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Evolve

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*The University of Western Ontario*

Supervisor  
Dr. Paul Frehner  
*The University of Western Ontario*

Graduate Program in Music

A thesis submitted in partial fulfillment of the requirements for the degree in Master of Music

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Evolve

(Thesis format: Score)

by

Brian Topp

Graduate Program in Music

This thesis is submitted in partial fulfillment of the requirements for the degree of Master in Music Composition

The School of Graduate and Postdoctoral Studies
The University of Western Ontario
London, Ontario, Canada

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Abstract

Evolve is a c. 16 minute work for full orchestra that explores various ways in which a single hexachord can be used to govern a variety of aspects and parameters within a work across multiple levels of structure. This includes melodic, harmonic, durational, temporal, textural and even formal aspects of the work, all derived as expansions, reinterpretations or explorations of specific relationships found within this collection of pitches. These relationships include the inherent intervallic and harmonic content found within the collection, but also extends to the frequency ratios found between pitches in the hexachord. In total, the piece is comprised of nine sections, each of which explores one or more applications of these expansions/interpretations.

Keywords

Evolve, Orchestral Music, Orchestra, Canadian Music
Acknowledgments

I would like to thank Dr. Paul Frehner for his role as an advisor on this thesis and for his valuable input and guidance throughout my studies. I would also like to thank Dr. David Myska for acting as my second reader and for his tutelage and support in my first year at Western University.
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'Evolve'

for Orchestra

Brian Topp (2014)
Evolve was written during fall 2013 and winter 2014 in partial fulfillment of the M.Mus in Composition program at the University of Western Ontario

Approx. Duration: 15:30

Instrumentation

3 Flutes (3rd doubling Piccolo)
Oboe
3 Clarinets in Bb (3rd doubling Bass Clarinet)
Bassoon
4 Horns in F
3 Trumpets in Bb
2 Tenor Trombones
Bass Trombone
Tuba
Timpani
3 Percussion

<table>
<thead>
<tr>
<th>Perc 1</th>
<th>Perc 2</th>
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<tbody>
<tr>
<td>Vibraphone</td>
<td>Tam-tam</td>
<td>Bass Drum</td>
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<tr>
<td>Glockenspiel</td>
<td>Bongos</td>
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<td></td>
<td>5 Toms</td>
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</tr>
<tr>
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<td>Suspended Cymbal</td>
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<tr>
<td></td>
<td>2 Brake Drums</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Crotales</td>
<td></td>
</tr>
</tbody>
</table>

Strings
(Min: 8 first Violin, 8 second Violin, 4 Violas, 4 Violoncello, 3 Double Bass)

Performance Notes

Score Markings:
Sul. Tasto – s.t.

Squiggly lines in score denote the duration of ad libitum indeterminate figures

Accidentals function as normal, applying to an entire measure. Cautionary accidentals may be given in instances where different instruments have enharmonically spelled (ex: Gb/F♯) or differing accidentals (ex: A/Ab/A♯) within the score.

The Score is in C

Piccolo and Crotales sounds an octave higher than written, glockenspiel sounds two octaves higher, Double Bass sounds an octave lower than written.

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Breathe as needed, attempt to make rearticulations imperceptible

Tempo

Vln 1 Div. 2
Vln 2 Div. 2
Vla.
Vc
Cb

(Bass Drum)

Tam-tam
Fl. 1
Fl. 2
Fl. 3
Ob.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
Tba.
Timp.
Perc. 1
Perc. 2
Perc. 3

q = 112

J

178 179 180 181 182 183 184 185

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt 1
Tpt 2
Tpt 3
Ten. 1
Ten. 2
R. Ten.
Timp.

Perc. 1
Perc. 2
Perc. 3

Vla 1
Vla 2
Vla 3
Vla 4

Cb

34
35

let ring

Vln 1
Vln 2
Vla
Vc.

simile
simile
simile
simile

fff fff
fff fff
ff ff ff ff ff

34

repeat figure throughout, repetitions should become more and more rhythmically free, coinciding less and less with the beat, and ad lib between each figure.
entrance point of new figures are approximately notated.

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Decrescendo poco a poco.

Entrance point of new figures are approximately notated.

Decrescendo poco a poco.

Repeat figure throughout, repetitions should become more and more rhythmically free, coinciding less and less with the beat, accel. and rit. ad lib. within each figure.

Decrescendo poco a poco.

Begin slowing down, less and less chaotic.

Decrescendo poco a poco.

Repeat figure throughout, repetitions should become more and more rhythmically free, coinciding less and less with the beat, accel. and rit. ad lib. within each figure.

Decrescendo poco a poco.
Entrance point of new figures are approximately notated.
begin to slow figures down, leaving larger and larger gaps between repeats
decresc. poco a poco
Curriculum Vitae

Name: Brian L. Topp

Post-secondary Education:
Acadia University
Wolfville, Nova Scotia, Canada
2007 - 2011 BMus

University of Western Ontario
London, Ontario, canada
2012 - 2014 MMus

Honours and Awards:
Western Graduate Research Scholarship

University Scholar, Acadia University
2011

Alice Maud Fitch Grant Memorial Scholarship
2010

Deans List Scholarship, Acadia University
2009, 2010

E.A. Collins Award in Composition
2009, 2010

Shirley Blois Scholarship in Early Music
2009

Acadia Excellence Scholarship
2007

Related Work Experience:
Graduate Teaching Assistantship
University of Western Ontario
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Undergraduate Teaching Assistantship
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