

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

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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.

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STEFAN FREUND

MAYA GIBSON

NEIL MINTURN

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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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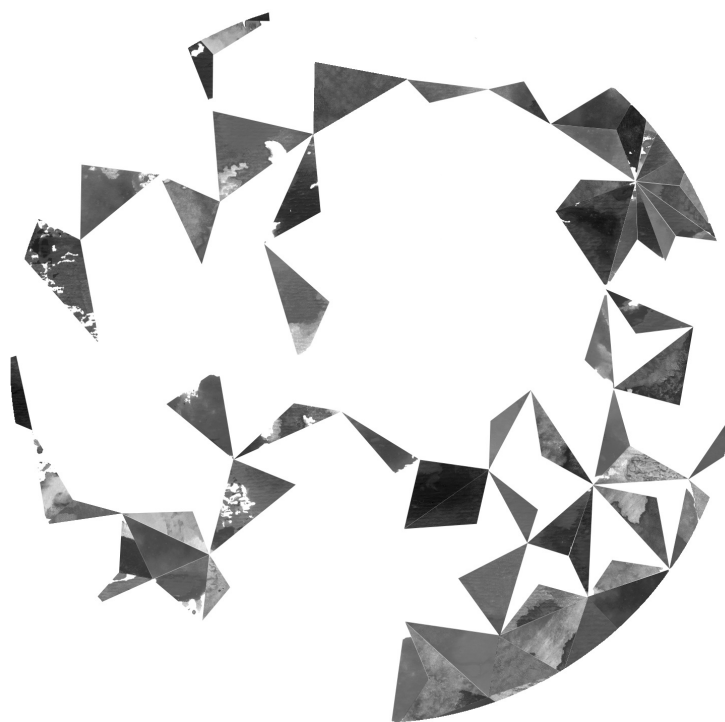
ABSTRACT

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 \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.

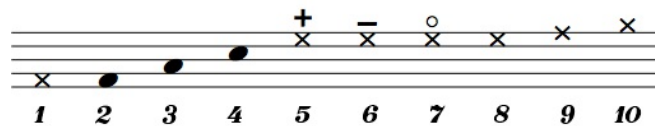
Performance Notes:

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. *with mute*
mp

Perc. I

Perc. II

Vln.

Vc.

Pno.

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

27 **A**

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno.

mp

p

A

Ped.

32

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno.

mp

mp

mp

mp

mp

mp

mp

mp

change dreadlock to stick

with both sticks

38 **B**

Fl. *mp*

B. Cl. *mp* *pp* *mf*³

Bsn. *pp* *p*³

Euph. *mp*³

Perc. I *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Perc. II *3*

Vln. *pp* *mp* *p*

Vc. *pp* *mp* *pp*

Pno. *p*³

Detailed description: This page of a musical score, numbered 38 and marked with a 'B' in a box, contains eight staves. The top staff is for Flute (Fl.), with a dynamic marking of *mp* in the second measure. The second staff is for Bass Clarinet (B. Cl.), showing dynamics *mp*, *pp*, and *mf* with a triplet of eighth notes in the fourth measure. The third staff is for Bassoon (Bsn.), with dynamics *pp* and *p* with a triplet of eighth notes in the fourth measure. The fourth staff is for Euphonium (Euph.), with a dynamic marking of *mp* and a triplet of eighth notes in the fourth measure. The fifth staff is for Percussion I (Perc. I), featuring a rhythmic pattern of eighth notes, many marked with 'x' and grouped in triplets. The sixth staff is for Percussion II (Perc. II), with a dynamic marking of *3* and a triplet of eighth notes in the fourth measure. The seventh staff is for Violin (Vln.), with dynamics *pp*, *mp*, and *p* across the measures. The eighth staff is for Viola (Vc.), with dynamics *pp*, *mp*, and *pp* across the measures. The bottom staff is for Piano (Pno.), with a dynamic marking of *p* and a triplet of eighth notes in the fourth measure. The key signature has four flats, and the time signature is 4/4.

45

Fl.

B. Cl.

Bsn.

