BARIDEKI
FOR STRING SEXTET
ORIGINAL MUSIC COMPOSITION WITH ANALYSIS

by

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A Doctoral Project

In

Music Composition

Submitted to the Graduate Faculty
of Texas Tech University in
Partial Fulfillment of
the Requirements for
the Degree of

Doctor of Musical Arts

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August 2017

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ABSTRACT

Barideki for String Sextet is composed for violins 1 and 2, violas 1 and 2, and cellos 1 and 2. The whole composition consists of three movements in accordance with the development of the story, and each movement is divided into detailed subdivided stories. In other words, all musical progress proceeds exactly with the storytelling.

The first movement is the process before the abandonment of the character, *Barideki*; the second movement is the story after *Barideki* has grown; and the third movement includes the content when *Barideki* becomes a god. All the movements show the development of the detailed story—the first movement is divided into nine parts, the second movement is divided into seven parts, and the third movement is divided into three parts. The content of the story and its atmosphere are represented through all the instruments, and the emotion and action of the characters are described by the techniques of instruments*, i.e.*, the dynamics and tempo, etc., in detail.

Furthermore, this doctoral project discusses and analyzes '*Barideki* for String Sextet' through a precise explanation of the storytelling step by step for each part. And, the significant meaning of the discussion and analysis aims to find the association between the story and the program music through the compositional process to achieve specific instrumental expressive techniques. Also, the object of the musical meaning is focused on the way of expressing the story, therefore, a discussion of the techniques of the instrumental writing and the theoretical composition of music are focused on the expression method. In that sense, the analysis of all parts through the whole composition is very detailed and thoroughly analyzed based on the content of the story.

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Chapter I
Introduction:
Program Music and the Story of the *Barideki* Myth

Berideki for string sextet is program music, and is scored for two violins, two violas, and two cellos. It is composed to tell the story of a narrative myth which has passed down through generations in Korea. The story is about *Barideki*[1], the name of the main character in the myth story, and it means abandonment. The story describes filial duty and virtue in the orient, and the main character rescues her parents from a rough situation. It relates the moral that many people would learn filial duty and virtue for their parents through the telling of the story.

Many composers have written program music, and their music expresses and describes a story and its subject. As previously mentioned, this work is based on the subject and spirit of the myth story *Barideki.* After I decided to compose music based on this story, I considered some new approaches for the compositional process. One of them was a visual approach to the music score to compose and notate each movement analogous to the action or drama of story alongside the aural sensation one feels from the effects of listening to the music—to combine these two aspects. In other words, I think that if audiences have the music score with an explanation of the story, it would help them to better understand and access the musical performance. This was my motivation to start the music, and it was also the unique desire to bring not only a focusing of the sound through listening, but also the visual image through the listeners' eyes. For instance, in one of the sections the main character, *Barideki*, is seen day after day running up, down, and over the mountain, enduring situations of adversity and unlimited hardships. The instruments are shown with a zigzag motion alternating

[1] ***Barideki*** is a shamanism myth story by an unknown author in Korea.

with each other on the musical score in order to visually represent this image of a steep mountain path and the character's fast movement.

String instruments have formed a greater part of the orchestra for a long time. They are one of the instruments to show a significant growth of improvement in techniques for performance. However, even though each individual string instrument's technical development improved through various fields of performance practice, the playing of chords is still quite limited (quite different from keyboard practice). To make up for this inability to play chords, this string sextet is designed with three pairs of like instruments. Therefore the ensemble can express harmonies in a more unified way. This homogeneity of timbre is important, especially in the delicate melodies and underlying harmonies used to express the emotions of characters in the story. In addition, the sound mass in the same category of strings forms a unified group with a more powerful sound.

Barideki is a tale redolent of mystery in order to feel a very strong power, and this mystery power is harmonically orchestrated on the six string instruments to make various colorful timbres. The music is composed specifically to detail every aspect of the storyline. Therefore each section in the music will have an analogue to each action, emotion, even every sentence of the following story. The process will then be thoroughly detailed in the subsequent chapters. This detail makes the music somewhat different than traditional programmatic compositions, but in line with modern developments.

Summary of *Barideki*'s story

Once upon a time, there was a King by the name of *Ogu* in a foreign country, and he was preparing to marry a woman. One day, a fortune-teller told the King about his destiny. According to the fortune-teller, he can have a son if he delays his marriage one year. But, if he marries this year, he will never have a son,

and will just have many daughters. However, the King ignored the prophecy and married the woman anyway.

After they married, the King and the Queen had six daughters as the fortune-teller said. And finally, the Queen gave birth to a seventh daughter. The King was very sad and angry because they hadn't had a son. In the end, the King decided to abandon this youngest daughter; and her name was *Barideki*, a word which is derived from the word 'trash.' However, the Queen could not just abandon her baby, so she put her daughter in a basket and then she floated the basket on a river.

The basket drifts across the river, and is rescued by an old couple who did not have a child in their life. The old couple was now happy because they finally did get a child, and they decided to accept and keep the baby. *Barideki* lived with them until she was 15 years old as their daughter.

One day, the King and the Queen both became seriously ill because of the crime that they abandoned *Barideki*. They returned to the fortune-teller who then told to them how to get over the sickness. "If you both get life-saving water, you can be cured. However, the water is in the otherworld (the after-world), and one of your children must go there to get that water. The one who must go is *Barideki* who you abandoned. You must get *Barideki* to make this journey to save yourselves." After that, they realized that *Barideki* didn't die and then they tried to look for *Barideki* to ask her to make the quest to get the water. Eventually, they were reunited with *Barideki*. She was just happy to meet her parents and very sad because of their sickness, therefore, she decided to go to the otherworld to get the water. Even though they abandoned her, she thought that she must do this because they are her parents.

After *Barideki* survived great adversity and hardship on her journey to the after-world, she arrived in front of a door to this world, but the owner of the door suggested that he can give her the water only after she marries him, and she must then have seven children over seven years. *Barideki* decides that she must do this

to get the life-water. After seven years, she has now had seven children and could now receive the life-saving water.

Barideki is holding the water as she enters the palace of her parents in order to save them. However, they had already died before she arrived. The palace is holding a funeral ceremony for her parents. She cries sadly and puts the water into their mouths. At that moment, a miracle presents itself. The King and Queen escape death by a miracle because of the water she brought. After they survive, they regretted abandoning *Barideki* and then they accepted her as their daughter with great sincerity. The King asked *Barideki* what she wished for, and she said that her wish was to help people who go to the next world.

Finally, over a long period of time *Barideki* came to be a god as a leader to help people on their journey to the otherworld when they die. This tale has descended from long ago through generations up to this day to give an important lesson for respecting parents.

This musical work is purely instrumental in which there is no human dialogue. However, the six string instruments imitate talk continuously as if humans are speaking, and this talking follows the story's content and procedure. When *Barideki*, who is a main character, runs faster, an instrument plays forcefully; likewise, when she cries sadly, the instrument plays with a sad timbre.

Instruments cannot speak the dialogue of the story in a human language, but they have a musical language for sound and timbre. Namely, all the instruments in this work imitate the dialogue with a musical language and also imitate the order of the story in a series of subdivision sections. In other words, this style is like an opera or musical comedy that often include imaginative correlations with some part of the story. However, the opera and musical comedy have human voices, and this work has only the musical language and the sounds from the six string instruments.

A major point of this work is to explore the melodic attraction that string instruments inherently have and explore the truly grand sound when all the instruments are played together as a *tutti* ensemble. Compositionally, it is an effort to bring the charm of the orchestra with its varied abundant timbre through the use of just six string instruments. All of the instruments move together as much as possible, and they are often used in *tutti* melodic passages. The object of this orchestration is to emphasize the idiomatic nature of string instruments for melodic appeal and powerful timbres.

Barideki has three movements through which the whole story is told. In the first section, the music shows different emotions constantly: marriage and the seven daughters, happiness, confusion, disappointment, and anguish. In the second section, *Barideki* is abandoned and finds out about her birthright, and then portrays her suffering hardship to save her parents. Finally, in the last section, the music depicts how *Barideki* came to be a god to lead people to the next world after they die.

Chapter II
Overall Form, Structure, and Musical Language

The birth of music can be compared to the construction process of a new building. In the construction process, there are two important things—the first is a design for the structure, and the second is the construction materials for the outside *and* the inside of the building, such as cement, wood, and glass, etc.

Music also can be considered in the same way as the construction process of a building. In other words, overall form and structure of music are equal to the design for the structure in the building, and elements of music, for example: scale, harmony, rhythm, tempo, beat, and technique are identical to the construction materials. The discussion then logically leads to the design of overall form and the *inside* materials in the music—the surface details.

The first step in a discussion about the design of overall form of *Baradeki* is that it is composed exhaustively by deployment of the sequence of the story *Barideki*, dividing it into three movements, and then the three movements are additionally divided into sections classified by the passage of time in the contents of the story. The following chart shows the contents of the story divided into the three movements.

Table1-1: The content of the Barideki story in each movement

Movement	**Contents of the story**
I	Before *Barideki* is abandoned by her parents
II	After *Barideki* is abandoned by her parents
III	When *Barideki* becomes a god

The three movements are each subdivided into several sections, shown below in structural/formal detail.

Table1-2: Structural and formal detail of each movement.

Movement	**Each sections**
I	A, B, C, D(Bridge), E(a+b), A' (a+b+c), F, G, and H
II	A, b(a+b+c+d), C(bridge), D(a+b+c), E, F, and G
III	As a Coda: A and B

As seen in Table 1-2, each section consists of all the different motives. The only exception is the A and A' in the first movement, where there is no motive repetition in these sections. Overall structure is made up of very free-form movements, each of which is different from traditional forms in music. In other words, the *Barideki* story is seen as a strong radical action, like very fast nonstop running without looking back, and this is the backdrop for the music which also moves ahead rapidly with very little repetition (looking back), the entirety of which imitates the progress of the story. The following is the contents of the story as portrayed in each section.

1) The first movement—the story broken into nine parts:

Table 1-3: The contents of the story in the first movement

A (mm. 1-14)		Introduction: the unhappy future implication; a gloomy atmosphere
B (mm. 15-22:2)		King *Ogu*'s wedding party; a humorous atmosphere
C (mm. 22:3-35)		The birth of 6 daughters; a confusion
D (mm. 36-45)		Bridge: the King and Queen's agony
E	a (mm. 46-54)	An effort to give birth to a son
	b (mm. 55-74)	
A'	a (mm. 75-90)	Again: an unhappy implication for the future; a gloomy atmosphere
	b (mm. 91-106)	
	c (mm. 107-112)	
F (mm. 113-134)		Queen is pregnant again; happiness - disappointment
G (mm. 135:2-142)		Queen has the seventh daughter; unhappiness
H (mm. 143-152)		Allusion of *Barideki*'s hard time; difficult circumstances

The first movement may also be classified as a large movement in two parts, each beginning with forms of the A section (A and A'). The two parts each have unity of atmosphere, even though the sections are formally different following the beginning A. The unity is shown in the following Table 1-4 below.

Table 1-4: The unity of the musical atmosphere in the first movement through disparate sections.

Part I (mm. 1-74)	A	B	C	D	E (a+b)
		Wedding = Happiness	Confusion	(Bridge)	Hurry having a son
Atmosphere	**Darkness**	**Brightness**	**Darkness**		**Imminent**
Part II (mm. 75-152)	A' (a+b+c)	Pregnancy = Happiness	Sadness		Allusion of suffering
		F	G		H

2) The second movement—the story broken into seven parts:

Table 1-5: The contents of the story in the second movement

A (mm.1-15)	Introduction leading to an event; tension		
B (mm.16-89)	Before '*Barideki*'s abandonm-ent	**a** (mm.16-45)	Conflicts between the King and Queen
		b (mm.46-64)	The baby is abandoned in secret
		c (mm.64:2-75)	The basket is drifted on the river; unstable.
		d (mm.75:2-89)	An old couple finds the basket and accepts *Barideki* as their child
C (mm.90-116:1)	Bridge; time moves on		
D (mm.115:4-161)	After '*Barideki*' grows up she meets her parents	**a** (mm.115:4-132)	She is pining for her biological parents
		b (mm.133-139)	She hears the news that her parents are very sick
		c (mm.140-161)	She decides to go to the otherworld to save her parents
E (mm.162-195)	*Barideki* arrives at the otherworld and has a difficulty retrieving the life-saving water		
F (mm.196-236)	After 9 years, *Barideki* finally gets the life-saving water		
G (mm.237-308)	*Barideki*, with the water, runs to save her parents		

Of the seven sections, B and D are especially important because of their complex formal division (See Table 1-5). For instance, B and D are larger sections with subdivisions 'a+b+c+d' for B and 'a+b+c' for D. In other words, B portrays the process of abandonment for *Barideki*, and D describes when she meets her parents after she has grown, and C is the musical bridge to connect her infancy to her girlhood. Because of the deeper level of storytelling, these sections needed to be more complex.

3) The third movement—the story broken into two parts:

Table 1-6: The contents of the story in the third movement

A (mm. 1-31)	*Barideki* comes to be a god to lead the dead people to the otherworld
B (mm. 32-35)	*Barideki* running hard to help people

The third movement is the shortest of the three and in many ways acts like a coda. The A section portrays a mysterious mood and serves to guide dead people to the next world; the B section is the final ending as *Barideki*'*s* powerful running motion leads them to the mysterious place.

This music consists of many motives from earlier in the piece as discussed previously in terms of the overall structure. For example, the motion is similar to a relay race where a baton is passed from person to person without a break. During the relay race, the many racers run to exchange this baton continuously and then the last racer finishes at the goal. In the music, the many motives in this coda can be likened to the many sprint racers and the finish line. The connective motion for the entire three-movement work is shown in Figure 1 below.

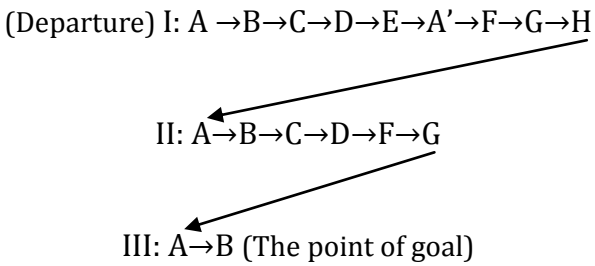


Figure 1: The overall continuous connective movement for the entire work

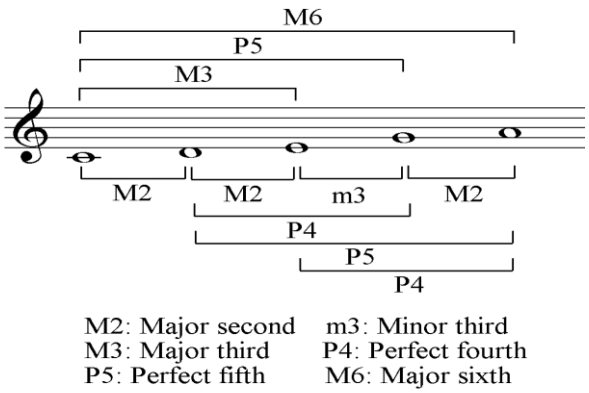
The second part of the formal discussion is about the "inside materials," as part of the building metaphor. The inside materials are scale, harmony, rhythm, tempo, beat, dynamic, and technique. The following is a discussion of these materials as musical elements.

1. Scale and Harmony: Atonality

The music is primarily atonal. The individual sections do not use a single scale, but instead use several possible scale and harmonic concepts.

1) Pentatonic scale

The overall structure of both melody and harmony uses the interval-class content of the pentatonic scale, because Korean music is based on the pentatonic scale, and the music is a programmatic description of a Korean tale. Therefore, its melodies and intervals are based on the pentatonic scale. The following is the interval structure of the pentatonic scale. (Example 1-1)

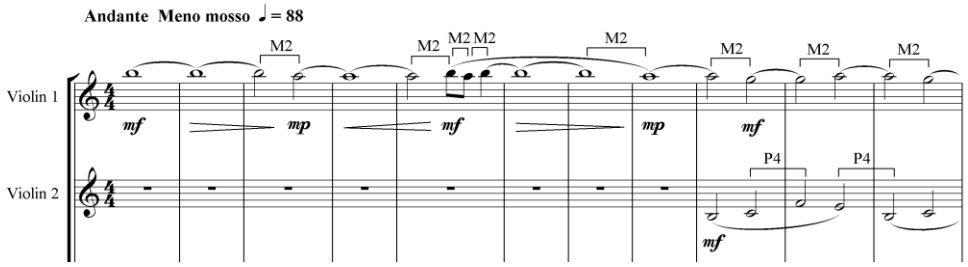


Example 1-1: The interval structure of the pentatonic scale

As seen in Example 1-1, the scale is classified as major pentatonic and consists of the intervals: major second, minor third, major third, perfect fourth, perfect fifth, and major sixth; and the music uses these primary intervals.

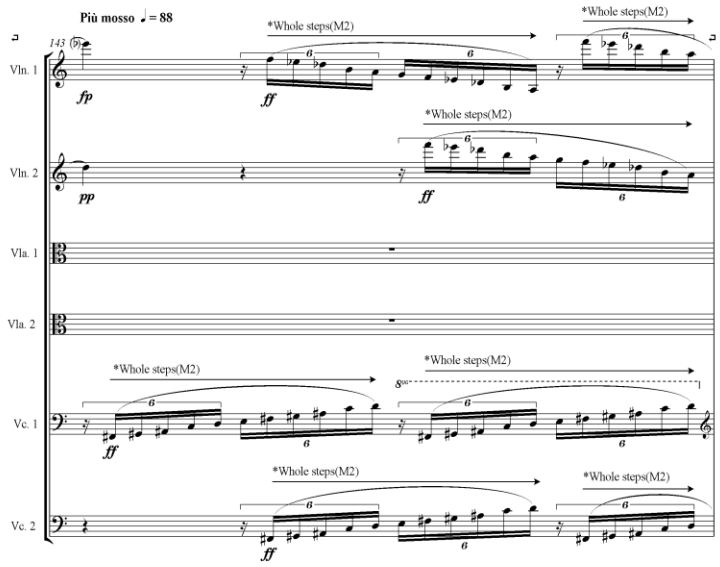
(1) Melodic intervals within the pentatonic scale

① The interval structure of the pentatonic scale is compositionally used as melodic intervals. The example below shows how the melodic intervals are used at the very beginning of the work. (Example 1-2)



Example 1-2: The melodic intervals of the pentatonic scale

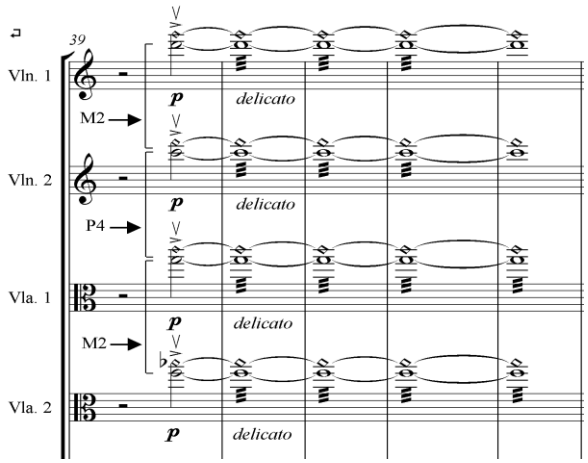
② Some of the music uses whole steps deliberately. The whole steps also come from the pentatonic interval structure. The example below shows how the whole steps are used and expanded to form a whole-tone scale. (Example 1-3)



Example 1-3: The whole steps of the pentatonic scale used to form whole-tone scales

(2) Harmonic intervals from the pentatonic scale

① In the harmonic structure, the intervallic relationships are also taken from the pentatonic scale, and used in many places in this music. The following is but one example of this technique. (Example 1-4)



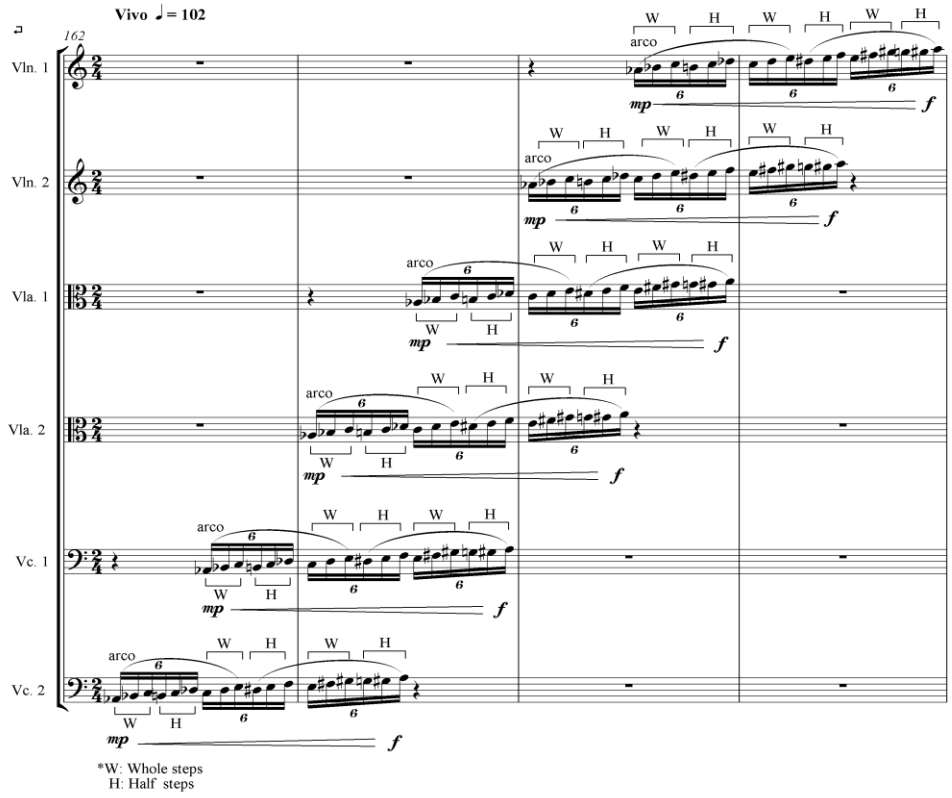
Example 1-4: The harmonic intervals of the pentatonic scale

2) Chromatic scale

Besides the pentatonic scale, the chromatic scale is also used as a resource.

(1) Melodic intervals from the chromatic scale

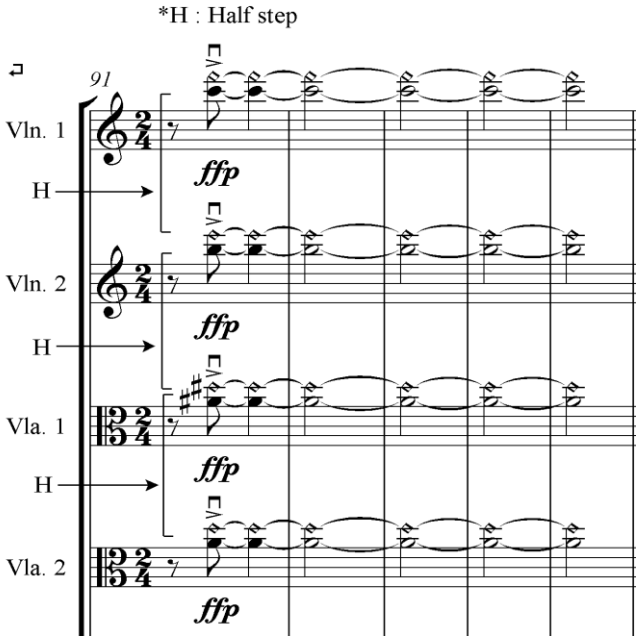
① Sets of whole steps are alternated with sets of half steps. The example below is the alternation of groups of three of each and the motion in which they are used. (Example 1-5)



Example 1-5: Sets of whole steps alternating with sets of half steps

(2) Harmonic intervals derived from the chromatic scale

① Another situation uses half steps to form a tone cluster. These harmonic half steps are shown in below. (Example 1-6)

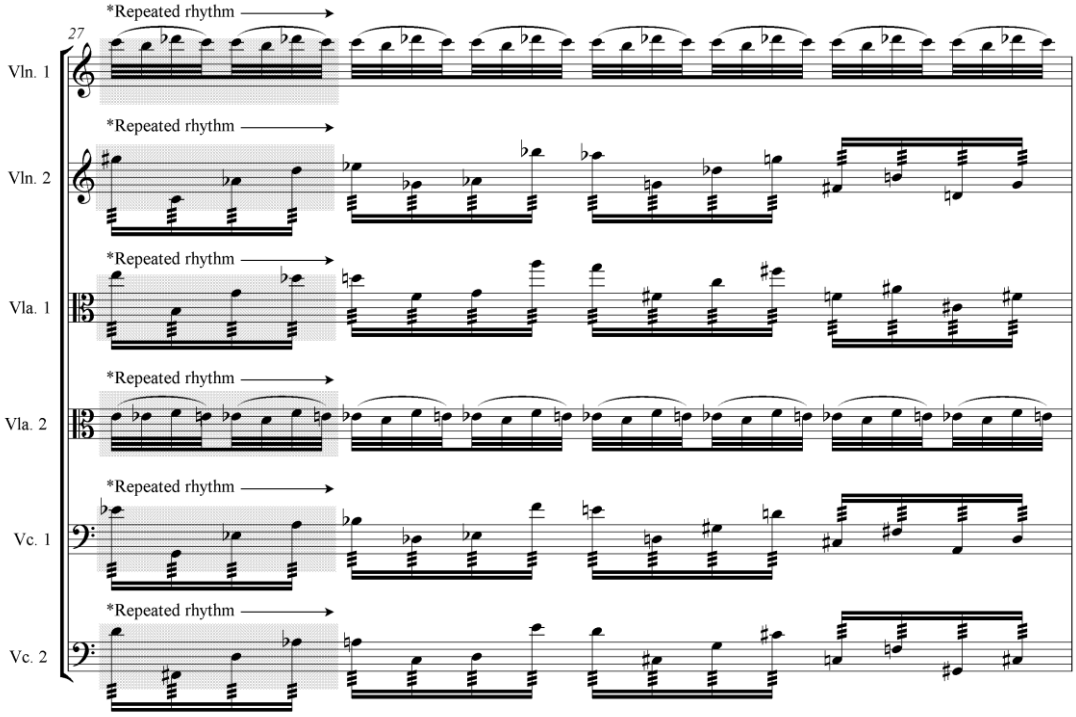


Example 1-6: The harmonic half steps used as clusters

An important aspect of this melding of oriental and western scale systems is the intent in this music to also meld the sense of spirit representative of both peoples from these disparate cultures.

2. Rhythm: Repeated rhythm

Rhythmic motion is often repeated in individual instruments, especially when different motives are presented in each line of the score. The purpose is to express additional tension and liveliness by using the rhythmic repetition, particularly in a fast tempo. The following is an example of the repeated rhythmic motion. (Example 1-7)



Example 1-7: The repeated rhythmic motion

3. Tempo and beat: Frequent changing tempo and beat

The overall structure also uses frequent changes of tempo to express a vivid description of the various emotions within a predominantly four-beat metric system. The following tables represent the process of the changing tempi and metric structure in each movement.

1) The first movement

Table 1-7: The process of changing tempo and meter in the first movement

Section	Tempo	Meter	
A	Andante Meno mosso ♩= 88	4/4	
B	Con moto	4/4	
C	A tempo ♩ = 88	4/4	
D (Bridge)	**Largo** 𝅗𝅥 = ***52***	4/4	
E (a+b)	Più mosso ♩= 84 – 88	a	4/4
		b	4/4-2/4
A' (a+b+c)	Più mosso ♩= 84 – 88	a	4/4
		b	2/4
		c	4/4
F	Moderato ♩ = 104	2/4-6/4-2/4	
G	**Largo 𝅗𝅥 = 48 - 50**	2/4-6/4-4/4	
H	Più mosso ♩ = 88	4/4-2/4	

2) The second movement

Table 1-8: The process of changing tempo and meter in the second movement

Section	Tempo		Meter	
A	Largo ♩ = 60		3/4	
B (a+b+c+d)	Allegro ♩ = 120		a	2/4-3/4
			b	2/4
			c	2/4
			d	3/4
C	Allegro ♩ = 120		4/4	
D (a+b+c)	a	Adagio ♩ = 72	4/4	
	b	Allegro ♩ = 120	2/4	
	c	**Adagio** 𝅗𝅥 = ***66***	4/4	
E	Vivo ♩ = 102		2/4	
F	Meno mosso ♩ = 72		2/4	
G	Con moto ♪. = 168		3/16	

3) The third movement

Table 1-9: The process of changing tempo and meter in the third movement

Section	Tempo	Meter
A	Andante ♩ = 88	4/4
B	Presto♩= 100	2/4

4. **Dynamics**: Contrasting dynamics

   A contrasting atmosphere of dynamics is apparent throughout: *p-f, pp-ff, and ppp-fff,* etc. The purpose is to illuminate the changing moods of the story.

5. **Technique**: Various techniques for string instruments

   The work uses various techniques idiomatic to contemporary practices of string instruments: *Pizzicato*, *Bartók pizzicato*, Tremolo, Multiple strings, Harmonics (natural harmonics and artificial harmonics), Glissando, Vibrato, *Sul ponticello*, etc.

In additional, some expressive techniques are part of the rhythmic compositional process: the *acciaccatura;*[2] several techniques related to the *Pansori*,[3] which is a Korean performance singing art form; the *Chuimsae*[4] (interjection), and finally two kinds of *Mok.*[5] In general, the techniques are not unique functions for string expressive performance, but are important for the

[2] ***Acciaccatura*** comes from the Italian verb acciaccare, "to crush". The acciaccatura (sometimes called short appoggiatura) is perhaps best thought of as a shorter variant of the long appoggiatura, where the delay of the principal note is quick. *(From Wikipedia)*

[3] ***Pansori,*** sometimes called Korean folk opera, a genre of narrative song of Korea, typically performed dramatically by a vocalist, accompanied by a *puk* [*buk*](double-headed barrel drum). For more information, see https://global.britannica.com/art/pansori, accessed 6-9-2017.

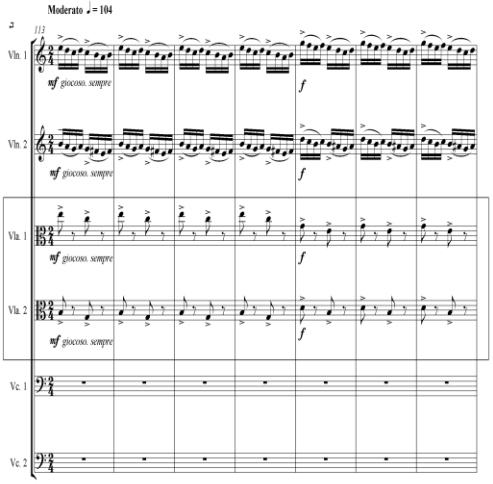
[4] ***Chuimsae*** is an exclamation during Korean traditional music. The audience makes exclamations like *Eolsigu*! or *Jalhanda*!, which means Yippee! and Good! in Korean. The word *chuimsae* originates in the word dance in Korean. The *chuimsae* connects musician and audience and creates a cheerful atmosphere. *Chuimsae* makes performance more enjoyable. With *chuimsae*, the music can be more active and vivid. *(From Wikipedia)*

[5] ***Mok*** is one of the singing styles of *Pansori* to express sorrowfulness.

