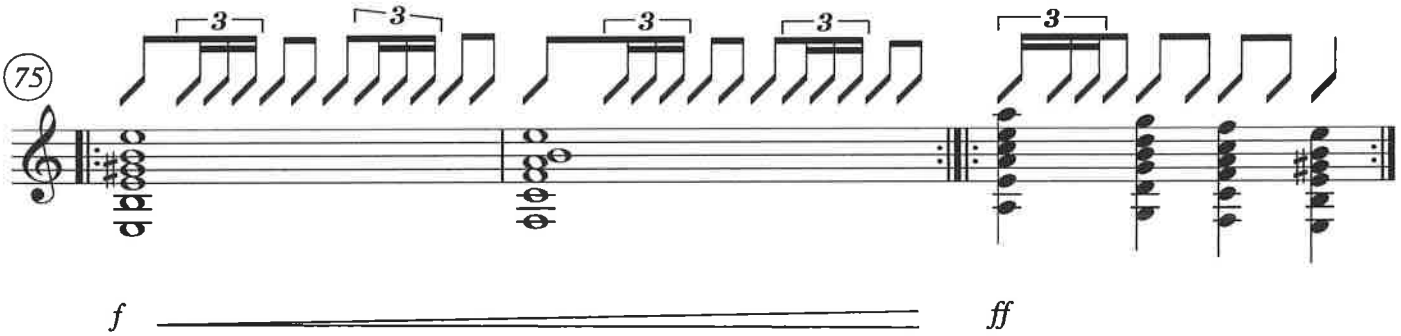
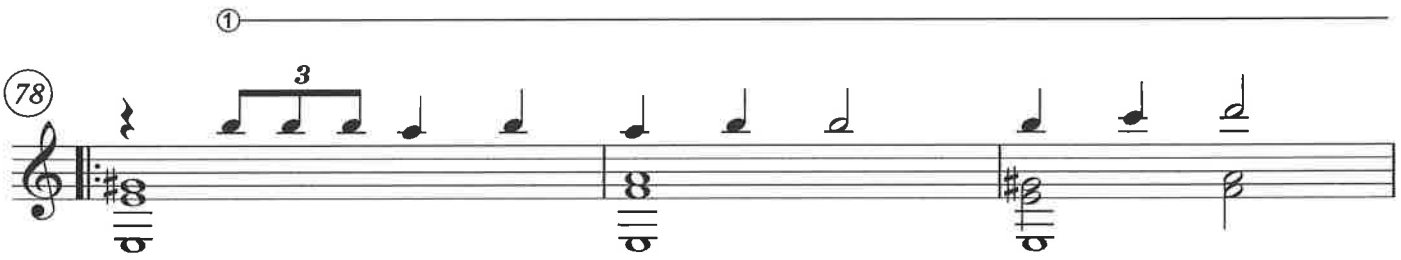
mf
f
mp
63
68
sl
f
72
♩=70
mf
Tambora
73
p

