

THE DREAM IS MORE THAN PROCESS

FLUTE, CLARINET, VIOLIN, CELLO, 2 PERCUSSION, and PIANO

Presented to

The Faculty of the Graduate School

At the University of Missouri

In Partial Fulfillment

Of the Requirements for the Degree

MASTER OF MUSIC IN COMPOSITION

By

MIKKEL S. CHRISTENSEN

CAROLINA HEREDIA, MASTER'S THESIS Supervisor

MAY 2019

The undersigned, appointed by the dean of the Graduate School,
have examined the MASTER'S THESIS entitled
THE DREAM IS MORE THAN PROCESS
Presented by MIKKEL S. CHRISTENSEN
A candidate for the degree of
MASTER OF MUSIC IN COMPOSITION
And hereby certify that, in their opinion, it is worthy of acceptance.

CAROLINA HEREDIA

STEFAN FREUND

MAYA GIBSON

NEIL MINTURN

ACKNOWLEDGEMENTS

I would like to thank the Mizzou New Music Initiative and the Sinquefiled Charitable Foundation for making my time at this institution, this thesis, and many other pieces possible. Being surrounded by wonderful musicians who can attempt and exceedingly often succeed in bringing my musical visions to life is an opportunity I did not anticipate being given so early in my compositional career.

I would also like to thank my parents for their constant support of my career choices so far. It is because of the two of you I have the capacity to envision solutions to the problems my music creates, and the ability to see my creativity bridge gaps in the literature.

CONTENTS

ABSTRACT.....	iv
COVER PAGE.....	1
INSTRUMENTATION.....	2
PROGRAM and PERFORMANCE NOTES.....	3
SCORE.....	4

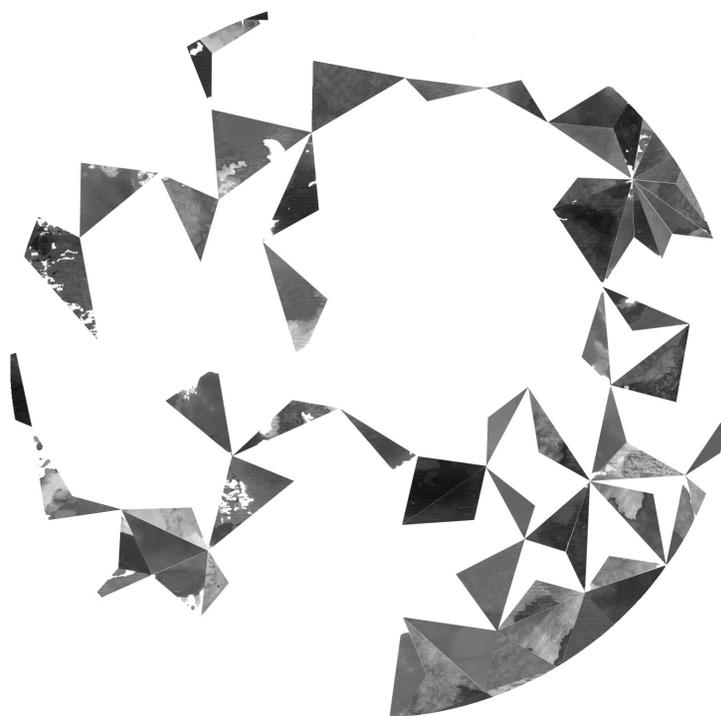
ABSTRACT

The piece is a more overt nod to my rap and rap-culture related influences. This is manifested in a number of ways, the beat-box flute throughout the mid-section of the piece, and the bass line and kick drum dancing around each other underneath among others.

Mikkel S. Christensen

The Dream Is More Than Process

for the Mizzou New Music Ensemble



2019

Mikkel S. Christensen

The Dream Is More Than Process

Flute

B \flat Bass Clarinet

Bassoon

Euphonium (straight mute)

Percussion I:

Kick Drum

Snare Drum

Auxillary Snare

HiHat

Splash Hat

Shaker

Percussion II:

Vibraphone

Shaker

Violin

Cello

Piano

Premiered at Whitmore Recital Hall,

February 24, 2019

University of Missouri

Program Notes:

*I can feel it, the phoenix sure to watch us
I can feel it, the dream is more than process
I can put a regime that forms a Loch Ness
I can feel it, the scream that haunts our logic*

Kendrick Lamar. "FEEL." DAMN. TDE, 2017.