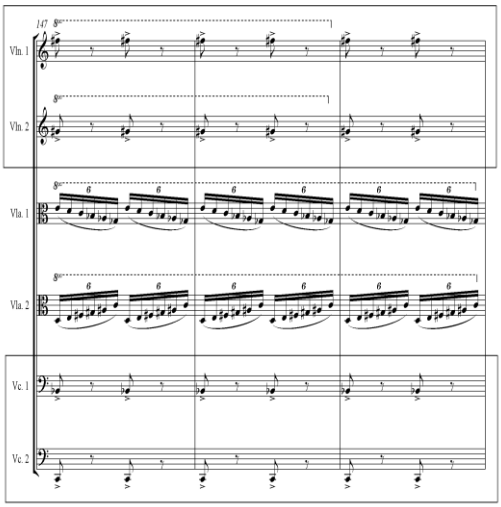
general meaning of the music, especially a mournful expression or an effusive emotion. Therefore, there is a close correlation between general techniques and these more specific techniques related to *Pansori*. Three specific techniques are discussed with some examples from the score.

1) *Chuimsae*: Rejoinder

A regular rhythmic pattern is repeated while melodies are played in the other parts. It is meant as a rejoinder; the regular pattern is like agreeing enthusiastically with the melodies and adding emotional content in preparation for the climax. The repeated pattern is closely connected with the Korean rhythmic pattern *Chuimsae* of *Pansori*, as shown below. (Example 1-8a and 1-8b)



Example 1-8a: Chuimsae



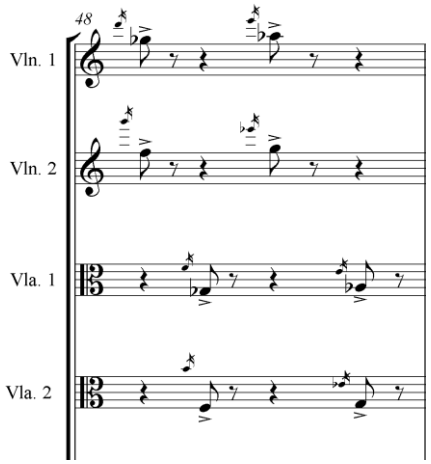
Example 1-8b: Chuimsae

2) *Mok*: *Acciaccatura* and vibration

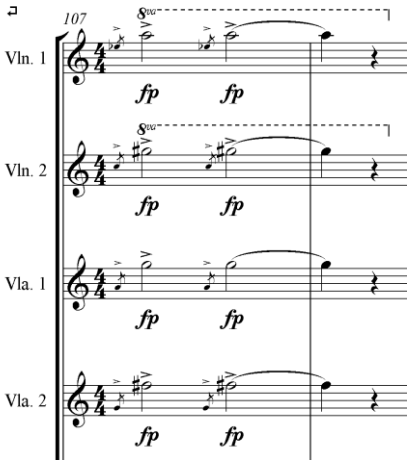
(1) Acciaccatura (also an appoggiatura, long or short)

One technique of *Mok* is closely related to an *acciaccatura* ornament. The examples below show unstable *acciaccaturas* labeled as such

because of the large pitch interval, either from a high note to a low note, or from a low note to a high note. (Example 1-9a and 1-9b)



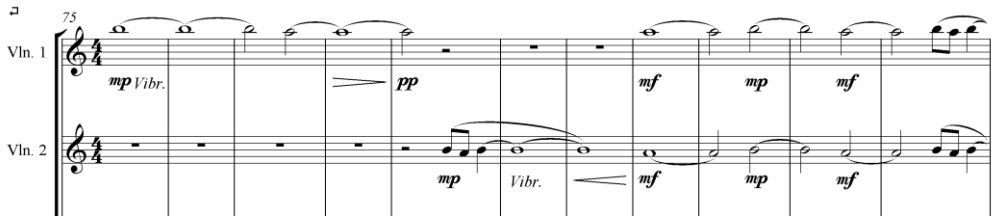
Example 1-9a: Acciaccatura of Mok



Example 1-9b: Acciaccatura of Mok

(2) Vibration

Another technique of *Mok* is to create a wave of sound similar to vibrato on a string instrument. This vibration is used to express the plaintive message of the main character *Barideki*. The following shows the exaggerated vibrations (vibrato) of the violins that are related to the *Mok* in *Pansori*. (Example 1-10)



Example 1-10: Vibration of Mok

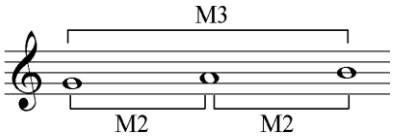
Chapters I and II discussed the programmatic story behind the music and the overall structure and musical language. A more complete analysis of each movement will be presented in the subsequent chapters.

Chapter III
Analysis of Movement I

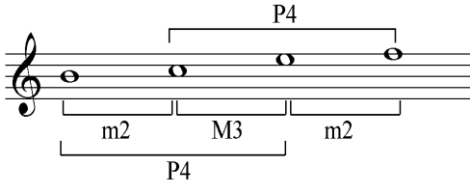
A (mm.1-14): Introduction, the unhappy future implication

This first A section is an introduction that foreshadows an unhappy event in the future. The music starts with violin 1 playing the main melody mirthlessly to show a pitiful future for *Barideki*, the main character, and violin 2 starting in measure 9 plays a suitable counterpoint to the dire melody of violin 1.

It is composed at a relatively slow tempo with a 4/4 meter and the interval system used in violins 1 and 2 is shown in the following example. (Examples 2-1 and 2-2)



Example 2-1: The interval system of violin 1



Example 2-2: The interval system of violin 2

As seen from the above examples, the music is composed using the pitches G, A and C in violin 1, and B, C, E and F in violin 2. In Example 2-1, it is composed of two whole steps spanning a major third, and the music corresponds with the interval system of the pentatonic scale that was described in Chapter II. Example

2-2 consists of intervals of the minor second, major third, and perfect fourth, and the melodic progression in measure 9 of the violin 2 is composed to intentionally evoke the oriental timbre of a perfect fourth and the western timbre of the minor second—it is a mixture of oriental and western timbres. (Figure 2)

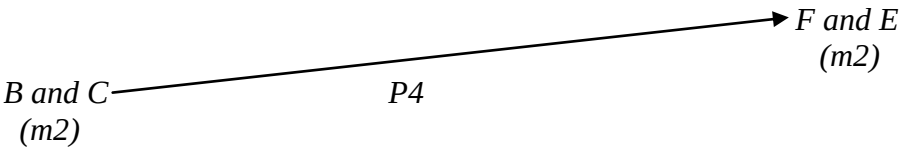
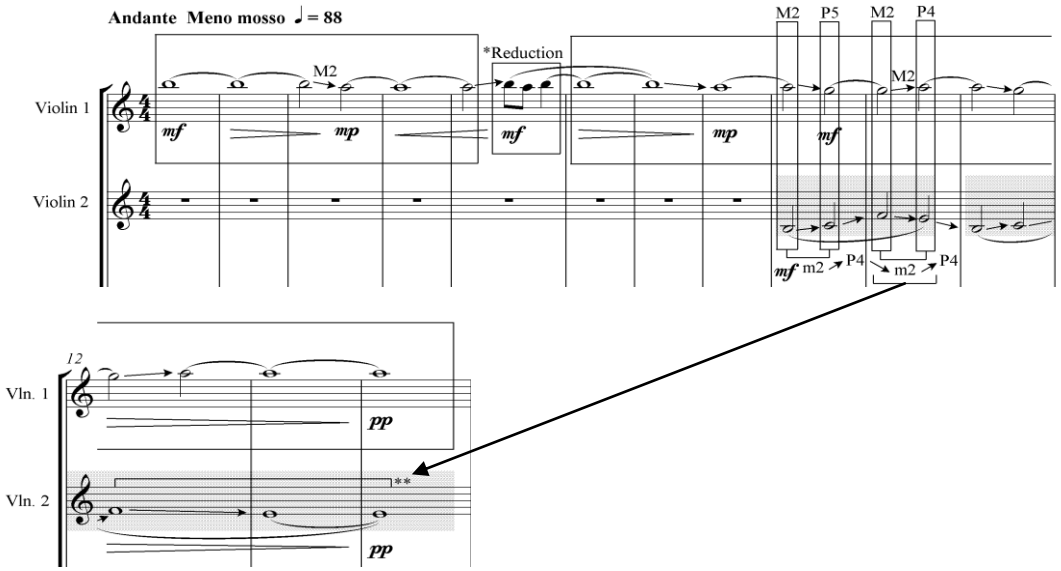


Figure 2: The intervals in the melody of violin 2, mm. 9-14

In organizing the harmony, from the point of view of how violin 1 interacts with violin 2, intervals correspond with the interval components of the pentatonic scale; the intervals are the major second (A and B), the perfect fifth (C and G), the major second (F and G), and the perfect fourth (E and A). In the progression of rhythm, violin 1 plays with longer time values in measures 1-5:2, and with short diminution values in mm. 5:3-4, showing a stark rhythmic reduction. The longer time values are formed again with an addition G from measure 6 (Example 2-3).



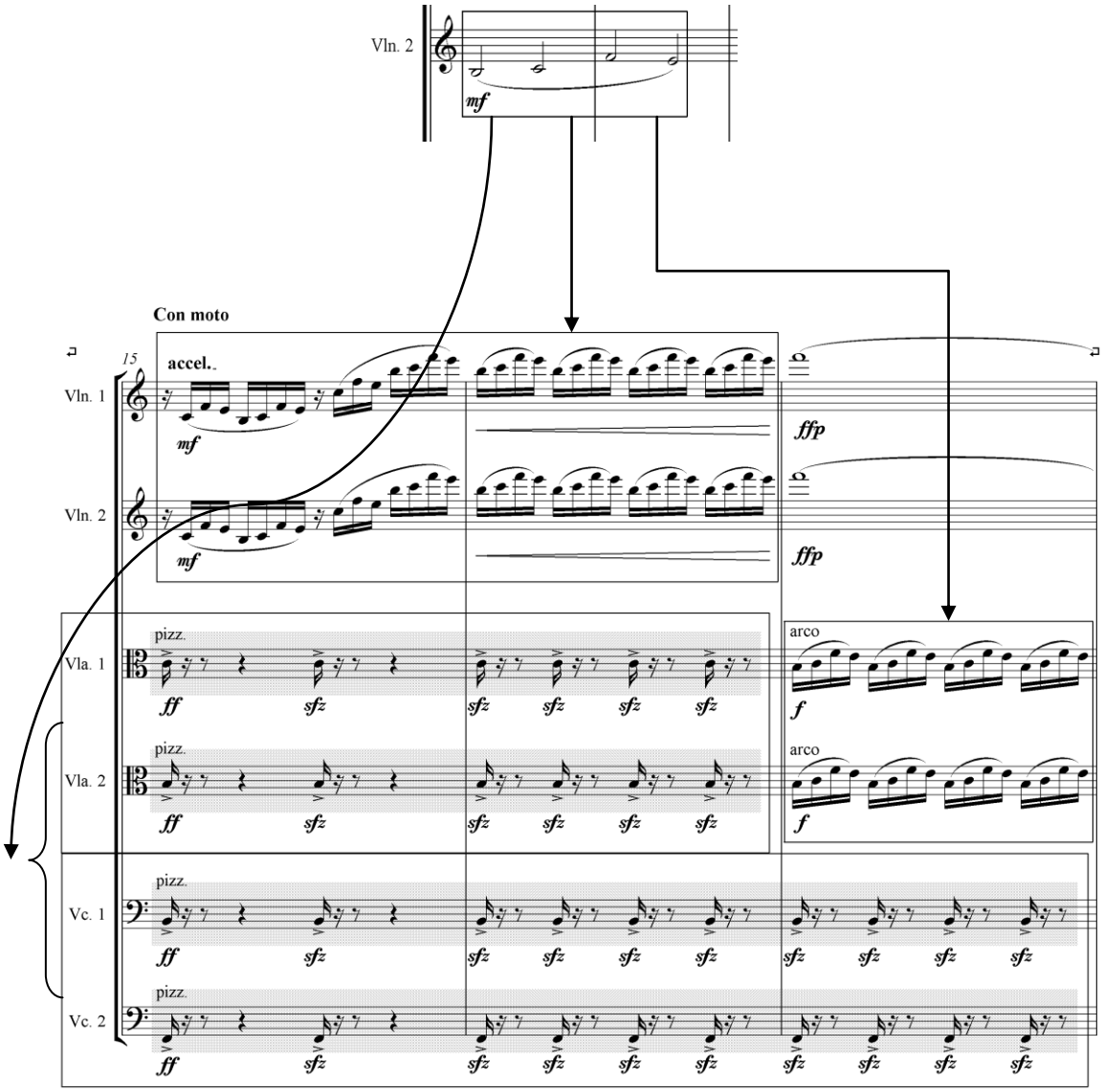
*Example 2-3: Violin 1 and 2, mm. 1-14 (**longer time values)*

The dynamics change somewhat suddenly from *mf* to *mp* and more suddenly from *mf* to *pp*. This is intended to express the sharp emotions of characters in the story.

B (mm. 15-22:2): King *Ogu*'s wedding party

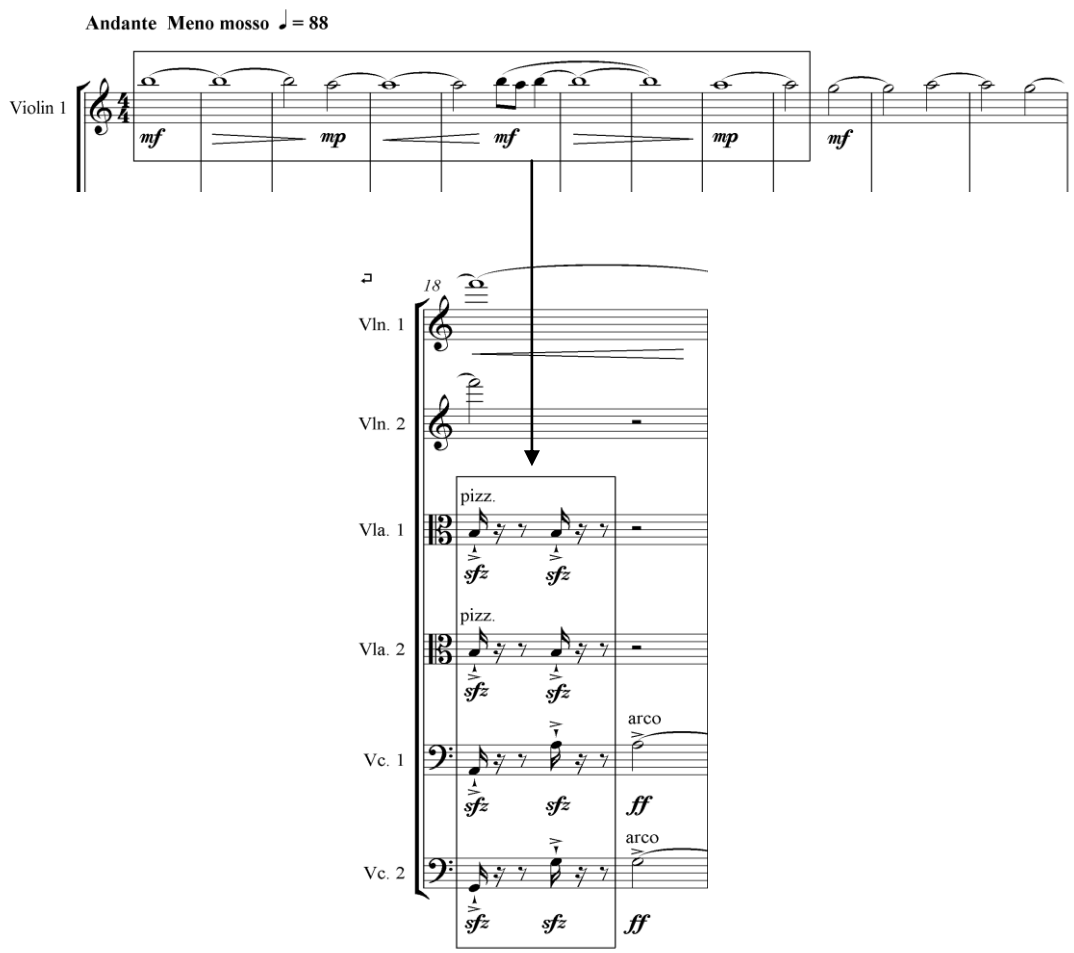
King *Ogu* and the new Queen have a happy wedding party; the King has ignored the fortune-teller who said he should wait and get married one year later, and he would eventually marry a beautiful woman, but he loved this woman, the new Queen, too much to wait. There is no change in meter, but there is a change in tempo as an accelerando. And, the instruction is *con moto,* given so the players will play with vitality and activity in keeping with the atmosphere of a wedding ceremony. Violins 1 and 2 play the same melody, borrowed from the notes B, C, F, and E of measure 9 in the A section. They create a fast tempo using sixteenth notes—a reduction of rhythm from before. Violas 1 and 2, in measure 17, imitate the melody of the violins (from mm. 15-16). In measures 15-16, the violas and cellos play *pizzicato*, while two violins play *arco* at the same time and then the cellos 1 and 2 continue the *pizzicatos* until measure 17; the *pizzicatos* are on the pitches C in viola 1, B in viola 2, B in cello 1, and F in cello 2. As can be seen, they are also borrowed from measure 9 (B, C, F, and E). (Example 2-4)

A: m. 9 in the violin 2



Example 2-4: Imitation as the reduction of rhythm

The viola and cello parts in measure 18 are then borrowed from the melody of violin 1. The following is shows this borrowing. (Example 2-5)

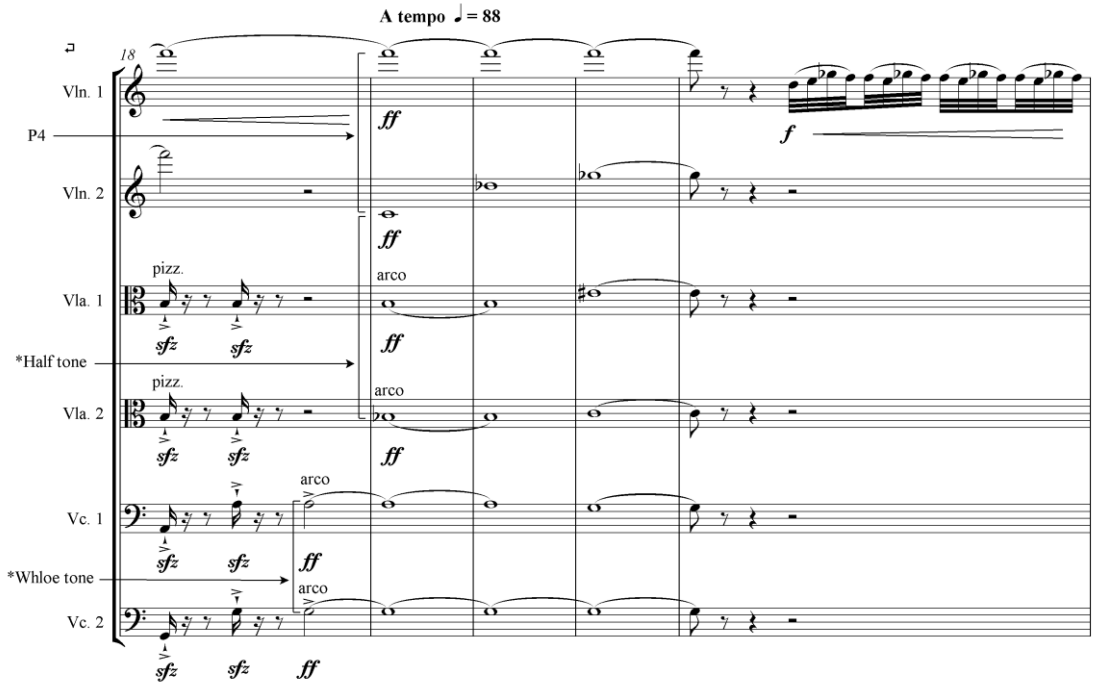


Example 2-5: Borrowing of the melody line into the harmonic structure

To make clear, the pitches borrowed from the violin 1 line in the A section are organized here as a chord. The B section should not be mistaken for an A' section as the entire rhythmic pattern is different and the instruments use a different technique of performance. In addition, for measures 15-16, the *pizzicato* in the viola and cello parts is played with a pattern of repeated rhythms. This consecutive rhythmic pattern is in a style borrowed from the *Buk Jangdan*[6] in Korea.

[6] ***Jangdan*** is the rhythmic structure used. *Jangdan* is used to show emotional states corresponding to the narration of the singer. *Jangdan* is also used with the appearances of certain characters. ***Buk*** is a traditional percussion in Korea. ***Buk Jangdan*** is used in Korean music.

The music uses a combination of oriental and western timbres; we hear a mixture of the whole tone and perfect fourth, which feel like the intervals of the oriental pentatonic scale, with the western half tone adding an element of strangeness to the music. The following example shows these mixed timbres. (Example 2-6)



Example 2-6: Mix the whole tone and half tone

The music returns to the original tempo by way of a long held note value, essentially a cadence and a means of preparing for the next section that moves with faster rhythmic patterns staring on the third beat of m. 22.

C (mm. 22:3-35): The birth of 6 daughters

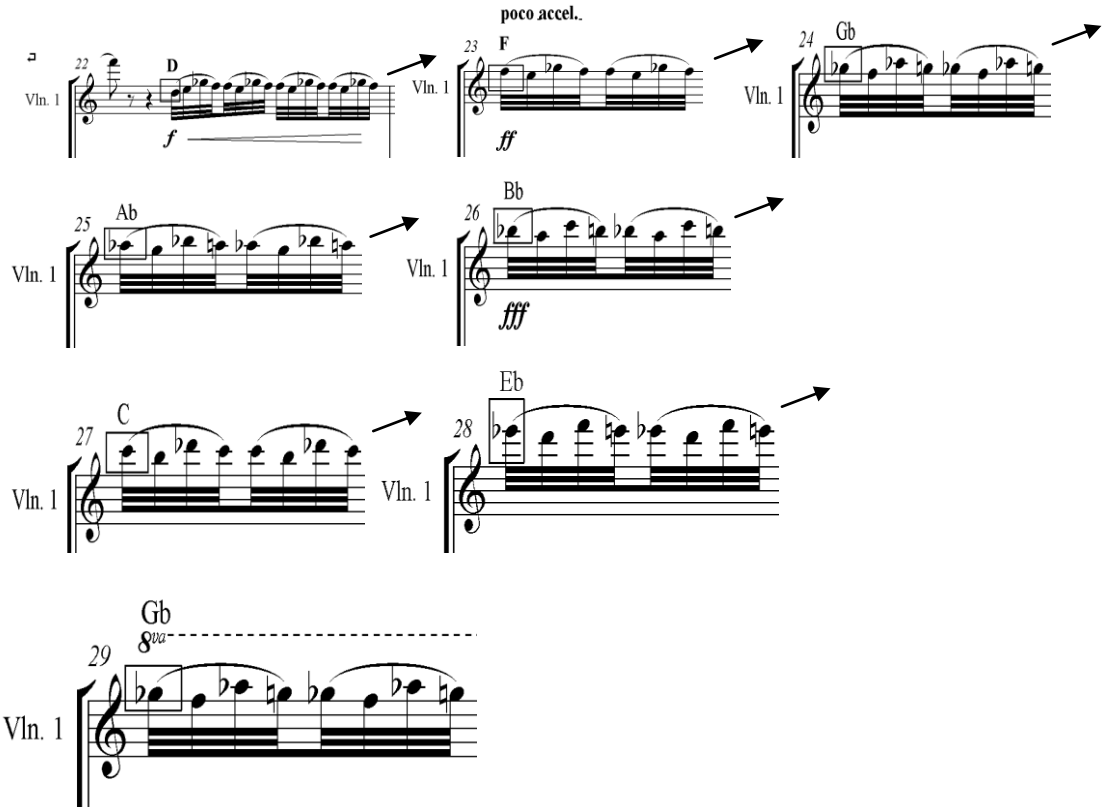
The C section is used to portray that King and Queen have many daughters; they expected to a son at some point, but the fortune-teller's prediction was correct. Six daughters were born one after the other. To show this musically, the six daughters are placed on the six instruments and the music repeats constantly. The repetition means that there is no change in the constant process of having six

daughters without a son. Therefore, the musical atmosphere is to show the King and Queen's disappointment and confusing emotions.

At first, violin 1 introduces fast thirty-second notes and then violin 2 and viola 2 make an appearance. The three instruments play together in measures 23-25 and then viola 1 and the two cellos enter in measure 26. The six instruments play together constantly imitating the interaction of the six daughters. At this point, violin 1 and viola 2 have the same rhythmic process as violin 2, while viola 1 and the two cellos use the same rhythmic process with a different pattern. Violin 1 and viola 2 are the center point meaning that they are taking the role of leader. This explains why their dynamics are greater in measures 23-32.

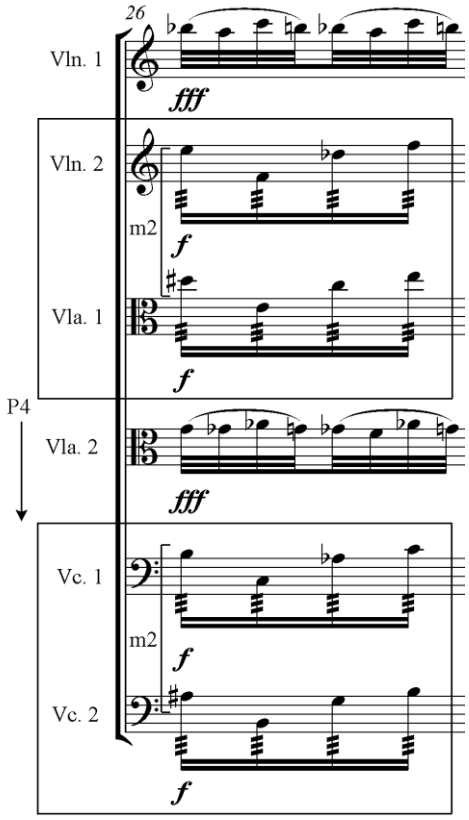
As previously mentioned, the motion in the music expresses the situation that the Queen has given birth to daughters continuously. At measure 23, the tempo quickens through a *poco accelerando*, another reference to the Queen's anxious emotional state. It also shows an atmosphere where the palace ladies-in-waiting are very busy trying to take care of the Queen who is simply distraught in wanting a son. This atmosphere is depicted by thirty-second notes and tremolos, and the sound gives the impression of many worker bees creating a raucous sound around a Queen bee.

Violin 1 leads to a high note through a series of mostly stepwise sequences generating a continuous increase in tension through measure 29. The following is an extract that shows the violin sequences. (Example 2-7)



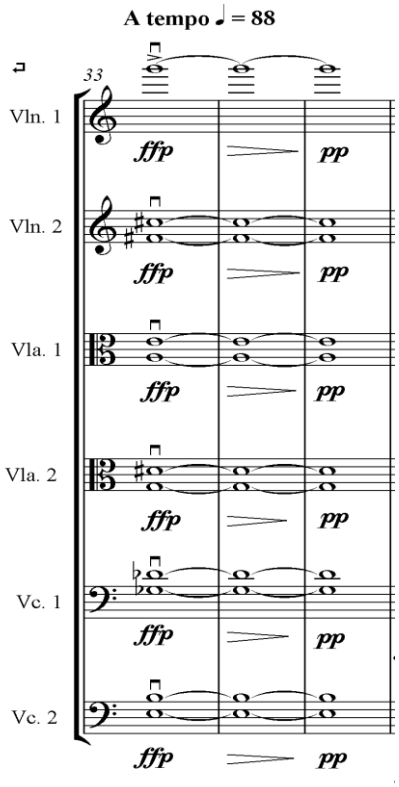
*Example 2-7: The ascending melody group of the violin 1 in stage *the arrow is indicating the ascending situation, and the different size of example is expanding to notice the ascending situation*

From measure 30, all instruments begin in lower registers. The register of violin 1 is lowered by nine scale degrees, showing the King and Queen's disappointed minds through this descending motion. In measures 23-32:2, viola 1 is transposed down a minor second from violin 2 and then the two cellos are transposed down a perfect fourth from violin 2 and viola 1, as shown in Example 2-8 below.