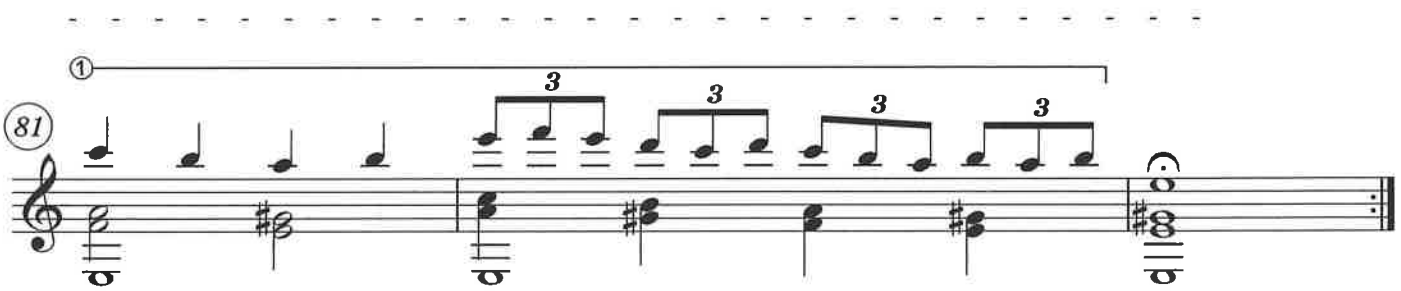
Rasgueado



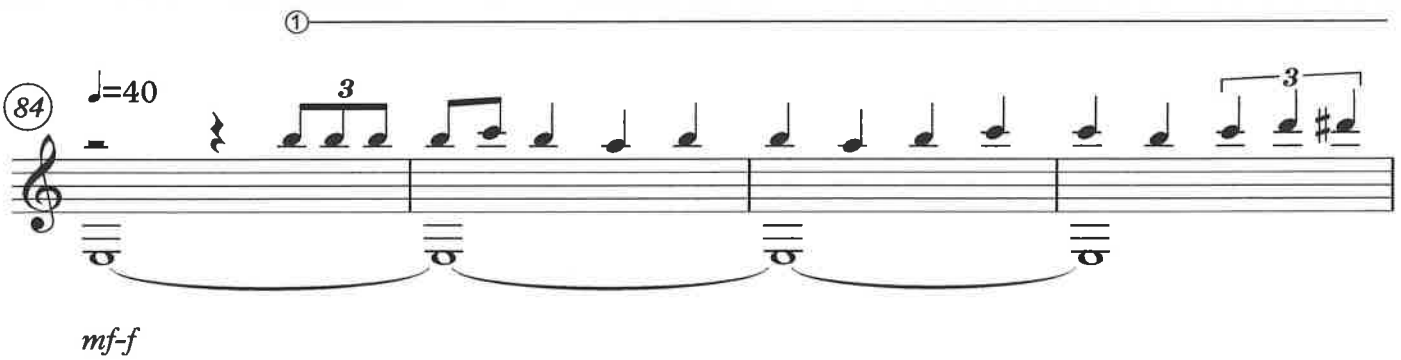
accel.

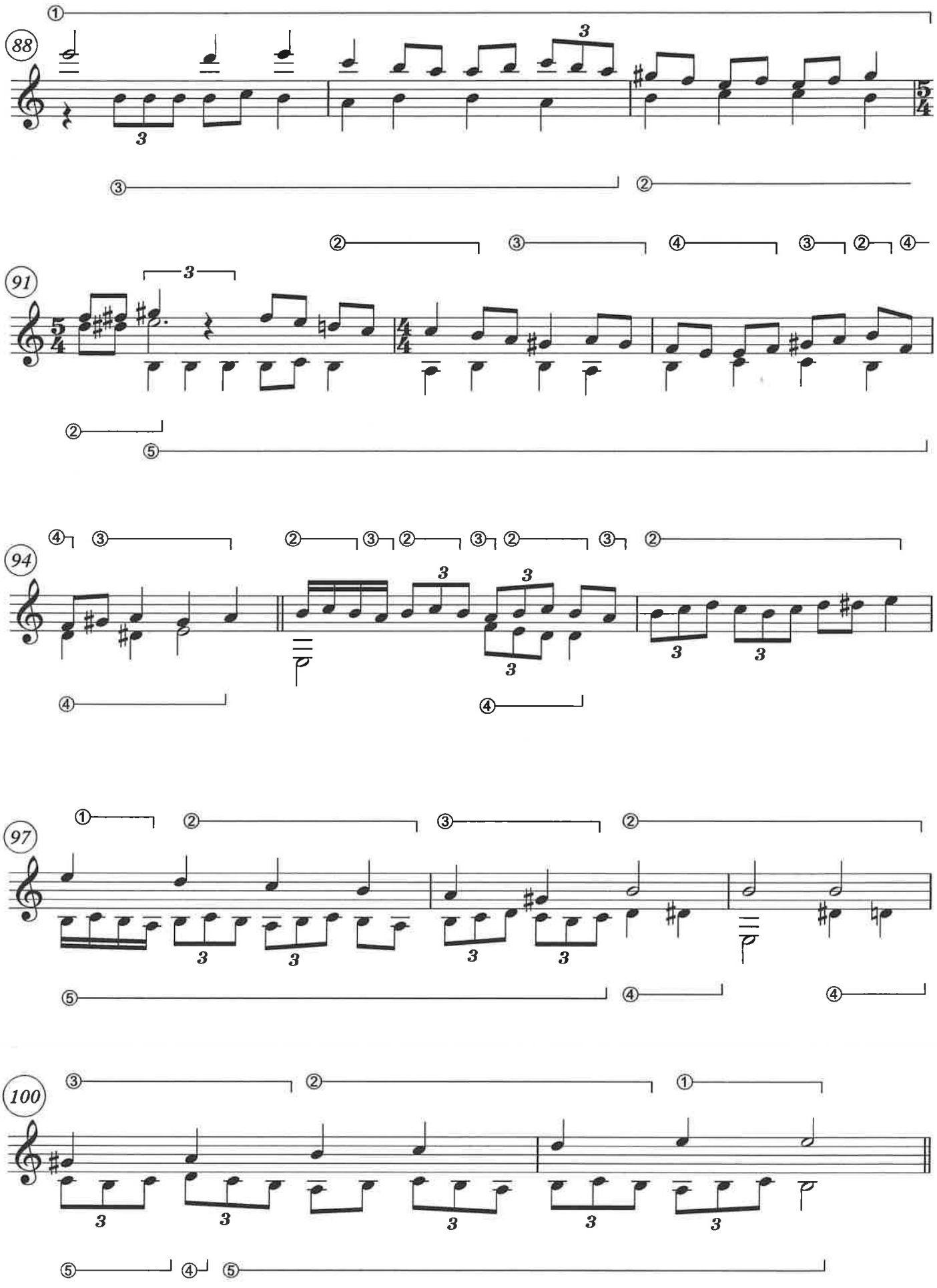
Molto rubato