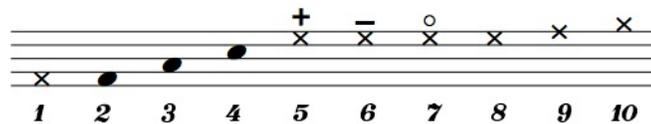
Performance Notes:

Chiefly, the piece is a more overt nod to my rap and rap-culture related influences. This is manifested in a number of ways, the beat-box flute throughout the mid-section of the piece, and the bass line and kick drum dancing around each other underneath among others.

There are a few locally aleatoric aspects of the piece, and the desired effects are as follows:

- mm. 49-58 in Strings: players slowly shift from *molto sul tasto* to *molto sul ponticello* while playing indicated notes as 16th note six-tuplets
- mm. 111-8 in Violin: the player is asked to maintain a constant 16th note rhythm while cycling through provided pitches while bowing as infrequently as possible
- mm. 128-65 in Flute: the player should increase dynamics the higher in register the part goes, and decrease in dynamic for lower notes, so that the lowest notes are "under" the rest of the ensemble
- m. 177-end in Perc. I and II: players should slowly *dimenuendo* through each repeat, taking a third repeat if necessary to achieve quietest dynamic. By the final (2nd or 3rd) repeat, Perc. I should no longer be using shaker, and both players should be using fingers

Percussion I Legend:



1. Kick Drum: Dreadlock with plastic on shell, metal on lug or leg
2. Kick Drum: Stick
3. Snare Drum: Stick
4. Auxillary Snare: Stick
5. HiHat: Closed
6. HiHat: Partially Open
7. HiHat: Open
8. HiHat: Closed (normal notation)
9. Shaker
10. Splash Hat (always closed)

Full Score in C

The Dream Is More Than Process

Mikkel S. Christensen

♩=112, Laid Back

1

Flute

Bass Clarinet in B \flat

Bassoon

Euphonium

Percussion I

Percussion II

Violin

Violoncello

Piano

Multi Perc. Set-up

pp ————— *mp*

with medium-hard cord mallets

Vibraphone

mf free pedal as needed for sustain

♩=112, Laid Back

11

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno.

with mute

mp

21

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno.

mp

mp

pp *mp*

mp

mf

remove mute

dyn. for sd. only

32

Fl. *mp* 3 3

B. Cl.

Bsn. *mp* 3 3 *mp*

Euph.

Perc. I change dreadlock to stick with both sticks 3 3 3 3

Perc. II

Vln. *mp* 3 3 3

Vc. *mp*

Pno.

Detailed description: This page of a musical score contains measures 32 through 37. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is arranged in a grand staff with the following parts: Flute (Fl.), Bassoon (Bsn.), Euphonium (Euph.), Percussion I (Perc. I), Percussion II (Perc. II), Violin (Vln.), Viola (Vc.), and Piano (Pno.).
- Flute: Measures 32-33 feature eighth-note triplets with accents, marked *mp*. Measures 34-35 are rests. Measures 36-37 feature eighth-note triplets with accents, marked *mp*.
- Bassoon: Measures 32-33 are rests. Measures 34-35 feature eighth-note triplets with accents, marked *mp*. Measure 37 features a quarter note with an accent, marked *mp*.
- Euphonium: Measures 32-33 are rests. Measures 34-35 feature eighth-note triplets with accents. Measure 37 features a quarter note with an accent, marked *mp*.
- Percussion I: Measures 32-33 feature eighth-note triplets. Measure 34 features a rest followed by a quarter note with an 'x' above it. Measure 35 features a quarter note with an 'x' above it. Measures 36-37 feature eighth-note triplets with 'x' above them. A text instruction 'change dreadlock to stick with both sticks' is placed above measures 34-37.
- Percussion II: Measures 32-37 feature a sustained bass line with a melodic contour, consisting of half notes and quarter notes.
- Violin: Measures 32-33 are rests. Measures 34-35 feature eighth-note triplets with accents. Measure 37 features a quarter note with an accent, marked *mp*.
- Viola: Measures 32-37 are rests.
- Piano: Measures 32-37 are rests.