Example 2-8: Transposition down a minor second and perfect fourth

The dashed hope of having a son is represented as the low half notes, and then as a harmony of a much longer note value. The high note in violin 1 is a nervously high timbre and the underlying harmony is a complex eleven-note sonority expressing the King and Queen's complex minds—the dying hope a disappearing sound with dynamics to *pp*. The following example shows this sonority. (Example 2-9)



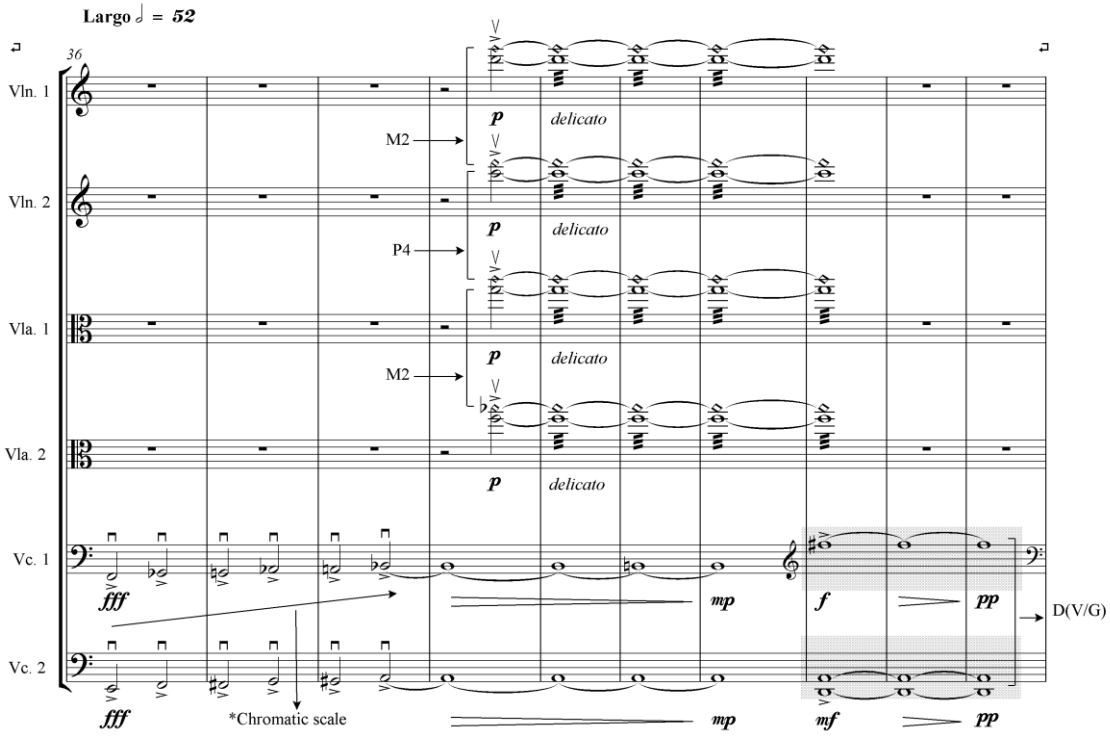
Example 2-9: Eleven-note sonority in mm. 33-35

D (mm. 36-45): Bridge, the King and Queen's agony

This section is a short expressive part showing that the King and Queen are downhearted and inactive, and plays the role as a bridge to the next section. The tempo changes to *Largo*, and the rhythm becomes simple, all alluding to feelings of disappointment, sharpness, and tension. In measures 36-38, the two cellos have a chromatic ascending motion, *Maestoso,*[7] and the dynamics are *fff* using *detache*—an expression of the King's serious and angry feelings. In measures 39:3-43, while the dramatic dynamics of the cello part are now moving to *mp*, the violin and viola parts play artificial harmonics that move to tremolos in measure 40. The harmonic interval in these measures is a major second between the two

[7] ***Maestoso*** is an Italian musical term and is used to direct performers to play a certain passage of music in a stately, dignified and majestic fashion (sometimes march-like) or, it is used to describe music as such. *(From Wikipedia)*

violins, a perfect fourth between the violin 2 and viola 1, and a major second between the two violas. These violin and viola parts have a sharp yet delicate timbre marked *delicato*, and the dynamics *p* contrast with the dynamics *fff* of the previous cello part; it is an expression that the Queen cries because she can't have a son; the Queen feels that it is somehow akin to a crime to not have a son. The two cellos in measures 43-45 hold a D chord. Note the dynamics of the two cellos are different from each, again indicative of the uneven tension. The following is part of this D section. (Example 2-10)



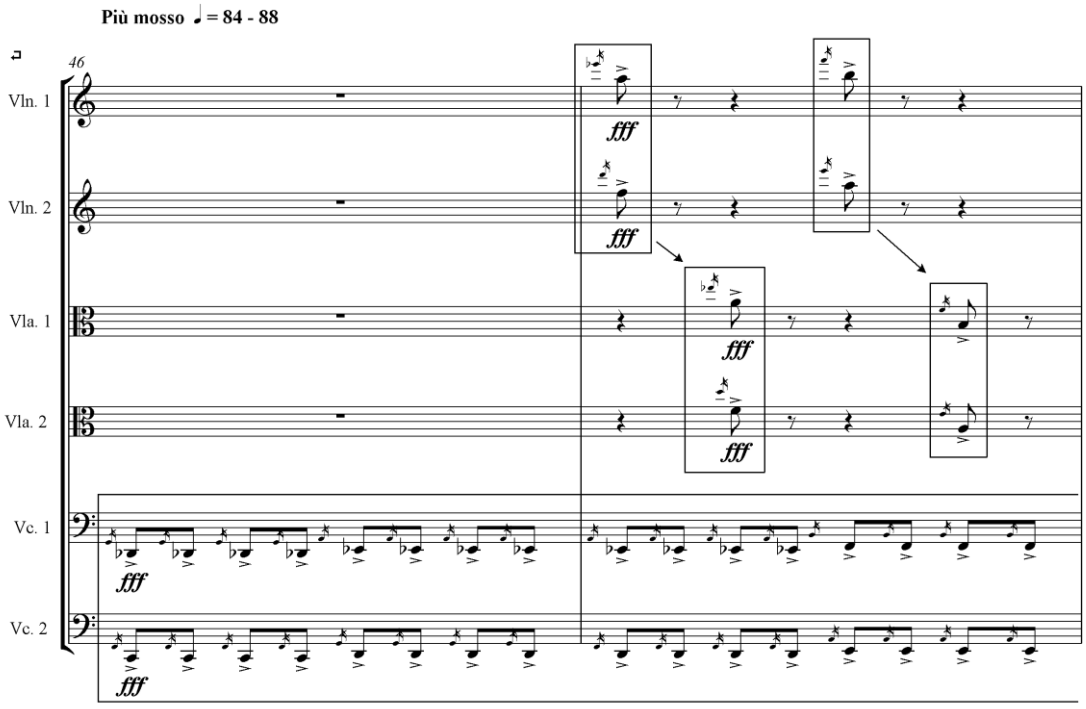
Example 2-10: D section showing chromatic scale and harmonic interval

E (a+b)(mm.46-74): An effort to give birth to a son

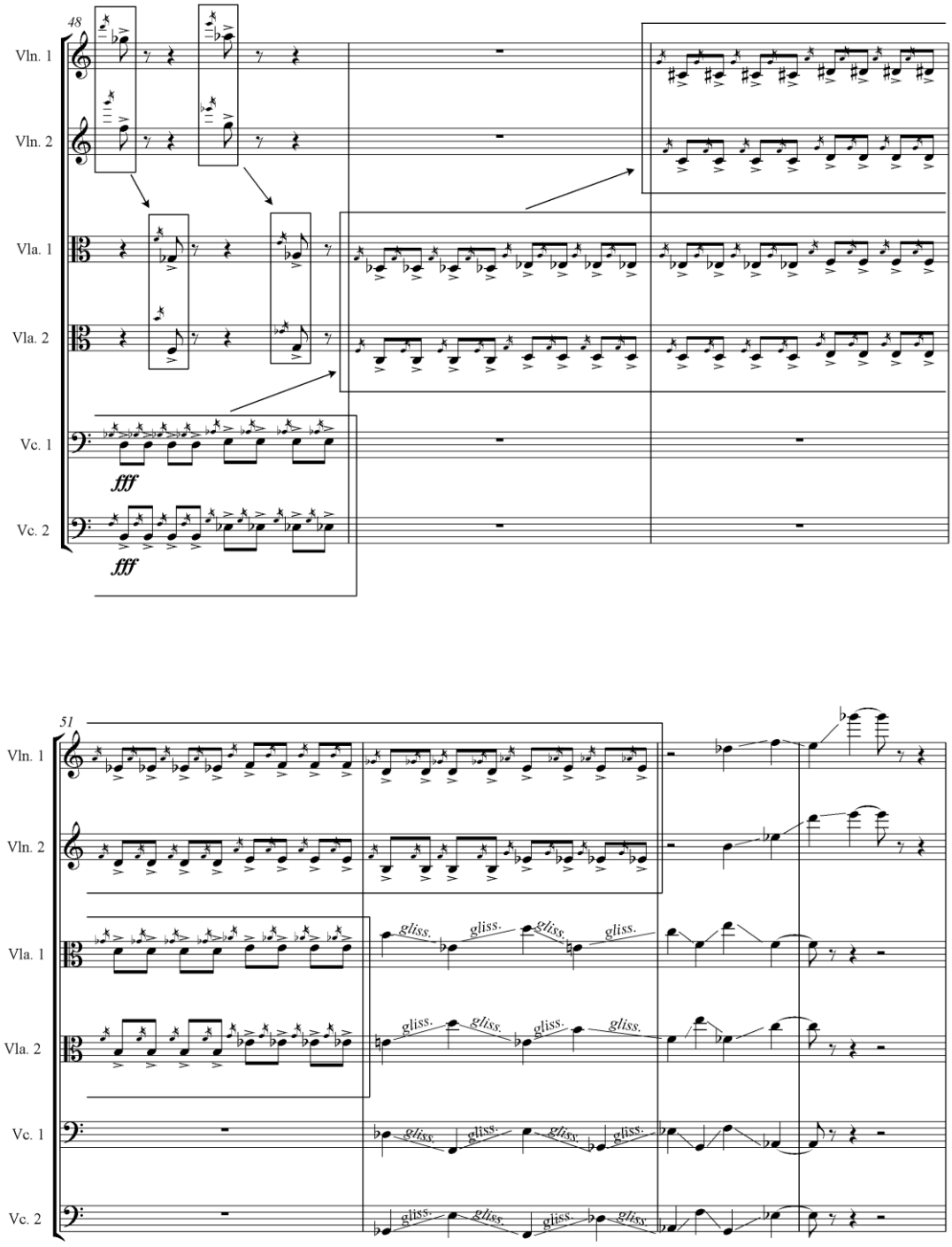
The E section expresses the Queen's struggles to have a son; her mind is very busy because she thinks this may be the last chance to give birth to a son; again, all the ladies-in-waiting in the palace are busy trying to provide the proper

medicines and food to help her become pregnant. The section is divided into two parts: a (mm.46-54) and b (mm.55-74), and the tempo becomes fast again for the bustle of the palace around the Queen. In the 'a' part, an *acciaccatura* notation is used, repeated continuously with accents and very loud dynamics—the strong volition to be pregnant with a son.

The progression in measures 46-52 uses a three-measure passage in imitation (a response action) starting in the celli and moving to the violas and quickly using a stretto overlap to continue in the violins. Each imitation ascends by an octave. In addition, in measure 47 a similar response imitation is seen in the short eighth-note accents between the violins and violas—in this case an octave lower. The following shows the 'a' part. (Example 2-11)



Example 2-11: Imitation (Response) (continued on next page)

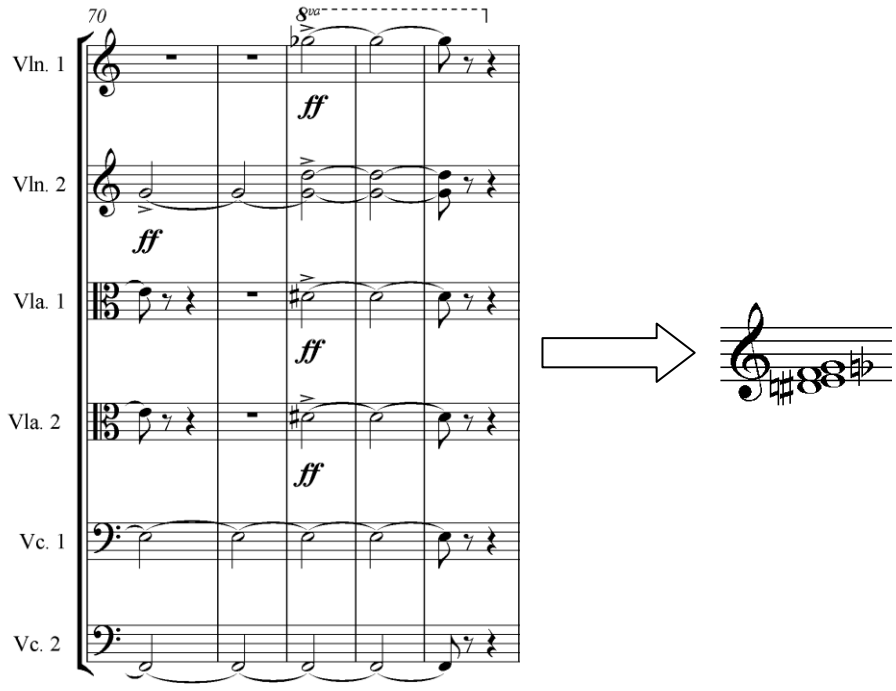


Example 2-11: Imitation (Response) (continued)

In measures 52-54 of the above Example 2-11, there is also contrary motion using *glissandi* in the ensemble, and that motion makes a whirling and hastening sound; this is a deliberate zigzag shape in the score to create the visual image of a very busy situation.

In the 'b' part, an *acciaccatura* notation in measure 55 comes from the G (grace note)-to-Db from the m. 46 opening of part 'a'. The timbre of violin 1 is meant to be very serious and sad, even though the notes are the same G-Db. The reason is a difference in rhythm and dynamics: 'a' = liveliness, 'b' = sadness. The *pizzicato* in the cello is also a gloomy and tense timbre in conjunction with violin 1. The meter changes to 2/4 in m. 58 and the viola now joins the cello in *pizzicato*, while the violins create a sound similar to the *Mok* of *Pansori* with the *acciaccatura* notation mentioned in chapter II. This texture leads to a syncopated rhythm in violins 1 and 2 (mm. 61-66) expanding the previous *acciaccatura* notation. The celli in measures 62-64 imitate in *arco* the *pizz*. violas in measures 59-60, but an octave lower. In measure 65-70, the viola and cello parts consist of half steps, the viola entering in *stretto* at measure 66; the sound and the notation are meant to appear like a notice before an event.

Finally, measures 69-70 represent a short coda to connect with the next section. The cello begins the passage and the violin 2 enters in measure 70. All parts finally play together as the coda on the pitches D#, E, F, Gb, and A in a chromatic harmony, as shown in below. (Example 2-12)

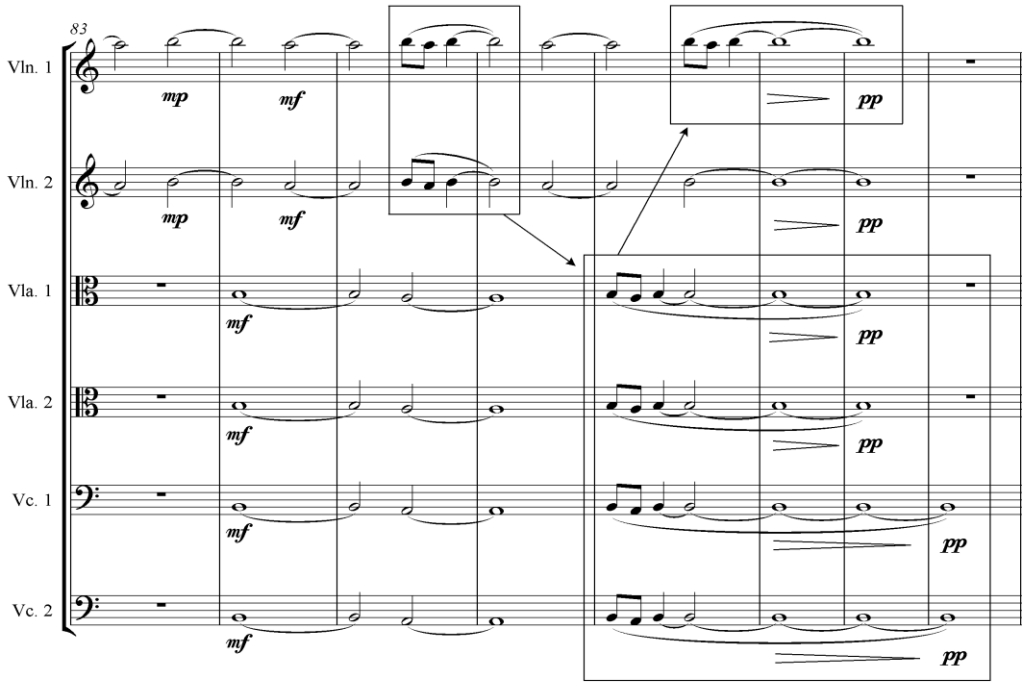


Example 2-12: Chromatic harmony in the coda of section E -'b'

A' (a+b+c) (mm.75-112): An unhappy implication for the future

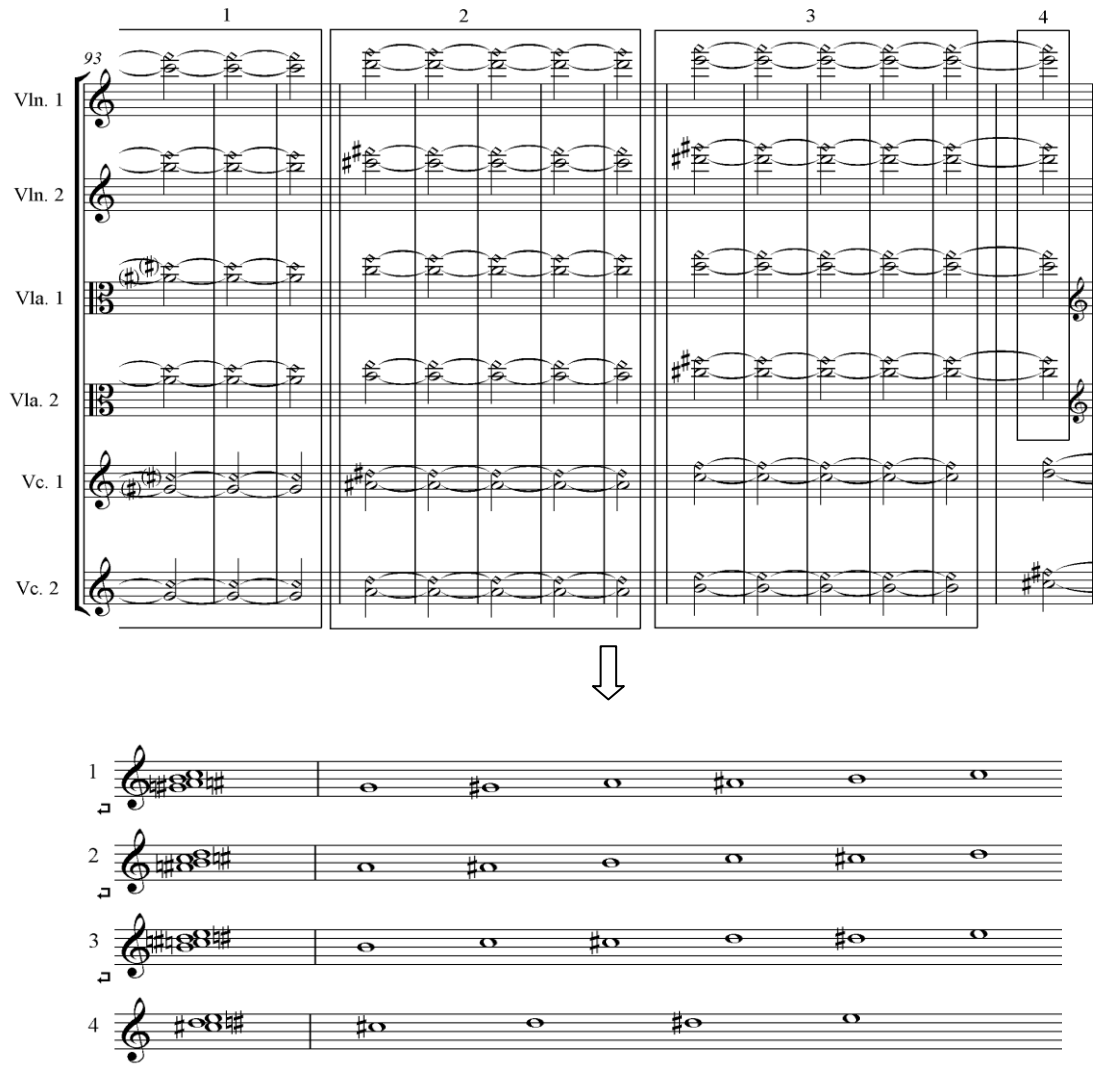
The beginning of this A' section brings back the introductory subject melody of the very beginning A section; it is meant to imply *Barideki*'s unhappy future. The meter also returns to a 4/4 meter as in the A section. It is divided into three parts: a, b, and c.

The 'a' part is in measures 75-90 and the pitches B-A-B are the main melody group brought back from the A section. The following Example is a part to be shown the melody group. (Example 2-13)



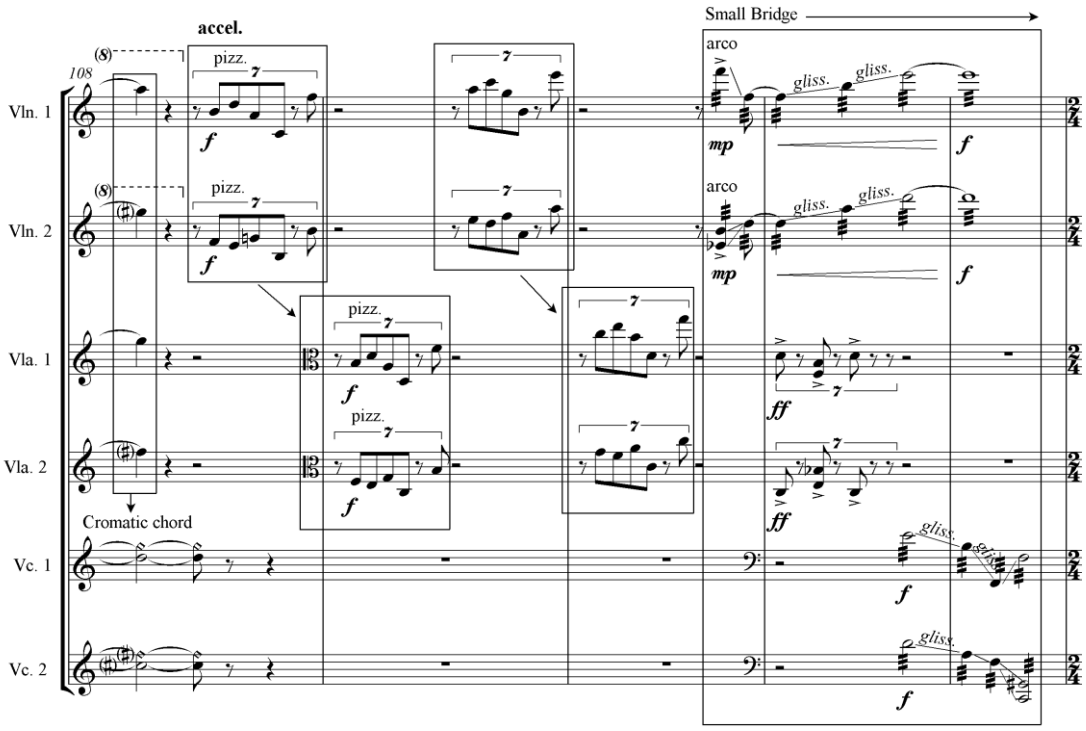
Example 2-13: Main melody of the 'a' part in the A' section

The 'b' section is in measures 91-106 and the meter is changes to 2/4. It is composed using artificial harmonics in a chromatic chord in the whole ensemble—it should be performed with the utmost seriousness. (Example 2-14)



Example 2-14: Artificial harmonics and comprising a chromatic chord

The 'c' part is in measures 107-112 and the meter changes back to 4/4. In measure 107, the beginning note is another *acciaccatura* notation again similar to the *Mok* in *Pansori* referred to before; it is construed as the Queen's ardent shout. Presently, *septuplet* figures appear in *pizzicato* with an *accelerando,* and each *septuplet* is immediately imitated, creating a lively response texture (as before) in preparation for the cheerful atmosphere to follow. Next is a *glissando* with a *tremolo*, continuing the busy texture and serving as a small bridge to the next section. (Example 2-15)



Example 2-15: Septuplets with pizzicato in imitation and glissando with tremolo

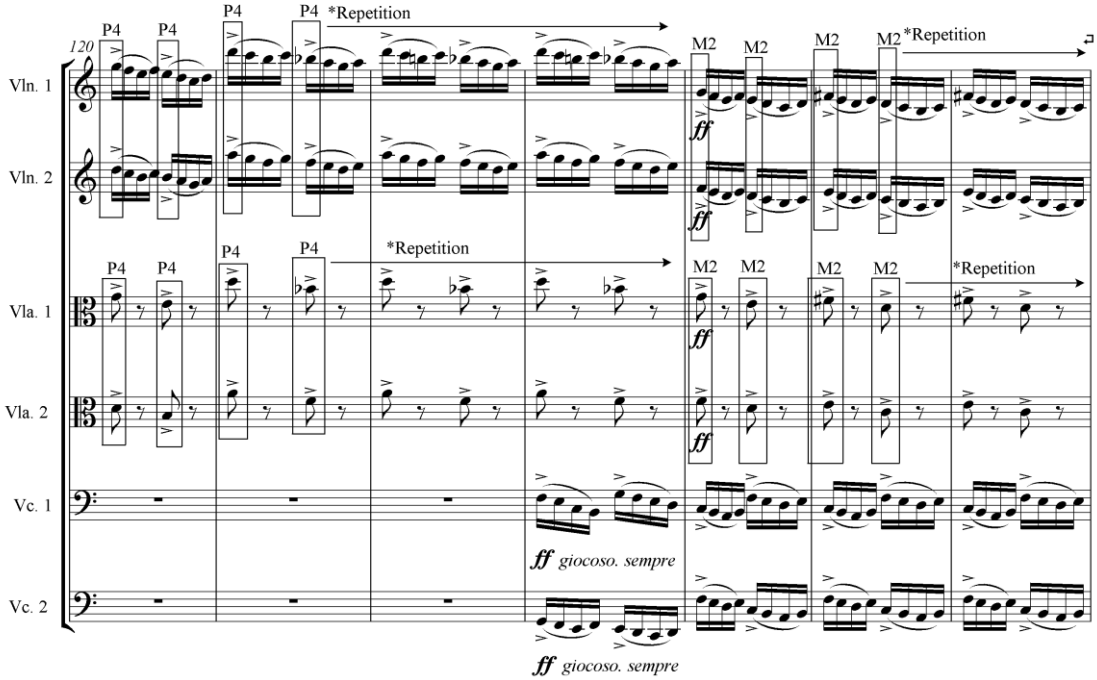
This 'c' section uses chromatic steps to describe the character's complex emotions while becoming pregnant.

F (113-134): Queen is pregnant again; happiness—disappointment

In the F section, the Queen is pregnant and everybody is happy until they find out it is a daughter again, and the happiness turns to disappointment. To begin, the tempo becomes fast in 2/4 meter to express the emotion of excitement and expectation. In mm. 113-127, all instruments use repetition continuously. The violin and viola parts use sequencing in stepwise motion (*Scale Sequence*) in measures 113-116, 117-120 and 125-126. The cello part is also repeated as a *Scale Sequence* in measures 124-127. At this point, the viola 1 and 2 are given *pizzicato* in eighth-notes which are borrowed from the first notes of the violin passage work (beats one and two). In general, performers should put a slight

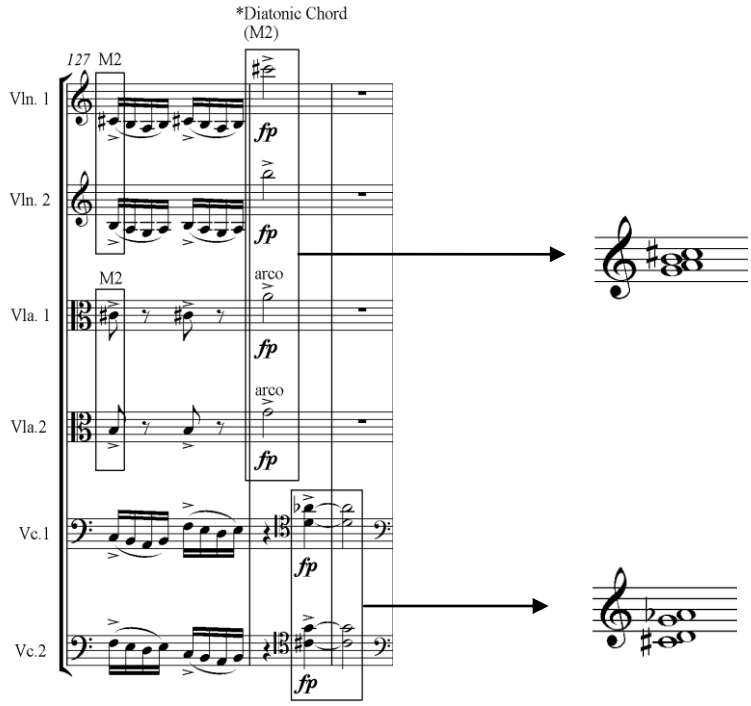
accent on these first and second beats which adds a light rhythmical feel, and this repeated rhythm is from the *Chuimsae* of *Pansori* mentioned in chapter II.

Note that interval structure between the two violins is primarily a perfect fourth (mm. 113-123), then turning to major seconds (mm. 124-127). Violas reinforce the each downbeat. This interaction leads to the half note at m. 128, consisting of major seconds in each part, and it can be called a *Diatonic Chord*[8], though the pitches G, A, B and C#, are intended to follow the whole tone scale. The celli use a much different chord: C#, G, D and Ab, a more dissonant timbre to express an anxious foreboding— the birth of daughter again. The following shows this progress of sonorities. (Example 2-16)



Example 2-16: Repetition and interval structure (continued on next page)

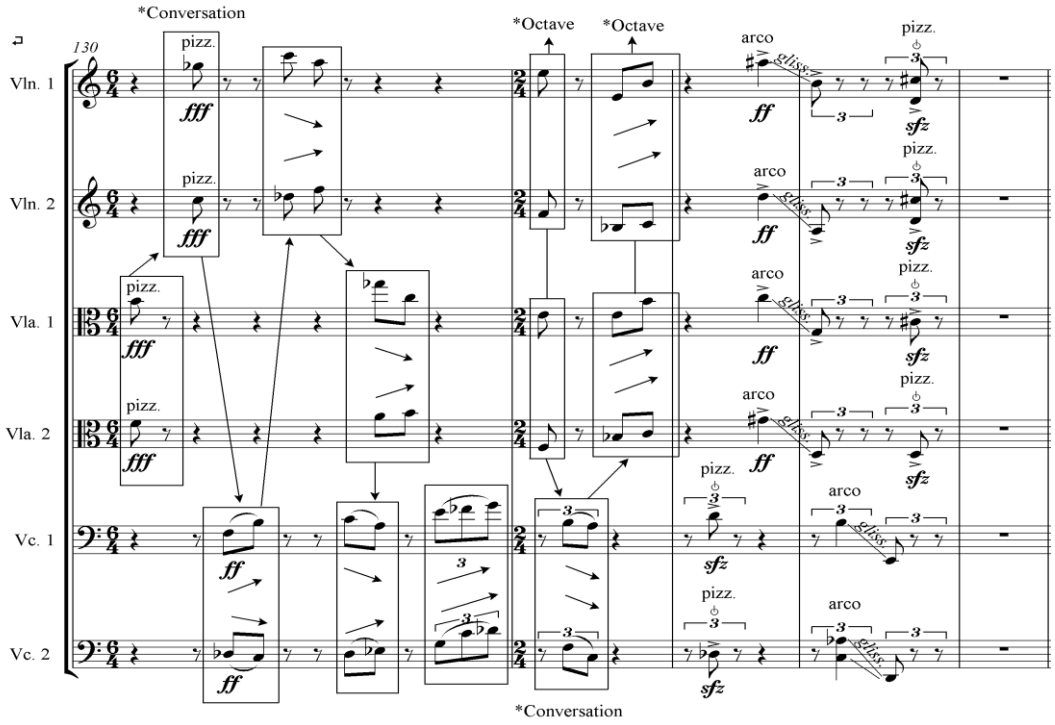
[8] ***Diatonic chords*** are generally understood as those that are built using only notes from the same diatonic scale; all other chords are considered *chromatic*. However, given the ambiguity of *diatonic scale*, this definition, too, is ambiguous. *(From Wikipedia)*



Example 2-16: Repetition and interval structure (continued)

A cluttered atmosphere enters (m. 130) hinting at the impending birth, the meter is changed to 6/4, and all parts "talk" with each other using *pizzicato*, *arco*, contrary and similar motion. The situation just before the Queen gives birth is in m. 131 with the instruments continuing their separate conversations.

