SHATTERED MUSIC

FOR WOODWIND QUINTET

A DISSERTATION IN

Music Composition

Presented to faculty of the University of
Missouri-Kansas City in partial fulfillment of
the requirements for the degree

DOCTOR OF MUSICAL ARTS

by

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M.M. Peabody Institute of the Johns Hopkins University, 2018

B.M. Cleveland State University, 2016

Kansas City, Missouri

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ABSTRACT

Shattered Music (2023) is approximately a twenty-minute composition for woodwind quintet. This piece explores my feelings and reflections over the past ten years of composition studies at the collegiate level. I explore the woodwind quintet ensemble through texture, timbre, range, and maximizing playability. Each movement features goal-oriented music. The goals have a distinct sound because the rhythms and harmonic textures align in homophony. These sections are the building blocks to my overarching form in each movement.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the UMKC Conservatory have examined a thesis titled “Shattered Music,” presented by Martin Walters, candidate for the Doctoral of Musical Arts degree, and certify that in their opinion it is worthy of acceptance.

SUPERVISORY COMMITTEE

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University of Missouri-Kansas City Conservatory

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University of Missouri-Kansas City Conservatory

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University of Missouri-Kansas City Conservatory

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INSTRUMENTATION

Flute

Oboe

Clarinet in Bb

Horn in F

Bassoon

Duration: ca. 20 minutes

PROGRAM NOTES

Shattered Music is approximately a twenty-minute work for woodwind quintet. The piece explores my feelings over time studying composition and how I have interpreted these composition lessons over the past ten years. During one of the music festivals I attended, I had lessons with over fifteen different composers using the same piece of music. Not only did I have fifteen different perspectives, but also different opinions over sections of my piece. I slowly realized that composition is more self-reflection and internal mental challenges. I find that this may create anxiety for some students, especially for myself. This piece is about the anxiety of uncertainty as a student composer. The title of this piece has two important meanings to me. *Shattered Music* reflects the anxiety of trying to take every teacher's feedback as honestly as possible and integrate their feedback into my music. The second important meaning to me is the largest work I composed in my undergraduate degree was titled *Shattered Voices* (2016), a thirty-minute string quartet. Each movement has a unique concept tying into the overall piece:

I. *Blank*

All movements in this piece features absolute music. I attached to absolute music as a student and wanted to emphasis the importance of absolute music. Programmatic music tends to dominate pieces by living composers today, and I take the opportunity to write movements that I feel is important to still have in new music. I find collaborative music extremely important, especially those that reference other art forms outside of music, but sometimes having absolute music may be refreshing. I chose "Blank" as the title of this movement to emphasize absolute music.

II. *No Tradition*

My second movement introduces a melody that is written untraditionally. Personally, untraditional melodic writing means there is no expansion of the melody after the first minute or two of the music. Formally, I chose an AB structure, with a large B section, because of how common ternary forms are. I purposely do not return to the melody in this movement because I try to emphasis the "no tradition" by not conforming to a ternary form.

III. *Lost Melodies Die* & IV. *No Stereotypes*

The third movement begins the same way the second movement begins. I use the same melodic material of the second movement and again the melody dies. This movement eventually becomes horn and bassoon duet that leads into the attacca fourth movement. "No Stereotypes," my fourth movement, involves a change of harmonic writing. While all other movements center around a few tones, this movement becomes strict tonal writing. "No Stereotypes" emphasizes the idea of writing whatever I want. Whether I was successful in composing dramatic and contrasting harmonies or not, I feel that I wanted to express my voice through this idea. While the material is connected to the other movements, I use the harmonic language to break away from consistent pitch centers and harmonies used in other movements.

V. *The closet unchains the cold*. *It died*.

The title of my last movement came from the concept of writing random words on a page every morning before composing. The last time I did this, I composed a piece during my master's degree called *Unfolding words do not reflect the unchained* (2017). This movement takes musical ideas from the other four movements and combines them. The title also connects the movements and concepts of *Shattered Music*. I found throughout studying

composition that I learn best from talking through my ideas with my teachers and from score studying. In this movement, I use one quote from Brahms's Symphony No. 1 in C minor, Op. 68. I studied this piece so much, as well as many living and nonliving composers' works, that I felt I needed to emphasize my emotional attachment to many composers' music.

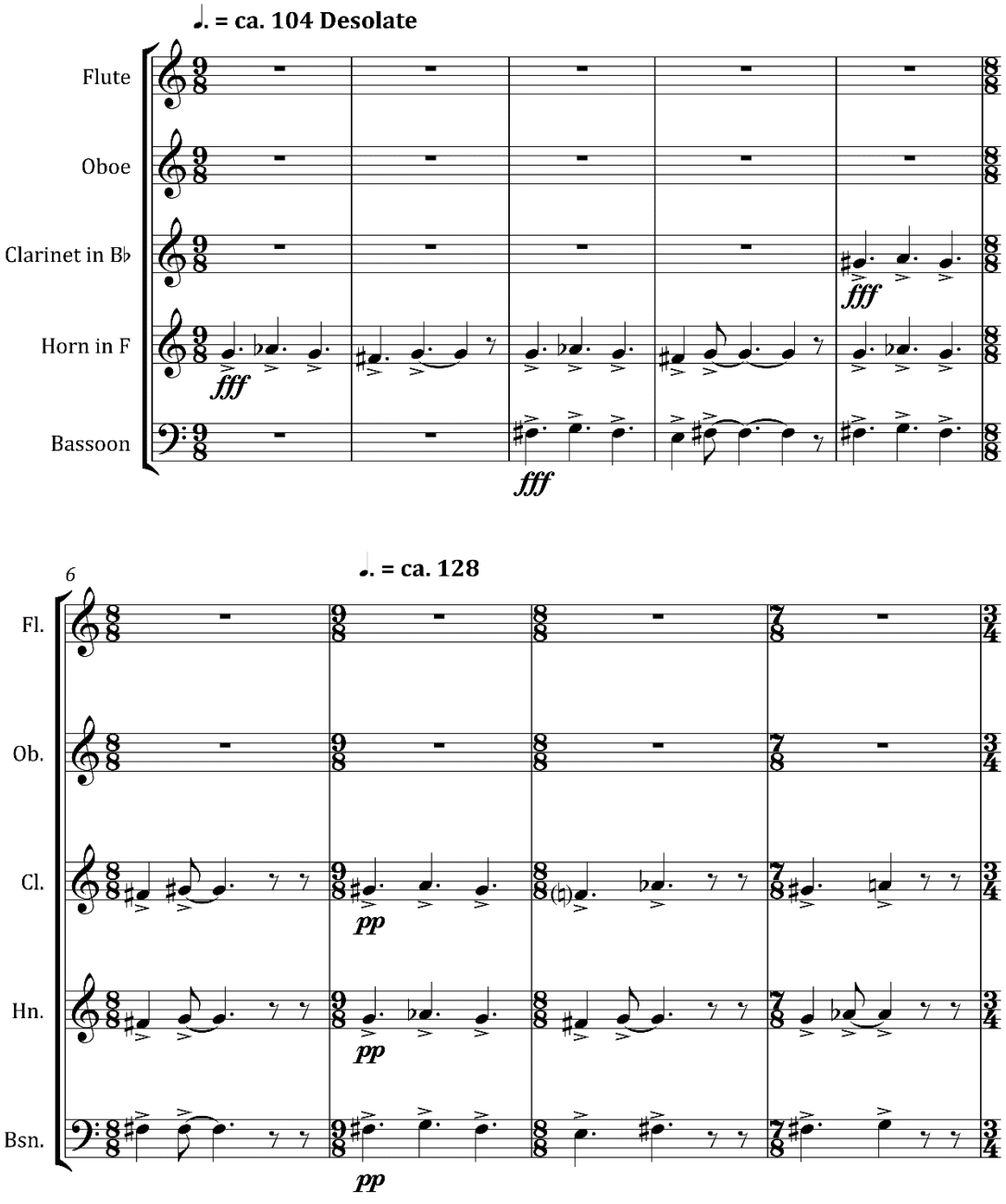
Though the initial concept to this piece came from anxiety of all the different opinions of my teachers throughout my career, I want to give a special thanks to all the professors that have helped me over the past decade. A special thank you to Dr. Andrew Rindfleisch, Dr. Greg D'Alessio, Prof. Michael Hersch, Dr. Yotam Haber, Dr. Chen Yi, and Dr. Paul Rudy for everything.