52

Fl. *mf* *f*

B. Cl. *mp* *mf* *mf* *f*

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

Euph. *mf* *mf* *f*

Perc. I *p*

Perc. II *mp*

Vln. *mp* *f* *sul pont.*

Vc. *mp* *mf* *f* *ff*

Pno.

musical notation details: Flute (treble clef, 4/4), Bass Clarinet (bass clef, 4/4), Bassoon (bass clef, 4/4), Euphonium (bass clef, 4/4), Percussion I (snare drum, 4/4), Percussion II (bass clef, 4/4), Violin (treble clef, 4/4), Viola (bass clef, 4/4), Piano (grand staff, 4/4). Dynamics include *mp*, *mf*, *f*, *ff*, *p*, *molto sul tasto*, *transition to sul pont.*, *sul pont.*, *transition to ord.*, *ord., to sul pont.*. Percussion I features triplets and a *p* dynamic. Percussion II features a *mp* dynamic. Violin and Viola parts include articulation markings and dynamic changes.

♩=138, With A Groove

C

59

Fl. *mf* [B t k ch D] B t t ch] [B t k D] [G t t ch] [D t t ch] [k t t D] [t k t D]

B. Cl. *mf* round, wah sound

Bsn. *mf* round, wah sound

Euph. *mf* round, wah sound

Perc. I *mp*

Perc. II *mp* *f* *Lead.*

Vln. *mp* *mf* *p* ord.

Vc. *mf* ord., round, wah sound *arco* *mf*

♩=138, With A Groove

C

Pno. *mf* *mf* *una corda*

63

Fl. [t k t k t k B t k G] [t t k K t k t D] [B t t D t s k t G] [B t k D G t k t B]

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno.

67 **D**

Fl. *[B t k ch t t k B]* *[t k t]*

B. Cl. *mf* *f* *mf* thin, airy ord.

Bsn. *mf* thin, airy ord.

Euph. prepare mute with mute *mf*

Perc. I *mf*

Perc. II

Vln. *mf* sul tasto

Vc. *mf* sul tasto

D

Pno.

72

Fl. *k t k K t k t D* [*B t t D t s k t G*] [*B t k D G t k t B*]

B. Cl.

Bsn. *mf* 3 *f*

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno.

77

E

Fl. *[B t k ch D]* *[B t t ch]* *[B t k D]* *[G t t ch]* *[D t t ch]*

B. Cl. thin, airy ord.

Bsn. thin, airy *mf* ord.

Euph. remove mute

Perc. I

Perc. II

Vln. *f*

Vc. *f* ord.

E

Pno.

81

Fl. [k t t D] [t k t D] [t k t k t k B t k G] [t t k K t k t D] [B t t D ts k t G]

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno. ord. *f*

85

F

Fl. [B t k D G t k t B] [B t k ch t t k B] [t t k D t k t k t t G t k D] [t t k G t k

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

F

Pno.

89

Fl.
 B t k D] [t t k t B t G t k D] [B t k k D k B t k G] [t k G t k

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno.

92

Fl.

t k t B t k D) [B t k G t k D] [D t k B k t G t k ch] [B t k ch D B t k ch] [t k t D]

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno.

96 **G**

Fl. [G t k D] [D t k G] [k t t D] [t k t K] [t k t K] [B t k D G t k t ch] [B t k D ts]

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno. **G**

100

Fl. *ktk G* [*B t G D*] [*B t k D G t k t K*] [*t t k B k t k K*] [*t t k D t t k B k t G*] [*G t k D³ B*]

B. Cl.

Bsn.

Euph.

Perc. I *p*

Perc. II

Vln. *ord.* *p mp p*

Vc. *p mp p*

Pno. *mf* *Red.*

105

Fl. *k t k D] [B t k D G D k t ch] [t t k D k G t k D] [B t k t B k t ch] [D k t B k t*

B. Cl.

Bsn.

Euph. *mp mf*

Perc. I *mf*

Perc. II

Vln. *mp*

Vc. *mp*

Pno.