In measures 132-133, the new baby finally arrives. The celli play strong *Bartók pizzicato* immediately followed by violins and violas playing G#, A, E and A# with powerful accents. The violin and viola parts quickly use a descending glissando motion, and then the cello part also has a similar descending motion, and the violins and violas again play *Bartók pizzicatos*; the music intends to describe the great disappointment at the Queen giving birth to a seventh daughter. (Example 2-17)

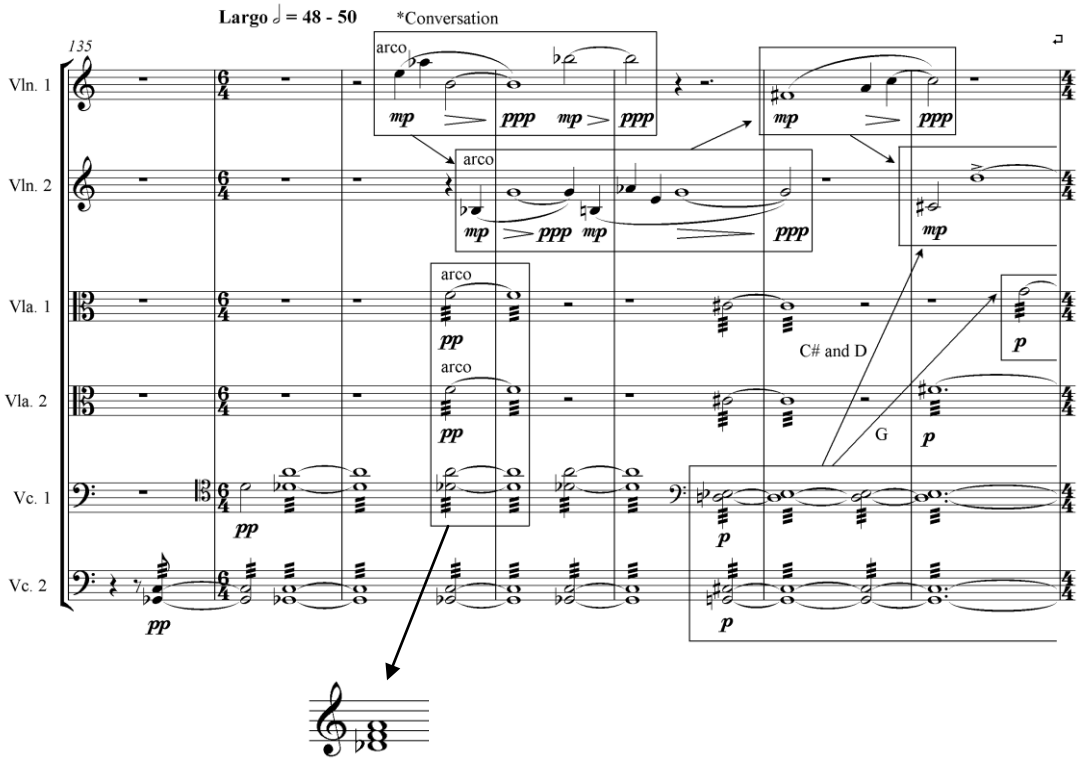


Example 2-17: Conversation and motion in each part

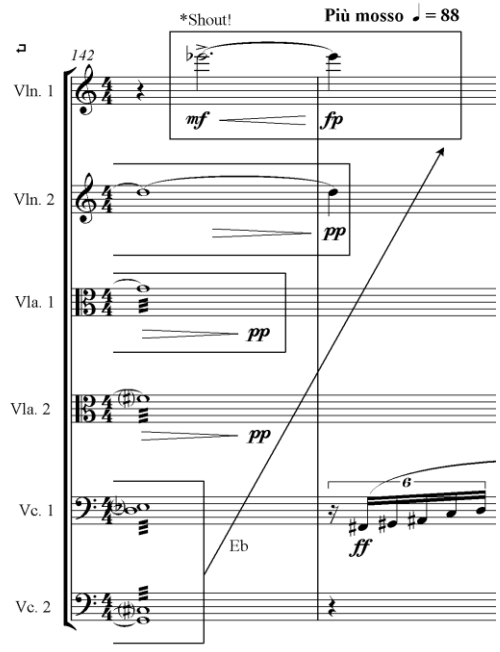
The F section, especially, is focused on the expression and atmosphere of the story content compared to other sections through this use of effects.

G (mm. 135:2-142): Queen has the seventh daughter; unhappiness

The G section has the tempo move to *Largo* and the meter is changed to 6/4, describing a gloomy and dark atmosphere because of the birth of the seventh daughter. Melodies in the two violins are indicative of the Queen's emotional sadness, and the two cellos describe the King's uncomfortable feeling as well. The music reaches an important point in terms of the storytelling. Violins 1 and 2 have a conversation with sad and gloomy melodies culminating in the violin 1 "shout" in m. 142 indicating a painful heart. An augmented triad is formed underneath the violins in mm. 137-138. Dissonances in the celli are then transferred to violin 2, viola 1, and eventually to violin 1 as shown below. (Example 2-18)



**An augmented triad*

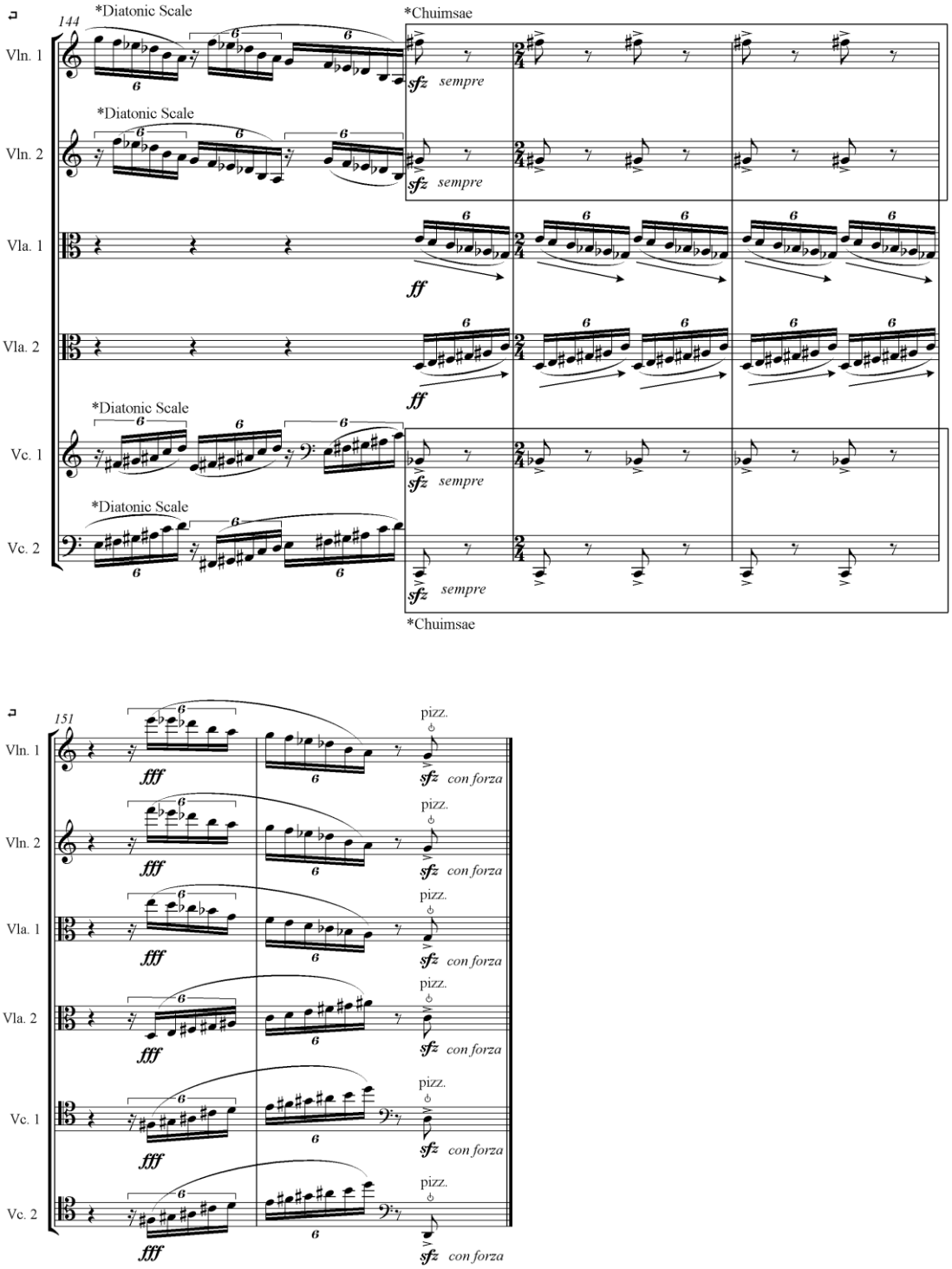


Example 2-18: The progression in the G section

H (mm. 143-152): Coda, Allusion of *Barideki*'s hard time

The H section is as a *Coda,* an allusion to the fact that *Barideki* will undergo great hardship. The tempo is again fast, and the music progresses very roughly with a dynamic of *ff*. One phrase is repeated constantly, and this repetition is the struggling situation in which she will find herself. There are two kinds of repeated rhythms used—a sextuplet and an eighth-note notation. All melodies in the sextuplet notation are made up of whole tones—from measure 143 to 144:3, though the violins and cellos repeat each other, the violins use the descending whole-tone scale from F to A, while the cellos use F#-G#-A#-C-D-E-F#-G#-A#-C-D, the two different whole tone scales are in contrary motion. In measures 144:4-150, viola 1 repeats E-D-C-Bb-Ab-Gb while viola 2 repeats D-E-F#-G#-A#-C, the same whole tone scale beginning on different notes, though both are in contrary motion. A repetition of an eighth-note in the violin and cello parts appears from measure 144:4 to 150—this eighth-note sound is again similar to the *Chuimsae* of *Pansori* (see Chapter II). Finally, in measures 151-152, all parts play together using the sliding sextuplet notation and then the first movement ends with a strong plucking sound of the *Bartók pizzicato*. The following Example is part of this last H section.

(Example 2-19)



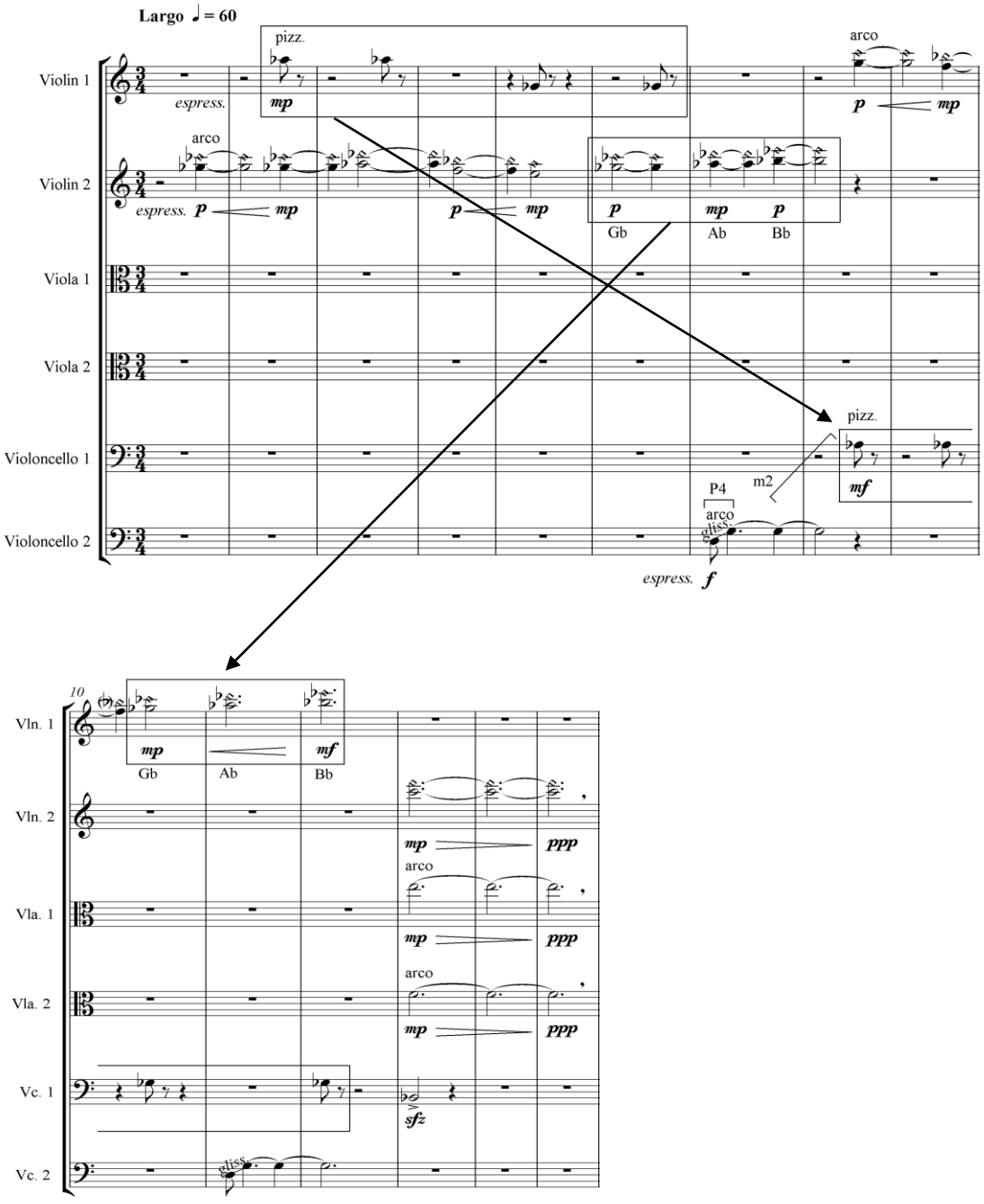
Example 2-19: Sextuplet notation in repetition

Chapter IV
Analysis of Movement II

A (mm.1-15): Introduction leading to an important event; tension

A beginning introductory section, filled with tension and a gloomy atmosphere, with implications of what will happen to *Barideki*. The 'A' section consists of a slow tempo, *Largo,* and 3/4 meter. Similar techniques from the first movement are used: *artificial harmonics*, *pizzicato*, and *glissando,* all to express darkness. Violin 2 starts a first melody with the *artificial harmonics*, and while the melody line (Gb-Gb-Ab-F-E-Gb-Ab-Bb) is progressing, violin 1 plays a countermelody (Ab-Ab and Gb-Gb) as *pizzicato* that is designed as a countdown—a concept that inherently provides tension. Violin 1 takes over the melody (Gb-F-Gb-Ab-Bb) continuing the melody line of violin 2. The melodic fragment (Gb-Ab-Bb) uses whole tones, a derivational expansion of the *pentatonic scale*. The motion (Ab-Ab and Gb-Gb) is transferred to *pizzicato* in the cello 1, and the two glissandos from D to G in cello 2 is a herald trumpet call to a new beginning. The two cellos in mm. 7-8 use the perfect fourth from oriental music and the minor second from the western music to unite the cultural differences. This will be seen throughout the composition, and it is reflective of the harmony here.

In measures 13-15, the sonority moves from *mp* to *ppp* as if disappearing. The interval patterns and responses are shown below. (Example 3-1)



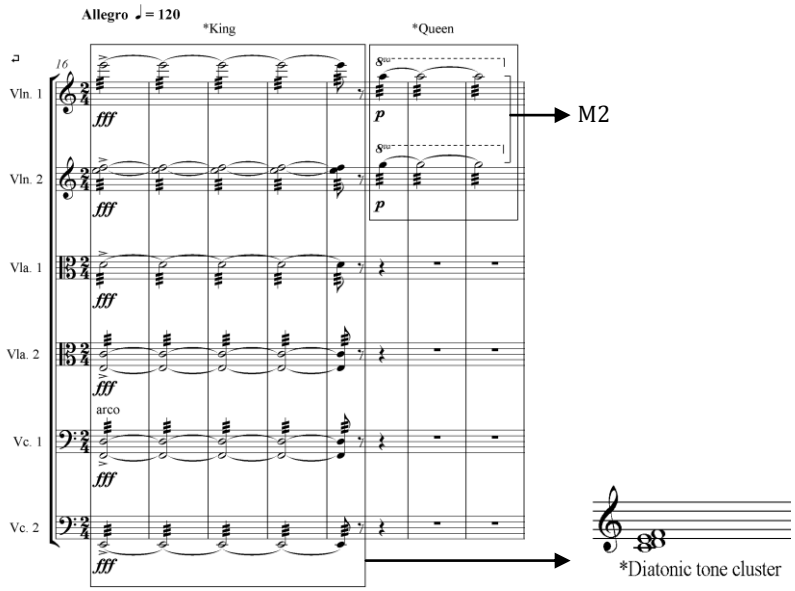
Example 3-1: Interval progression and response patterns; melody and countermelody

B (mm.16-89): Events leading to *Barideki's* abandonment; divided into four parts of a, b, c, and d by the storyline

B-a (mm.16-45): conflicts between the King and Queen

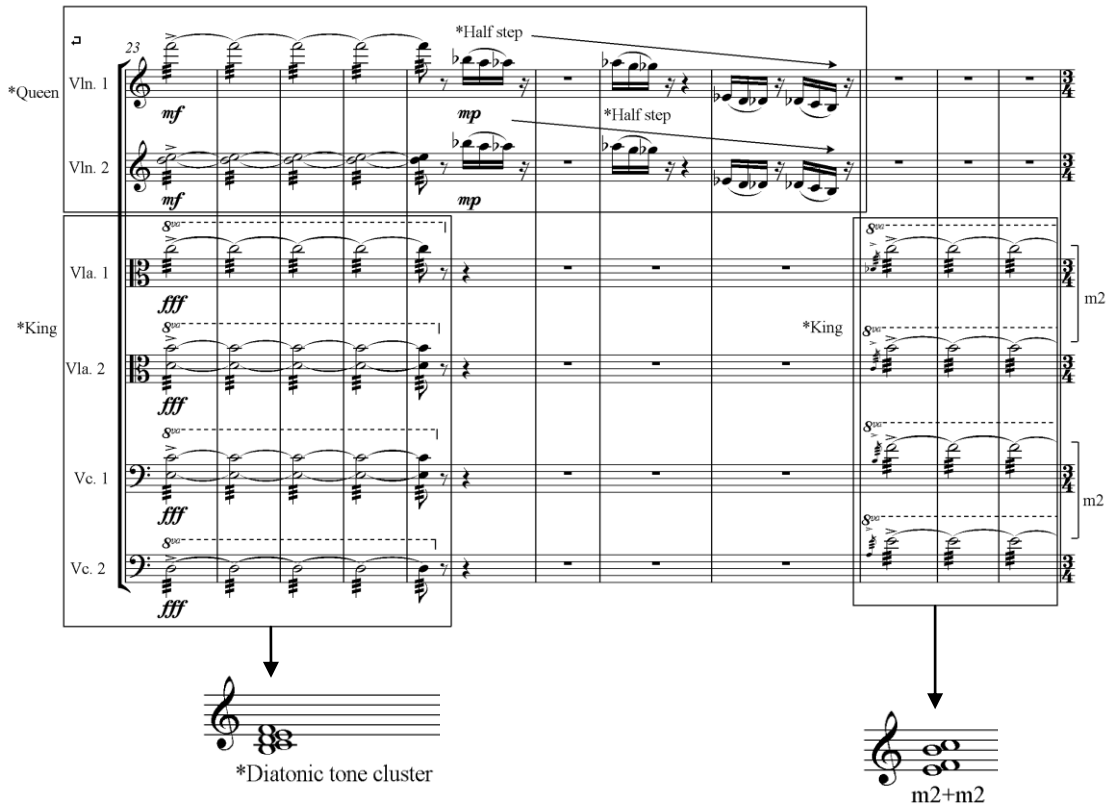
This part expresses a feud between King *Ogu* and the Queen; the King issues the strict command to abandon the baby (*Barideki*), and the Queen can't accept the King's order.

Tempo is changed to *Allegro*. In measures 16-20:1/2, all instruments play *tremolo* with *fff*, and this dynamic is in stark contrast with the *ppp* of the previous measure. The strong *tremolos* and fast tempo make for a very sharp and brutal atmosphere to express the King's upset and sudden rage. The sonority consists of the four notes, C-D-E-F, a diatonic tone cluster—not the most dissonant, but combined with the other factors, colors the King's mood correctly. In measures 20:2-22, the violin part plays a sudden soft *p*, the opposite dynamic of the previous measure, to show the Queen's ardent appeal that they cannot abandon the baby. However, the power stands with the King, so her voice is just small; the continual *tremolo* is made up a major second. (Example 3-2)



Example 3-2: Conflict between the King and Queen

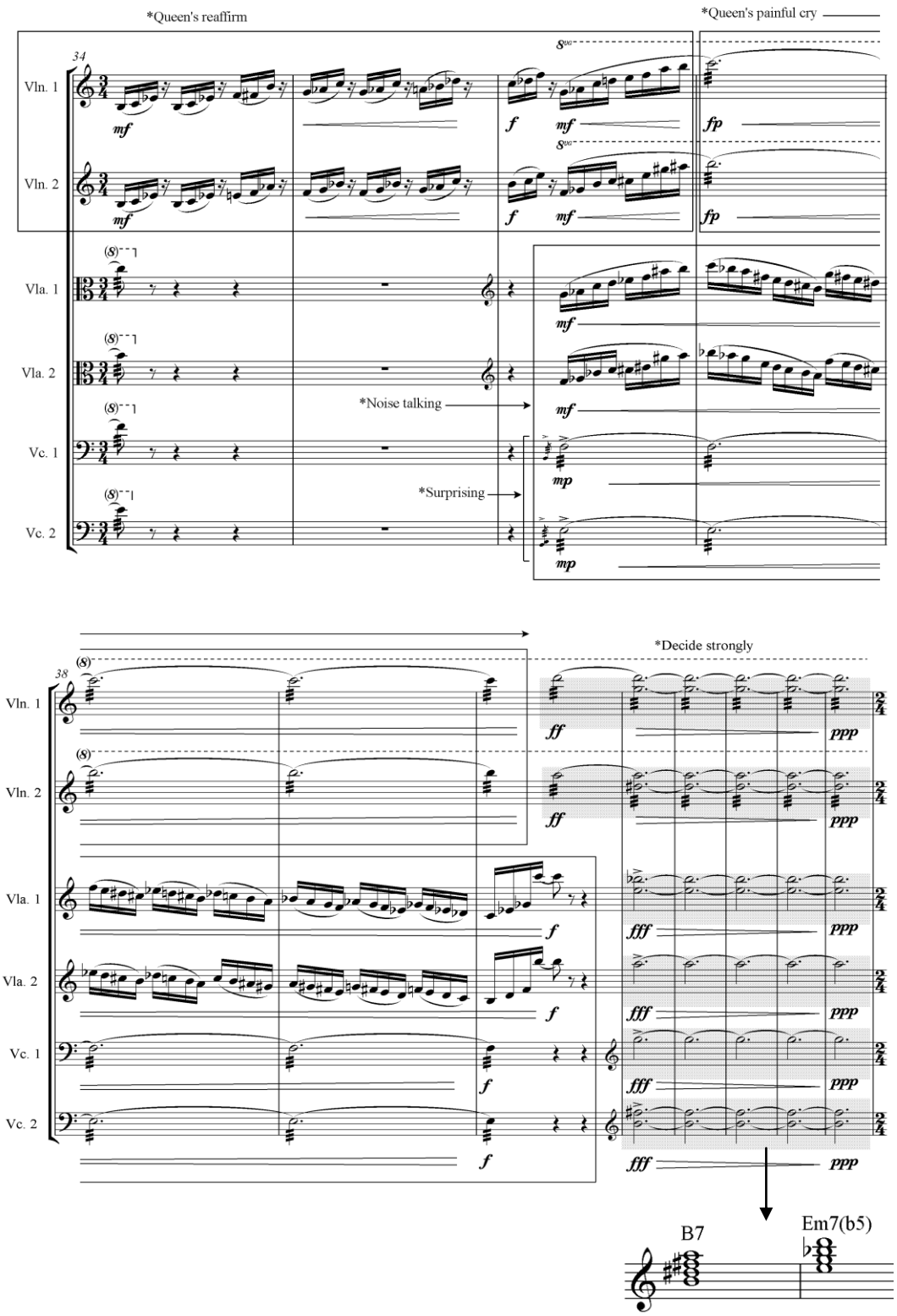
In measures 23-27:1/2, the King and Queen raise their voice at the same time. At this moment, the violin part is the Queen's voice, and the viola and cello parts are for King's voice; the Queen appeals against the King's command in a medium loud voice (*mf*), more than before, but the King's order (*fff*) is much stronger. The *tremolo* continues from the previous measures is continued and the tone cluster adds the note B (B-C-D-E-F). Measures 27:2-30, violins 1 and 2 express the Queen's resigned emotion to give up the baby because she can't stand against the King anymore; the emotion is expressed by descending motions interrupted by rests. In measures 31-34:1/2, the King's orders are even stronger that they abandon the baby. The previous technique of using *tremolo* now adds short *appoggiaturas* (grace notes) to show his fierce emotion, and the grace notes are like the *Mok in Pansori*. At this time, each viola and cello part consists of minor seconds as a crashing sound, and this sound adds to the angry mood.
(Example 3-3)



Example 3-3: the King's anger and Queen's resignation

In measures 34-40:1, the violin part plays the role of the Queen as in the measures. The Queen has her last hope in measures 34-36 and offers up a painful cry in measures 37-40:1; the painful cry is expressed as a *tremolo* from *fp* to *ff*. The violas and cellos in measures 36:2-40 depict the people in the palace talking noisily about the baby and the abandonment. The short *appoggiaturas* (grace notes) in the cellos depict their surprised feelings; another expression linked to the *Mok of Pansori*.

Measures 40:2 to 41 show the decision to abandon the baby—a strong sound using *ff* and *fff,* which then diminishes gradually until m. 45. This softer sound is the baby being abandoned silently and secretly, and contains simultaneous B7 chord and Em7(b5) chords. (Example 3-4)

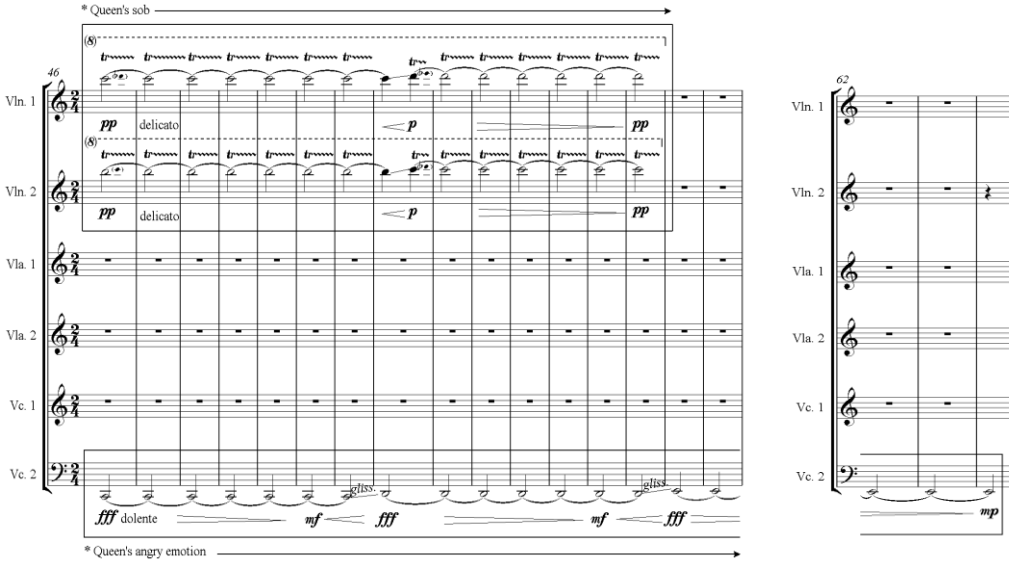


Example 3-4: Strong decision and noise—the talking in the palace

B–b (mm.46-64): the baby is abandoned in secret

For this subsection, the Queen is near a river with the baby in the deep of night. She makes an impromptu decision to name the baby *Barideki.* The Queen then puts her in a basket along with a note that says her name is *Barideki*. The Queen cries softly as she floats the basket on the river and it drifts away.

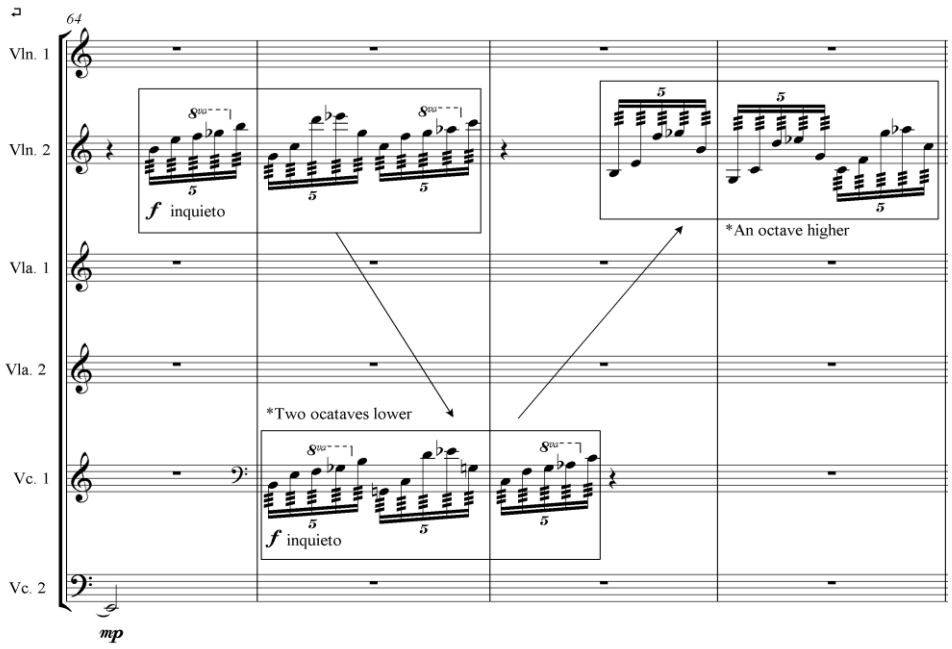
This secret abandonment is very gloomy and anxious and these moods are depicted by the cello 2, but on the other hand, this demeanor demands a strong image and a considerable sound. Glissandos in measures 52-53 and 59-60 help the cello 2 to create this larger, more anxious mood. On the contrary, the violin parts have a delicate and small sound. These strong and weak opposing images embody the dual feelings in the Queen. First is one of anger towards the King and the other is her sorrowful and sensitive appearance at this moment of anguish. Eventually, the dramatic sound of cello 2 disappears into a small sound as the basket is drifting away. These motions are shown in Example 3-5.



