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.

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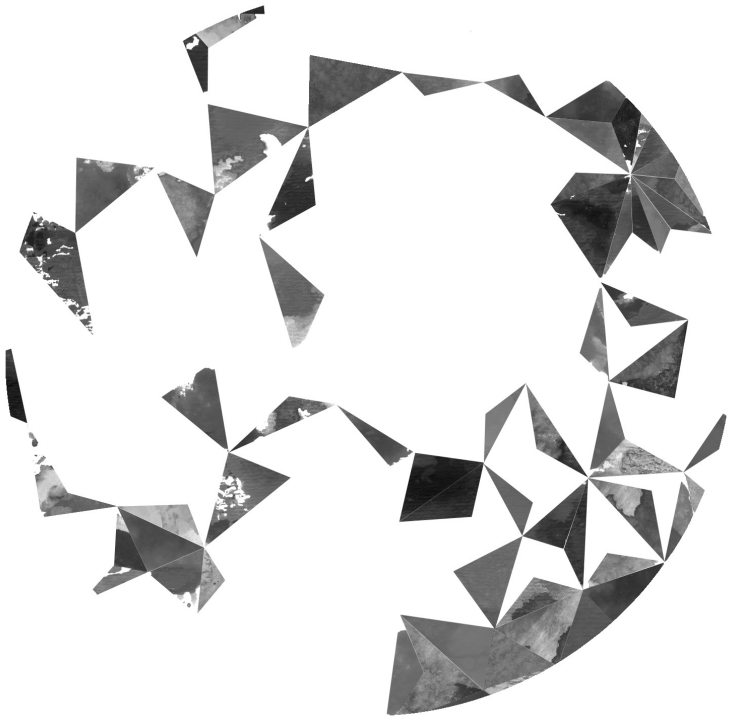
ABSTRACT

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♭ 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

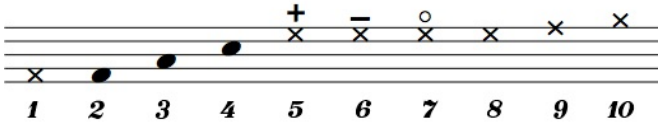
Kendrick Lamar. "FEEL." DAMN. TDE, 2017.

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:

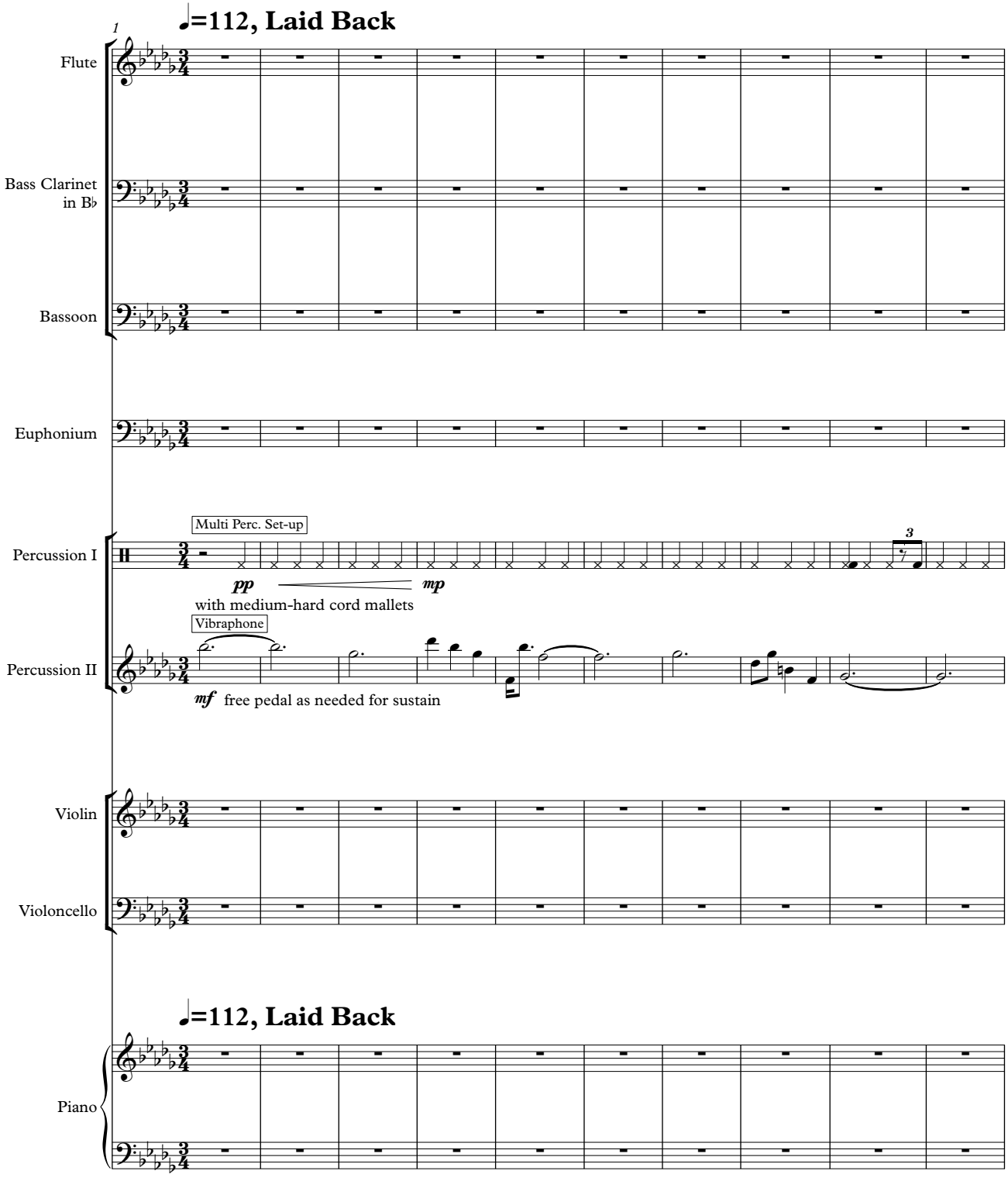


1. Kick Drum: Dreadlock with plastic on shell, metal on lug or leg
2. Kick Drum: Stick