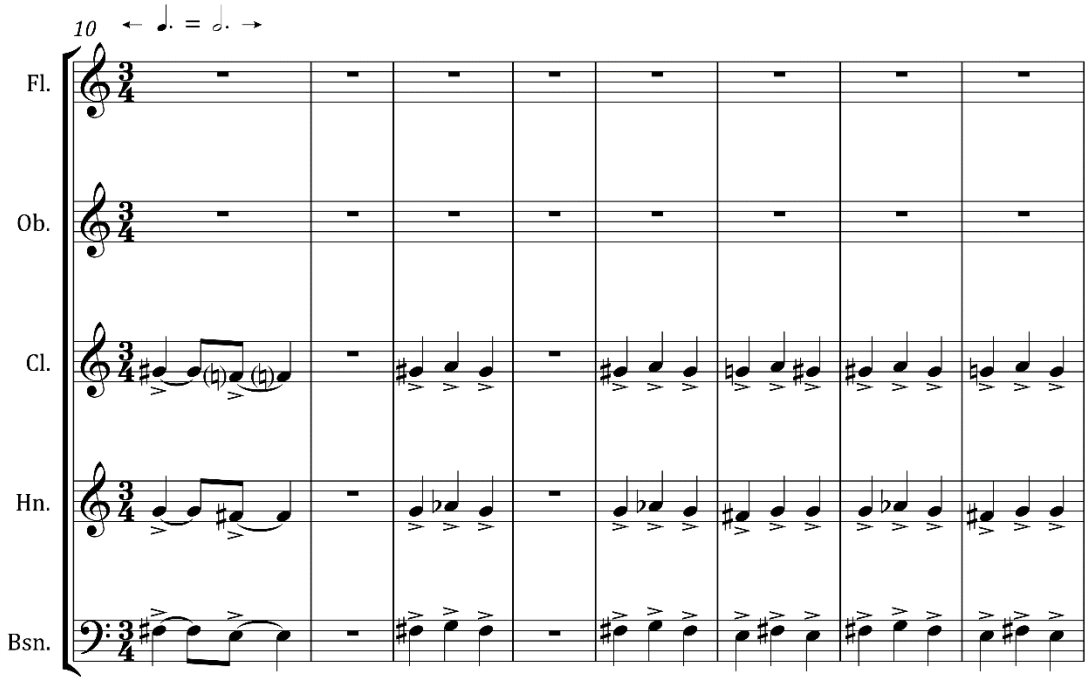
Shattered Music

I. Blank

Score in C

Martin Walters

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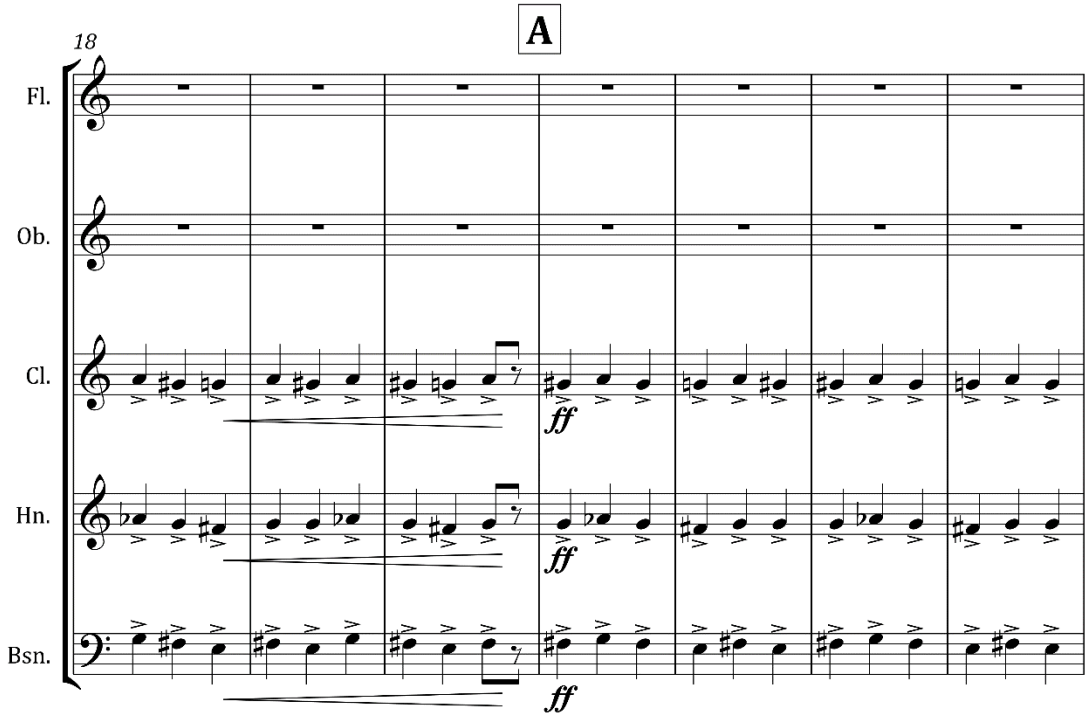
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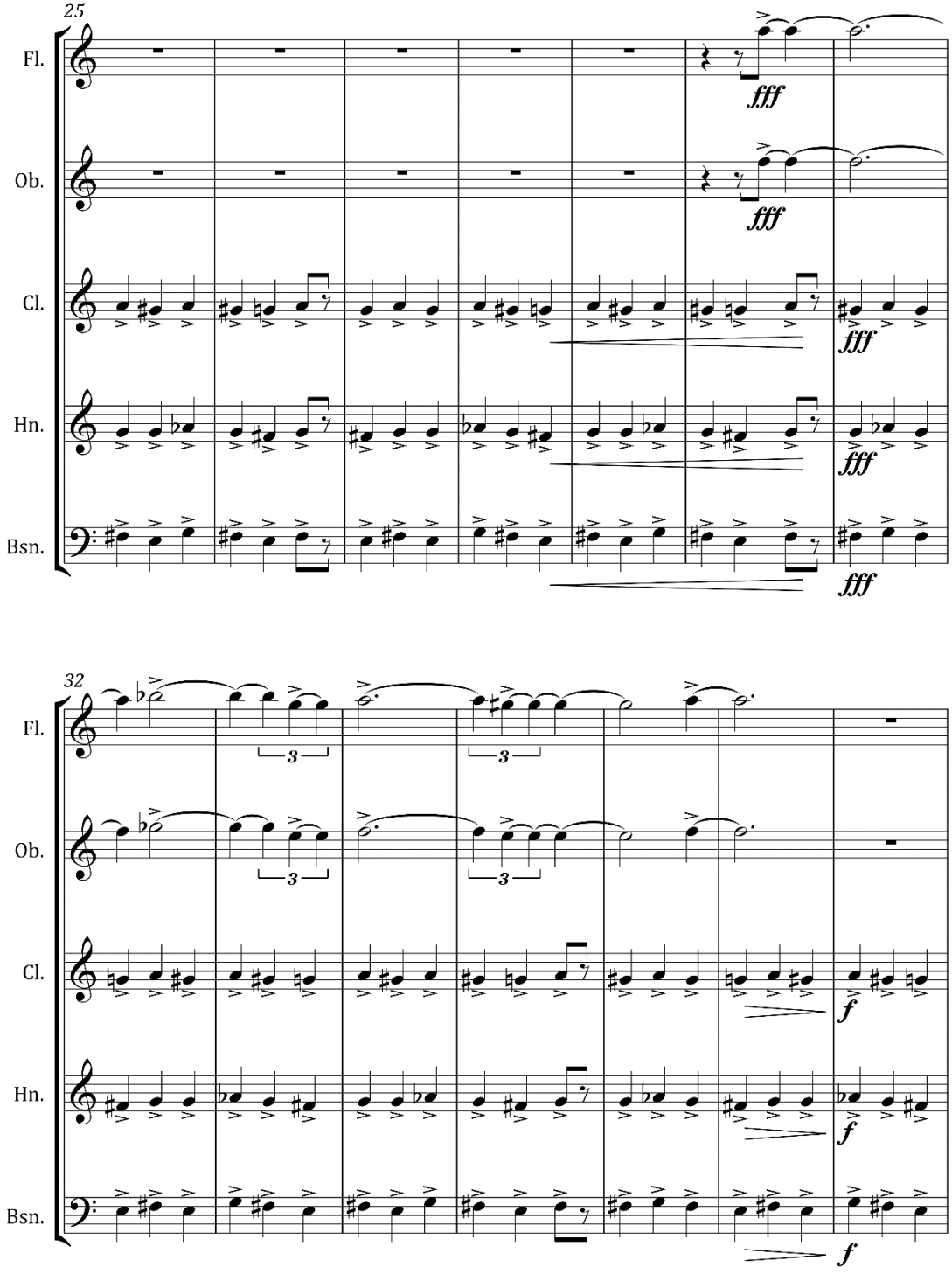
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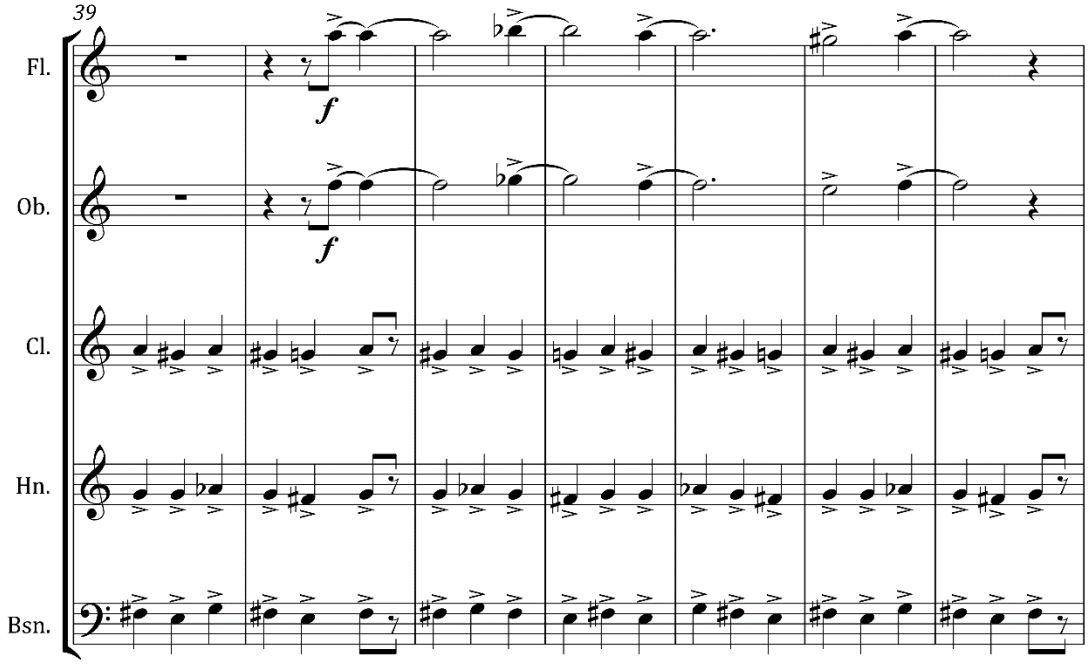
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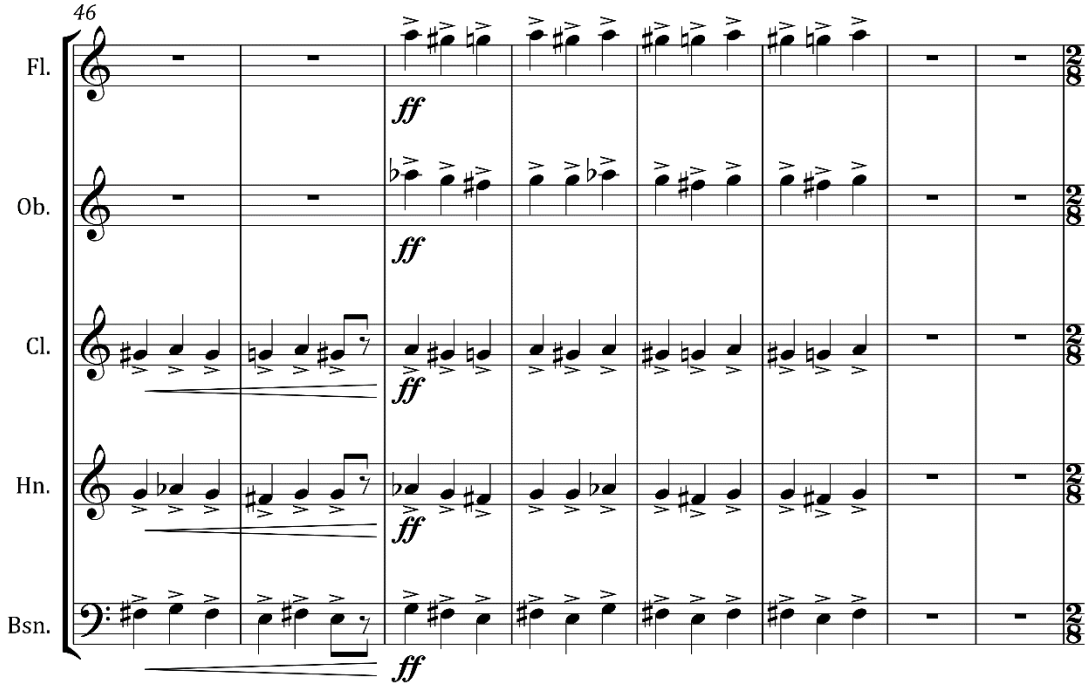
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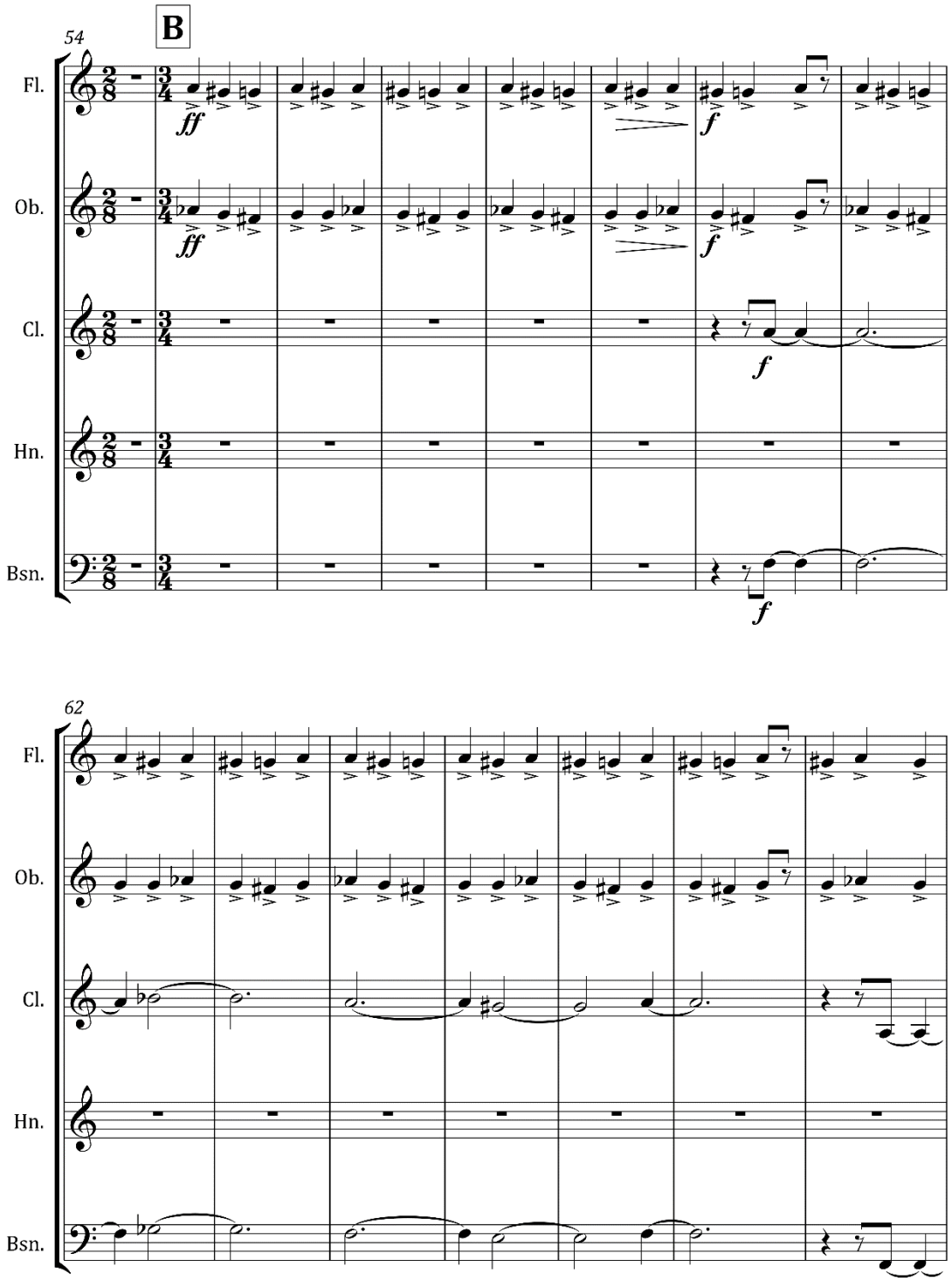
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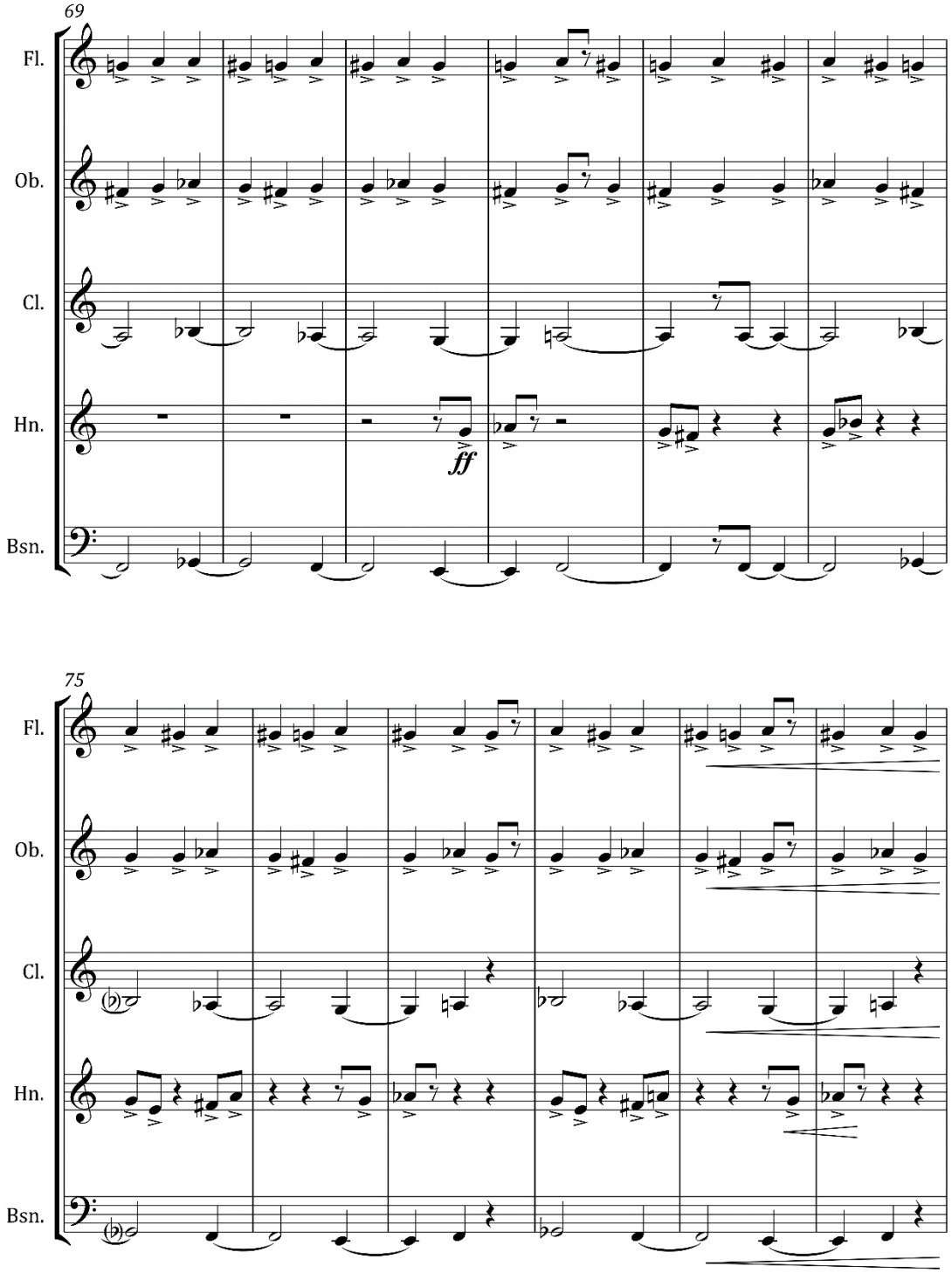
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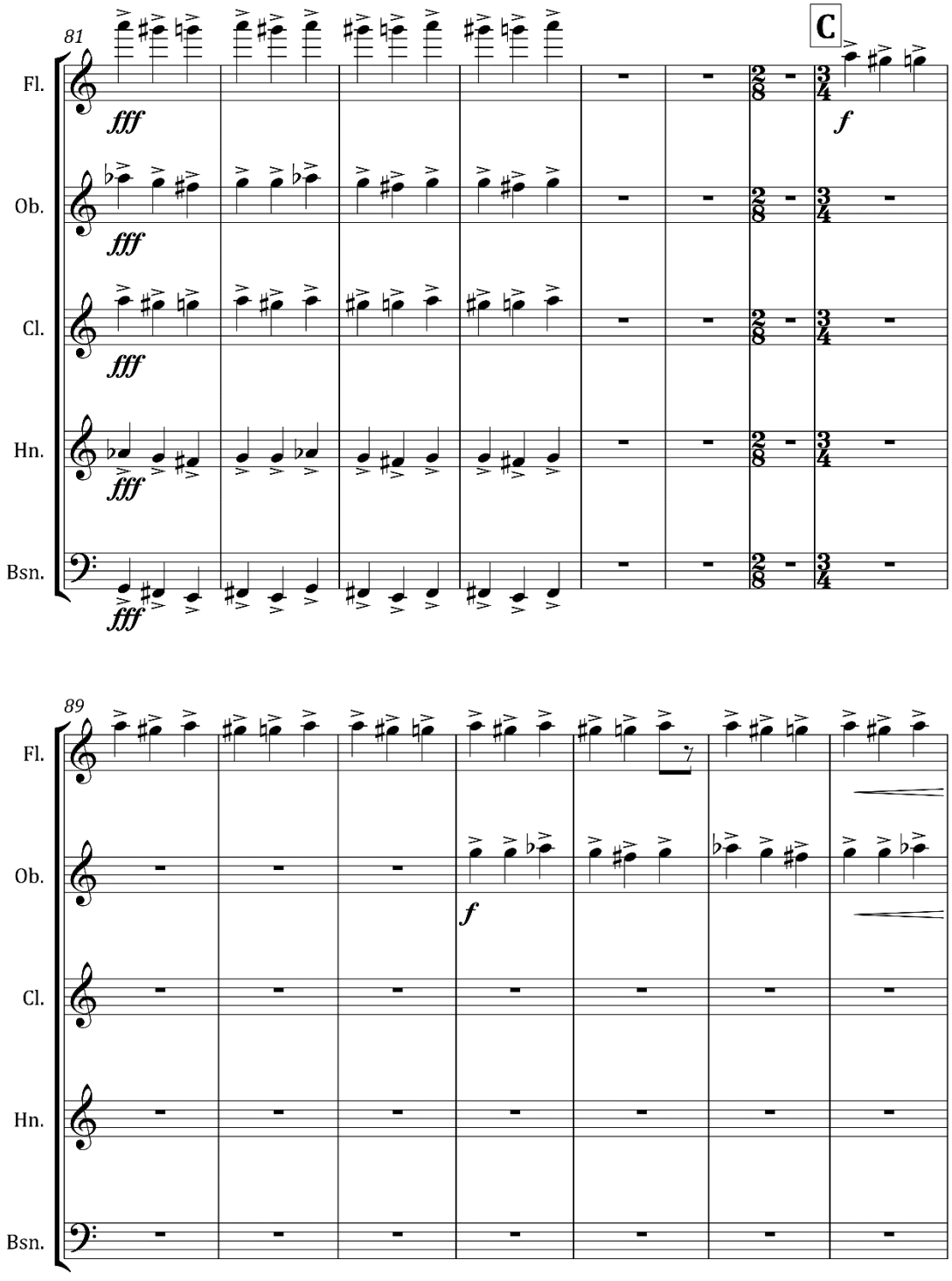
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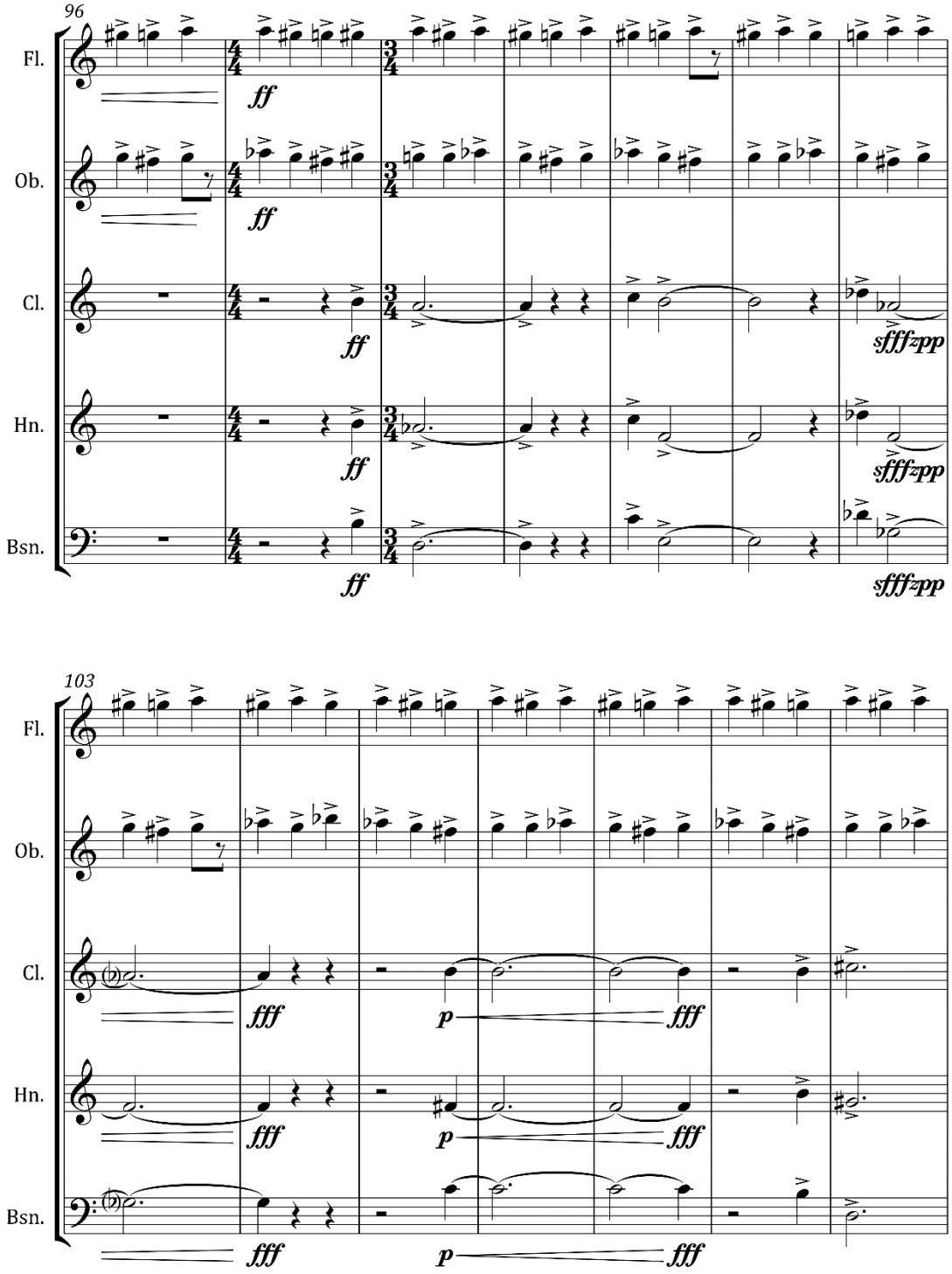
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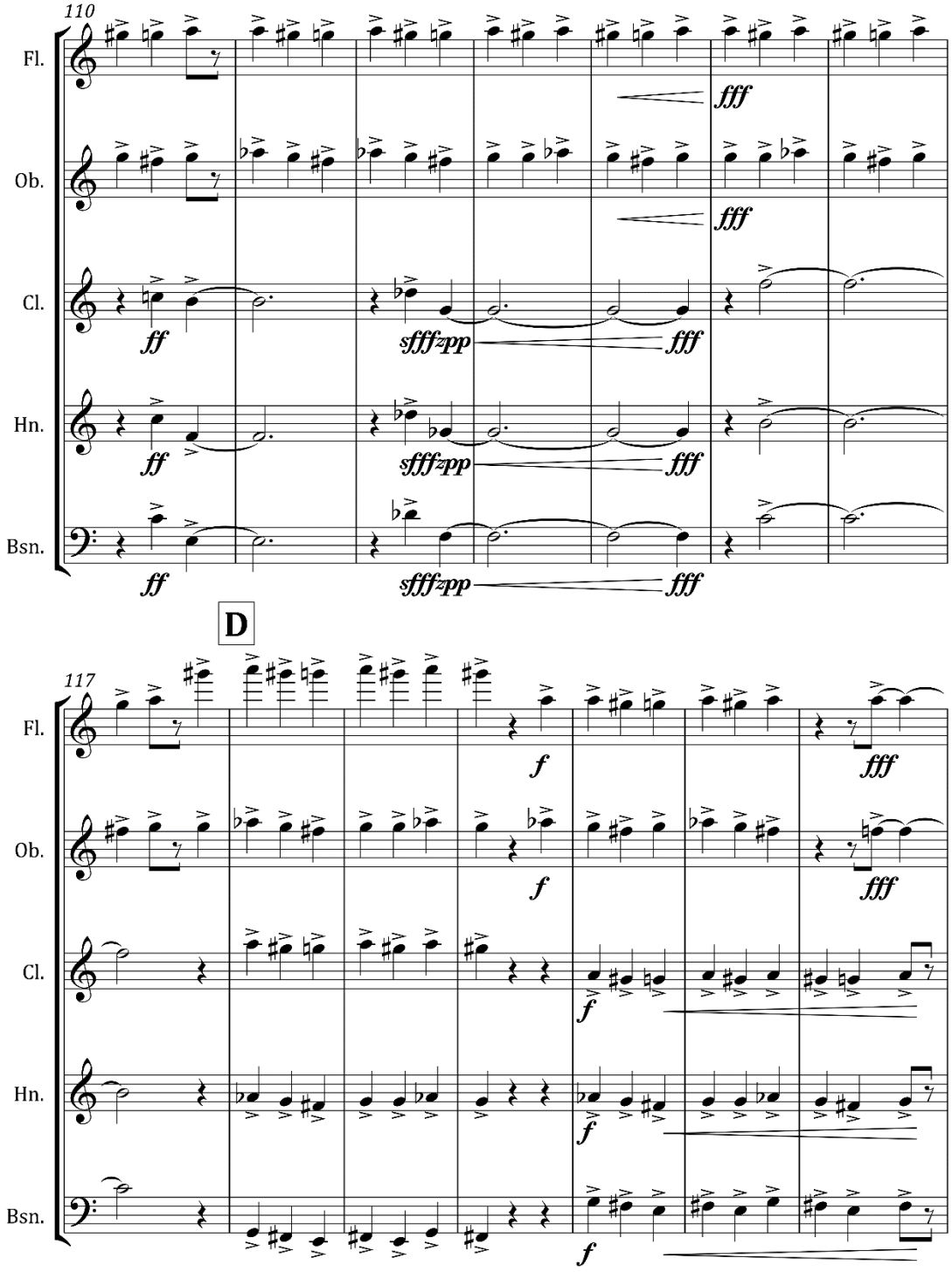
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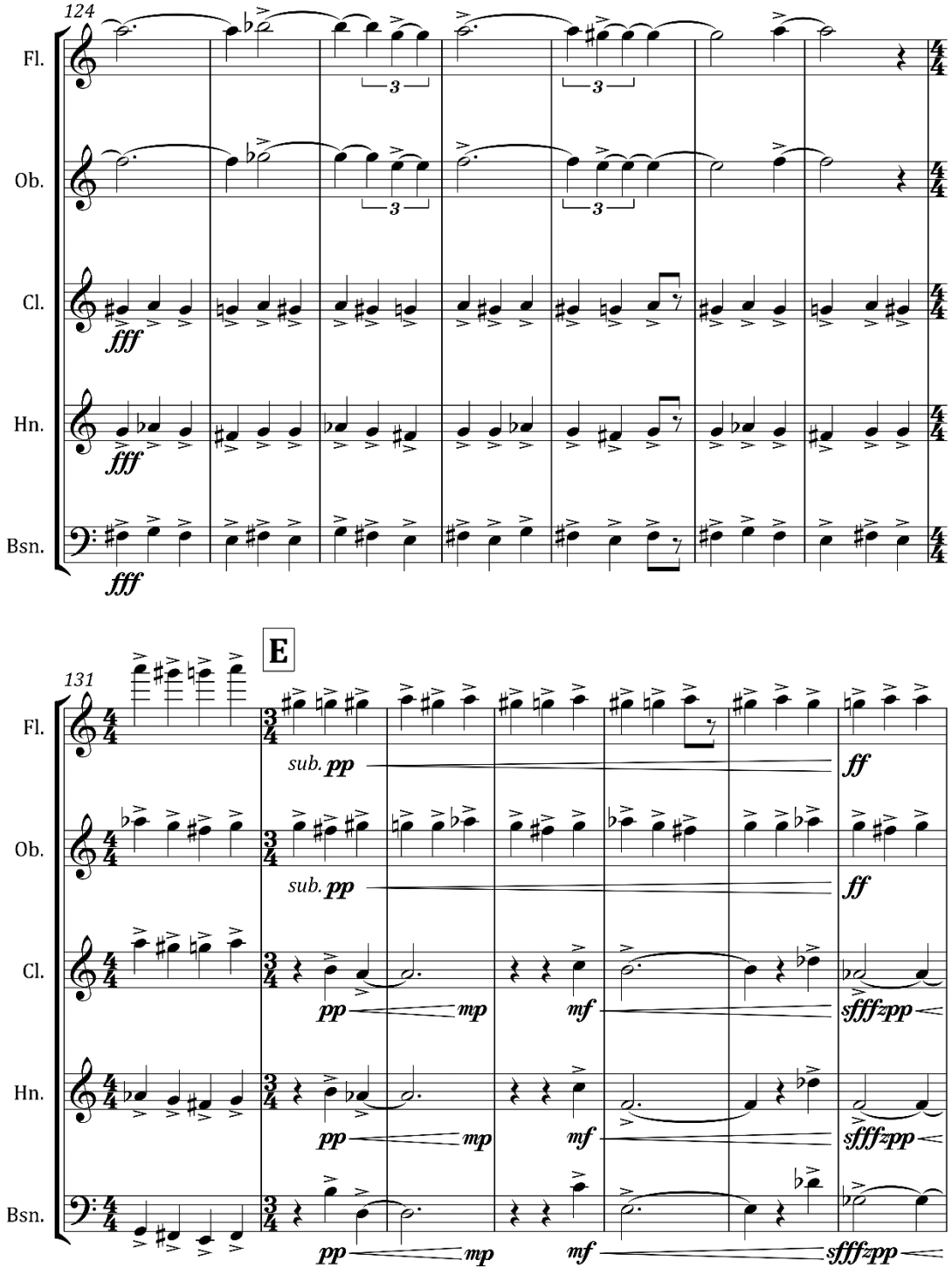
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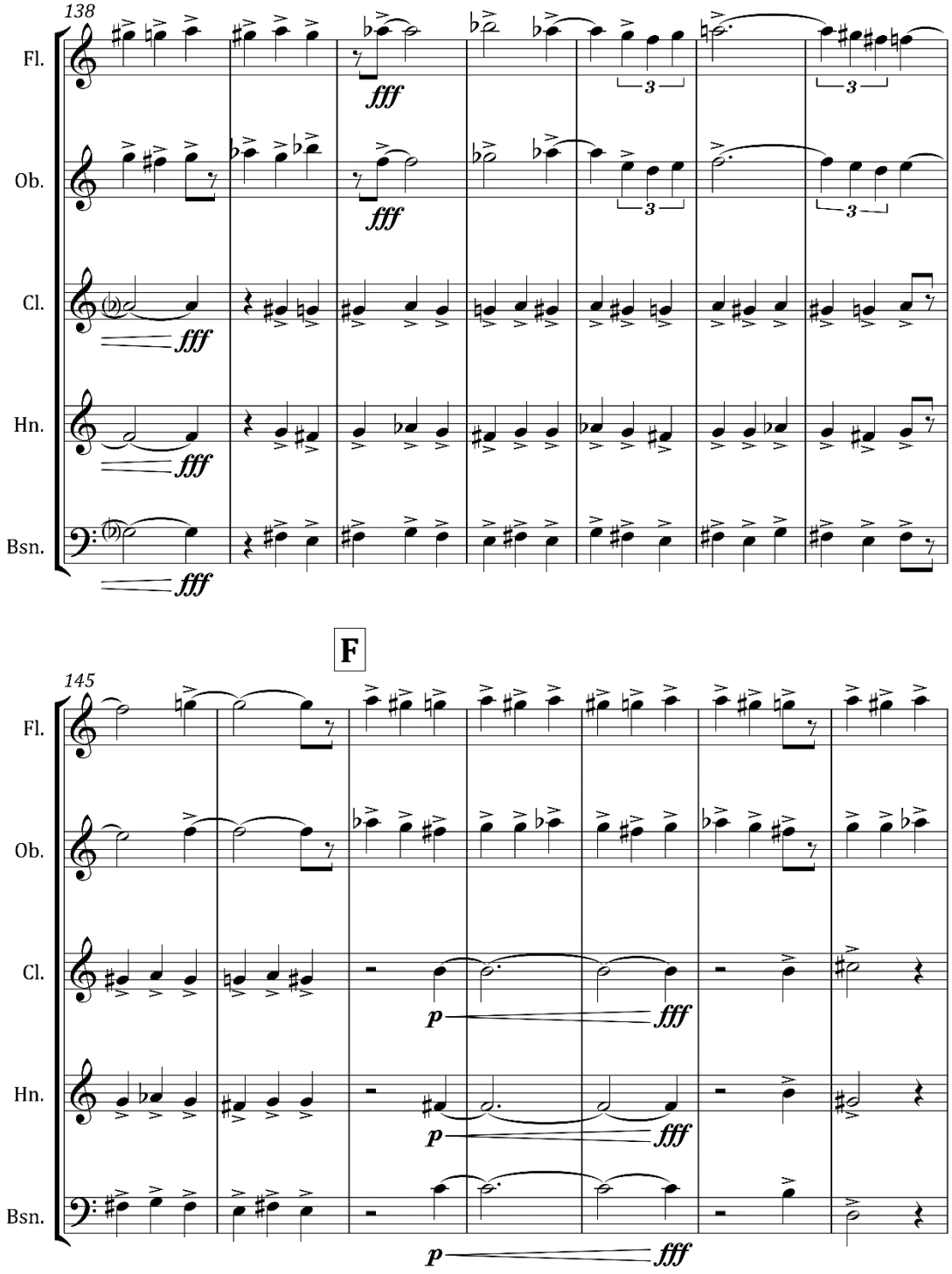
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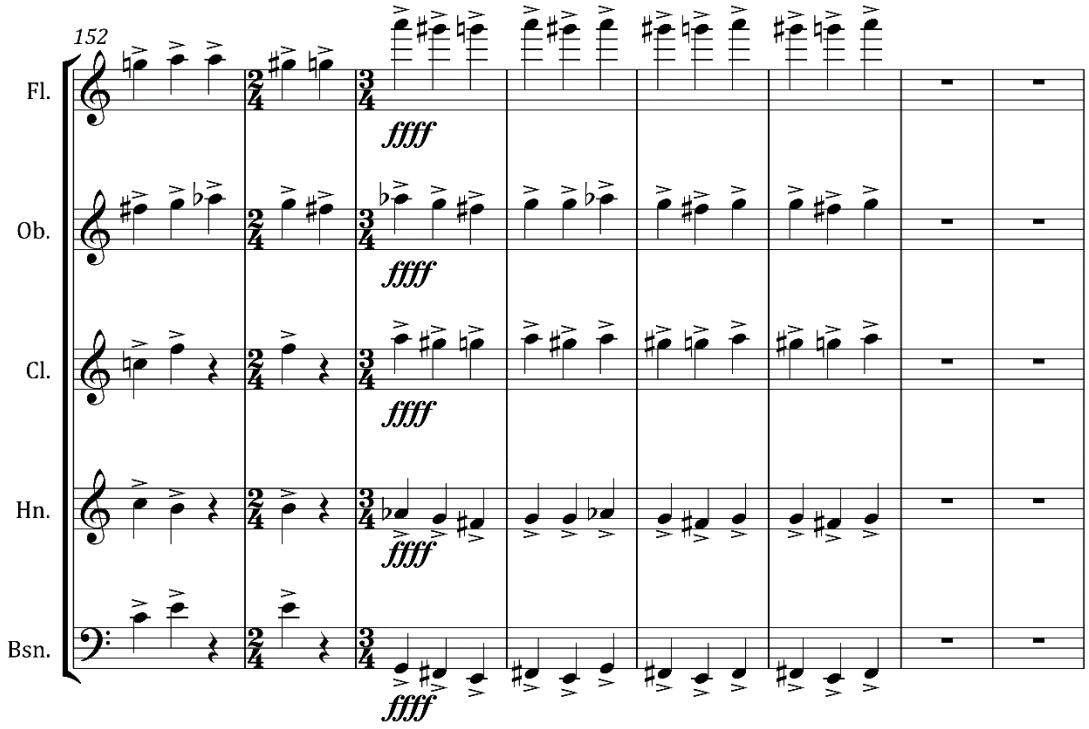
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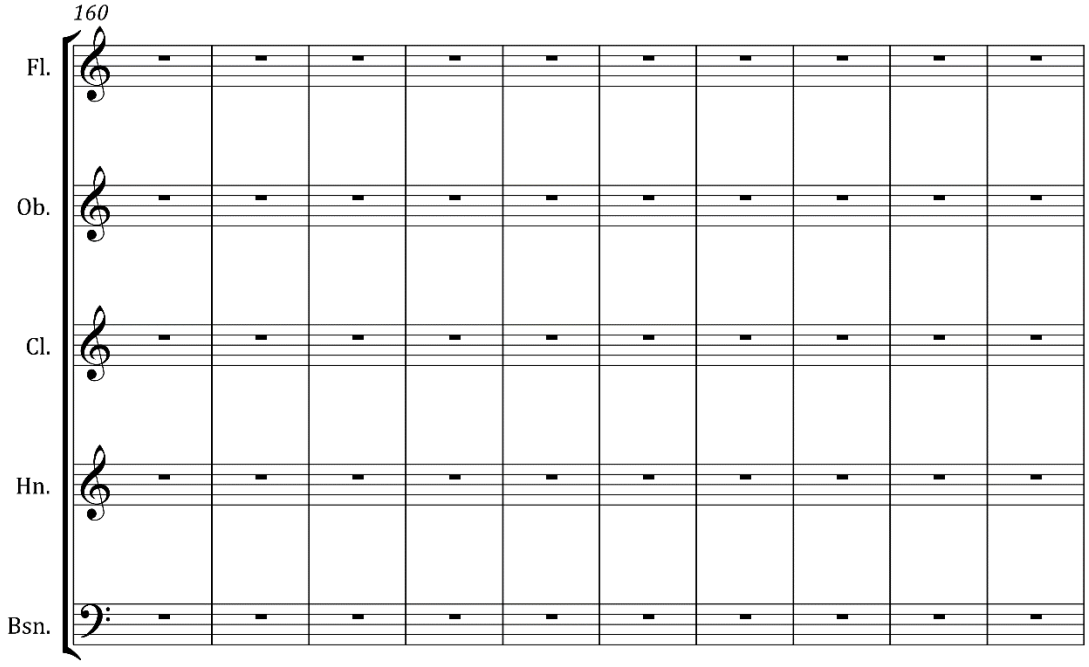
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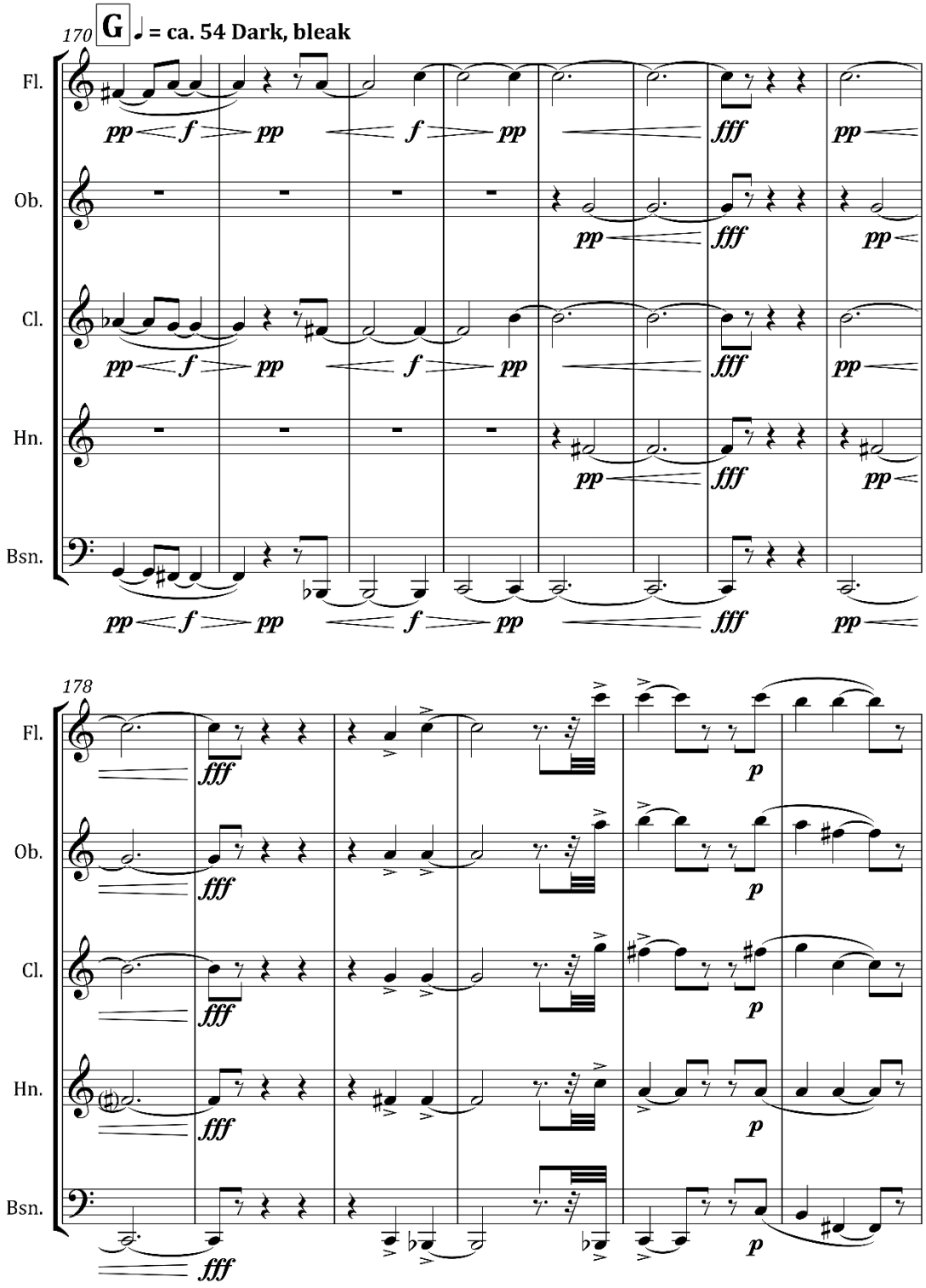
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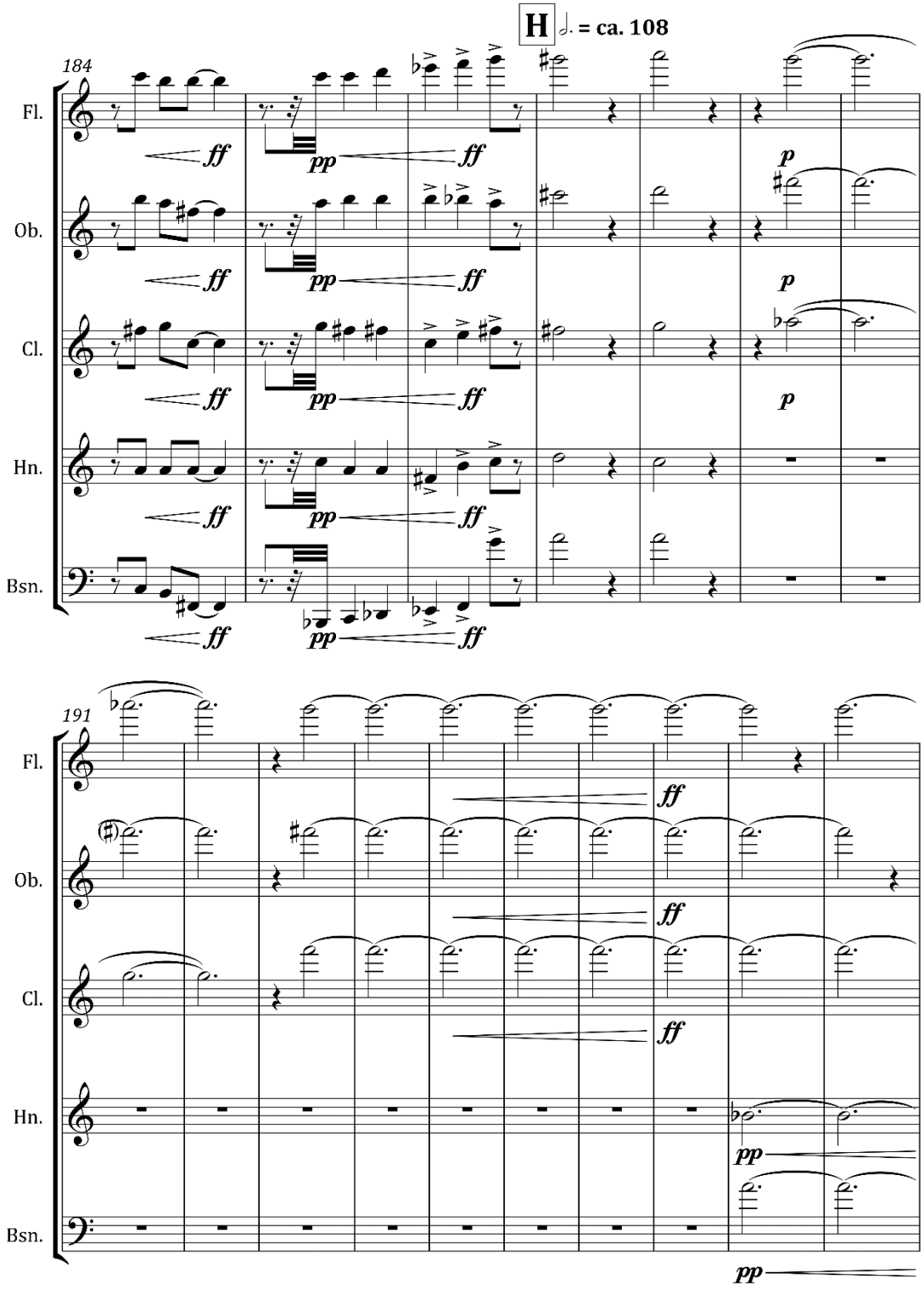
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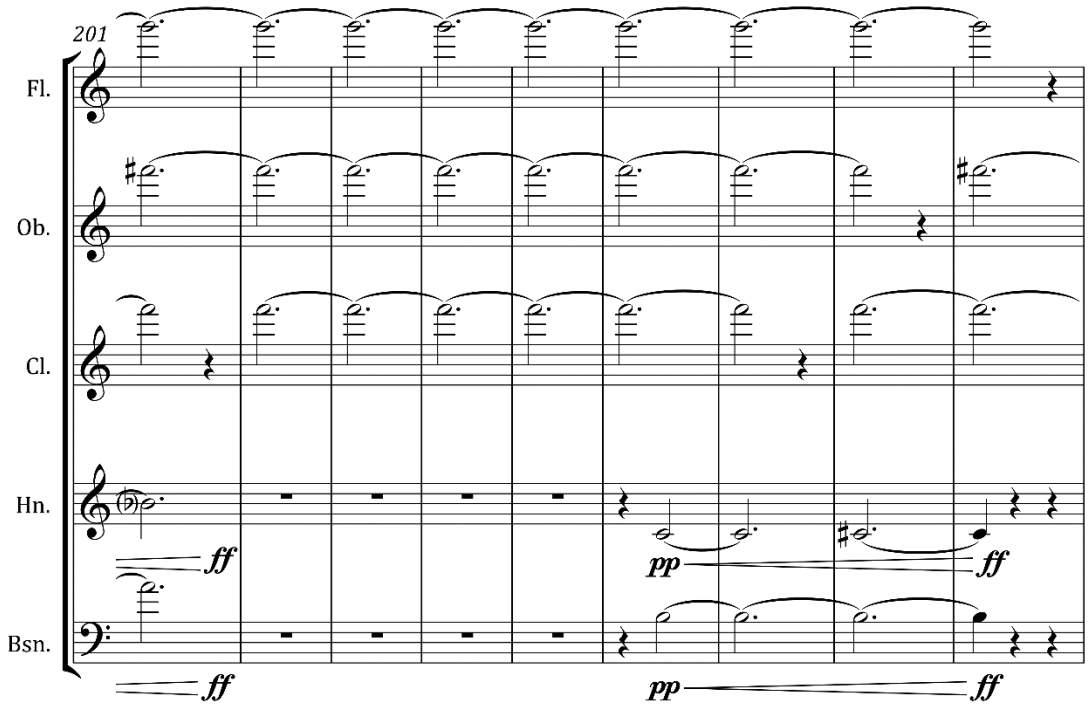
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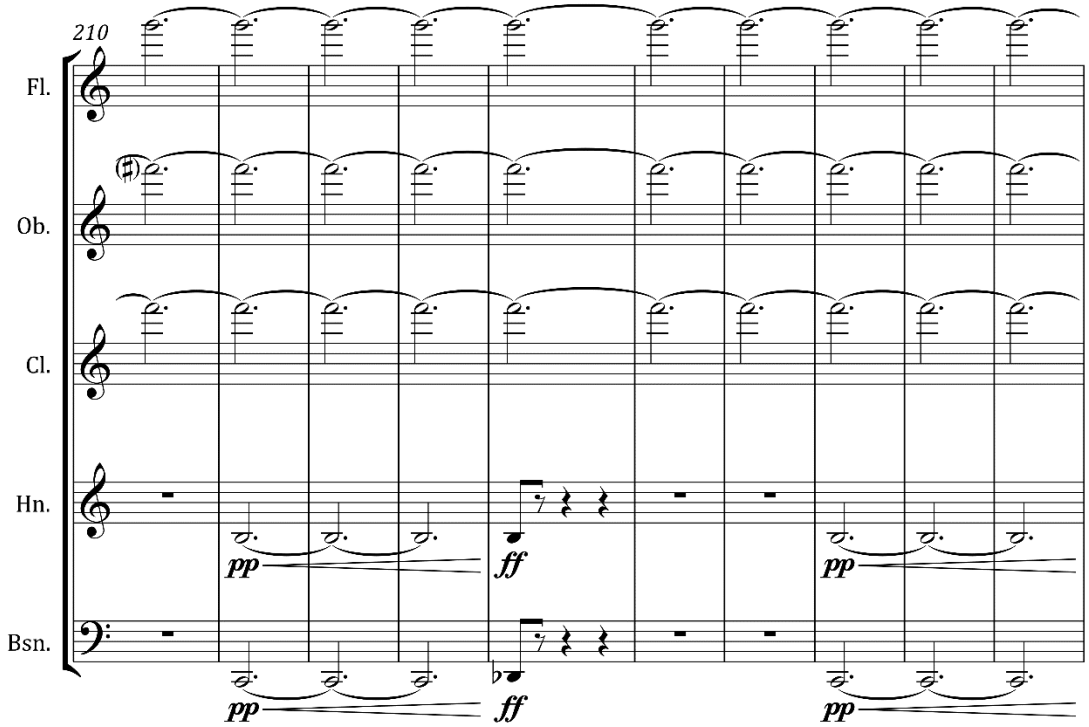
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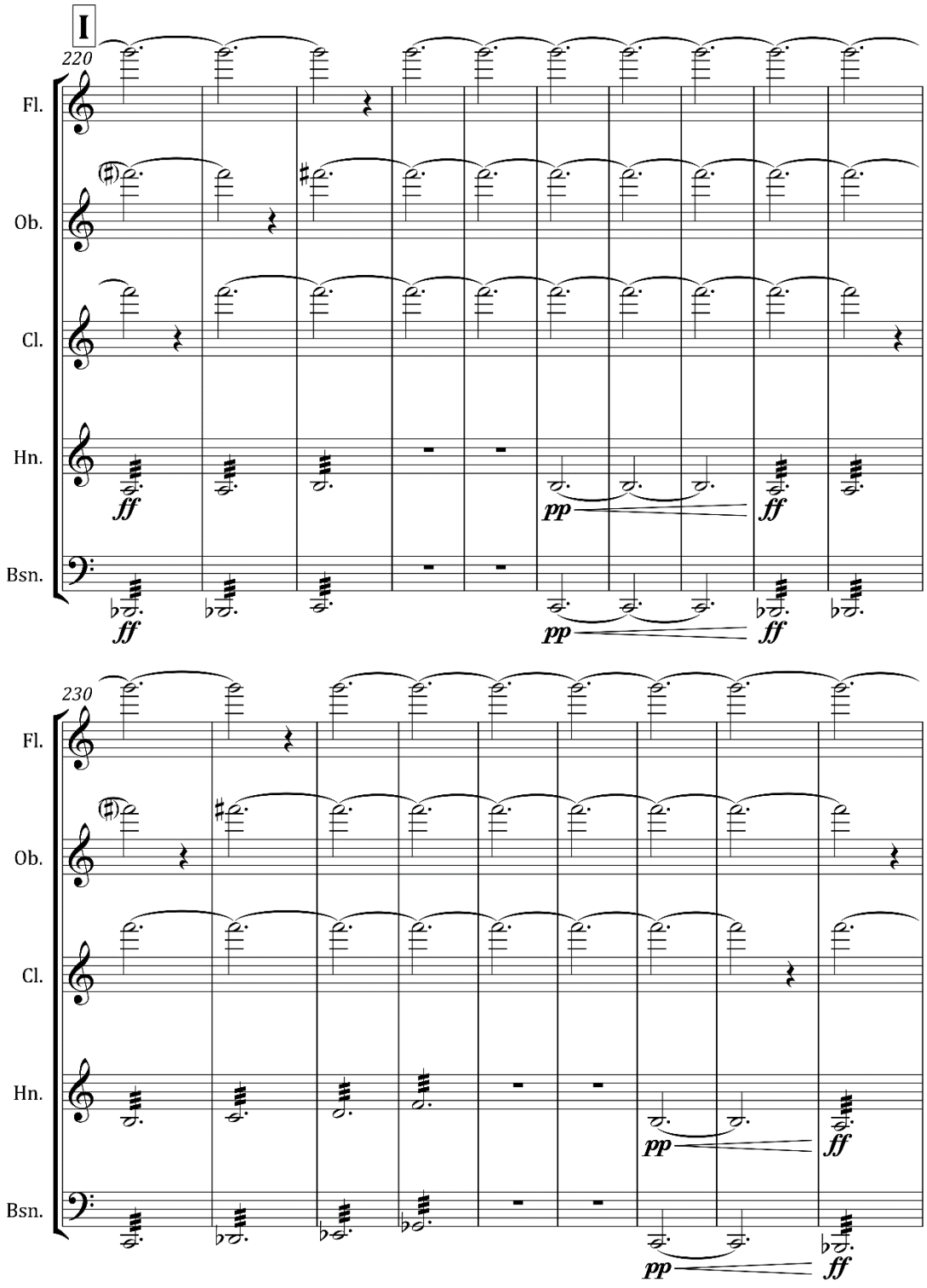
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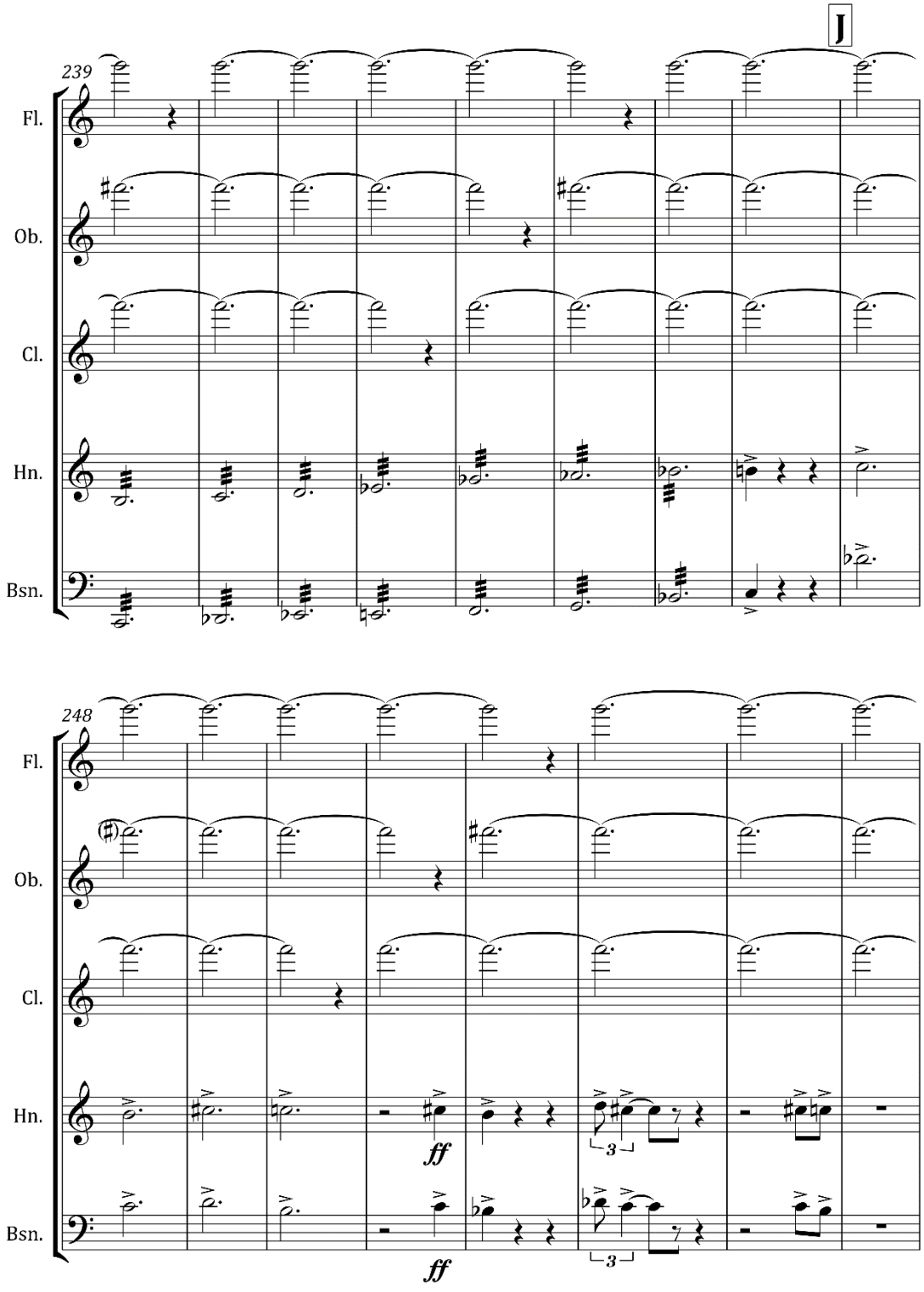
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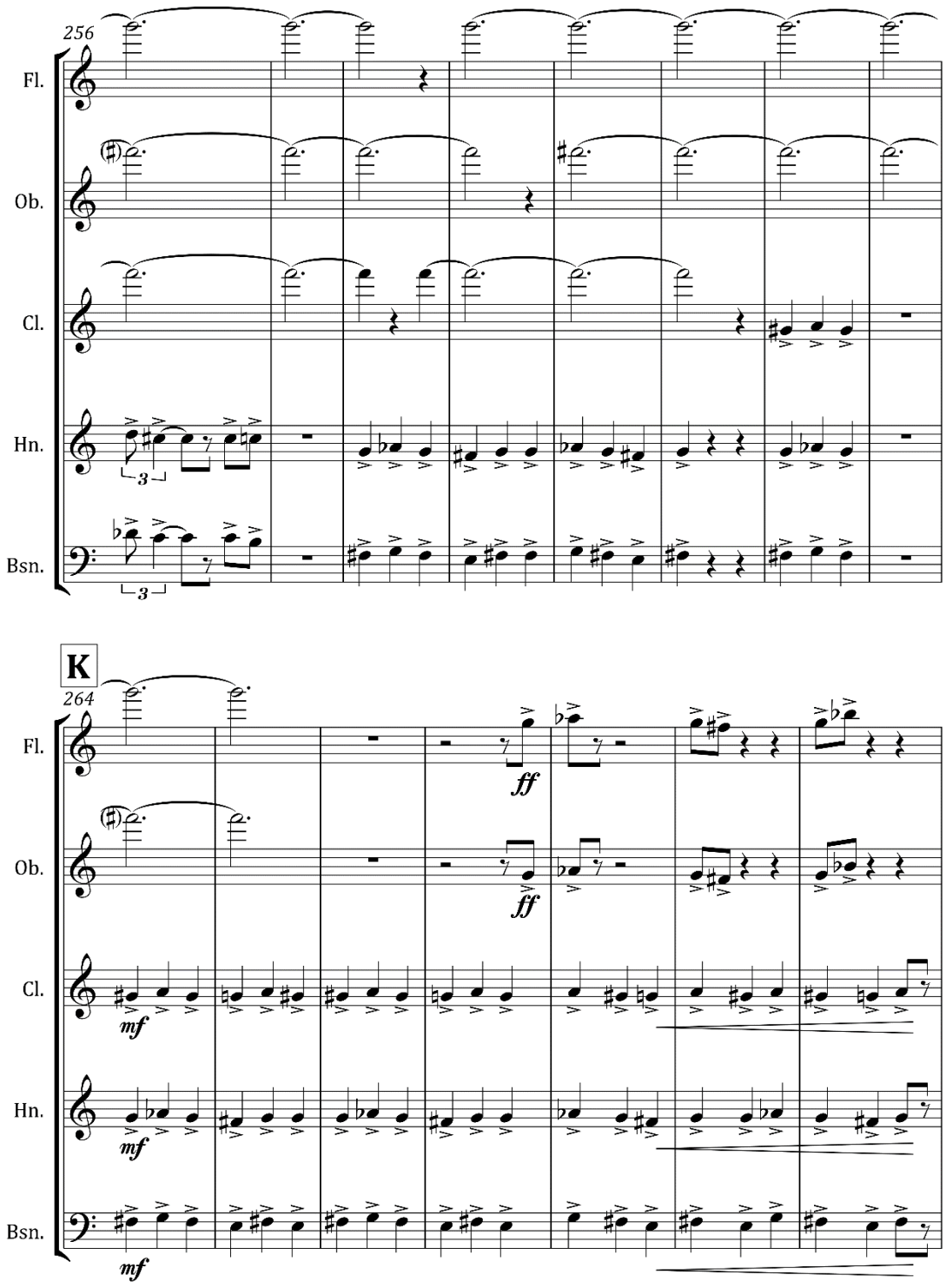
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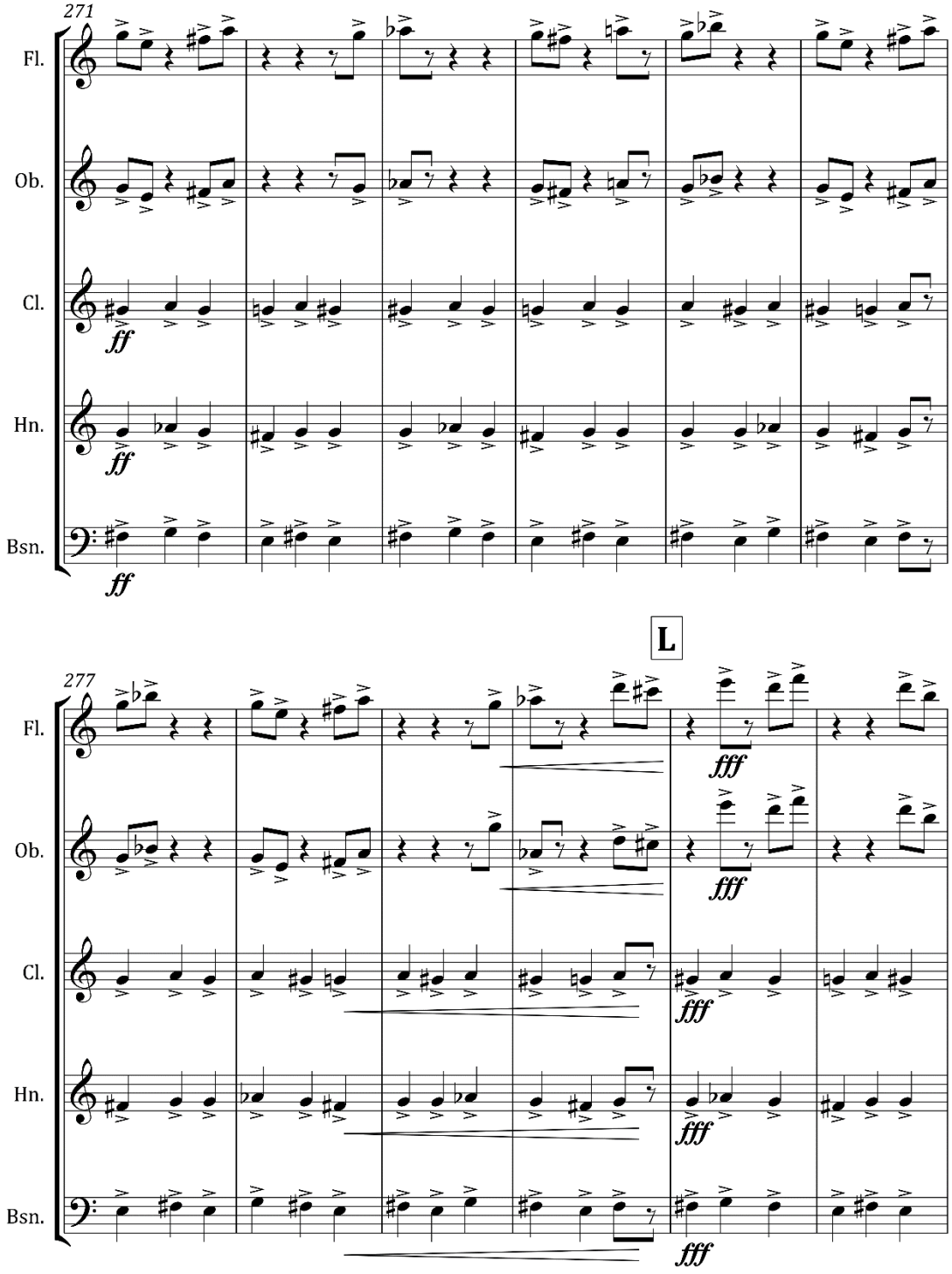
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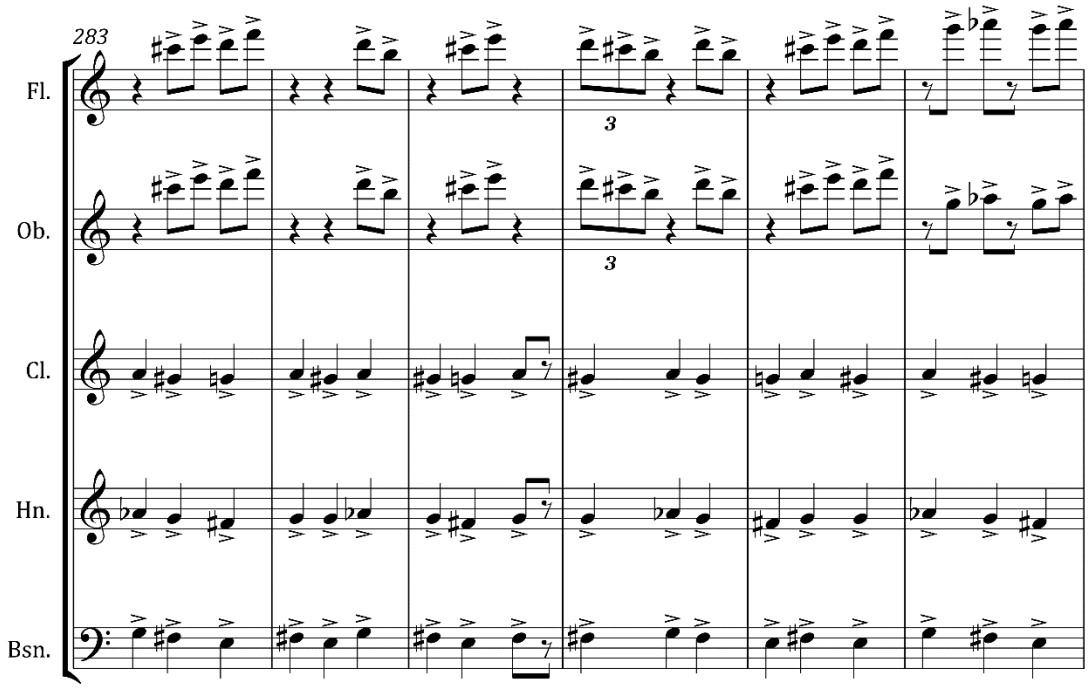
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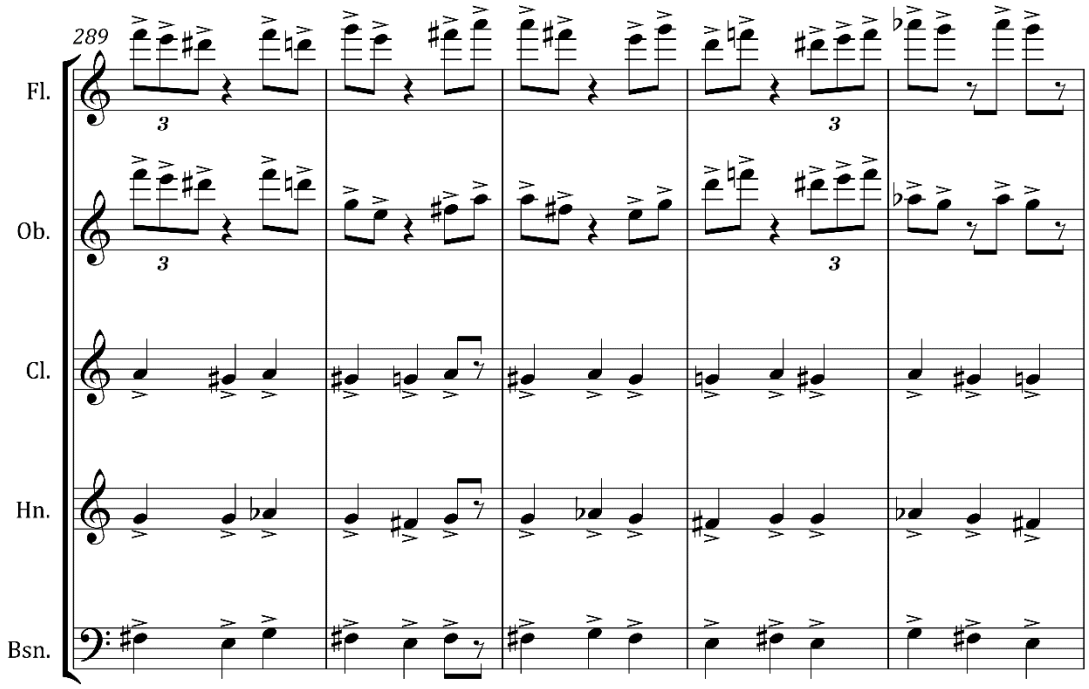
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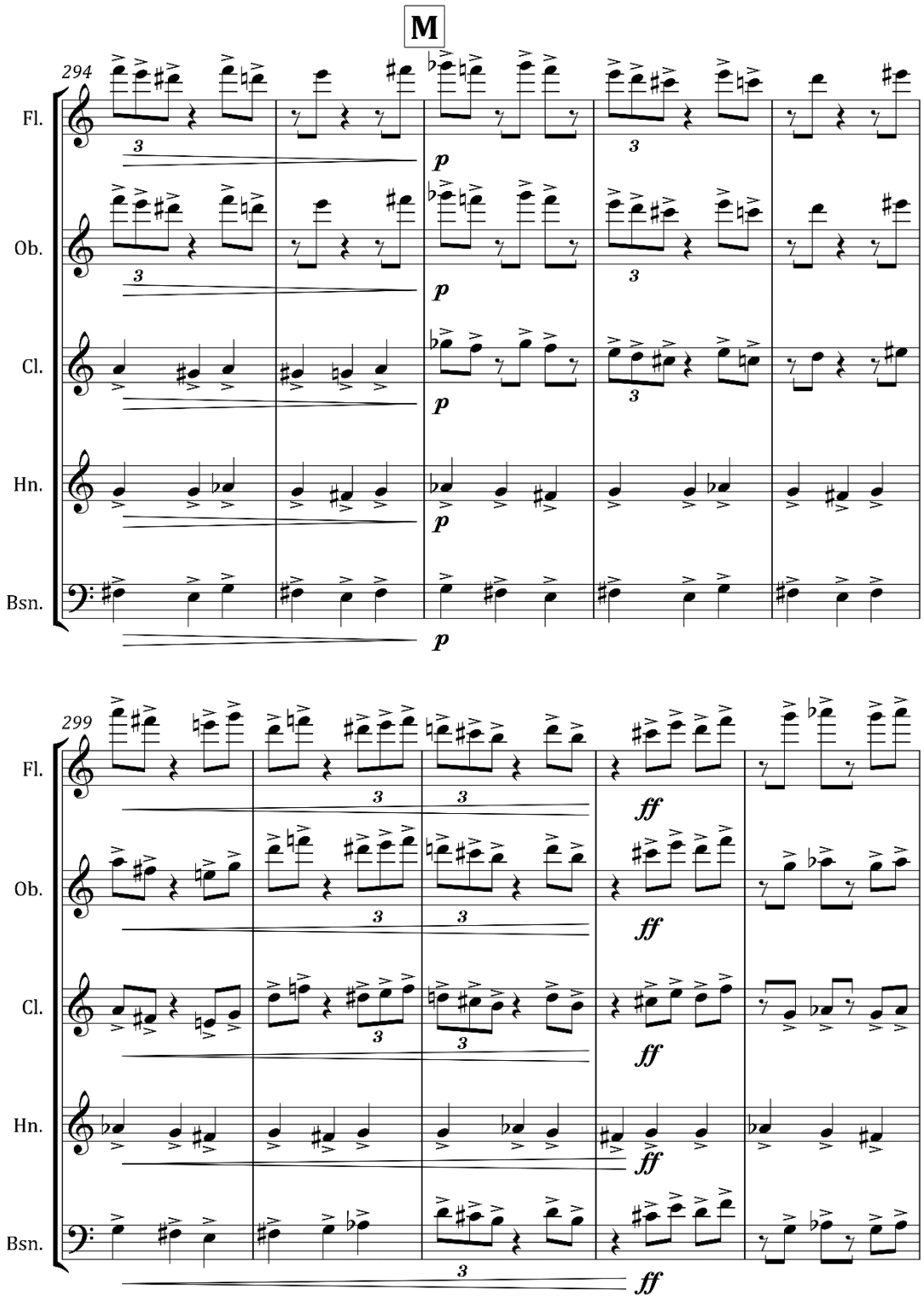
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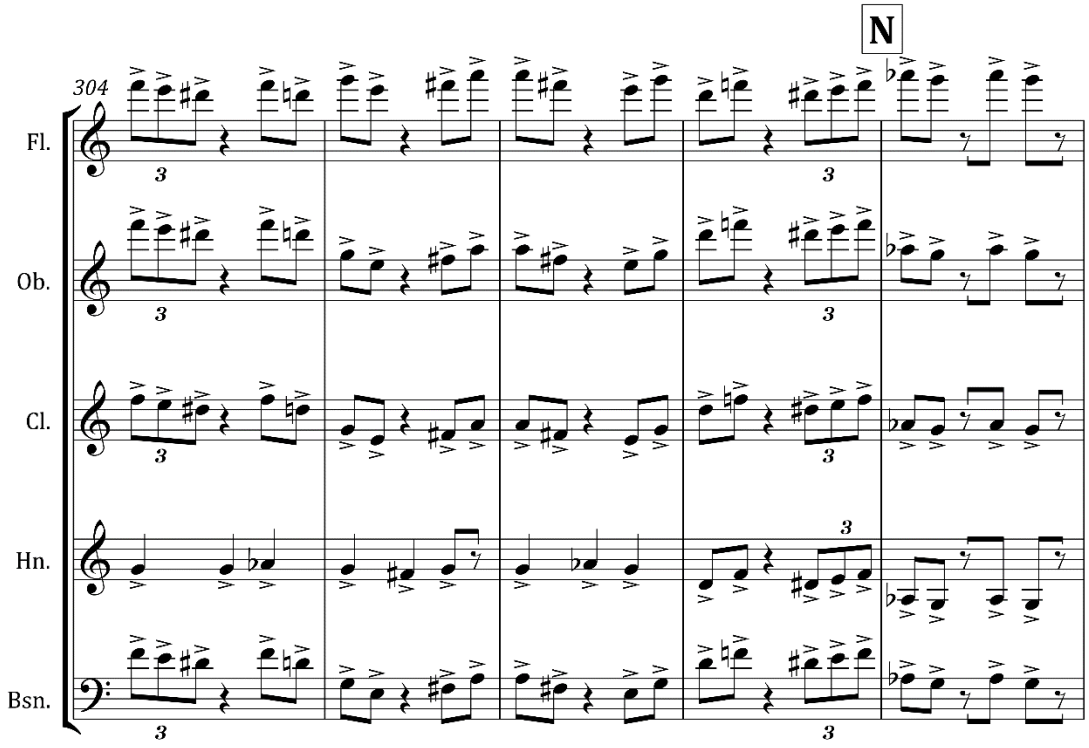
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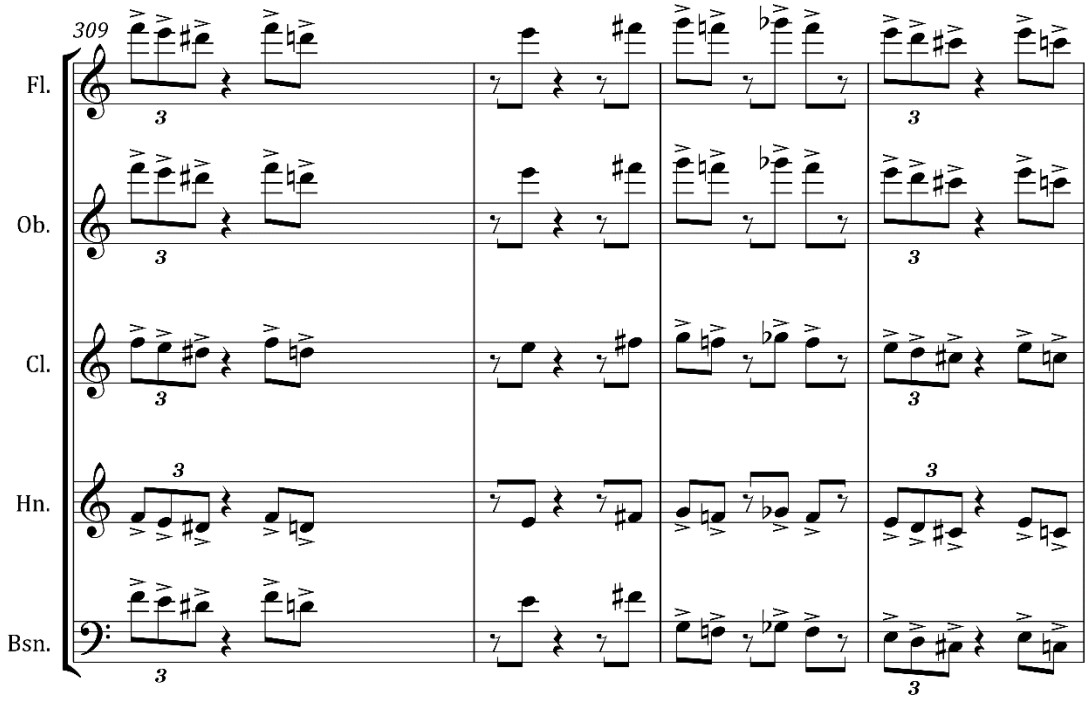
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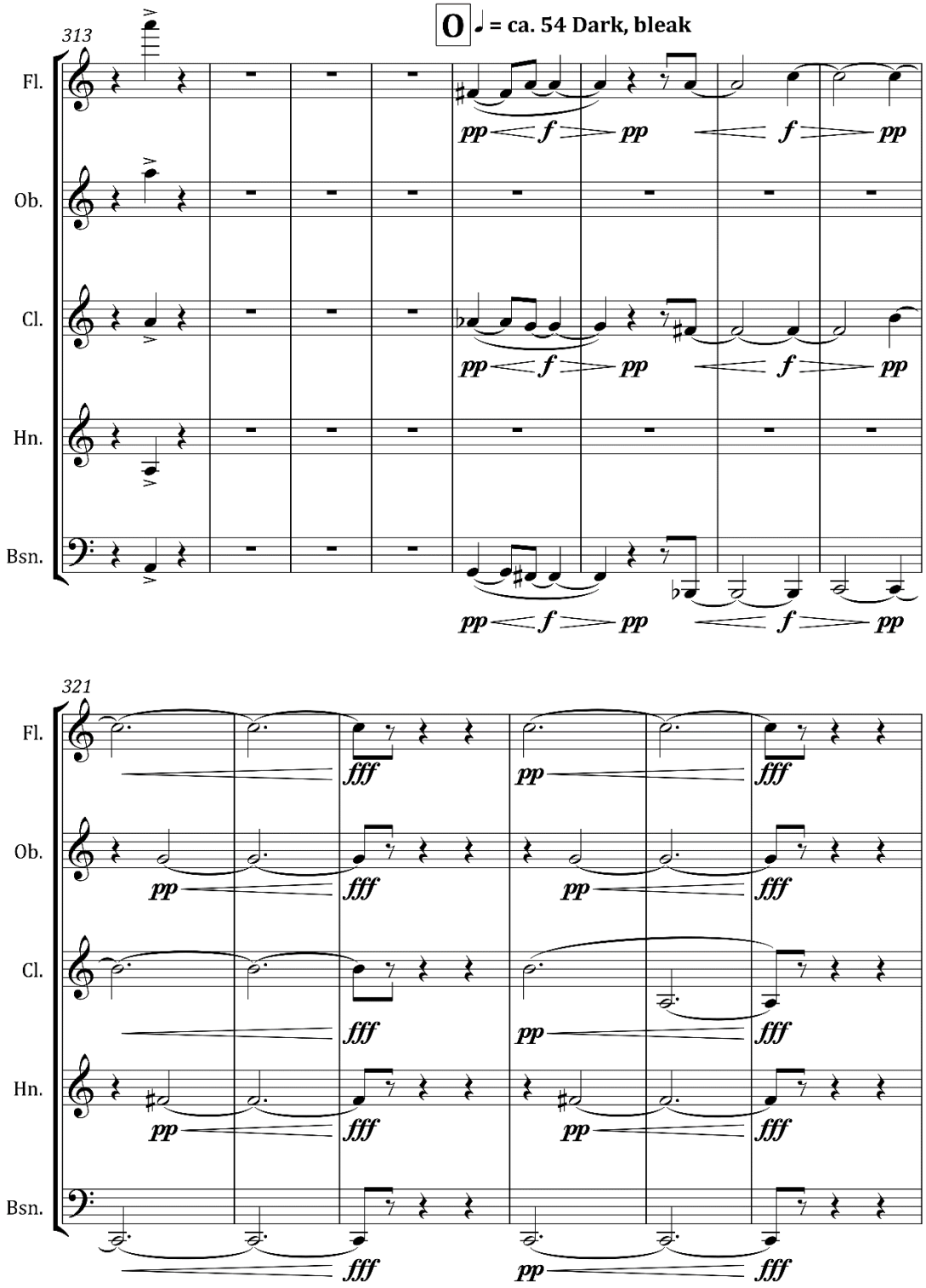
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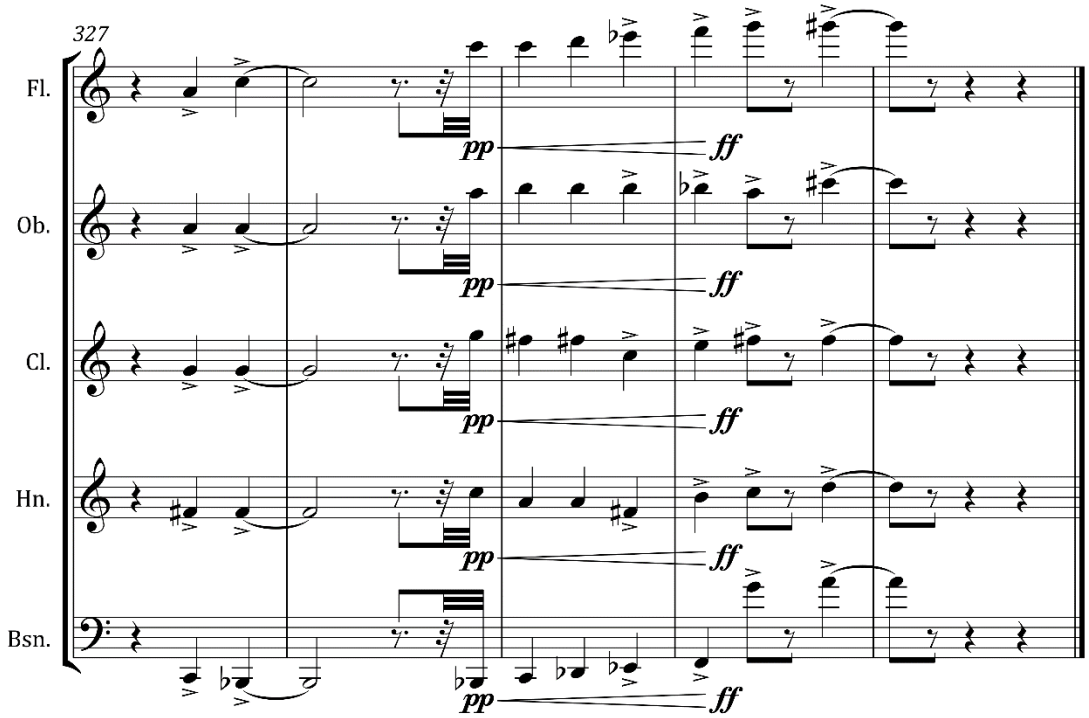
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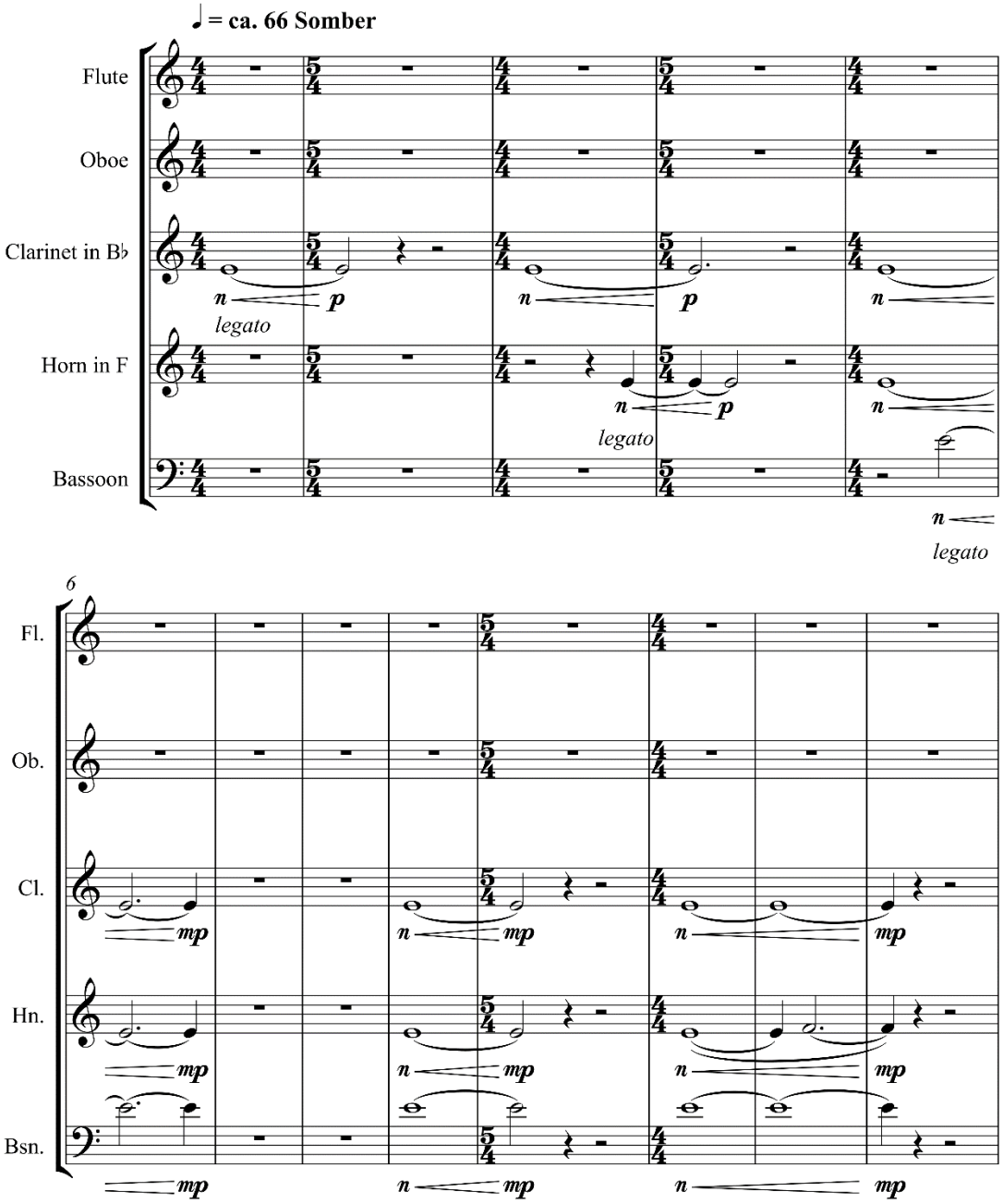
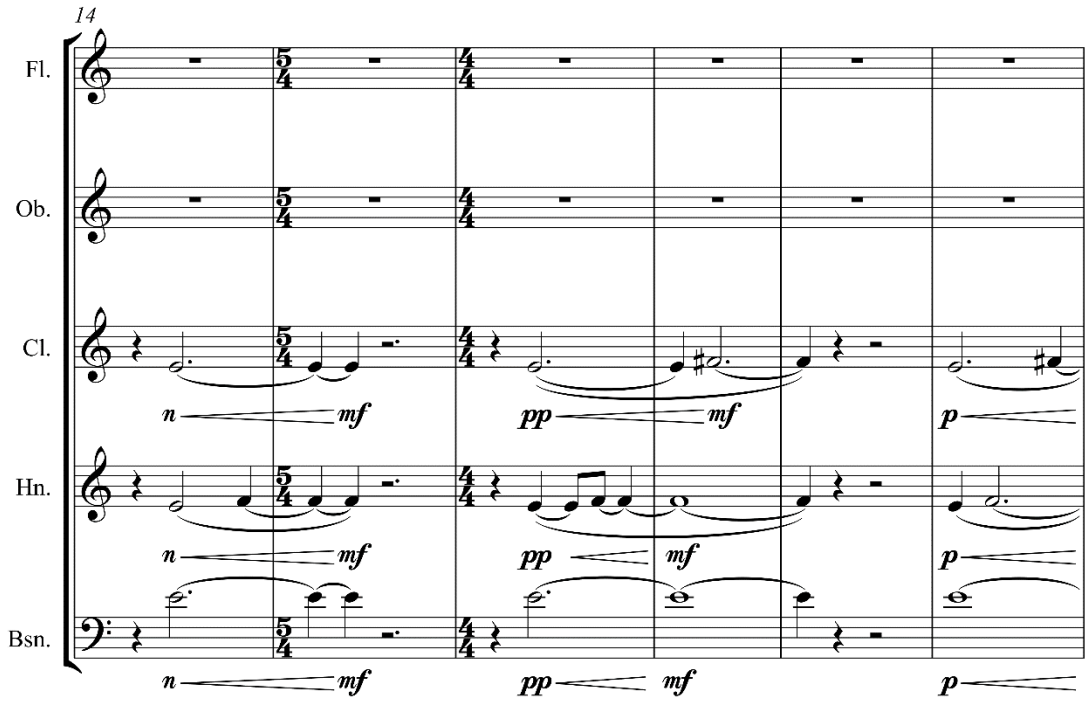
II. No Tradition

