



Masks: Three Dances for Soprano, Flute, Clarinet, & Horn

Senior Project

In partial fulfillment of the requirements for
The Esther G. Maynor Honors College
University of North Carolina at Pembroke

By

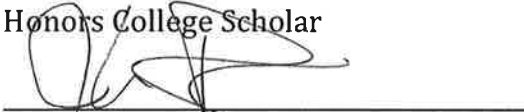
Samantha Hardison
Music
12 Decemeber, 2018



Samantha Hardison
Honors College Scholar



Date



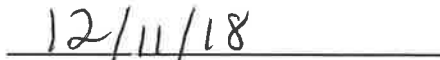
Joshua Busman, Ph.D.
Faculty Mentor



Date



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Senior Project Coordinator



Date

Acknowledgements

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I would like to thank Dr. Joshua Busman for his patience, insight, and support in creating this piece. Dr. Busman offered valuable, constructive suggestions throughout all stages of this project.

I would like to thank the musicians that I have been privileged to work with in making the music come alive. Special thanks to Kristen Ruffato, Caleb Ricks, Zachary Fechner, and Anthony Wall II for premiering this piece.

Lastly, I would like to thank Dhyanesh Sudhakar for working with our crazy schedules and recording the piece.

Abstract

This piece is centered around the idea of musical quotation and features snippets from popular classical and pop music. The piece is in three movements and features Soprano voice, Flute, Clarinet, and Horn. Total playing time of the piece is about 10 minutes.

Masks: Three Dances for Soprano, Flute, Clarinet, & Horn

A Note about the Composer and Piece

Samantha Hardison is a senior music education student, flutist, and composer at the University of North Carolina at Pembroke. She studies under the direction of Mrs. Sarah Busman, flute, and Dr. Joshua Busman, composition. This piece was written to fulfill the Honors Thesis requirement of the Esther G. Maynor Honors College.

Masks: Three Dances for Soprano, Flute, Clarinet, and Horn is comprised of three movements; I. Masquerade, II. Rise Against, and III. Romance. Each movement features musical quotation, this can be done through lyrics, harmonic structure, or melodic content. The first movement contains themes from Andrew Lloyd Weber's *Masquerade* from the *Phantom of the Opera* and *Masquerade* by Aram Khachaturian. Rise Against, the second movement, contains themes from several songs from the Pop Punk band. The lyrics were created by using the technique of black out poetry using their song *Satellite*. The final movement's harmonic structure is taken from Robert Schumann's first Romance for oboe and piano. The lyrics are also tied to Schumann as they are from song 17 in his *Dichterliebe*.

Reflection

This project is a continuation of the independent study I completed in the Spring of 2018 on musical composition. Through completing the study, I realized that I enjoyed using quotations of other pieces to sort of brain storm my own music. The piece is symbolic of my growth as a composer: the first movement relies heavily on quotation, rather than original composition, the second movement has more original material, and then the last movement is almost solely original material.

The project's title and the title of the piece is *Masks: Three Dances* for Soprano, Flute, Clarinet, & Horn. I chose this title because I thought the idea of masks correlated to using musical quotations in the work, each movement hides behind a mask, so to speak. To create my senior project, I used different songs to base three movements on. The first movement, I. Masquerade, contains themes from Andrew Lloyd Weber's *Masquerade* from the *Phantom of the Opera* and *Masquerade* by Aram Khachaturian. In the A section of this movement you hear bits of the Khachaturian wafting through, while the voice is singing the Weber. The B section is more upbeat and is solely based on the Weber. The A section returns with a brief interlude and concludes the movement.

The second movement, II. Rise Against, contains themes from several songs from the Pop Punk band Rise Against. The lyrics were created by using the technique of black out poetry using their song *Satellite*. The movement has a pulsing feel to it that mimics Rise Against's classic style. The A section has themes from their song *Satellite* which switches voices throughout the section. The B section contains quotations from their song *Make It Stop* and has an accompanying ostinato.