Example 3-5: The Queen's dual feelings

B–c (mm.64:2-75): the basket is drifted on the river; unstable

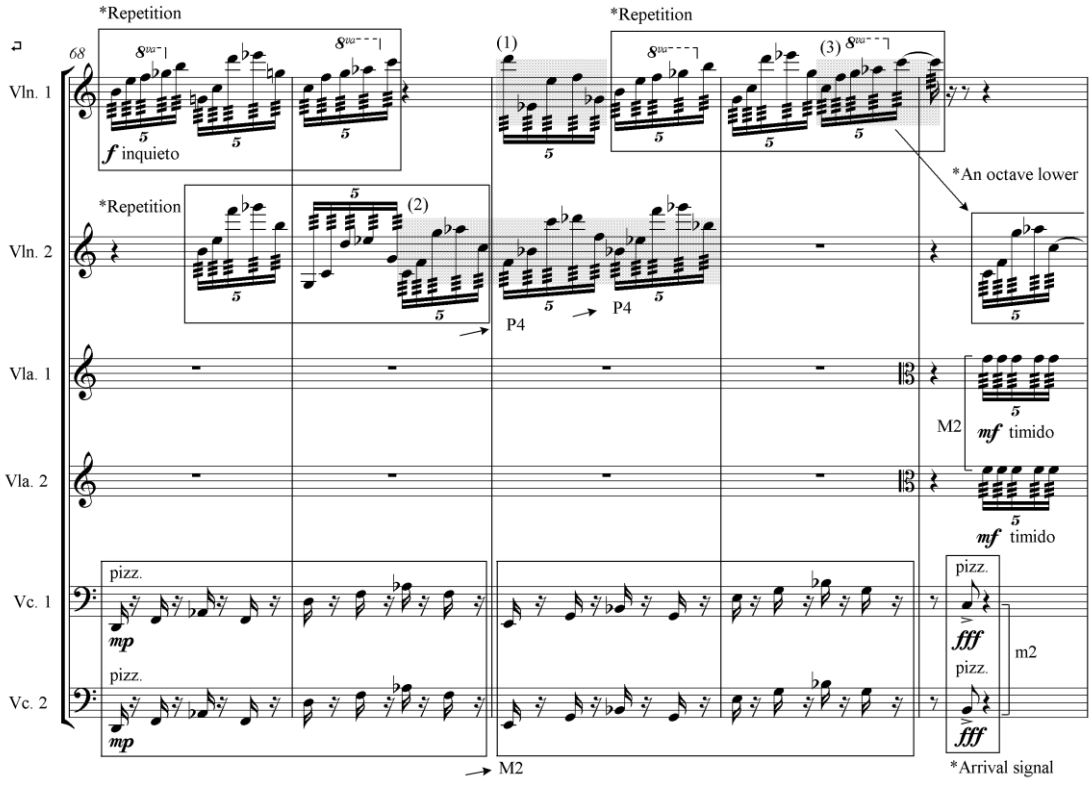
Barideki is put in the basket and drifted down the river. The unstable movement of the basket, swaying from side to side, is shown as a *tremolo* in quintuplet rhythm. The danger of the situation is expressed by a large intervallic leap. Violin 2 plays the unstable motion overlapping with cello 1 two octaves lower. (Example 3-6)



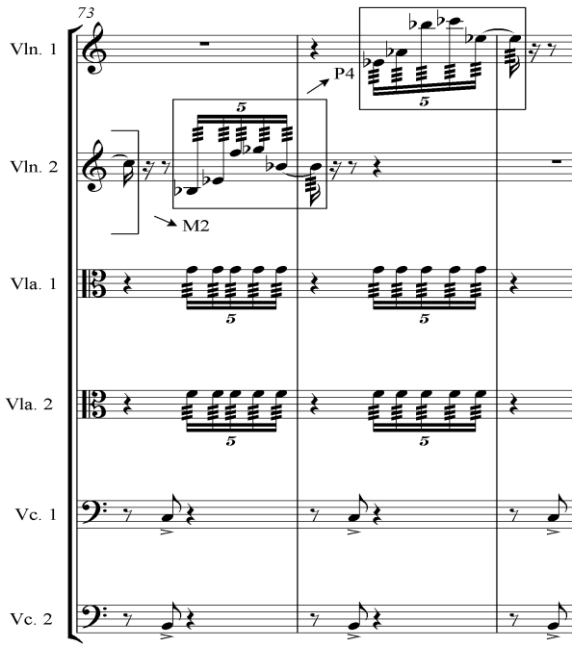
Example 3-6: Expression of the unstable motion

The unstable motion continues with varying tremolo note-sets in succession. In mm. 68-72, repetition occurs, but with variable expansion sets. Note order at (1) is (D-Eb-E-F-Gb), a series of half-steps registrally displaced to disguise the chromatic scale. Violin 2 also plays the tremolo note-set once, and then takes the first quintuplet and uses it to sequence up by perfect fourths. Against this, the cellos use *pizzicato* as if they are hastening to run away from a dangerous situation. The violas (mm. 68-69 and 70-71) use the same tremolo quintuplet figure, but on fixed pitches a major second apart. In mm. 72-75, the *pizzicato* minor second in the cellos are a strong repeated signal to inform us that

the basket has arrived some place further down river. The sequence in fourths is indicated by (2), and the (3) shows how the three-beat initial pattern has the last beat as a sequential move. Shifting of partial sets is planned and all is shown in Example 3-7.



Example 3-7: Movement until arrival down river (continued below)



Example 3-7: Movement until arrival down river (cont.)

B–d (mm.75:2-89): an old couple finds the basket and accepts *Barideki* as their child

An old couple discovers *Barideki* in the basket and accepts her as their child. A major-second trill played by the violas indicates an anxious emotion by the old couple. The meter changes to ¾ from m. 76 and stays consistent for this B-d part. In mm. 76-78, two violins play the same melody (D-E-F-Gb) quickly, and it includes a large descending interval from D to E, explained as the couple's surprise. The old couple shows great confusion because of *Barideki*, and this confusion is expressed by the repeated sextuplets and the low *pizzicato* in mm. 79-82. The measure-by-measure movement of the violins and cello 2 are explained in the following charts. Note that the cello 2 is phased—deliberately out of synchronization with the violins. Table 2-1 below is the progression in violin part.

Table 2-1: Interval progression in ascending motion of the violin parts

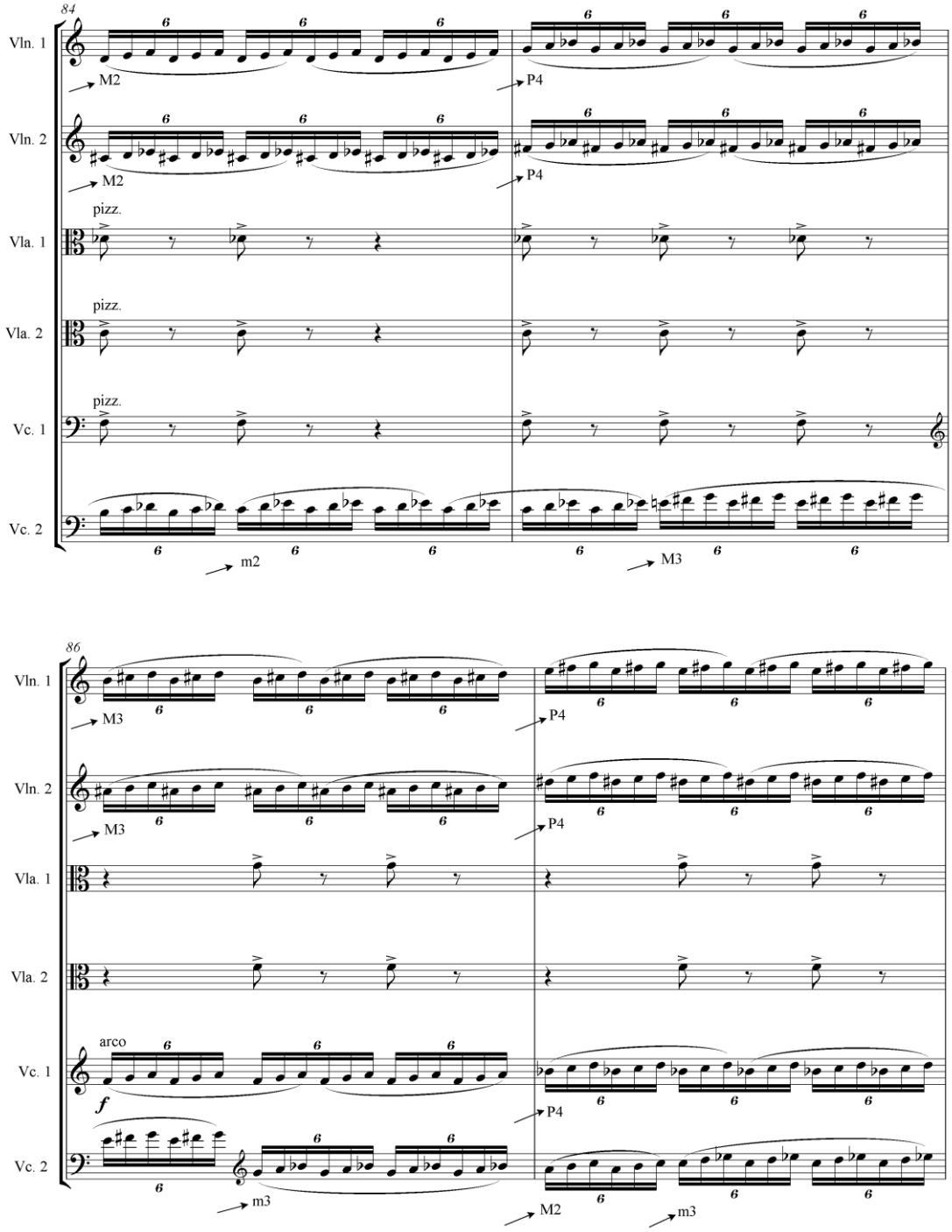
	83-84	84-85	85-86	86-87	87-88
Violin 1	M2	P4	M3	P4	P4
Violin 2	M2	P4	M3	P4	P4

Note also that the two violins move in seconds continuously (both major and minor). The next table, 2-2 below, is the progression of intervals in the cello part.

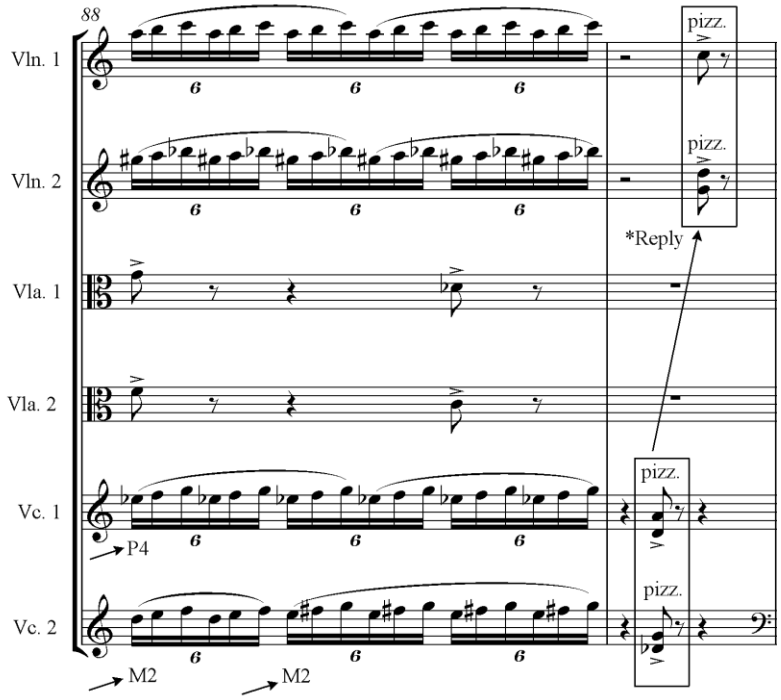
Table 2-2: Interval progression in ascending motion of the cello parts

	84:2	85:2	86:2	87	87:2	88	88:2
Cello 1				P4		P4	
Cello 2	m2	M3	m3	M2	m3	M2	M2

Phrasing moves from the sextuplet itself to groups of nine (one and a half septuplet units) in m.81. Finally, the violin and cello parts move suddenly up in register at m. 88. While the sextuplets are playing, the violas and cello 1 play *pizzicato* as a more regular motion, sounding as if playing a drum. This sound is the excited mindset of the old couple as they accept *Barideki* as their child. The last measure of this part finishes with *pizzicato* exchanged by the cellos and violins. (Example 3-8)



Example 3-8: Ascending motion in measures 84-89 (continues below)



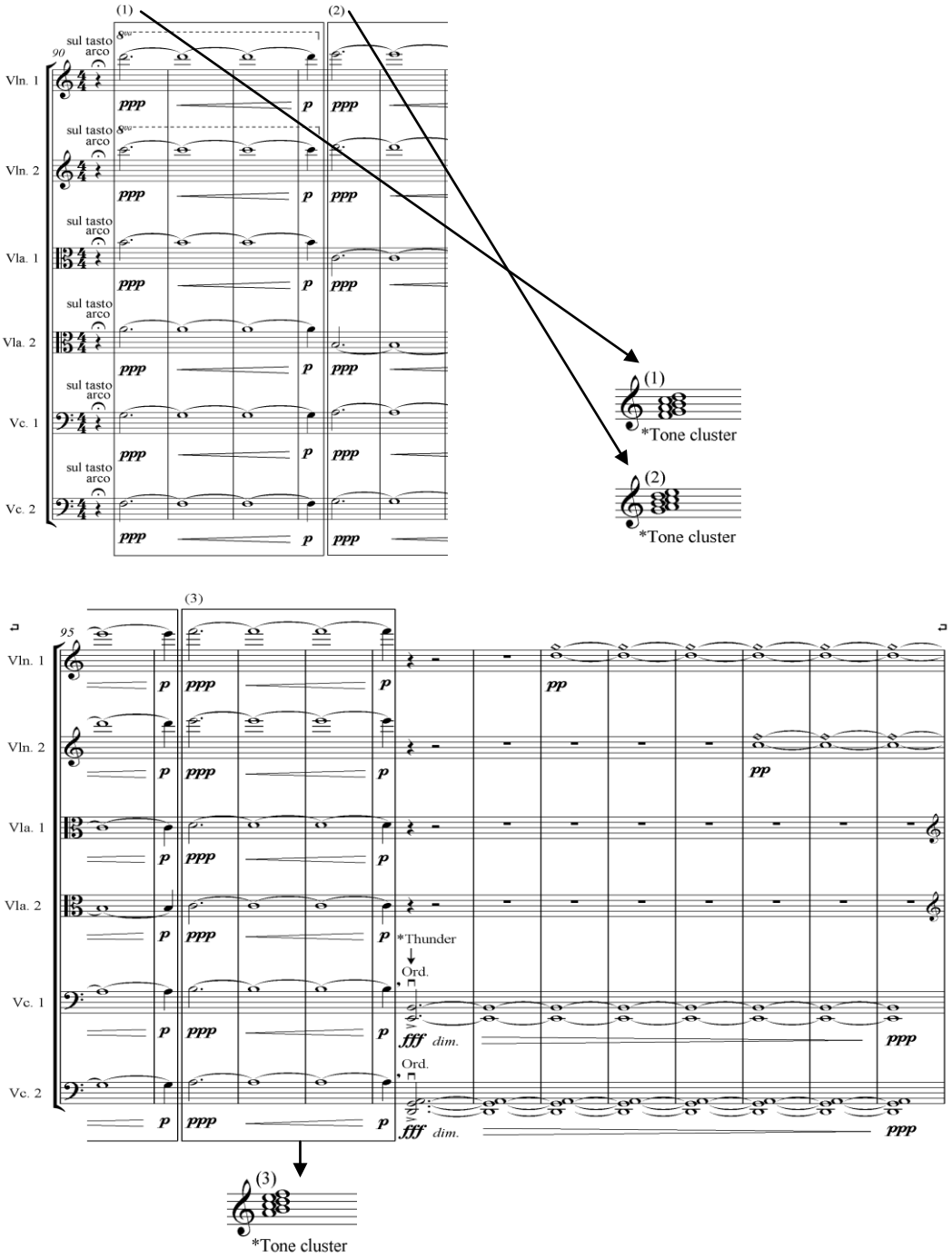
Example 3-8: Ascending motion in measures 84-89 (continued)

C (mm.90-116:1): Bridge; time moves on

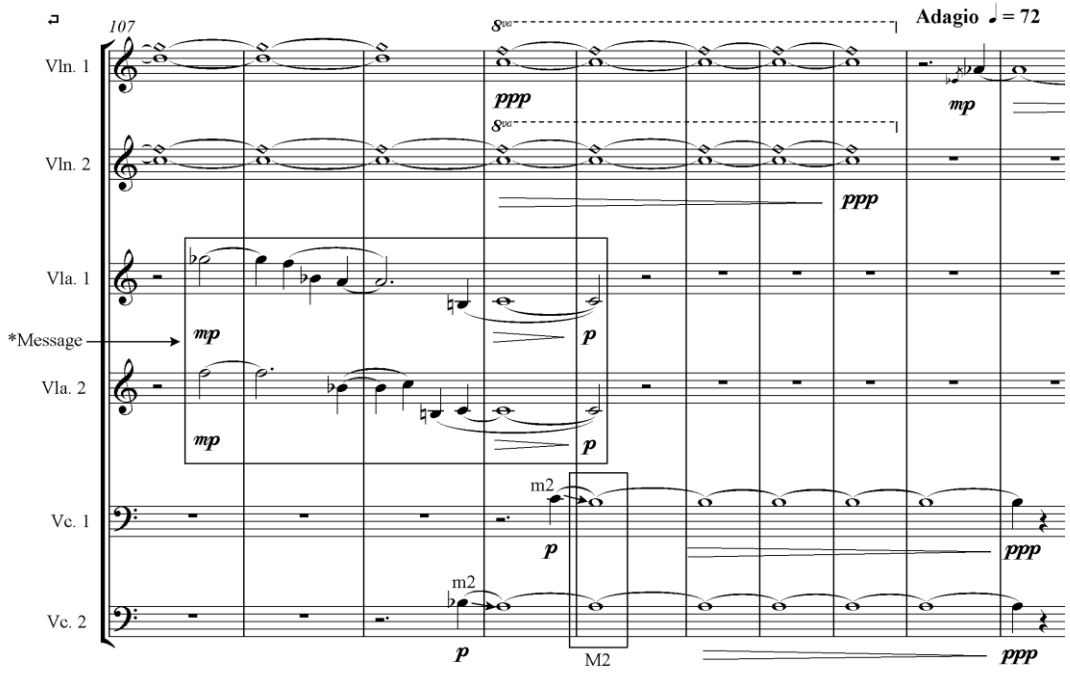
The C section is the bridge that allows us to leap forward in time as *Barideki* grows up as a child of the old couple. Meter is now 4/4 and an important technique of *Sul tasto* enters the score picture. The transparent tone of *Sul tasto* is used within a small range of dynamics—*p* and *ppp*—to express a mysteriousness, a stepping forward to describe the decades long passing of time. The harmonic structure in the ensemble is comprised of six-note white-key tone clusters: F-G-A-B-C-D, G-A-B-C-D-E and A-B-C-D-E-F.

In measure 99:2, a sudden down bow in the celli provides a dramatic surprise—at *fff* the contrasting color is meant to sound as thunder—a foreshadowing implication of *Barideki's* suffering hardships to come. While the celli die away to *ppp*, violins 1 and 2 have a staggered entrance of the artificial harmonics at a dissonant major second. Two violas then play clear melodies—

also a foreshadowing "message" for the next section. The celli appear again, also with the major second harmonies. See Example 3-9 below.



Example 3-9: the C Bridge section (continued below)



Example 3-9: the C Bridge section (continued)

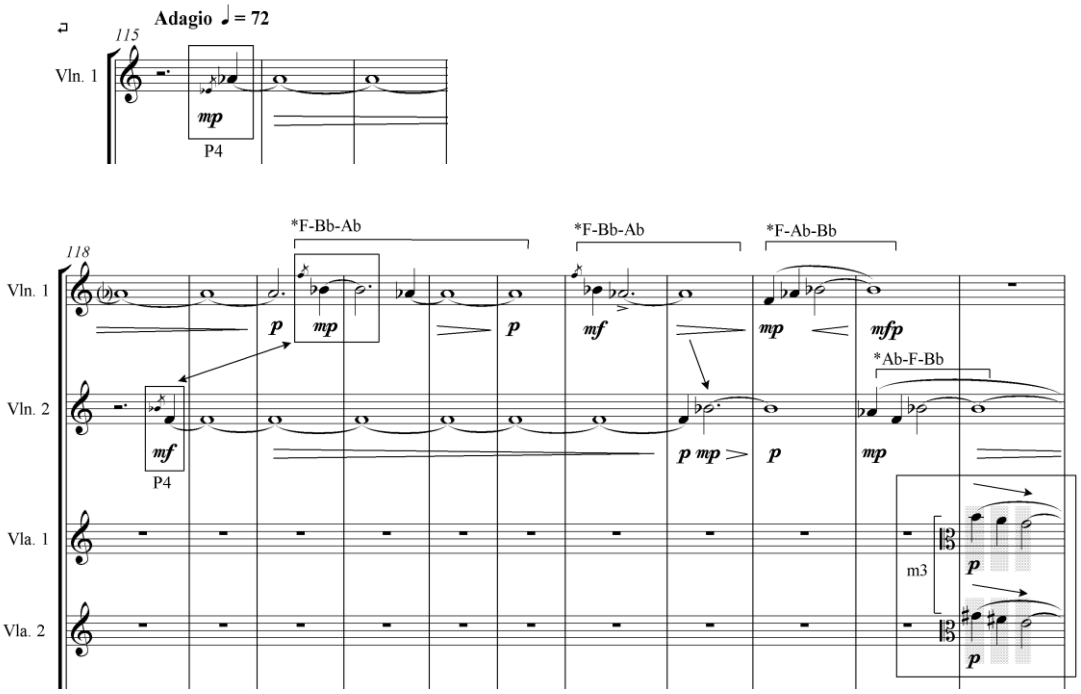
D (mm.115:4-161): After *Barideki* grows up, she meets her parents

The D part describes the process of how *Barideki* meets her biological parents after growing up. It is divided into three sections: a, b, and c, each a development of the story as described below.

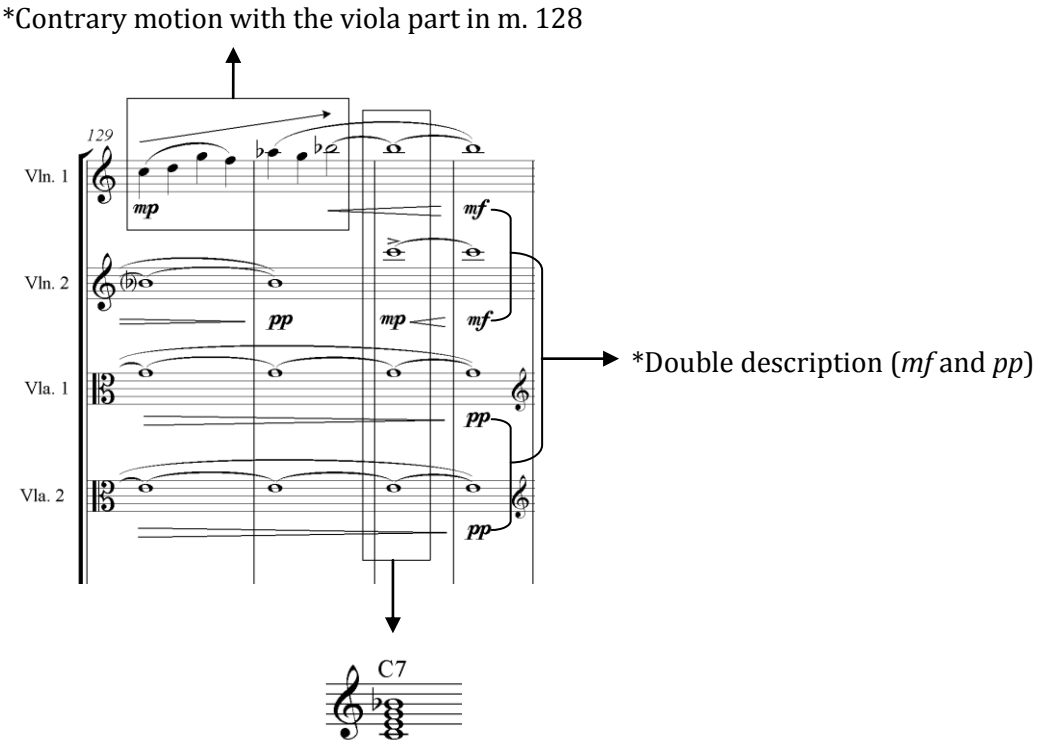
D-a (mm.115:4-132): She is pining for her biological parents

Barideki has now grown up and learns that the old couple are not her real parents. She begins to yearn to know her biological parents. The music expresses her somber emotions with calm melodies that should be performed with melancholy. An appropriate *Adagio* is indicated. *Appoggiatura* perfect fourths are exchanged in violins 1 and 2 leading to a short motive (F-Bb-Ab), which appears in several rhythmic designs in violin 1. As it moves to violin 2 it is rotated, but contains the same pitch content. In mm. 131-132, there is a double description of the story—two simultaneous dynamics, *mf* and *pp*, describe two events: one is

that the memory of *Barideki* has receded to the dim past inside the castle palace where she was born, and the other is the she will appear in front of her biological parents (the King and Queen) in the future. The decrescendo motion shows that *Barideki* has gradually been forgotten, and the sudden crescendo shows that she will return. The two dynamics indicate that these two ideas are occur simultaneously. Example 3-10 below shows this process.



Example 3-10: Repeated notes and the double description (continued below)



Example 3-10: Repeated notes and Double description (continued)

D-b (mm.133-139): She hears the news that her parents are very sick

Barideki hears the news that her parents are seriously ill. We know from the myth story that this is because they abandoned her. A fortuneteller has said they must look for *Barideki* and then seek her forgiveness. They are told that they can survive if *Barideki* brings them a substance called the life-saving water from the otherworld. This D-b part describes how she runs to her parents after receiving the news of their illness. Therefore, a fast tempo of *Allegro* and 2/4 meter are used to express her fast running. Fast rhythmic sextuplets represent *Barideki*'*s* fast steps, and *tremolos* in the celli express her tense mind.

The process of melodic progression is analyzed below. First, all instrumental pairs are a minor second apart vertically. In m. 135, the celli chord is also comprised of minor seconds, arrived at via the glissando to the pitches G-G#(Ab) and D-D#(Eb). Second, the violins and violas show an ascending process

of a major second at the end of each septuplet. This creates a whole-tone scale with the appropriate shifting of enharmonics where necessary. These arrangements of motions are shown in Tables 2-3a and 2-3b below.

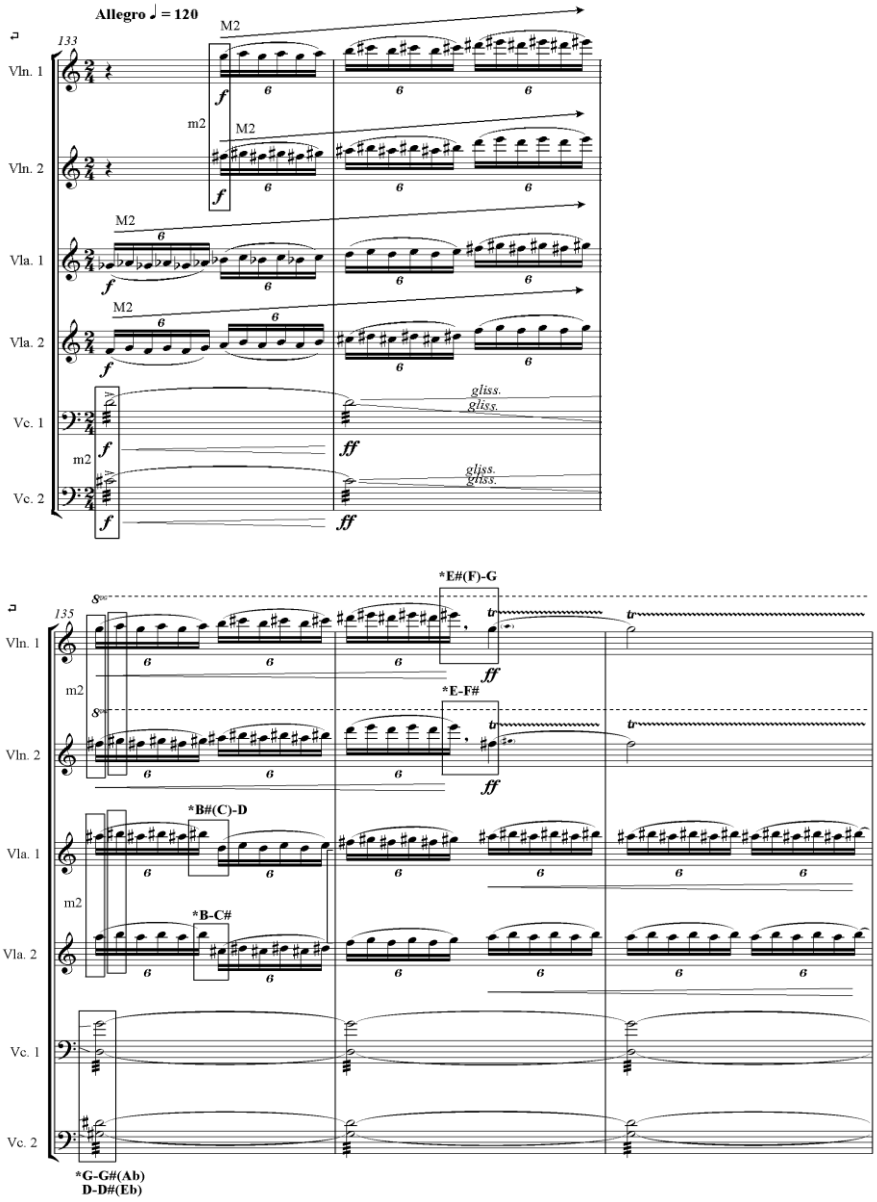
Table 2-3a: Regular Ascending Motion in the violin part

Violin1	G	A	B	C#	D#	E#(F)	G	A	B	C#	D#	E#(F)	G	A
Violin2	F#	G#	A#	B#(C)	D	E	F#	G#	A#	B#(C)	D	E	F#	G#

Table 2-3b: Regular Ascending Motion in the viola part

Viola1	Gb	Ab	Bb	C	D	E	F#	G#	A#	B#(C)	D	E	F#	G#	A#	B#
Viola2	F	G	A	B	C#	D#	(E#)F	G	A	B	C#	D#	(E#)F	G	A	B

The motions explained above are shown in Example 3-11 below.



Example 3-11: the Process of Interval Motions

D-c (mm.140-161): She decides to go to the otherworld to save her parents

Eventually, *Barideki* meets her parents. Her parents regret the mistakes they made and seek her forgiveness. She decides to go the otherworld to save them. This D-c part describes an atmosphere in the palace of great tension because the King and Queen are near death with sickness.

Here the mood is sharply more tense than in the previous section, and this is constructed by using *tremolo* and *Sul ponticello,* while changing the tempo to *Adagio* to keep the somber affectation; the meter also changes to a simple 4/4. Within this section three groups can be precisely classifies through their musical texture and performance techniques. The first is in mm. 140-148:2, the second is mm. 148:3-156, and the third is mm. 157-161. In the first group, the violas use tremolo and *ponticello* with a very soft dynamic (*ppp*) and the cellos play using *pizzicato* with a medium loud dynamic (*mf*). The violas have the main role with the cellos supporting. The violas use dissonant half-steps vertically and horizontally—C-C#-D and F-F#, along with the aforementioned techniques to add to the dissonant tension. The cello *pizzicatos* are meant to sound like a drum counting down for a decision and they are also in half-steps—dissonant and unstable.

In the second group, all six instruments use synchronous motion along with tremolo and *ponticello* from the preceding violas. The vertical structures form a half-step tone cluster. The ascending motion by all is now the whole step forming a mysterious dichotomy between the content and the motion. This structure that progresses with regularity is the same as that displayed in the previous Tables 2-3a and 2-3b.

In the third group, the technique of *ponticello* is abandoned—the first-beat accents express *Barideki*'*s* firm determination. Therefore, it progresses through a stark crescendo from *fp* to *ff*, and finishes with a strong *pizzicato*—another tone cluster. The tone clusters in mm. 148-156 and mm. 157-161 are shown in Tables 2-4a and 2-4b below.