109 H

Fl. *B k G] [D k t B k t G k t ch]*

B. Cl. *mp*

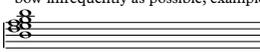
Bsn. *gritty*
f, but not overbearing

Euph. *mp*

Perc. I *3 3 6*

Perc. II *mf, dim. poco a poco*
Ped.

*in constant 16th notes, vary these pitches randomly
bow infrequently as possible; example below*



Vln. *sul tasto*
p

Vc. *mf* *mp*

H *quick rolls down* *sim.*

Pno. *pp*
p
Ped.

114

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno.

6

♩=154, Suddenly With Vigor

119 **I**

Fl.

B. Cl. *mf*

Bsn. *mf* ord.

Euph. *mf*

Perc. I

Perc. II

Vln. *mf* ord.

Vc. *mf*

Pno. *mf*

♩=154, Suddenly With Vigor

I

124

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno.

mp

dim. poco a poco

128 **J**

Fl. *dynamics follow pitch, louder with high notes, softer with low notes under the ensemble*

B. Cl. *f*

Bsn. *f*

Euph. *f*

Perc. I *mf p mf p mf*

Perc. II

Vln. *f*

Vc. *f*

Pno. **J**

132

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno.

Detailed description: This page of a musical score covers measures 132, 133, and 134. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The Flute (Fl.) part features a melodic line with eighth and sixteenth notes, including a triplet in measure 133. The Clarinet (B. Cl.), Bassoon (Bsn.), and Euphonium (Euph.) parts provide harmonic support with sustained notes and rests. Percussion I (Perc. I) has a rhythmic pattern of eighth notes and rests, while Percussion II (Perc. II) is silent. The Violin (Vln.) and Viola (Vc.) parts play chords and triplets. The Piano (Pno.) part provides a harmonic foundation with chords and rests.

135 **K**

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno.

mf

mf

mf

mf

mp

mp

mp

with soft mallets

pedal to taste

ord.

mf

mf

mp

139

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno.

Detailed description of the musical score: The score is for page 31, starting at measure 139. It features nine staves. The Flute part (Fl.) has a melodic line with eighth and sixteenth notes, including a triplet in measure 141. The Bass Clarinet (B. Cl.) and Bassoon (Bsn.) parts play a steady eighth-note accompaniment. The Euphonium (Euph.) part has a similar eighth-note accompaniment. Percussion I (Perc. I) plays a rhythmic pattern of eighth notes with accents. Percussion II (Perc. II) has a melodic line with eighth notes and a triplet in measure 141. The Violin (Vln.) and Viola (Vc.) parts play a complex accompaniment with eighth notes and triplets. The Piano (Pno.) part provides harmonic support with chords and single notes.

143

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno.

147 **L**

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno.

dim. poco a poco

pp \leftarrow *mf*

L

151

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno.

mf

mp

mp

mf

Red.

3

3

Detailed description: This page of a musical score contains measures 151 through 154. The score is for a full orchestra and includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Euphonium (Euph.), Percussion I (Perc. I), Percussion II (Perc. II), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. Measure 151 is marked with a first ending bracket. The Flute part features a melodic line with slurs and accents. The Percussion II part has a rhythmic pattern with slurs and accents. The Piano part has a melodic line with slurs and accents, and a bass line with chords. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A 'Red.' marking is present at the end of measure 154. Rehearsal marks '3' are placed above the Percussion I and Piano staves in measures 152 and 153.

155 **M**

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Shaker

Shk.

Vln.

Vc.

Pno.

mp

pp

n.

M

158

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Shk.

Vln.

Vc.

Pno.

trade one stick for shaker

mf

p

with medium-hard cord mallets

3

162 **N**

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Shk.

Vln.

Vc.

Pno.

mf, dim. poco a poco

N

170

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Shk.

Vln.

Vc.

Pno.

p

p

p

pp

l.v.

3

Repeat 2 or 3x until niente

174

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Shk.

Vln.

Vc.

pp

slowly stop using shaker before final repeat; on final repeat use fingers on bass drum

use fingers on final repeat

pp
ped.

Repeat 2 or 3x until niente

Pno.