3. Snare Drum: Stick
4. Auxillary Snare: Stick
5. HiHat: Closed
6. HiHat: Partially Open
7. HiHat: Open
8. HiHat: Closed (normal notation)
9. Shaker
10. Splash Hat (always closed)

Full Score in C

The Dream Is More Than Process

Mikkel S. Christensen



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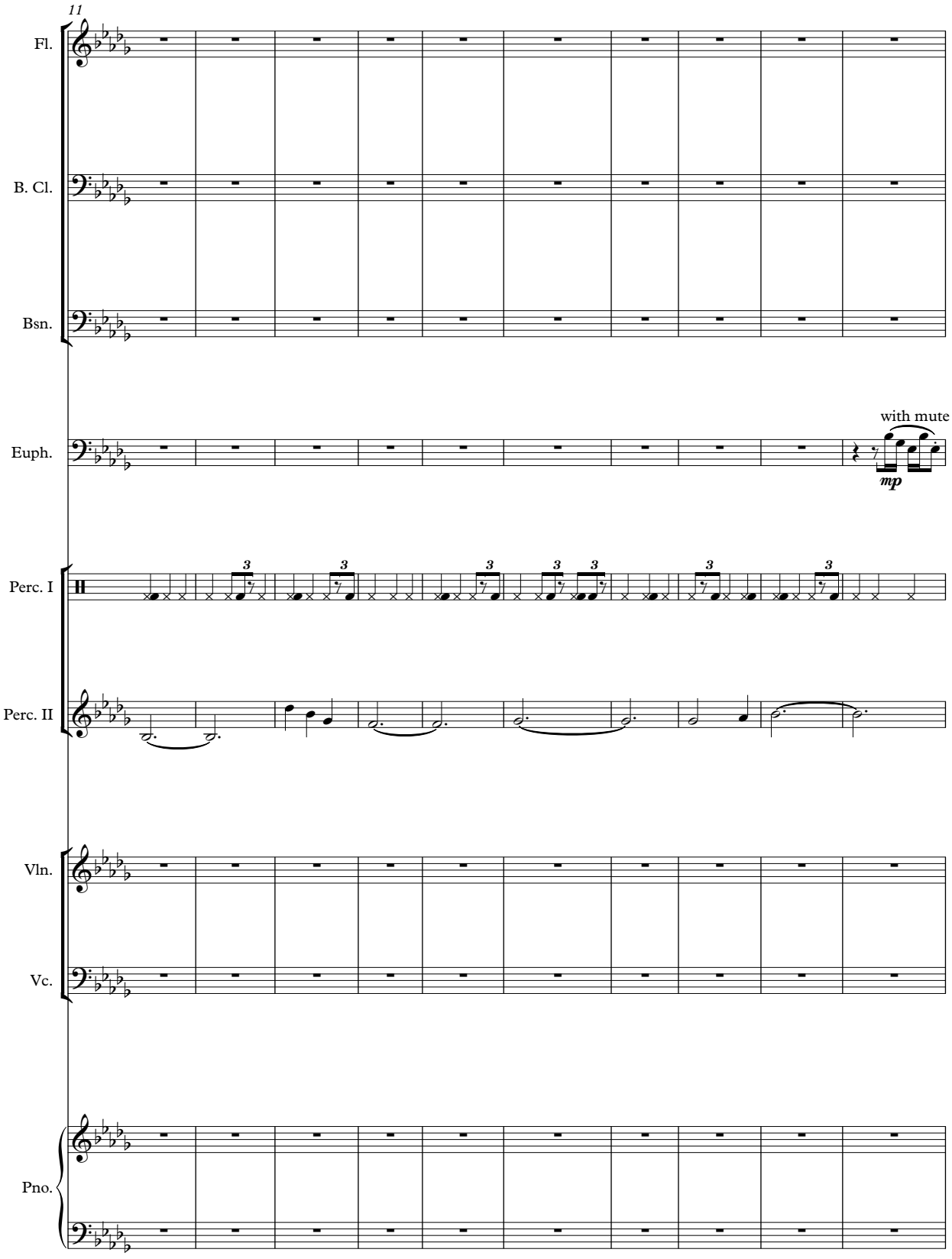
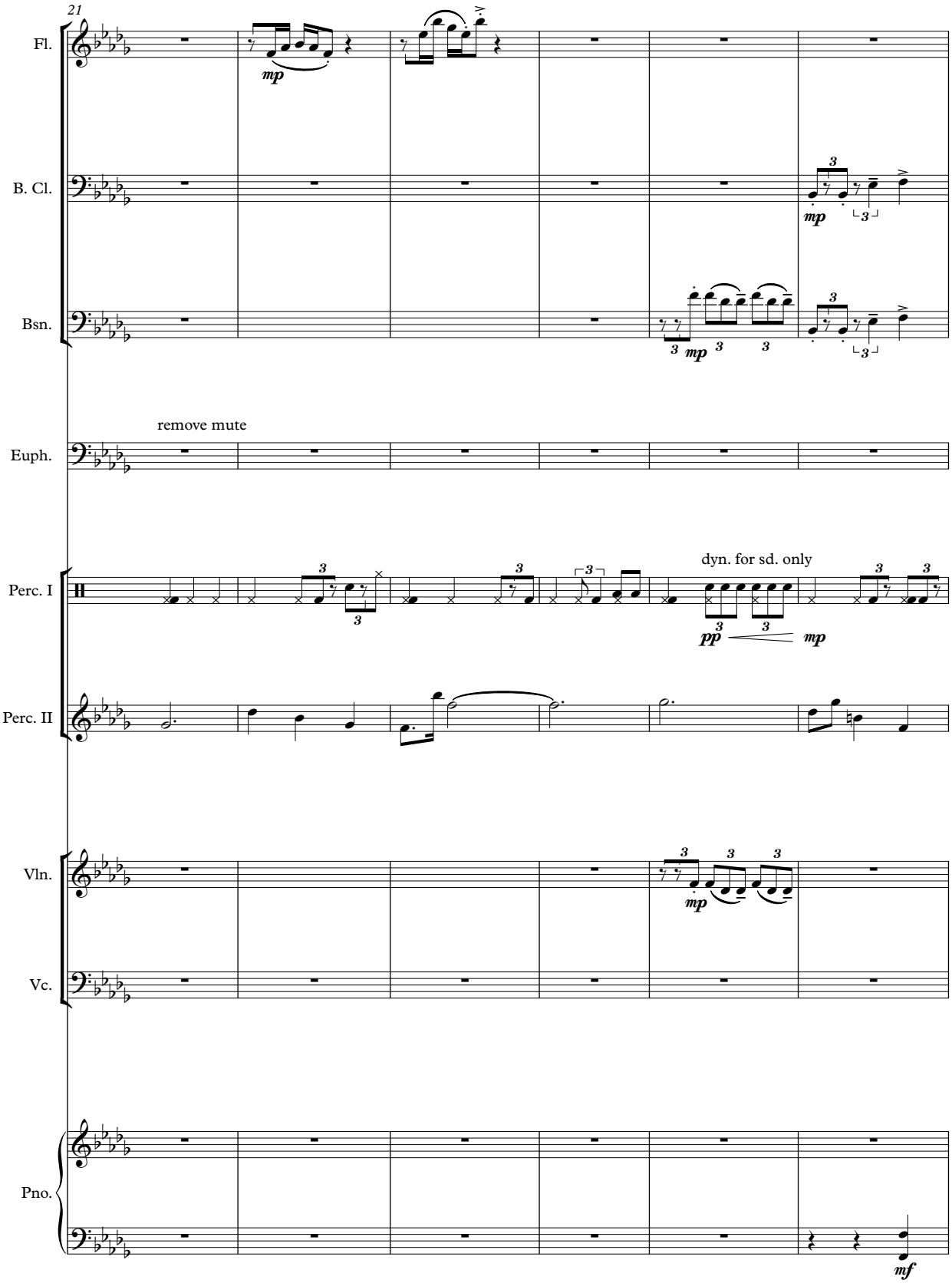
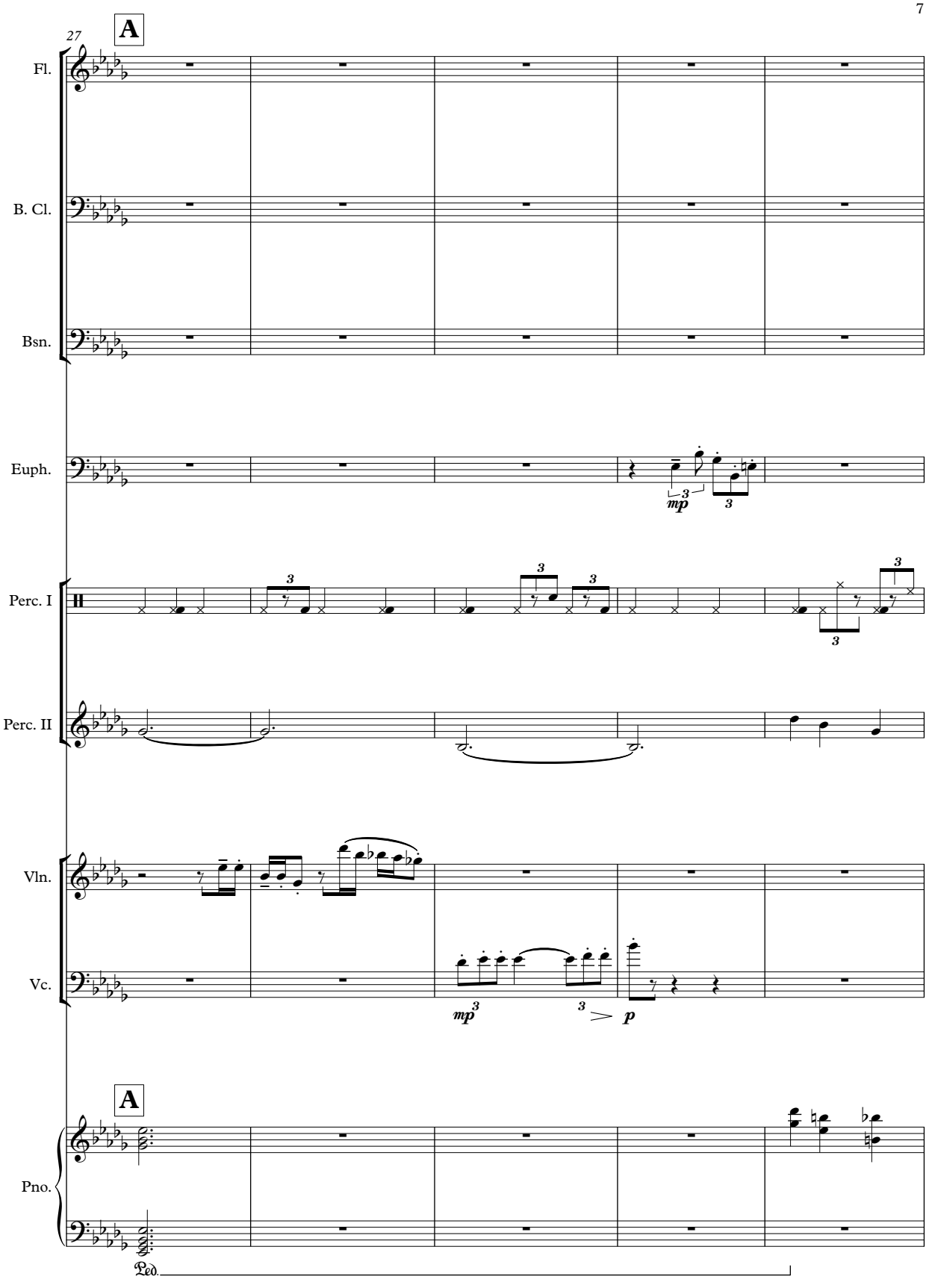
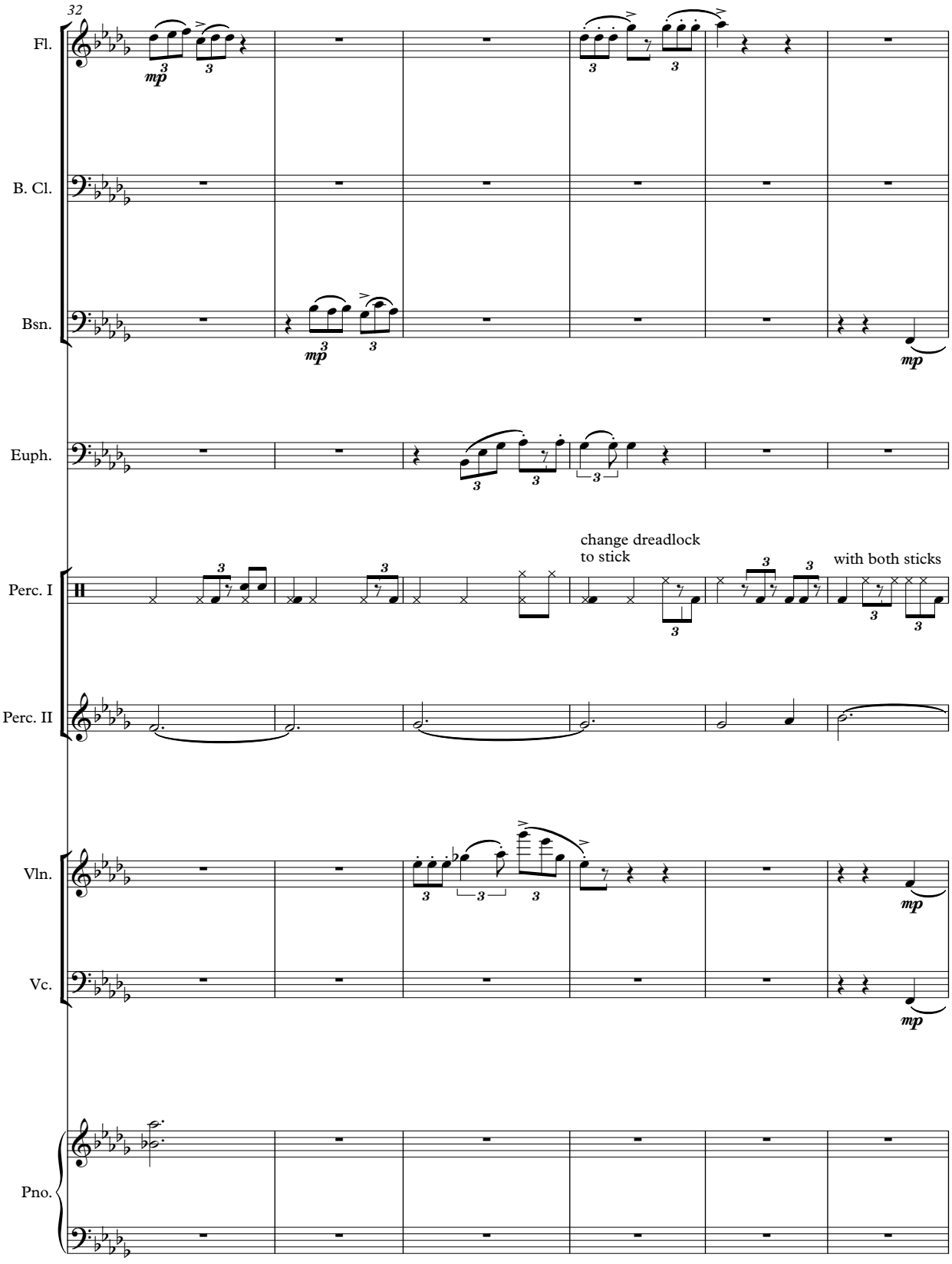
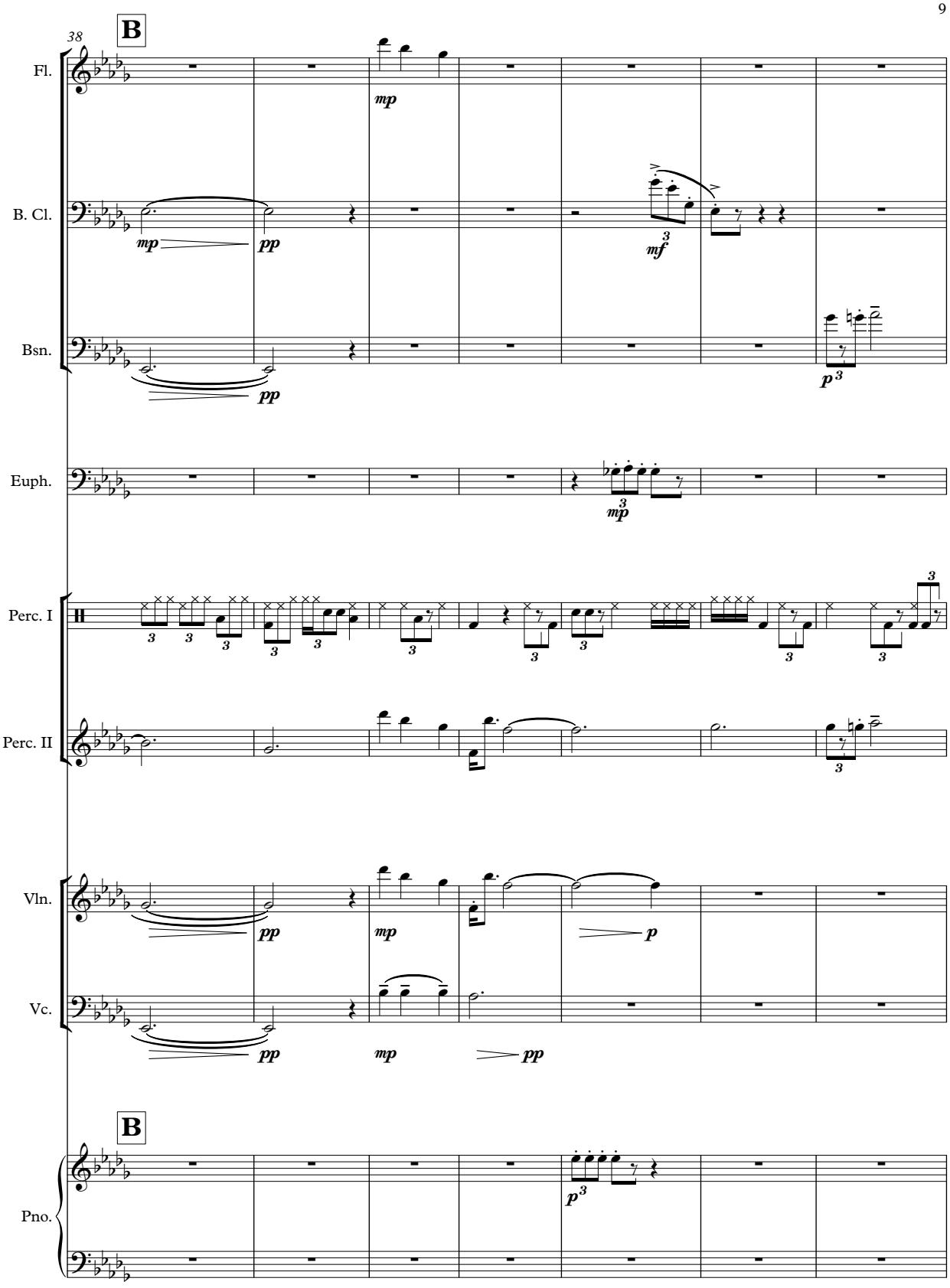
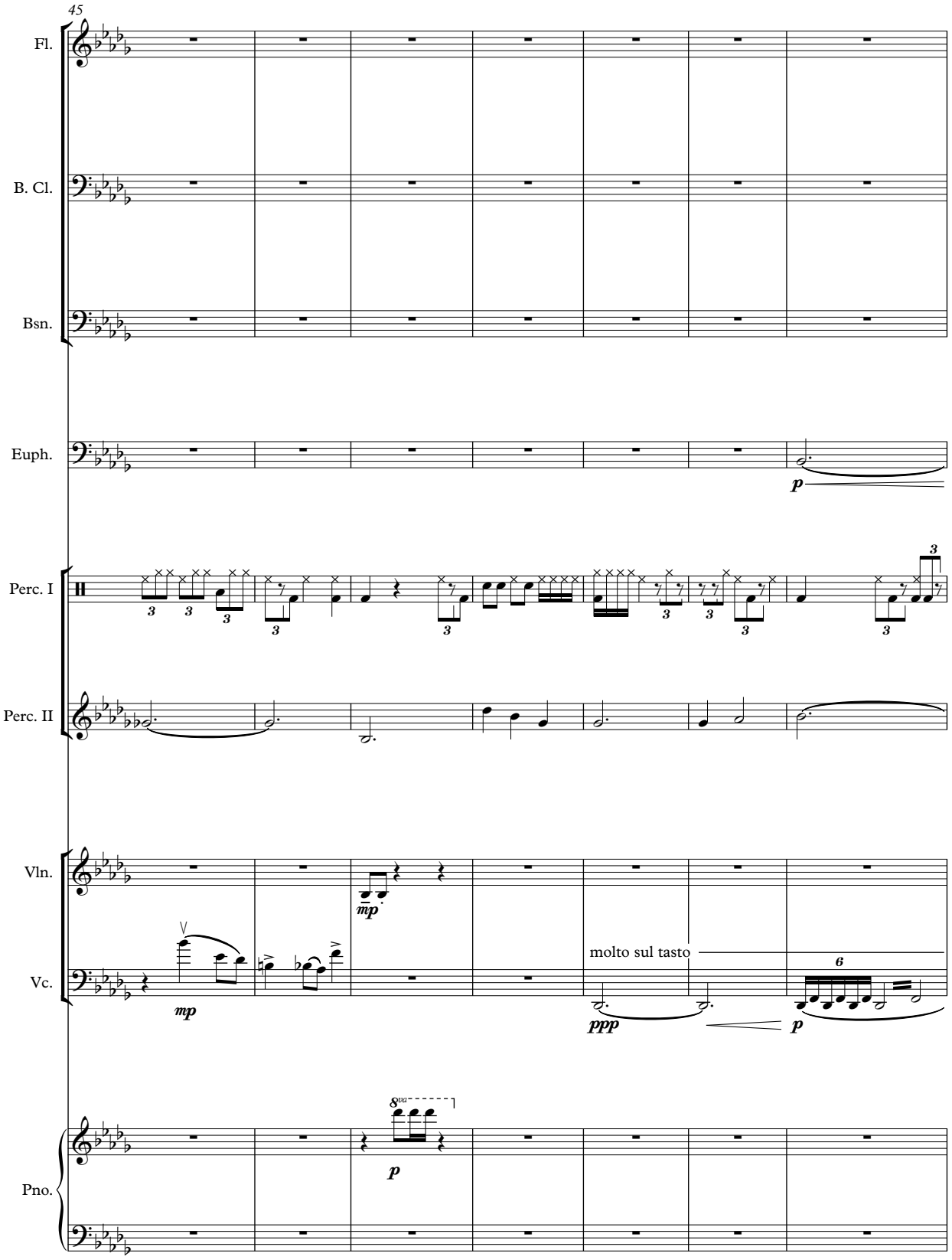