A tempo

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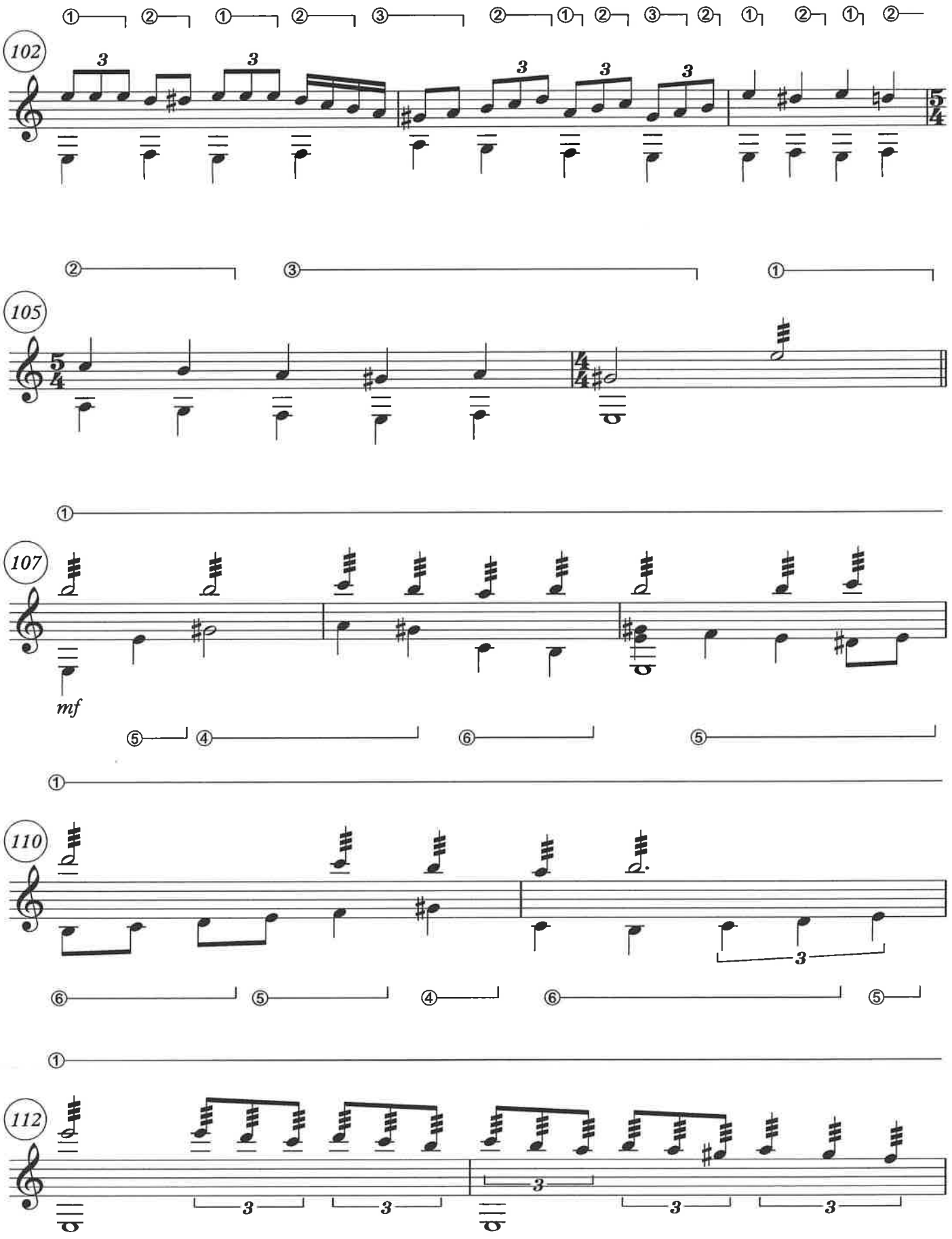
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105