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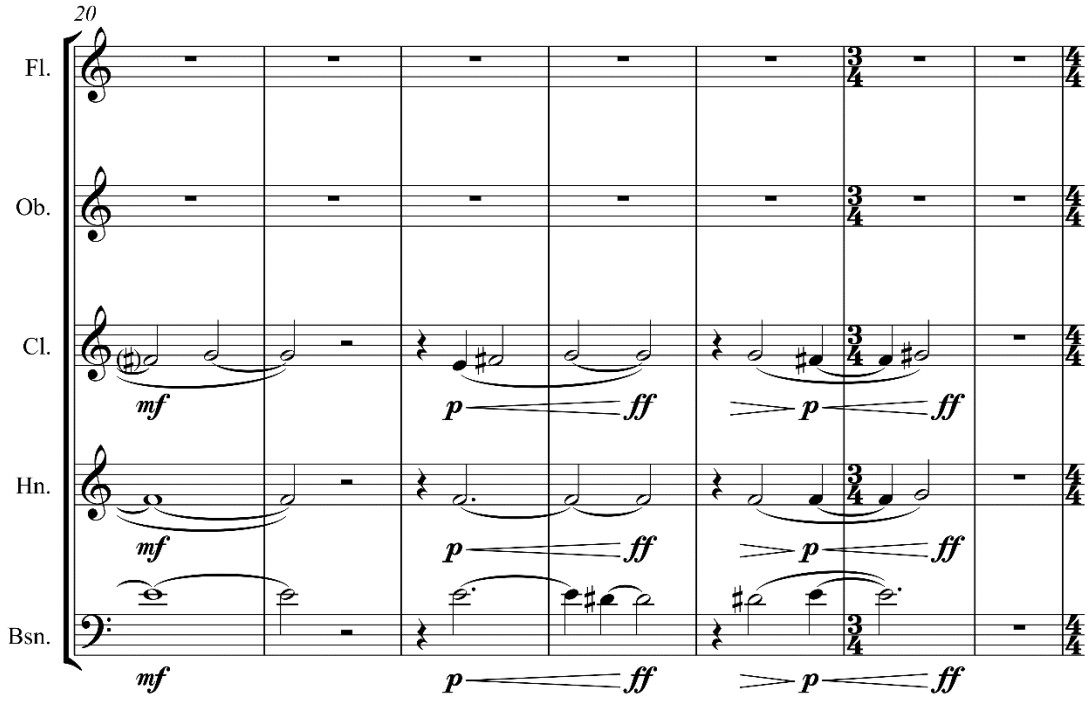
pp
mf
p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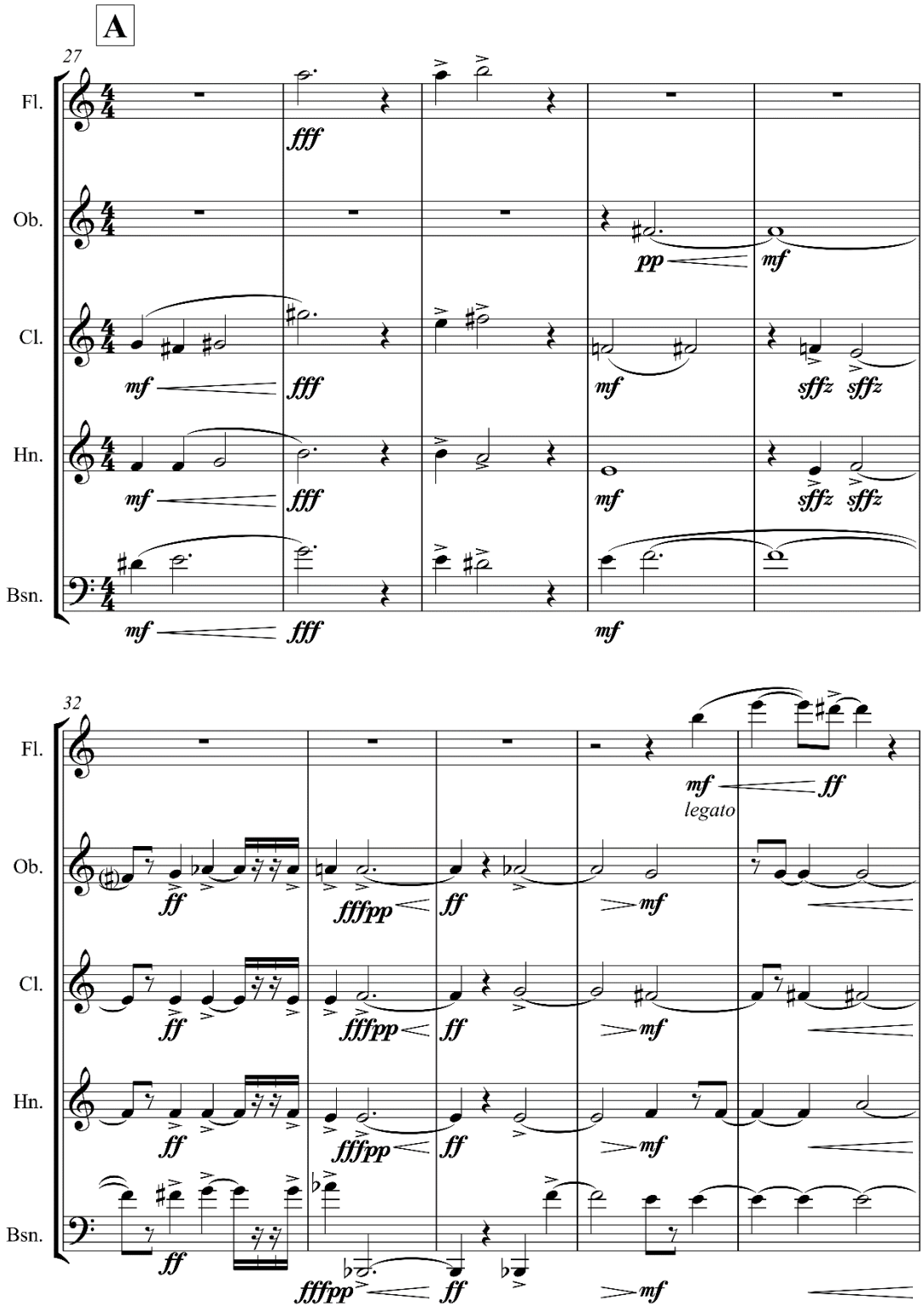
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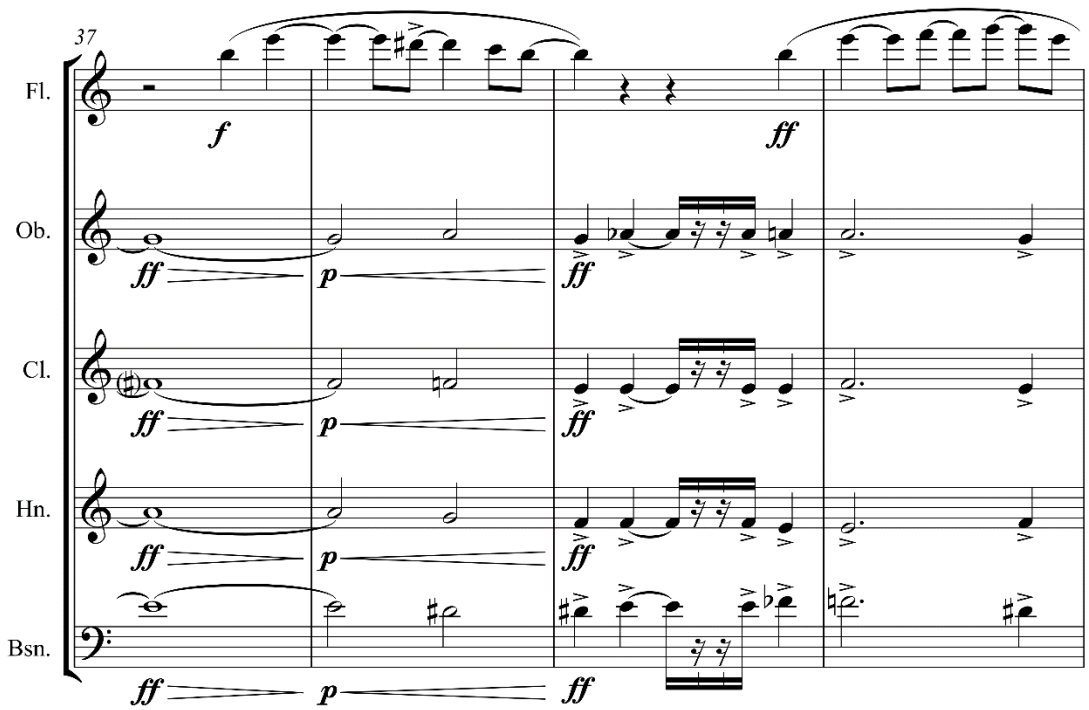
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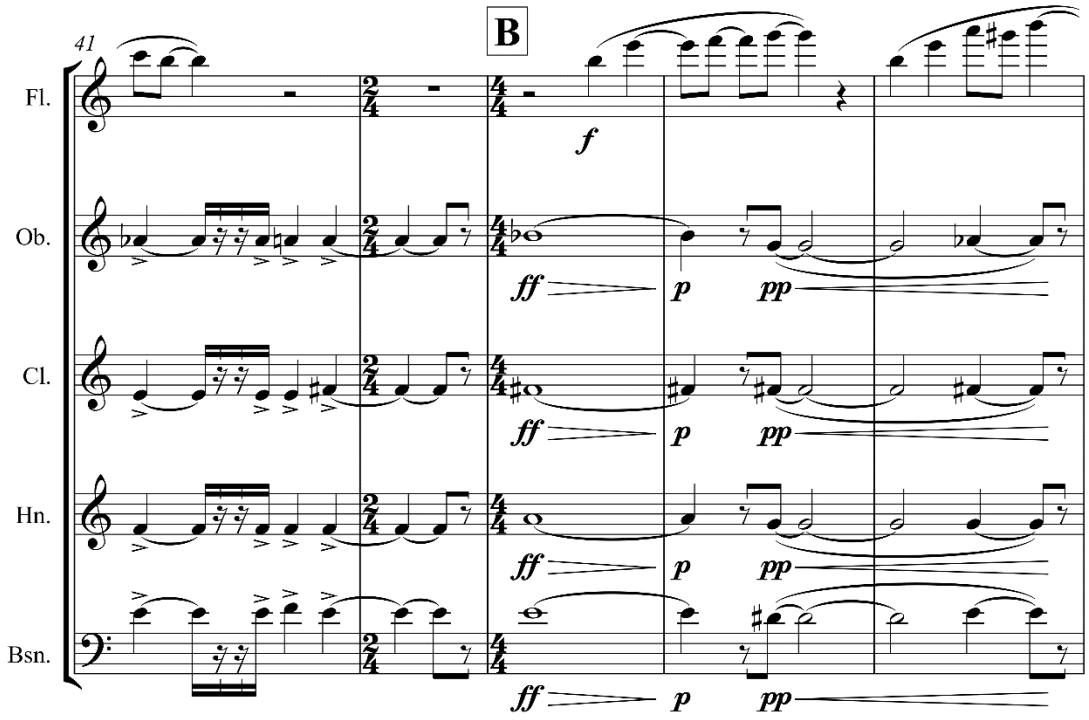
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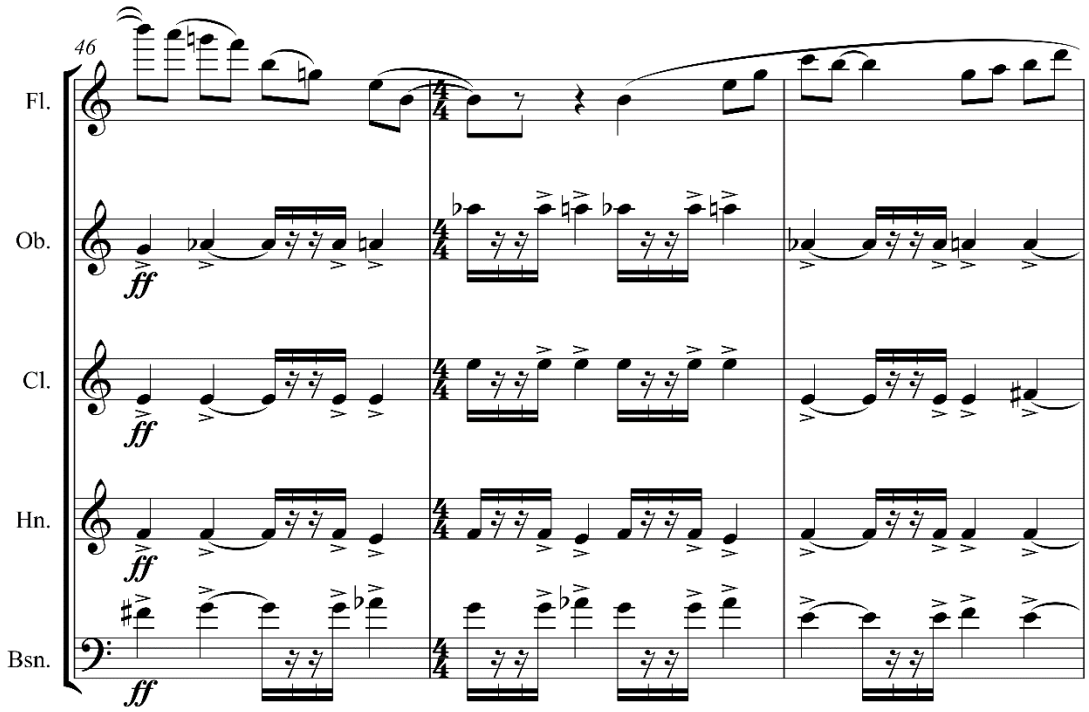
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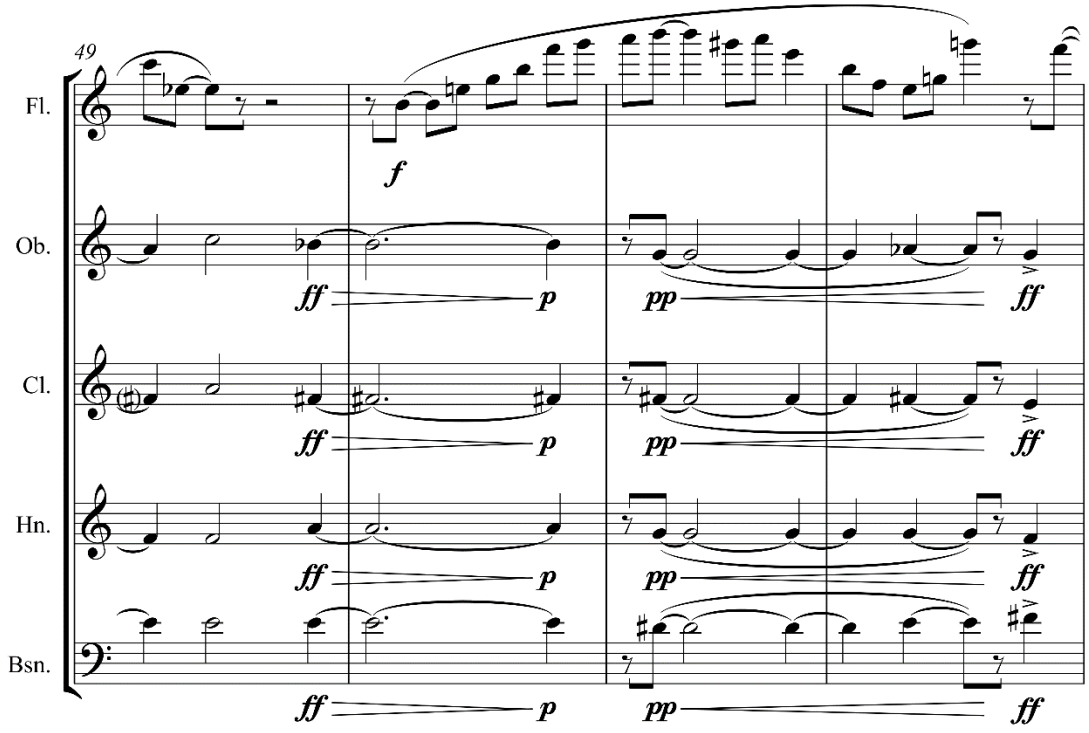
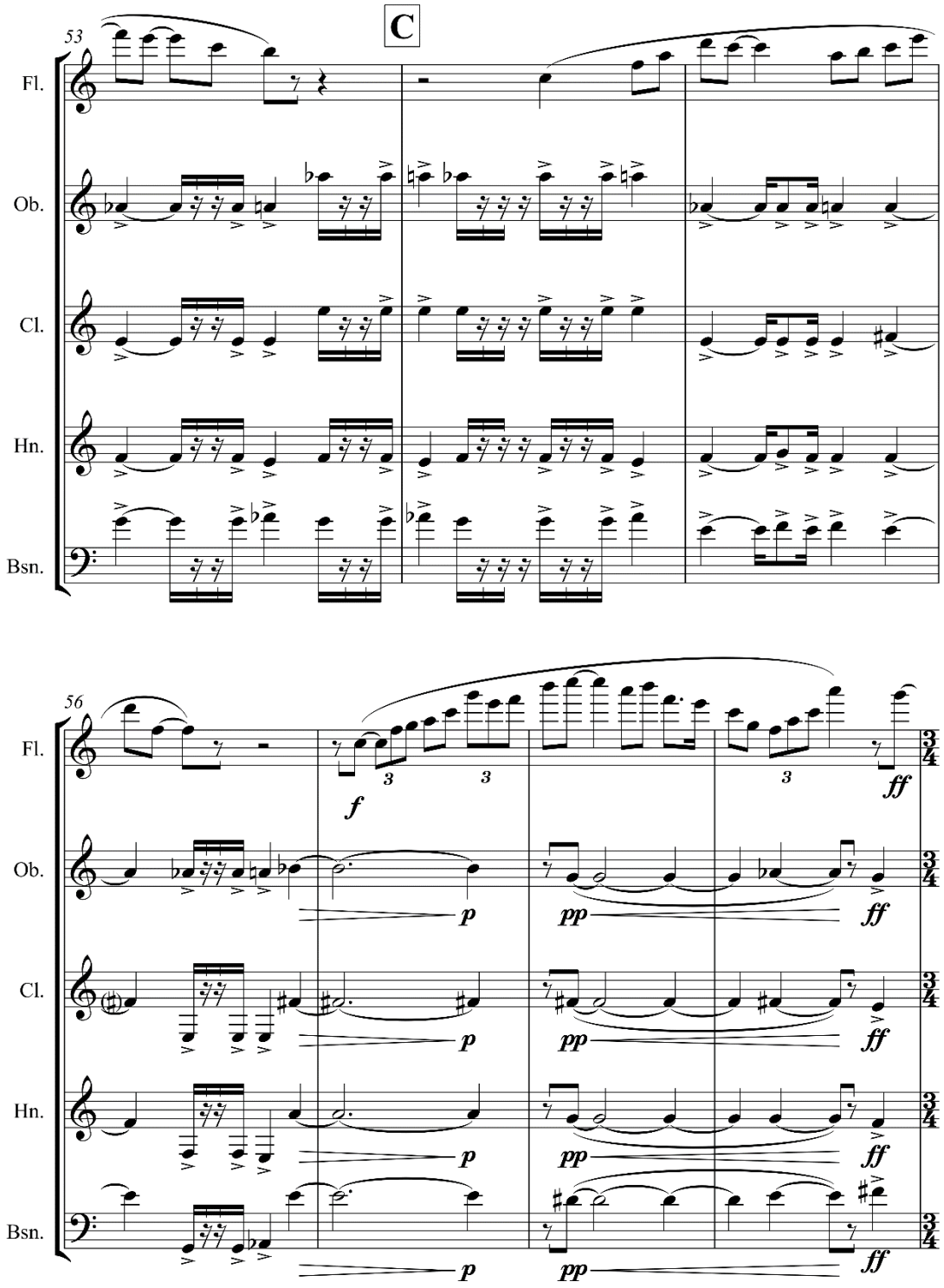
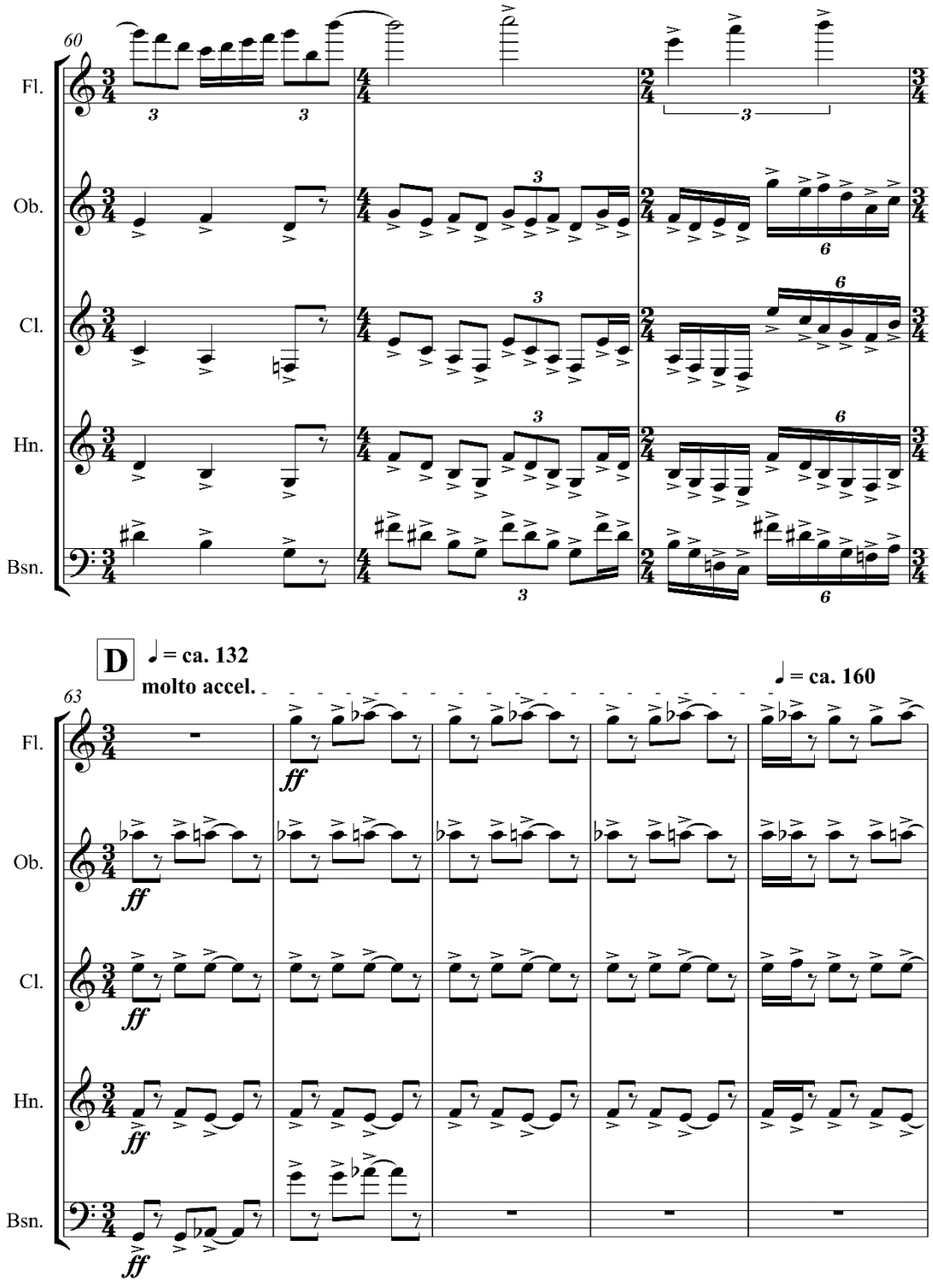
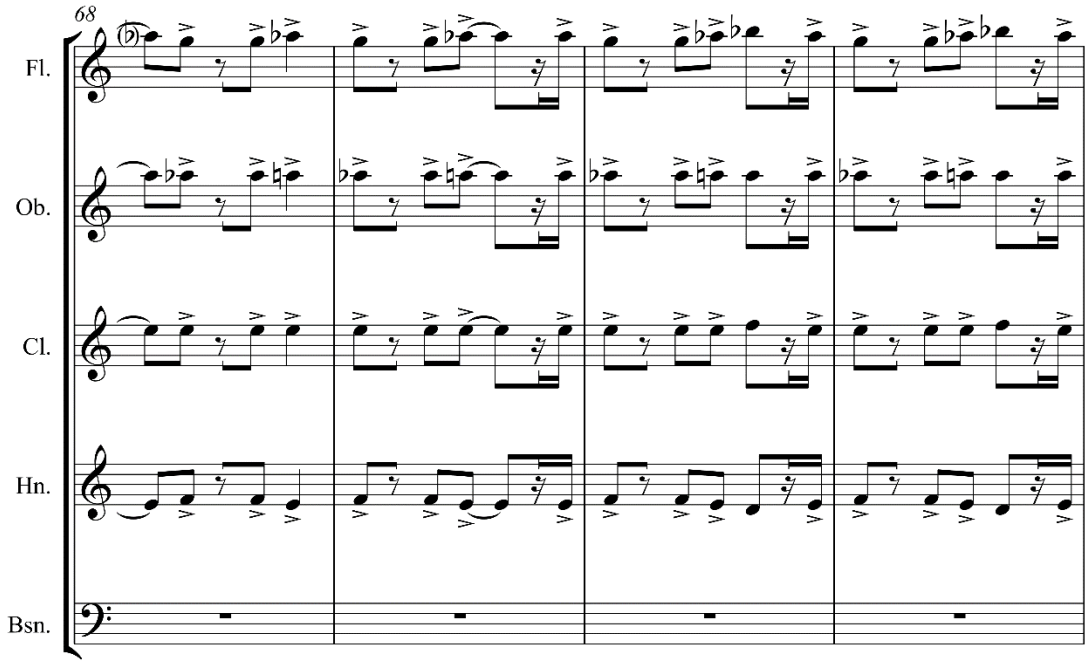
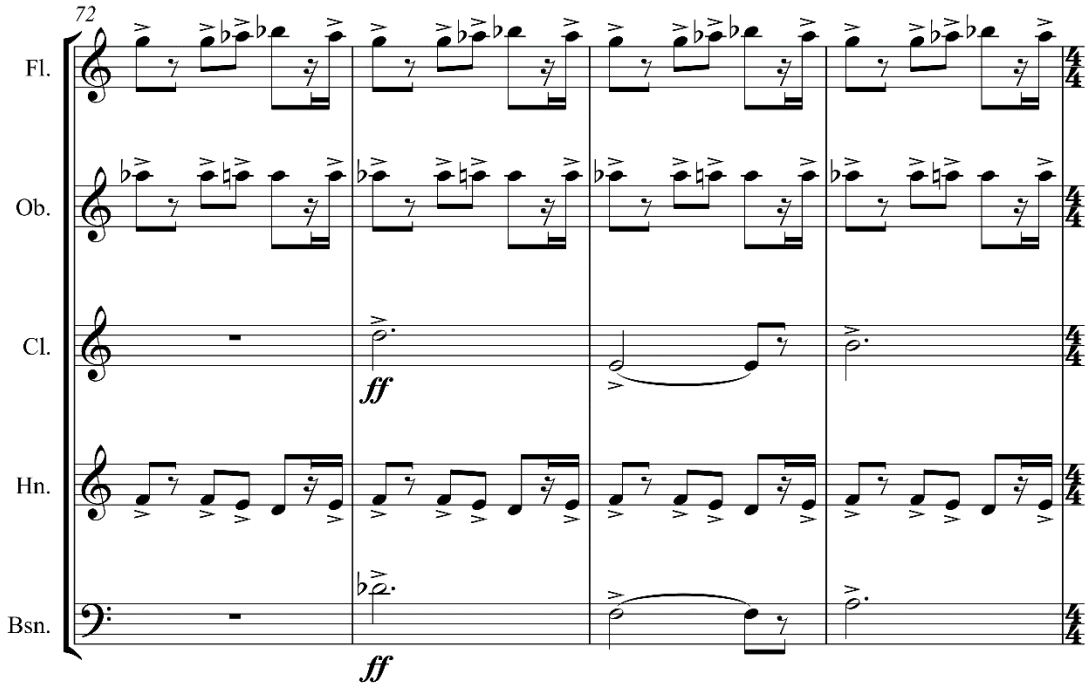
Bsn.
ff

