COMMENTARY OF PHD IN COMPOSITION
GEORGIA KALODIKIS
GOLDSMITHS COLLEGE UNIVERSITY OF LONDON
PhD
THESIS CONTAINS

VIDEO
CD
DVD
TAPE CASSETTE
CONTAINER INHALT

Submission Part I: Suspension (score)

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Audio CD of Works
PhD IN COMPOSITION
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Submission part 1

Suspension

for solo oboe and string quartet
PERFORMANCE NOTES

\[ \text{\textasciitilde} : \text{play as high as possible (the highest note of the instrument)} \]

\[ \text{\textasciitilde} : \text{the sound starts from (or ends to) complete silence} \]

\[ \text{\textasciitilde} \text{\textasciitilde} : \text{glissando with unspecified final pitch (bend the pitch slightly)} \]

\[ \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} : \text{fast repetition of the notes in the box in any order} \]

\[ \text{\textasciitilde} \text{\textasciitilde} : \text{double trill. Play alternatively with the main note} \]

\[ \text{\textasciitilde} \text{\textasciitilde} : \text{very fast irregular tremolo} \]

\[ \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} \text{\textasciitilde} : \text{indicates the duration of a specific action} \]

STRINGS

\[ \text{ex.sul.pont} : \text{extreme sul ponticello} \]

\[ \text{ord} : \text{play normally} \]

\[ \text{c.l.batt} : \text{col legno battuto} \]

\[ \text{\textasciitilde} : \text{bartok pizzicato} \]

\[ \text{\textasciitilde} : \text{play on the bridge} \]

\[ \text{\textasciitilde} : \text{play behind bridge} \]

\[ \text{\textasciitilde} : \text{distorted and abrupt sound (the bow flat on the string)} \]

\[ \text{l.h muffling} : \text{rake the string with the left hand while allowing them to ring} \]

\[ \text{l.h tapping} : \text{tap the string on the indicated note with the left hand} \]
**l.h slap** : slap the strings with the left hand

**ex.sul pont** → **ord** : change the position of the bow gradually

: oscilate the notes in the box as indicated (i.e: ± 3rd m)

: quasi ricochet. Let the bow bounce on the strings. While the bouncing is being reduced a common effort must take place to preserve the movement.

: touch the string halfway between harmonic and normal note

**OBOE**

**Φ** : create a breathy sound by blowing air through and instrument

a) sounds that are to have more pitch than air,

b) sounds that are to have more air than pitch

**N** : play normal

**fltg** : fluttertongue

: percussive, extremely high sound

**Z** : teeth note

: slight fluctuation of the sounding pitch
The timbre fingerings are accompanied by numbers indicating their deviation in sound compared to the standard fingering (notated with 0).

**Multiphonics**

Each chord belonging to a multiphonic contains four different shapes of noteheads which indicate the relative volume: 

Each multiphonic includes along with information on reed position, air and lip pressure, advice on the possible dynamic range, the level of difficulty (a= easy, b=average, c=difficult)
All the timbre fingerings and multiphonics are taken from the book *The Techniques of Oboe Playing* by Peter Veale and Claus-Steffen Mahnkopf (Baerenreiter, Kassel, Germany, 1994).
Suspenion

\[ j = 52 \text{ (duration: 7 min approx.)} \]

G. Kalodikis, 2004

Oboe:

\[
\begin{array}{c}
\text{\textit{pp}} \\
\text{\textit{mp}} \\
\text{\textit{p}} \\
\end{array}
\]

Violin I:

\[
\begin{array}{c}
\text{\textit{pp}} \\
\end{array}
\]

Violin II:

\[
\begin{array}{c}
\text{\textit{pp}} \\
\end{array}
\]

Viola:

\[
\begin{array}{c}
\text{\textit{pp}} \\
\end{array}
\]

Cello:

\[
\begin{array}{c}
\text{\textit{pp}} \\
\end{array}
\]

\[
\begin{array}{c}
\text{\textit{ex.sul.pont}} \\
\text{\textit{bridge}} \\
\end{array}
\]

\[
\begin{array}{c}
\text{\textit{ex.sul.pont}} \\
\text{\textit{bridge}} \\
\end{array}
\]

\[
\begin{array}{c}
\text{\textit{microgliss}} \\
\text{\textit{l.h. tapping}} \\
\end{array}
\]

\[
\begin{array}{c}
\text{\textit{ex.sul.pont}} \\
\text{\textit{ord.}} \\
\end{array}
\]

\[
\begin{array}{c}
\text{\textit{ex.sul.pont}} \\
\text{\textit{3rd m}} \\
\end{array}
\]

\[
\begin{array}{c}
\text{\textit{ex.sul.pont}} \\
\text{\textit{bridge}} \\
\end{array}
\]

\[
\begin{array}{c}
\text{\textit{ex.sul.pont}} \\
\text{\textit{bridge}} \\
\end{array}
\]