The final movement, III. Romance, takes its harmonic structure from Robert Schumann's first Romance for oboe and piano. The lyrics are also tied to Schumann

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as they are from song 17 in his *Dichterliebe*, also known as A Poet's Love. I modeled this piece in the typical romantic style: slow, dark, and brooding.

The recording portion of the project proved to be difficult. For the entirety of the piece the voice part floats above the instrumentalists. This can be difficult to fit the vocal part in with the instrumentalists. The group I recorded this with enjoyed the challenge and rose to meet it. As a composer, it is a great thing to hear your music performed by live musicians compared to the midi file that the notation software produces. I enjoyed working on this project because it allowed me to learn more about myself and to feel out my compositional style.

Masks: Three Dances

for Soprano, Flute, Clarinet & Horn

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I. Masquerade

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$\text{♩} = 96$

Voice

Masquer - ade paper fa-ces on pa-rade

Flute

mf

B♭ Clarinet

Horn in F

7

Vo.

Masquer-ade hide your face

Fl.

B♭ Cl.

F Hn.

14

Vo. 
Masquer - ade paper fa-ces on parade

Fl. 
mf

B \flat Cl. 

F Hn. 

21

Vo. 
Masquer-ade hide your face

Fl. 

B \flat Cl. 

F Hn. 

27

Vo. 

Fl. 

B♭ Cl. 

F Hn. 

34


Vo. 

Fl. 


B♭ Cl. 


F Hn. 


41

Vo. 

Masquerade ev-ery face a different shade mas - quer - ade.

Fl. 

B♭ Cl. 

F Hn. 

43

Vo.
 Fl.
 B♭ Cl.
 F Hn.

46

Vo.
 Fl.
 B♭ Cl.
 F Hn.

48

Vo.
proud Masquerade every

Fl.
B♭ Cl.
F Hn.

51

Vo.
face a different shade mas - querade. look a ound there's an oth er mask be -

Fl.
B♭ Cl.
F Hn.

53

Vo. hind you masquerade _____ what a night, makes you glad

Fl.

B♭ Cl.

F Hn.

56

Vo. makes you proud

Fl.

B♭ Cl.

F Hn.

62


Vo.  Masquer - ade pa per


Fl. 


B♭ Cl. 


F Hn. 

69

Vo.  fa-ces on pa-rade Masquerade hide your face so the world will ne-ver find

Fl. 

B♭ Cl. 

F Hn. 

74

Vo. *you* Masquer - ade

Fl.

B♭ Cl.

F Hn.

Detailed description: This block contains the musical score for measures 74 through 80. The vocal line (Vo.) is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are 'you' and 'Masquer - ade'. The instrumental parts include Flute (Fl.), B-flat Clarinet (B♭ Cl.), and French Horn (F Hn.). The flute part features a melodic line with eighth and sixteenth notes. The B-flat clarinet and French horn parts provide harmonic support with similar rhythmic patterns.

81

Vo.

Fl.

B♭ Cl.

F Hn.

Detailed description: This block contains the musical score for measures 81 and 82. The vocal line (Vo.) is silent, indicated by a whole rest. The instrumental parts include Flute (Fl.), B-flat Clarinet (B♭ Cl.), and French Horn (F Hn.). The flute part has a melodic line with a fermata over the final note. The B-flat clarinet and French horn parts also have melodic lines with fermatas. The key signature changes to three sharps (F#, C#, G#) and the time signature changes to 4/4.

II. Rise Against

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♩ = 140

83

Musical score for measures 83-86. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The instruments are Voice (Vo.), Flute (Fl.), B♭ Clarinet (B♭ Cl.), and French Horn (F Hn.). The tempo is marked as ♩ = 140. The dynamic marking *mf* is present for the woodwinds. The vocal line consists of whole rests. The flute line has a melodic phrase starting on a half note G5. The B♭ clarinet and French horn lines play a rhythmic accompaniment of eighth notes.