11
Fl.
B. Cl.
Bsn.
Euph.
with mute
mp
Perc. I
Perc. II
Vln.
Vc.
Pno.

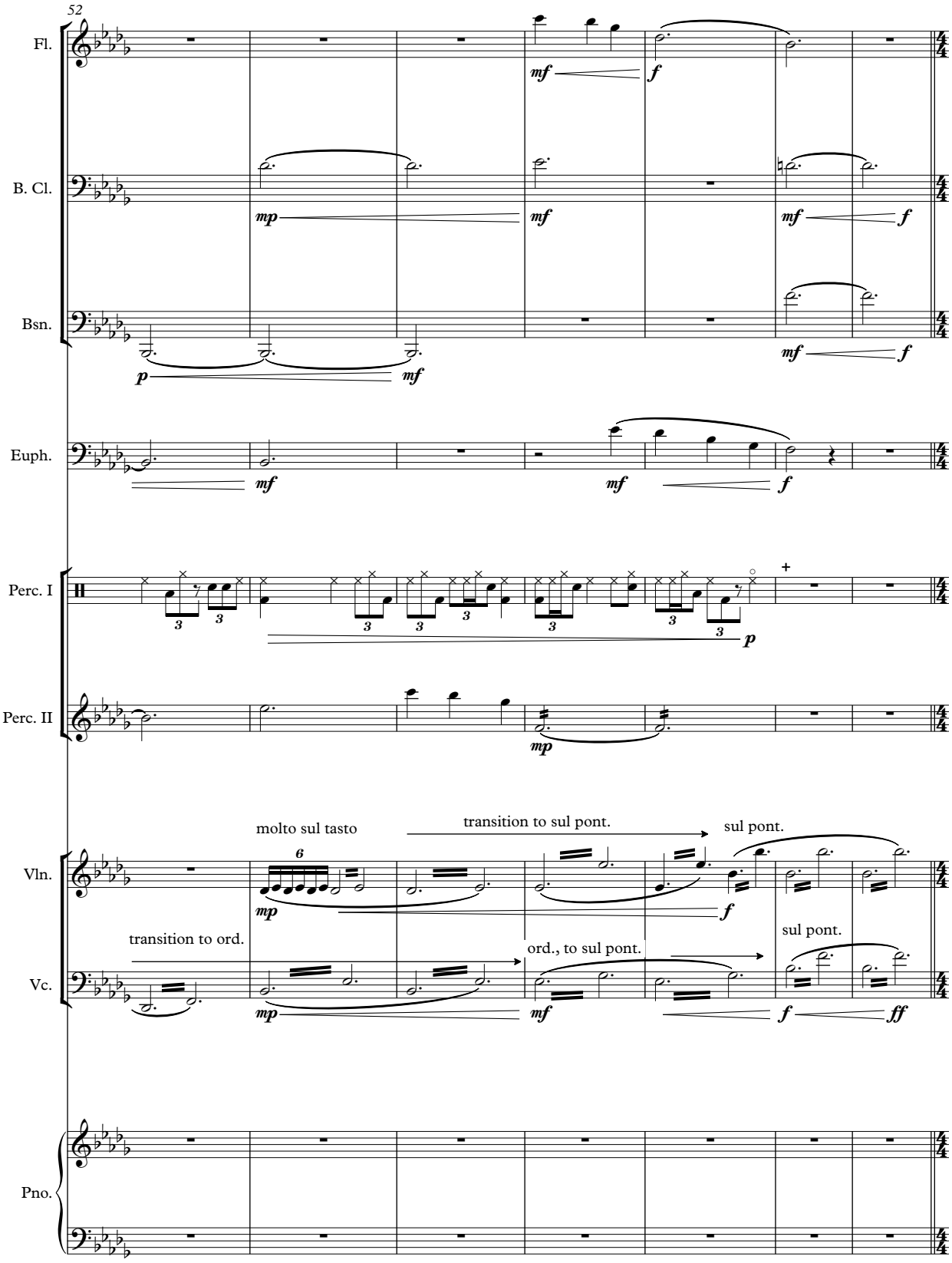

21
Fl.
mp
B. Cl.
mp
Bsn.
3 mp 3 3
3
remove mute
Euph.
Perc. I
dyn. for sd. only
pp
mp
Perc. II
Vln.
mp
Vc.
Pno.
mf

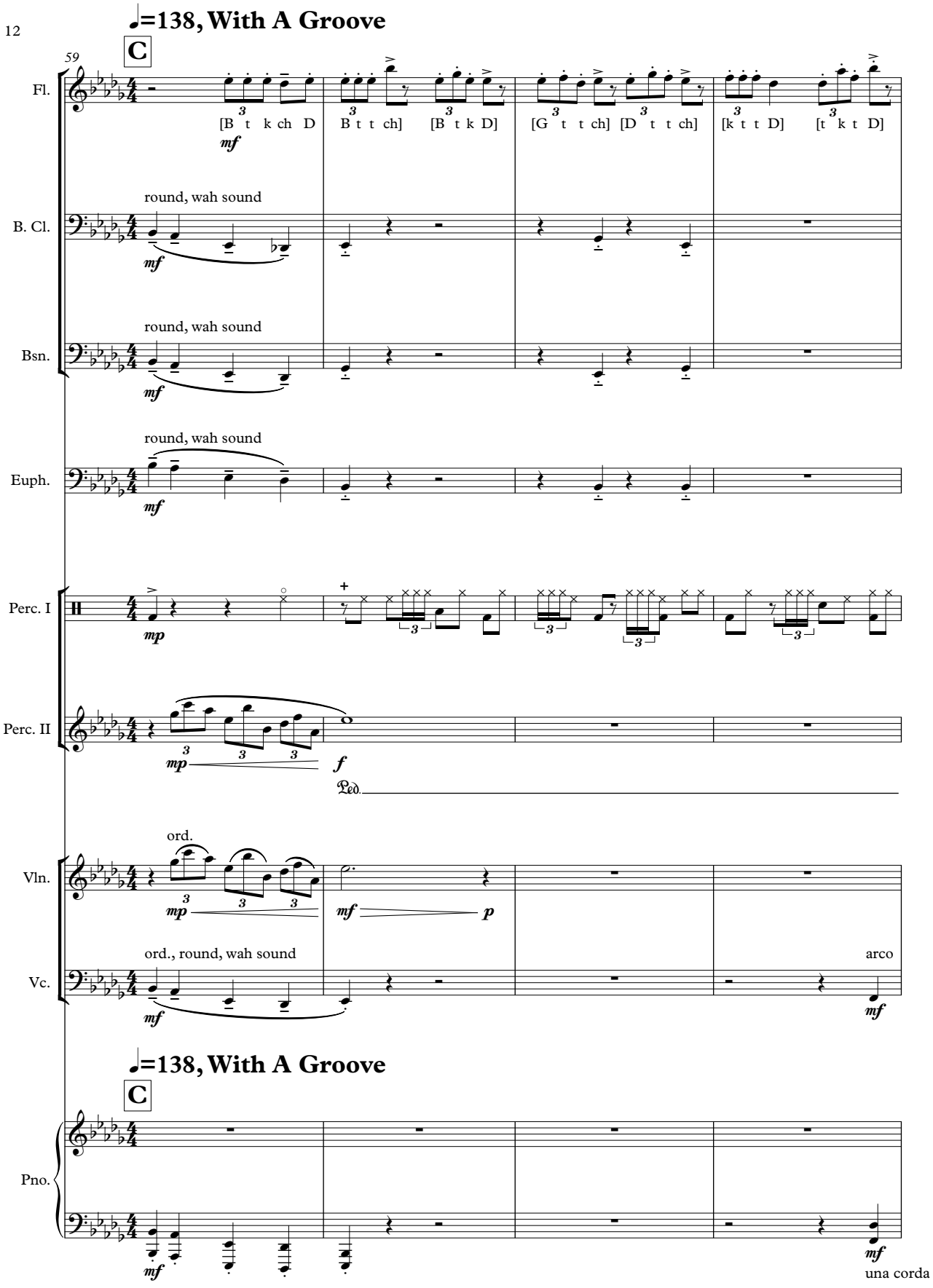

27
A
Fl.
B. Cl.
Bsn.
Euph.
mp
Perc. I
Perc. II
Vln.
Vc.
mp
p
A
Pno.
Ped.

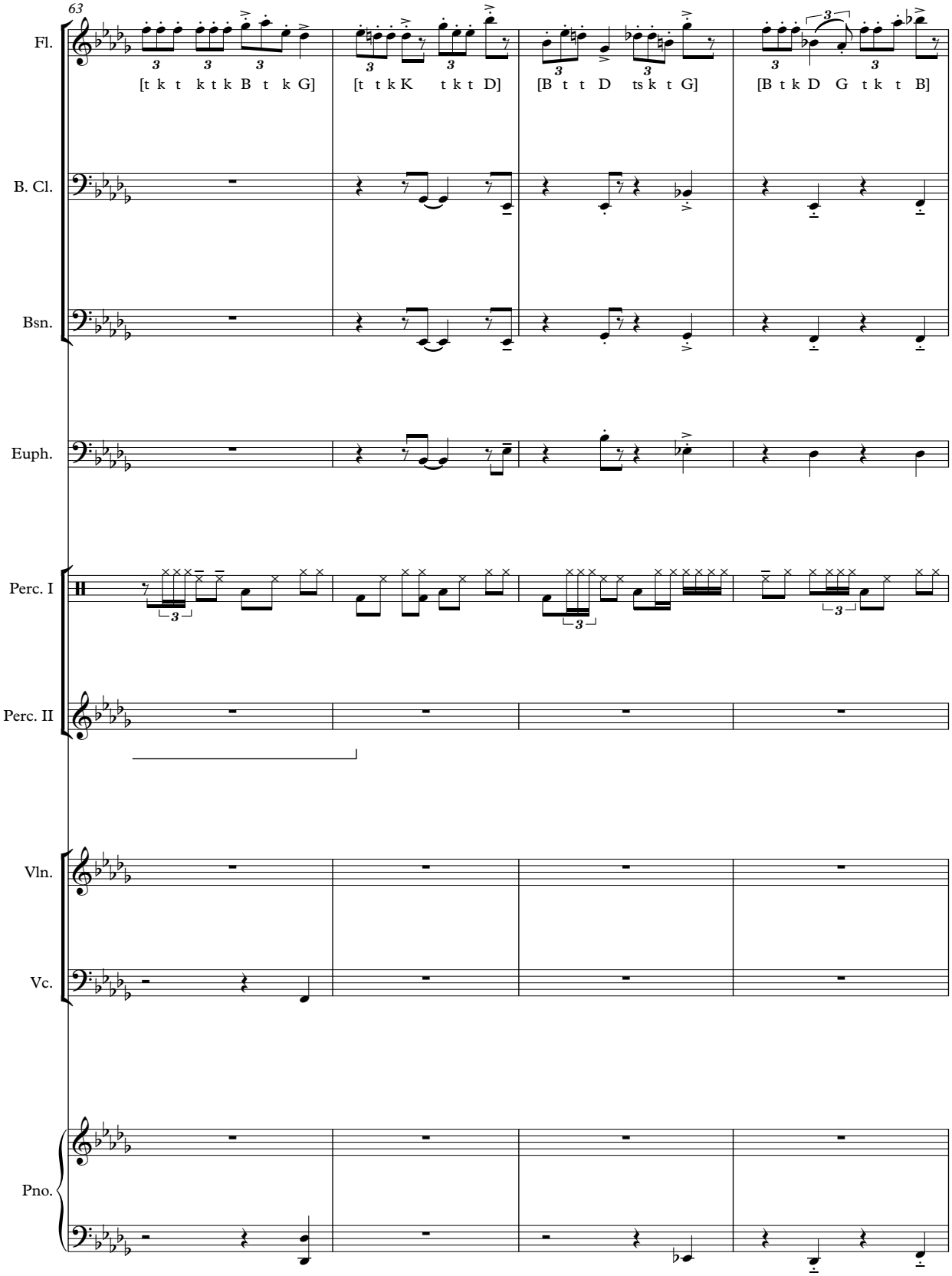

32
Fl.
B. Cl.
Bsn.
Euph.
Perc. I
change dreadlock
to stick
with both sticks
Perc. II
Vln.
Vc.
Pno.
mp

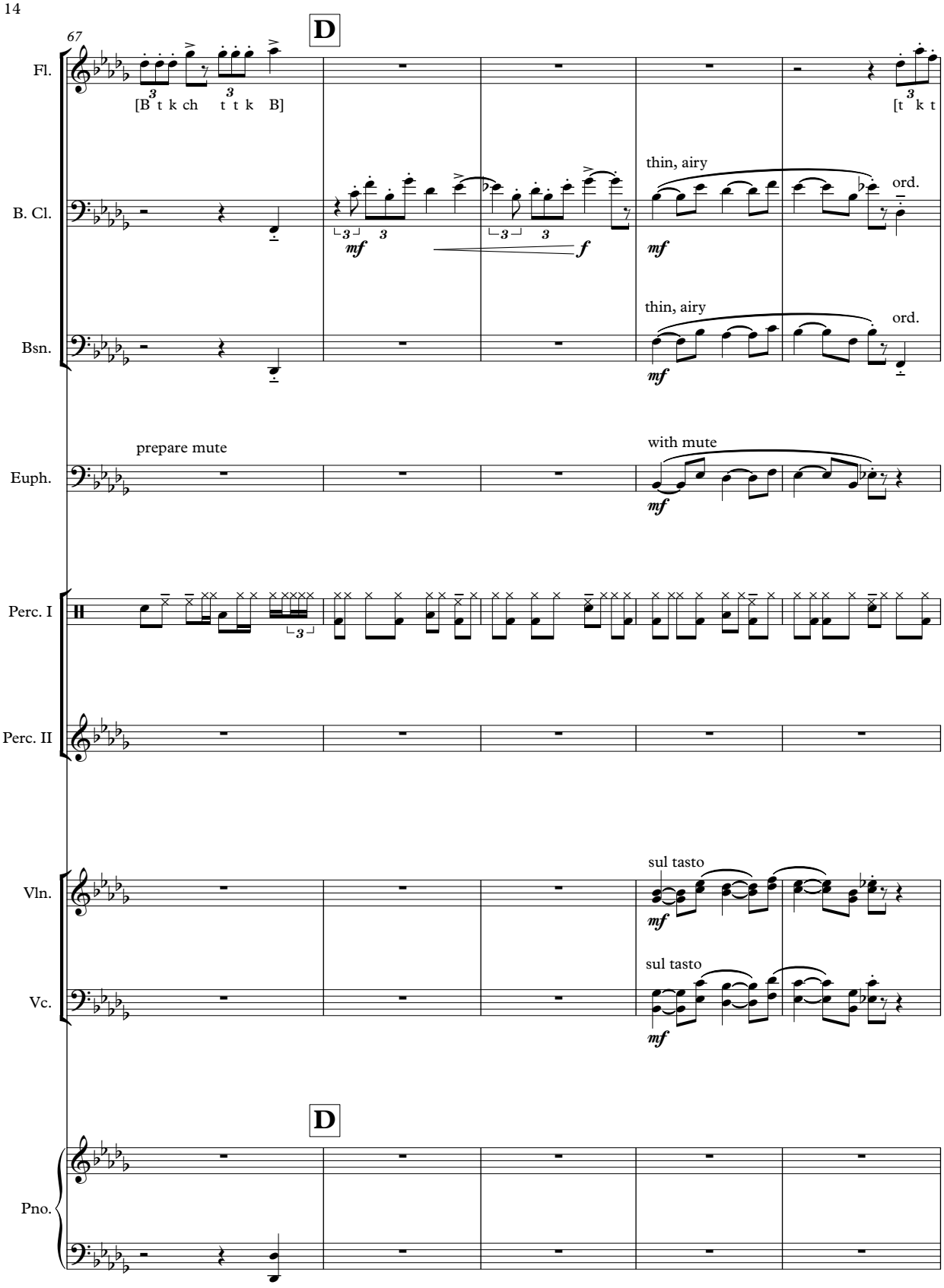

38
B
Fl.
B. Cl.
Bsn.
Euph.
Perc. I
Perc. II
Vln.
Vc.
B
Pno.

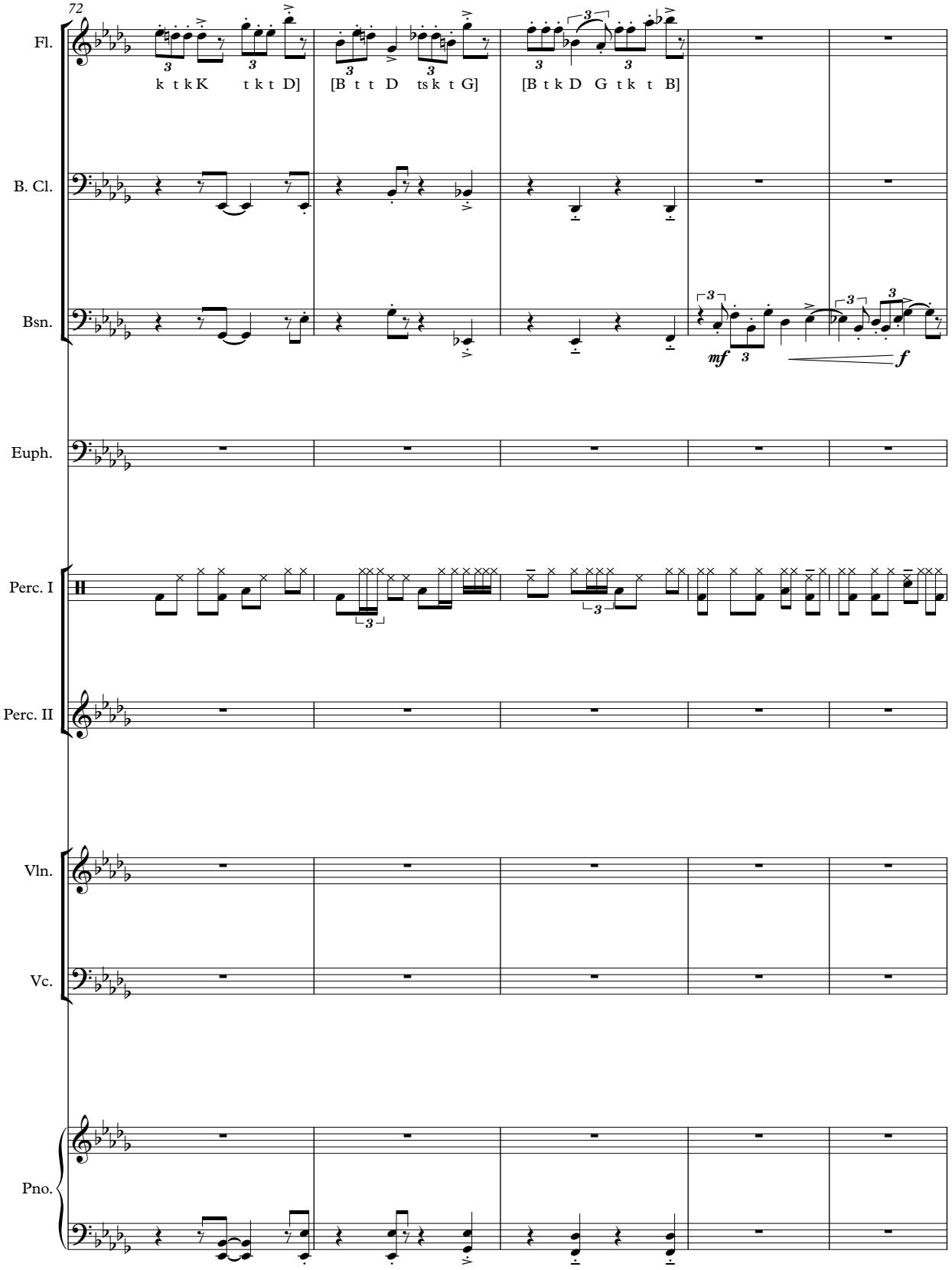

45
Fl.
B. Cl.
Bsn.
Euph.
p
Perc. I
Perc. II
Vln.
Vc.
mp
molto sul tasto
ppp
p
Pno.
8va
p

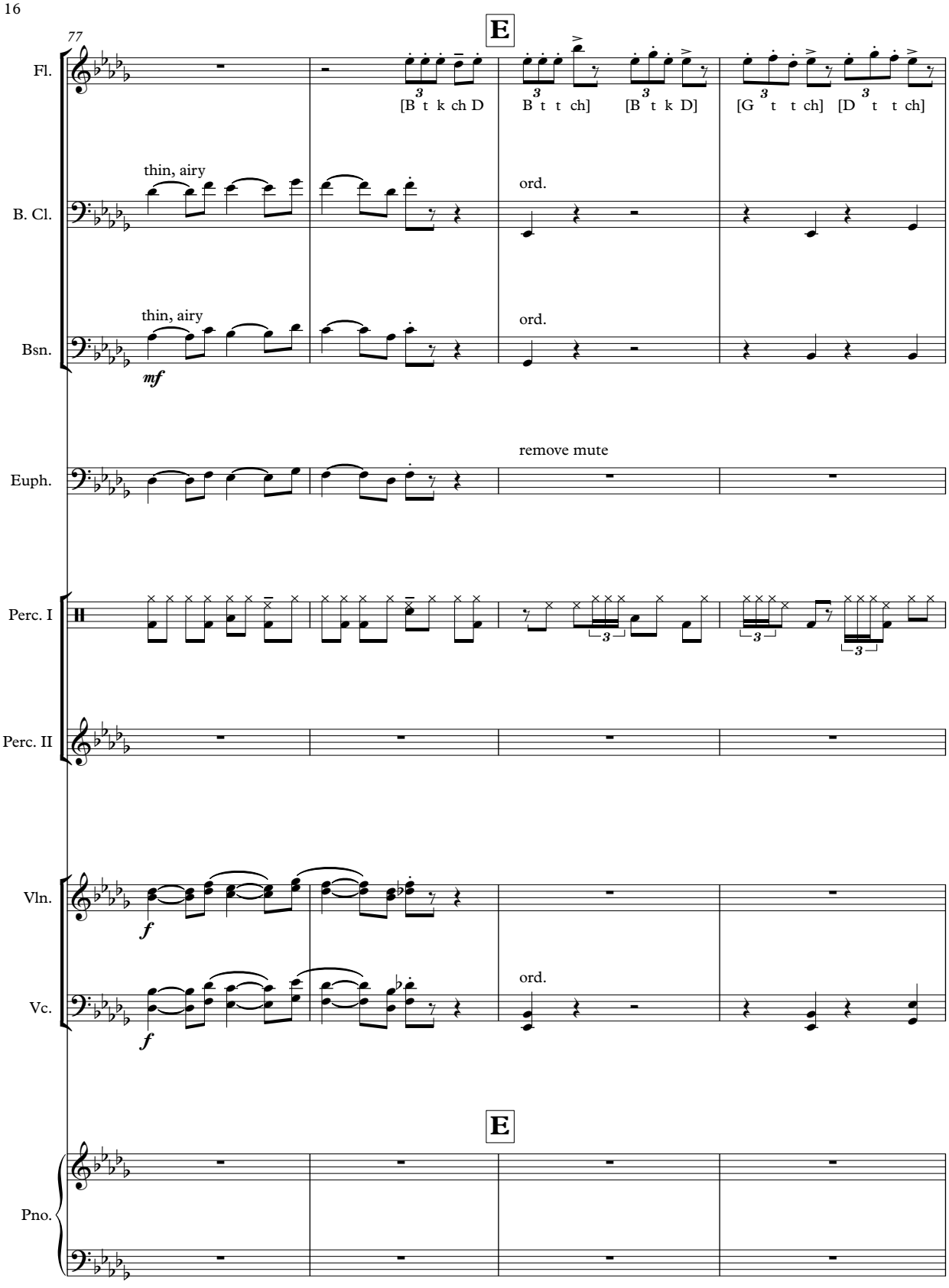

52
Fl.
B. Cl.
Bsn.
Euph.
Perc. I
Perc. II
Vln.
Vc.
Pno.
molto sul tasto
transition to sul pont.
sul pont.
transition to ord.
ord., to sul pont.
sul pont.