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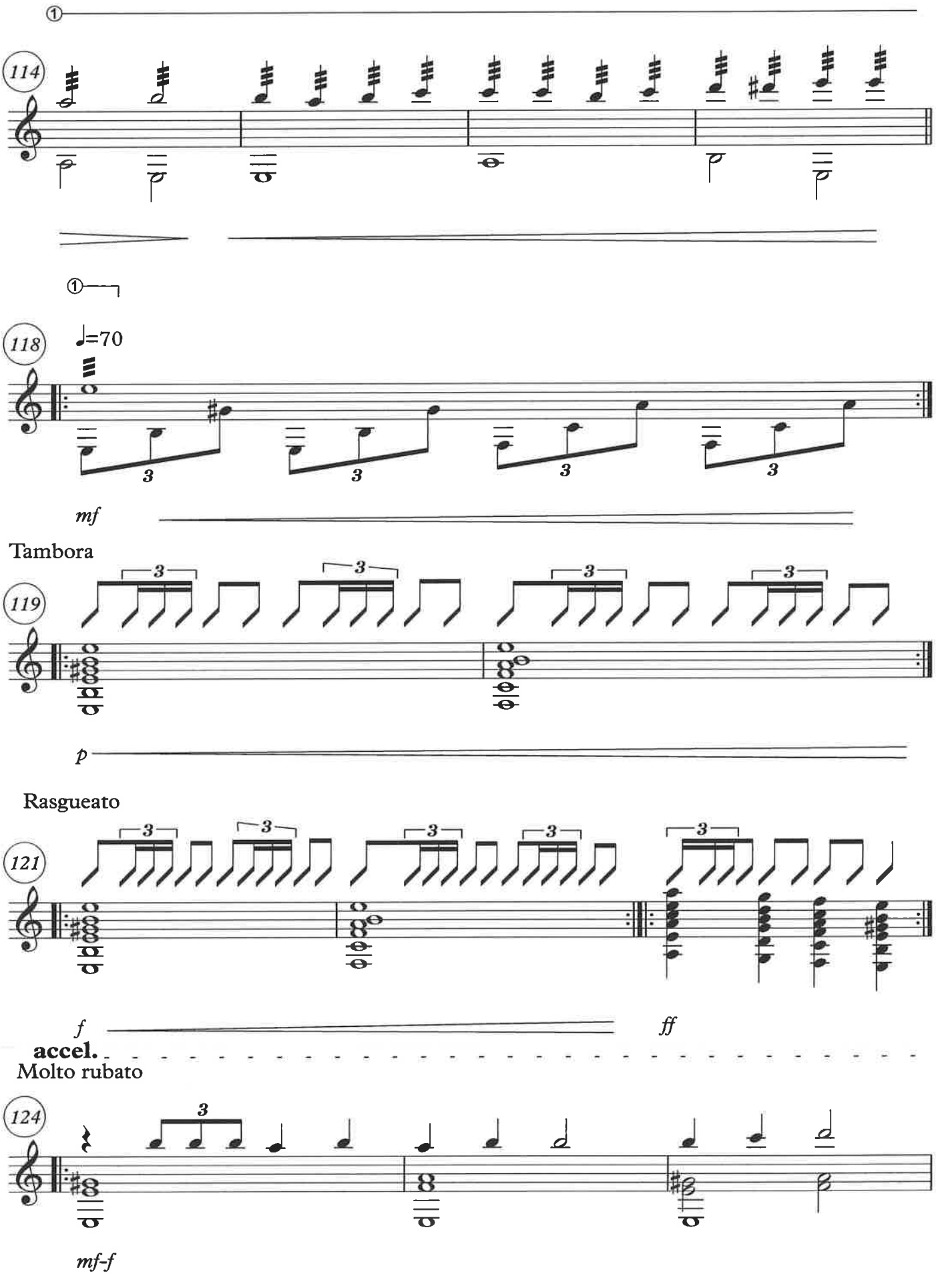
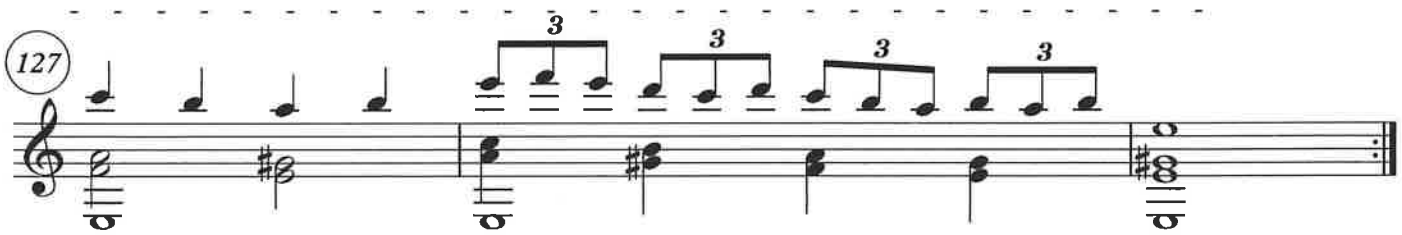
