

**Cerebral Wave Organics - I**

A Thesis  
Presented to  
The Faculty of  
Western Washington University

In Partial Fulfillment  
Of the Requirements for the Degree  
Master of Music

by  
Ian D. McCunn  
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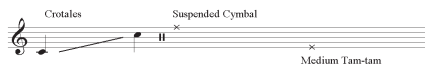
# Notes

**Duration: ~13'**

**Score is in C.** Instruments are notated where they sound except for instruments which transpose at the octave or double octave.

## Instrumentation

- Winds
  - 2 Flutes
  - 2 Oboes
  - 2 Clarinets in Bb
  - 1 Bassoon
- Brass
  - 4 Horns in F
  - 2 Trumpets in C
  - 1 Trombone
  - 1 Tuba
- Percussion
  - Timpani: (F# 2, B2, C3)
  - Player 1: Suspended Cymbal, Crotales, Tam-tam
    - Key:



- Player 2: Vibraphone
- Player 3: Marimba
- Harp
- P.f.
  - The piece calls for plucking of the strings. The player should use a 'rest stroke,' that is, the finger or thumb should come across the string set and rest on the adjacent string set. In every case, the flesh of the finger should be used.
- Strings
  - Violin I
  - Violin II
  - Viola
  - Cello
  - Double Bass
- **Notation:**
  - Accidentals apply only to the octave and measure in which they occur.
  - Dynamic values are not absolute but are relative to the context in which they occur. Dynamic markings which occur within a duration should be played at an approximate beat.
  - Grace figures of three notes or less should occur on the beat.
  - All dynamic markings are to be played subito.
- **Program Notes**
  - In this work, orchestral color takes on a nebulous quality as it changes over time. The first major portion of the piece is driven by a single melody which typifies each subsection. As this melody repeats, it is sometimes veiled by orchestral color and strata in a pandiatonic fashion, with foreign pitches progressively thwarting its consonance. Rhythmic stratification takes on a stochastic quality and various musical events may support or combat motivic and thematic elements over time. The middle section is the culmination of stochastic rhythmic ideas and where motivic elements are derived from earlier ideas but now articulated through an atonal lens (melodic contours are maintained but pitches are altered). The idea of pandiatonicism returns as the piece reaches an apex with multiple layers of rhythmic syncopation and groupings. The piece closes with the return of the piece's opening texture which, like earlier sections, occurs seemingly by happenstance.

Questions/Comments:

- e: ian.mccunn@gmail.com

$\text{♩} = 60$

a 2

Flutes 1,2 *sfz*

Oboe 1,2 *sfz*

B♭ Clarinet 1,2 *sfz*

Bassoon *sfz*

F Horn 1,2 a 2 con sord. *f*

C Trumpet 1,2 a 2 con sord. *f*

Trombone *f*

Tuba *f*

Timpani  $\text{♩} = 60$  *f*

Percussion I cym. w/ sticks *p*

Vibraphone motor off *p*

Marimba *f* *mf* *p* *ppp*

Harp D C B / E F# G A *f* *mp* *f* *pp*

Piano *sfz* *mf*

Violin I  $\text{♩} = 60$  senza vib. *fp* *mf* *p* div. to vib.

Violin II non div. senza vib. *fp* *mf* *p* unis. to vib.

Viola senza vib. *fp* *mf* *p* to vib.

Violoncello senza vib. *fp* *mf* *p* to vib.

Double Bass senza vib. *fp* *mf* *p* to vib.

[illegible]

7 flutter norm

Fl. *p fp mf f*

Ob. *f mf fp mf pp*

Cl. *a 2 mf p f mp mf*

Bsn. *mf mf f*

Hn. *a 2 senza sord. p a 2*

C Tpt. *a 2 p*

Tbn. *p*

Tba. *mp*

Timp. *mp*

Perc.

Vib. *mf* *L.v.*

Mar. *p f*

Hp. *mf f*

Pno. *\*pluck string w/ finger L.v. mf 8<sup>va</sup>.....*

Vln. I *mf p f*

Vln. II *mf p f* *div.*

Vla. *mf p non div. f*

Vc. *mf p f*

Db. *mf p f*

Fl. *fp* flutter

Ob. *mf* *fp* *p* *f* *p*

Cl. *p* *fp* *f* *p*

Bsn. *fp* *f*

Hn. *fp* a 2 +

C Tpt. *fp* a 2 senza sord.

Tbn. *mf* *fp*

Tba. *fp*

Timp. *mf*

Perc.

Vib. *p* *pp* L.v.

Mar. *f* *mp* *mp*

Hp. *f* L.v. G# *f*

Pno. *f* L.v.

Vln. I *p* *f* *pp* *mf*

Vln. II *p* *f* *p* unis.

Vla. *p* *f* *p*

Vc. *p* *f* *p* div. pizz. unis. arco *f* *p*

Db. *f* *p*



[illegible]



[illegible]

[illegible]

**R** ♩ = 60

196

Fl. *div.*  
*fp* *pp* *mp* *pp*

Ob. *fpp* *mp* *pp* *pp*

Cl. *mf* *f* *p* *f* *p* *fpp* *div.* *n.* *mp* *n.*

Bsn. *mf* *f* *p* *fpp* *pp* *mp* *pp*

Hn. *con sord.* *div.* *pp* *con sord.* *div.*

C Tpt. *pp*

Tbn. *mp* *fp* *pp*

Tba. *fp*

**R** ♩ = 60

Timp. *ff* *mf* *p*

Perc. *tam-tam* *mf*

Vib. *f* *p*

Mar. *f* *p*

Hp.