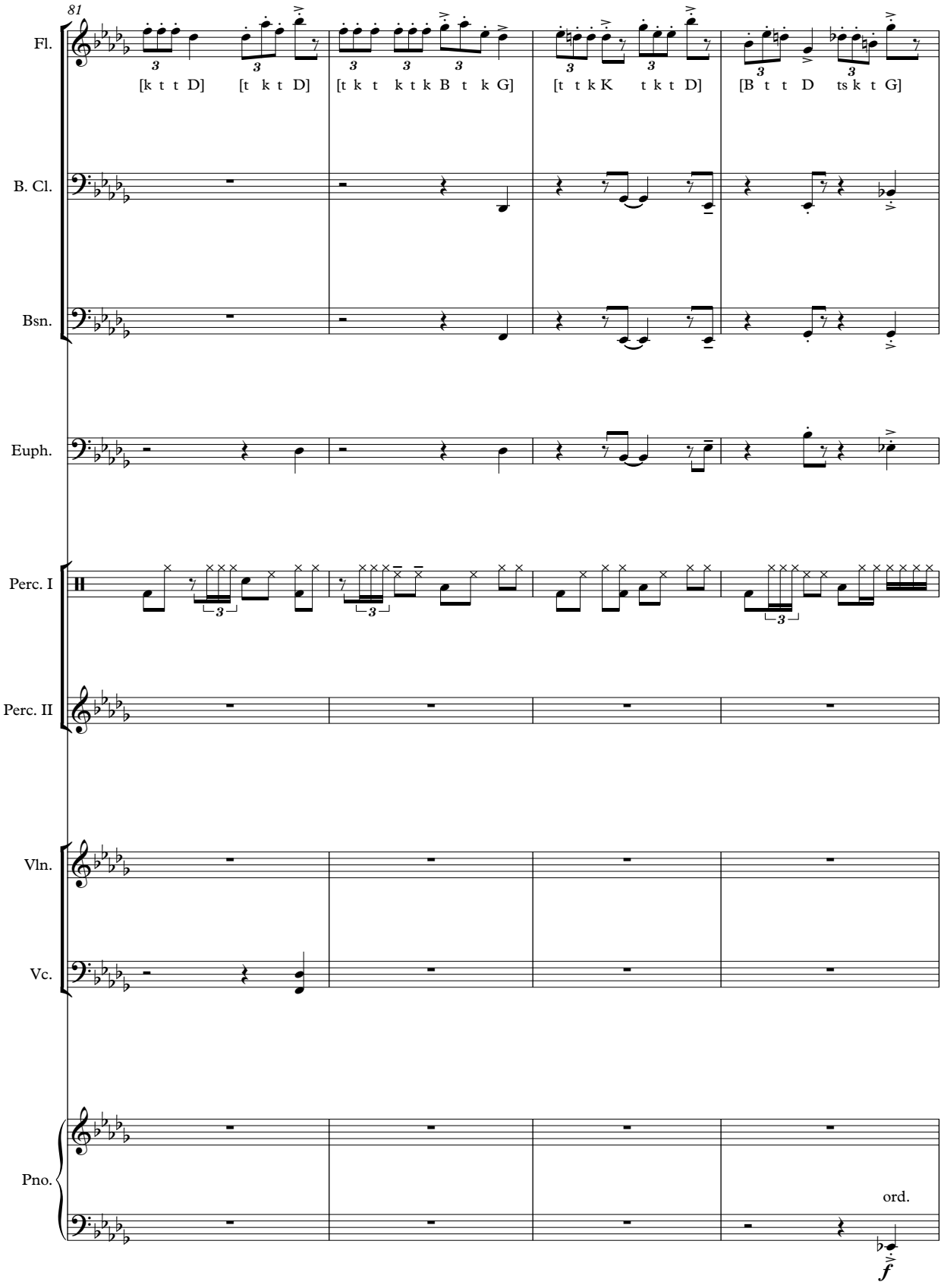

♩=138, With A Groove
C
59
Fl.
[B t k ch D
B t t ch]
[B t k D]
[G t t ch]
[D t t ch]
[k t t D]
[t k t D]
mf
B. Cl.
round, wah sound
Bsn.
round, wah sound
Euph.
round, wah sound
Perc. I
mp
Perc. II
mp
f
Ped.
Vln.
ord.
mp
mf
p
Vc.
ord., round, wah sound
arco
mf
♩=138, With A Groove
C
Pno.
mf
una corda

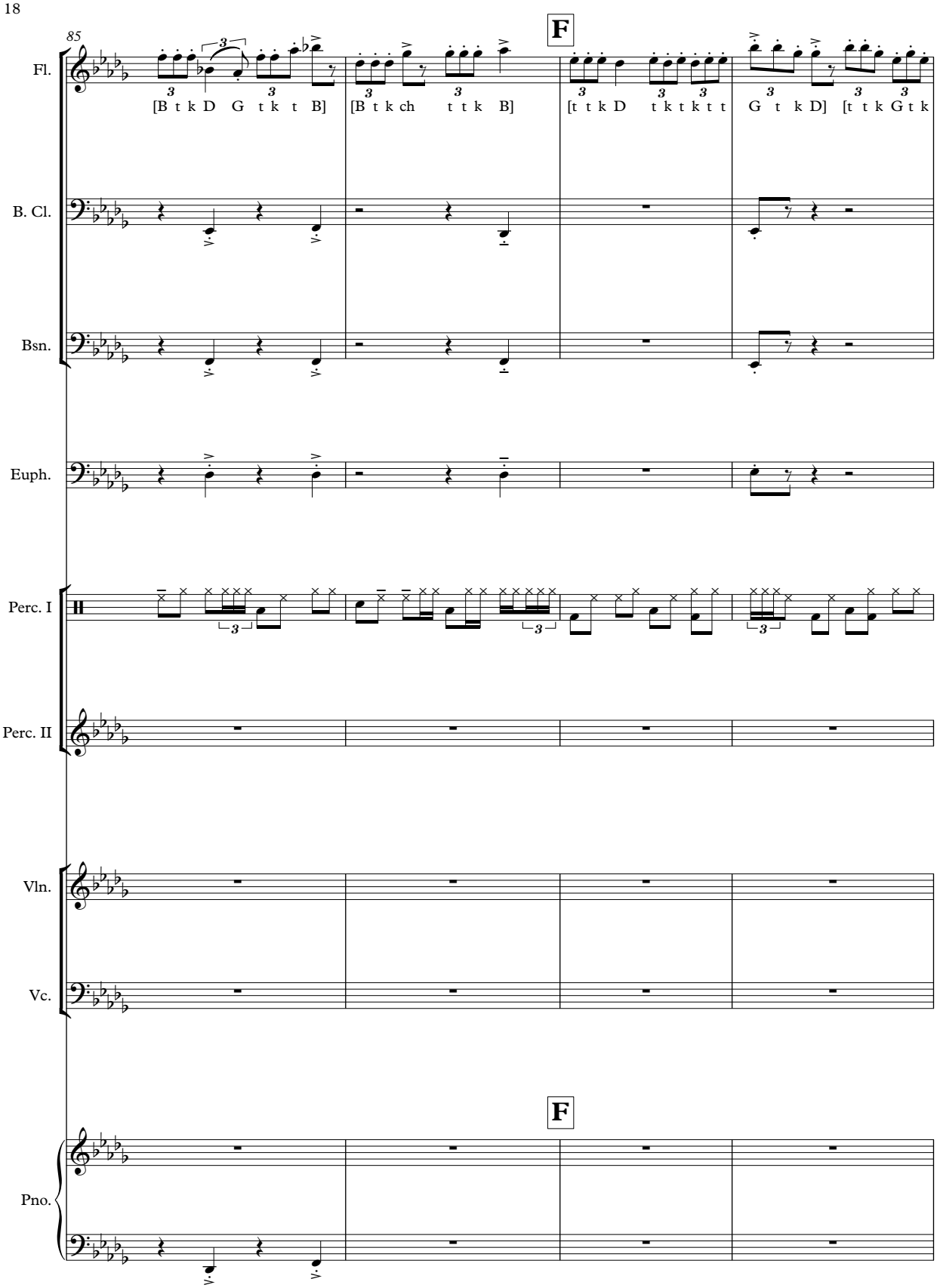

63
Fl.
[t k t k t k B t k G]
[t t k K t k t D]
[B t t D ts k t G]
[B t k D G t k t B]
B. Cl.
Bsn.
Euph.
Perc. I
Perc. II
Vln.
Vc.
Pno.

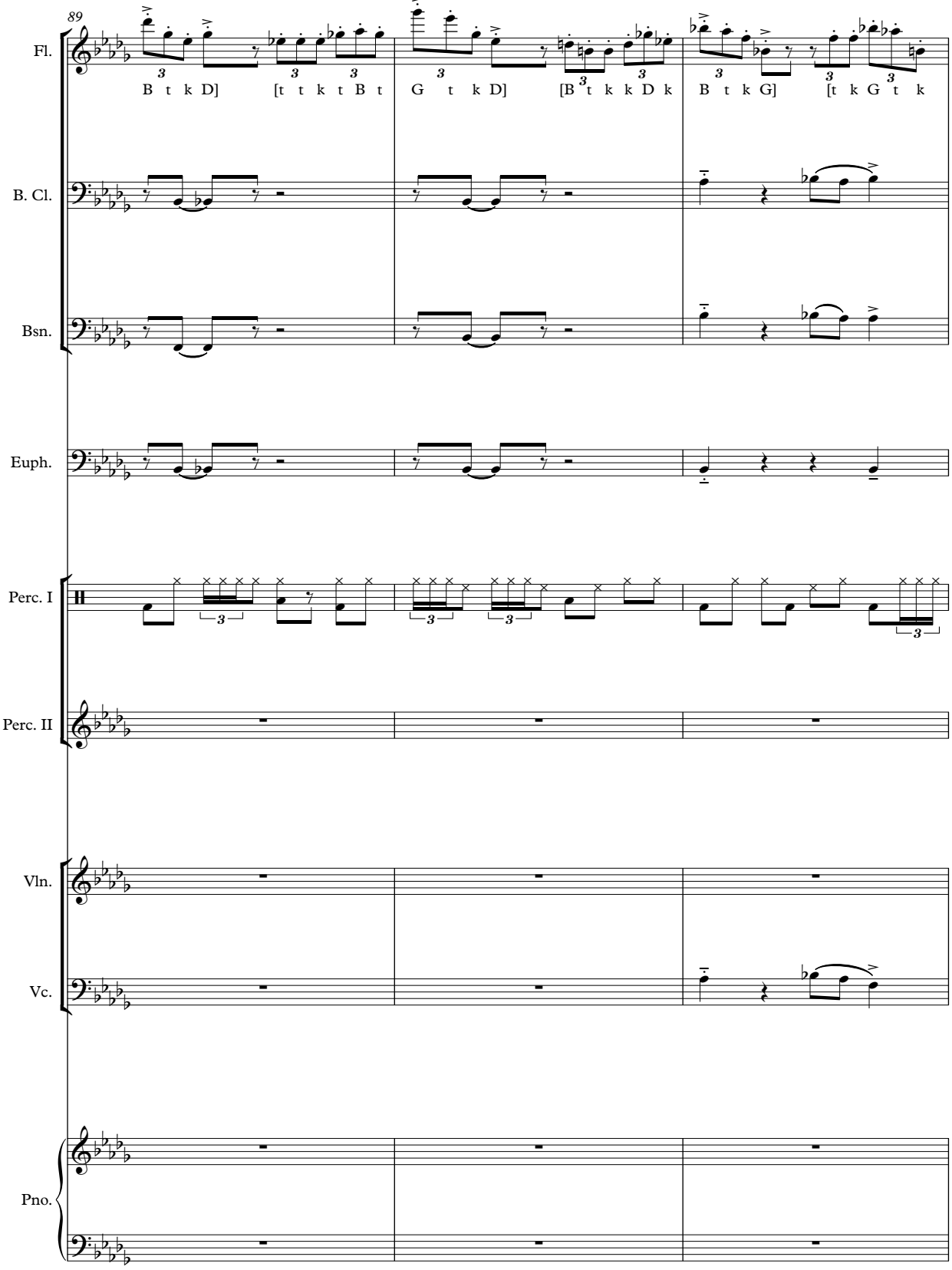

67
D
Fl.
[B t k ch t t k B]
[t k t
B. Cl.
thin, airy
ord.
mf
f
mf
Bsn.
thin, airy
ord.
mf
Euph.
prepare mute
with mute
mf
Perc. I
Perc. II
Vln.
sul tasto
mf
Vc.
sul tasto
mf
D
Pno.

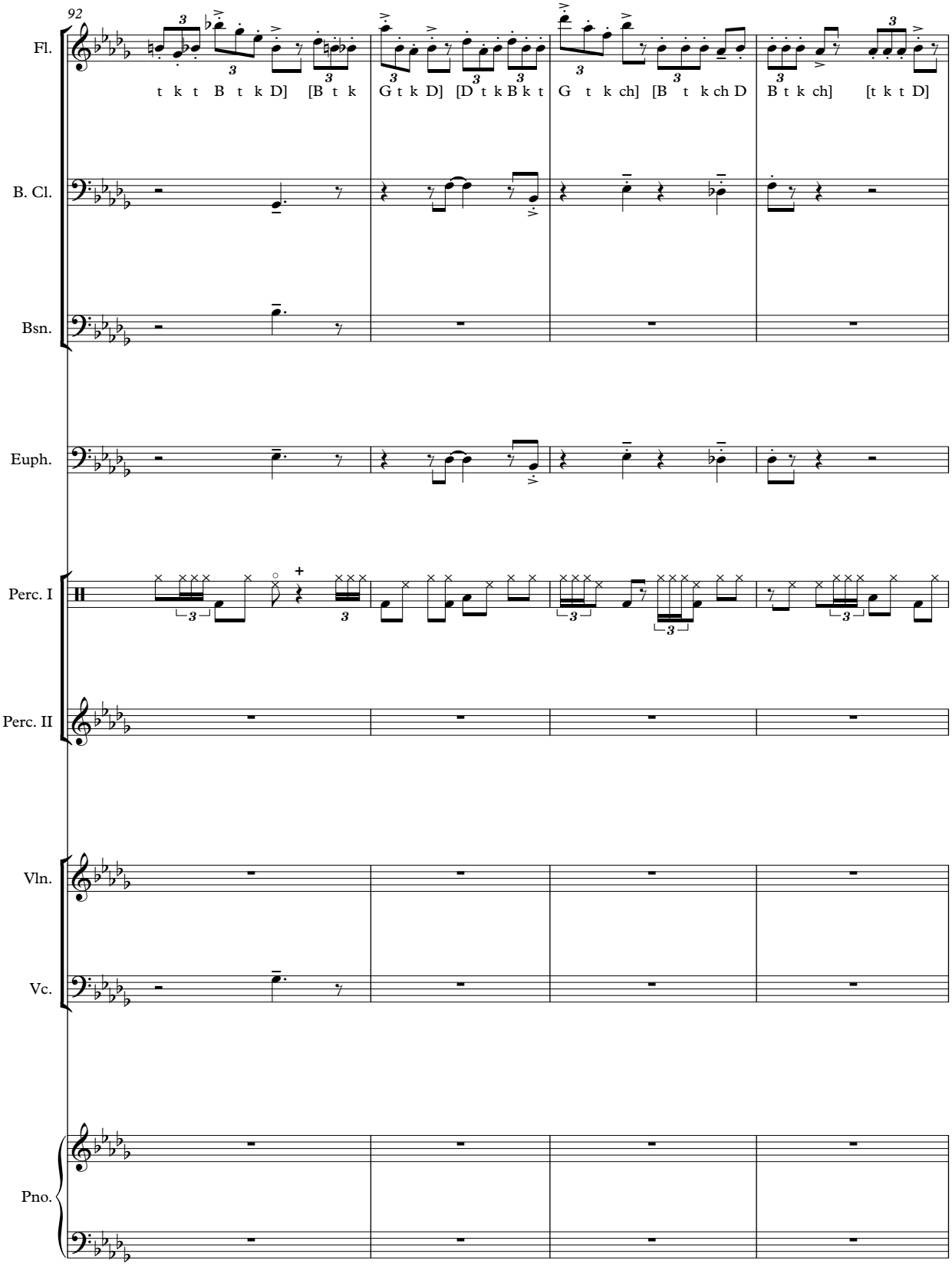

72
Fl.
k t k K t k t D]
[B t t D ts k t G]
[B t k D G t k t B]
B. Cl.
Bsn.
mf
f
Euph.
Perc. I
Perc. II
Vln.
Vc.
Pno.

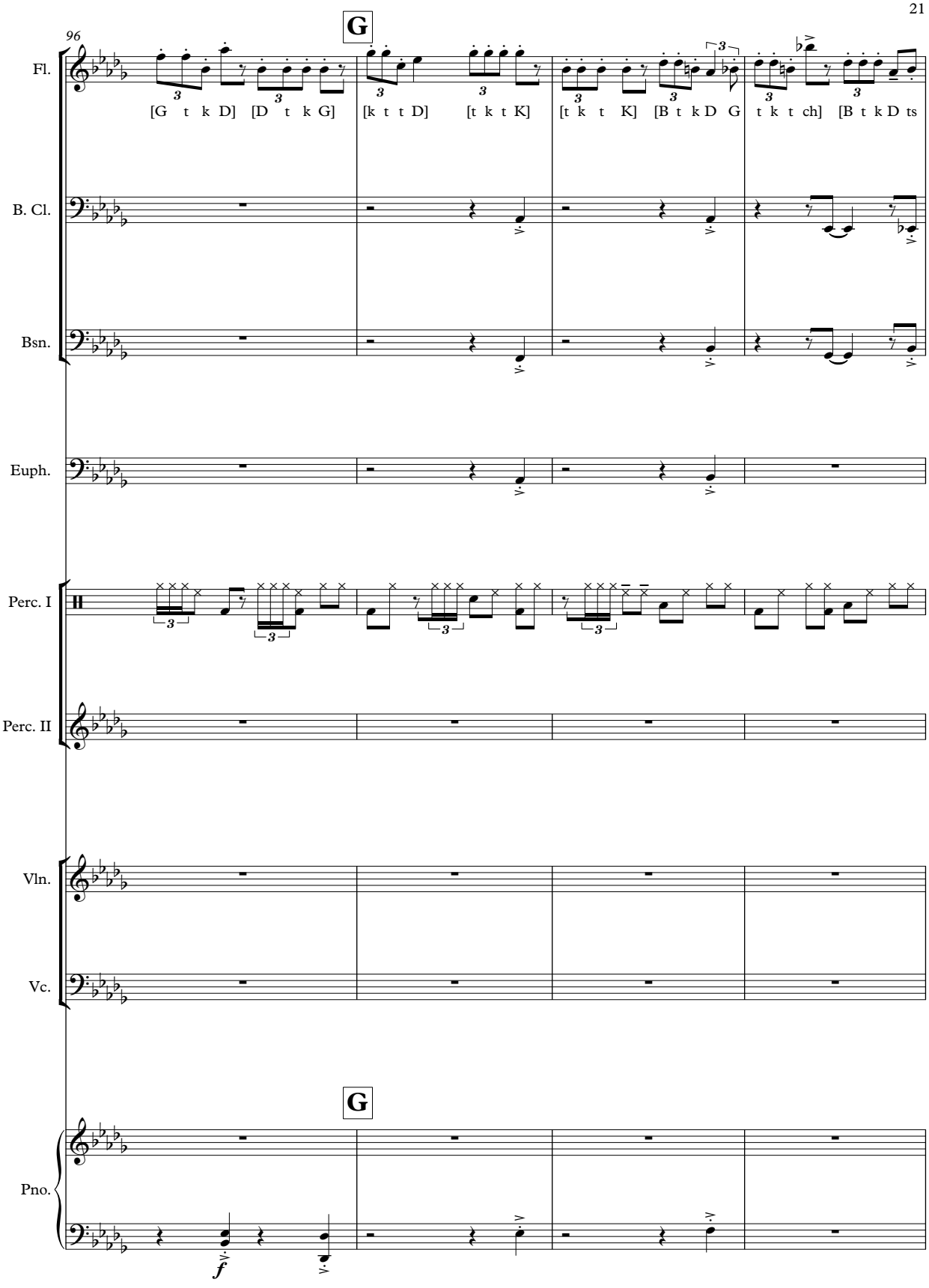

77
E
Fl.
[B t k ch D
B t t ch]
[B t k D]
[G t t ch]
[D t t ch]
B. Cl.
thin, airy
ord.
Bsn.
thin, airy
ord.
mf
Euph.
remove mute
Perc. I
Perc. II
Vln.
f
Vc.
f
ord.
E
Pno.