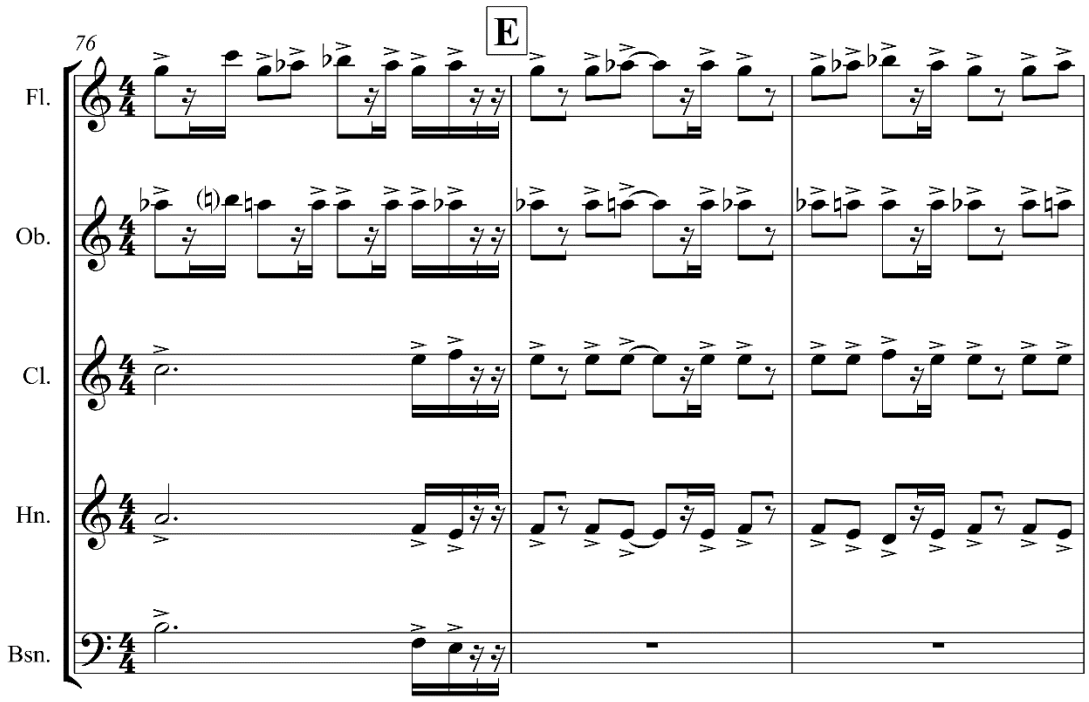

49
Fl.
Ob.
Cl.
Hn.
Bsn.
f
ff
p
pp

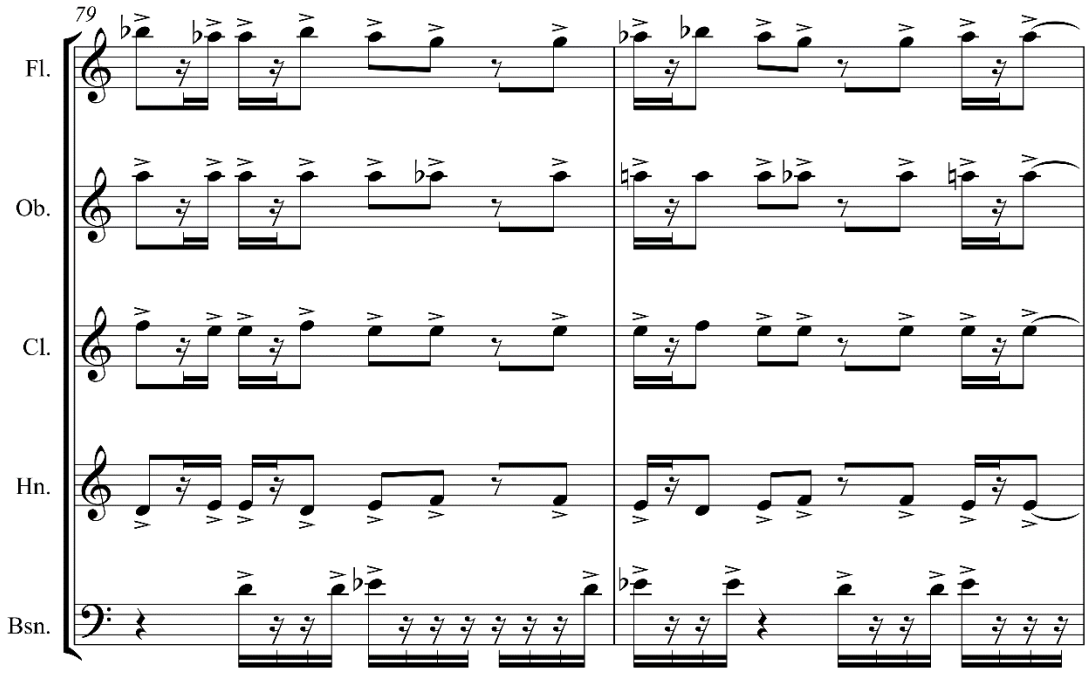

C
53
Fl.
Ob.
Cl.
Hn.
Bsn.
56
f
p
pp
ff
3

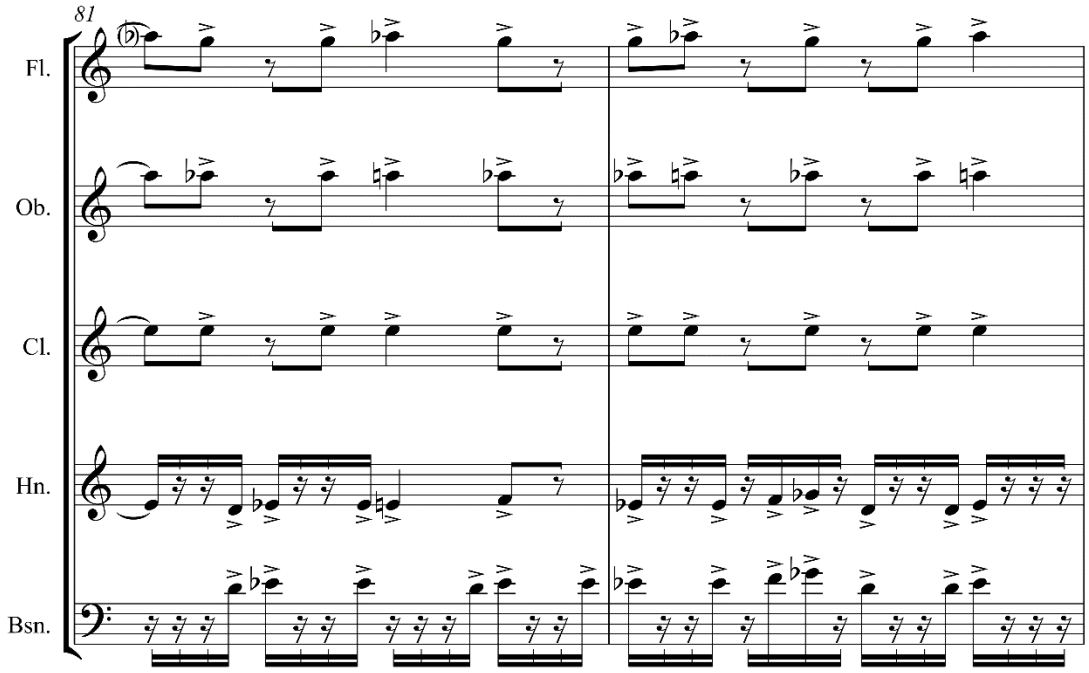

60
Fl.
Ob.
Cl.
Hn.
Bsn.
D
= ca. 132
molto accel.
= ca. 160
63
ff

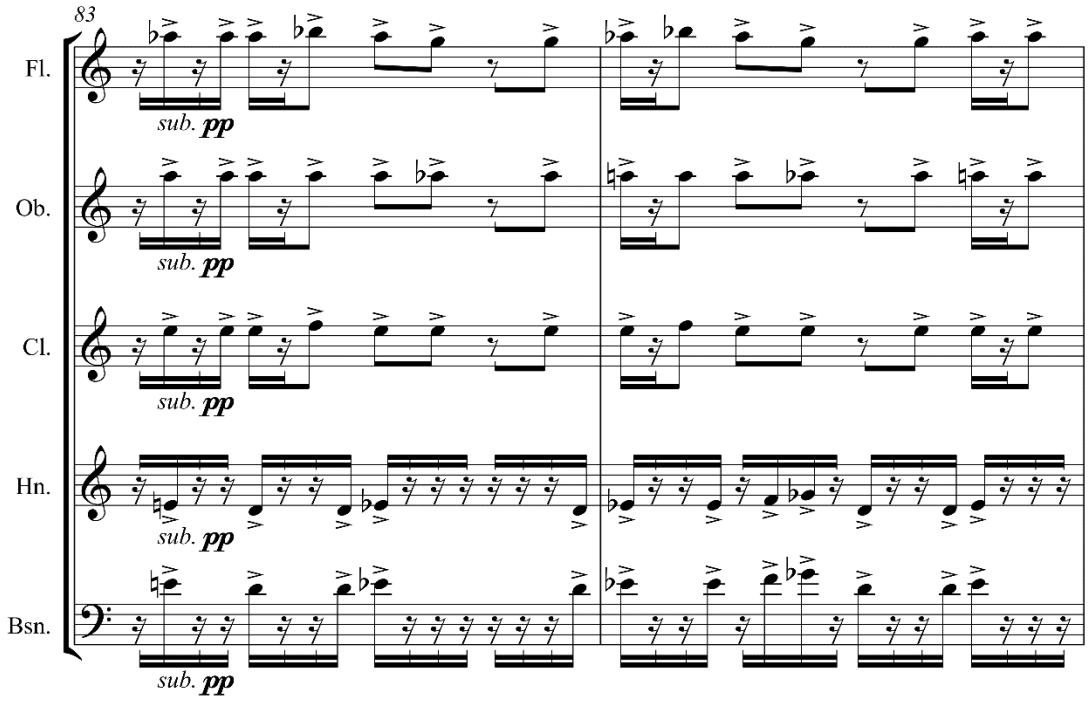

68
Fl.
Ob.
Cl.
Hn.
Bsn.

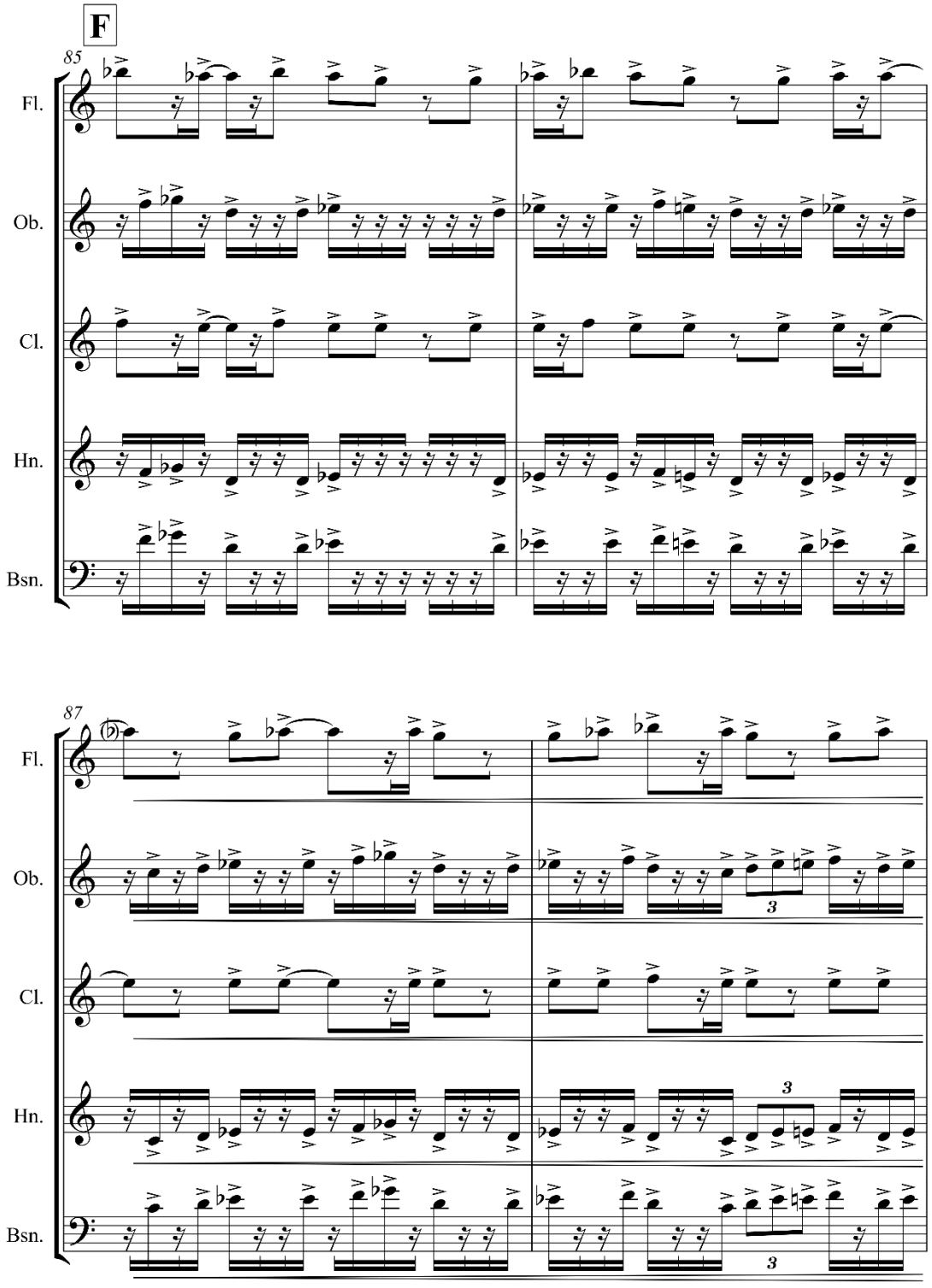

72
Fl.
Ob.
Cl.
ff
Hn.
Bsn.
ff

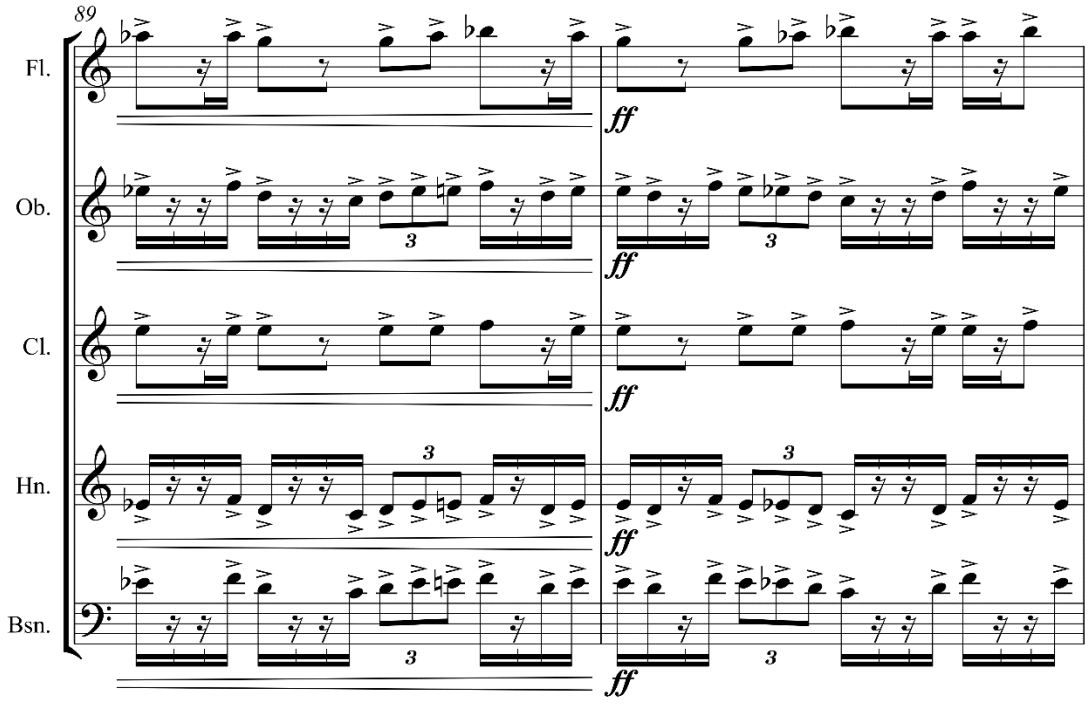

E
76
Fl.
Ob.
Cl.
Hn.
Bsn.