Pno. *pp*

**R** ♩ = 60

Vln. I *div.* *p* *f* *p* *pp* *div.* *pp* *sul pont.*

Vln. II *div.* *p* *f* *p* *pp* *div.* *pp* *sul pont.*

Vla. *arco* *p* *f* *p* *mf*

Vc. *arco* *p* *f* *p* *mf*

Db. *mp* *f* *p* *mf* *p*

202 a 2

Fl. *pp* *mp* *pp* *pp* *mp* *pp* *div.*

Ob. *mp* *pp* *pp* *mp* *pp* *pp* *mp*

Cl. *n.* *mf* *n.* *n.* *f*

Bsn. *pp* *mf* *pp* *pp* *mf* *pp*

Hn. a 2

C Tpt. a 2

Tbn. *fpp*

Tba.

Timp. *pp*

Perc.

Vib.

Mar.

Hp. *mf* B $\flat$

Pno. *mp* *p* \*

Vln. I norm. *pp* *mf* *pp* sul pont.

Vln. II norm. *mf* *pp* *mf* *pp* sul pont.

Vla.

Vc. arco *mp* *mf* *p*

Db.

206 a 2

Fl. *pp* *mf* *pp* *pp* *mf* *pp*

Ob. *pp* *mf* *pp*

Cl. *n* *n* *f* *n* *n* *mp* *p*

Bsn. *pp* *mf* *pp*

Hn.

C Tpt.

Tbn.

Tba.

Timp.

Perc.

Vib. *mp* *p* *mp* *mp*

Mar. *mp* *mf*

Hp. *f* *mp*

Pno. *mp* *f* *mp*

Vln. I *mf* *norm.* *pp* *sul pont.*

Vln. II *mf* *norm.* *pp* *sul pont.*

Vla. *pizz* *f*

Vc. *gliss.* *f* *pizz* *f*

Db. *arco* *pizz* *mp*

271

Fl. *a 2* *sfz* *p*

Ob. *a 2* *sfz*

Cl. *a 2* *sfz*

Bsn. *sfz*

Hn. *a 2* *con sord.* *pp*

C Tpt. *a 2* *p* *f* *a 2* *con sord.* *pp*

Tbn. *p* *f*

Tba. *f*

Timp. *p* *f*

Perc. *cym.* *to crot.* *p*

Vib. *p* *mp* *f* *mp*

Mar. *f* *mp*

Hp. *C# / F# G#* *f* *mp*

Pno. *f* *sfz*

Vln. I *mf* *p* *unis. norm.* *p* *fp*

Vln. II *mp* *unis. norm.* *p* *div.* *fp*

Vla. *mp* *arco* *p* *fp*

Vc. *mp* *arco* *p* *fp*

Db. *mp* *senza vib. arco* *fp*

277

Fl. *sfz* *mp* a l

Ob. *p* *mp* <

Cl. *p*

Bsn. *mp* *p*

Hn. *fp* *pp*

C Tpt. *fp* *pp* a l

Tbn. *f*

Tba.

Timp. *p* *fp* *pp* *f*

Perc.

Vib. *p* motor 1/2 l.v.

Mar.

Hp. *f* *mf*

Pno. *f* *mf* *mp* *pp*

Vln. I *p* *f* div. to vib. molto vib.

Vln. II *p* *f* unis. to vib. molto vib.

Vla. *f* to vib. molto vib.

Vc. *f* to vib. molto vib.

Db. *f* simile to vib. molto vib.

220

Fl. *f* *p* *f* *mp* *p* *fp* flutter

Ob. *fp* *f* *p* *f* *mf* *fp* *f* a 2

Cl. *div.* *mp* *mf* *p* *f* a 2

Bsn. *f* *p* *mf* *mp*

Hn. *p* a 2

C Tpt. *p* a 2

Tbn. *p*

Tba. *p*

Timp. *pp* *mp*

Perc. *crot* *to cym.* *cym. arco* *l.v.* *mp*

Vib. *l.v. sempre* *mf*

Mar. *l.v. sempre* *mf*

Hp. *mf*

Pno. *f*

Vln. I *unis.* *senza vib.* *p* *mf* *p* *f*

Vln. II *senza vib.* *p* *mf* *p* *f* *div.*

Vla. *senza vib.* *p* *mf* *p* *f*

Vc. *senza vib.* *p* *mf* *p* *f*

Db. *senza vib.* *p* *mf* *p* *f*



224

Fl. flutter rit. norm.

Ob. *p* *f* *p*

Cl. *p* *p* *f* *p*

Bsn. *p*

Hn. *pp* *f* *pp* a 2 *pp*

C Tpt.

Tbn. *p*

Tba. *p*

Timp. *mp* *mp* rit.

Perc. arco lv. *f* Tam-tam *p*

Vib. *mf* *mf* *p* *pp*

Mar. *mf*

Hp. *p* *pp*

Pno. *mf* *lv.* *\* pluck*

Vln. I *p* *f* *p* *gliss.* *mp* *p* *sul pont.*

Vln. II *p* *f* *p* *sul pont.* *pp*

Vla. *p* *f* *p* *gliss.* *pp* *sul pont.*

Vc. *p* *f* *p* *sul pont.* *pp*

Db. *p* *f* *p* *p*