87

Musical score for measures 87-90. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The instruments are Voice (Vo.), Flute (Fl.), B♭ Clarinet (B♭ Cl.), and French Horn (F Hn.). The vocal line consists of whole rests. The flute line has a melodic phrase starting on a half note G5. The B♭ clarinet and French horn lines play a rhythmic accompaniment of eighth notes.

92

Vo. *ff* we won't run and hide

Fl.

B♭ Cl. *ff*

F Hn.

96

Vo. run and hide

Fl.

B♭ Cl.

F Hn.

100

Vo. *con-sp-ir-ing by candle light shine*

Fl.

B♭ Cl.

F Hn. *mf*

104

Vo. *your light on me*

Fl.

B♭ Cl.

F Hn.

109

Vo. learn to fly now un - der -

Fl. *ff*

B♭ Cl.

F Hn.

113

Vo. stand the past

Fl. *mf*

B♭ Cl.

F Hn. *ff*

117

Vo. un - der - stand the past

Fl.

B♭ Cl. *ff*

F Hn. *mf*

121

Vo. you've giv - en up on it

Fl.

B♭ Cl. *ff*

F Hn.

125

Vo. can't de -

Fl.

B♭ Cl.

F Hn.

129

Vo. ny can't de - ny can't de - ny

Fl.

B♭ Cl.

F Hn.

133

Vo. you've giv - en up

Fl.

B♭ Cl.

F Hn.

137

Vo.

Fl.

B♭ Cl. *mf*

F Hn. *mf*

141

Vo. we can't hide

Fl.

B♭ Cl.

F Hn.

III. Romance

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145 $\text{♩} = 80$

Vo. *mf* I ha-ve in my dr - eams in my dr - eams wept

Fl. *p*

B♭ Cl. *p*

F Hn. *p*

152

Vo. I dreamed - you lay in your grave you lay in your

Fl.

B♭ Cl.

F Hn.

159

Vo.
grave I woke up and the te - ars

Fl.
B♭ Cl.
F Hn.

$\text{♩} = 100$

167

Vo.
still flowed down from my cheeks

Fl.
B♭ Cl.
F Hn.

173

Vo. I ha-ve in my dr - eams in my dr - eams wept

Fl.

B♭ Cl.

F Hn.

178

Vo. I dreamed you for-sook me

Fl.

B♭ Cl.

F Hn.

185

Vo. I woke up and I wept - - and I wept

Fl.

B \flat Cl.

F Hn.

191

Vo. for a long ti - me and bi - tter - ly I ha - ve

Fl.

B \flat Cl.

F Hn.

rit.....

rit.....

rit.....

rit.....

$\text{♩} = 80$

198

Vo. in my dr - eams in my dr - eams wept I dreamed -

Fl.

B♭ Cl.

F Hn.

205

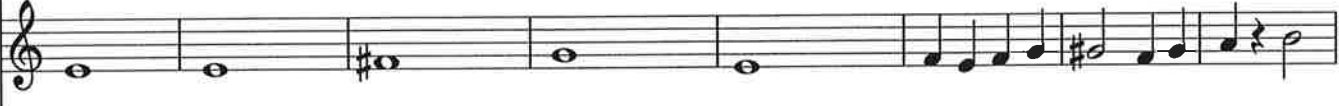
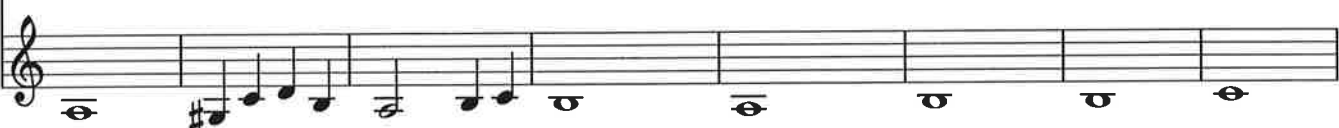
Vo. you still were good to me I woke up and still no - ow

Fl.

B♭ Cl.

F Hn.

212

Vo. 
Fl. 
B♭ Cl. 
F Hn. 

220

Vo. 
Fl. 
B♭ Cl. 
F Hn. 