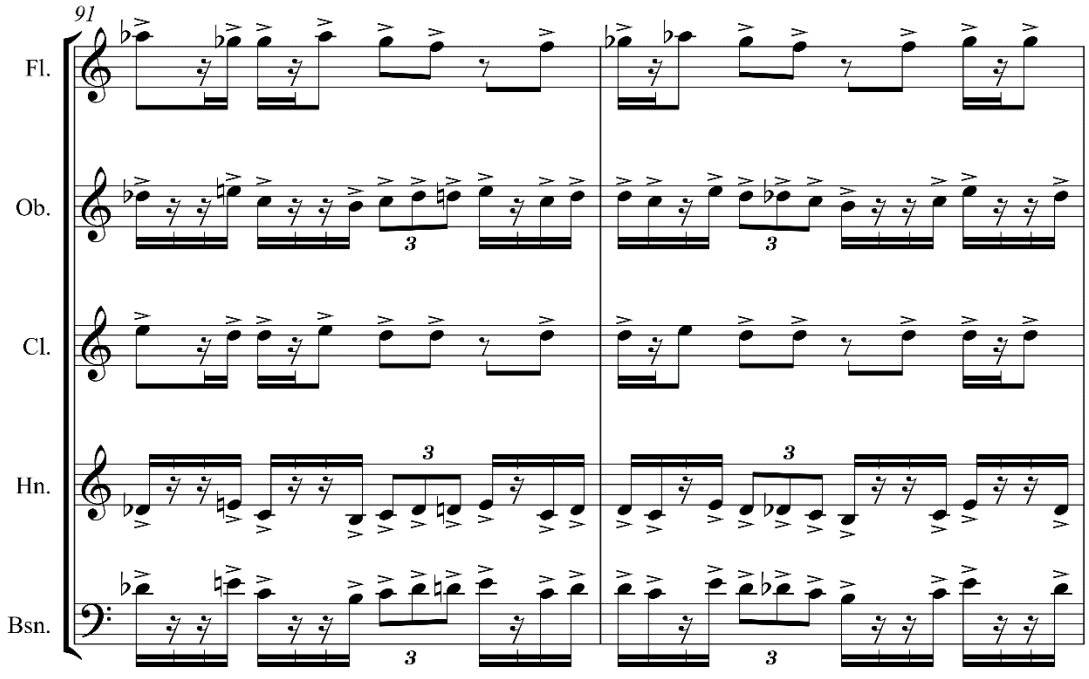

79
Fl.
Ob.
Cl.
Hn.
Bsn.

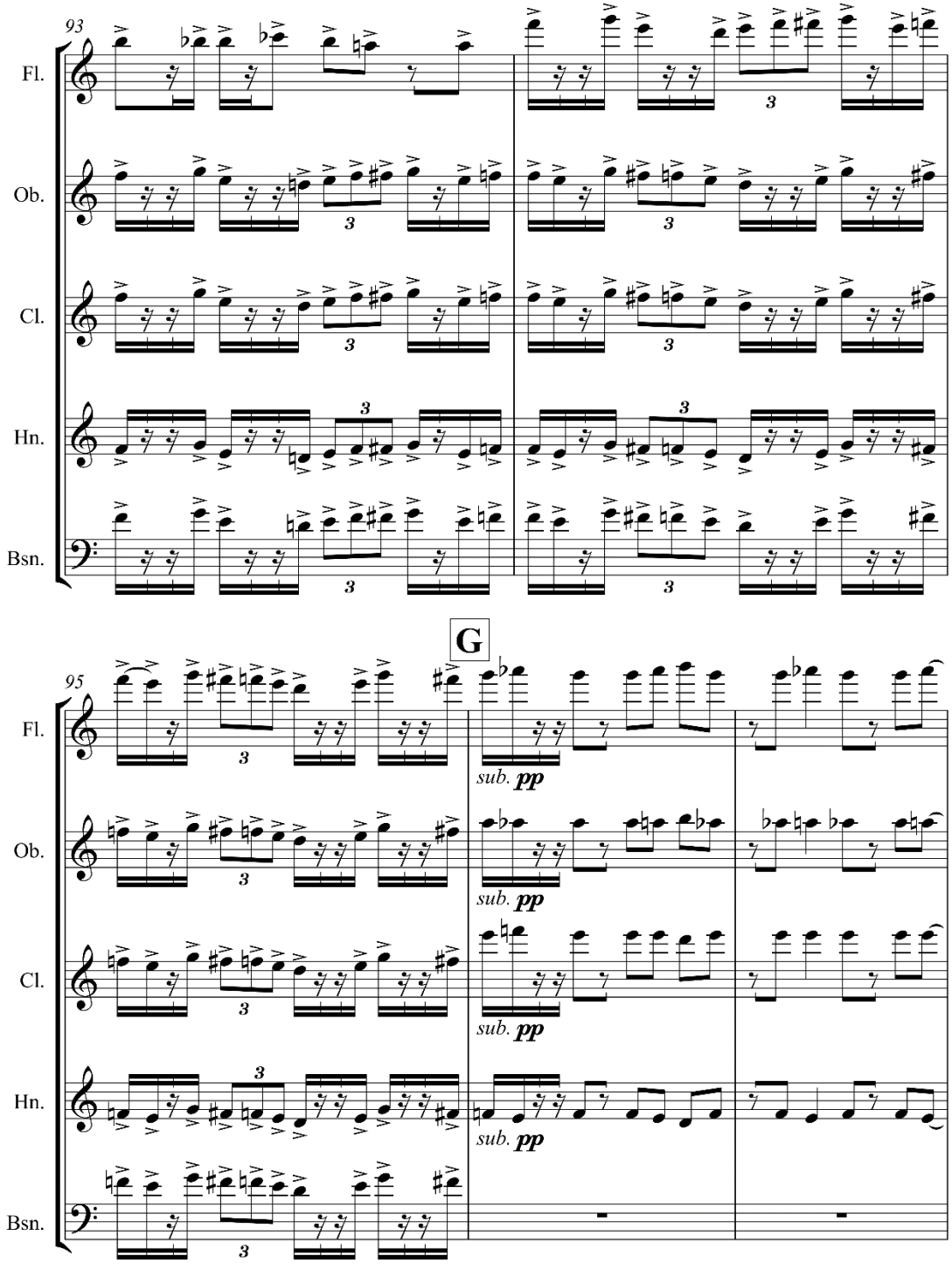

81
Fl.
Ob.
Cl.
Hn.
Bsn.

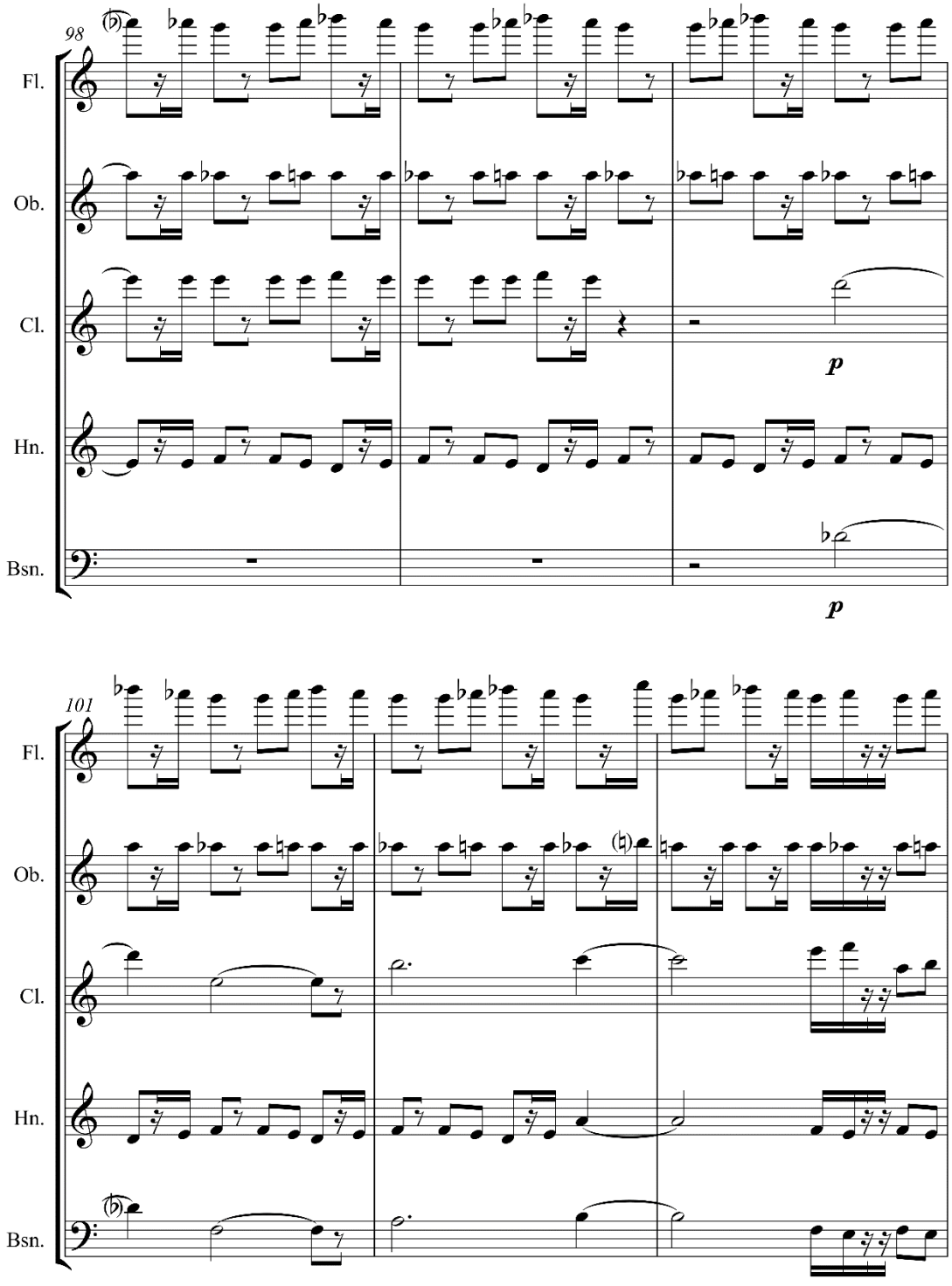

83
Fl.
Ob.
Cl.
Hn.
Bsn.
sub. pp
sub. pp
sub. pp
sub. pp
sub. pp

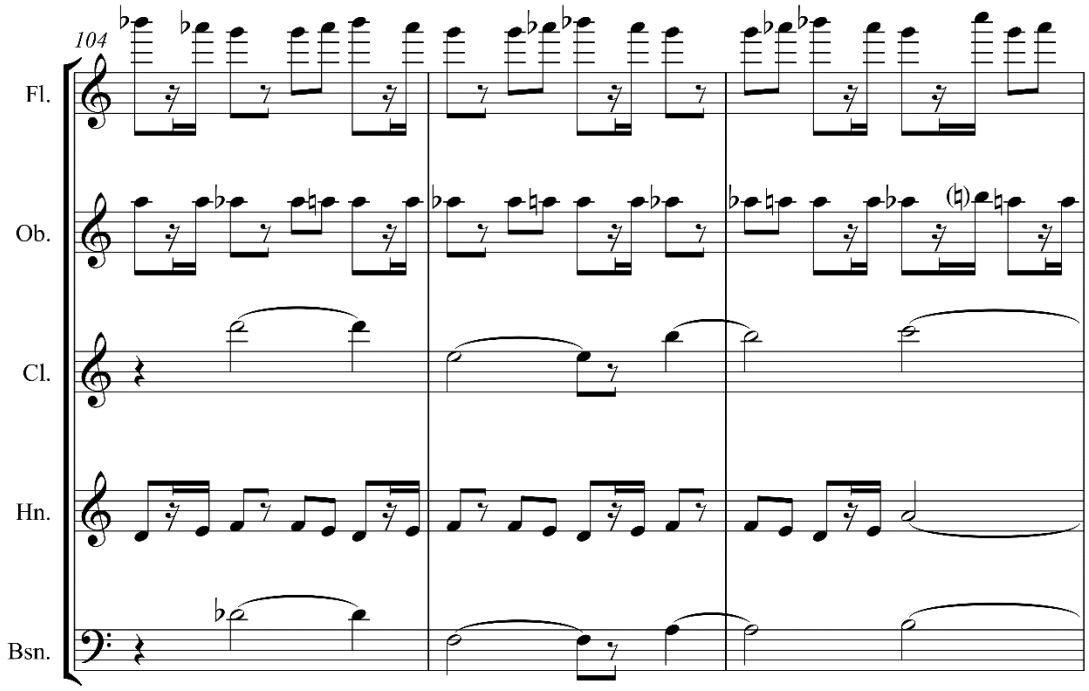

F
85
Fl.
Ob.
Cl.
Hn.
Bsn.
87
Fl.
Ob.
Cl.
Hn.
Bsn.
3
3
3


89
Fl.
Ob.
Cl.
Hn.
Bsn.
ff
3


91
Fl.
Ob.
Cl.
Hn.
Bsn.
3


93
Fl.
Ob.
Cl.
Hn.
Bsn.
G
95
sub. pp


98
Fl.
Ob.
Cl.
Hn.
Bsn.
p
p
101
Fl.
Ob.
Cl.
Hn.
Bsn.


104
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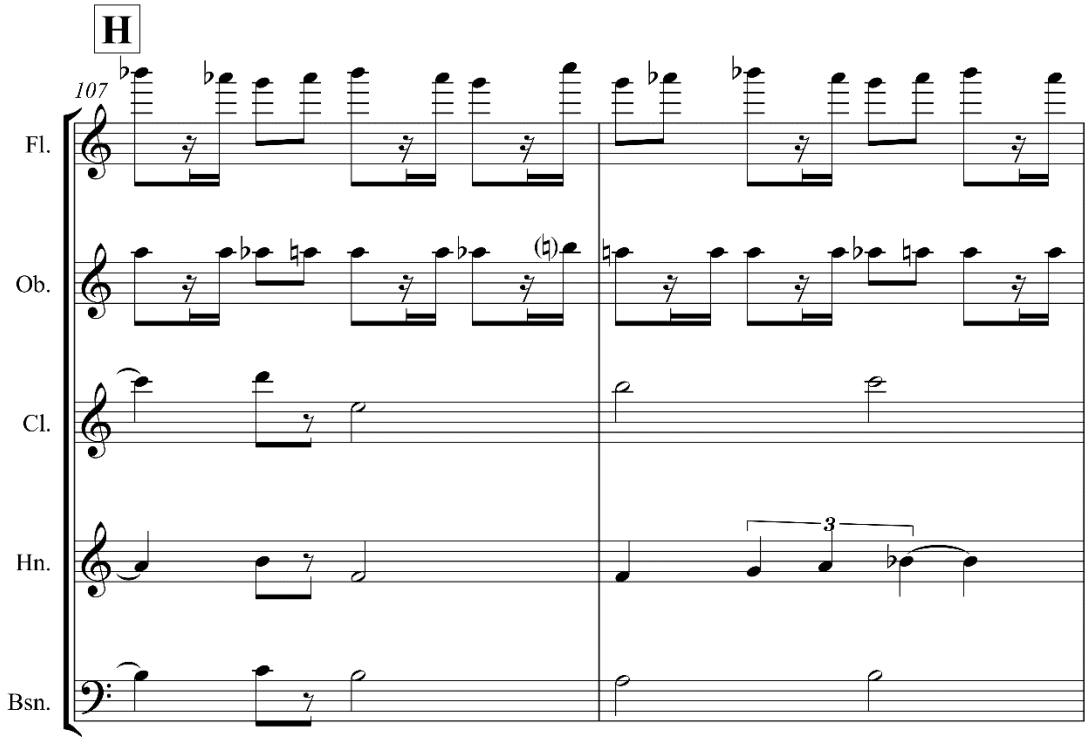
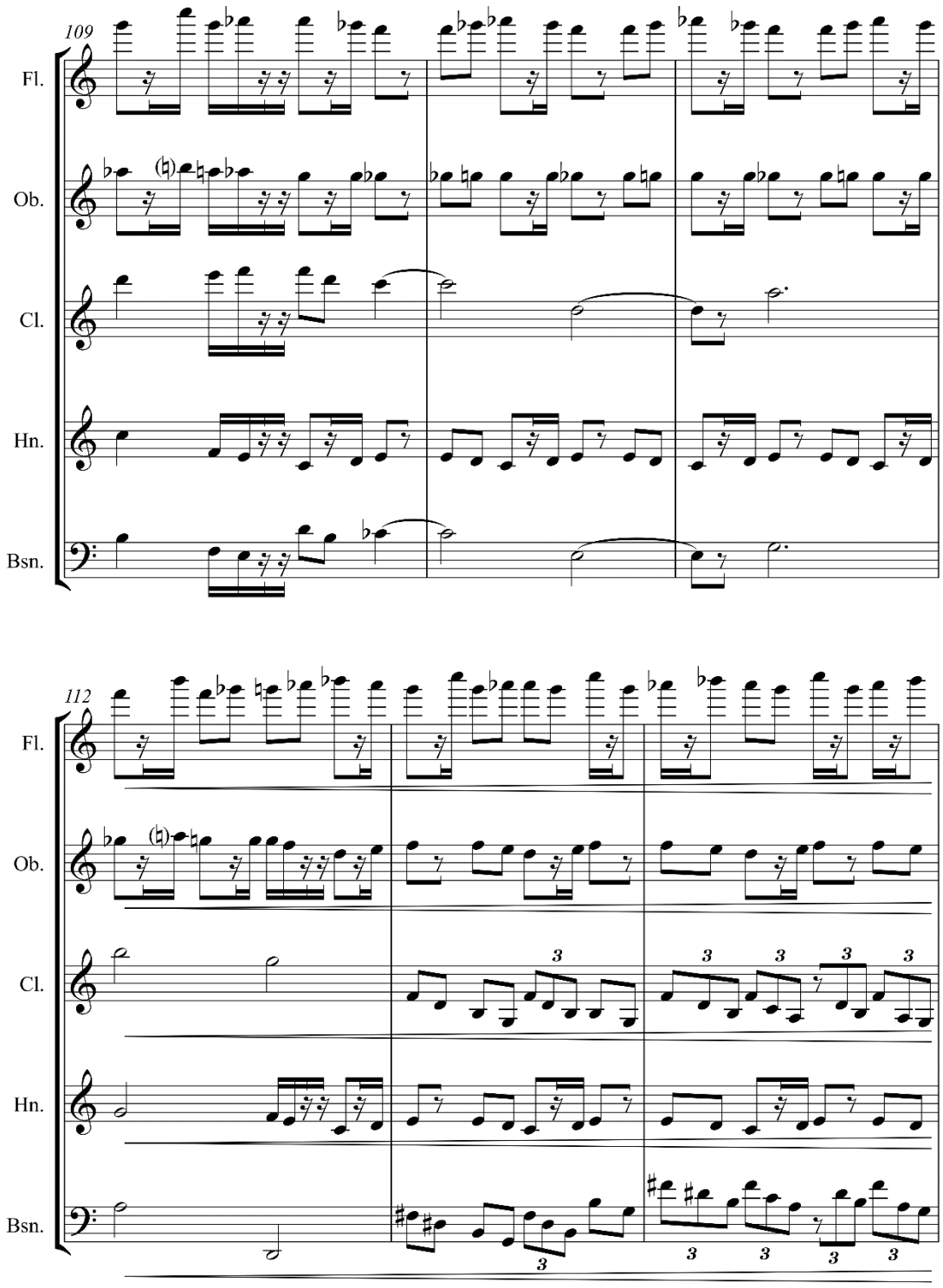
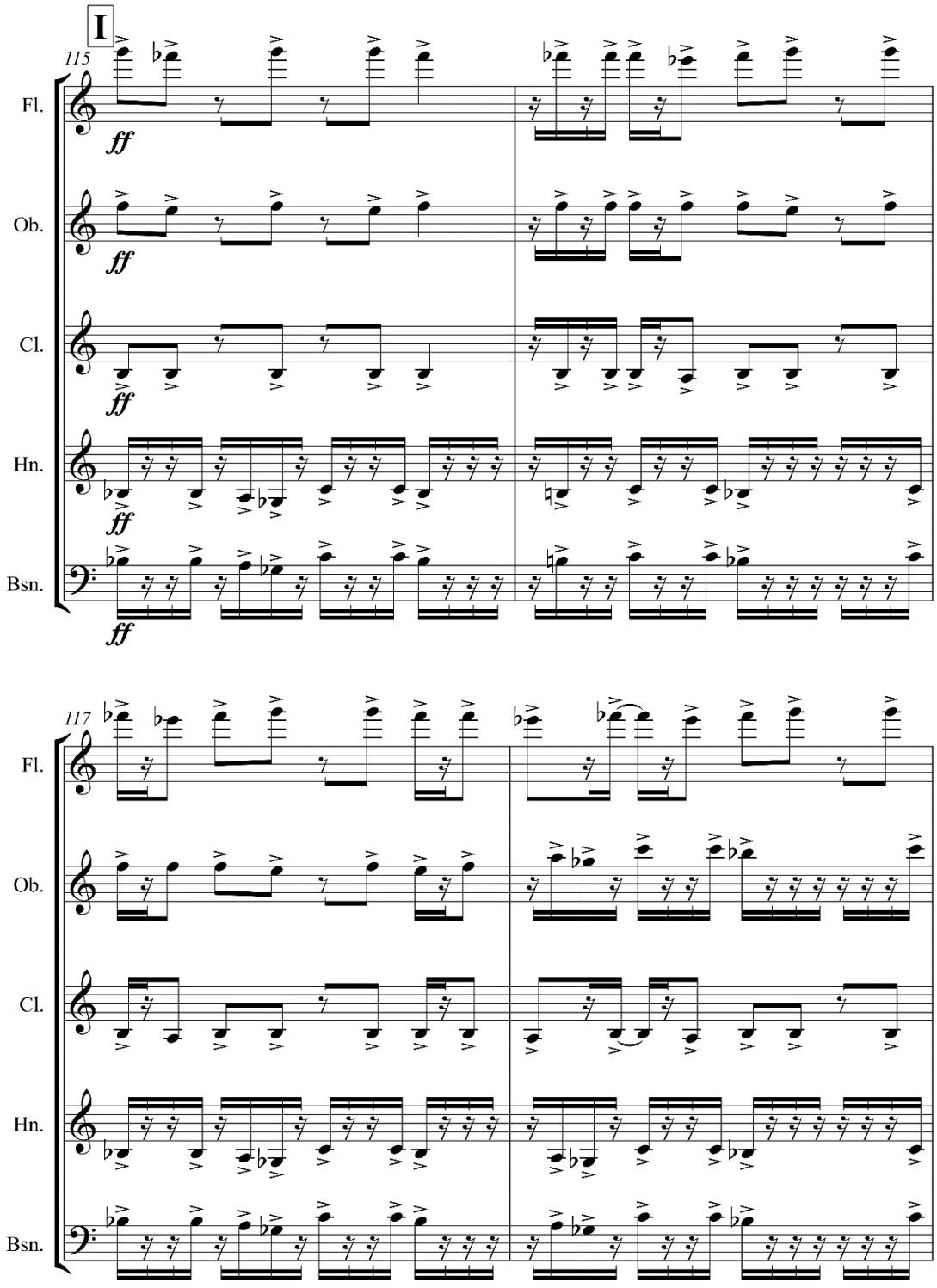
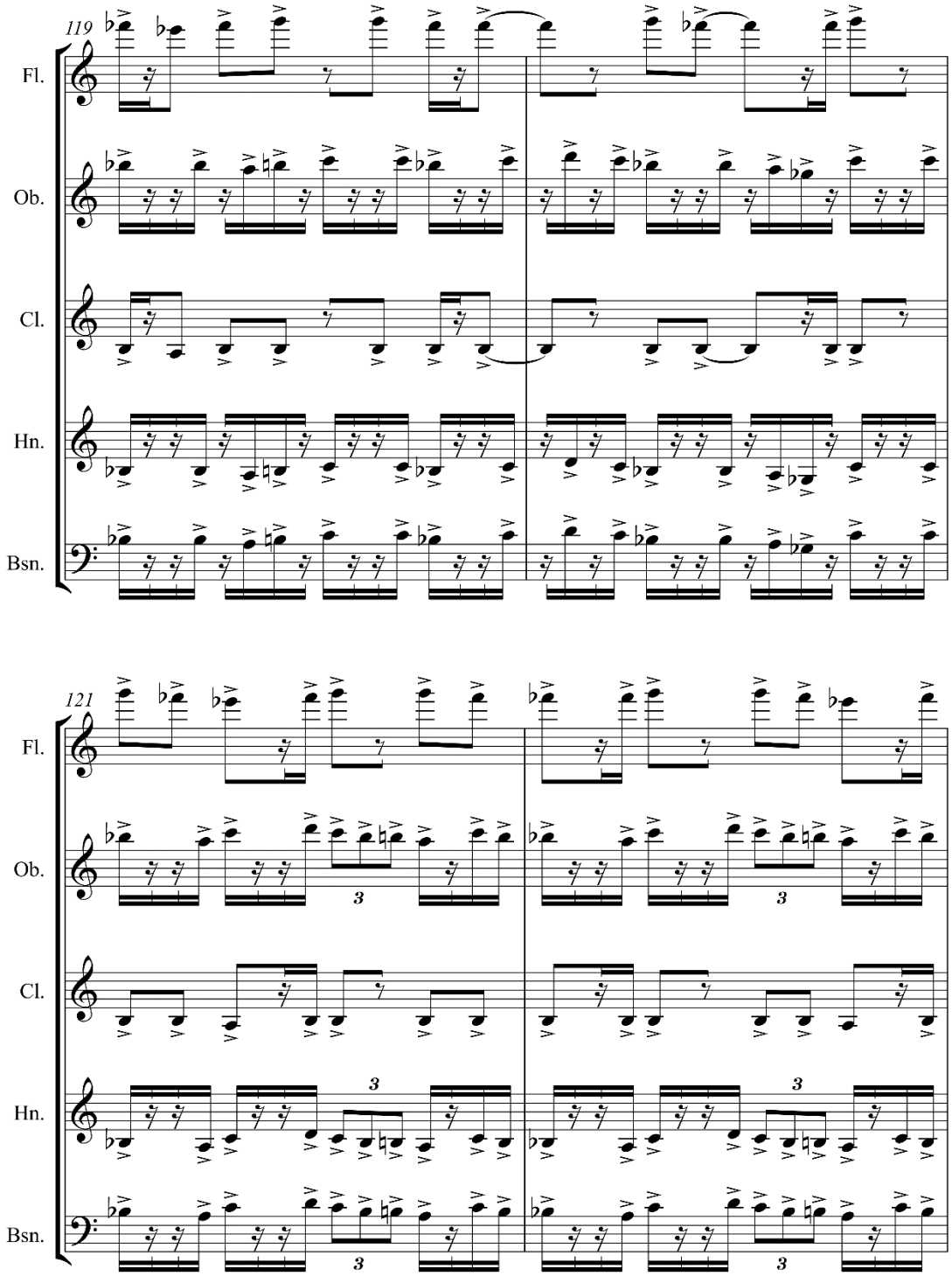
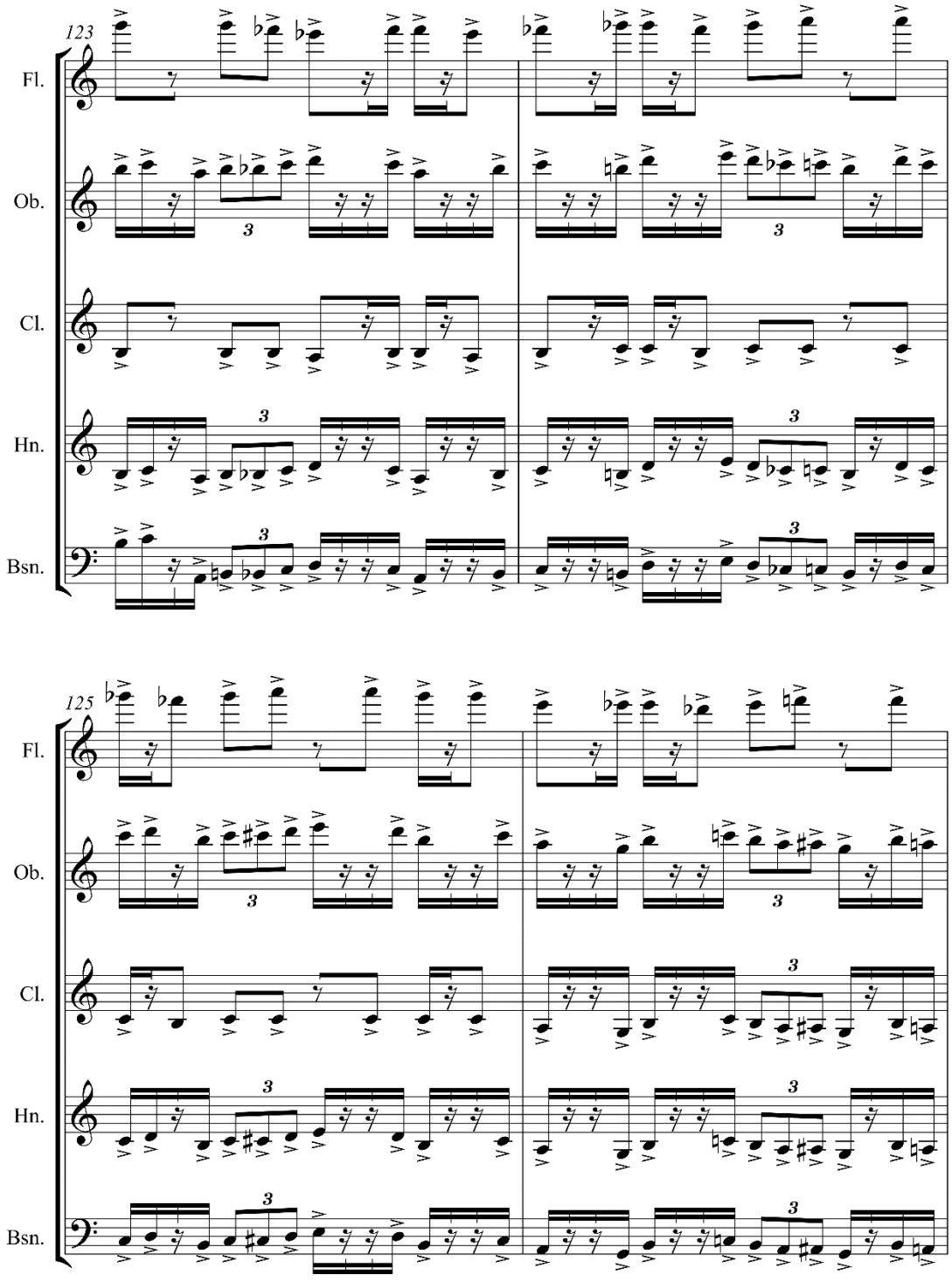
Ob.
Cl.
Hn.
Bsn.

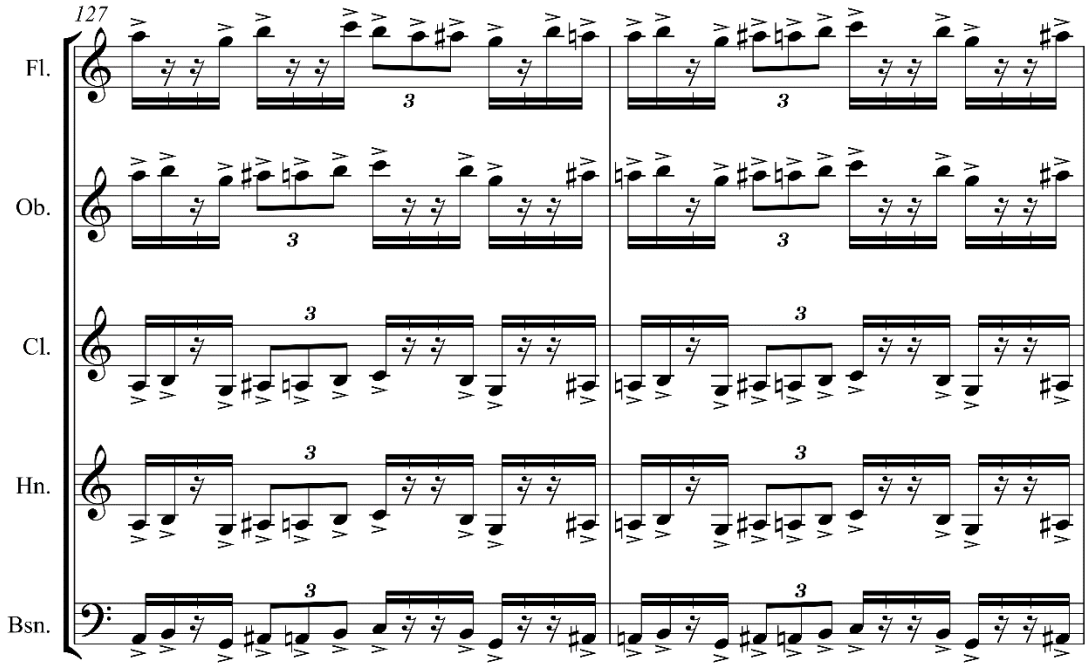

H
107
Fl.
Ob.
Cl.
Hn.
Bsn.
3

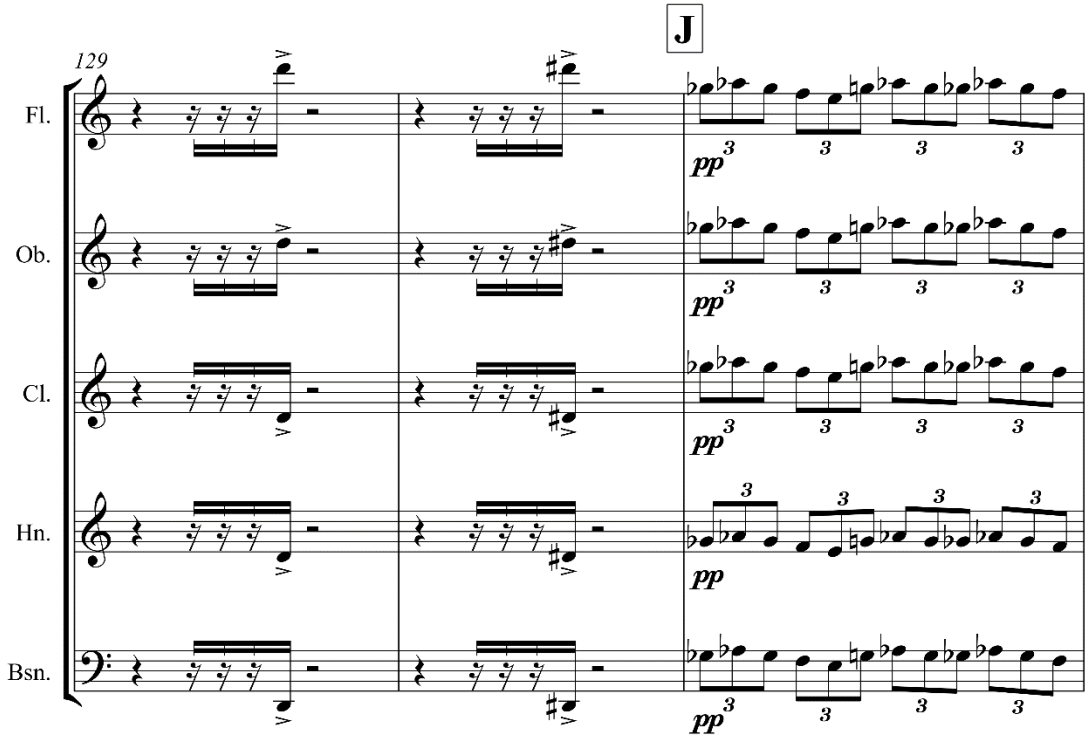

109
Fl.
Ob.
Cl.
Hn.
Bsn.
112
Fl.
Ob.
Cl.
Hn.
Bsn.

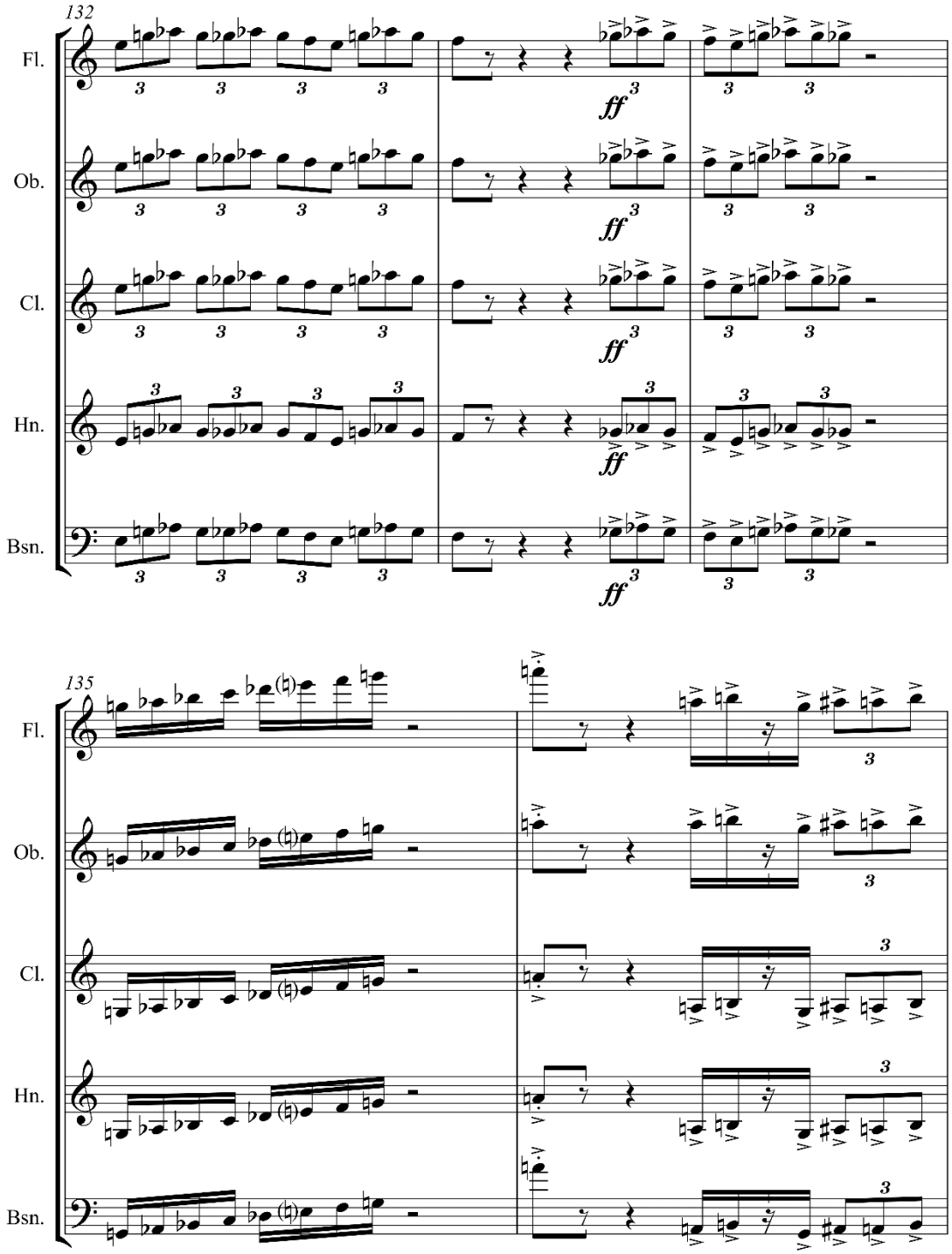

I
115
Fl.
Ob.
Cl.
Hn.
Bsn.
ff
117
Fl.
Ob.
Cl.
Hn.
Bsn.

