CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

CHROMATOSE

A Musical Suite for Five Instruments

A graduate project in partial fulfillment of the requirements
For the degree of Master of Music in Composition

By
David Phillip Kobaly

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ABSTRACT

CHROMATOSE:
A MUSICAL SUITE FOR FIVE INSTRUMENTS

By
David Phillip Kobaly
Master of Music in Composition

Chromatose is an original musical composition consisting currently of two separate movements (with an eventual third and final movement in the planning stages). The basic instrumentation is as follows: Flute, clarinet, horn, violin, and cello. Highly experimental, this piece explores and utilizes a broad range of diverse and unusual sounds drawn from an inexhaustible frontier of newer musical techniques and concepts. With this in mind, color (timbre), texture and rhythm have been the predominant creative considerations in its genesis.

Beyond basic blending of familiar instrumental timbres, Chromatose includes many different colors derived from the fairly heavy use of extended techniques. These are sounds produced by an instrument when it is played or used in a way that deviates from its proper traditional function. Alterations in fingering, bowing, tuning, embouchure, etc. are all means through which these sounds can be produced. Tuning is the most significant innovation in Chromatose, as the intended result is a dense abundance of microtones, which are intervals smaller than any of those found in traditional Western music. The significance of microtones becomes evident when heard.
They are perceived less as intervals and more as degrees of imperfection of the same pitch. An audible pulsation occurs between detuned pitches, and a fatness and dirtiness of sound results, broadening the pitch and distorting the colors of the individual instruments.

Texture is to color what a fabric is to a thread; it is a somewhat wider, more distant and cumulative point of perspective. The layering of voices, colors, harmonies, and/or rhythms is what produces musical texture. Traditionally this has often meant either polyphony (several separate melodic lines or voices moving independently from one another) or homophony (vertical harmonies layered in a tonal or atonal context). The twentieth century, however, has given rise to a third option—heterophony, which is polyphony taken to such a rapid and condensed level that no individual voices or colors can be discerned. In such a context, only a dense composite color or texture is heard, as is prevailing the case in both movements of Chromatose.

Rhythm, it should be pointed out, does not necessarily refer to a consistent, symmetrical or repeated pattern. It is the phrasing, punctuation, or stitch pattern of a composition. It determines the liveliness or stagnation, ease or unease, unity or disunity of a single moment or an entire piece of music. On a larger level rhythm lends character and personality to music; on a smaller level, when several asymmetrically subdivided rhythms are layered, the dense composite sound produces heterophony.

Drawing inspiration from the above considerations, Chromatose’s two contrasting movements endeavor to capture, sculpt and refine musical sound in such ways as to evoke strong visceral emotions and visual impressions of light energy as it refracts, erupts and continually changes forms unpredictably. Included with the score, for further
elucidation, are the individual performance notes for each player. They provide specific instructions on what certain notation choices mean and how they are to be executed.

Chromatose has been a formidable challenge to be sure, but one that has also been an incalculably worthwhile venture in a direction of boundless new and exciting creative possibilities.
CHROMATOSE
1. Refractions

David Phillip Kobaly

--

Misterioso

"ghost" tones
(whistle & play
independently).

\[ \text{sul D (+25c.)} \]
\[ \text{sul A (-50c.)} \]

\[ \text{bend} \]

\[ \text{f} \]

\[ \text{p} \]

\[ \text{mp} \]

\[ \text{ff} \]

\[ \text{ord.} \]

\[ \text{pp} \]

--

A. Fl.

Vln.

Vlc.

--
2. "Eruptions & Abyssal Echoes"
48
Sss - sch - ha!
"ghost" tones

49
jet whistle

A. Fl.

behind the bridge

Vln.

behind the bridge

pizz.

Vlc.

4A
4A

25
79

81

Fl.
Bb Cl.
Hn.
Vln.
Vlc.

sul ponticello

pizz.

sul ponticello

pizz.

pizz.
[change to PICCOLO (inconspicuously)]

Fl.  "Na-čin-át!"  "Še-jčás! Ži-zn! No-va-yá Ži-zn!"

Bs Cl.  "Bašlang-ić!"  "Ye-ni bir hay-at! Bašlang-ić hay-at şim-di!"

Hn.  "Poće-to-kot!"  "Ži-vot! Ži-vot poće-mu-vat!"


Conductor

Vlc.

\[ \text{Do not finish until several seconds after the cello's sound is completely gone.} \]

Picc.

E♭ Cl.

Hn.

Vln.

Vlc.
1. "Refractions"

\(\text{Non-vibrato.}\)

\(\text{With vibrato; steadily increasing and/or decreasing intensity.}\)

\(\text{Stab upward to the highest playable note.}\)

\(\text{Produce "ghost" tones by almost producing a whistle with the embouchure & allowing the flute to amplify the sound. In this example, pitch and fingering should move contrarily.}\)

2. "Eruptions"

\(\text{Slap-tongue.}\)

\(\text{Whisper tones and ghost tones are noted the same but labeled differently.}\)
Sibilance with specified pitch fingering.

Sibilance without specified pitch fingering.

Whispered hoarsely and eerily without instrument; never speak in regular voice.

---

Whispered words & languages

Beginning
Life
New life
Now!