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screaming sound

sul A jete col legno battuto

I.h. slap

2nd m ex.sul pont

ord.

l.h. tapping

rit

sul A

l.h. slap

I.h. slap

abruptly

l.h. slap

2nd m

I.h. tapping

pizz.
relaxing

rit

rit et dim .............. a tempo sostenuto

gradually reduce oscillation

gradually reduce oscillation
very high and accelerating random harm.
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Submission part 2

Balance

for brass quintet
Performance notes

- \( \text{bend the pitch slightly up or down respectively. The resulting sound is a quick glissando with no resultant final pitch} \)

- \( \text{a quick scoop upward into the notated pitch} \)

- \( h.v \): half valve effect. A choched off and uncentered sounding of the notated pitch produced by the technique of partially engaging one or all of the valves

- \( \text{harm gliss} \): harmonic glissando. A rapid and even slide through the overtones represented by the given pitches all within the notated length of the first note

- \( \text{highest note possible} \)

- \( \text{unclean attack, intentionally indiscriminate noise (non-pitch) before the main note} \)

- \( \text{unmeasured rapid hand changes with multiple and rapid tonguing} \)

- \( \text{a very aggressive air sound with rapid articulated pulsations and valve noise} \)

- \( \text{air and valve tremolo} \)

- \( \text{a throbbing repetition of tones, distinct palpitations} \)

- \( \text{split tongue attack} \): very short loud sudden indiscriminate pitch
smacked sound : a sharp, unpitched, accented kissing sound

sucked pitch : a kissing and squealing sound of obscure and often indefinite pitch

(vocal) : vowel sound production. Sound made by the player's vocal cords. The result is the simultaneous sounding of a sung and normally vibrated pitch

breathy ghost tone : an uncentered though actual tone with definable pitch and additional breathness

The detail description of the brass techniques is borrowed from the book of Douglas Hill, *Extended techniques for the horn* (Edited by Thom Proctor, Belwin).
Balance

\[ \text{\footnotesize \( \frac{4}{4} \) 50 (duration: 8 min approx.) with great dynamic contrast} \]

G. Kalodikis, 2005

Trumpet in Bb 1

Trumpet in Bb 2

Horn in F

Tenor Trombone

Tuba

Bb Tpt. 1

Bb Tpt. 2

Hn.

T. Tbn.

Tuba

*Legato marks indicate a passage be played as smooth as possible.
Breaths can be taken within these notes where required

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Ossia loco possible
breath when needed ~

Legato possible
a tempo (follow the ratios approximately)
legato possible
breath when needed (follow the ratios approximately)

\( \frac{t}{2} \) = 50
accel. et cresc.

accel. et decresc.

rall. et decresc.
Bb Tpt. 1

Bb Tpt. 2

Hn.

T. Tbn.

Tuba

Bb Tpt. 1

Bb Tpt. 2

Hn.

T. Tbn.

Tuba

34

36

Bb Tpt. 1

Bb Tpt. 2

Hn.

T. Tbn.

Tuba

30

cresc.

smacked sound

air and valve tremolo

half valve gliss

fltg

air sound

fltg

air and valve tremolo

sucked pitch

split tongue attack

split tongue attack

air and valve tremolo

air and valve tremolo

air and valve tremolo


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Submission part 3

Six Sketches

for piano
Six Sketches

1

\[ \text{\( \frac{4}{4} \)} \text{ 40  (duration: 1min approx.)} \]

\( \text{pp} \)

accel. et cresc. poco a poco

\( \text{\( \frac{5}{4} \)} \)

\( \text{mp} \)

\( \text{\( \frac{7}{4} \)} \)

\( \text{mp} \)

\( \text{\( \frac{13}{8} \)} \)

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accel.  \( \text{\textcopyright\textdagger} = 180 \)  

as fast as possible
\( \text{\textit{Piano}} \)

\( \text{\textit{mp}} \)

\( \text{\textit{sfz}} \)

\( \text{\textit{p}} \)

\( \text{\textit{mf}} \)

\( \text{\textit{pp}} \)