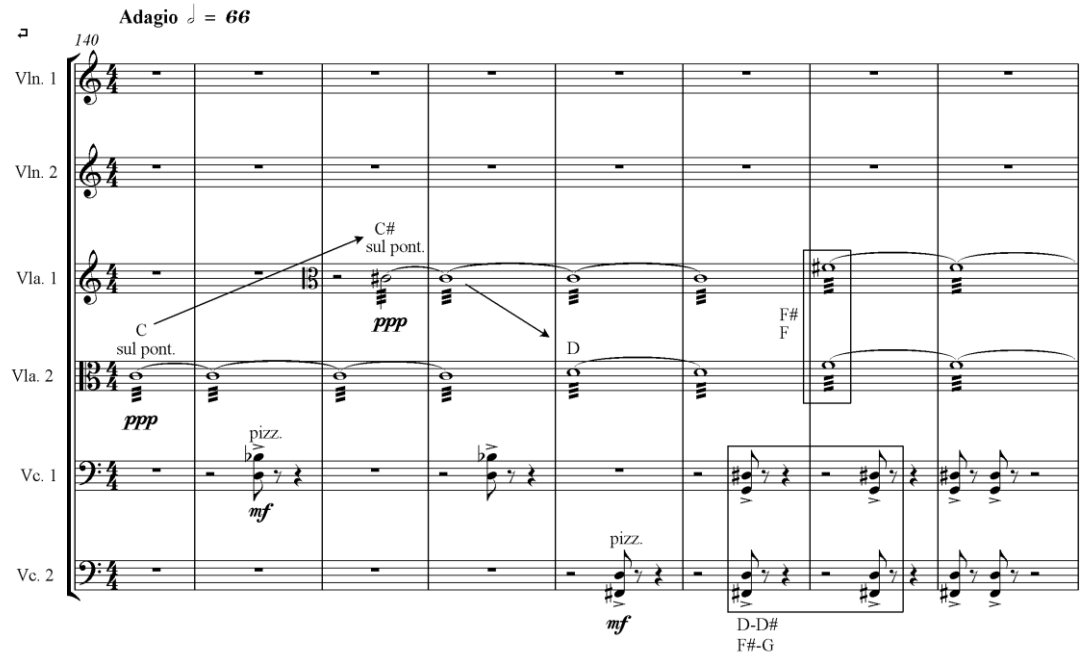
Table 2-4a: Tone Clusters in measures 146:2-160:3

Violin1	D	E	F#	G#	A#	(B#)C
Violin2	C#	D#	(E#)F	G	A	B
Viola1	C	D	E	F#	G#	A#
Viola2	B	C#	D#	(E#)F	G	A
Cello1	A#	(B#)C	D	E	F#	G#
Cello2	A	B	C#	D#	(E#)F	G

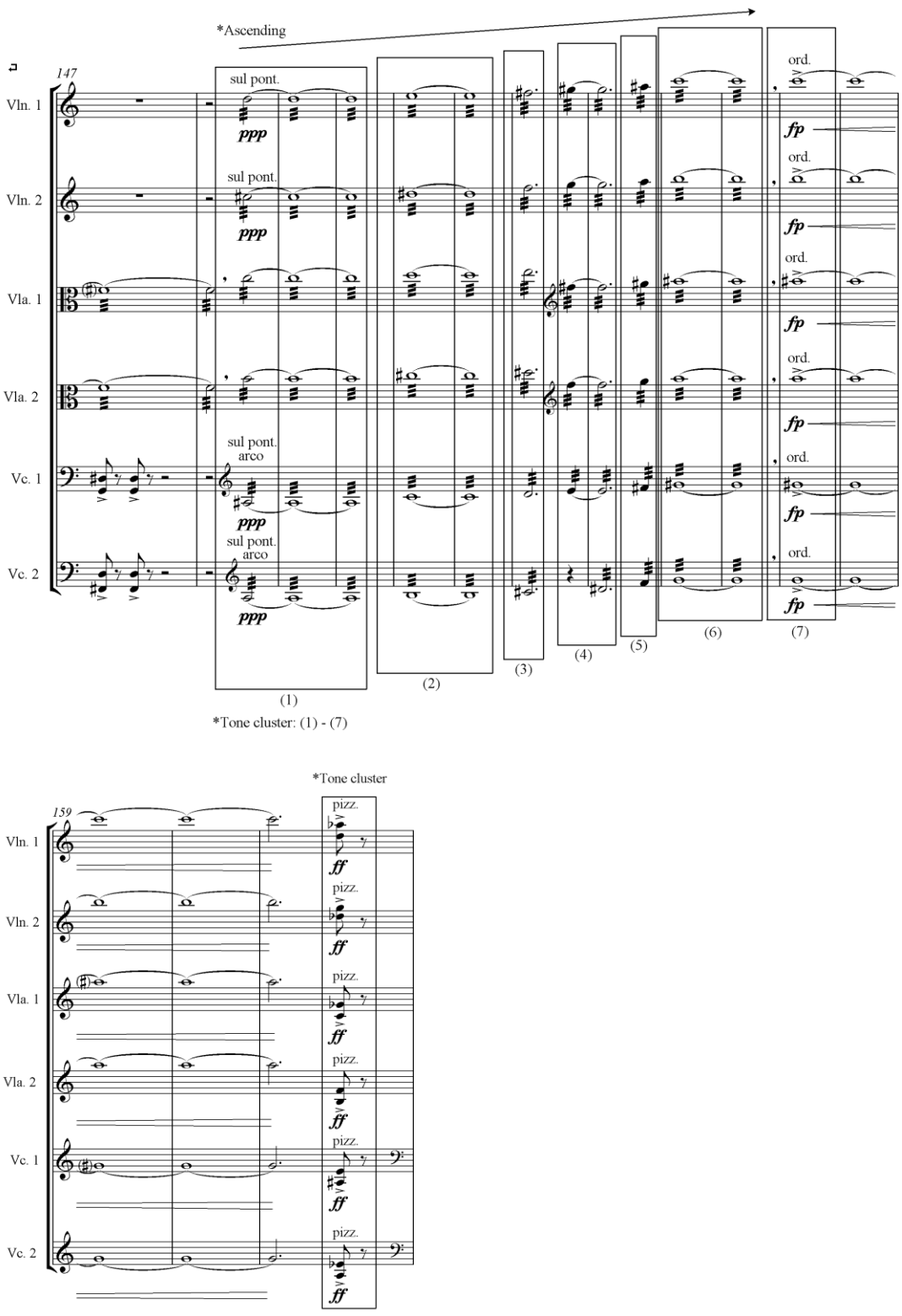
Table 2-4b: Tone Clusters with Pizzicato in measure 161:3

Violin1	D	Ab
Violin2	Db	G
Viola1	C	Gb
Viola2	B	F
Cello1	A#	E
Cello2	A	Eb

The following displays the score with the analysis marked. (Example 3-12)



Example 3-12: Three Processes of Progress in measures 140-161 (continued below)



Example 3-12: Three Processes of Progress in measures 140-161 (continued)

E (mm.162-195): *Barideki* arrives at the otherworld and has a difficulty retrieving the life-saving water

Barideki has difficult travels to the otherworld, but eventually arrives. She meets the gatekeeper at the door to this world who has the life-saving water. *Barideki* has no money to purchase this water and the gatekeeper makes a suggestion for how she could obtain it. He suggests that *Barideki* can cut wood for three years, then make a fire for three years, and then water flowers for three years—all as a partial payment. Then he says that *Barideki* must also marry the gatekeeper and give birth to seven sons over these nine years. The myth tells how, eventually, *Barideki* accepts all of his terms knowing she is placing herself in a very hard life for a very long time—all in sacrifice to save her parents.

Since the developing story is about *Barideki*'s busy life, tempo and meter are changed to fast and 2/4. Overall, the music is composed of unrelenting sextuplet figures with the exception of the celli in mm. 189-195. The sextuplets represent her quick steps and continual busy work. Repeated structures express her repetitive tasks. The E section as a whole is divided into four parts as follows: mm. 162-169, 170-177, 178-181, and 182-195.

First, in measures 162-169, the music depicts an image of *Barideki* as she goes to gather firewood on the mountain. The music starts from low-pitched tones in the cello 2 and then gradually ascends through all the instruments before descending back. This ascending and descending motion here is reminiscent of her movement going up and down the mountain gathering firewood. At this point a visual figuration of the music score can be likened to the image of the mountain shape. The texture is made up of repeated overlapping patterns of three sextuplets, as before, phrased in groups of nine. This number nine is important and is associated with *Barideki*'s time in servitude—the nine years it will take to get the life-saving water. The sextuplets are structured in subgroups of three whole steps and three half steps. This is shown in the table below with each W

standing for a group of three whole steps and each H standing for a group of three half steps. (Table 2-5)

Table 2-5: Regular Repeated Interval by going up and down (W: 3 Whole steps H: 3 Half steps)

Violin1						WH	WH	WH	WH	WH	WH					
Violin2					WH	WH	WH			WH	WH	WH				
Viola1				WH	WH	WH					WH	WH	WH			
Viola2			WH	WH	WH							WH	WH	WH		
Cello1		WH	WH	WH									WH	WH	WH	
Cello2	WH	WH	WH											WH	WH	WH

In addition, there is a half step between the three-note group of whole steps and half steps while ascending and a whole step between the three-note groups while descending. The structure is shown in the figures below. (Figures 3-1a and 3-1b)

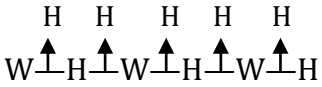


Figure 3-1a: Connection by Half tone through ascending motion in measures 162-165

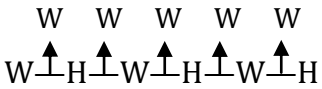
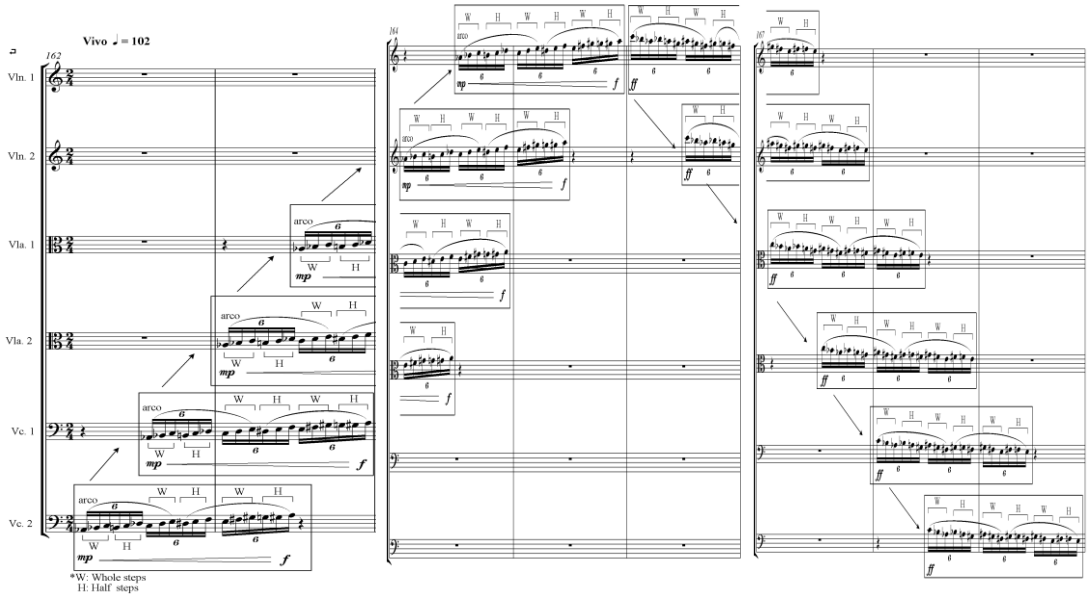


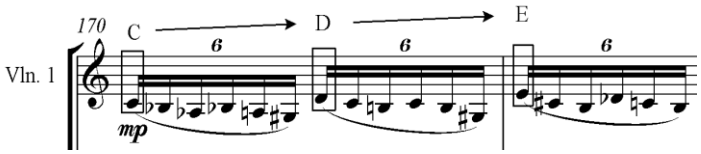
Figure 3-1b: Connection by Whole tone through descending motion in measures 166-169

The score is shown in Example 3-13 below.



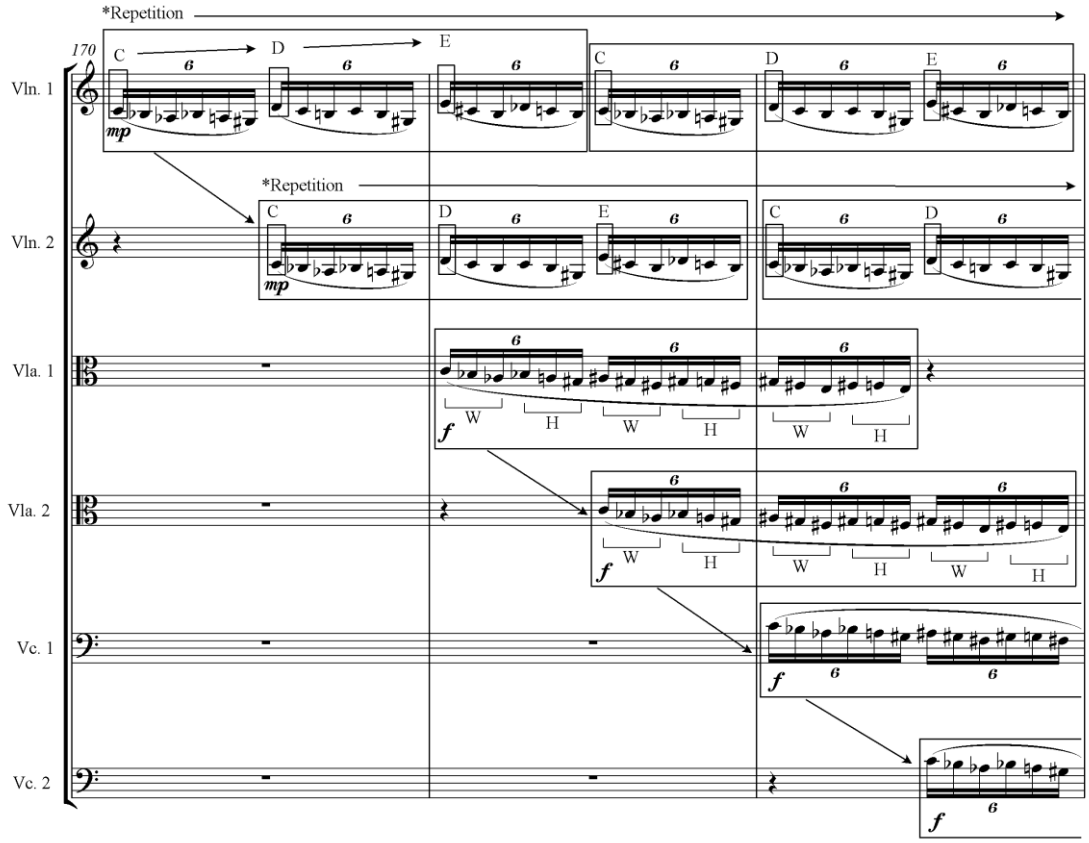
Example 3-13: Repititive motion: going up and down the mountain

For the second task (mm. 170-177), *Barideki* must keep a fire constantly burning with the wood she gathered on the mountain. In exact terms, the fire must not go out for three years. Therefore, she has to not only work hard, but the process is a long-term suffering. The musical image of the fire burning begins with a texture in violin 1, with the other instruments entering in a cascading imitative gesture. The violin melodic structure is shown below. (Example 3-14)



Example 3-14: Melody group in the violin part

Looking at Example 3-14 above, each sextuplet is slurred as a beat unit (as opposed to the nine-note slurs previously), and sequence by whole step. In the description of the story, the violin parts are the fire, and the viola and cello parts are the firewood. Therefore the violins are slurred as sextuplets (the new fire) and the lower parts are slurred in longer groups as was seen before in the wood gathering section. The image is one of a rousing fire over the firewood. (Example 3-15)



Example 3-15: The fire over the firewood

The third task is in measures 178-181; this subsection describes *Barideki*'s work to cultivate and water a flower garden. It is also composed of sextuplets and all the sextuplets are bound into one phrase. The melodic textures

descend as if water is sliding down from a high place. These descending motions create the image of water showering down to the ground with a loud sound.

All first notes in measure 178:2 are made up of the tone cluster Db-C-B-Bb-A-Ab (from high to low), and the melodic composition consists of the previously seen three-note groups of whole steps and half steps. These are the same as the WH structures explained previously and between each W and H three-note group are the half tone as shown in Figure 3-2 below.

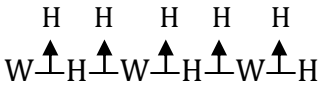
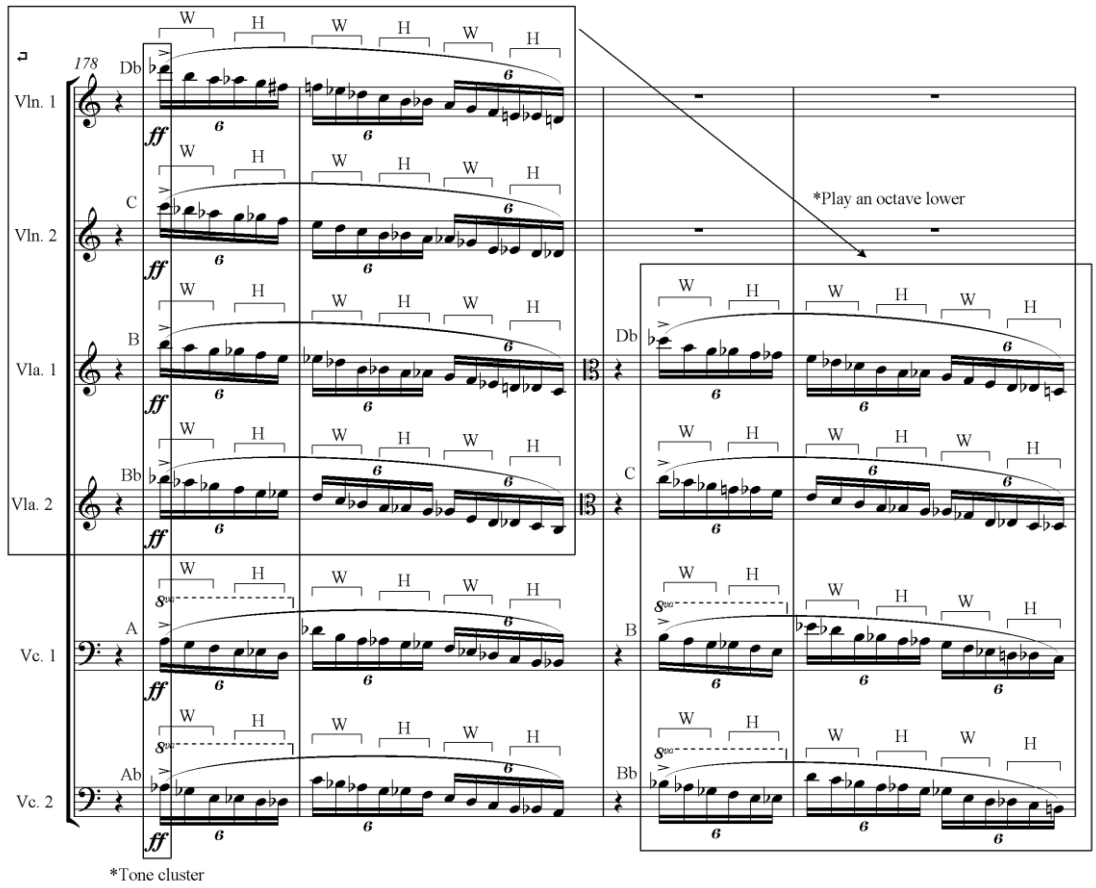


Figure 3-2: Connection by Whole tone through descending motion

After the entire ensemble plays in mm. 178-179, the violas and cellos repeat the violin and viola idea an octave lower, leaving out the two lowest notes of the chromatic cluster. (Example 3-16)



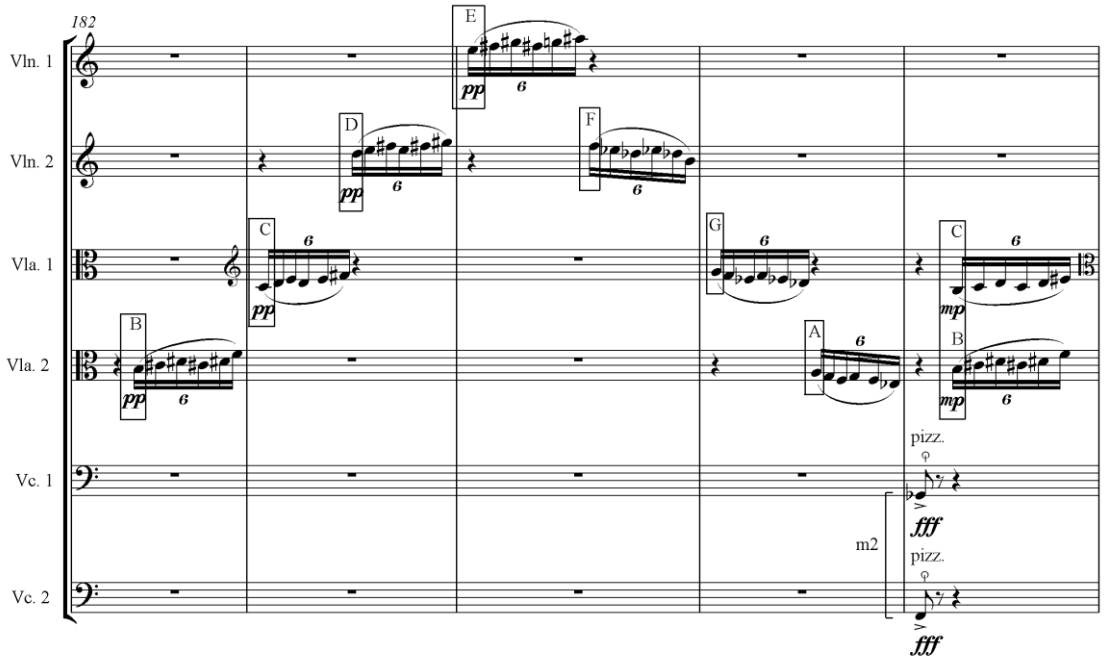
Example 3-16: The giving of water to the flower garden

The E-d subsection, mm. 182-195, has all the melodic textures made up of the whole step, with the exception of the *Bartók pizzicato* and double stops in the cello parts. Sextuplet figures continue one by one in the viola and violin parts. The figure rises and falls a total of seven times, and this number signifies *Baridek's* seven sons. The first note of each of the seven figures creates the scale B-C-D-E-F-G-A in stepwise motion. The stepwise motion means *Barideki* bears seven sons in turn. These same scale notes appear immediately after again, though now in pairs of instruments—B-C in the violas, D-E in the violins, and F-G in the cellos. The compositional process of whole-tone figures, each starting on the scale notes is shown in Table 2-6 below.

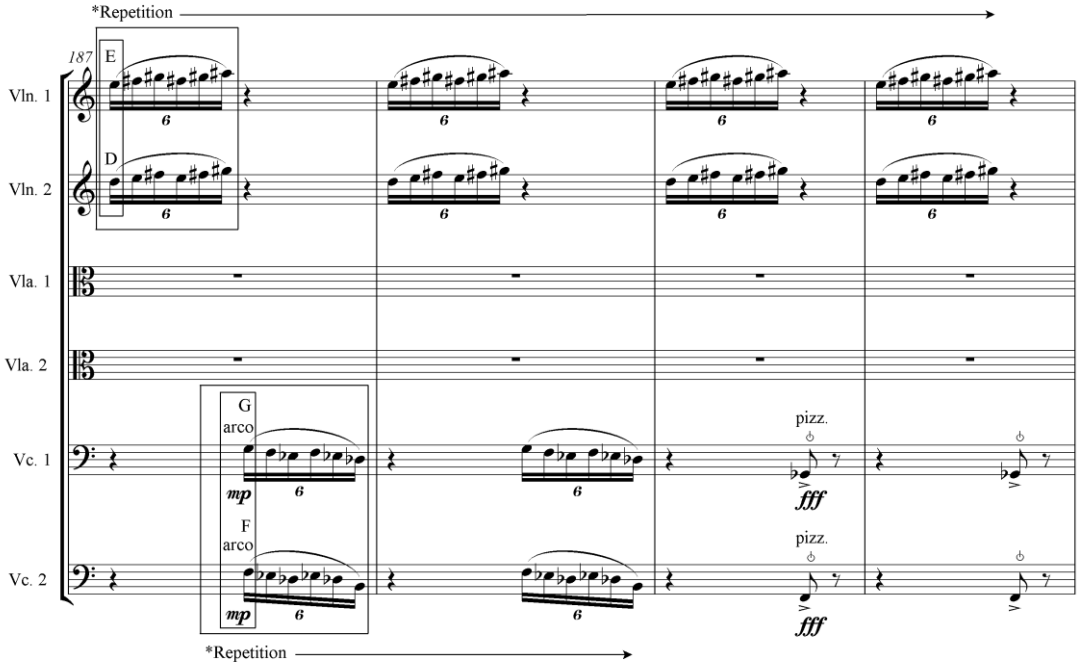
Table 2-6: Process of Progress of First notes (W: Whole step ( ): Pitch name)

Vioilin1				W(E)					W(E)	
Violin2			W(D)		W(F)				W(D)	
Viola1		W(C)				W(G)				
Viola2	W(B)						W(A)	W(C)		
Cello1								W(B)		W(G)
Cello2										W(F)

Finally, the violin part from measures 187-191:1 repeats the same whole-tone septuplet melody five times. The cello parts play *Bartók pizzicato* composed of a minor second, and at this moment, the loud, harsh sound signifies a meaningful message. (Example 3-17)

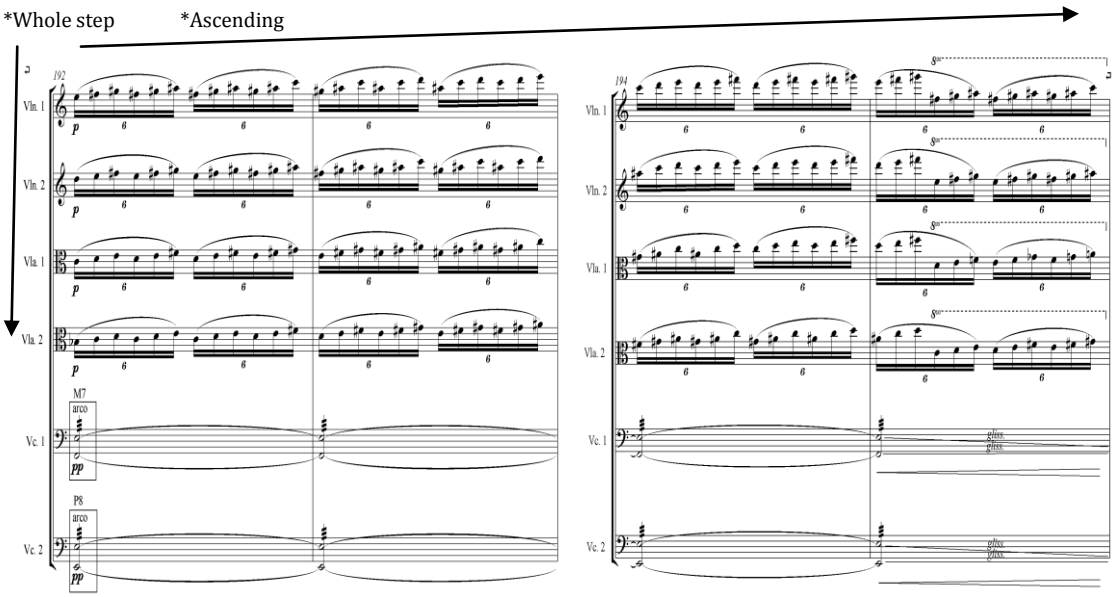


Example 3-17: Sequentially connected structure (continued below)



Example 3-17: Sequentially connected structure (continued)

From measure 192, the violin and viola parts sequentially ascend through these whole-tone septuplets to a very high range. They use the whole step both horizontally and vertically as can be seen in the example below. (Example 3-18)



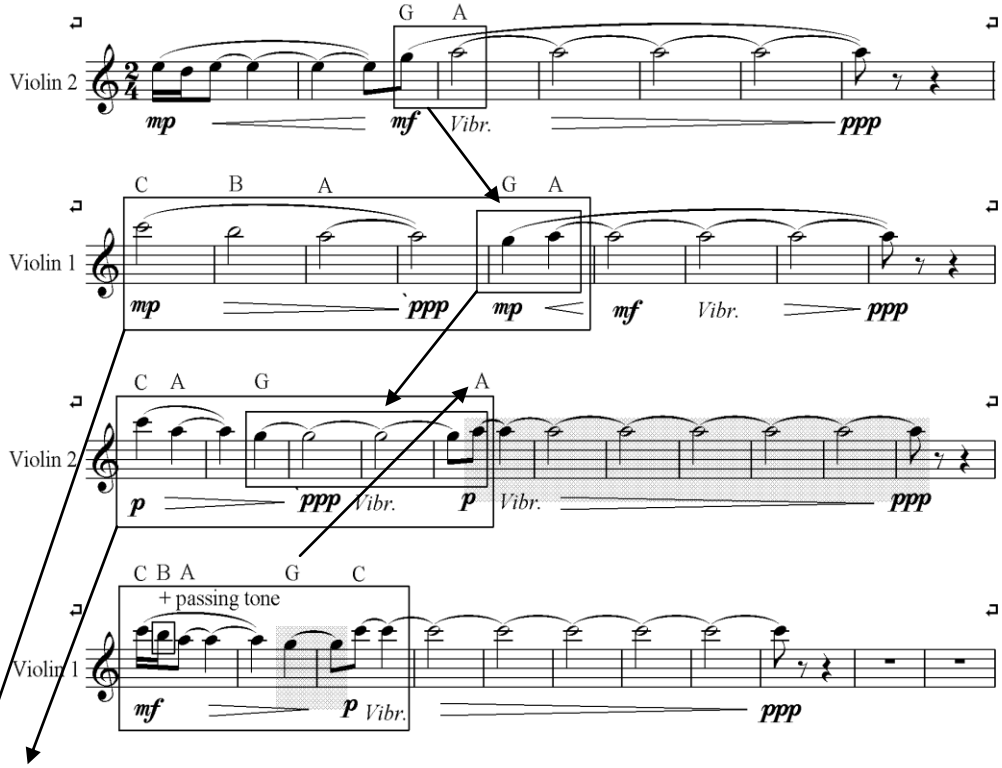
Example 3-18: Structure in Whole step

F (mm.196-236): **After 9 years, *Barideki* finally gets the life-saving water**

Nine years have passed and *Barideki* has completed the tasks as she had promised to the gatekeeper, who is now her husband. She prepares to leave the otherworld with the life-saving water to save her parents. At midnight on the day before she leaves, she sings plaintively while watching the moonlight. The two violins play the plaintive song. The text for the song is "Even though they abandoned me, they are my parents, so I go to them having the water that can save them." The entire musical atmosphere becomes lyrical and the mood lightens. Molto vibrato (so we actually feel the vibration) is used in long note values along with a slow tempo to express the mood. As was explained in Chapter I, this technique is similar to the sound of the *Mok in Pansori*.

