Homo Tonos for Orchestra in Three Movements

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Recommended Citation
Homo Tonos is a work for large orchestra. The entire piece stems from a dodecaphonic system in which each family of instruments is assigned its own unique 12-tone row. The rows are constructed in such a way that when they are written out and stacked one atop the other, they create 12 unique vertical rows.

Throughout the work, the basic rules of 12-tone row manipulation were used as a foundation for organization of pitches. Each family of instruments adheres strictly to its own row except in passages where there are unisons across families. In these instances the vertical 12-tone rows were employed.

Homo Tonos is intended for performance by an orchestra of competent professionals.
ACKNOWLEDGEMENTS

Homo Tonos is dedicated to my wife, Jean, who provided the inspiration and support which made this piece possible.

I would also like to express my deepest appreciation to the rest of my family, the School of Music at Western Michigan University, and especially Ramon Zupko for guidance and discipline along the way as I pursued and fulfilled this step in my overall dream of a life in the service of music. May this be an incremental advancement toward my one day becoming worthy of the designation "artist."

Stephen C. Talaga
# TABLE OF CONTENTS

**ACKNOWLEDGEMENTS** ................................................... ii

**INSTRUMENTATION** ..................................................... iv

**PERFORMANCE NOTES** .................................................. v

**MOVEMENTS**

<table>
<thead>
<tr>
<th>I.</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>II.</td>
<td>13</td>
</tr>
<tr>
<td>III.</td>
<td>36</td>
</tr>
</tbody>
</table>
INSTRUMENTATION

3 flutes (3rd double piccolo, 1st double alto flute in G)
3 oboes
3 clarinets in Bb
3 bassoons

4 horns in F
3 trumpets in Bb
3 trombones
1 tuba

Brass mutes required:
- horns - non-transposing mute
- trumpets - cup mute, harmon mute
- trombones - cup mute
- tuba - straight mute

4 timpani

1 marimba
1 snare drum
5 tom-toms
1 bass drum
1 suspended cymbal (20"
1 tam-tam (large)
tubular bells (chimes)
1 suspended triangle (large)
metal wind chimes
1 tambourine
1 wood block (small)
5 temple blocks

(Tom-toms are always played by hand)

Sticks required:
- = soft
- = medium
- = hard

(Tam-toms are always played by hand)

Strings
PERFORMANCE NOTES

The large, square note-heads which appear from time to time in the brass parts are indications to the players to blow air through their instruments without buzzing their lips or attempting to produce a pitch in any way. A breathy rush of air is the desired sound.

The wavy line which appears from time to time in the trumpet part is an indication to the players to rapidly and noisily rattle their valves.

Diamond-shaped note-heads followed by diagonal lines appearing from time to time in the brass parts are an indication to the players to produce a half-valve glissando from the indicated pitch down to the lowest possible pitch.

Accents in the tambourine part are an indication to the player to strike the membrane of the tambourine. Unaccented notes should be "shaken".

As is common practice in tonal music, accidentals hold through the entire measure in which they appear.

All transposing instruments are transposed in this score.