Evolve

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

(Thesis format: Score)

by

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Graduate Program in Music

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

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

Entrance point of new figures are approximately notated.

Improv. ad libitum, intermittent chaotic and sporadic bursts, ad lib tempo.
**Fl. 1**

**Fl. 2**

**Fl. 3**

**Ob.**

**Cl. 1**

**Cl. 2**

**B. Cl.**

**Bsn.**

**Tba.**

**Timp.**

**Perc. 1**

**Perc. 2**

**Perc. 3**

**Bass**

**Hn. 1**

**Hn. 2**

**Hn. 3**

**Hn. 4**

**Tpt 1**

**Tpt 2**

**Tpt 3**

**Tbn 1**

**Tbn 2**

**R. Tbn**

**Thn.**

**Timp.**

**Pns. 1**

**Pns. 2**

**Pns. 3**

**Vln 1**

**Vln 2**

**Vla**

**Vc.**

**Cb**

**Decresc. poco a poco**

**Ensemble point of new figures are approximately noted**

**During, phase a piece**

**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**

**Begin slowing down, less and less chaotic decresc. poco a poco**

**Begin slowing down, less and less chaotic decresc. poco a poco**

**Ensemble point of new figures are approximately noted**

**During, phase a piece**

**Ensemble point of new figures are approximately noted**

**During, phase a piece**
The entrance point of new figures are approximately noted.

---

- **Fl. 1, Fl. 2, Fl. 3:**
- **Ob.: Cl. 1, Cl. 2:**
- **B. Cl., Bsn.: Tba., Timp.: Perc. 1, Perc. 2, Perc. 3:**

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- **Hn. 1, Hn. 2, Hn. 3, Hn. 4:**
- **Tpt 1, Tpt 2, Tpt 3:**
- **Trbn 1, Trbn 2, B. Trbn:**

---

- **Vln 1, Vln 2:**
- **Vla, Vc., Cb:**
begin to slow figures down, leaving larger and larger gaps between repeats
decresc. poco a poco

entrance point of new figures are approximately notated

in time

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
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