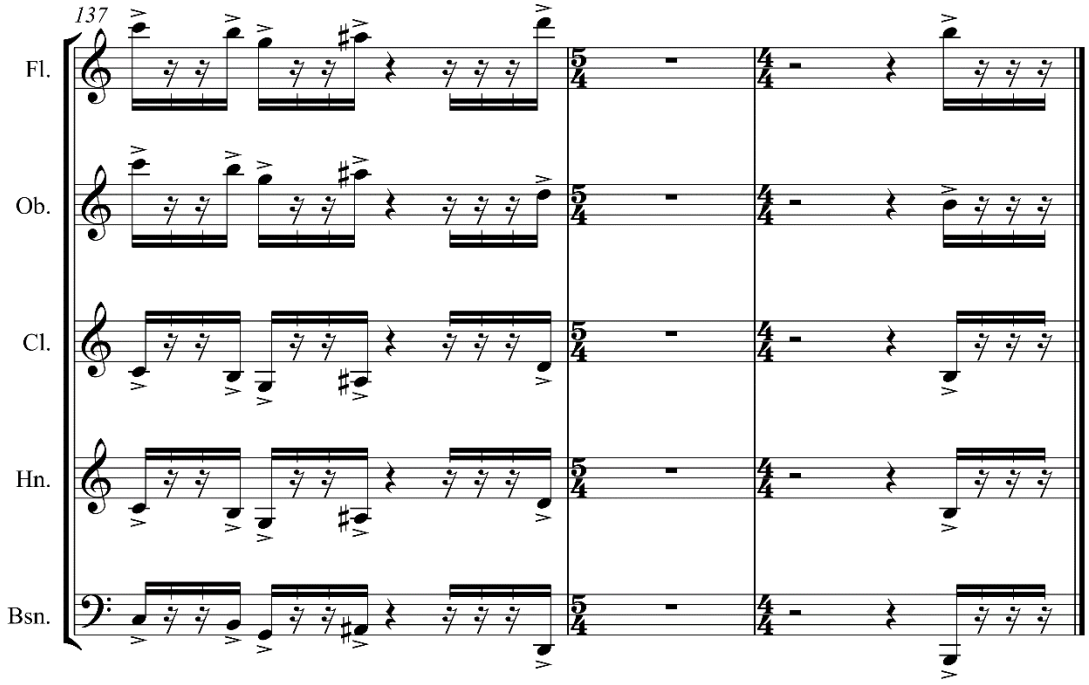

119
Fl.
Ob.
Cl.
Hn.
Bsn.
121
Fl.
Ob.
Cl.
Hn.
Bsn.
3


123
Fl.
Ob.
Cl.
Hn.
Bsn.
125
Fl.
Ob.
Cl.
Hn.
Bsn.

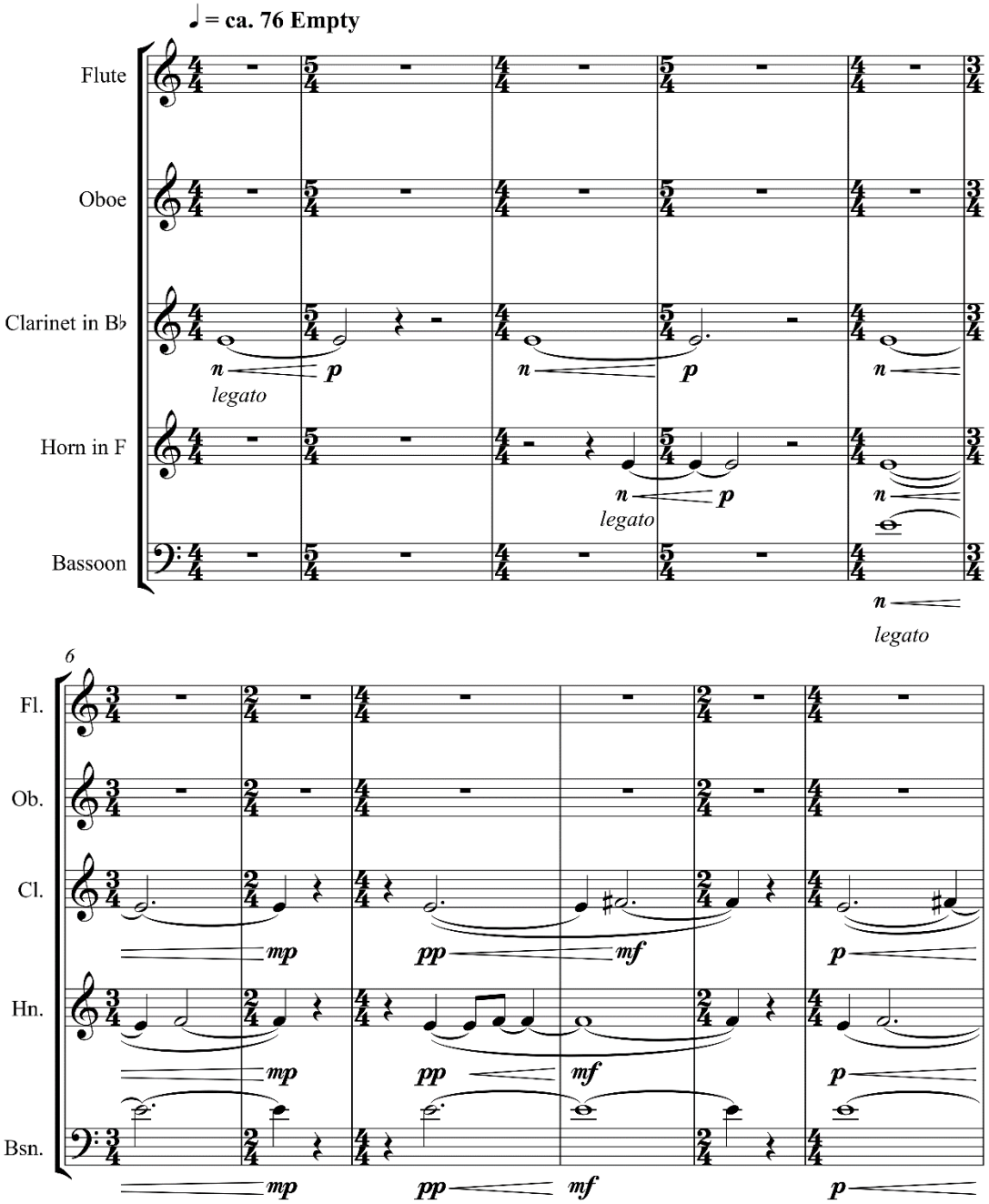

127
Fl.
Ob.
Cl.
Hn.
Bsn.

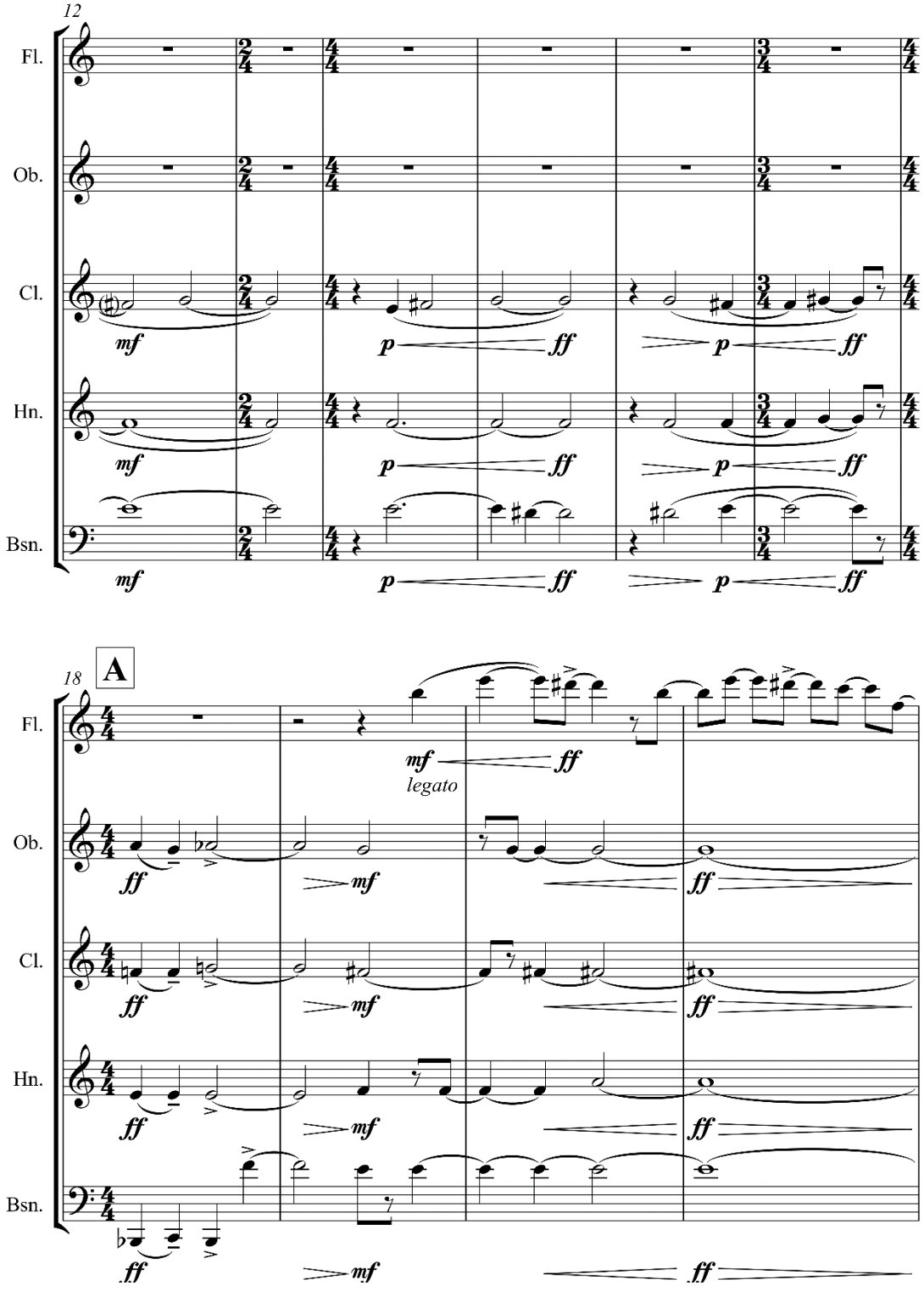

J
129
Fl.
Ob.
Cl.
Hn.
Bsn.
pp
pp
pp
pp
pp

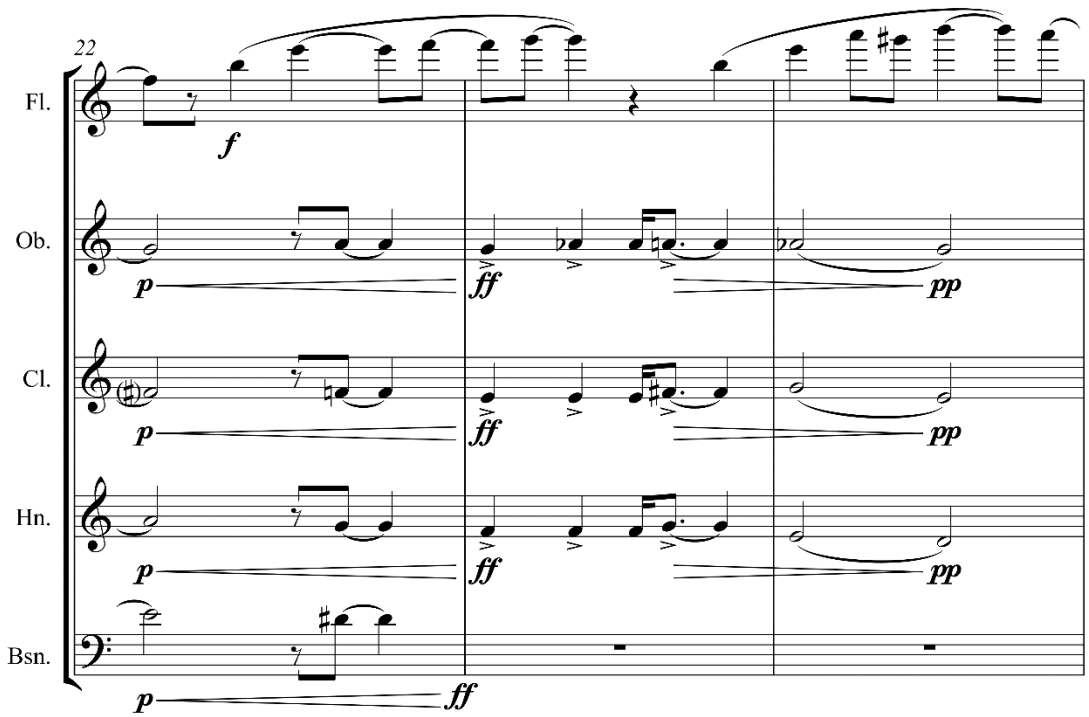

132
Fl.
Ob.
Cl.
Hn.
Bsn.
ff
135
Fl.
Ob.
Cl.
Hn.
Bsn.

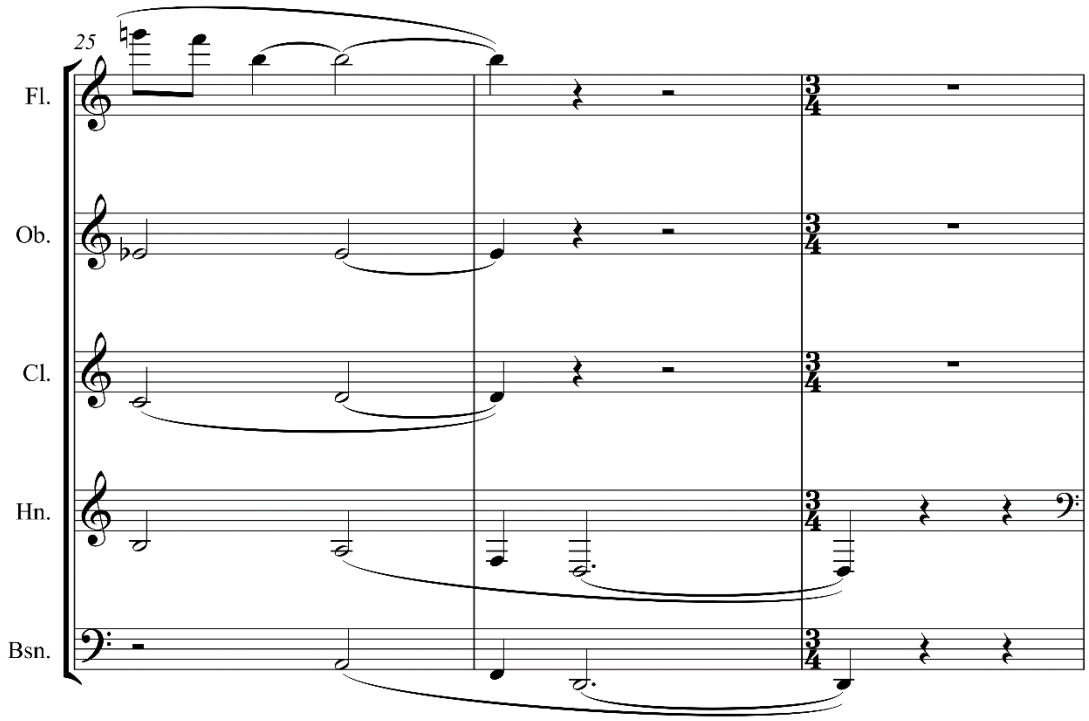

137
Fl.
Ob.
Cl.
Hn.
Bsn.

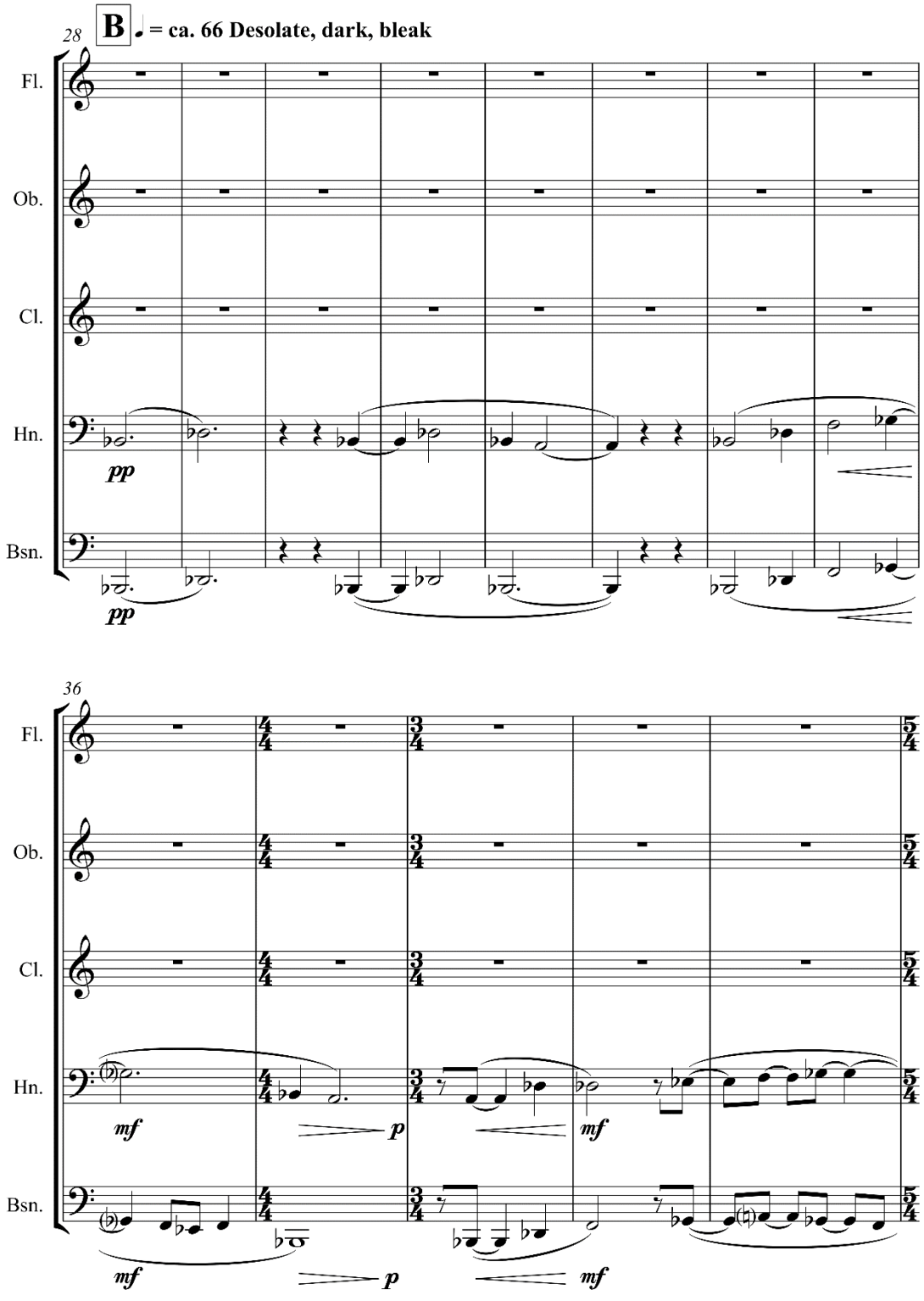
III. Lost Melodies Die

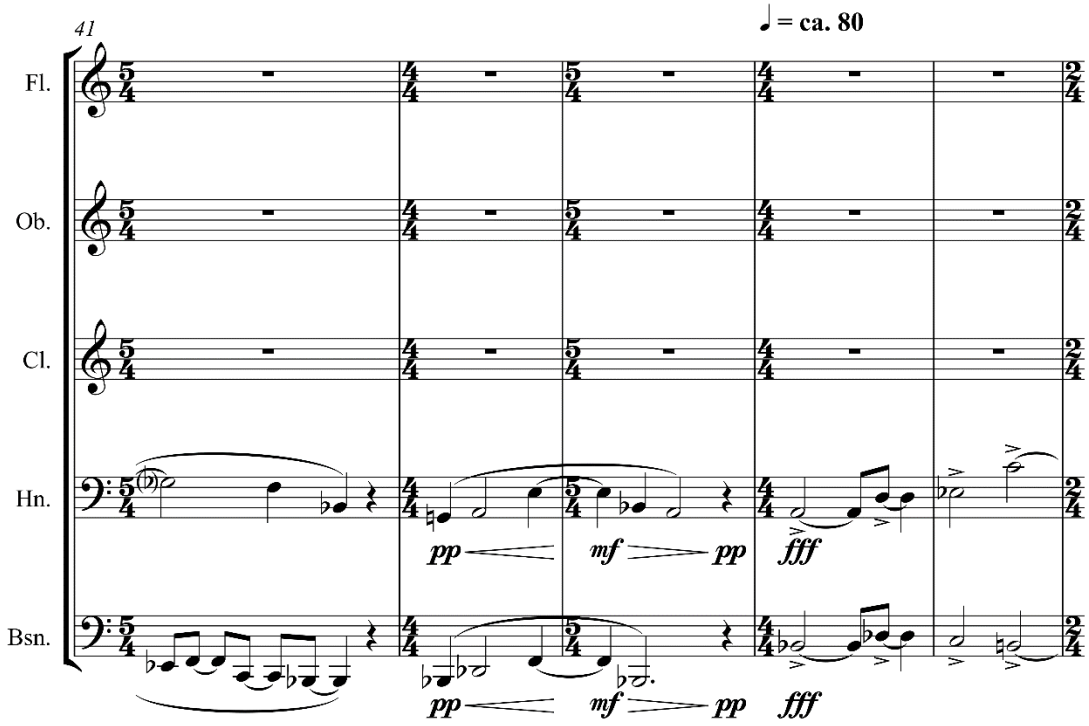


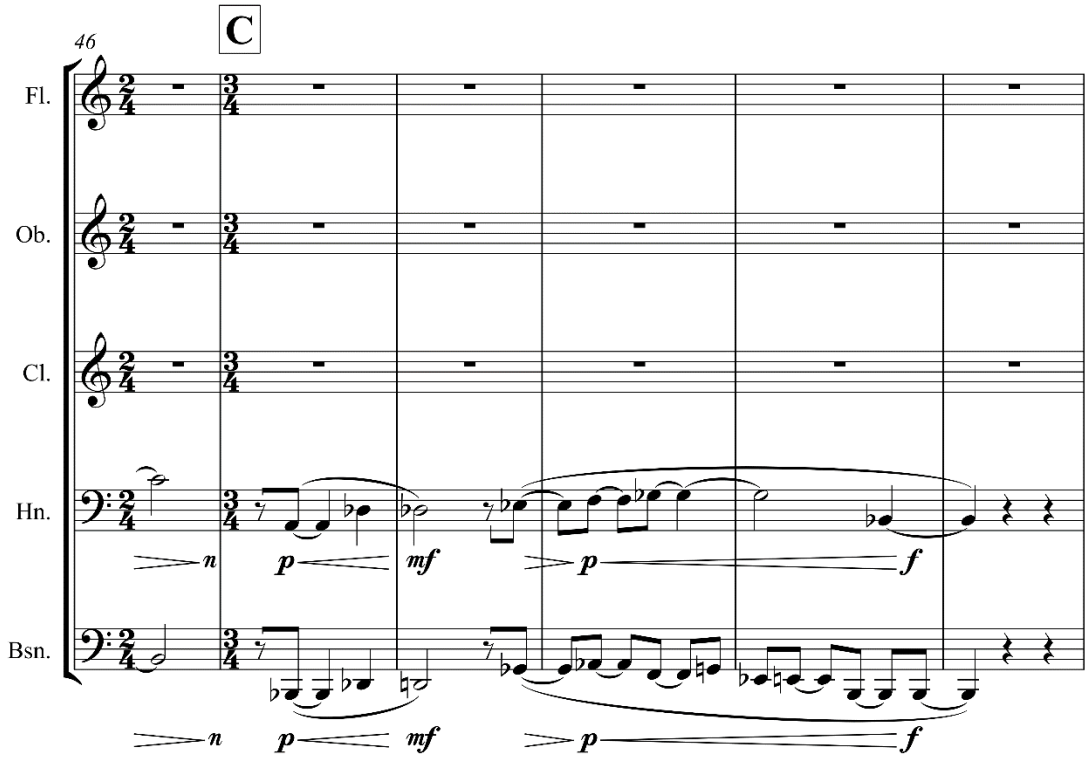

12
Fl.
Ob.
Cl.
Hn.
Bsn.
mf
p
ff
A
18
legato

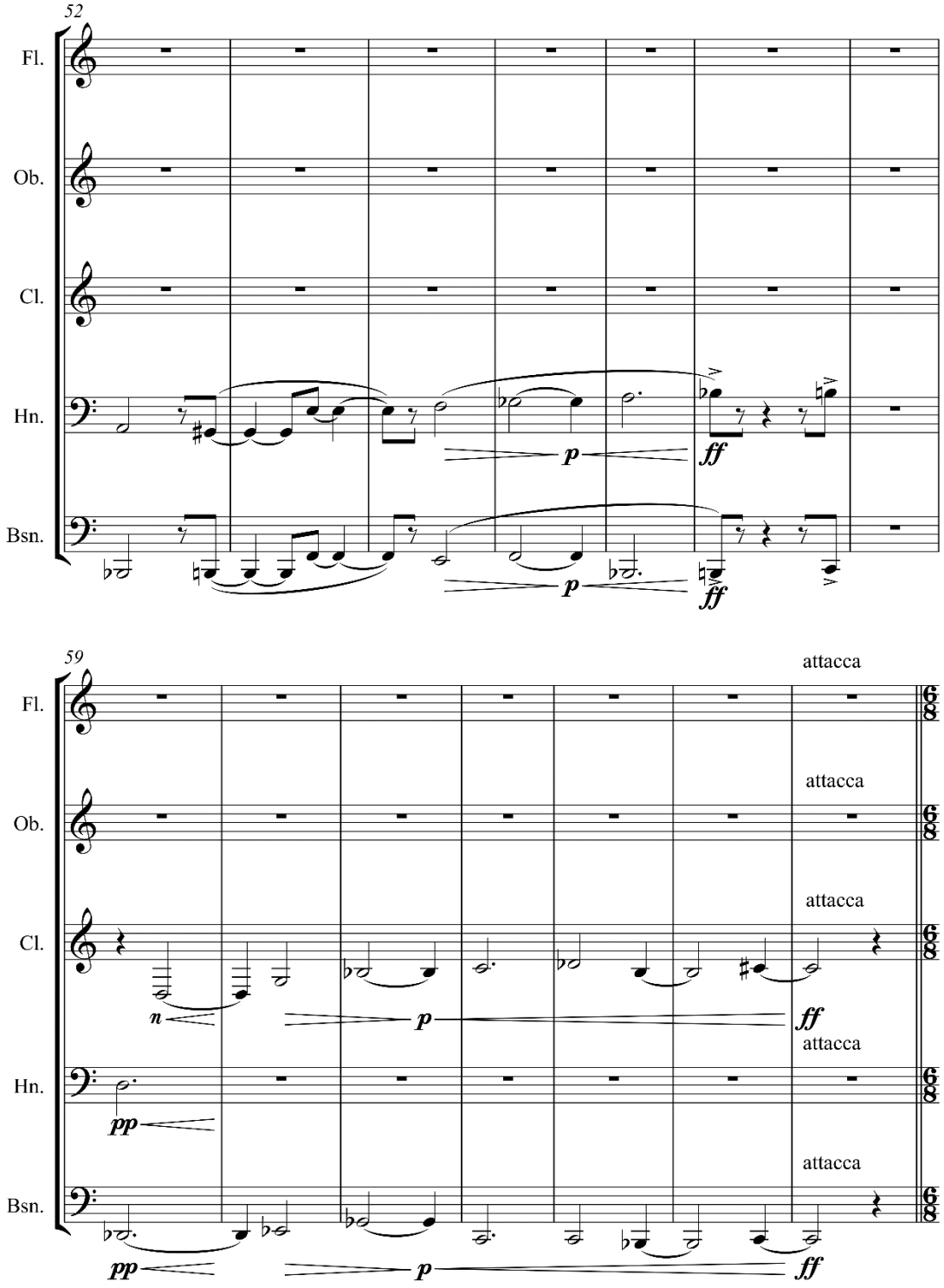

22
Fl.
Ob.
Cl.
Hn.
Bsn.
f
p
ff
pp


25
Fl.
Ob.
Cl.
Hn.
Bsn.
3/4

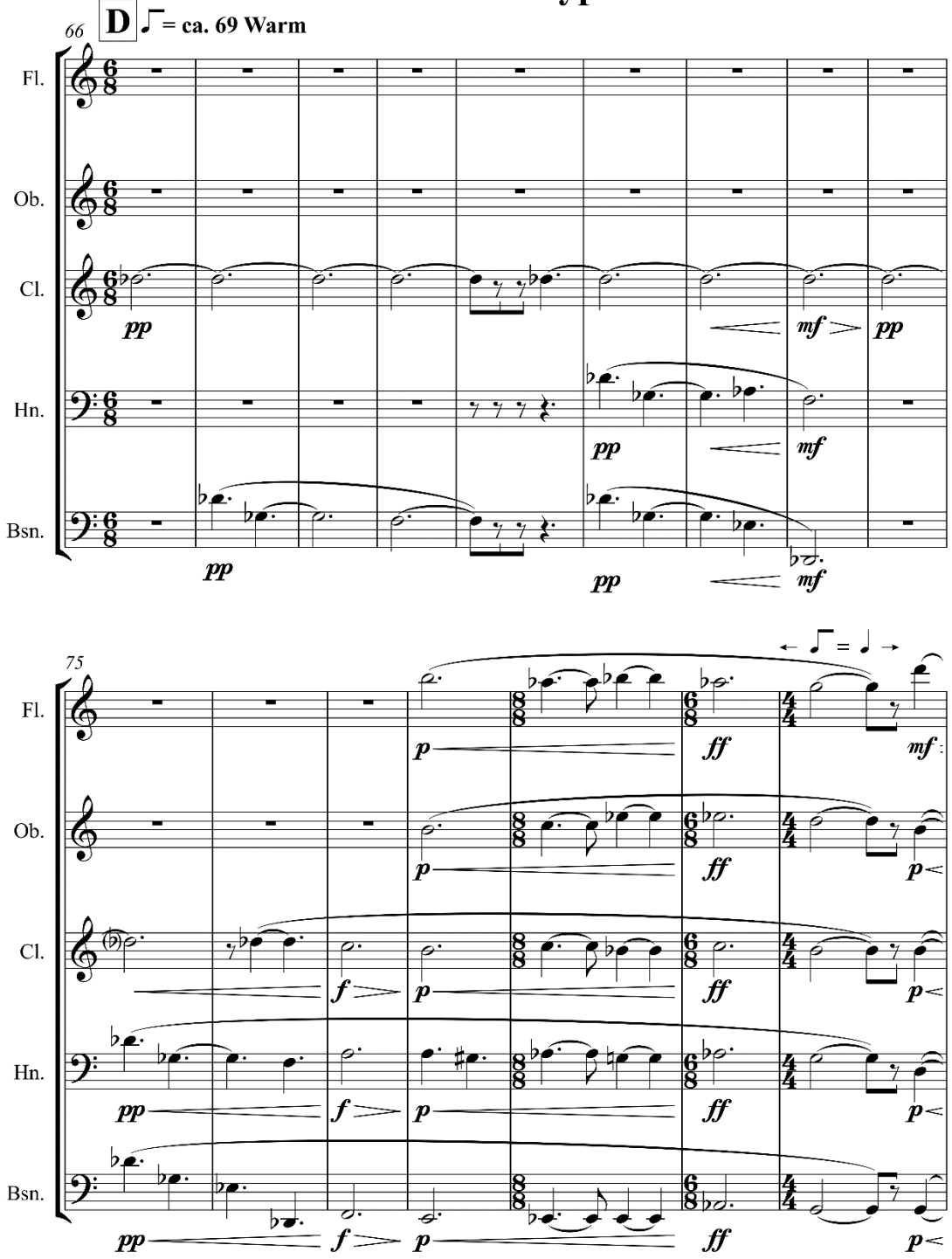

28
B
= ca. 66 Desolate, dark, bleak
Fl.
Ob.
Cl.
Hn.
Bsn.
pp
pp
36
Fl.
Ob.
Cl.
Hn.
Bsn.
mf
p
mf
mf
p
mf

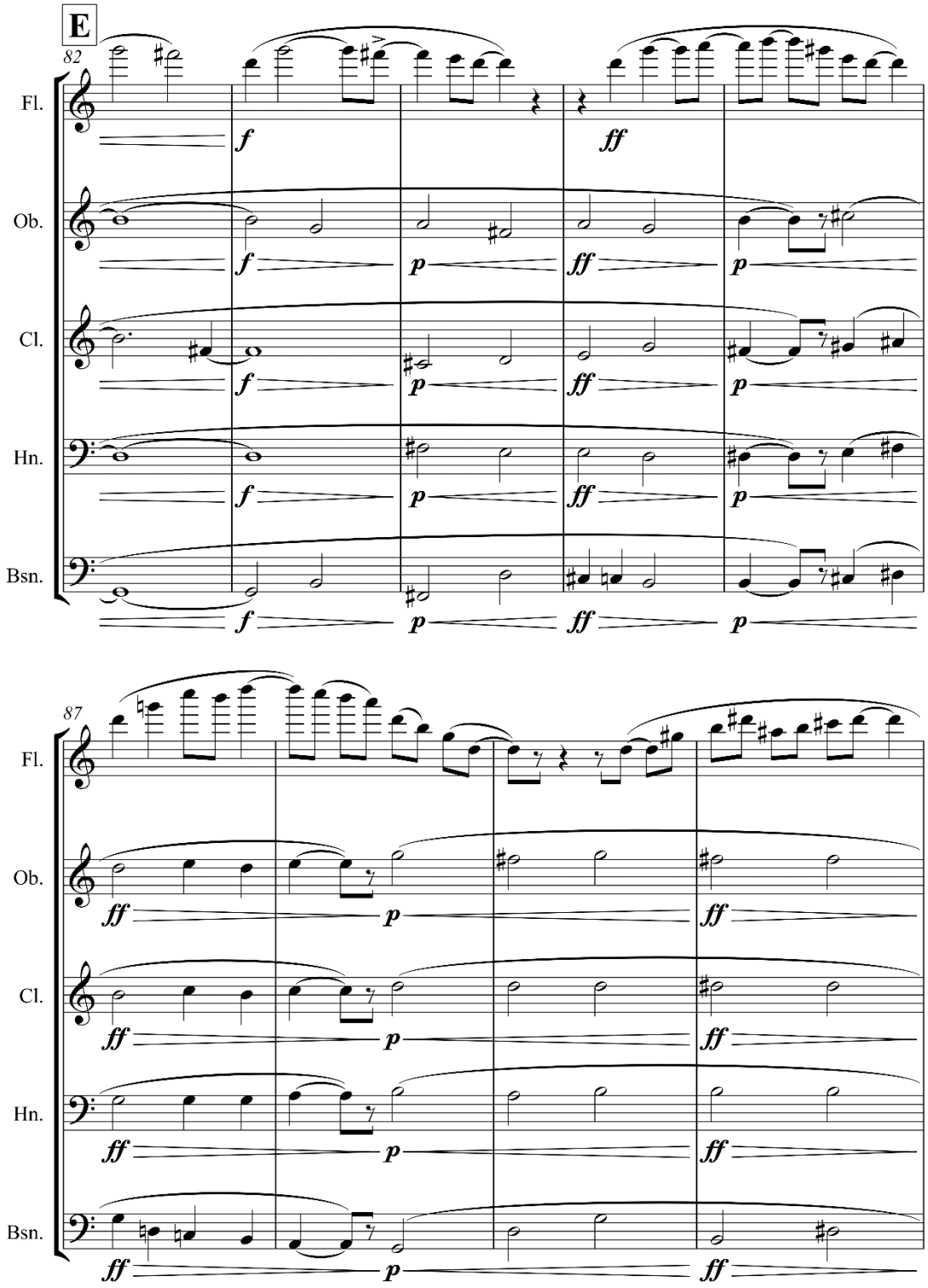

41
♩ = ca. 80
Fl.
Ob.
Cl.
Hn.
Bsn.
pp
mf
pp
fff
pp
mf
pp
fff

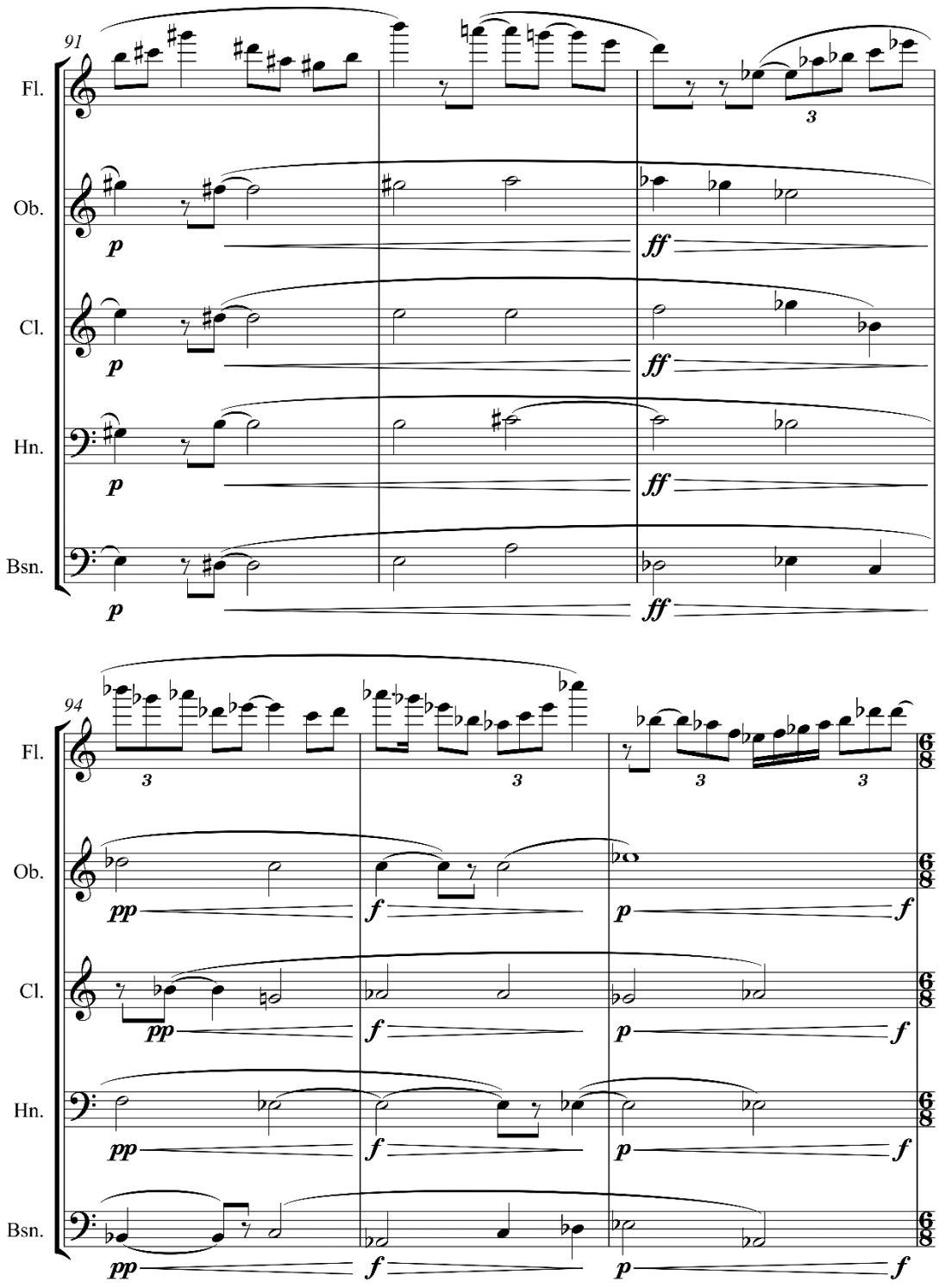

C
46
Fl.
Ob.
Cl.
Hn.
Bsn.
n
p
mf
p
f
n
p
mf
p
f

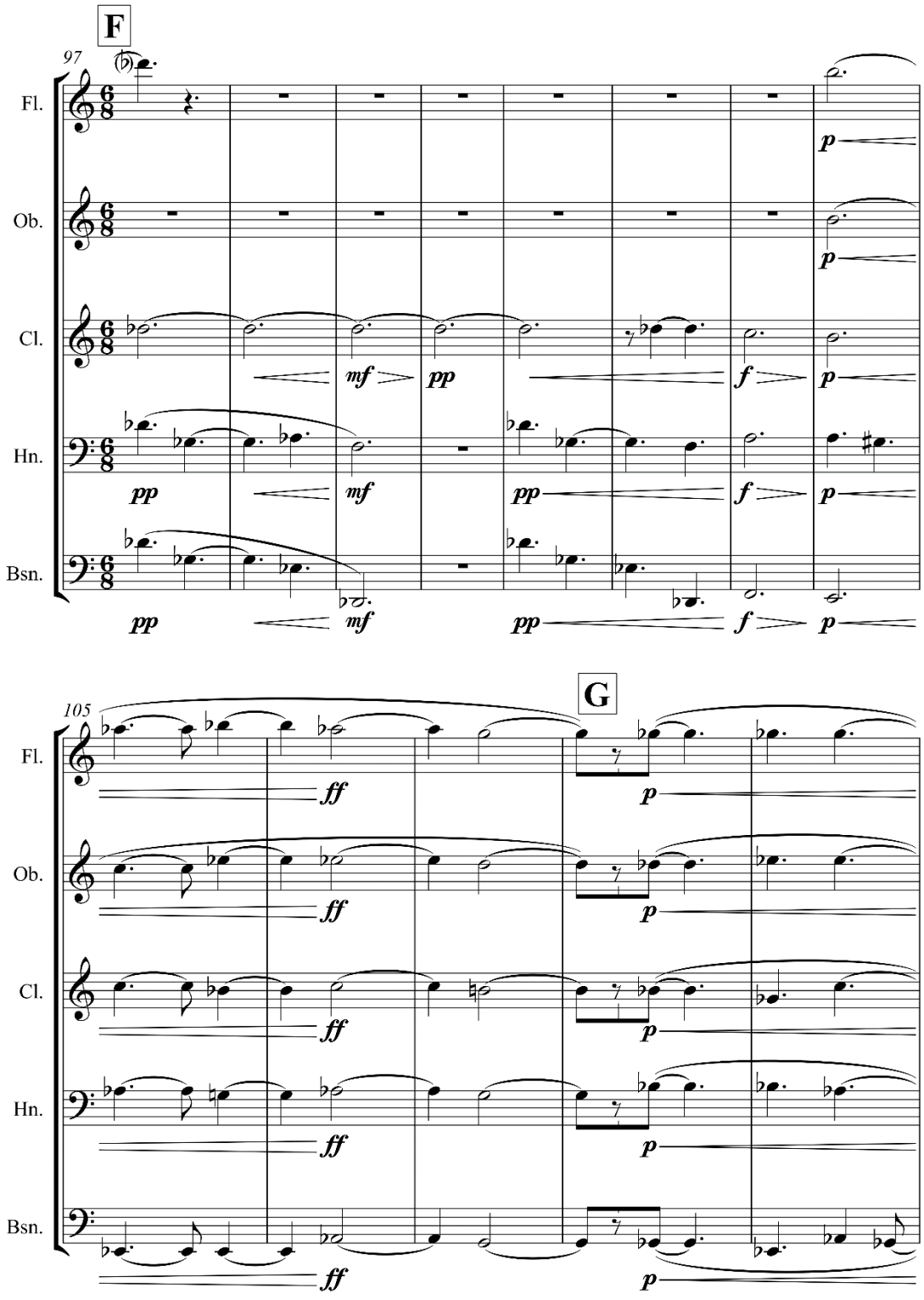

52
Fl.
Ob.
Cl.
Hn.
Bsn.
p
ff
59
attacca
attacca
attacca
attacca
attacca
n
pp

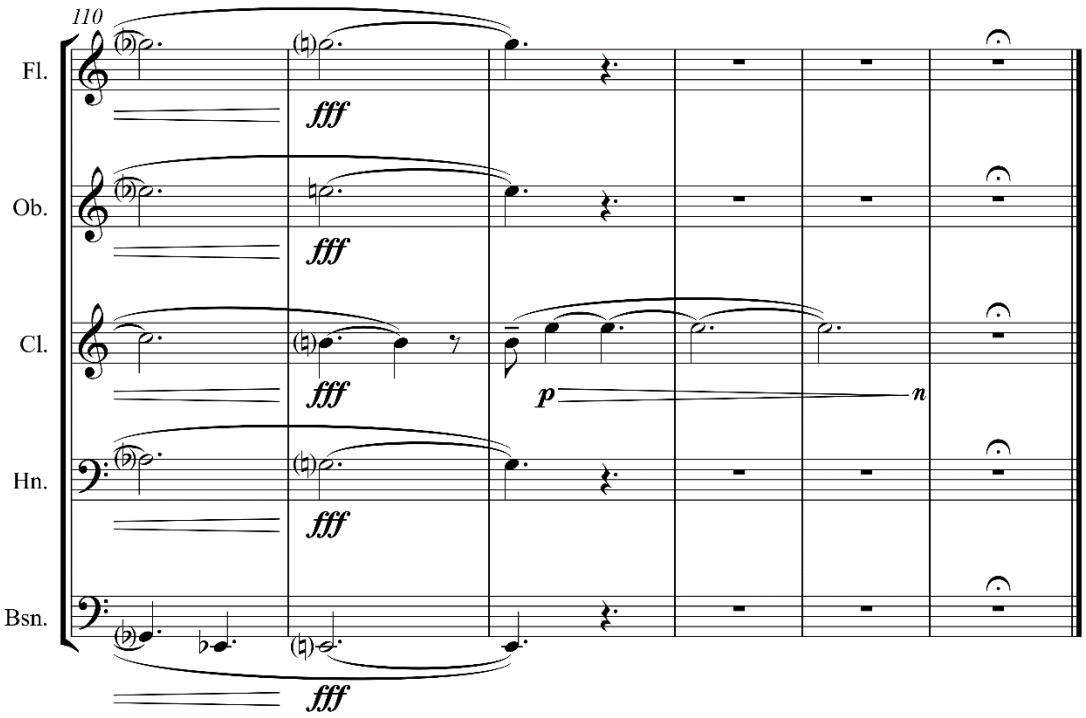
IV. No Stereotypes



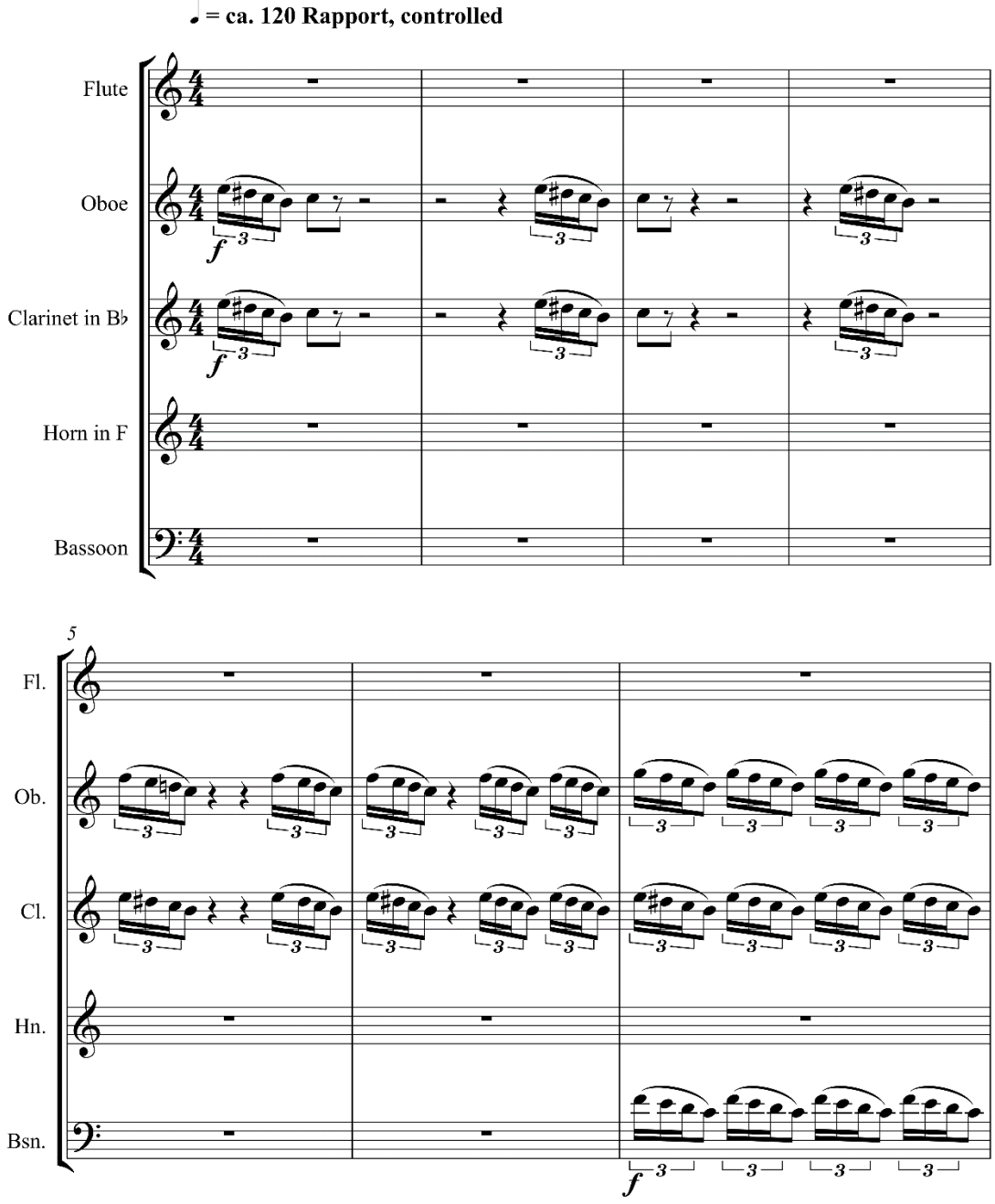

E
82
Fl.
Ob.
Cl.
Hn.
Bsn.
f
ff
p
87
Fl.
Ob.
Cl.
Hn.
Bsn.
ff
p

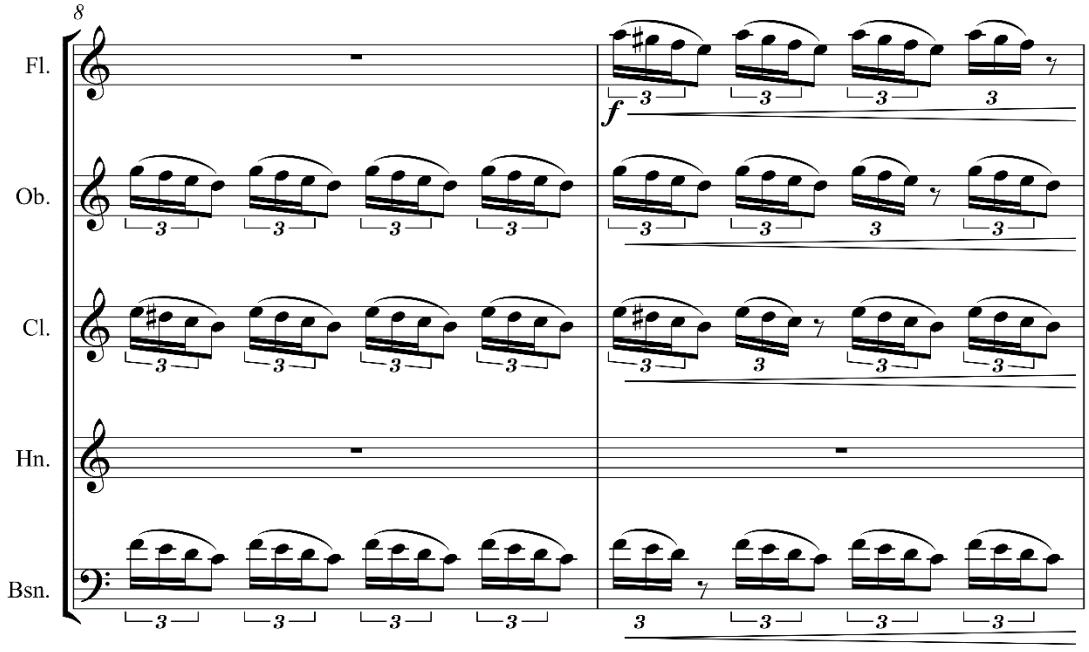

91
Fl.
Ob.
Cl.
Hn.
Bsn.
p
ff
3
94
pp
f

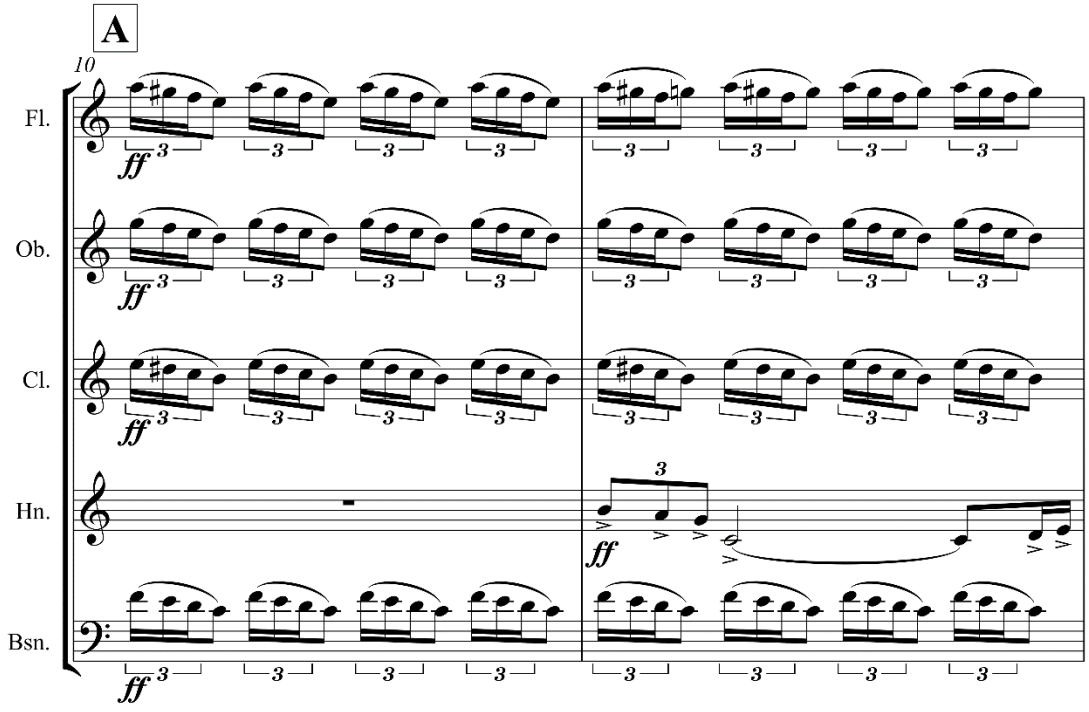

F
97
Fl.
Ob.
Cl.
Hn.
Bsn.
pp
mf
pp
pp
f
p
G
105
ff
p

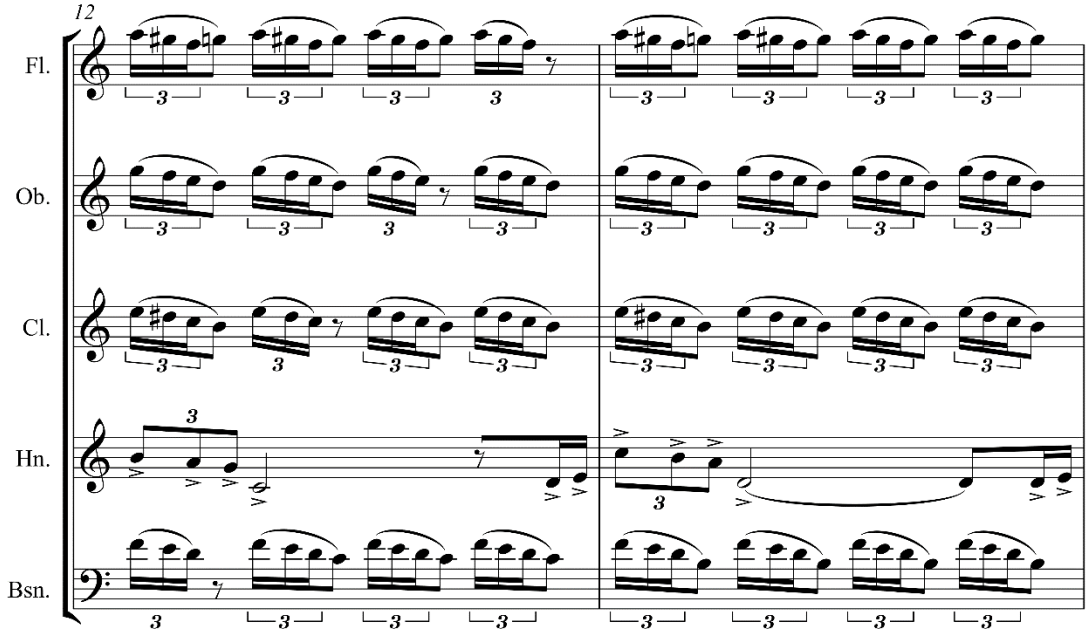

110
Fl.
Ob.
Cl.
Hn.
Bsn.
fff
p
n

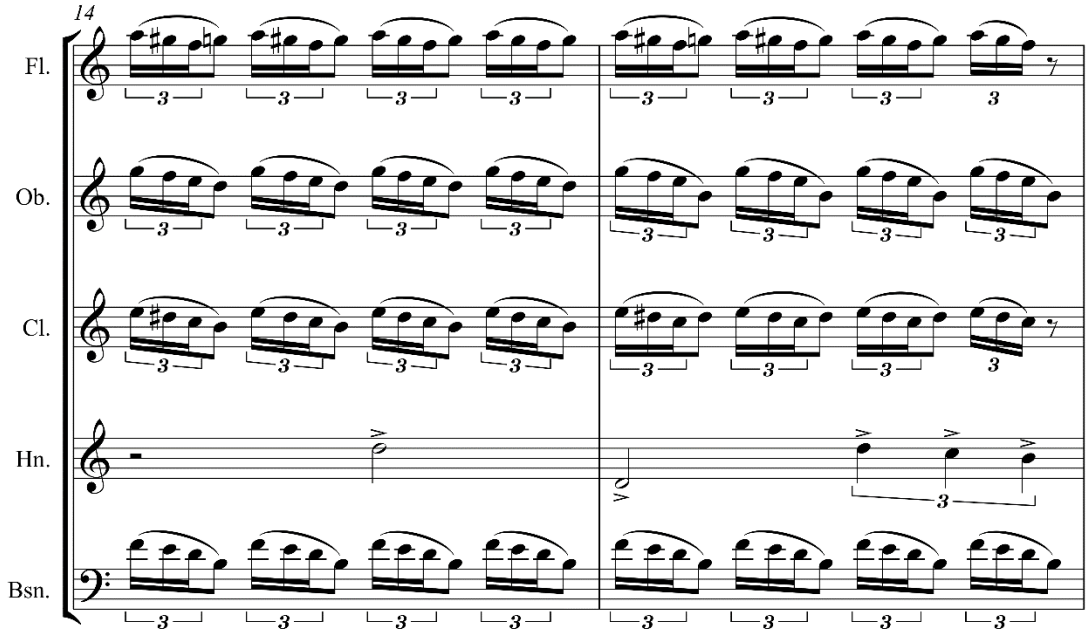
V. The closet unchains the cold. It died.

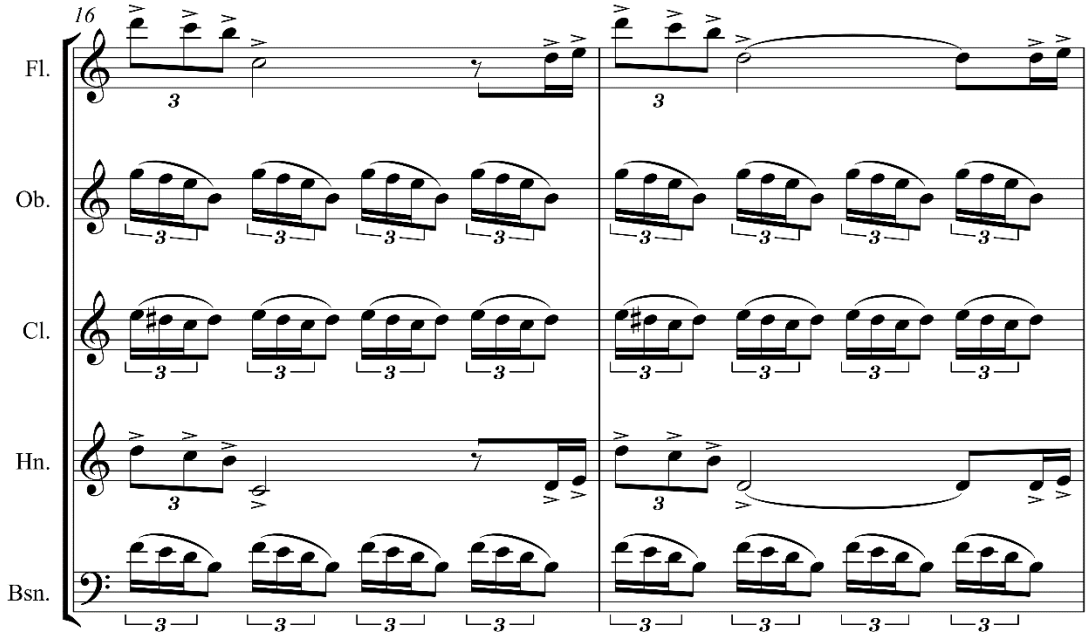


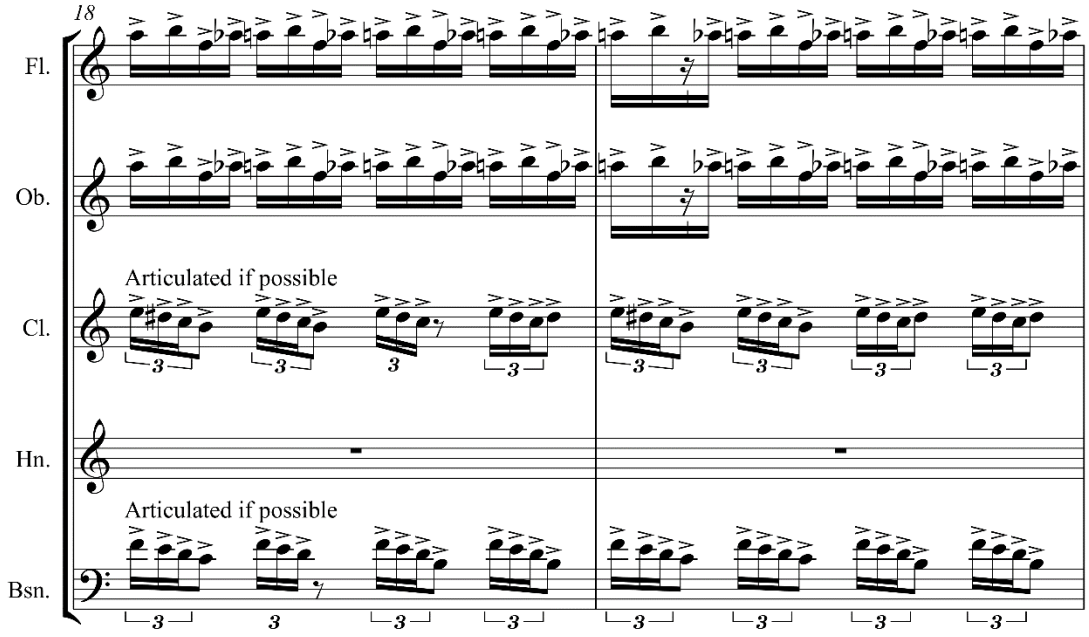

8
Fl.
Ob.
Cl.
Hn.
Bsn.
f

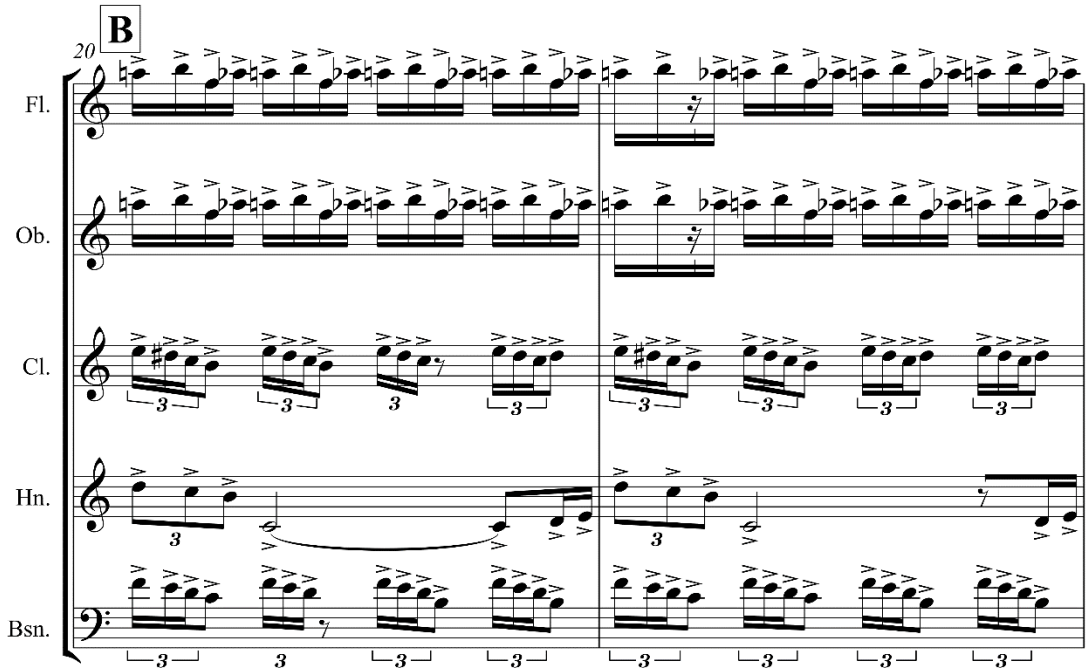

A
10
Fl.
Ob.
Cl.
Hn.
Bsn.
ff

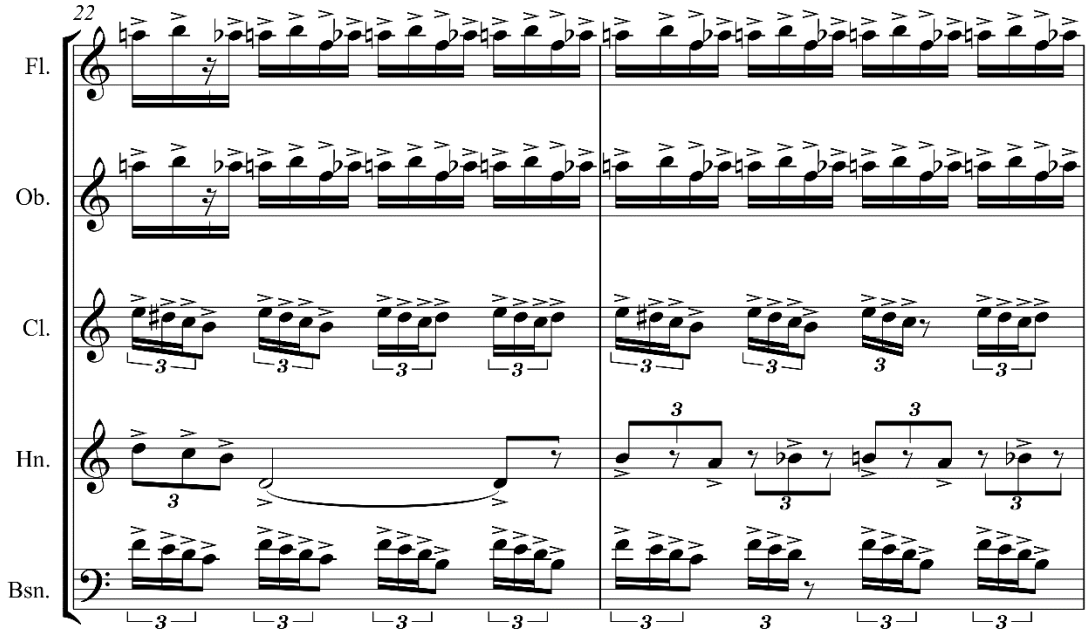

12
Fl.
Ob.
Cl.
Hn.
Bsn.

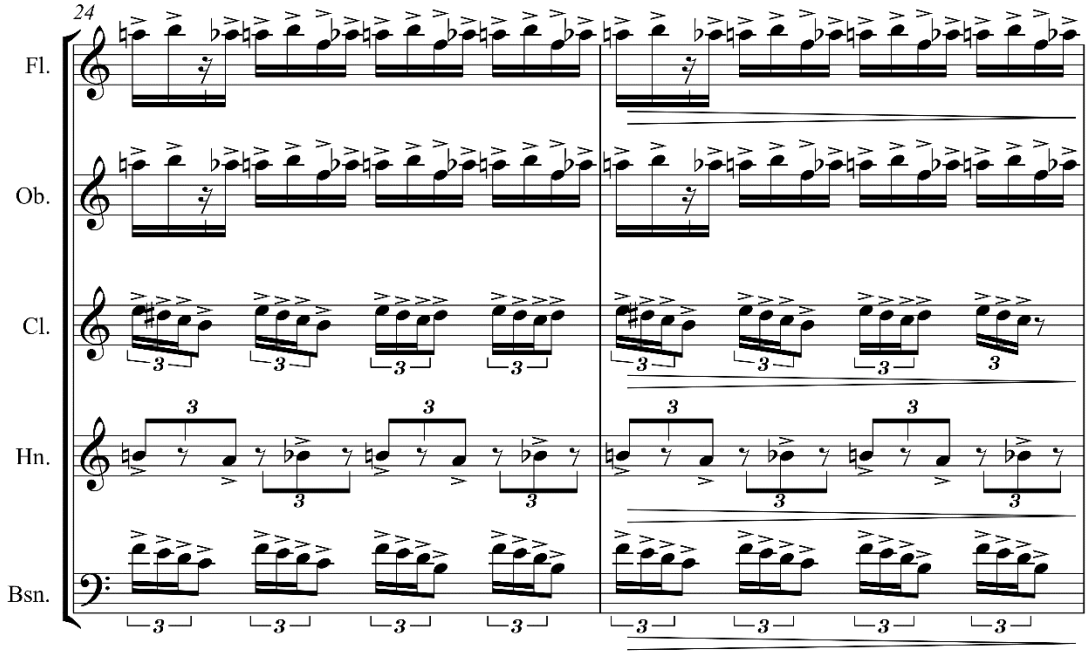

14
Fl.
Ob.
Cl.
Hn.
Bsn.


16
Fl.
Ob.
Cl.
Hn.
Bsn.


18
Fl.
Ob.
Articulated if possible
Cl.
Hn.
Articulated if possible
Bsn.


B
20
Fl.
Ob.
Cl.
Hn.
Bsn.