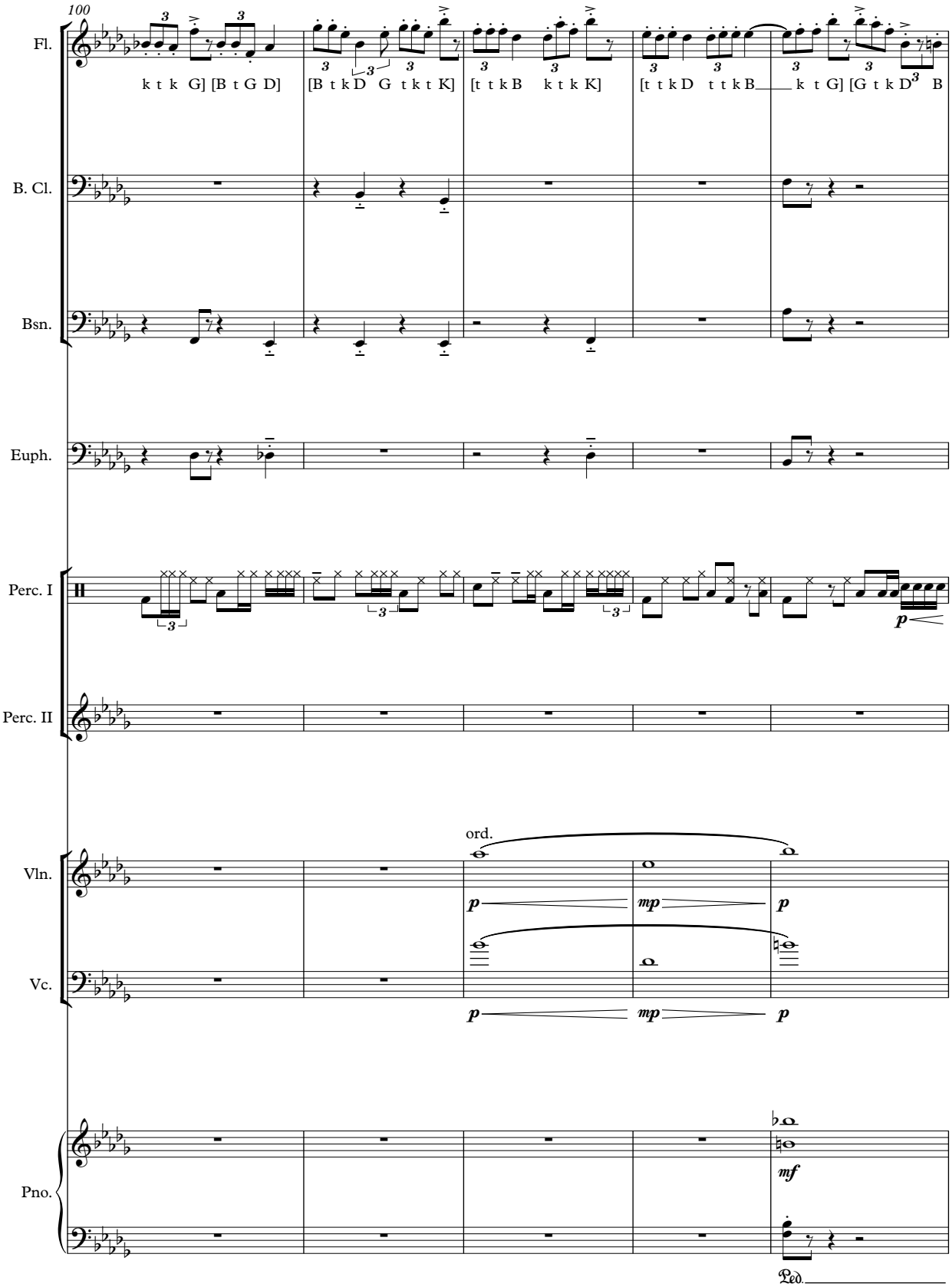

81
Fl.
[k t t D] [t k t D] [t k t k t k B t k G] [t t k K t k t D] [B t t D ts k t G]
B. Cl.
Bsn.
Euph.
Perc. I
Perc. II
Vln.
Vc.
Pno.
ord.
f

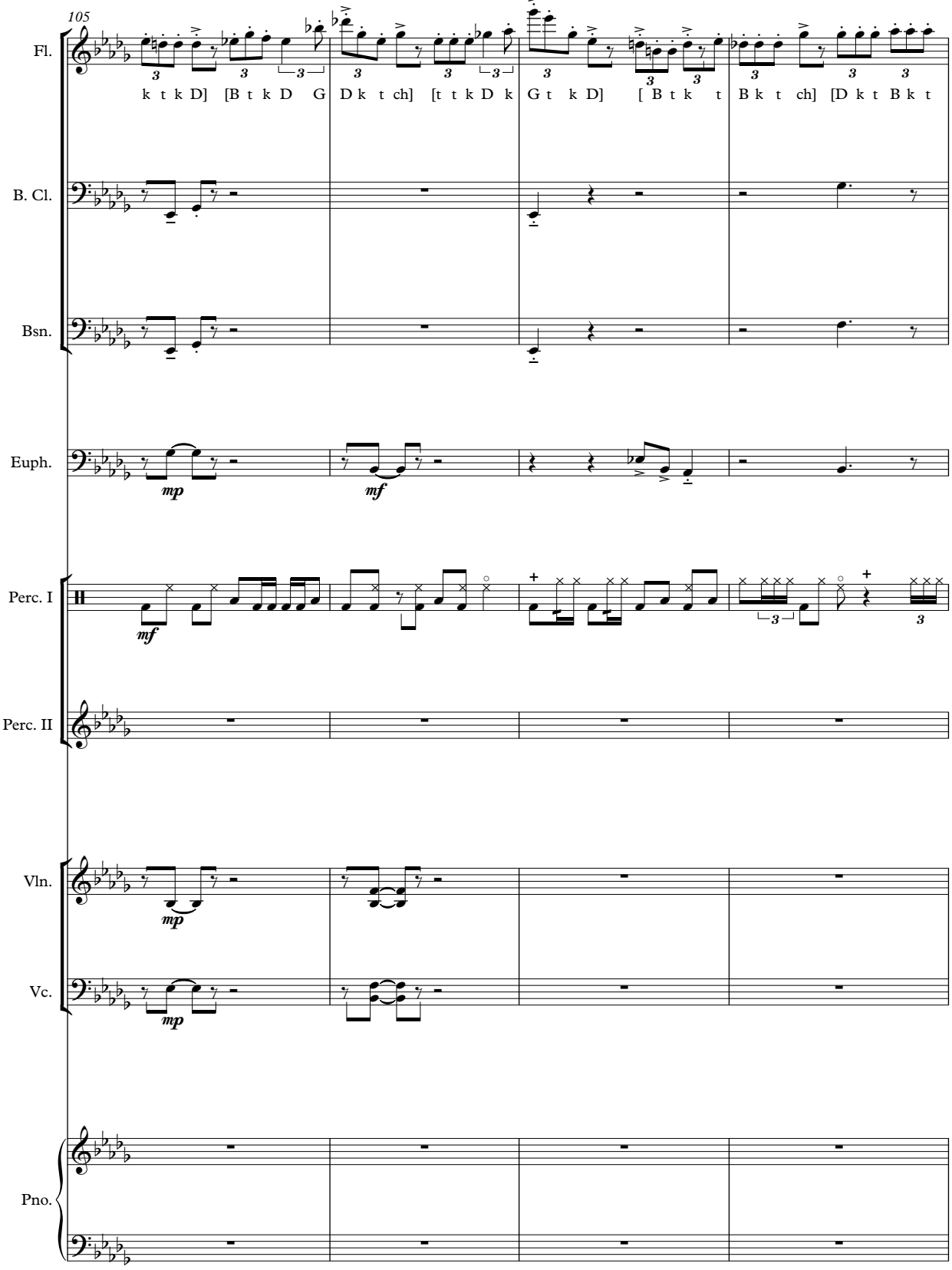

85
F
Fl.
[B t k D G t k t B]
[B t k ch t t k B]
[t t k D t k t k t t
G t k D] [t t k G t k
B. Cl.
Bsn.
Euph.
Perc. I
Perc. II
Vln.
Vc.
F
Pno.

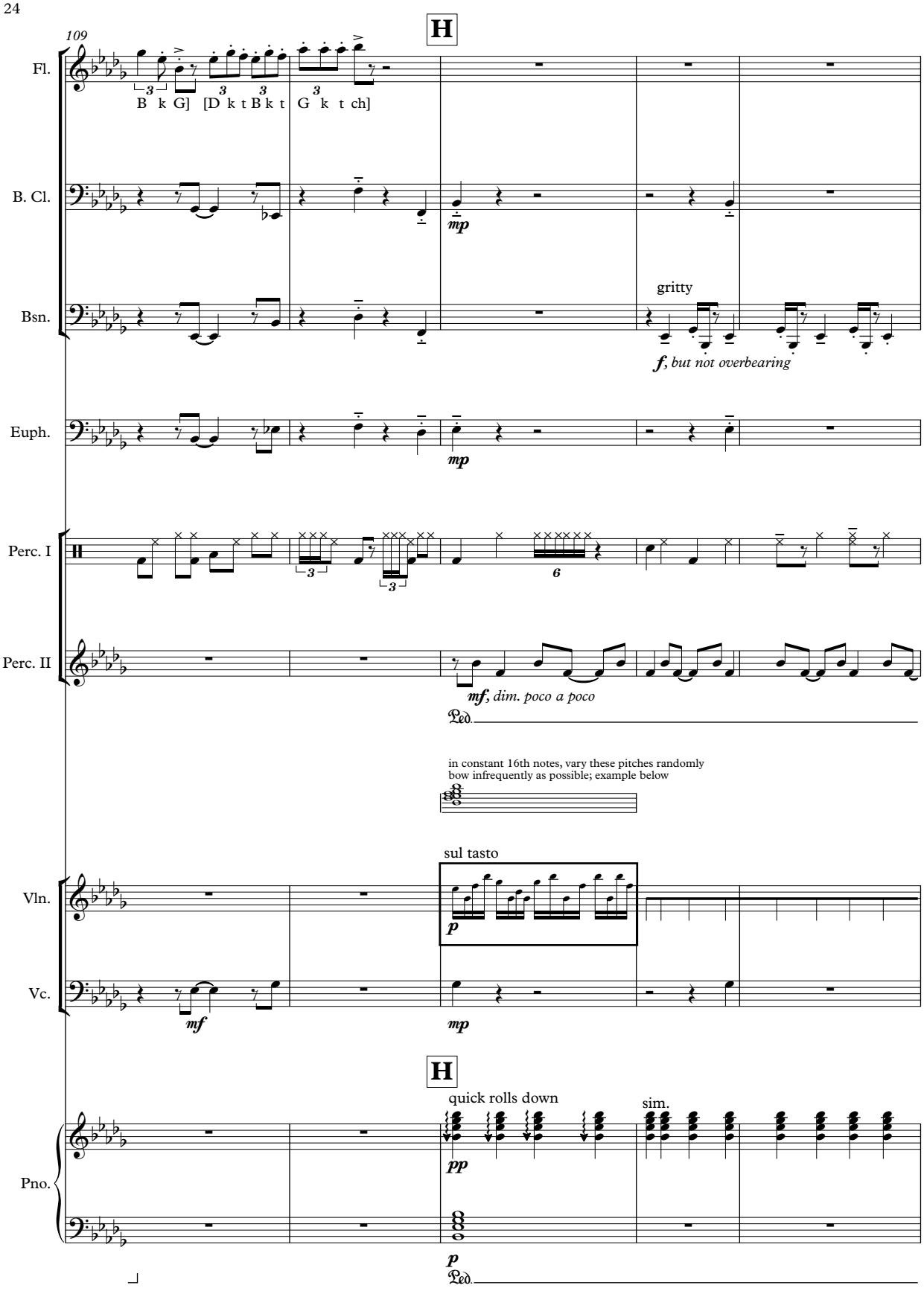

89
Fl.
B. Cl.
Bsn.
Euph.
Perc. I
Perc. II
Vln.
Vc.
Pno.
B t k D] [t t k t B t
G t k D] [B t k k D k
B t k G] [t k G t k

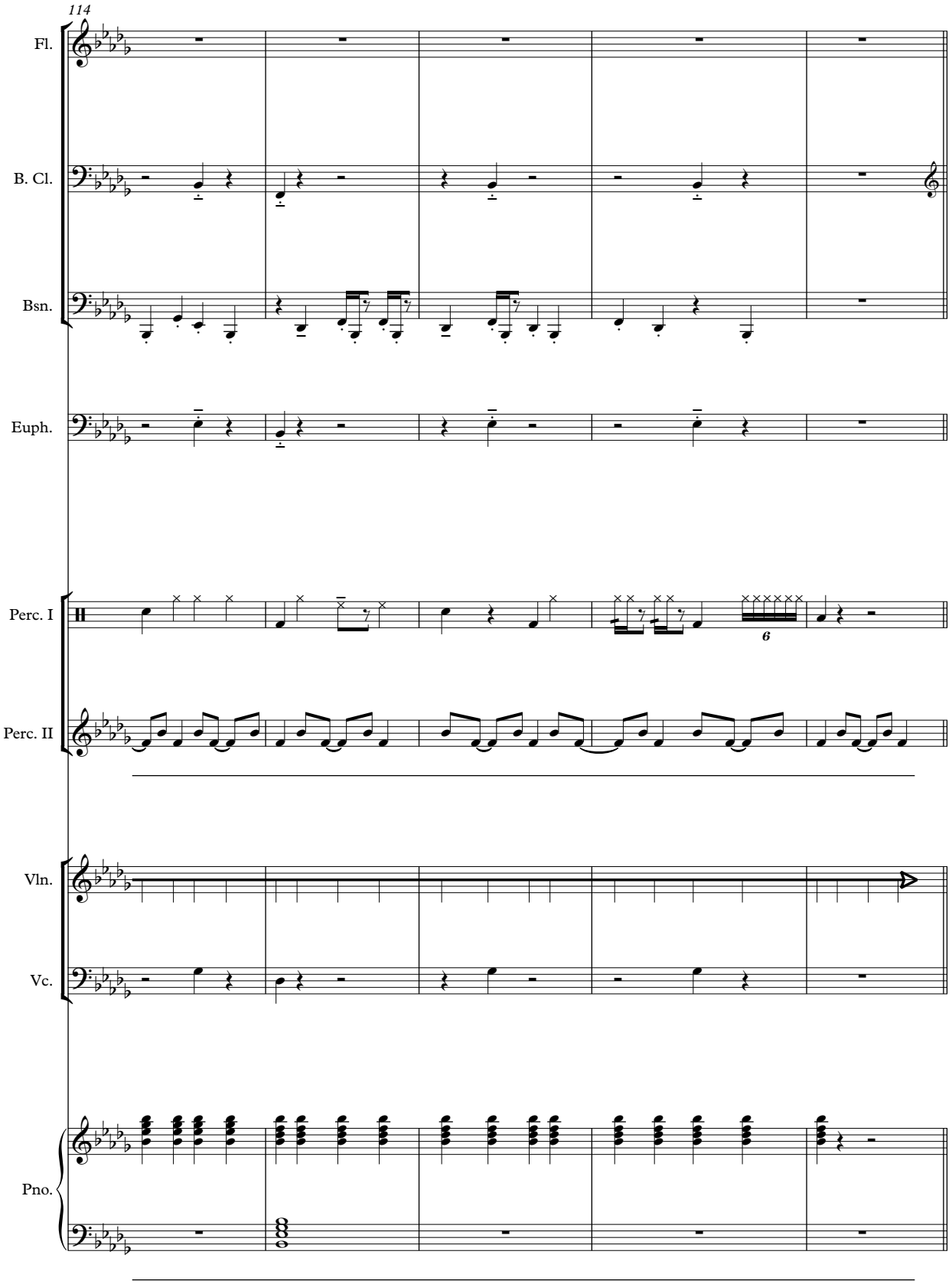

92
Fl.
t k t B t k D] [B t k
G t k D] [D t k B k t
G t k ch] [B t k ch D
B t k ch] [t k t D]
B. Cl.
Bsn.
Euph.
Perc. I
Perc. II
Vln.
Vc.
Pno.


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.
G
Pno.
f

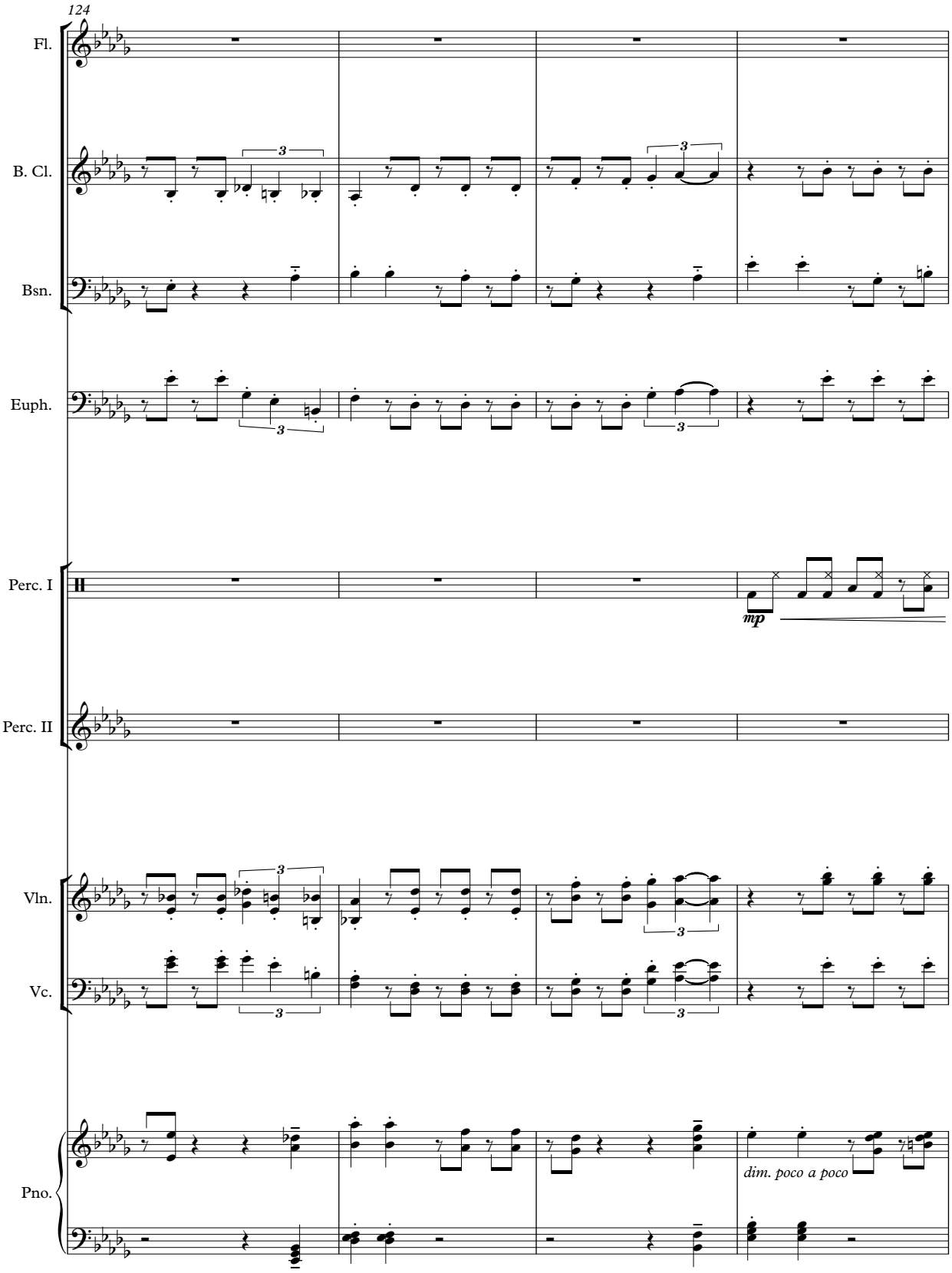

100
Fl.
k t k G] [B t G D]
[B t k D G t k t K]
[t t k B k t k K]
[t t k D t t k B
k t G] [G t k D B
B. Cl.
Bsn.
Euph.
Perc. I
p
Perc. II
Vln.
ord.
p
mp
p
Vc.
p
mp
p
Pno.
mf
Ped.