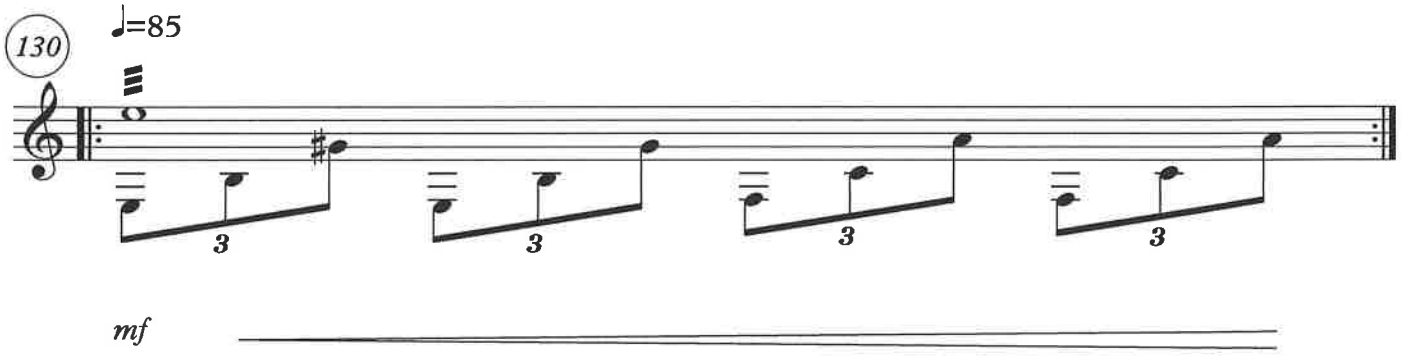
mf
110
112
f

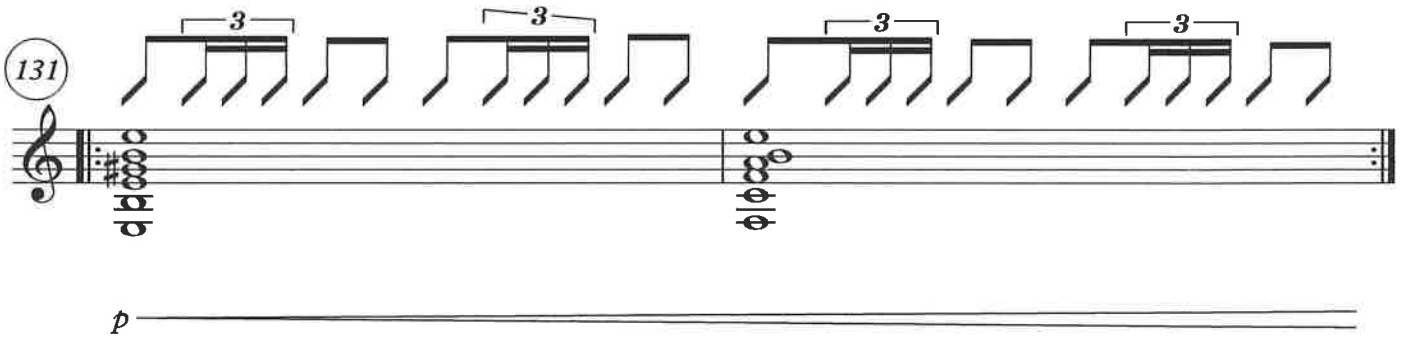
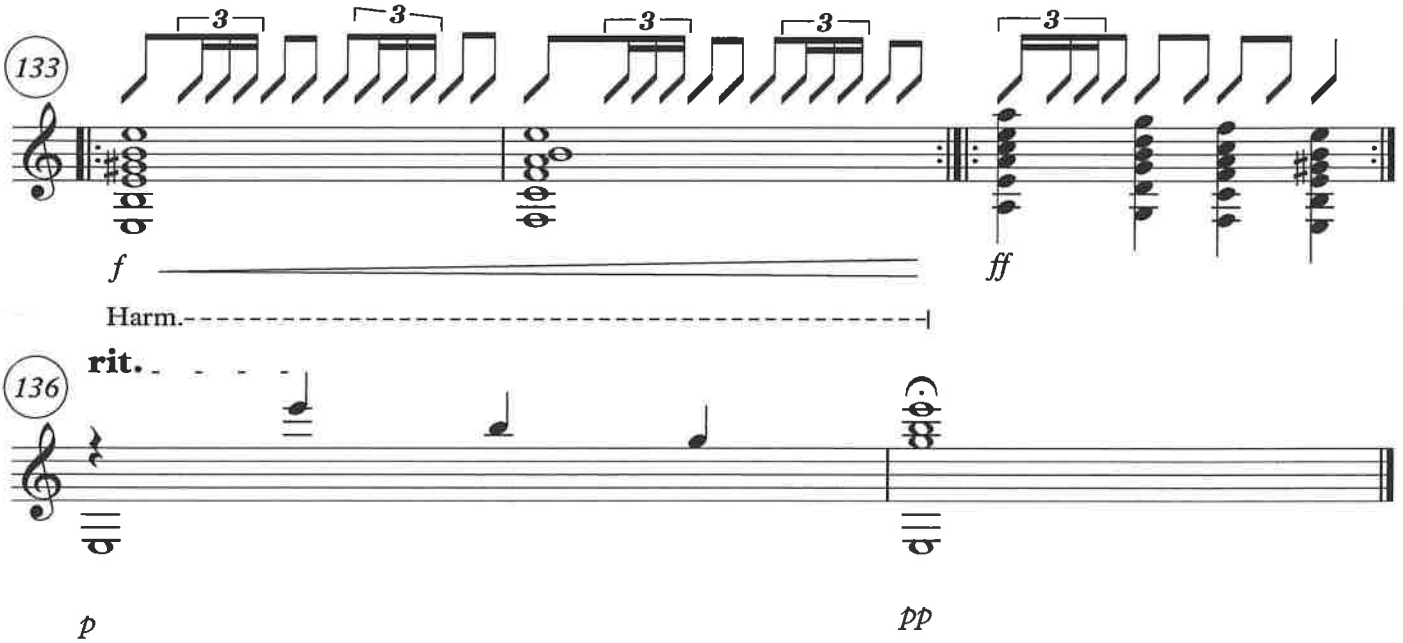

①
114
①
118
♩=70
3
3
3
3
mf
Tambora
119
3
3
3
3
p
Rasgueato
121
3
3
3
3
3
f
ff
accel.
Molto rubato
124
3
mf-f



A tempo



Tambora



Rasgueato