22
Fl.
Ob.
Cl.
Hn.
Bsn.


24
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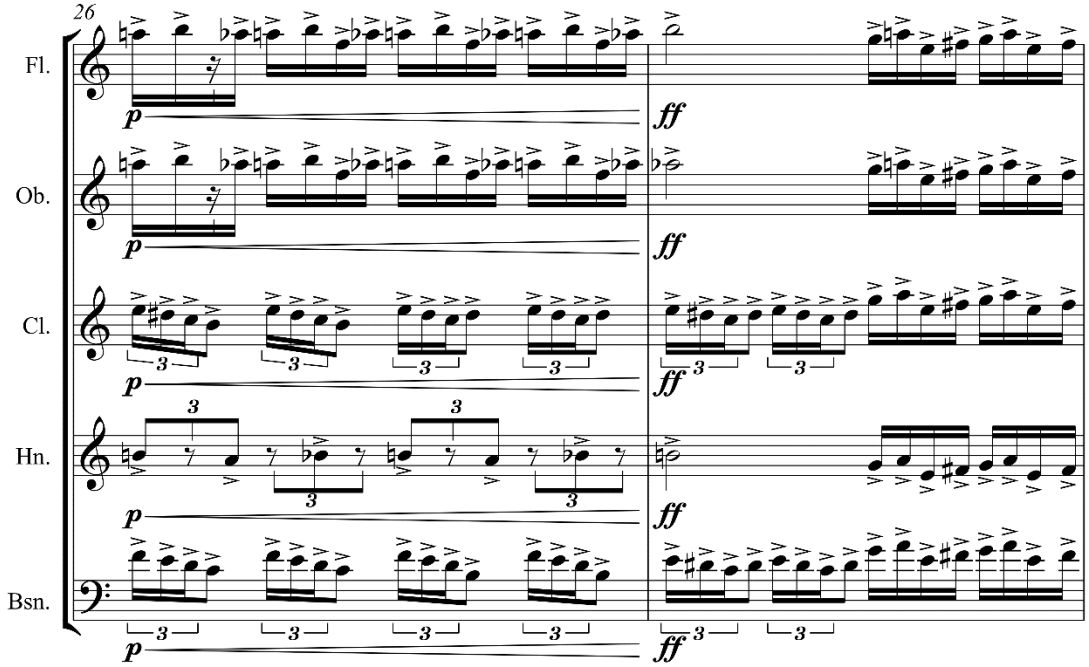
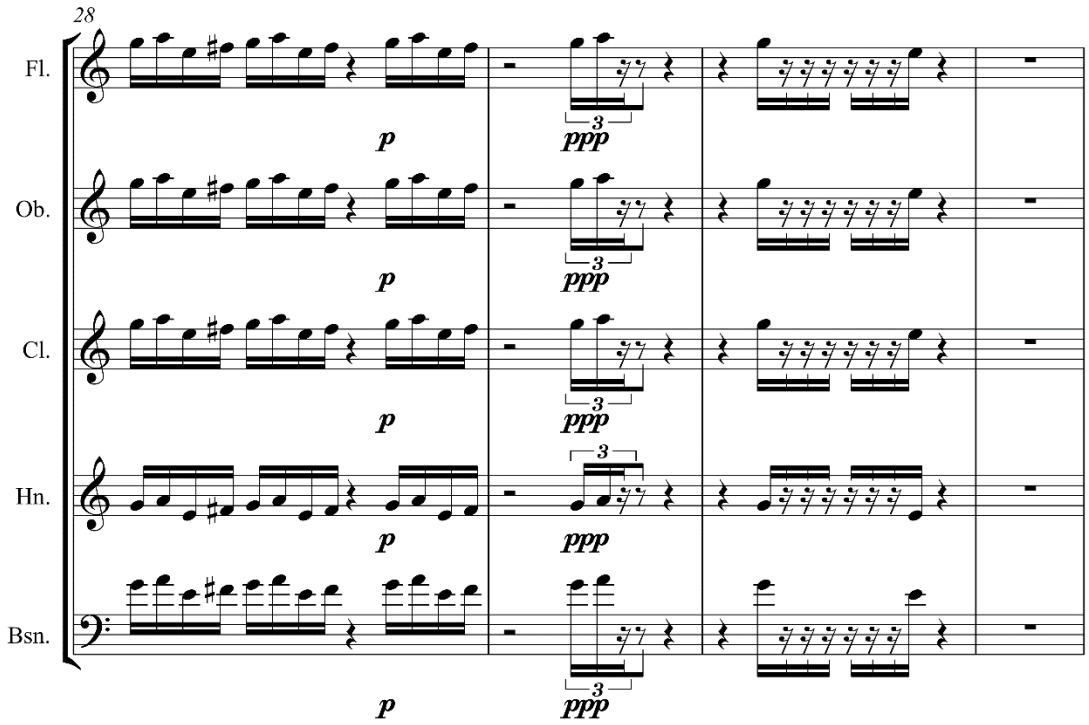
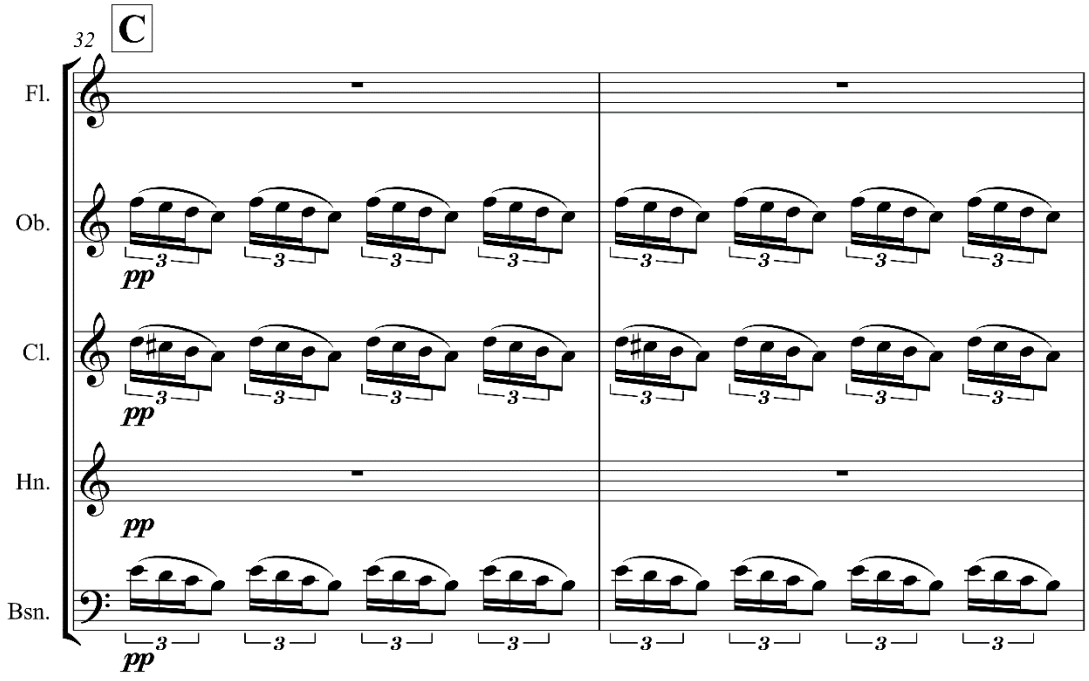
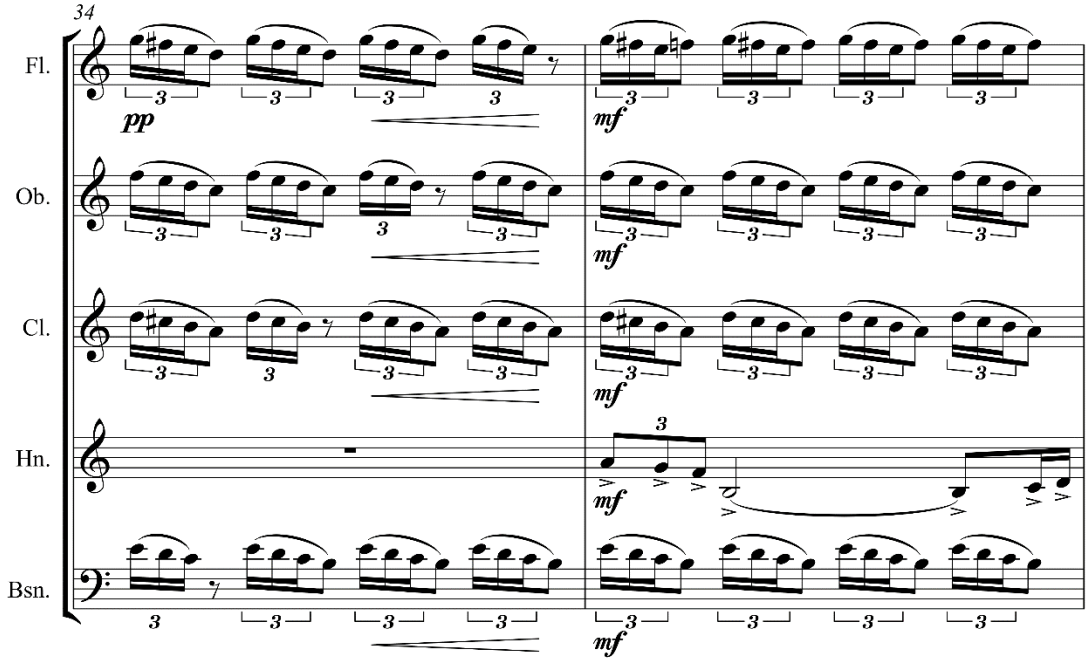
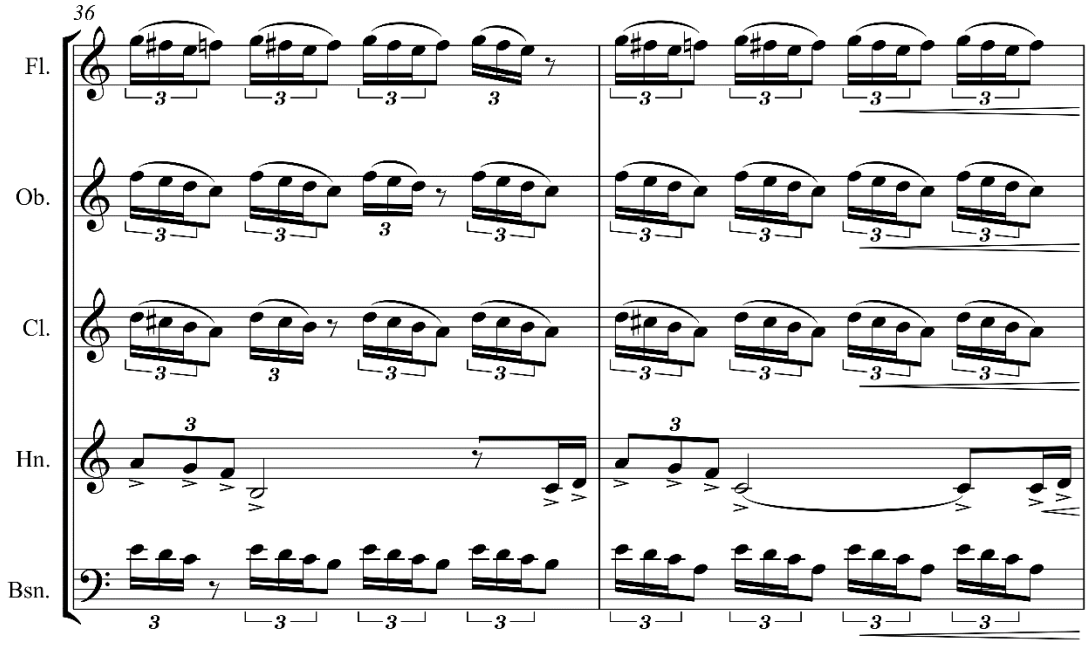
Ob.
Cl.
Hn.
Bsn.


26
Fl.
Ob.
Cl.
Hn.
Bsn.
p
ff


28
Fl.
Ob.
Cl.
Hn.
Bsn.
p
ppp


32
C
Fl.
Ob.
Cl.
Hn.
Bsn.
pp


34
Fl.
Ob.
Cl.
Hn.
Bsn.
pp
mf


36
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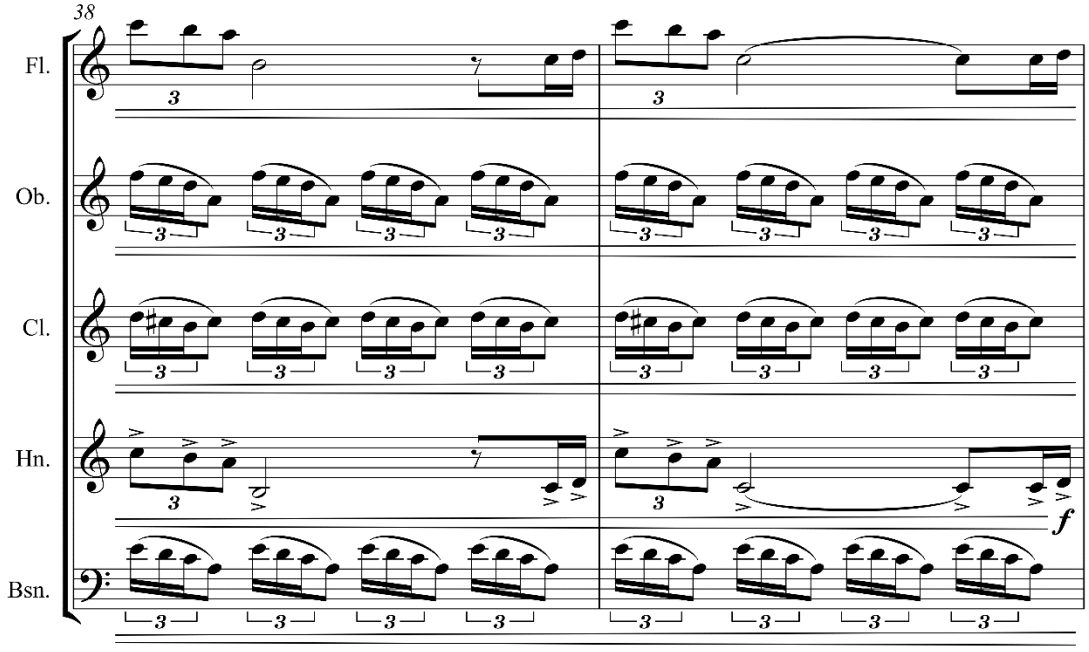
Ob.
Cl.
Hn.
Bsn.


38
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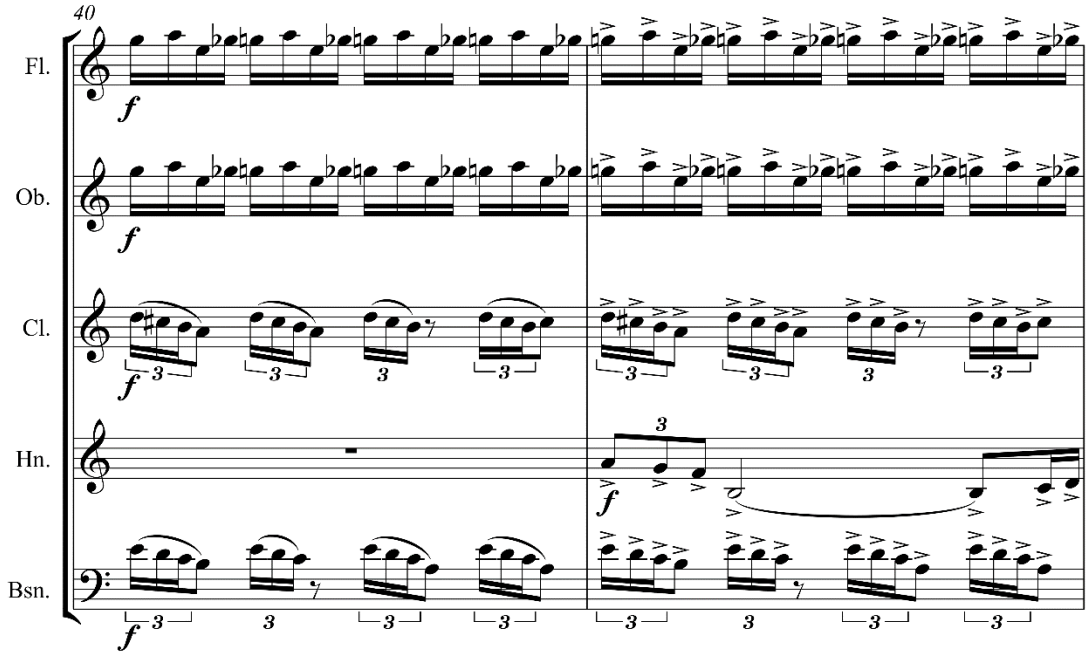
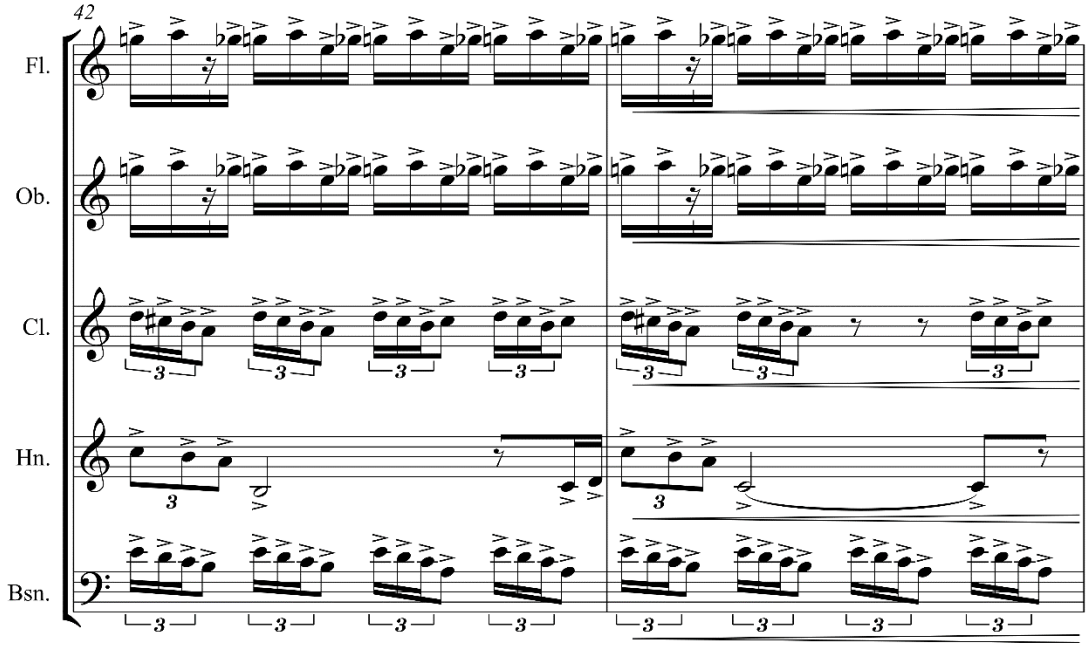
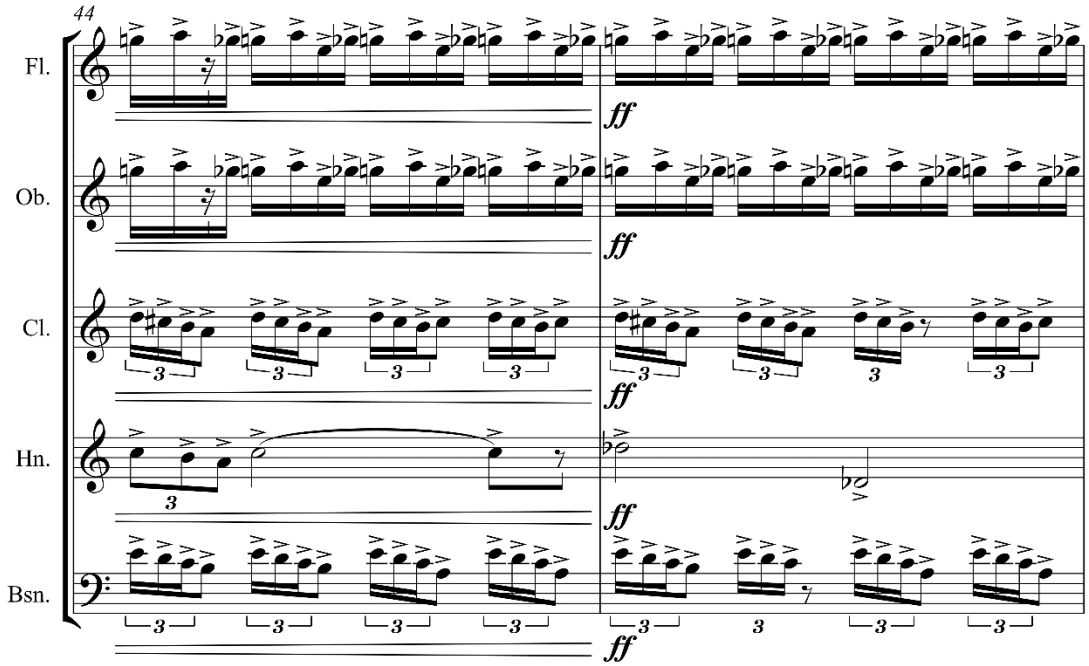
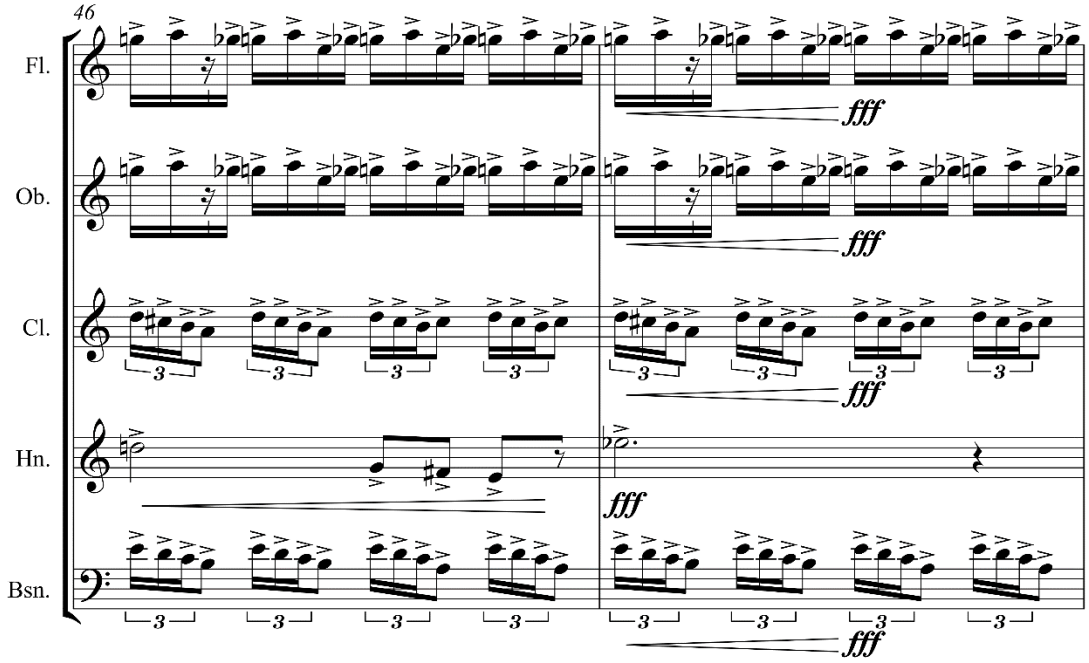
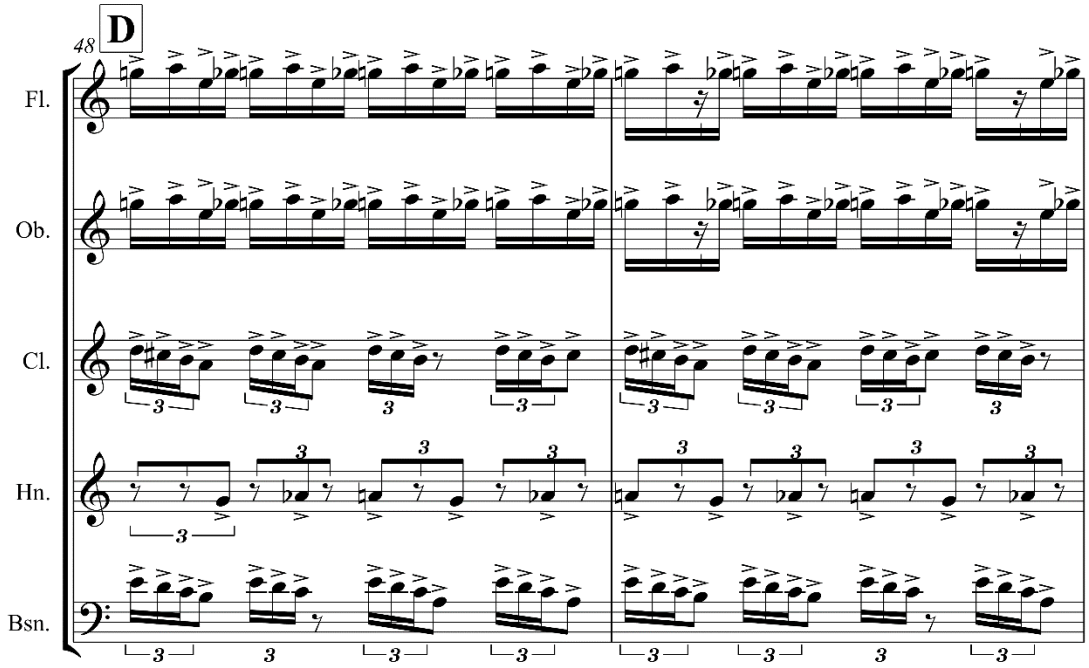
Ob.
Cl.
Hn.
Bsn.
f

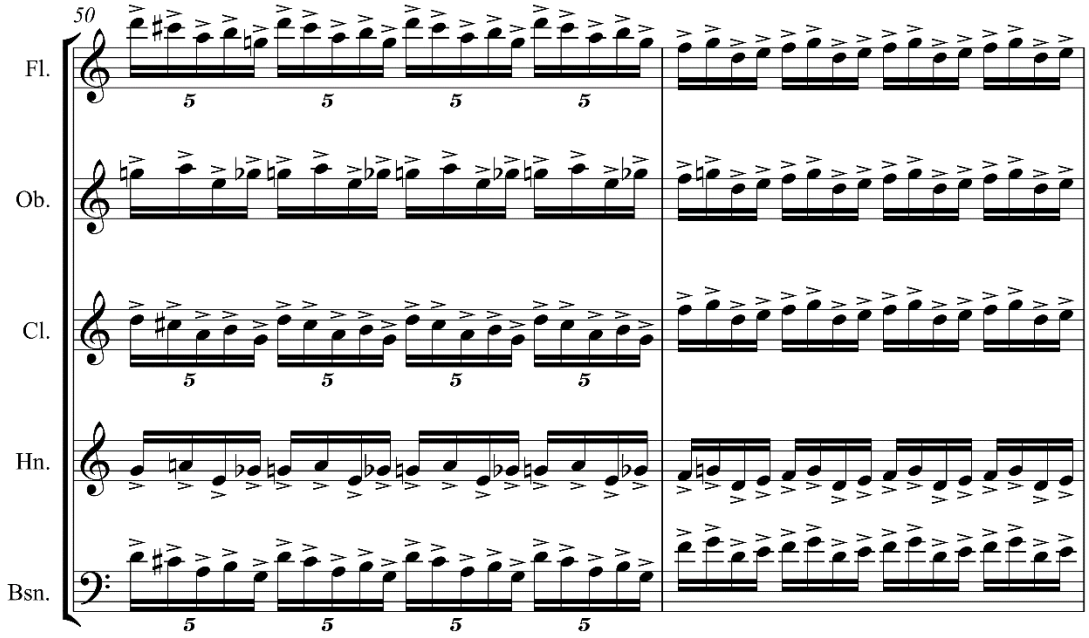

40
Fl.
Ob.
Cl.
Hn.
Bsn.
f

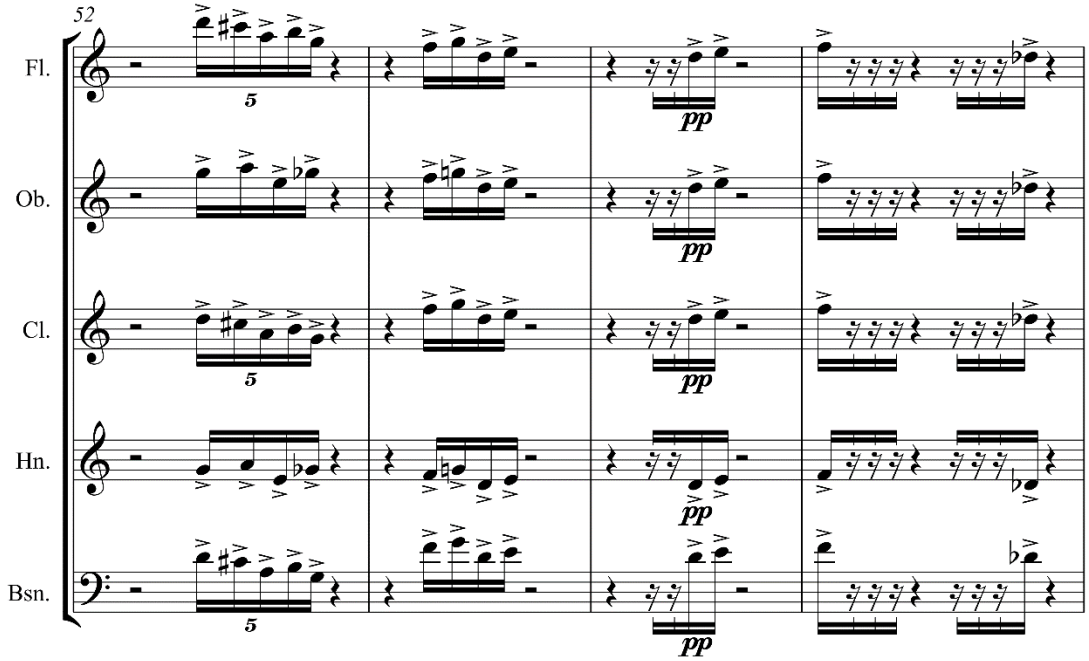

42
Fl.
Ob.
Cl.
Hn.
Bsn.

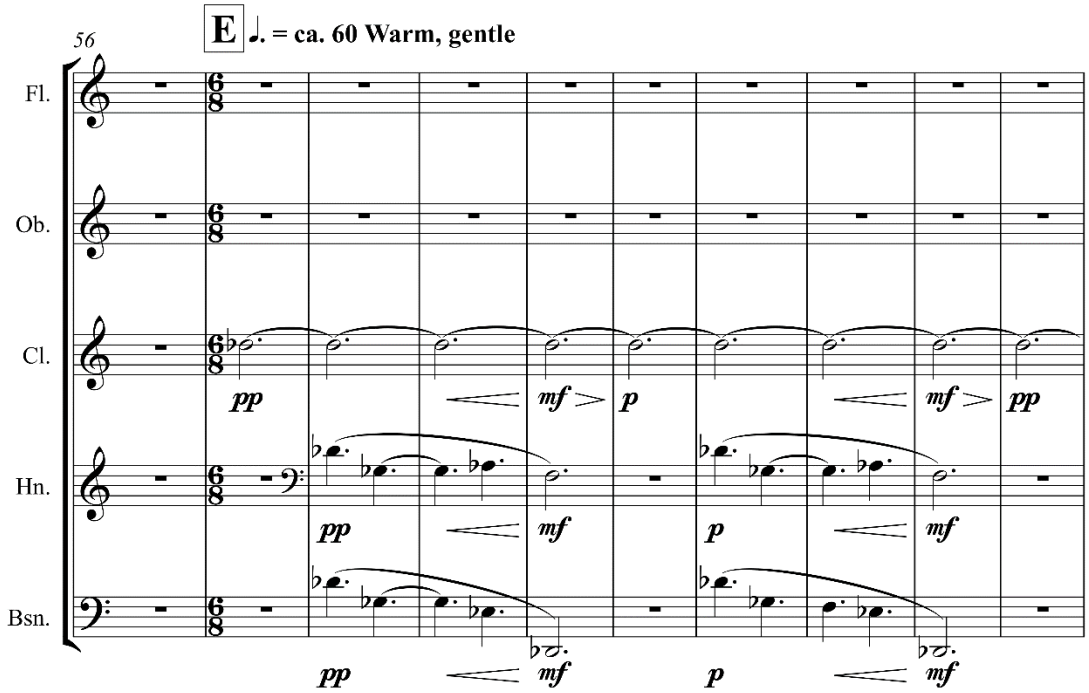

44
Fl.
Ob.
Cl.
Hn.
Bsn.
ff

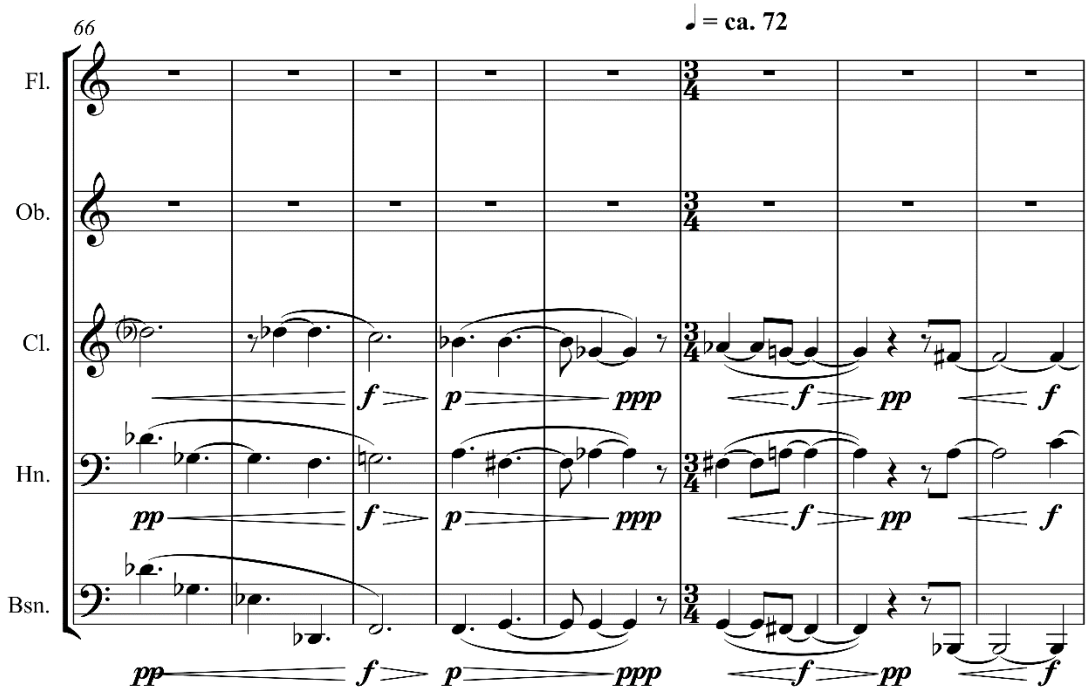

46
Fl.
Ob.
Cl.
Hn.
Bsn.
fff

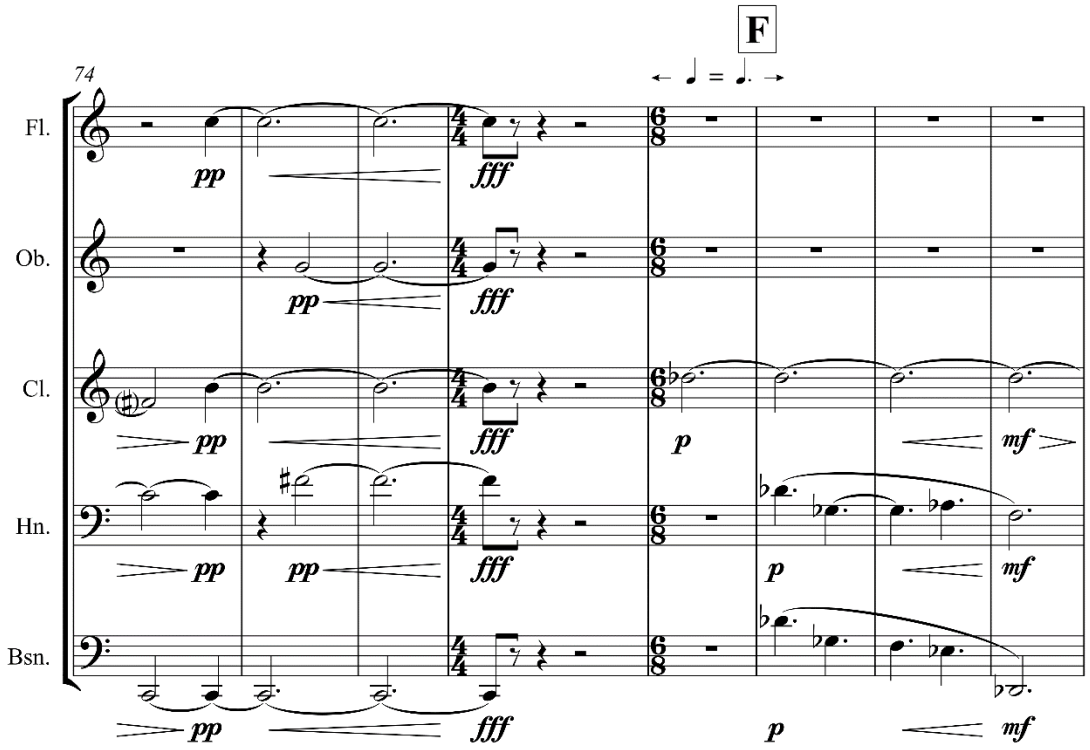

D
48
Fl.
Ob.
Cl.
Hn.
Bsn.