In this F section, the violins play the main melody and the violas and celli play a counter melody role to support them. The main melody is played through a dovetailing technique, linking each part as they move between melody and counterpoint. This correlation between the two violins is analyzed in two ways.

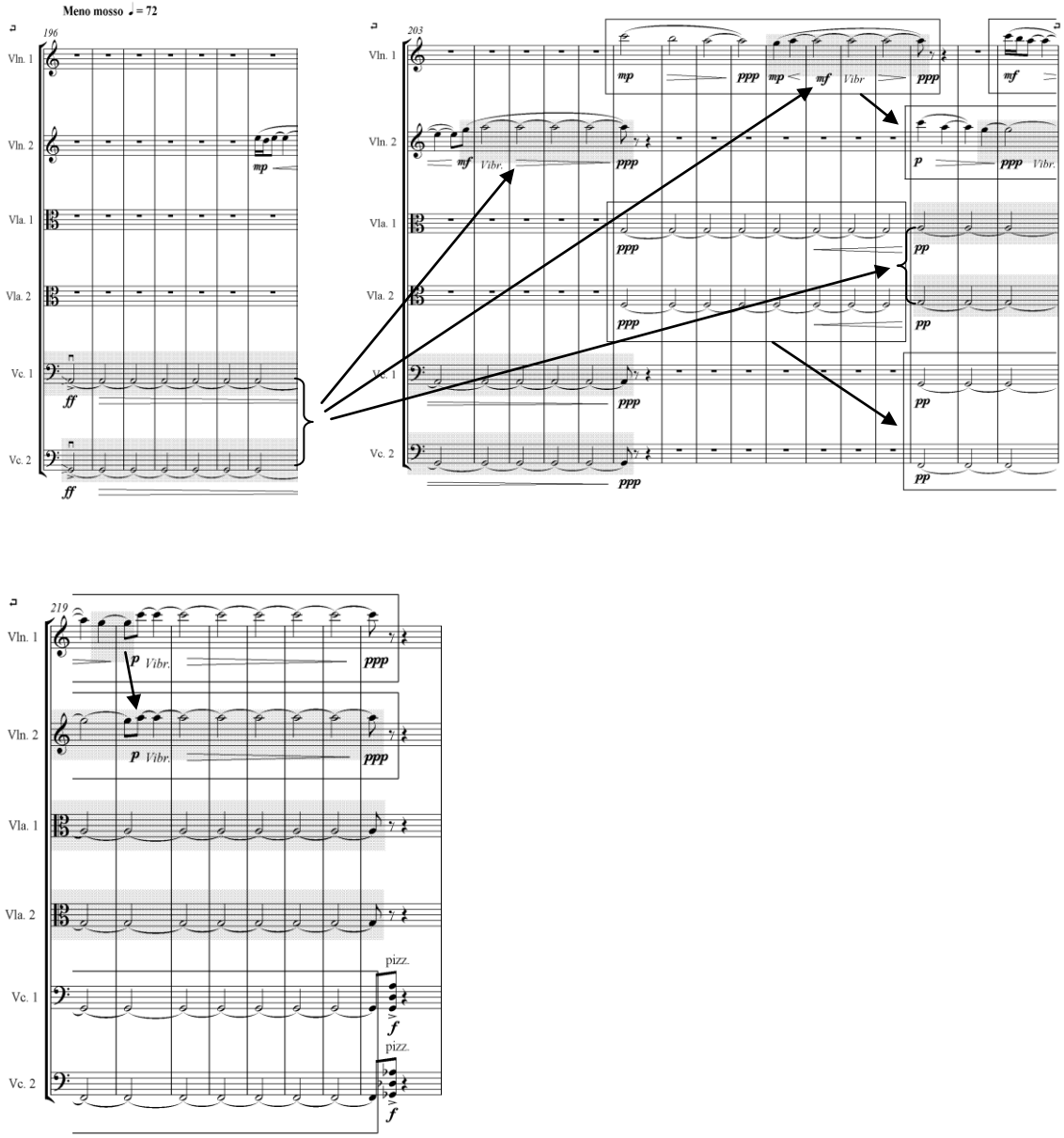
First, the melody is based off of fragmenting the melodic set C-B-A-G-A. The two cellos start in m. 196 playing the G and A as a harmony with dynamics that move from *ff* to *pp.* Violin 2 begins in m. 202 with the G-A as a melody and then violin 1 takes over in m. 208 with G-A also. Finally violin 2 picks the fragment back up in m. 216. The second analysis is the C-B-A-G-A in violin 1 (at m. 208) is connected by the C-A-G-A of violin 2 beginning at m. 216 (simply omitting the B). The melodic motion is moved back to violin 1 which plays C-B-A-G-C—note that the end is not G-A, but the pitch A is picked up in measure 219, thus completing the melody with the correct, though displaced pitch. The music is shown below. (Example 3-19)



C-B-A-**G-A**

Example 3-19: Correlation of melodies by comparative analysis

In the viola and cello parts, F-G are played as a pedal harmony by each part in turn, with the octave displacement as shown below. All from the melodic pitch set. All the music explained above is shown Example 3-20 below.



Example 3-20: Correlation of Melodies mm. 119-226

That night, *Barideki* has a strange dream that the King's and Queen's crown is broken, and then a dark foreboding comes over her. In measures 226-236, the *Barideki* dream is expressed in *pizzicato*, and her nervous feeling is depicted with a strong *tremolo* technique. The analysis of this music is discussed in two parts.

First, in mm. 226-236:1/2, the viola and violin parts play double- and triple-stop *pizzicato*. Vertically, these multiple strings are composed of half steps separated by tritones. In the case of the viola parts, each contains a diminished fifth and the composite pitches are half-steps apart. In the case of the cello parts, each has two perfect fifths a half-step away from the other. In mm. 230:1/4-236:1/2, the violas and cellos are made up of four whole steps. The following table shows this arrangement of pitch content. (Table 2-7)

Table 2-7: Interval relationship in the Viola and Cello part
**Brackets indicate the various interval relationships, in particular, the triton and half steps, and then the perfect fifths and half steps*

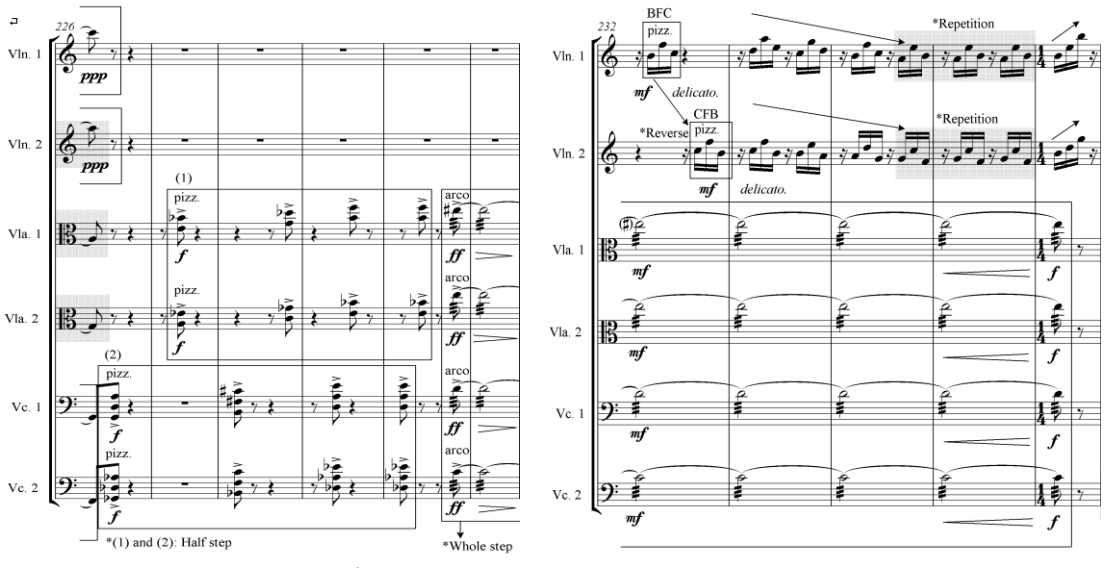
1) Viola parts

m. 227	m. 228	mm. 229-230
Bb	Db	F
E	G	B
Eb	Gb	Bb
A	C	E

2) Cello parts

m. 226	m. 228	mm. 229-230
A	C#	E
D	F#	A
G	B	D
Ab	C	Eb
Db	F	Ab
Gb	Bb	Db

The second analytical process shows that while the whole step harmony continues in the violas and cellos (mm. 232-236), the violins use a "reverse" arrangement of pitch content—a palindromic device on the motive B-F-C that becomes C-F-B, which then unites the two parts in a descending passage using these three note motives. (Example 3-21)

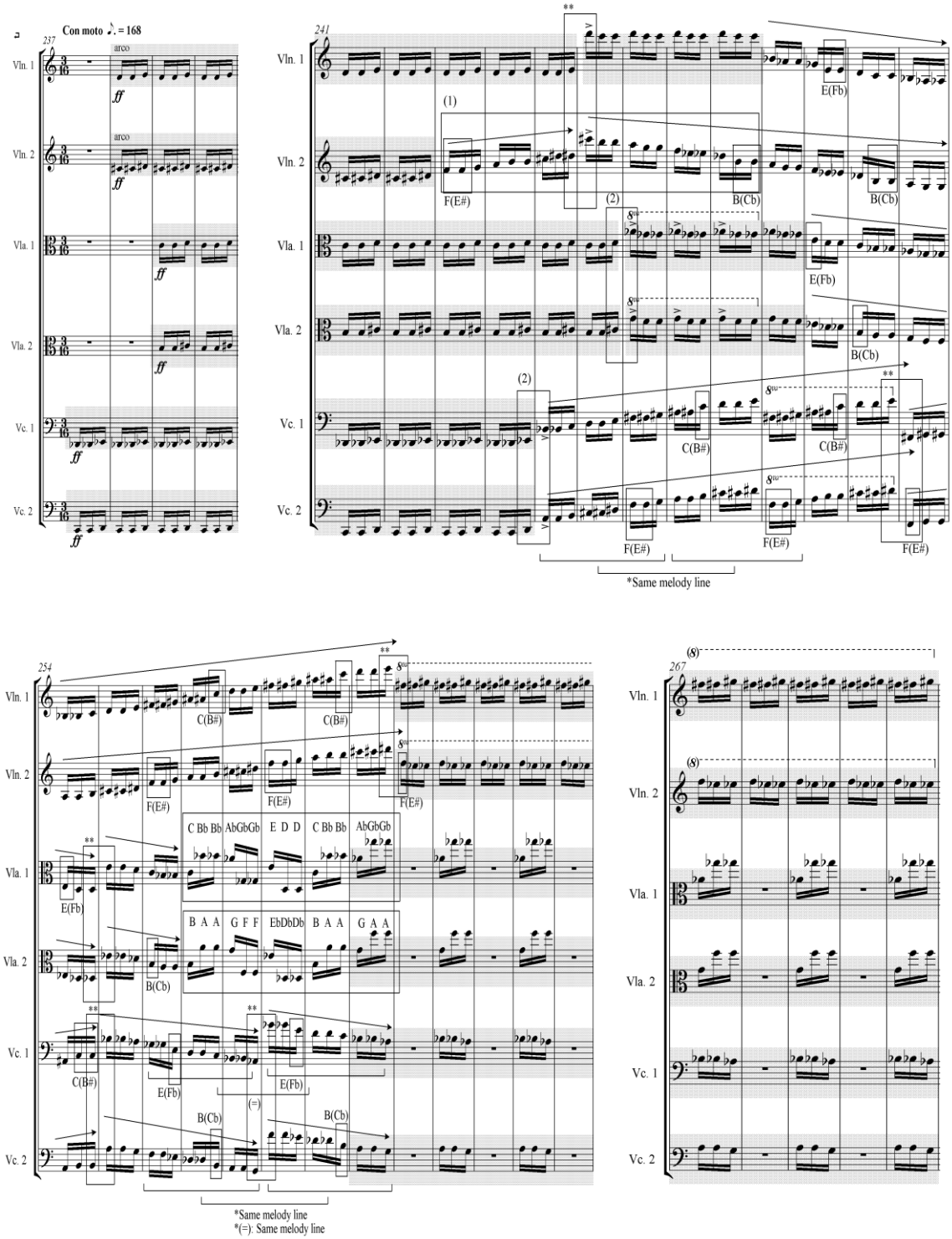


Example 3-21: Harmonic and motivic development

G (mm. 237-308): *Barideki*, with the water, runs to save her parents

Barideki rushes to return to the real world holding the life-saving water. The gatekeeper and their seven sons follow her; the gatekeeper says they must go there together because he is her husband and the sons are their children. The music in this G section communicates the image of their fast-running figures. The whole musical appearance is changed, filled with a mood of vitality and energy. The music begins with a strong *ff* and is placed in a fast 3/16 meter. The analysis will be divided into two parts. The first is for mm. 237-271. The section is highlighted by repetitive motion of small tree-note cells. Each is made up of a

repeated note and a note a whole step away. Several jarring leaps are observed in the middle of the passage, but note that whole tone patterns are maintained. Whole-tone scale sequencing is staggered through the section. In addition, the vertical pitch content establishes a chromatic set—B-C-C#(Db)-D—maximizing dissonance and energy, especially at the *ff* dynamic. Whole tone scale shifts occur in the celli in m. 245, creating a six-note chromatic verticality and intensifying the texture. The object was to maintain whole-tone scales in the horizontal sequencing while keeping as much vertical chromaticism as possible. Once the sequencing culminates, whole-tone sets remain as a static repetition with specific rhythmic meter rests and a continued chromatic scheme in pairs of instruments, though now separated by large registral differences. The complex texture is shown in Example 3-22 below.



Example 3-22: Repetition, ascending and descending motion using the whole step and half step; (1) Different motion from Violin 1; (2) Diminished fifth in the leap
*** Whole tone despite the leap*

The second analysis of this section includes mm. 272-308. All instruments continue their forward motion and the performance should be approached as if with great power. The entire ensemble begins in a lower register, playing the three-note rhythmic sets, though pitch succession differs at will with the two-note repetition part of the set, and each is repeated four times. The ensemble uses planing to sequence up. The interval whereby they sequence is variable as follows: minor third, perfect fourth, perfect fifth, minor sixth, and major third. Once at this now attained high range the music remains stationary, repeating for four measures three separate times with a measure rest between each—a short rest relatively as the music is in a fast 3/16 meter. The climactic passage ends with a dramatic triple-stop *pizzicato* in all instruments. The process of sequencing is shown in Figure 3-3 below.

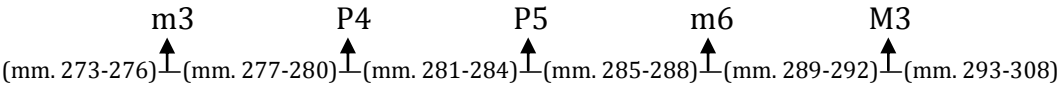
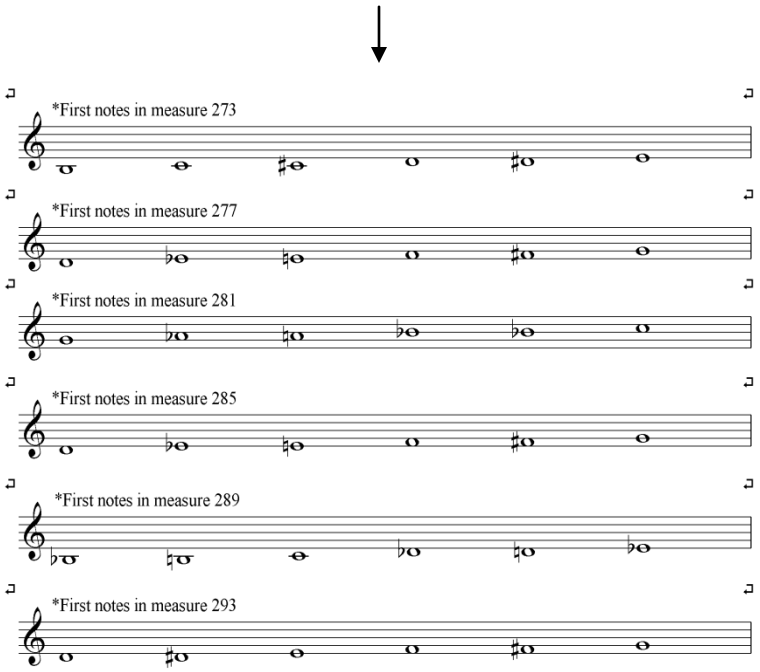


Figure 3-3: Interval Progression by Sequence during ascending motion

The horizontal structure of the repetitive melodies is comprised of whole steps while the vertical structure is comprised of half-steps. The half-step entrances of each group can be analyzed as tone clusters. All of the first notes in each part, and all of the first notes to be enumerated by the order of musical spelling, are shown in Table 2-8 and Example 3-23 below.

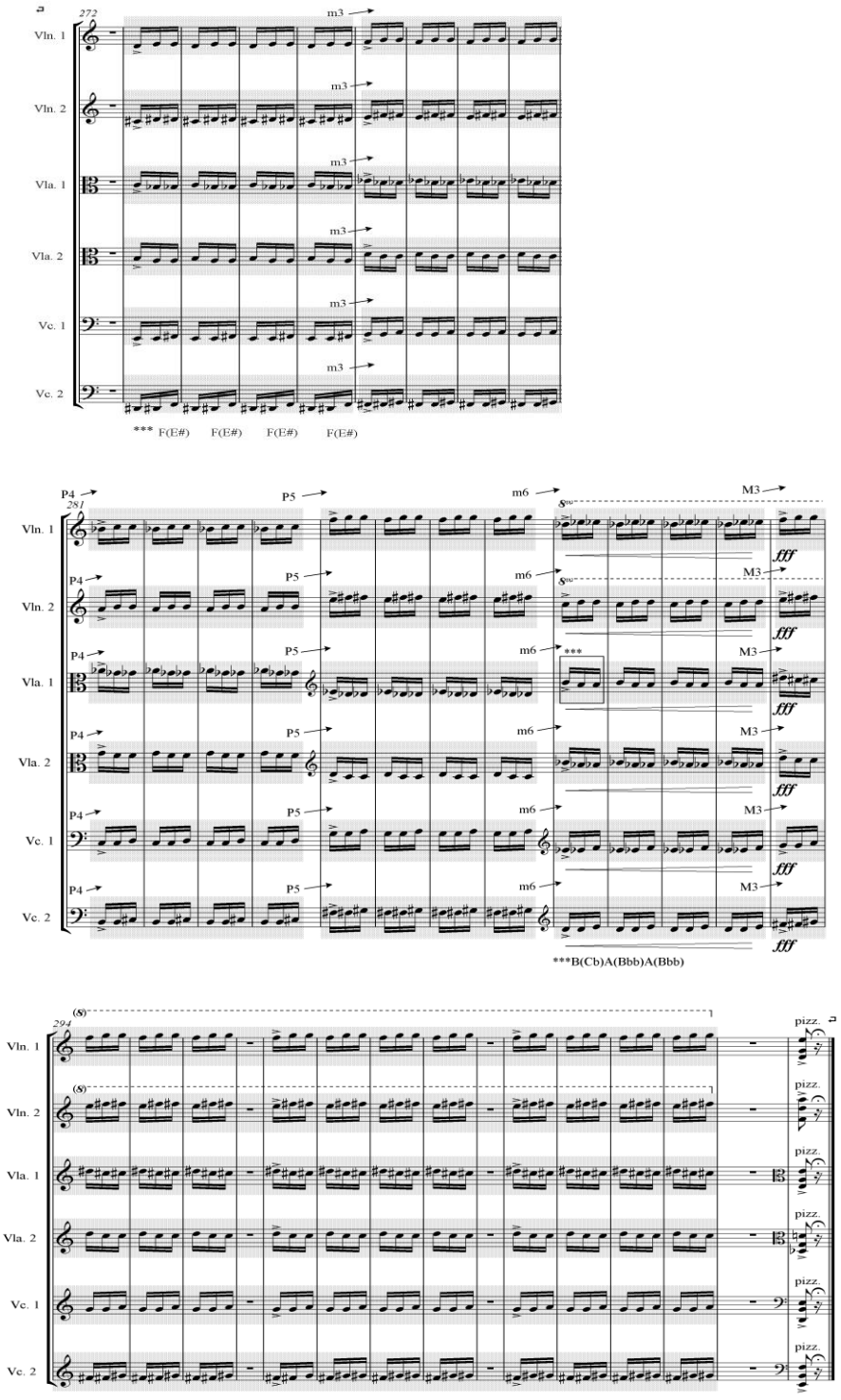
Table 2-8: All the first notes in each instrument

	m.273	m.277	m.281	m.285	m.289	m.293
Violin1	D	F	Bb	F	Db	F
Violin2	C#	E	A	E	C	E
Viola1	C	Eb	Ab	Eb	B	D#
Viola2	B	D	G	D	Bb	D
Cello1	E	G	C	G	Eb	G
Cello2	D#	F#	B	F#	D	F#



Example 3-23: First notes by order showing their musical spelling

As indicated by Example 3-23, the harmonic structure can be easily named a chromatic tone cluster. As explained above and shown in the charts and examples, the following is the score with these analyses enumerated.
(Example 3-24)



Example 3-24: Advance to the Climax—sequence by interval
****Enharmonic Notes*

To summarize, this last G section is music that expresses the story of *Barideki* and her other-world family running powerfully to save her parents in *this* world. The idea of non-stop running fills much of the imagery of the myth and thus becomes an integral part of the composition. All parts in this G section are very fast and very intense. Particularly note that the rests between the repetitive textures (mm. 297, 302, and 307) interrupt the motion as if to allow a controlled breath for the runners and add a sense of tension at the moment just before reaching the climax.

To resume the story, when they arrive back in the real world, her parents, the King and Queen have died. All the people are preparing for their funeral. *Barideki* cries and is filled with great sadness for arriving late to save them. However she cannot give up, and so hurriedly drips the life-saving water into their mouths. Miraculously, the King and Queen awake and come back to life. The object of the story is her extreme devotion to her parents despite all the hardships and abandonment. The *pizzicato* in the last measure is short and concise and represents the moment when they open their eyes, a fitting conclusion of the second movement.

Chapter V
Analysis of movement III

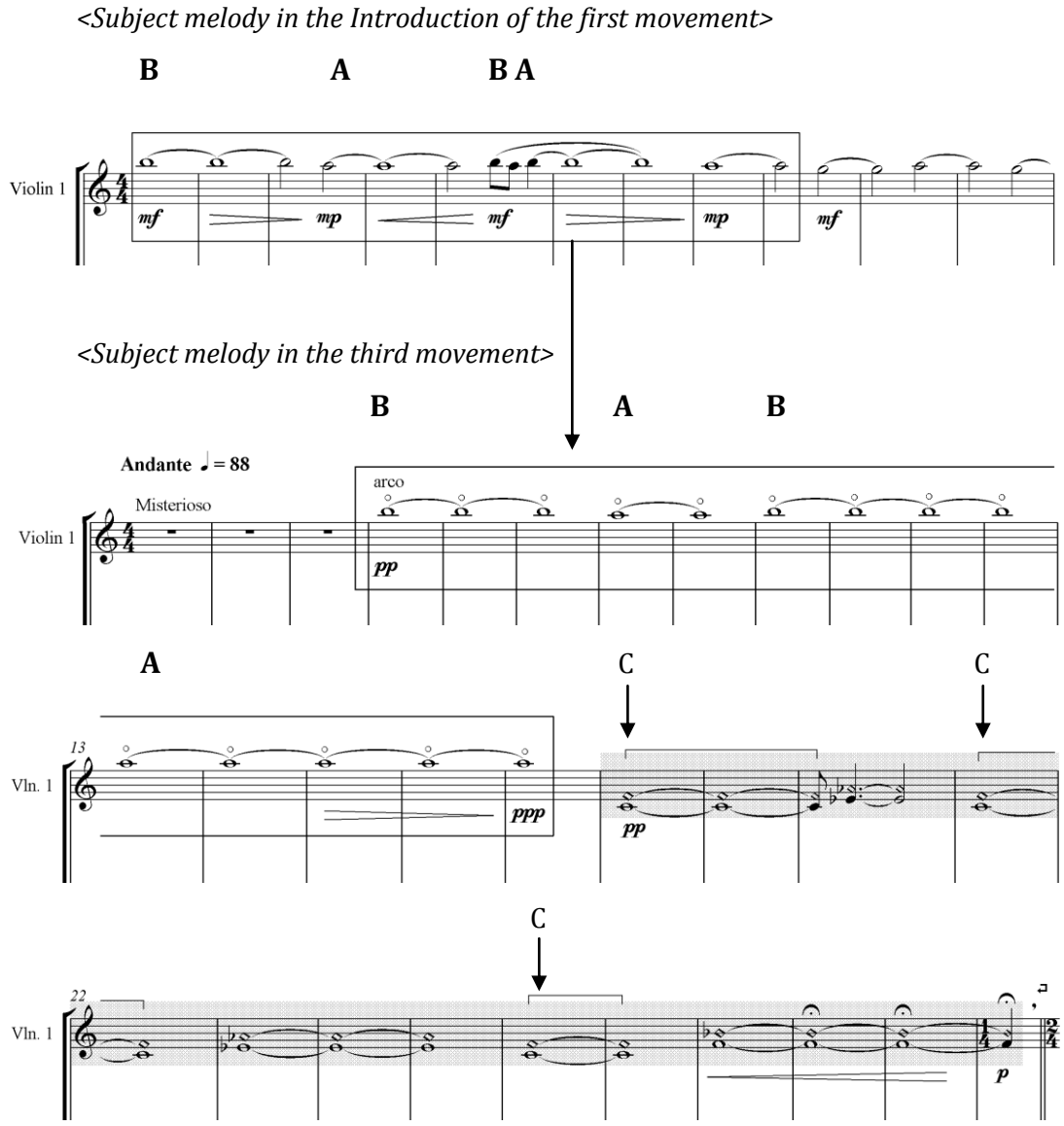
A (mm.1-31): *Barideki* comes to be a god to lead the dead to the otherworld

As mentioned at the beginning of this paper, the third movement plays the role of a coda for this musical work.

While *Barideki* was coming back to this world to save her parents, she saw that dead people were making a difficult crossing into the otherworld by ship, and this made quite an impression on her. *Barideki* rejects the riches that she can enjoy as a princess and through her selflessness she becomes a god to lead the dead to the otherworld. The story has a very mysterious atmosphere, and this 'A' part depicts in a concise form the mystery that is as if a fog spreads over a serene river.

Tempo and meter are changed to *Andante* and 4/4, and the music shows a simple rhythmic process composed of mostly whole notes. The technique for obtaining the desired expression is indicated by *Misterioso* at first, and an overall dynamic that is very soft, never rising above *p.* Also, the music uses three performing techniques for this mysteriousness. They are *Sul tasto* for a soft color, *harmonics* to give a pure and transparent timbre, and *Sul ponticello* for a more intense sound. Very soft cellos begin using double stops bowed *Sul tasto*, transforming then to the underlying music with the violas both playing *tremolos Sul ponticello*—still with soft double stops. Violin 2 is also part of this texture but plays with normal *arco* bowing. Above this, the main melodic line is played by violin 1 with natural harmonics for transparency where possible and artificial harmonics where necessary, and then changes the technique to all artificial harmonics in measures 18-31. The melody is an imitation variant of the "subject" melody from the opening Introduction section of Movement I, transformed here

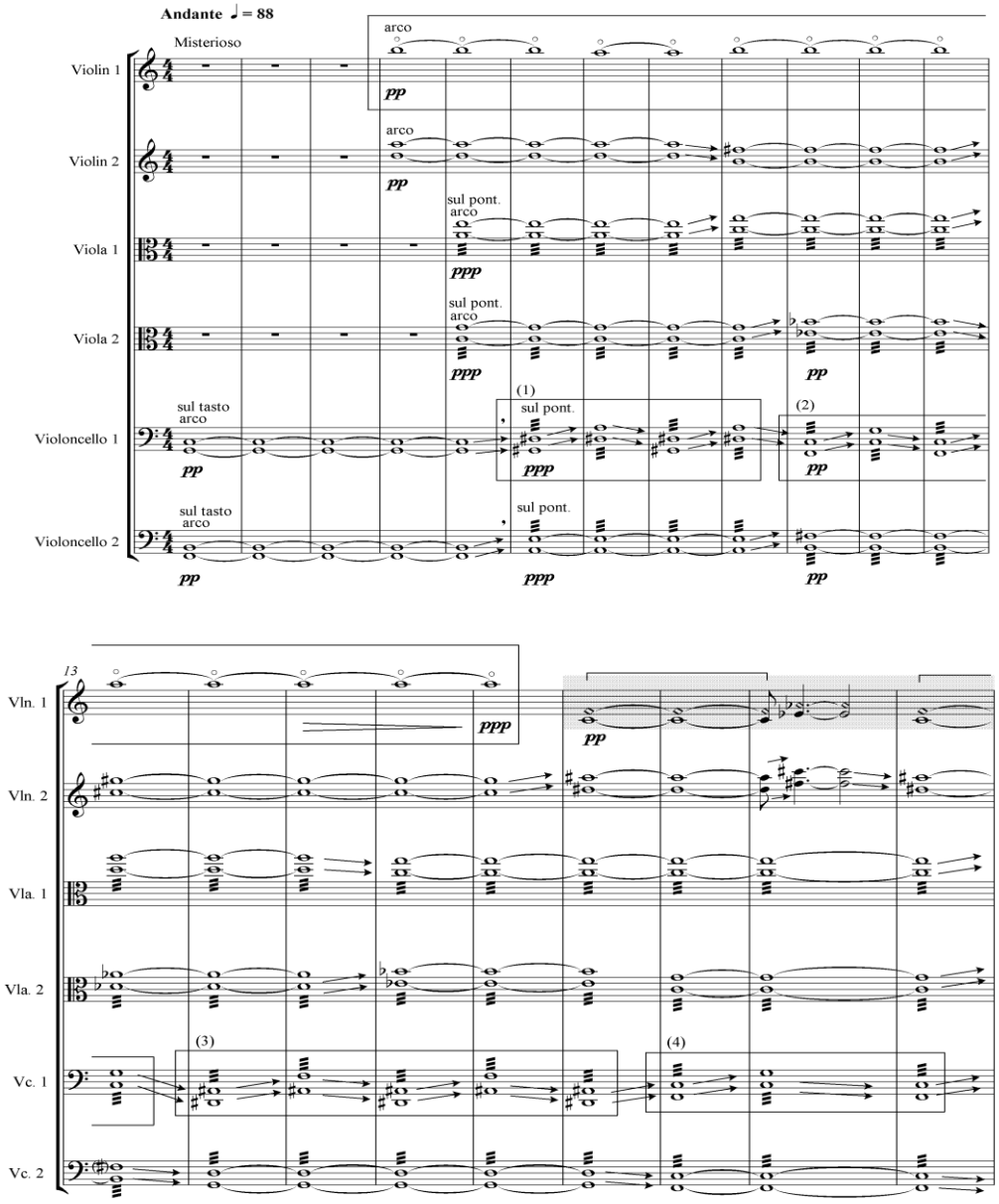
to be ethereal. The melodies from the first movement and the third movement are compared, as shown in Example 4-1 below.