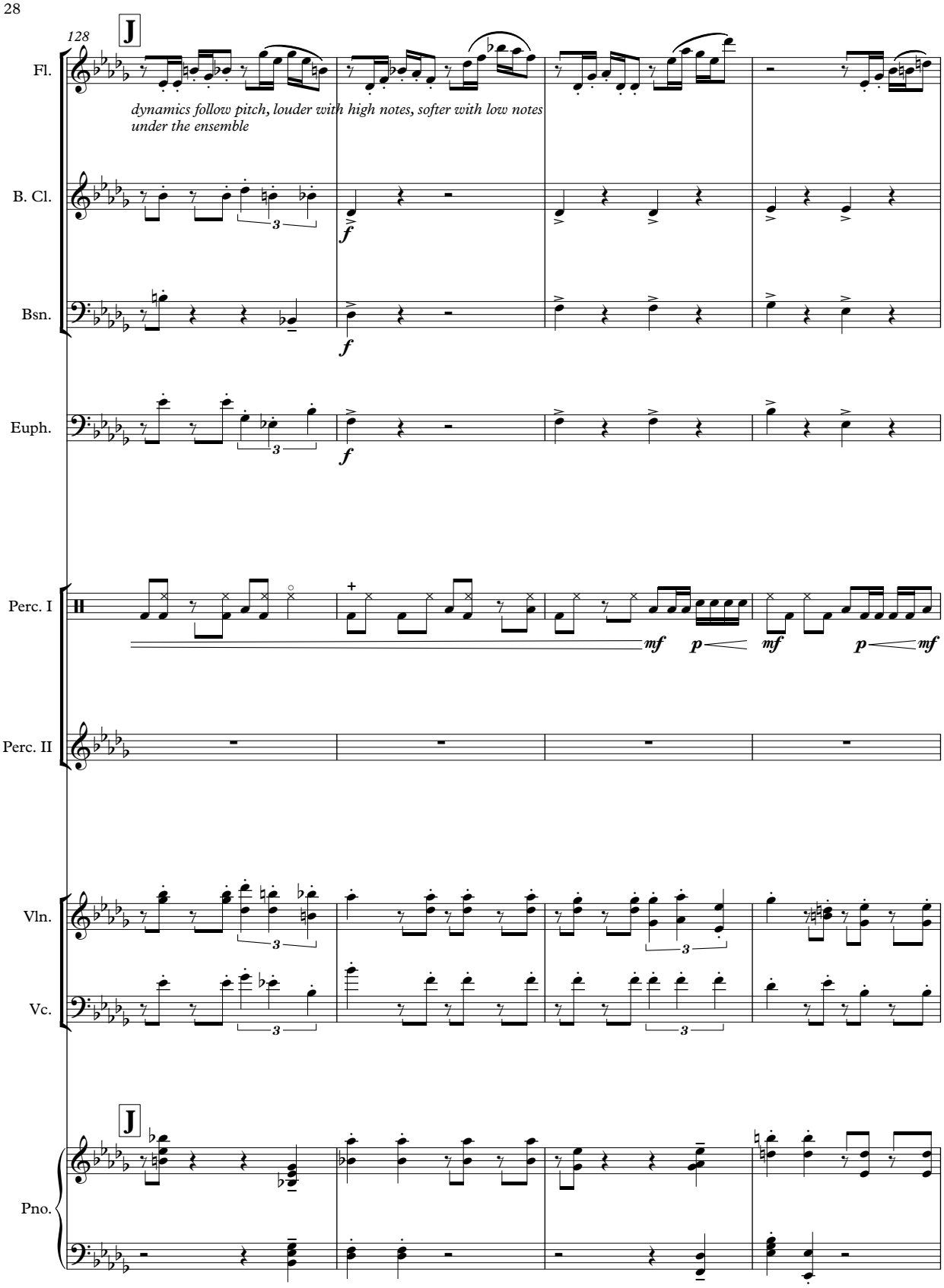

105
Fl.
k t k D] [B t k D G D k t ch] [t t k D k G t k D] [B t k t B k t ch] [D k t B k t
B. Cl.
Bsn.
Euph.
mp
mf
Perc. I
mf
Perc. II
Vln.
mp
Vc.
mp
Pno.

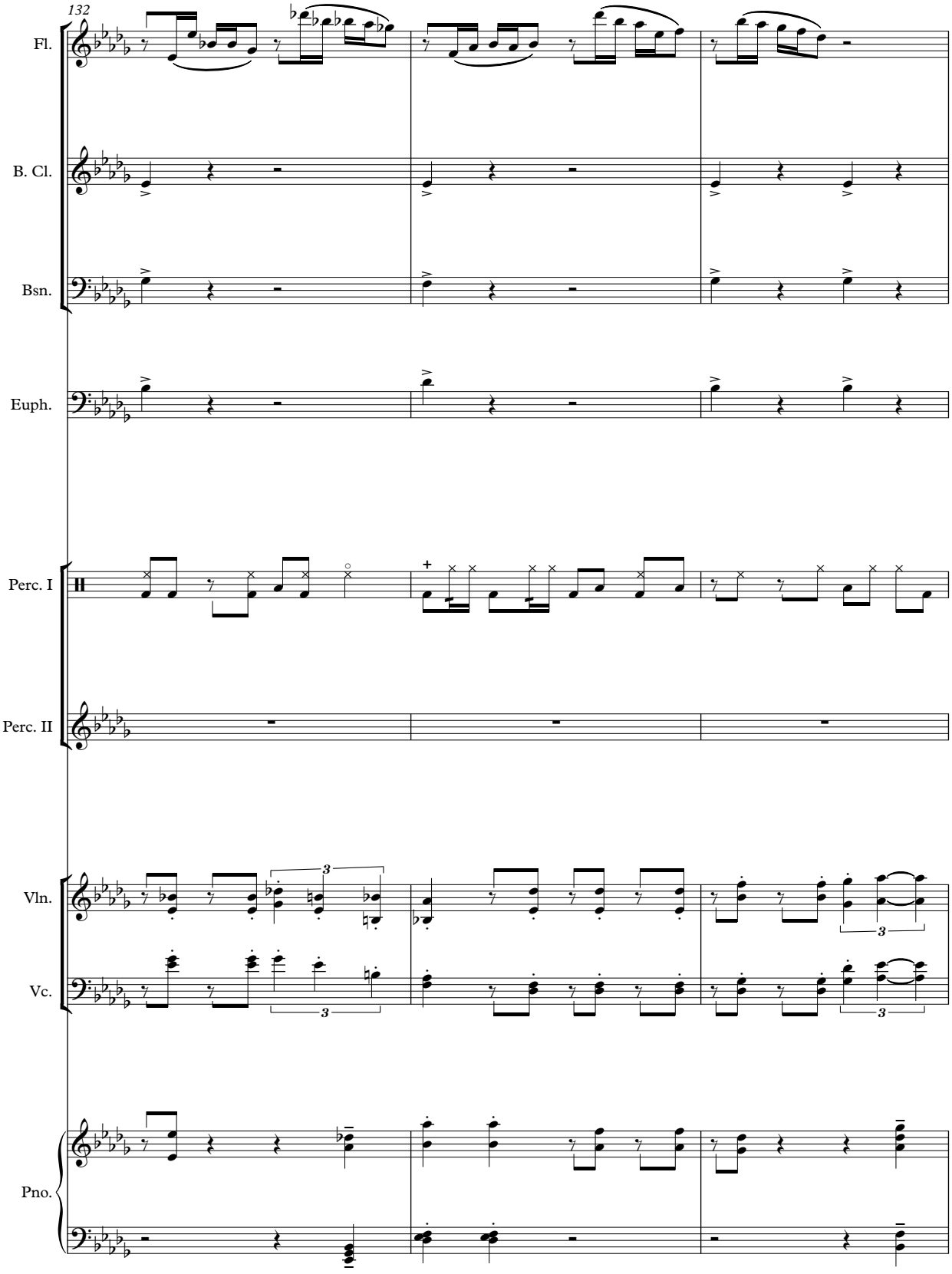

109
H
Fl.
B k G] [D k t B k t G k t ch]
B. Cl.
mp
Bsn.
gritty
f, but not overbearing
Euph.
mp
Perc. I
Perc. II
mf, dim. poco a poco
Ped.
in constant 16th notes, vary these pitches randomly
bow infrequently as possible; example below
sul tasto
Vln.
p
Vc.
mf
mp
H
quick rolls down
sim.
Pno.
pp
p
Ped.

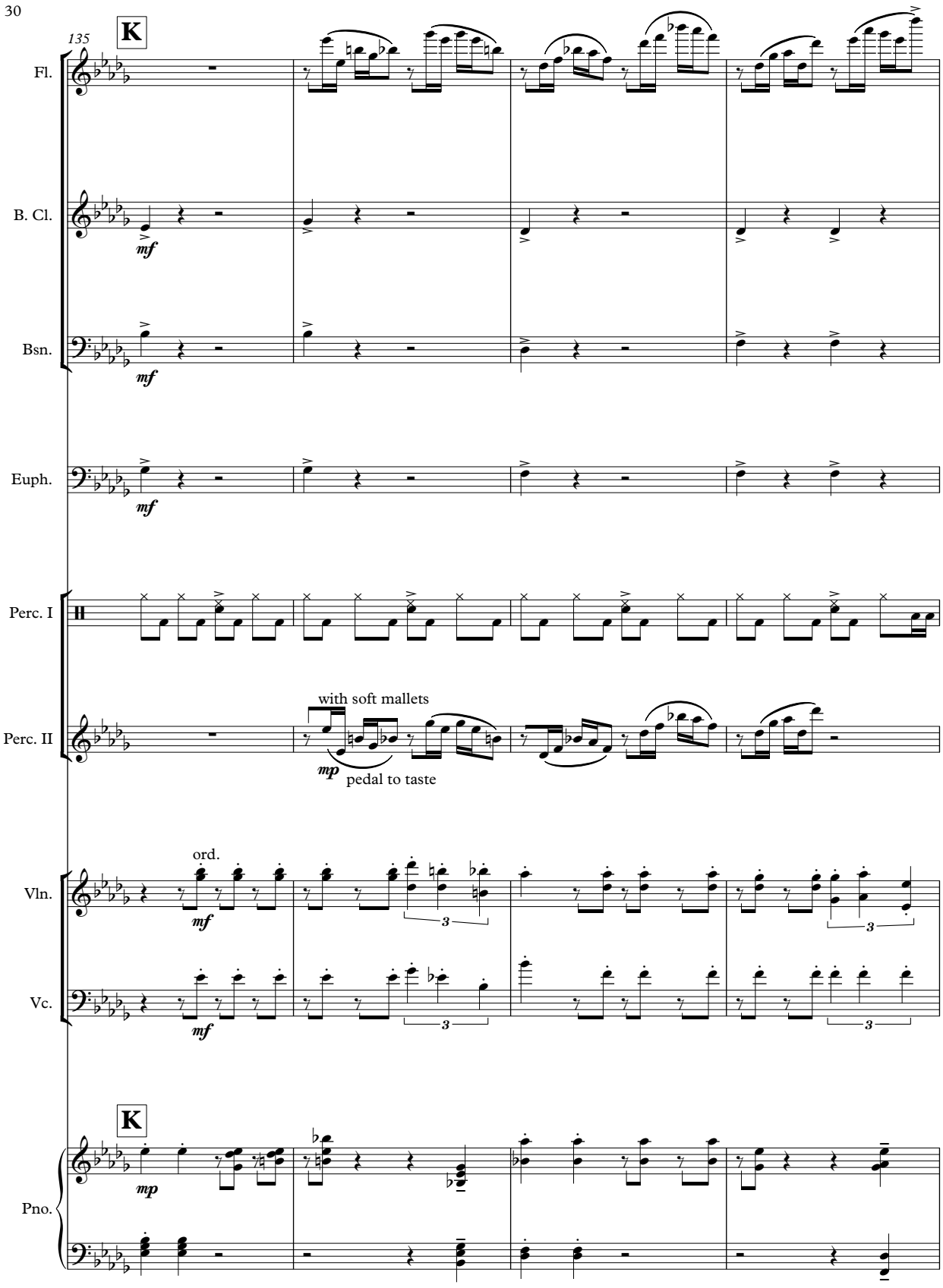

114
Fl.
B. Cl.
Bsn.
Euph.
Perc. I
Perc. II
Vln.
Vc.
Pno.
6

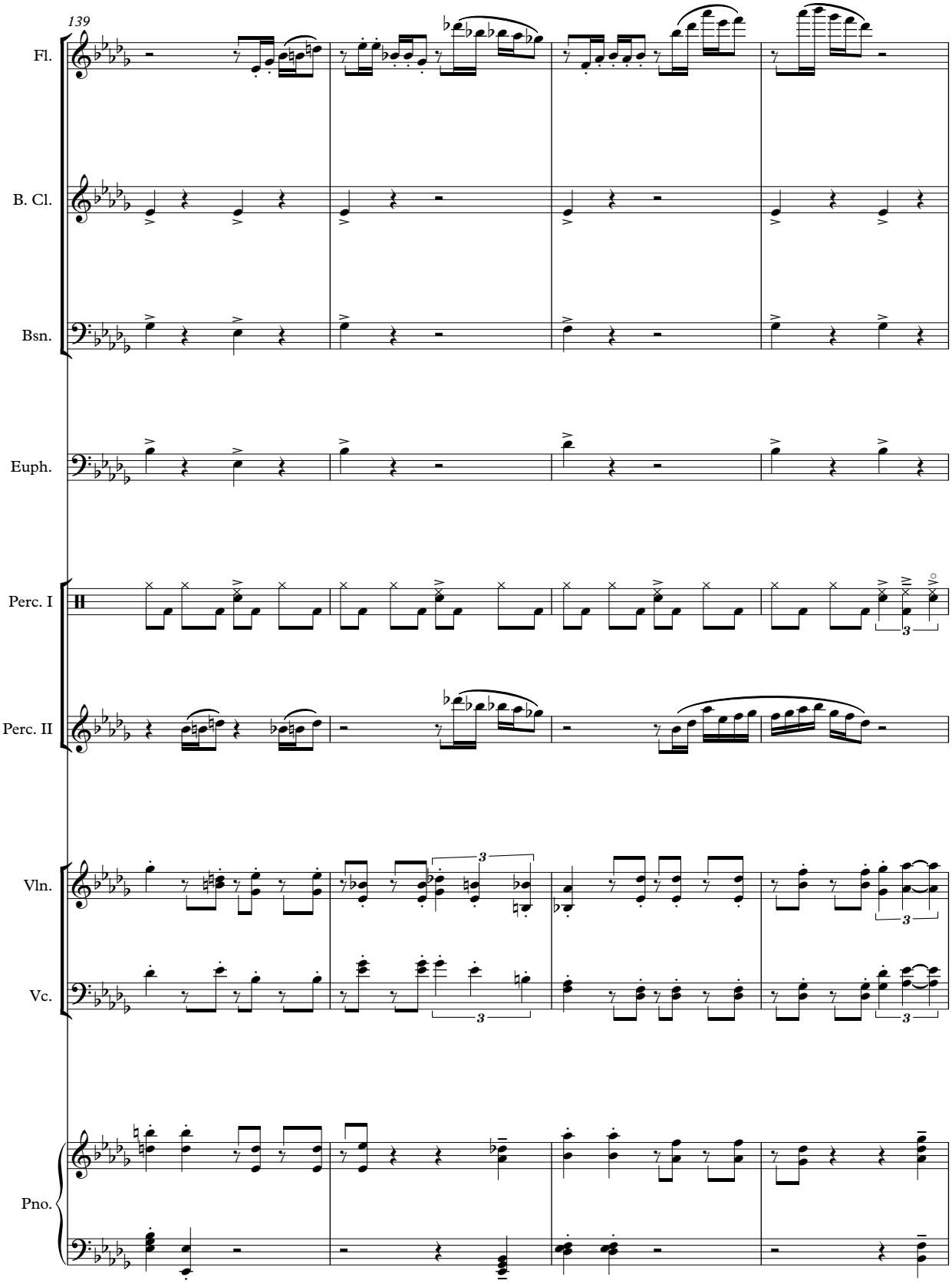
♩=154, Suddenly With Vigor
I
119
Fl.
B. Cl.
mf
ord.
Bsn.
mf
Euph.
mf
Perc. I
Perc. II
ord.
Vln.
mf
Vc.
mf
♩=154, Suddenly With Vigor
I
Pno.
mf