Macedonian | Turkish | Russian
--- | --- | ---
Na početokot | Başangiç | Načinát
Život | Hayat | Žizn
Život počnuva | Yeni bir hayat | Novaya žizn
Sega! | Śimdi! | Sejčás!
Clairinet

Performance Notes

* Clarinet in B♭
* Clarinet in E♭
* Bass Clarinet in B♭

1. "Refractions"

\( NV \)

Non-vibrato.

\( V \) \( <<<< >>>> \)

With vibrato; steadily increasing and/or decreasing intensity.

\[ \]

Stab upward to the highest playable note.

\[ \]

Play \#50 cent, \$50 cents, \#25 cents, & \$25 cents, respectively; apply to any notes tied to a note modified with a triangle symbol, unless a bend line indicates otherwise.

\[ \]

Thick line between notes indicates a long, steady, smooth bend between semitones or microtones over several beats.
2. "Eruptions"

Slap-tongue.

"Ssss

Sibilance without specified pitch fingering.

"Na po-če-to-kot!"

Whispered hoarsely and eerily without instrument; never speak in regular voice.

Whispered words & languages

Beginning
Life
New life
Now!

Macedonian       Turkish       Russian
Na početokot    Başangıç     Načinát
Život            Hayat        Žizn
Život počnuva    Yeni bir hayat  Novaya žizn
Sega!           Şimdi!       Sejčás!
1. "Refractions"

\((NV)\) 
\(\text{Non-vibrato.}\)

\((V) \ <\ <\ <\ >\ >\ >\ >\)  
\(\text{With vibrato; steadily increasing and/or decreasing intensity.}\)

\(\text{Stab upward to the highest playable note.}\)

\(\text{Play } \#50 \text{ cent, } \flat 50 \text{ cents, } \#25 \text{ cents, } \& \flat25 \text{ cents, respectively.}\)  
\(\text{Indicates both altered pitches & uncorrected natural overtones.}\)  
\(\text{Apply to any notes tied to a note modified with a triangle symbol, unless a bend line indicates otherwise.}\)

\(\text{Thick line between notes indicates a long, steady, smooth bend between semitones or microtones over several beats.}\)  
\(\text{May choose between bending with the embouchure or hand in the bell unless instructed specifically to do one or the other.}\)

\(\text{Indicates that a passage is to be played on one valve combination like a natural horn without usual valve changes.}\)
2. "Eruptions"

"Shh               

Sibilance in instrument.

"Ye-ni bir hay-at! 

Whispered hoarsely and eerily without instrument; never speak in regular voice.

Whispered words & languages

Beginning
Life
New life
Now!

<table>
<thead>
<tr>
<th>Macedonian</th>
<th>Turkish</th>
<th>Russian</th>
</tr>
</thead>
<tbody>
<tr>
<td>Na početokot</td>
<td>Başangiç</td>
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</tr>
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<td>Život</td>
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<td>Život počnuva</td>
<td>Yeni bir hayat</td>
<td>Novaya žizn</td>
</tr>
<tr>
<td>Sega!</td>
<td>Şimdi!</td>
<td>Sejčás!</td>
</tr>
</tbody>
</table>
1. "Refractions"

\( (NV) \)

Non-vibrato.

\( (V) \)  

With vibrato; steadily increasing and/or decreasing intensity.

Gliss. upward to the highest playable note.

Play ±50 cent, ±50 cents, ±25 cents, & ±25 cents, respectively, relative to normal finger positioning, not to string tuning.

Apply to any notes tied to a note modified with a triangle symbol, unless a bend line indicates otherwise.

Thick line between notes indicates a long, steady, smooth bend between semitones or microtones over several beats.
2. "Eruptions"

× = Behind the bridge.

+ = Scratch tone; or rauchen (air noise).

Bow talepiece.

"Na po-če to-kot!"

Whispered hoarsely and eerily without instrument; never speak in regular voice.

Whispered words & languages

Beginning
Life
New life
Now!

Macedonian       Turkish       Russian
Na početokot     Başangıç      Načinát
Život            Hayat         Žizn
Život počnuva     Yeni bir hayat  Novaya žizn
Sega!            Šimdi!        Sejčás!
Cello

Performance Notes

Tuning

C-string: #25 cents
G-string: normal
D-string: b50 cents
A-string: b50 cents

*Always allow pizzicato to vibrate fully.

1. "Refractions"

(NV)

Non-vibrato.

(V) <<<< >>>>

With vibrato; steadily increasing and/or decreasing intensity.

Gliss. upward to the highest playable note.

Play #50 cent, b50 cents, #25 cents, & b25 cents, respectively, relative to normal finger positioning, not to string tuning. Apply to any notes tied to a note modified with a triangle symbol, unless a bend line indicates otherwise.

Thick line between notes indicates a long, steady, smooth bend between semitones or microtones over several beats.
2. "Eruptions"

Percussive strike against the body or fingerboard of the cello, respectively.

× =Behind the bridge.

+ =Scratch tone; or rauchen (air noise).

Bow talepiece.

"Na poče-to-kot!"

Whispered hoarsely and eerily without instrument; never speak in regular voice.

Whispered words & languages

Beginning
Life
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Macedonian	Turkish	Russian
Na početokot	Başangıç	Načinát
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