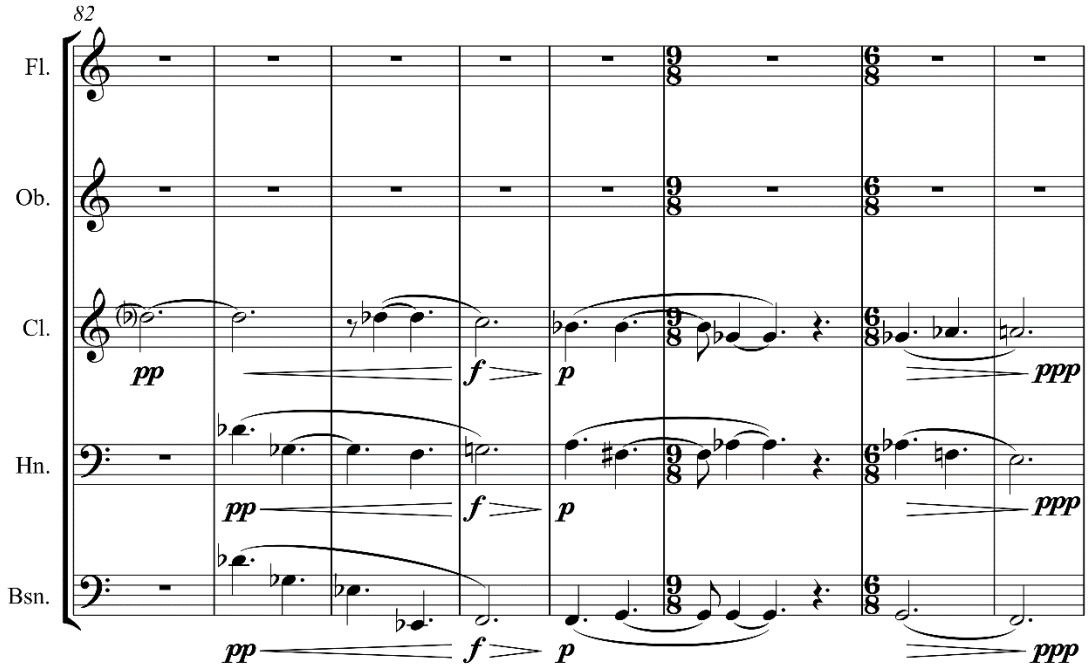

50
Fl.
Ob.
Cl.
Hn.
Bsn.

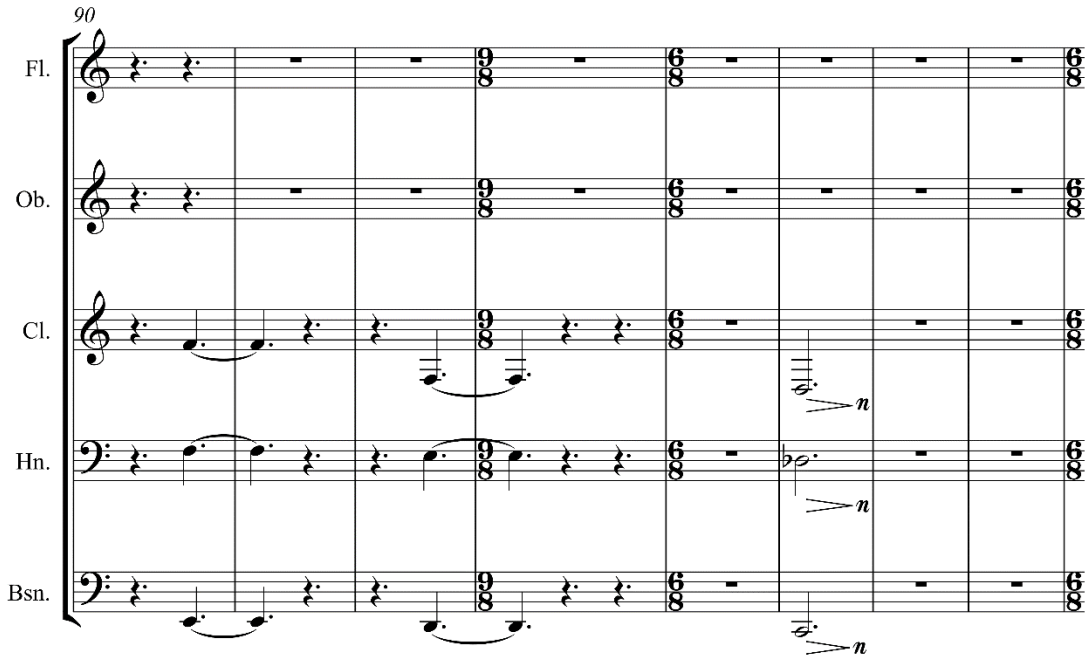

52
Fl.
Ob.
Cl.
Hn.
Bsn.
pp

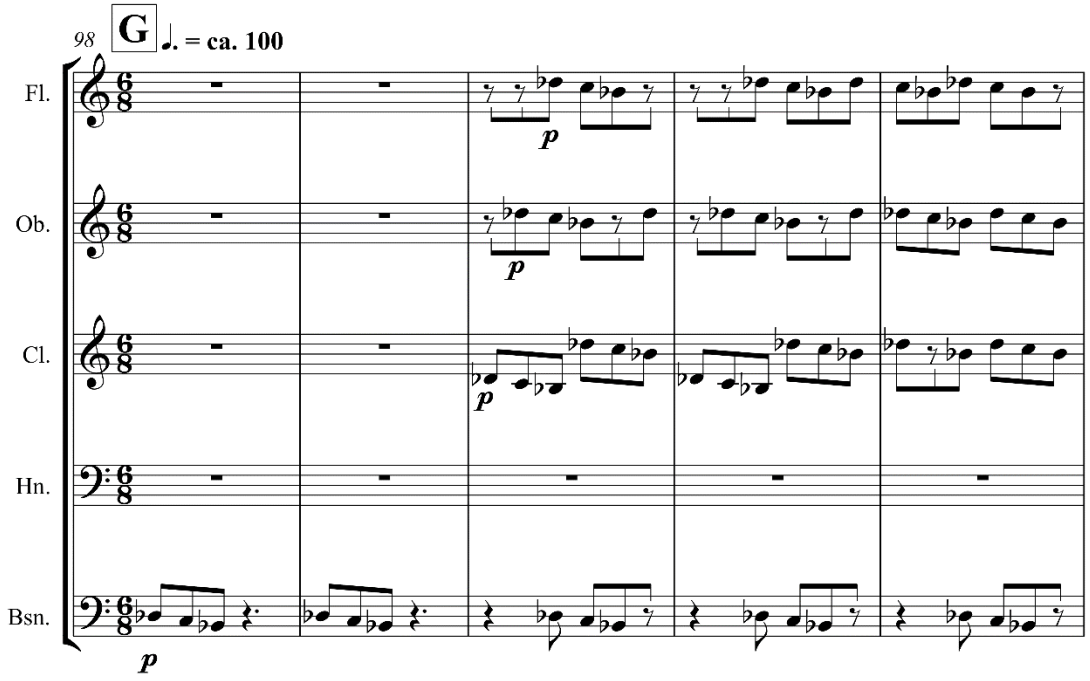

56
E
♩. = ca. 60 Warm, gentle
Fl.
Ob.
Cl.
Hn.
Bsn.
pp
mf
p
mf
pp
pp
mf
p
mf
pp
mf
p
mf

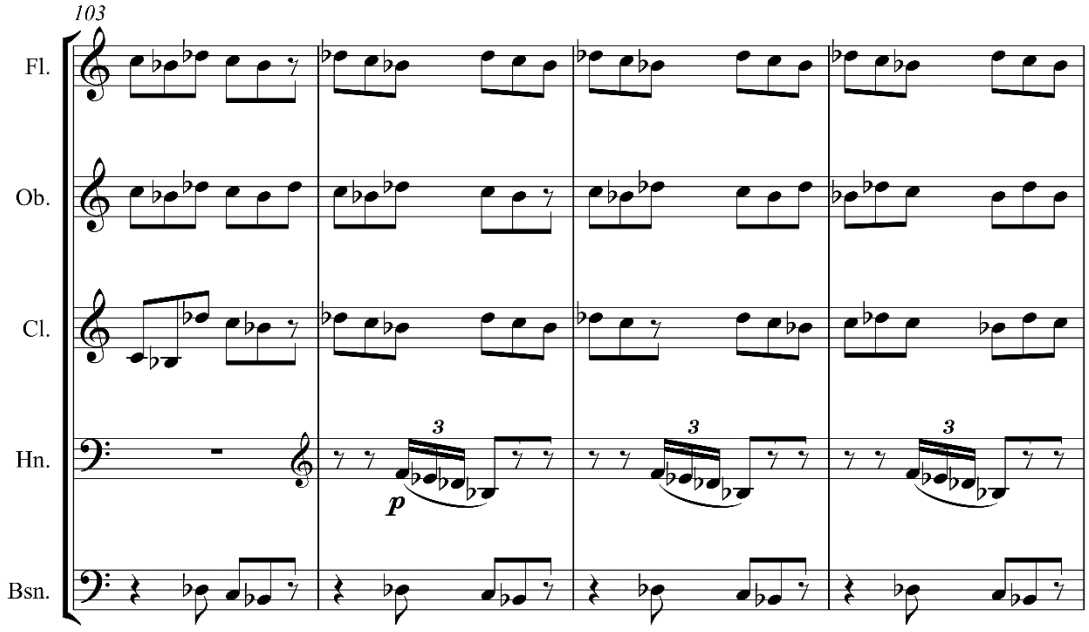

66
♩ = ca. 72
Fl.
Ob.
Cl.
Hn.
Bsn.
f
p
ppp
f
pp
f
pp
f
p
ppp
f
pp
f
pp
f
p
ppp
f
pp
f

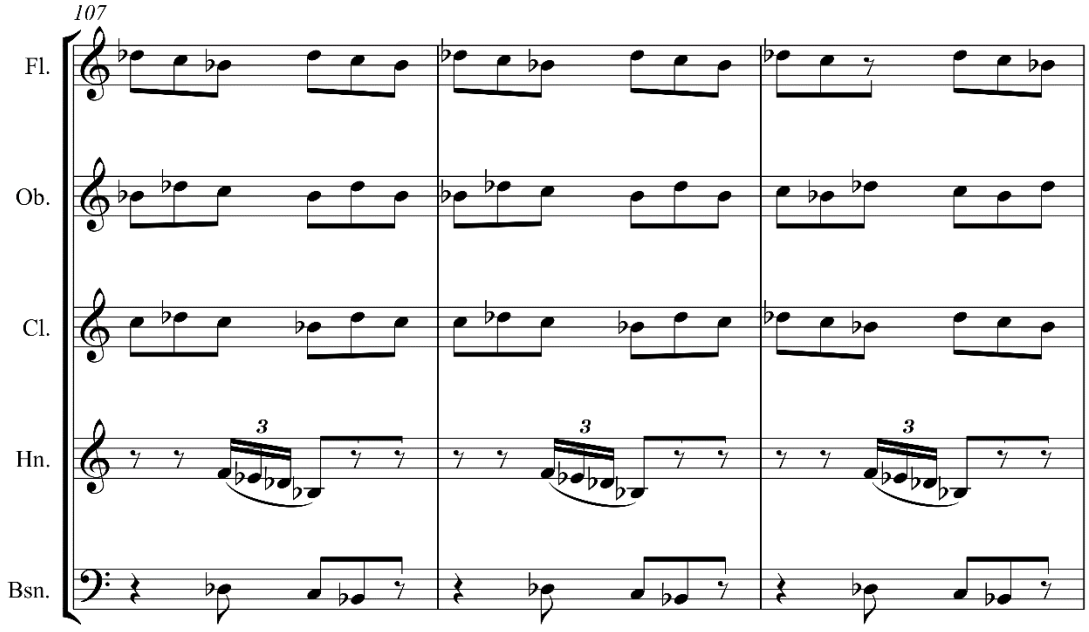

F
74
Fl.
Ob.
Cl.
Hn.
Bsn.
pp
fff
p
mf

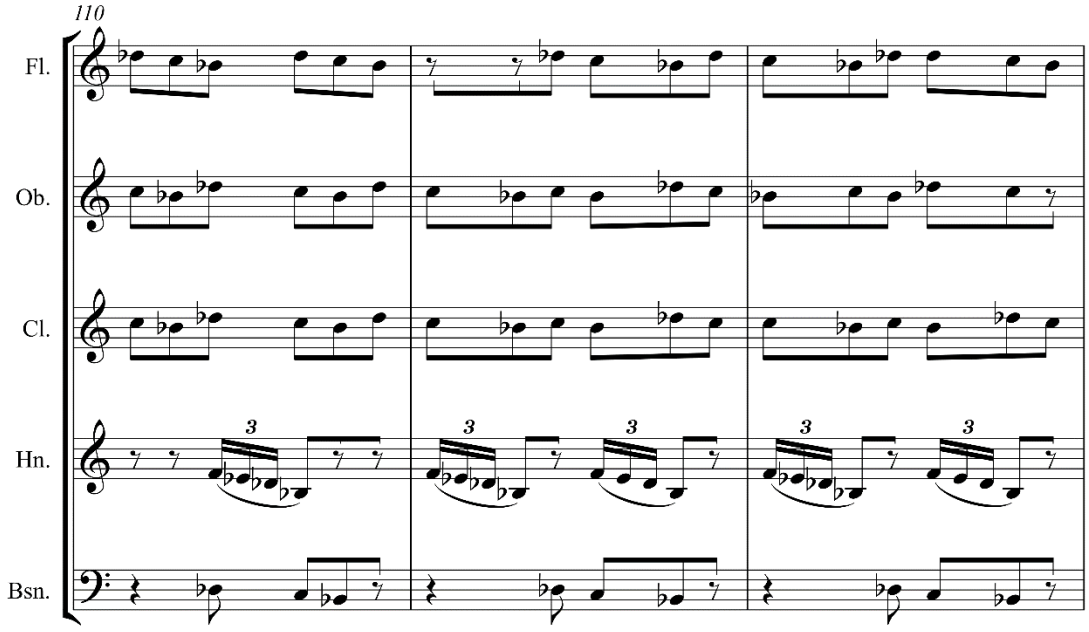

82
Fl.
Ob.
Cl.
Hn.
Bsn.
pp
f
p
ppp

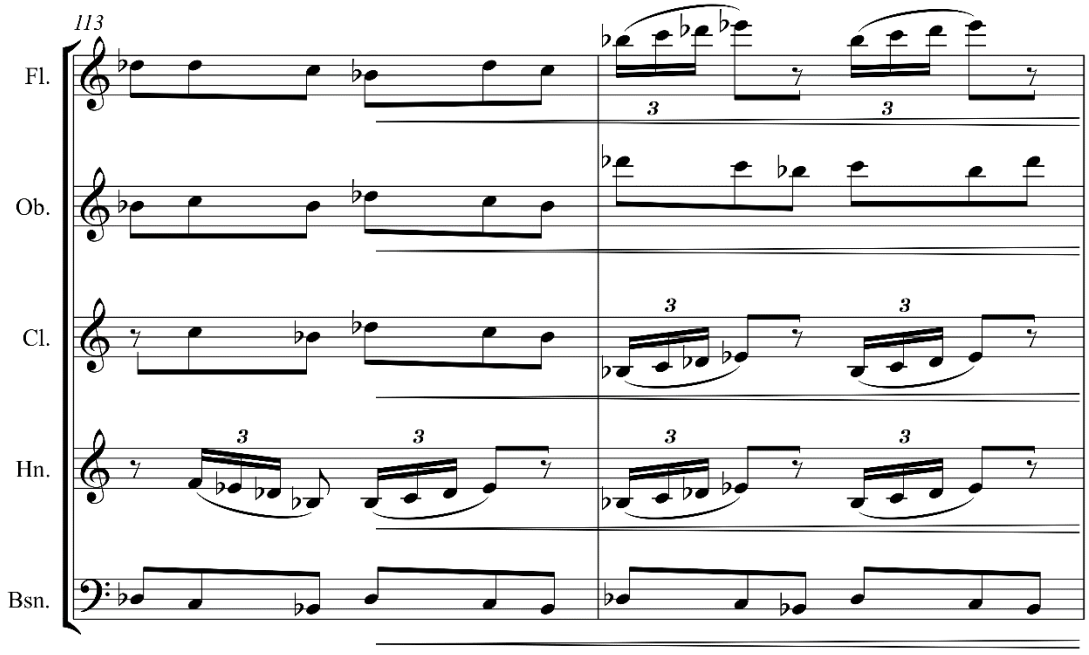

90
Fl.
Ob.
Cl.
Hn.
Bsn.
n
n
n

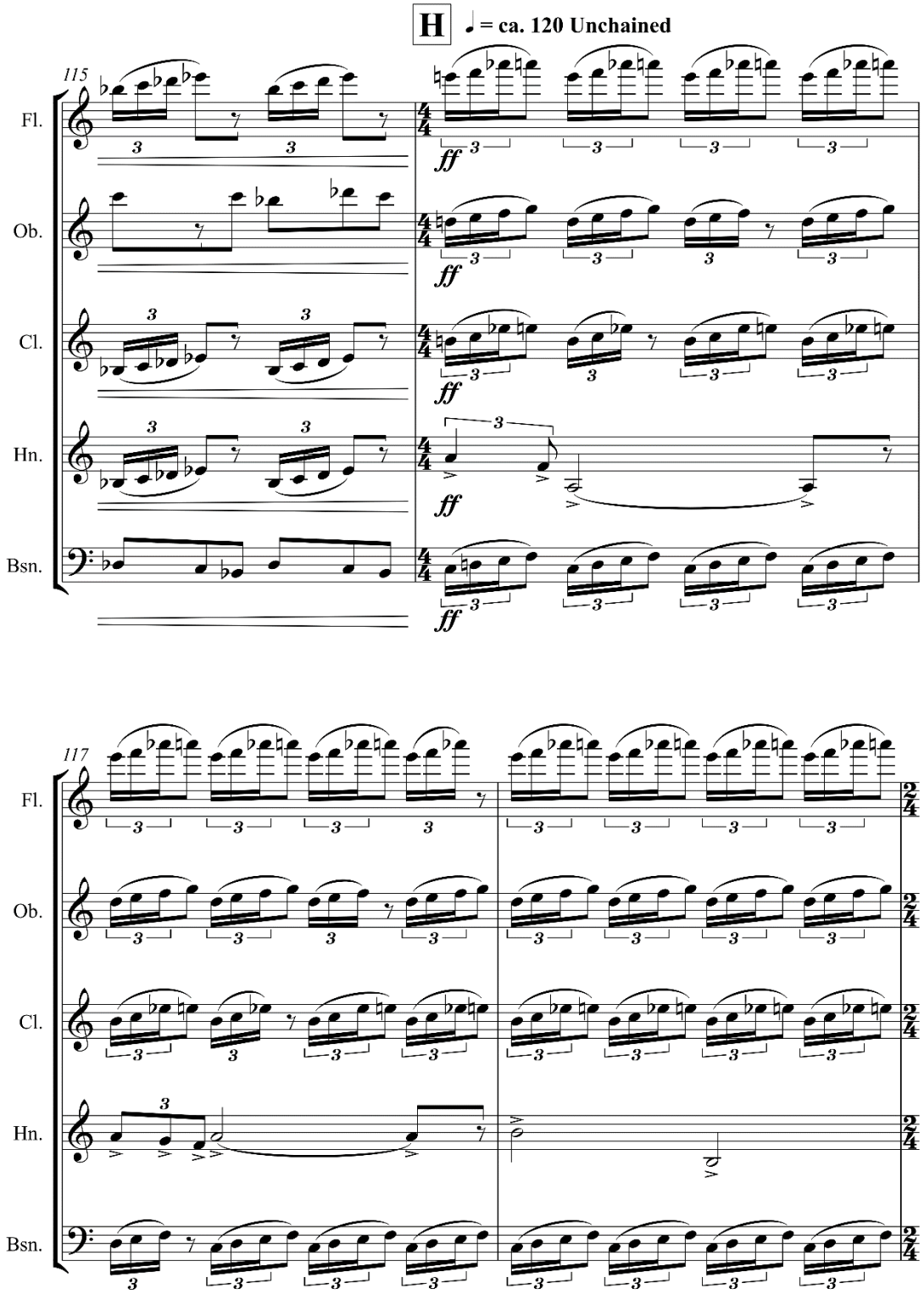

98
G
♩. = ca. 100
Fl.
Ob.
Cl.
Hn.
Bsn.
p
p
p
p

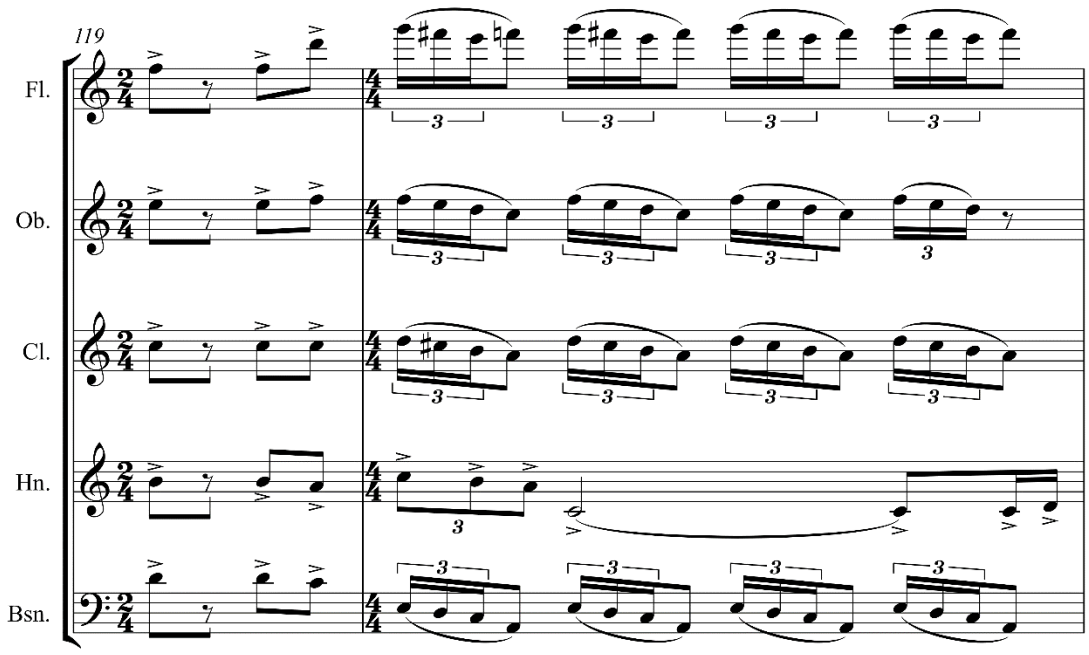

103
Fl.
Ob.
Cl.
Hn.
Bsn.
3
p

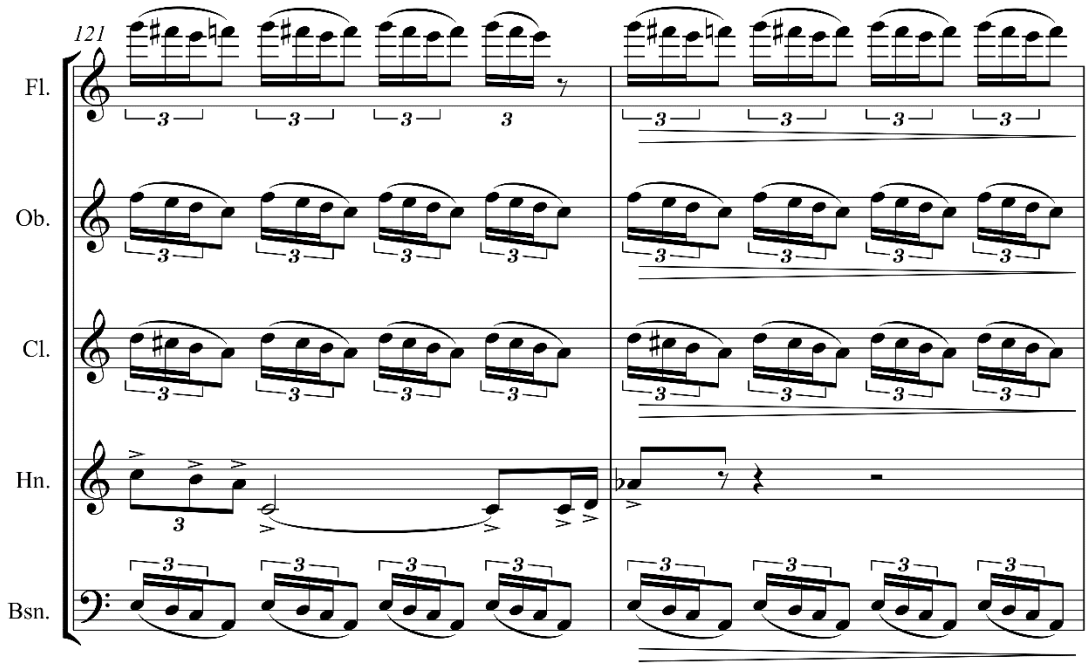

107
Fl.
Ob.
Cl.
Hn.
Bsn.
3

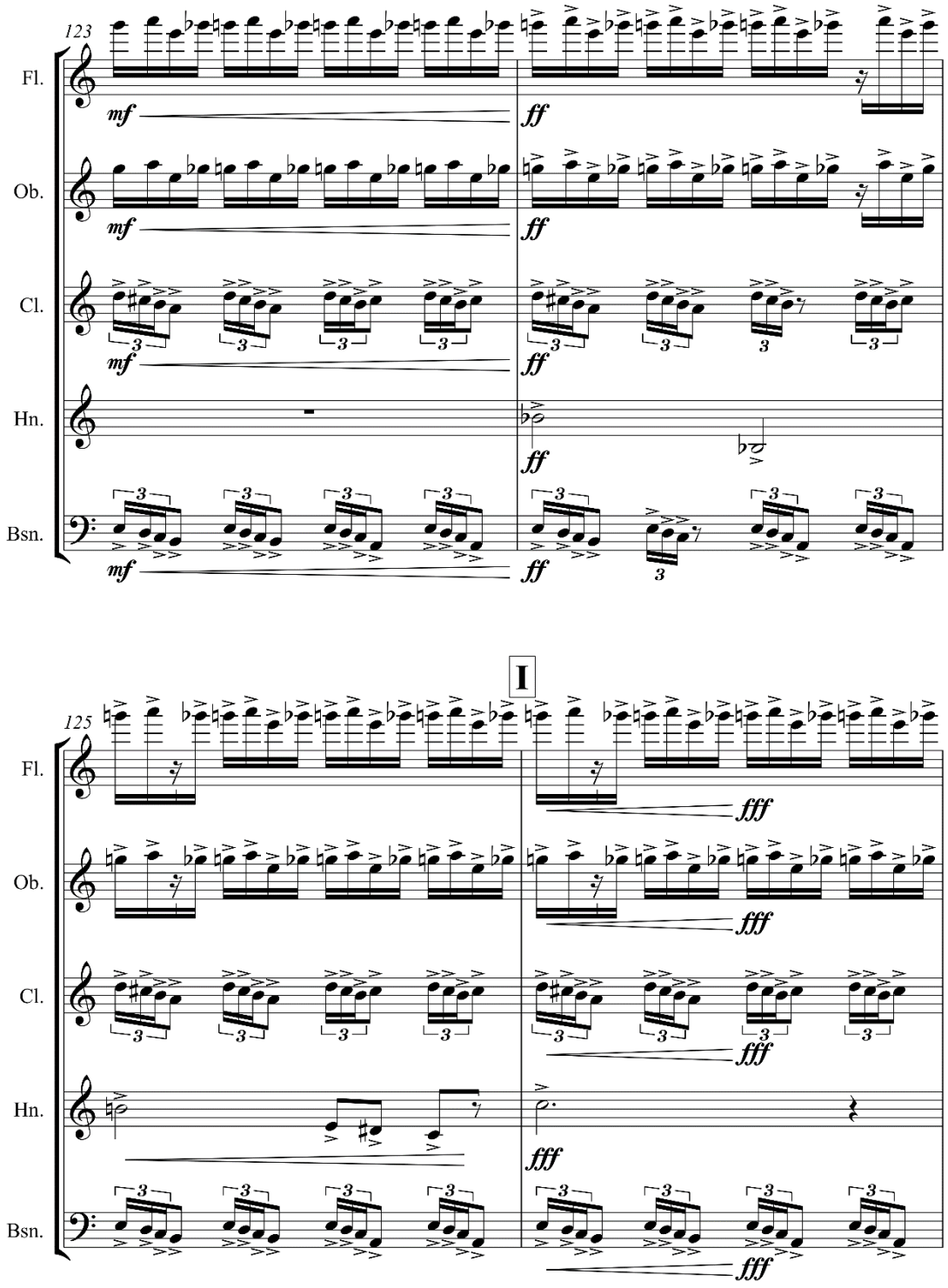

110
Fl.
Ob.
Cl.
Hn.
Bsn.

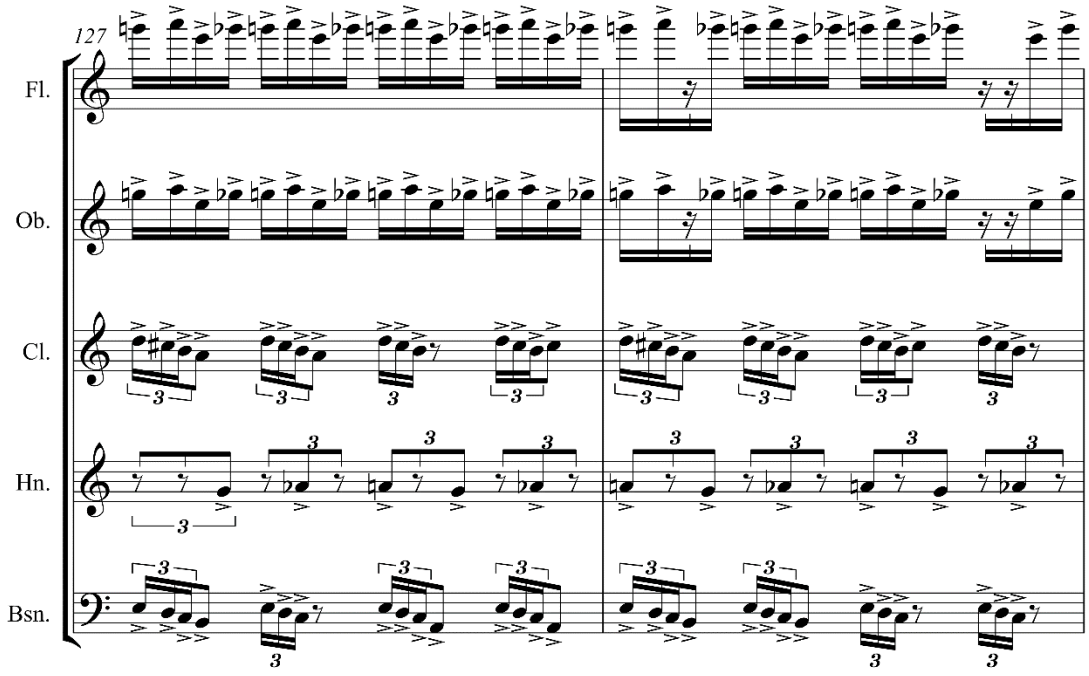

113
Fl.
Ob.
Cl.
Hn.
Bsn.

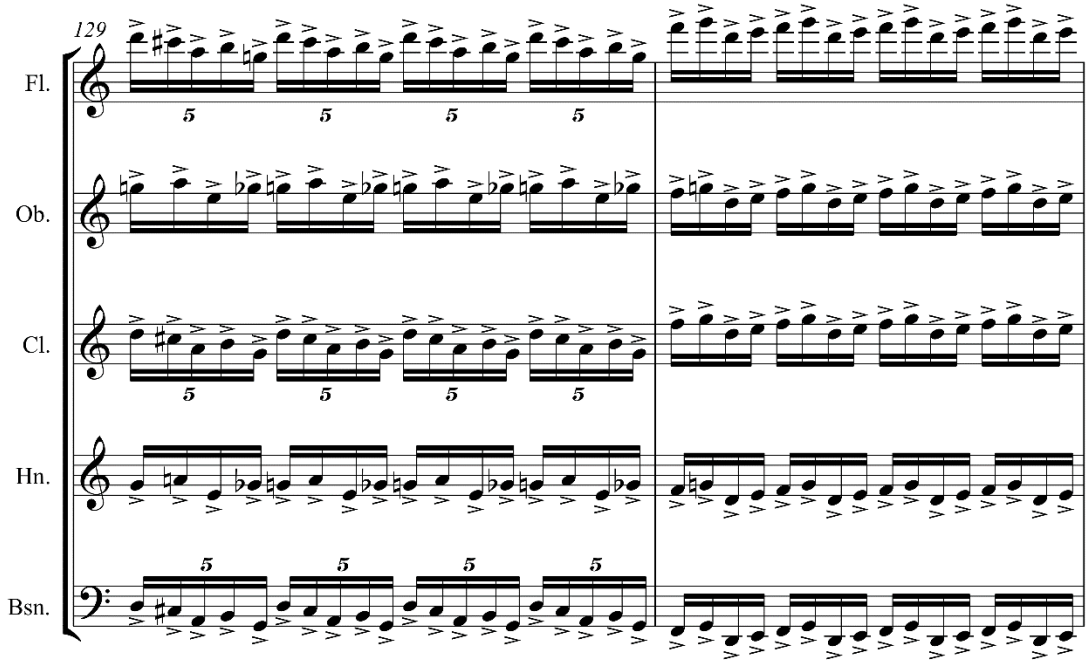

H
♩ = ca. 120 Unchained
115
Fl.
Ob.
Cl.
Hn.
Bsn.
ff
117
Fl.
Ob.
Cl.
Hn.
Bsn.

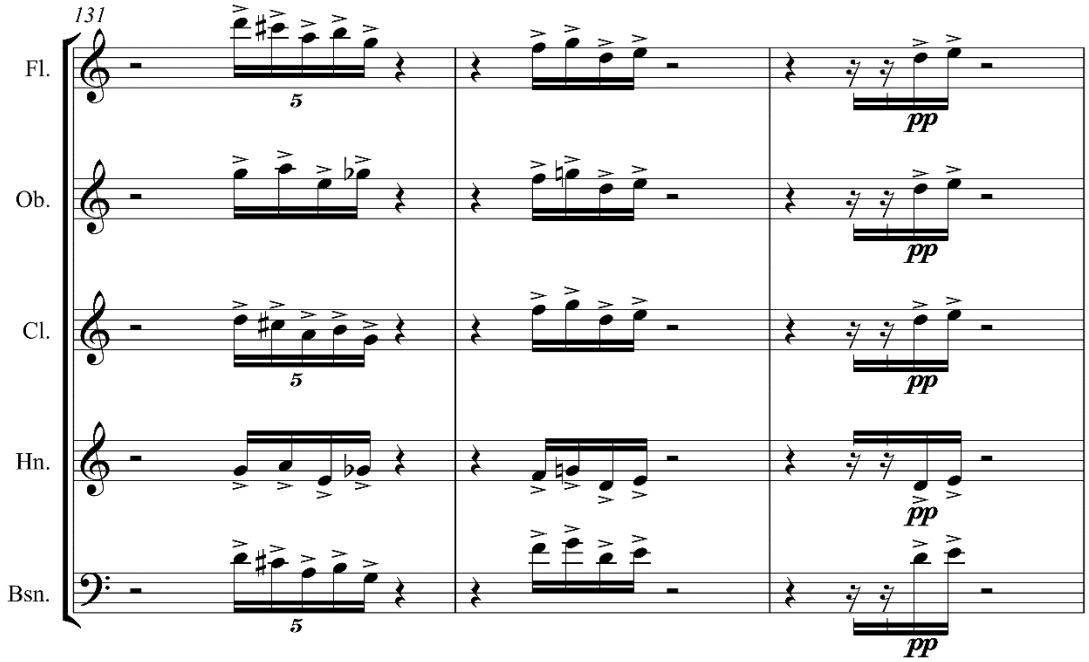

119
Fl.
Ob.
Cl.
Hn.
Bsn.

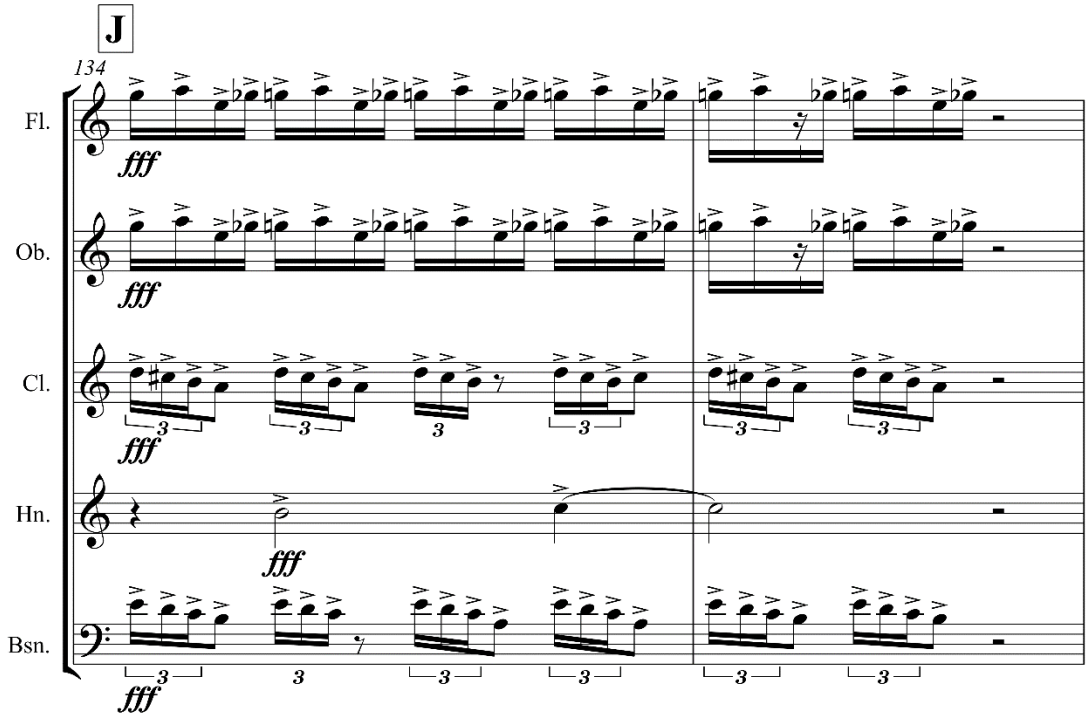

121
Fl.
Ob.
Cl.
Hn.
Bsn.

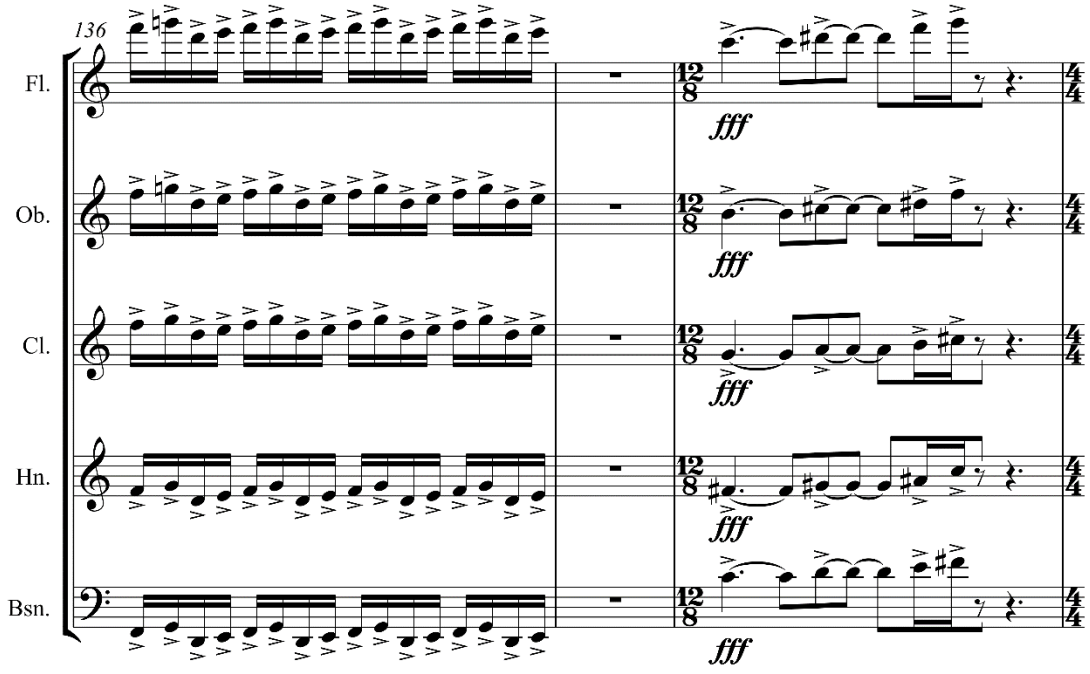

123
Fl.
Ob.
Cl.
Hn.
Bsn.
mf
ff
I
125
fff

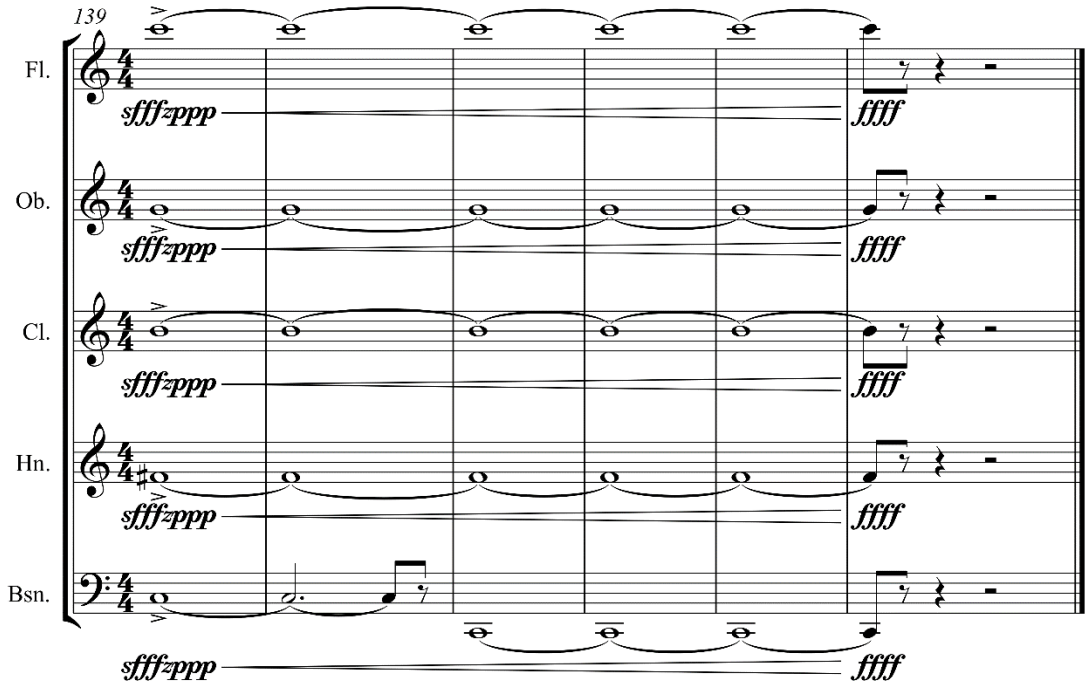

127
Fl.
Ob.
Cl.
Hn.
Bsn.


129
Fl.
Ob.
Cl.
Hn.
Bsn.


131
Fl.
Ob.
Cl.
Hn.
Bsn.
5
pp


J
134
Fl.
Ob.
Cl.
Hn.
Bsn.
fff
3


136
Fl.
Ob.
Cl.
Hn.
Bsn.
fff


139
Fl.
Ob.
Cl.
Hn.
Bsn.
sfff-ppp
ffff

VITA

Martin Walters (b. 1993) is an active composer and educator living in the Greater Cleveland area. He was born in Cleveland, Ohio and began piano and trombone lessons around fourteen years old. Martin was raised in Amherst, Ohio and took private lessons at Oberlin Conservatory. He enrolled at Cleveland State University for a degree in music composition studying under Andrew Rindfleisch and Greg D'Alessio. After finishing his undergraduate degree, Martin pursued his Master of Music degree in music composition again at the Peabody Institute of the Johns Hopkins University studying under Michael Hersch. Currently, Martin is pursuing a Doctor of Musical Arts degree at the University of Missouri-Kansas City where he studies with Yotam Haber, Chen Yi, Zhou Long, and Paul Rudy. He currently works as a Library Circulation Supervisor at the Cleveland Institute of Music.