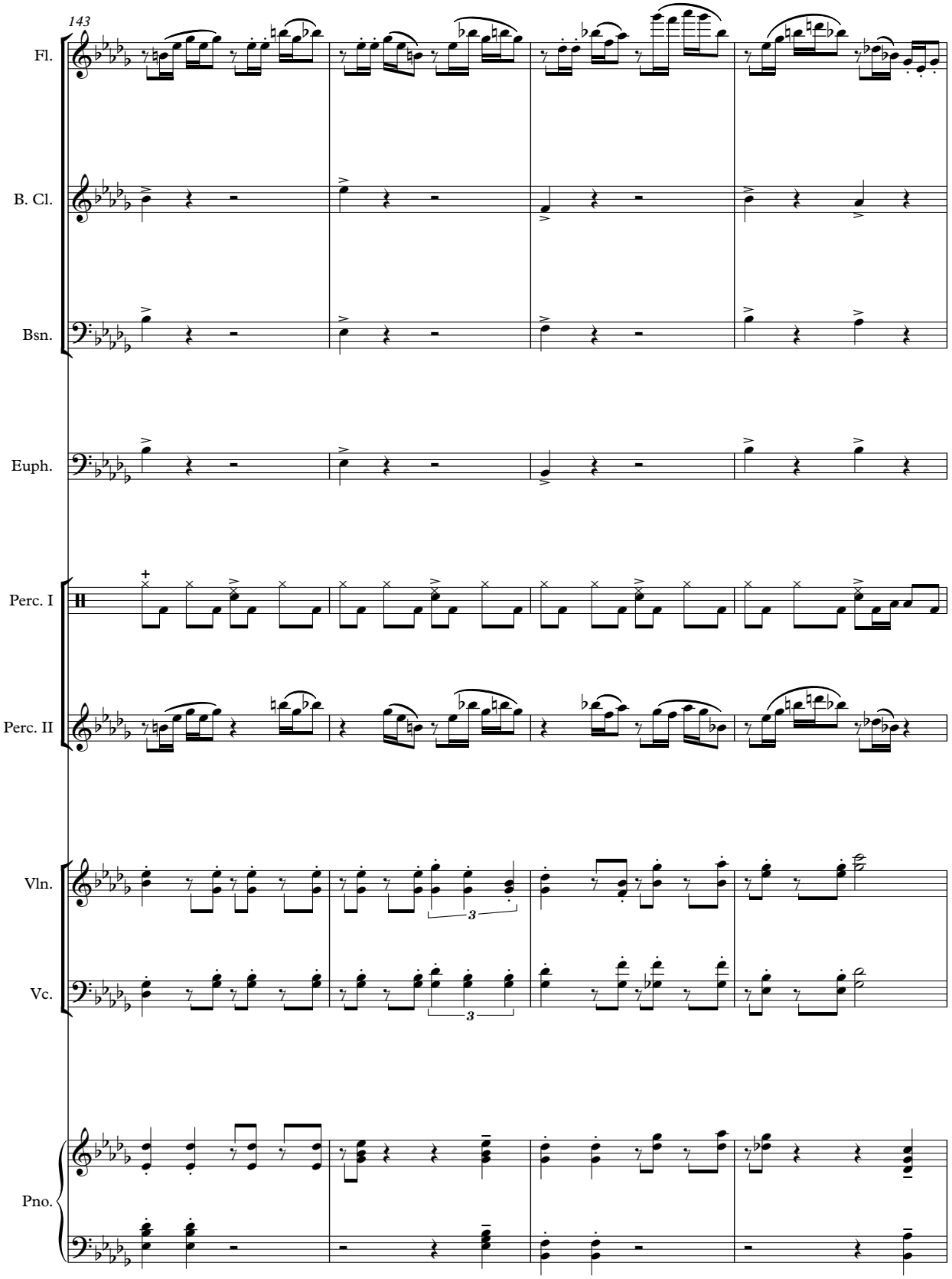

124
Fl.
B. Cl.
Bsn.
Euph.
Perc. I
mp
Perc. II
Vln.
Vc.
Pno.
dim. poco a poco

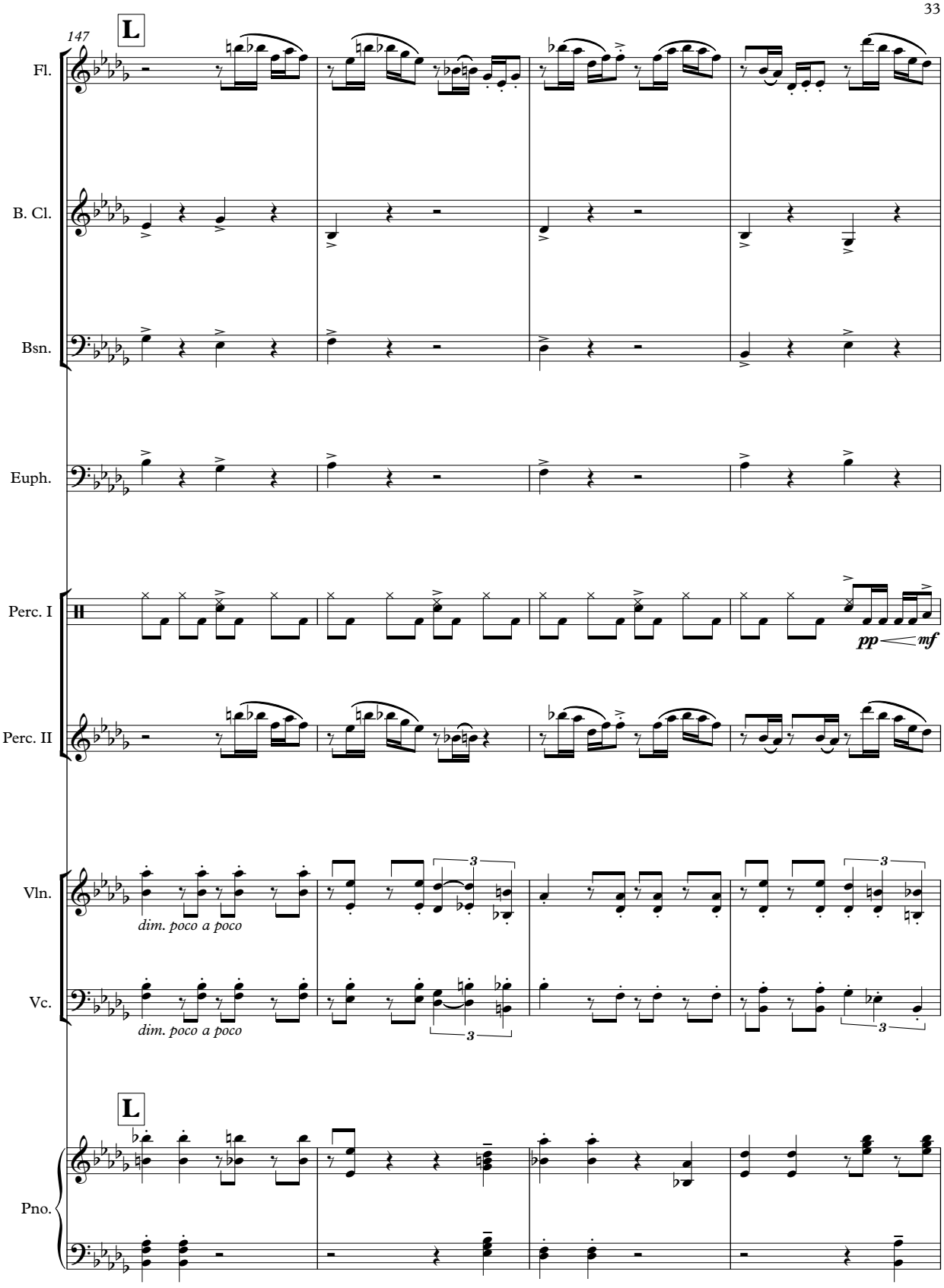

128
J
Fl.
dynamics follow pitch, louder with high notes, softer with low notes under the ensemble
B. Cl.
Bsn.
Euph.
Perc. I
Perc. II
Vln.
Vc.
Pno.
f
mf
p

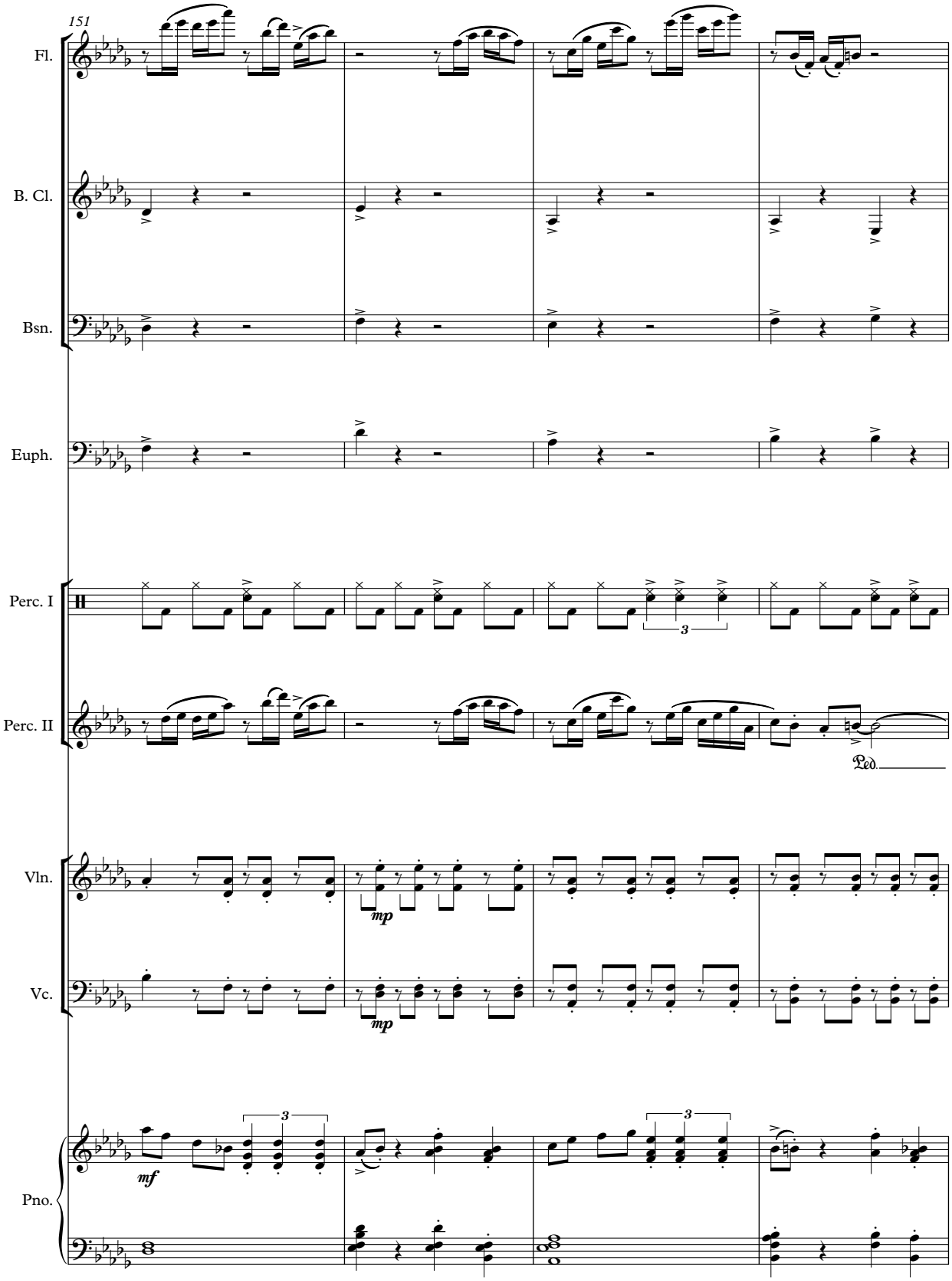

132
Fl.
B. Cl.
Bsn.
Euph.
Perc. I
Perc. II
Vln.
Vc.
Pno.

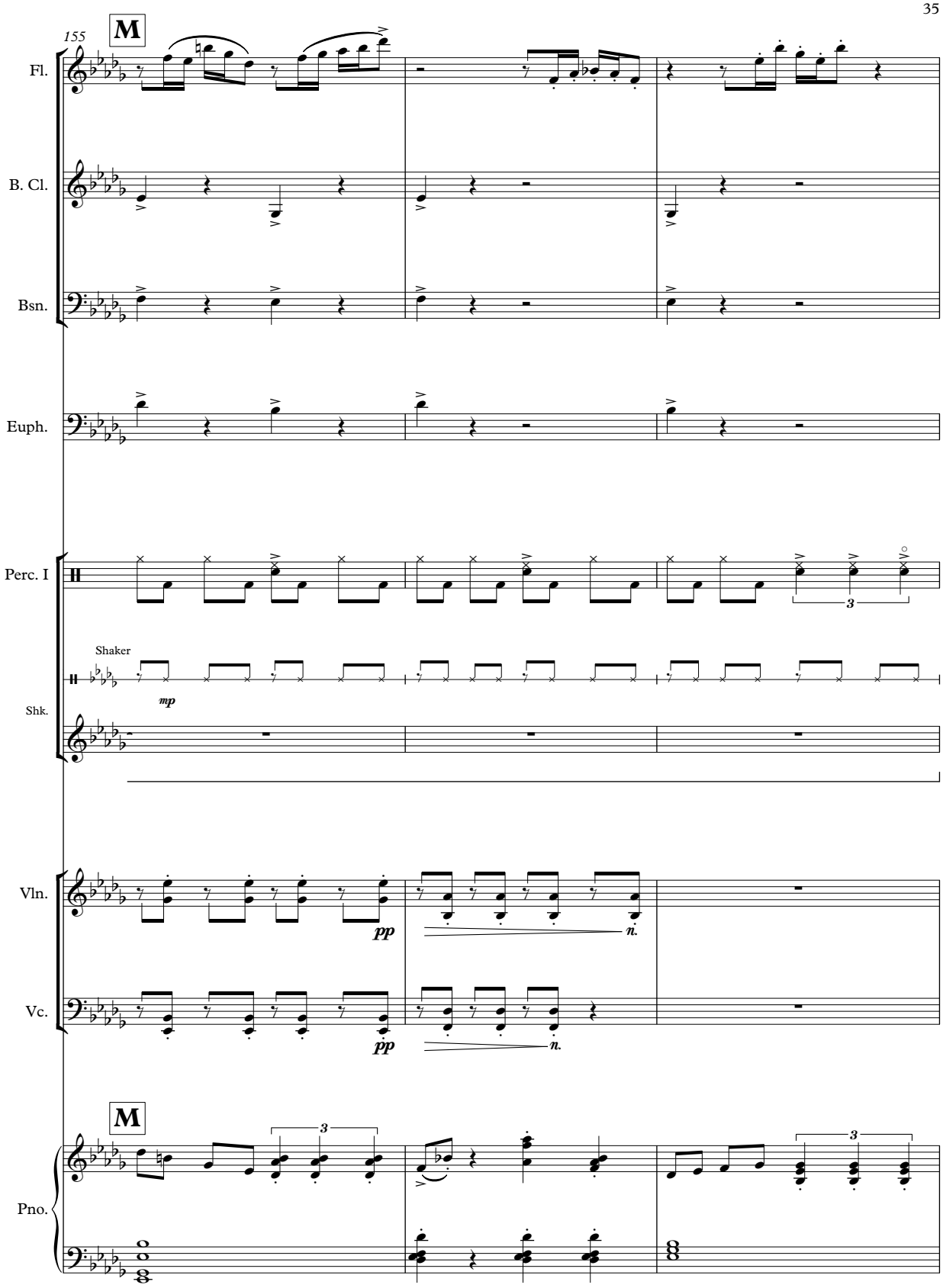

135
K
Fl.
B. Cl.
mf
Bsn.
mf
Euph.
mf
Perc. I
Perc. II
with soft mallets
mp
pedal to taste
ord.
Vln.
mf
3
Vc.
mf
3
K
Pno.
mp