\( \text{\textit{mp}} \)
\( \text{\textcopyright 2006 by Prentice Hall} \)
rall. et dim. poco a poco -

as fast as possible

p

pp

sfff

rit:

pp

sempre
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Submission part 4

Atoma

for two violins and piano
PERFORMANCE NOTES

\[ l.v \] : laissez vibrer (let the string to vibrate as long as indicated)

\[ \text{-repeat the note or notes as many times as indicated} \]

\[ \text{very rapid non-rhythmical tremolo} \]

: improvise in between the given pitches in any order (fast tempo, irregular rhythm). Avoid chromatic scales.

ord. \[ \text{ex.sul pont} \] : the bow position must change gradually

: the sound starts from (or ends to) silence

It is very important for the performance of the piece to be accurate as for the different types of bowing in terms of the slight change in articulation and dynamics required.

The score is in C. Dynamics and expression indications on the top of staff system refer to all instruments.
Atoma

\( \text{\textcopyright 2003, G. Kalodikis} \)
decresc. and rall. poco a poco

Vln. 1
\[ \text{p} \]
\[ \text{g} \]
\[ \text{glissando} \]
\[ \text{x} \]
\[ \text{f} \]
\[ \text{mf} \]

Vln. 2
\[ \text{p} \]
\[ \text{f} \]
\[ \text{mf} \]

Pno.
\[ \text{pp} \]
\[ \text{f} \]
\[ \text{mf} \]

Vln. 1
\[ \text{mf} \]
\[ \text{f} \]
\[ \text{ex. sul pont} \]

Vln. 2
\[ \text{mf} \]
\[ \text{f} \]
\[ \text{ex. sul pont} \]

Pno.
\[ \text{pp} \]
\[ \text{f} \]
\[ \text{ff} \]

VI
\[ \text{very calm, hesitant, as a remnant} \]

Vln. 1
\[ \text{mf} \]
\[ \text{f} \]

Vln. 2
\[ \text{mf} \]
\[ \text{f} \]

Pno.
\[ \text{pp} \]
\[ \text{f} \]

Vln. 1
\[ \text{mf} \]
\[ \text{f} \]
\[ \text{ex. sul pont} \]

Vln. 2
\[ \text{mf} \]
\[ \text{f} \]
\[ \text{ex. sul pont} \]

Pno.
\[ \text{pp} \]
\[ \text{f} \]
\[ \text{ff} \]
cresc. e accel.
explosive

Vln.1

\begin{align*}
98 & \text{mp} \\
\end{align*}

\begin{align*}
\text{fast vibrato} & \text{ poco vibrato} \\
\text{pp} &
\end{align*}

Pno.

\begin{align*}
\text{change bow when needed} \\
\text{senza vibrato}
\end{align*}

Vln.2

\begin{align*}
\text{pp} & \\
\text{senza vibrato}
\end{align*}

Pno.

\section{VII} moody, with sudden changes of dynamic

\begin{align*}
\text{molto vibrato poco a poco}
\end{align*}

Vln.1

\begin{align*}
\text{pp} & \\
\text{molto vibrato poco a poco}
\end{align*}

Vln.2

\begin{align*}
p & \text{mp} \text{ mf} \text{ pp} \text{ pp} \\
\end{align*}

Pno.

\begin{align*}
p & \text{mp} \text{ pp} \text{ pp} \\
\end{align*}
gradually relaxing

VIII

Vln.1

Vln.2

Pno.

poco vibrato
flautando

poco cresc.

flautando

cumulative

as a remnant
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Submission part 5

Echo and Variations
for piano, cello and percussion
INSTRUMENTATION

-Piano (Pno)

-Cello (Vc)

1st Percussion
-Maracas (Mcas)
-Bass drum (B.dr)
-3 tom toms (T.Toms)
-1 Sizzle cymbal
-5 Temple blocks (5 T.BI)
-Crotales (Crt.)
-Slide whistle (S.whist.)

2nd Percussion
-Tam tam (medium) (T.T)
-2 Cowbells (C.BI)
-3 Suspended cymbals (3 S.Cymb.) {1., Chinese 2. medium, 3. splash}
-Marimba (Mba)
-Flexatone (Flxt)
-Slide whistle (S.whist.)
PERFORMANCE NOTES

↑ : play as high as possible (the highest note of the instrument)

: the sound starts from (or ends up to) complete silence

: glissando with unspecified final pitch (bend the pitch slightly)

l.v : laissez vibrer (don’t stop the sound)

ord : ordinary

: increase gradually the bow pressure

ord → ex.sul pont : change gradually the position of the bow

m.o : maximum oscillation (upward(+) and downward(-) from the given note)

: gradually increase the width oscillation around the given note while accelerate following the given line density.