Euph.

p

Perc. I

3 3 3 3 3 3 3 3 3 3

Perc. II

Vln.

mp

Vc.

mp *ppp* *p* molto sul tasto 6

Pno.

p 8^{va}

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.

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. *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

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.*

Detailed description: This page of a musical score contains measures 100 through 104. The key signature is three flats (B-flat major or D-flat minor). The flute part (Fl.) is the primary melodic line, featuring triplet patterns and slurs. Below the flute staff are rhythmic patterns for Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Euphonium (Euph.). Percussion I (Perc. I) has a complex rhythmic pattern with triplets and a dynamic marking of *p*. Percussion II (Perc. II) is silent. The string section (Violin (Vln.) and Viola (Vc.)) has a sustained harmonic line with dynamics *p*, *mp*, and *p*. The piano (Pno.) part is mostly silent, with a final chord in measure 104 marked *mf* and a *Red.* (Reduction) marking below it.

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.

Detailed description: This is a page of a musical score, page 105, numbered 23 in the top right corner. The score is for a full orchestra and includes a flute part with lyrics. The flute part is in the treble clef and features a complex rhythmic pattern of eighth and sixteenth notes, with many triplets. The lyrics are: *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. The bassoon, euphonium, violin, and viola parts have melodic lines with dynamics like *mp* and *mf*. The percussion I part has a rhythmic pattern of eighth notes and rests, with dynamics like *mf*. The piano part is mostly silent. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

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.

Detailed description: This page of a musical score contains measures 114 through 118. The score is for a full orchestra. The Flute part is mostly silent. The Bass Clarinet and Euphonium parts play simple harmonic lines. The Bassoon part has a rhythmic pattern of eighth notes. Percussion I plays a pattern of eighth notes with some rests. Percussion II plays a steady eighth-note accompaniment. The Violin and Viola parts play a melodic line with a crescendo leading to a fermata. The Piano part provides harmonic support with chords in the right hand and a bass line in the left hand.

♩=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-note patterns and slurs. The B. 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 with triplets. The Piano (Pno.) part provides a harmonic accompaniment 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 has a melodic line with slurs and accents. The Bass Clarinet and Bassoon parts play a simple harmonic accompaniment. The Euphonium part has a similar accompaniment. Percussion I plays a rhythmic pattern with accents. Percussion II has a melodic line with slurs and accents. The Violin and Viola parts play a complex accompaniment with triplets. The Piano part provides a harmonic foundation with chords and single notes.

143

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Perc. II

Vln.

Vc.

Pno.

147 **L**

Fl. *L*

B. Cl.

Bsn.

Euph.

Perc. I *pp* \leftarrow *mf*

Perc. II

Vln. *dim. poco a poco*

Vc. *dim. poco a poco*

Pno. *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 covers measures 151 to 154. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score 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 Flute part features a melodic line with slurs and accents, starting in measure 151. The Bass Clarinet and Bassoon parts provide harmonic support with sustained notes and rests. The Euphonium part has a simple melodic line. Percussion I plays a rhythmic pattern of eighth notes with accents. Percussion II plays a melodic line similar to the Flute, with a 'Red.' marking at the end of measure 154. The Violin and Viola parts play a rhythmic accompaniment of eighth notes, with dynamic markings of *mp*. The Piano part features a melodic line with slurs and accents, starting in measure 151, and a bass line with chords and rests. Dynamic markings include *mf* for the Piano and *mp* for the Violin and Viola. Measure numbers 151, 152, 153, and 154 are indicated at the top of the page.

155 **M**

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Shaker

Shk.

Vln.

Vc.

Pno.

mp

pp

n.

M

3

3

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

mf, dim. poco a poco

mf, dim. poco a poco

mf, dim. poco a poco

166

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Shk.

Vln.

Vc.

Pno.

mp

mp

mp

mp

170



Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Shk.

Vln.

Vc.

Pno.

p

p

p

pp

l.v.

Repeat 2 or 3x until niente

174

Fl.

B. Cl.

Bsn.

Euph.

Perc. I

Shk.

Vln.

Vc.

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

pp

use fingers on final repeat

pp
Ped.

Repeat 2 or 3x until niente

Pno.