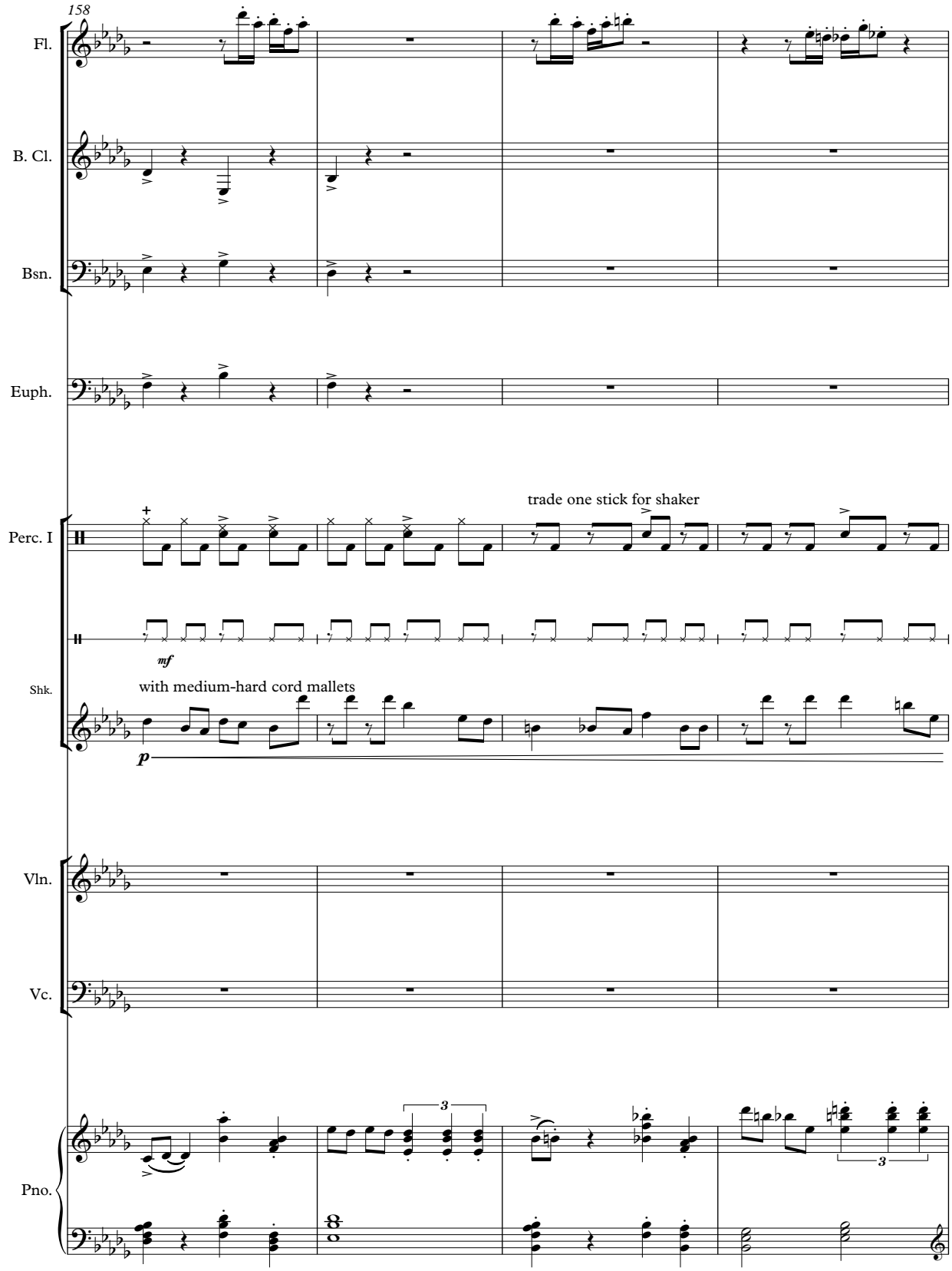

139
Fl.
B. Cl.
Bsn.
Euph.
Perc. I
Perc. II
Vln.
Vc.
Pno.

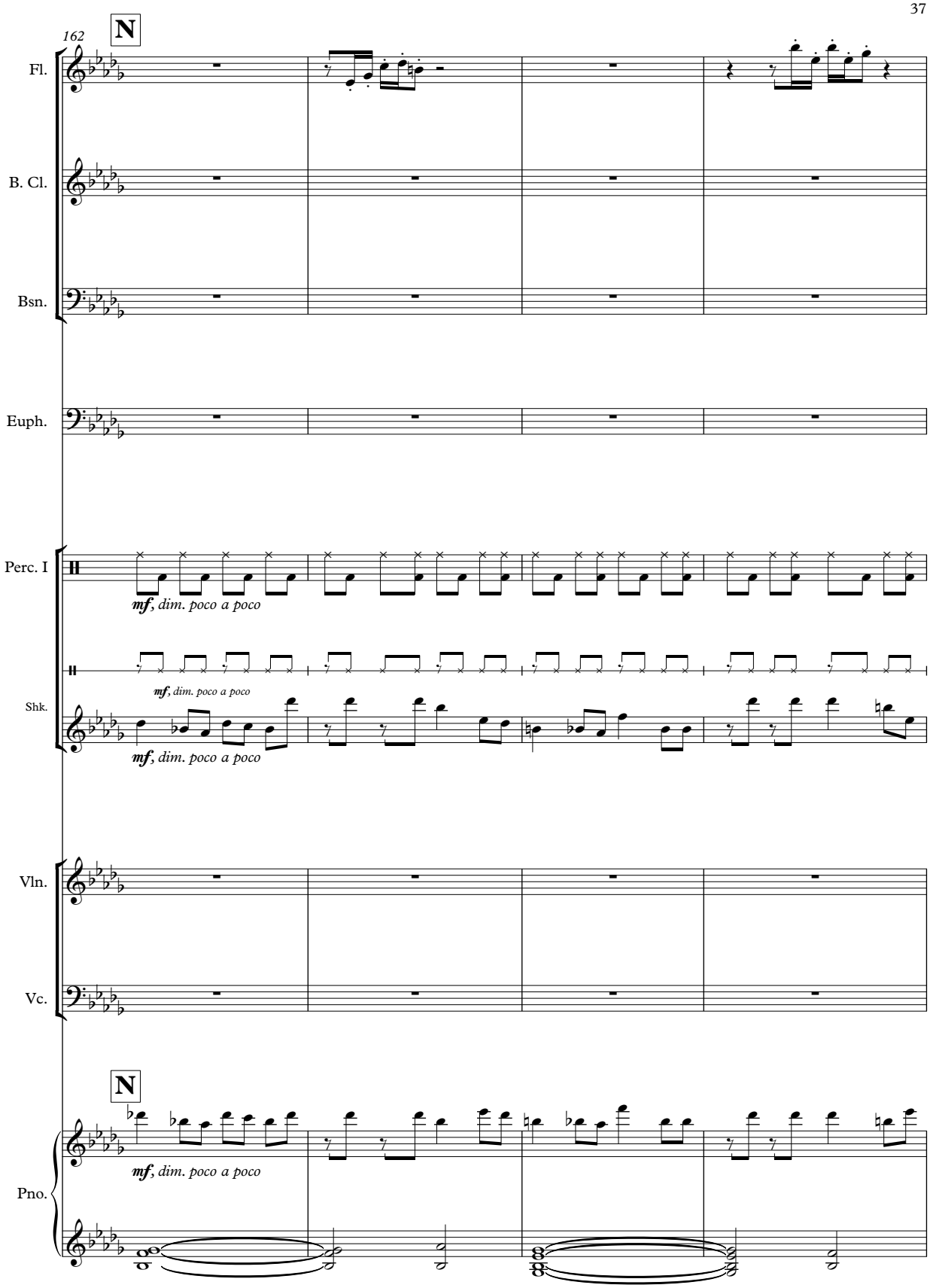

143
Fl.
B. Cl.
Bsn.
Euph.
Perc. I
Perc. II
Vln.
Vc.
Pno.
3
3

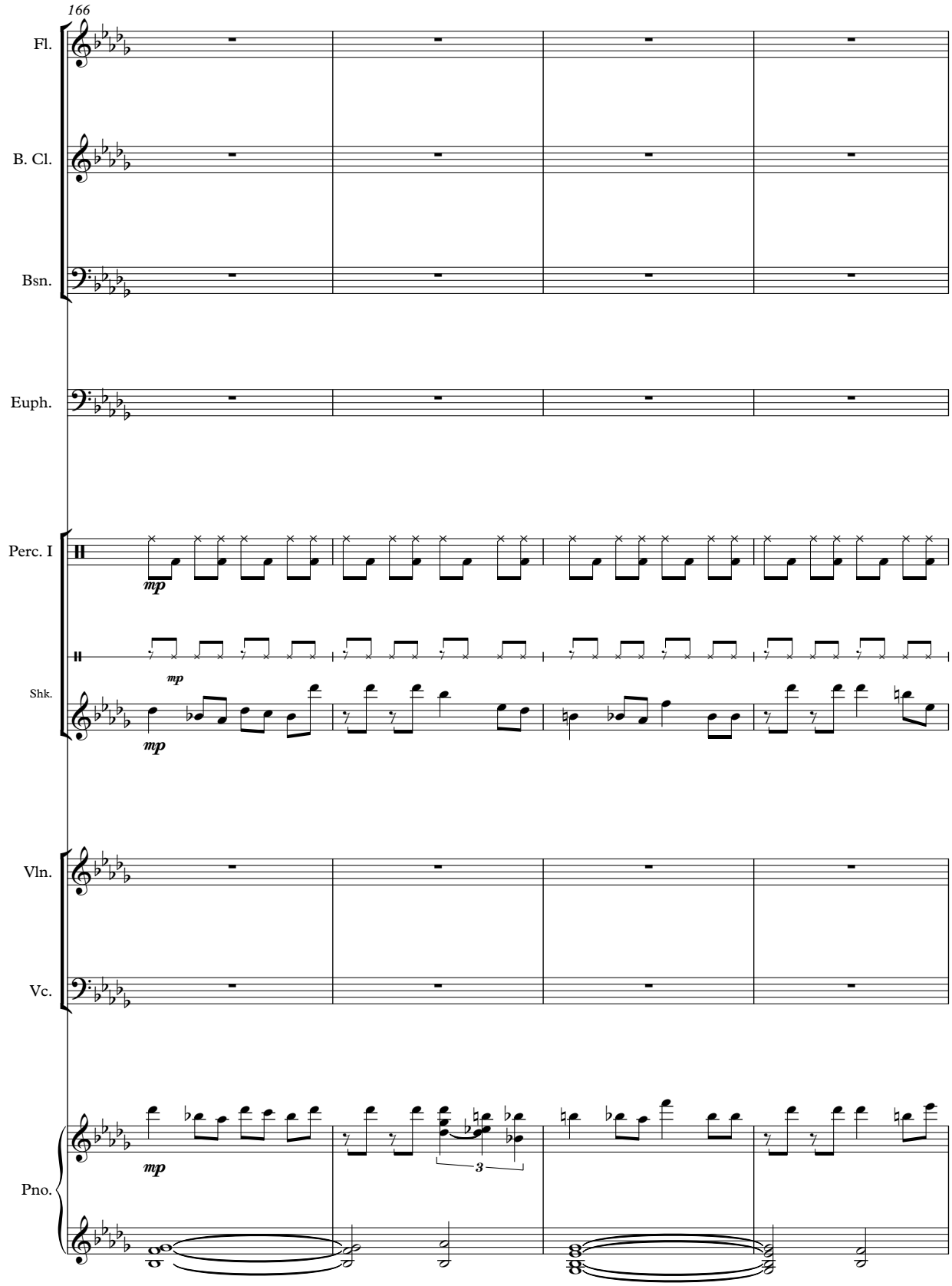

147
L
Fl.
B. Cl.
Bsn.
Euph.
Perc. I
pp
mf
Perc. II
Vln.
dim. poco a poco
Vc.
dim. poco a poco
L
Pno.

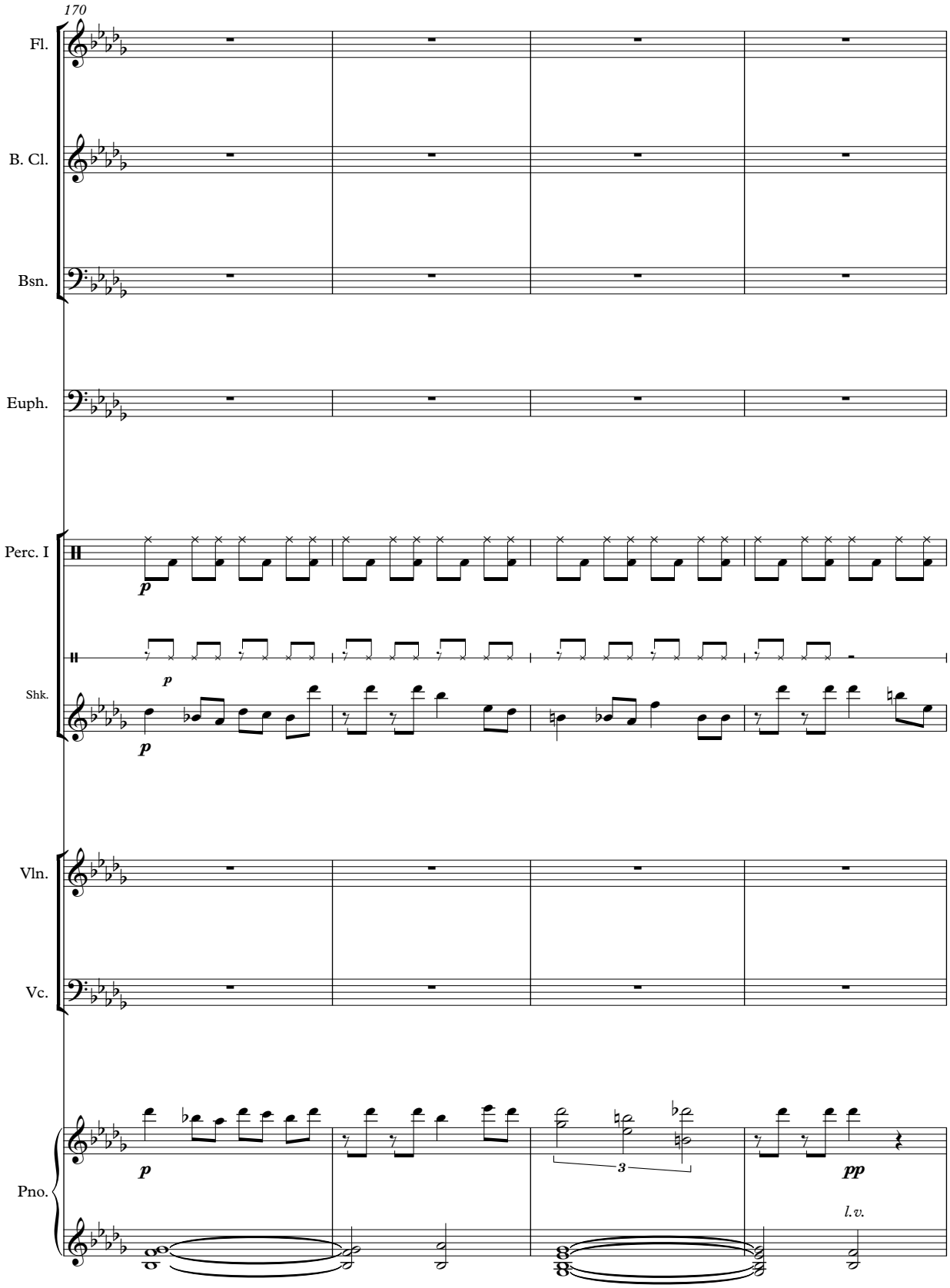

151
Fl.
B. Cl.
Bsn.
Euph.
Perc. I
Perc. II
Ped.
Vln.
Vc.
mp
mp
Pno.
mf
3
3
3

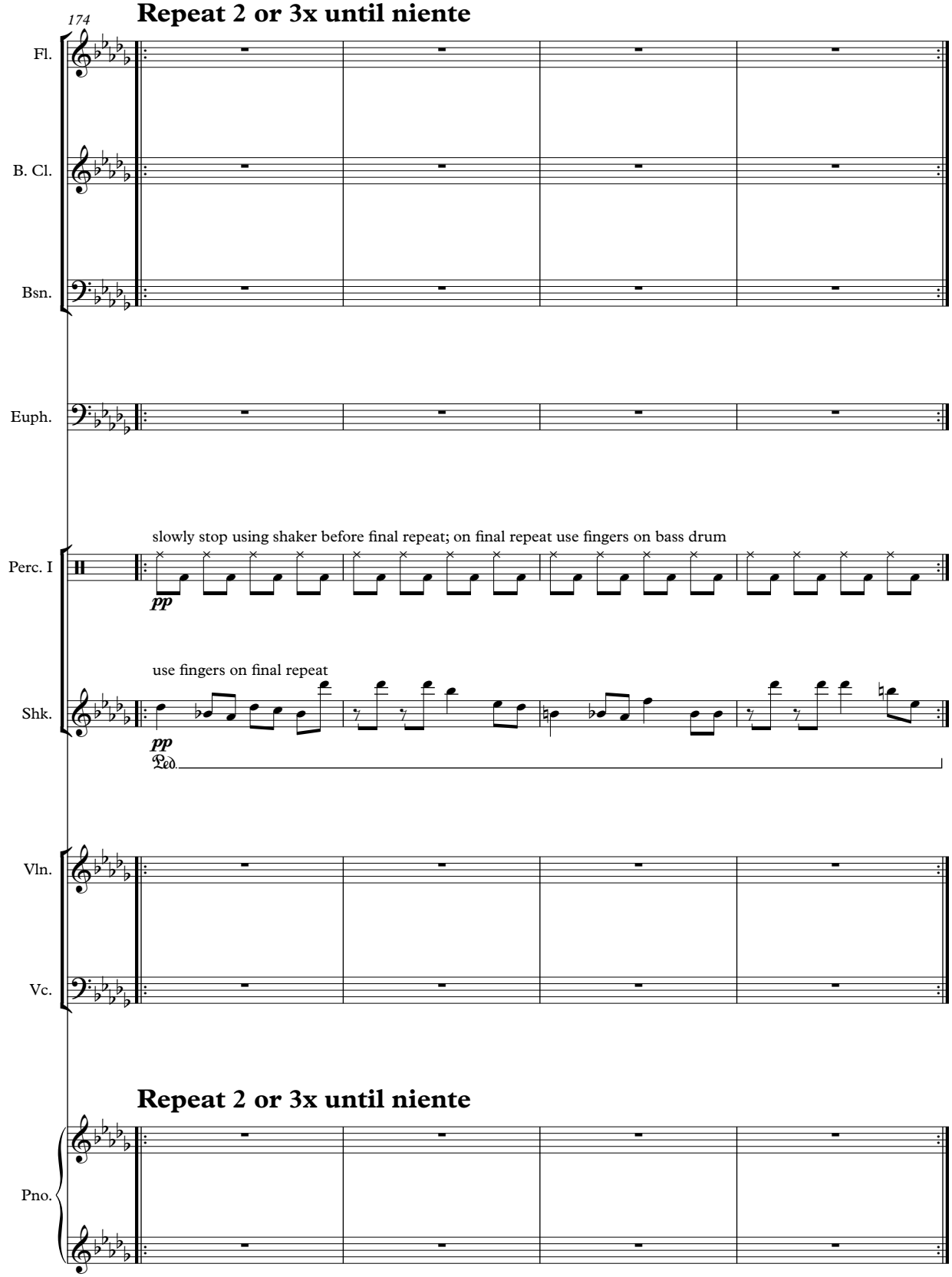

155
M
Fl.
B. Cl.
Bsn.
Euph.
Perc. I
3
Shaker
mp
Shk.
Vln.
pp
n.
Vc.
pp
n.
M
3
3
Pno.


158
Fl.
B. Cl.
Bsn.
Euph.
Perc. I
trade one stick for shaker
mf
Shk.
with medium-hard cord mallets
p
Vln.
Vc.
Pno.
3
3


162
N
Fl.
B. Cl.
Bsn.
Euph.
Perc. I
mf, dim. poco a poco
Shk.
mf, dim. poco a poco
mf, dim. poco a poco
Vln.
Vc.
N
Pno.
mf, dim. poco a poco


166
Fl.
B. Cl.
Bsn.
Euph.
Perc. I
mp
Shk.
mp
mp
Vln.
Vc.
Pno.
mp
3


170
Fl.
B. Cl.
Bsn.
Euph.
Perc. I
Shk.
Vln.
Vc.
Pno.
p
p
p
3
pp
l.v.


174
Repeat 2 or 3x until niente
Fl.
B. Cl.
Bsn.
Euph.
slowly stop using shaker before final repeat; on final repeat use fingers on bass drum
Perc. I
pp
use fingers on final repeat
Shk.
pp
Ped.
Vln.
Vc.
Repeat 2 or 3x until niente
Pno.