: gradually decrease the width oscillation around the given note while ritard following the given line density.

: the oscillation ends up to glissando

: steady width oscillation

: brush swishes
crawling, with indolent motion
very nervous and moody
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Submission part 6

Metavasis

for seven instrumentalists
INSTRUMENTATION

Bb Clarinet (Cl)
Bassoon (Bsn)

1st percussionist
Vibraphone (vibr)
Tubular bells (T.bl)

2nd percussionist
Timpani (tpni)

Piano (pno)
Violin (vln)
Viola (Vla)

The score is in C.
PERFORMANCE NOTES

: defined tremolo (repeat the note or notes as many times as indicated)

: play as high as possible (the highest note of the instrument)

: the sound starts from (or ends to) complete silence

: glissando with unspecified final pitch (bend the pitch slightly)

STRINGS

: indicates the duration of the glissando

l.v : laissez vibrer (don't stop the sound)

s.t : sul tasto

ex.s.p : extra sul ponticello

ord : play normally

c.l.t : col legno tratto

C.l.batt : col legno battuto

: play on the bridge

: noisy sound (place the bow flat on the string)
• muffle the string without producing harmonics

\[ \text{gradually increase (or decrease) the bow pressure} \]

\[ \text{ord} \rightarrow s.t \rightarrow \text{change the position of the bow gradually} \]

**WOODWINDS**

\[ \Phi \rightarrow \text{create a breathy sound by blowing air through an instrument.} \]

\[ \text{st smaller than normal} \rightarrow \text{a) sounds that are to have more pitch than air} \]

\[ \text{fltg} \rightarrow \text{b) sounds that are to have more air than pitch} \]

\[ \text{Pr}< \rightarrow \text{increasing air pressure} \]

\[ \text{Pr)}> \rightarrow \text{diminishing air pressure} \]

\[ \text{fltg} \rightarrow \text{flutertongue} \]

\[ \text{growl} \rightarrow \text{a low pitched fltg} \]

**PERCUSSION**

\[ \text{brush swishes (the density of the line defines the speed)} \]

Dynamics and expression indications on the top of the staff systems refer to all the instruments.
Metavasis

\[ \text{noisy, crawling, with great dynamic contrast} \]

\[
\begin{align*}
&\text{Bb Clarinet} \\
&\text{Bassoon} \\
&\text{Vibraphone} \\
&\text{Tubular bells} \\
&\text{Timpani} \\
&\text{Piano} \\
&\text{Violin} \\
&\text{Viola}
\end{align*}
\]

Georgia Kalodikis, 2002
rallentando

waving, sweeping sound
Cl

Bsn.

dissando

medium-hard nupani mallets

vibr.

T.b.

tpni

med-mmd hard mallets

Pno.

Vln.

Vla
A tempo sostenuto, relaxing, as a remnant.
gradually agitating

rit

a tempo

played by the timpanist

arco

smile
gradually tensed, aggressive like a hammer
crescendo poco a poco
Cl

Vll suspended sostenuto

Bsn.

vibr.

T.b.

tpnI

Pno.

Vln.

Vla
VIII  moody, with great contrast, interchange between calm and stressed sound
a tempo sostenuto

change bow when needed

change bow when needed
gradually noisy and aggressive

hard rubber mallets
motor off

played by the timpanist

change string when needed
distorted pitch

change string when needed
distorted pitch
played by the timpanist
Cl

Bsn.

vibr.

T.b.

tpni

Pno.

Vln.

Vla
very dry and assertive sound

- Cl
- Bsn.
- vibr.
- T.b.
- tpmi
- Pno.
- Vln.
- Vla
gradually decompose sound and rhythm

change string when needed

(Play in varying order the notes in the box.)
XV  *eary, whispering sound*  a tempo sostenuto

Cl

Bsn.

vibr.

T.b.

tpni

Pno.

Vln.

