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Evolve

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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

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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

Perc 1
Vibraphone
Glockenspiel

Perc 2
Tam-tam
Bongos
5 Toms
Suspended Cymbal
2 Brake Drums
Crotales

Perc 3
Bass Drum

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.
\[ D \] \( \approx 90 \]
\( \text{J} \quad \text{j} = 112 \)
repeat figure throughout, repetitions should become more and more rhythmically free, coinciding less and less with the beat, acc. and rit. ad lib. within each figure.

entrance point of new figures are approximately notated

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

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

entrance point of new figures are approximately notated
Decresc. poco a poco

Entrance point of new figures are approximately notated.

Repeat figure throughout, repetitions should become more and more rhythmically free, coinciding less and less with the beat, and allow for more and more rhythmic freedom within each figure.

Begin slowing down, less and less chaotic.
The entrance points of new figures are approximately noted.
begin to slow figures down, leaving larger and larger gaps between repeats.

In time

begin to slow figures down, leaving larger and larger gaps between repeats.

In time

begin to slow figures down, leaving larger and larger gaps between repeats.

In time

begin to slow figures down, leaving larger and larger gaps between repeats.

In time

entrance point of new figures are approximately notated.
Fl. 1
Fl. 2
Fl. 3
Ob.
Cl. 1
Cl. 2
B. Cl.
Bsn.
Tba.
Timp.
Hns. 1
Hns. 2
Hns. 3
Tpts 1,2,3
Trbn 1,2
B. Trbn
Vln 1 Div. 1
Vln 2 Div. 4
Vla Div. 4
Vc 1 Solo
Vc Gli Altri
Cb
49
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
  2012 - 2014

- Undergraduate Teaching Assistantship
  Acadia University
  2010 - 2011