Vla

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Submission part 7

Envelope

for timpani, percussion and symphonic orchestra
Instrumentation

1 Flute (Fl) (or Piccolo)
2 Flute
1 Oboe (Ob)
English horn (E. hn) (or second oboe)
Clarinet in Eb (Eb cl)
Clarinet in Bb (Bb cl)
Bass clarinet (B.CI)
1 Bassoon (Bsn)
Contrabassoon (Cbsn) (or second bassoon)

2 horns in F (Hn)
2 trumpets in Bb (Bb Tpt)
2 trombones (Tbn)
tuba (Tb)

7 timpani (Timp) (2 x 30”, 28”, 25”, 23”, 2 x 21”)

2 percussionists:
triangle (Trgl)
tam tam (T.T)
4 suspeded cymbales (Cym) (2 medium, 1 splash, 1 chinese)
5 Temple Blocks (5 T. B1)
Snare drum (S. Dr)
Bass drum (with foot pedal) (B.Dr)

Claves (Clv)
Tambourine (Tamb)
Maracas (Mrcs)
Slapstick (S.St)
Temple blocks (T.Bl)
Guiro (Gro)
Xylophone (Xyl)
Tubular bells (T.B)

Piano (Pno)

14 1st Violins, 12 2nd violins (vln)
10 Violas (Vla)
8 Cellos (Vc)
6 Double Bass (Cb)
Performance notes

\[
R \quad : \text{play near the rim}
\]

\[
\text{rimshot}
\]

\[
\text{hoop crack}
\]

\[
\text{muffled sound}
\]

\[
\text{bend the pitch slightly}
\]

\[
\text{buzz roll} \quad : \text{let the stick rebound after striking}
\]

\[
\text{palm friction} \quad : \text{produce a hissing sound by rubbing the palm of hands on the sounding surface}
\]

\[
\text{cover} \quad : \text{place cloth or felt pads on the vellum of the instrument or damp with hands}
\]

\[
\text{l.v} \quad : \text{laissez vibrer (let the string to vibrate as long indicated)}
\]

\[
\text{brush swishes}
\]

\[
\text{triangle stick rotating} \quad : \text{circular rubbing around the sounding surface}
\]

\[
\text{microgliss} \quad : \text{microtonal glissando}
\]

\[
\text{microtonal glissandi} \quad \text{on two timpani simultaneously by slightly pressing and depressing both pedals in sitting position}
\]

\[
\text{glissando} \quad \text{of the trilling note without altering the base note (two timpani)}
\]

\[
\text{start to “move” the overall group of notes a 1/4 tone upwards or downwards. In the beginning as a wide vibrato and after as a conscious distortion.}
\]

\[
\text{Produce harmonics an octave above the tuned pitch by pressing one or two fingers on the head of the timpani, half way between the rim and the center of the surface and then strike nearby the rim.}
\]
sul tasto → ex sul pont : gradually change the playing bow position

Sometimes the player is asked to strike or rub one instrument with another. For example tambourine with claves or maracas, sandblocks rubbed on snare drum.

The score is in C except piccolo that sounds an octave higher, contrabasson and contrabass sound an octave lower.

**Sticks and mallets**

- : soft rubber mallets
- : hard rubber mallets
- : hard tympani mallets
- : triangle beater
- : wire brushes
- : hand
Envelope

\[ \text{duration: 13 min approx.} \]

G. Kalodikis, 2005

**Timpani**
- \( \text{mp} \)
- \( \text{p} \)

**Triangle**
- \( \text{mp} \)
- \( \text{pp} \)
- \( \text{near the edge} \)

**Tam Tam**
- \( \text{mp} \)
- \( \text{pp} \)

**4 Cymbals**
- \( \text{mp} \)
- \( \text{pp} \)

**Tam-tourine**
- \( \text{mp} \)
- \( \text{pp} \)

**Maracas**
- \( \text{mp} \)
- \( \text{pp} \)

**Timp.**
- \( \text{mp} \)
- \( \text{pp} < \text{mp} \)

**Tgl.**
- \( \text{mp} \)

**T.T.**
- \( \text{mp} \)
- \( \text{dome} \)

**Cym.**
- \( \text{with sandblocks} \)
- \( \text{mp} \)

**S.Dr.**
- \( \text{mp} \)
- \( \text{pp} < \text{mp} \)
- \( \text{pp} \)
- \( \text{mp} \)

**Tamb.**
- \( \text{mp} \)
- \( \text{with fingers} \)
- \( \text{pf} \)

**Mrcs.**
- \( \text{mp} \)
- \( \text{pp} \)
- \( \text{pf} \)

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cresc. poco a poco
rit et dim
change to piano

accel. et cresc. poco a poco
1.2

Tak« brushes

gradually increase oscillation up to 1/2 tone

gradually increase oscillation up to 1/2 tone

gradually increase oscillation up to 1/2 tone

gradually increase oscillation up to 1/2 tone
rit et dim a niente