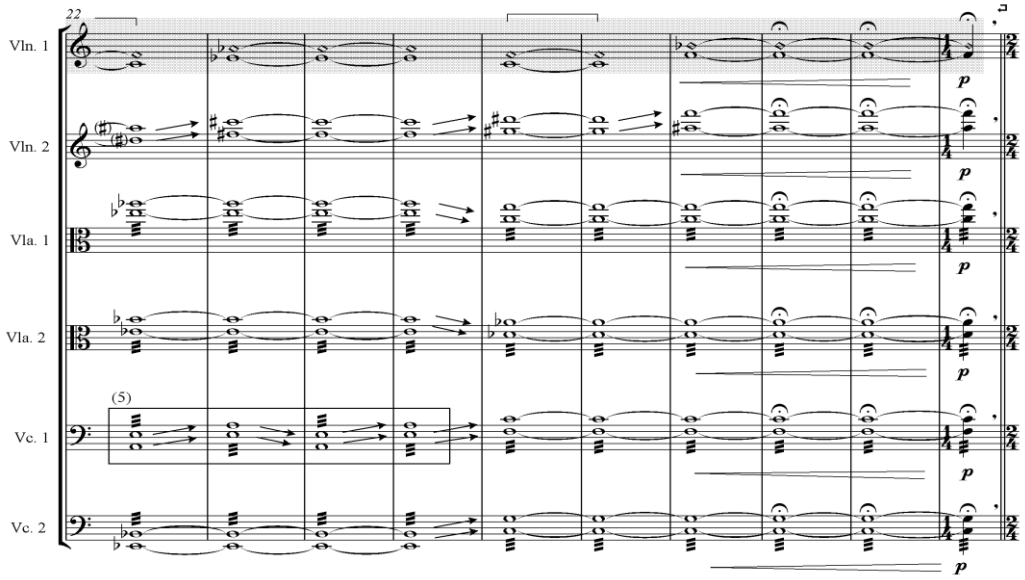
Example 4-1: Subject melody in 1st movement and 3rd movement

As shown in the above Example, the B-A-B-A melody of the first movement moves to this third movement with some rhythmic variance, and is further transformed starting in m. 18 with the addition of the pitch C, which becomes the central focal

point. Against the melodic line, the other instruments use double stops as described before and progress by parallel and contrary motion. In measures 6-25, the cello 1 is divided into five groups and repeats two different double stops alternately. (See Example 4-2 below)



Example 4-2: Parallel and contrary motions against the "subject" melody
(1)- (5): Two different double stops are alternated with each other
(continued below)



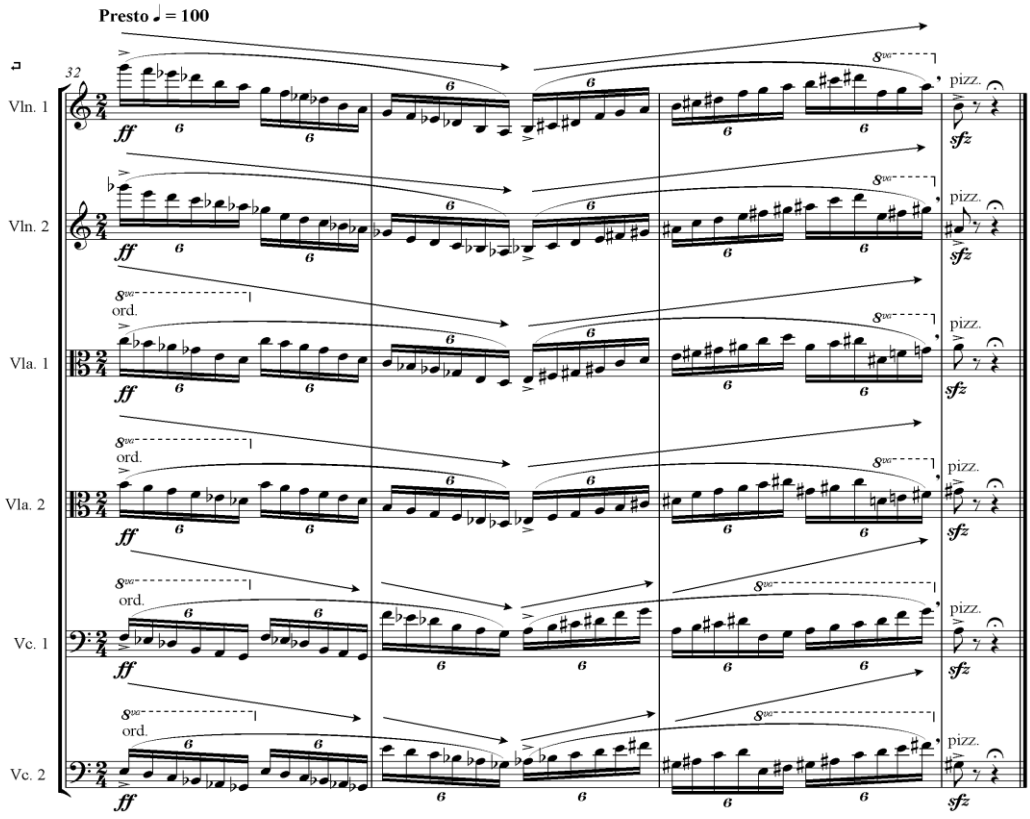
Example 4-2: Parallel and contrary motions against the "subject" melody
(1)- (5): Two different double stops are alternated with each other
(continued)

The underlying harmonic movement is primarily by conjunct motion. Registrally, the harmonies are close to each other with violin 1 much higher.

B (mm.32-35): As always, we see *Barideki* running hard to help people

The final part is just four brief measures and is designed to contrast with the previous mysterious music. Tempo and dynamics are dramatically changed to *Presto* and *ff.* All instruments play very fast in stark contrast to the preceding music. Motion of the sextuplet rhythm in this part brings back the E part in the second movement. The reason is that these two parts have one commonality—*Barideki* sacrifices herself for someone. The E part in the second movement consisted of fast motion attesting to her constant labor in sacrificing herself to save her parents; and the B part motion here in the third movement attests to her continued sacrifice as she runs constantly to lead the dead to the otherworld. The two parts have the musical content of her sacrifice in common. As can be seen, the recurring sextuplet figures in mm. 171-181 of Movement II-E (Example 3-15)

is transferred here, but now uses whole-tone scales in pairs separated by a minor second. The pairs are: celli—E-F, violas—B-C, and violins—Gb-G; note that they are tritones apart as well. The descending lines are an important continuing metaphor for *Barideki's* running. The movement is ended by a quick *pizzicato* using just a six-note chromatic set. (Example 4-3)



Example 4-3: Descending and Ascending motions are passed in order

The brief third movement coda is now complete and the composition, *Barideki*, is concluded.

Chapter VI
CONCLUSION

The Doctoral Project has discussed and analyzed the process of how the composition was developed and how it expressed the content of the story through the linguistic expression of the music. As program music, the reason for the existence of this Project is to help understand the fact that each of the musical detailed expressions are closely connected with the content of the story without simply confining the subject and content into the overall atmosphere.
The main points of the subject of analysis and discussion are the connective structure of the instruments, the musical scales and harmony composed in each section, and the progression of the music in accordance to the story development. An important aspect was the melding of oriental and western scale systems to signify a joining of east and west—a sense of joined spirits representative of both peoples from these disparate cultures.

Especially, the music was analyzed and discussed in terms of the process and method—by stages—of how the technique of composing for these instruments expresses the content of the story. This detailed programmatic composition continues the modern development of this time-honored genre. The lesson of 'filial piety' that *Barideki* embraced that allowed her to finally save her parents was carried on the six instruments, and the musical composition and expression through these six instruments was reinterpreted to analytical precision by this thesis.

As a result of studying this music composition through the narrative of *Barideki*, it is assured that this thesis and the study of the composition have a great significance in the transmission of musical characteristics inherent in program music.

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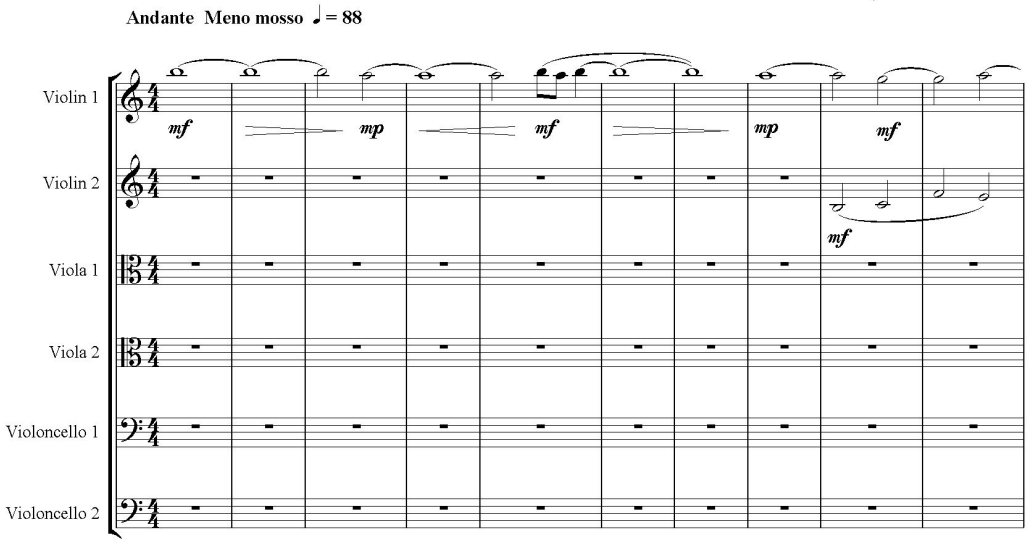
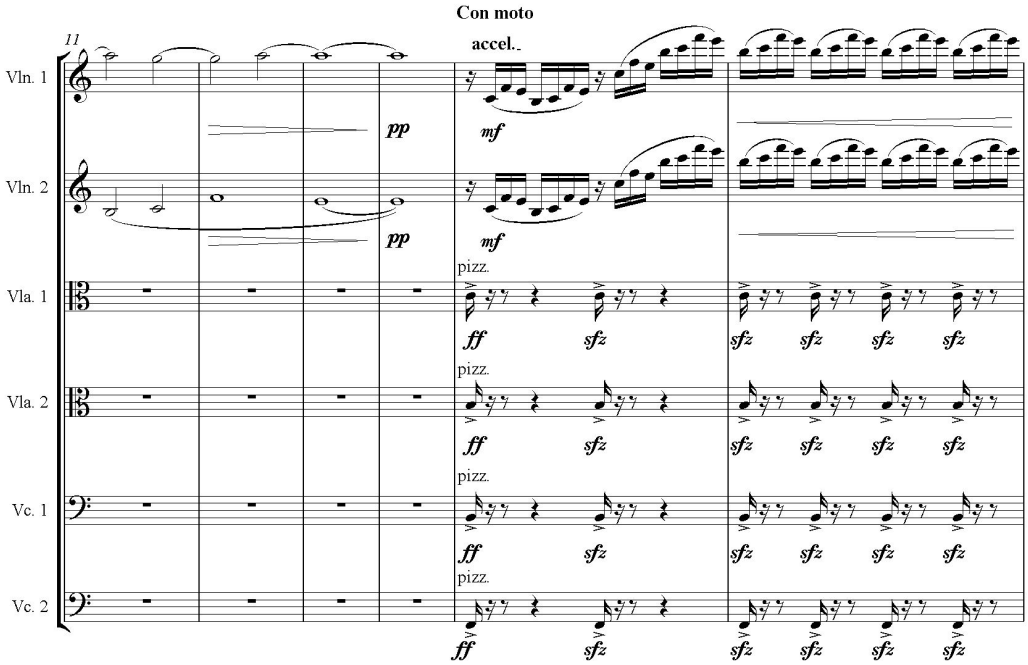
APPENDIX
BARIDEKI for String Sextet
Facsimile Score of the Composition

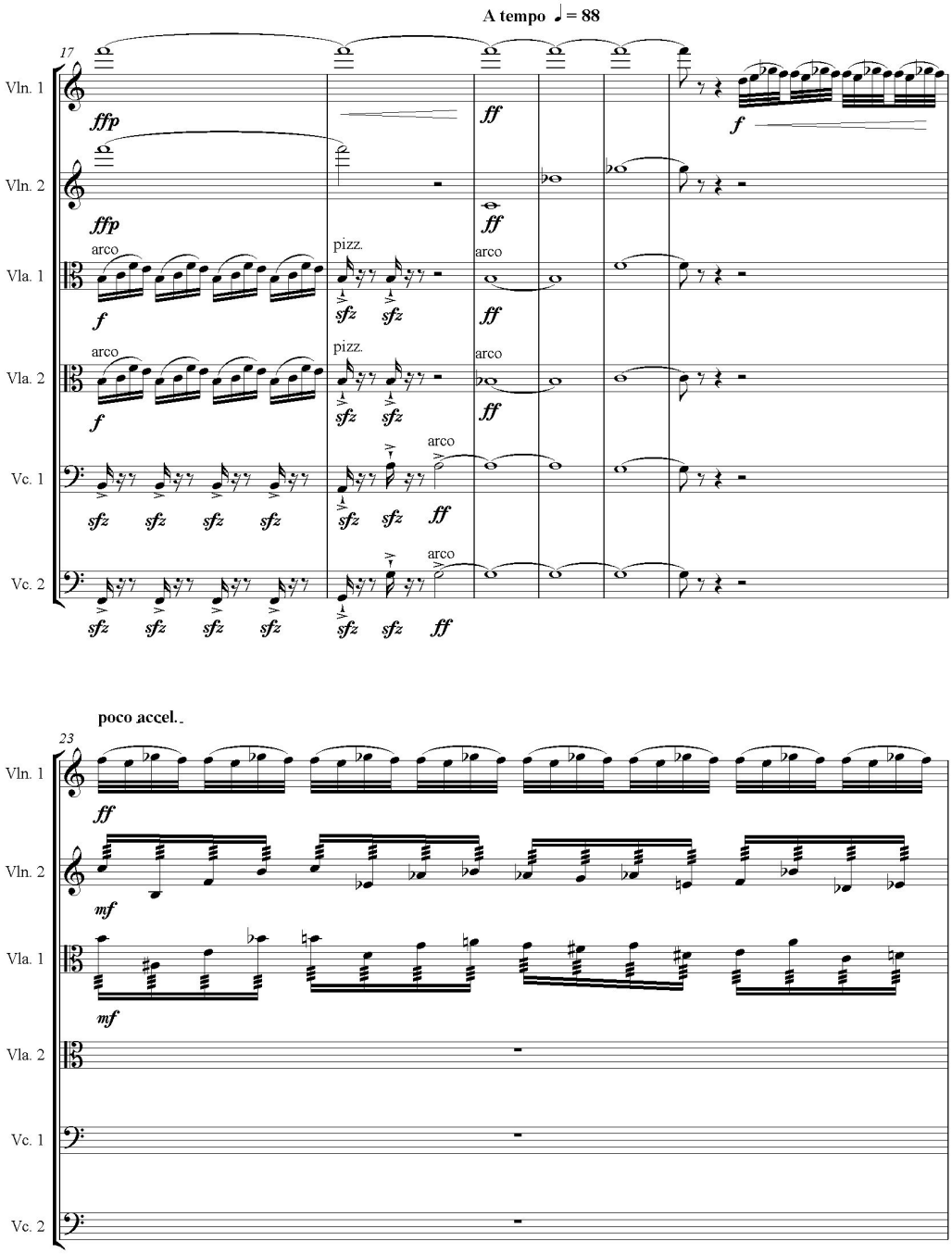
BARIDEKI for String Sextet

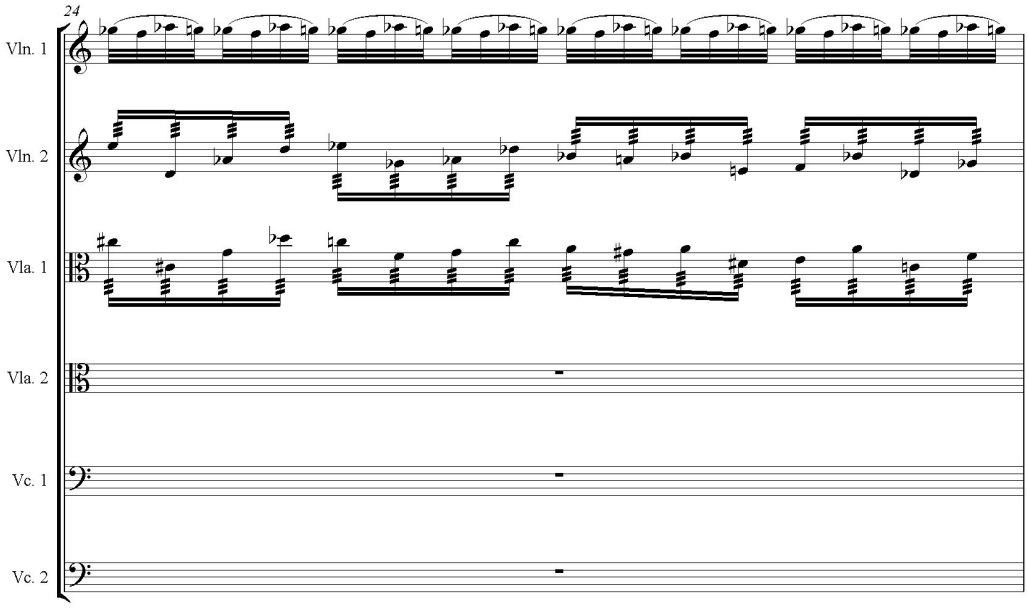
I

Jinwon Kim






A tempo ♩ = 88
17
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
ffp
ff
f
arco
pizz.
sfz
poco accel..
23
mf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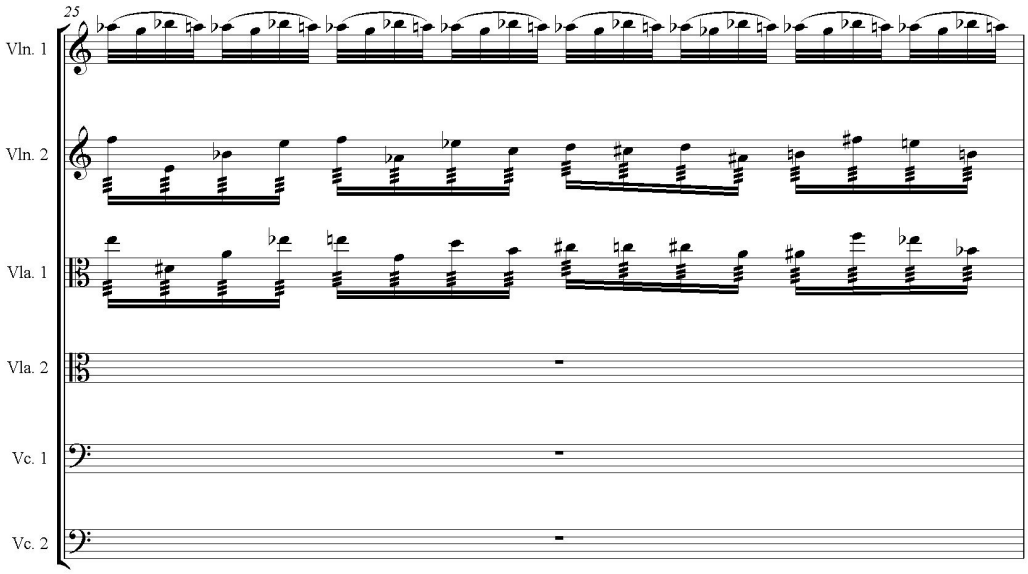
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2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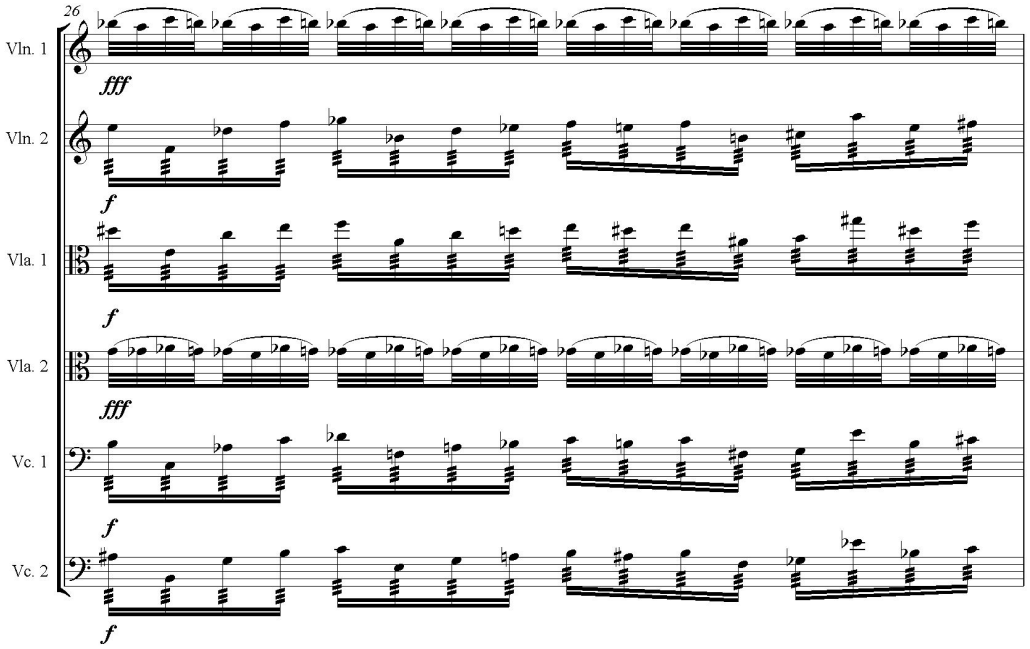
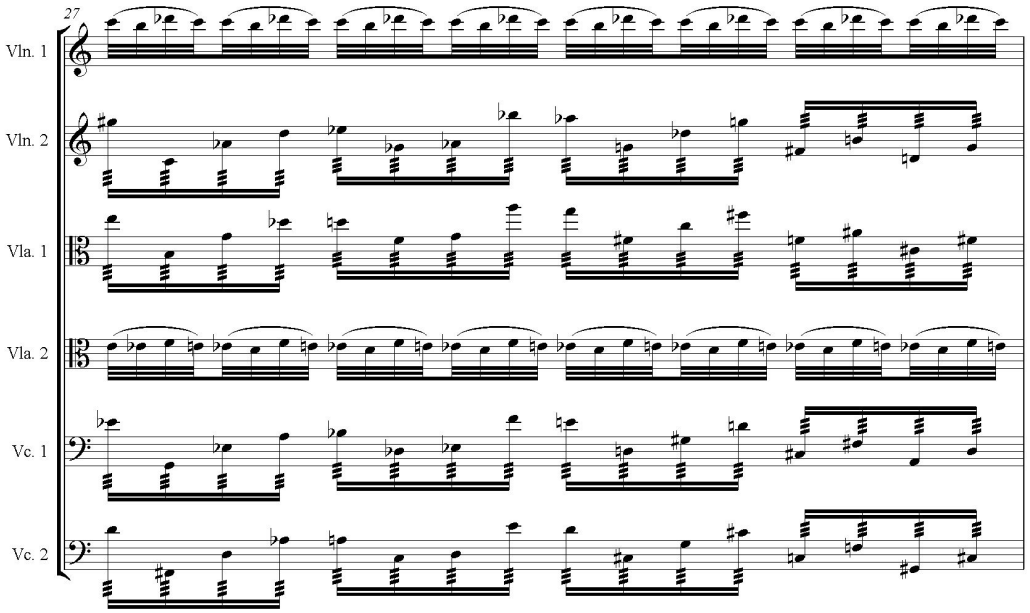
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2


26
Vln. 1
fff
Vln. 2
f
Vla. 1
f
Vla. 2
fff
Vc. 1
f
Vc. 2
f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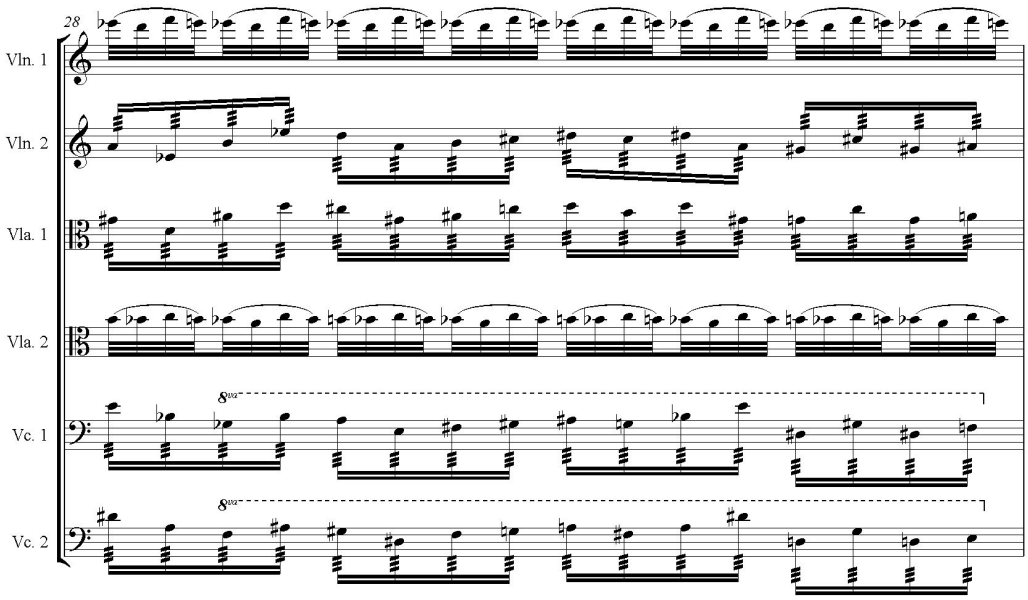
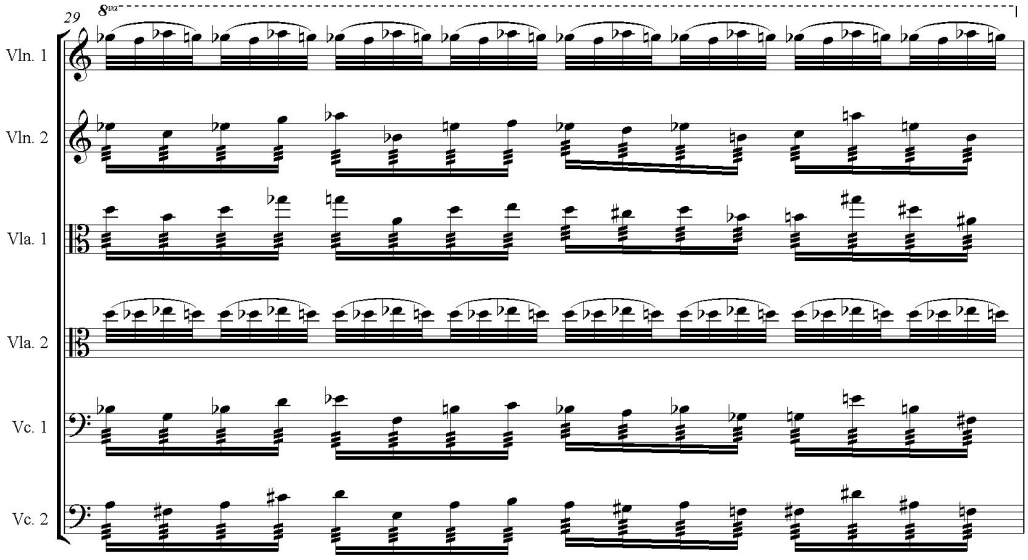
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2


28
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
8va
8va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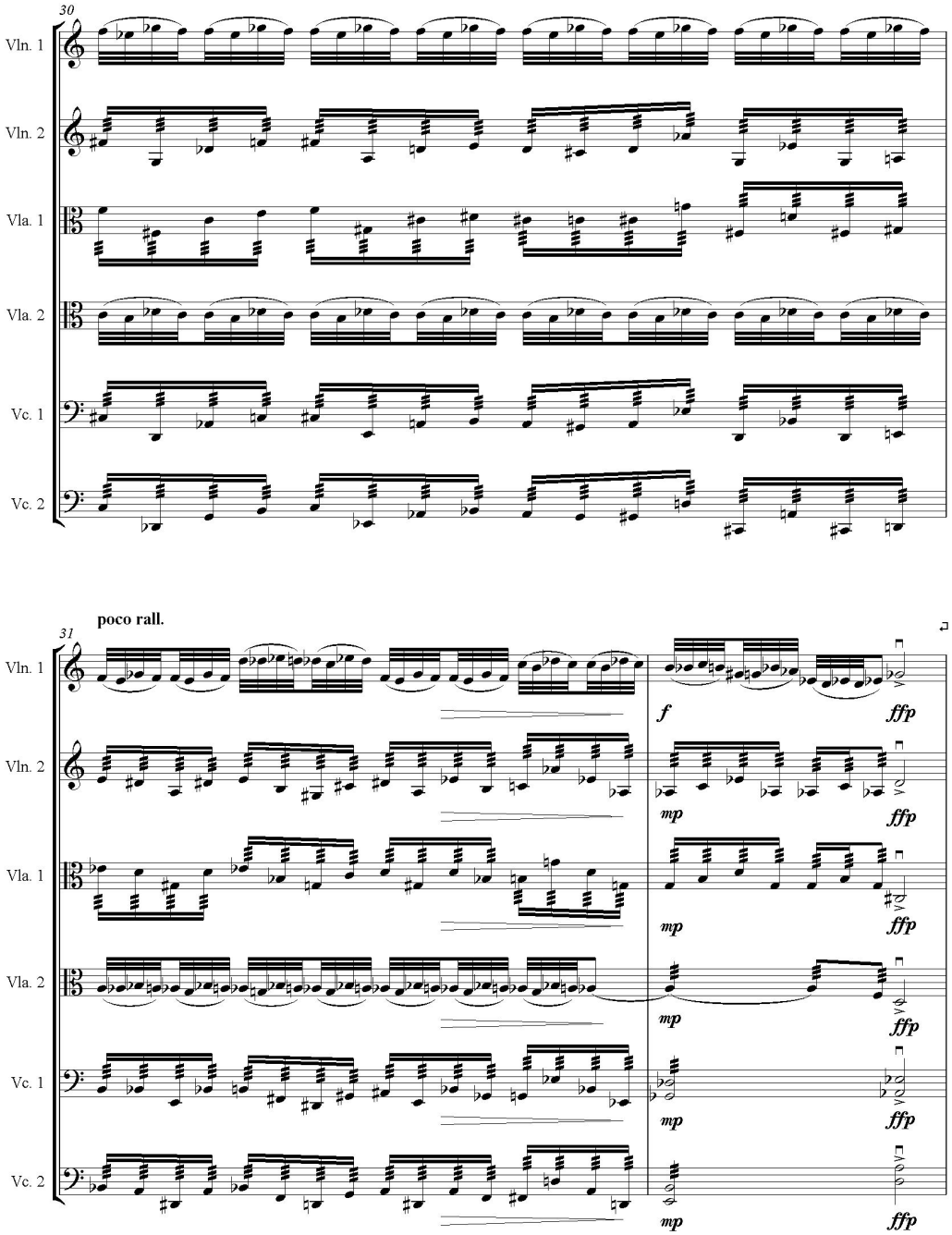
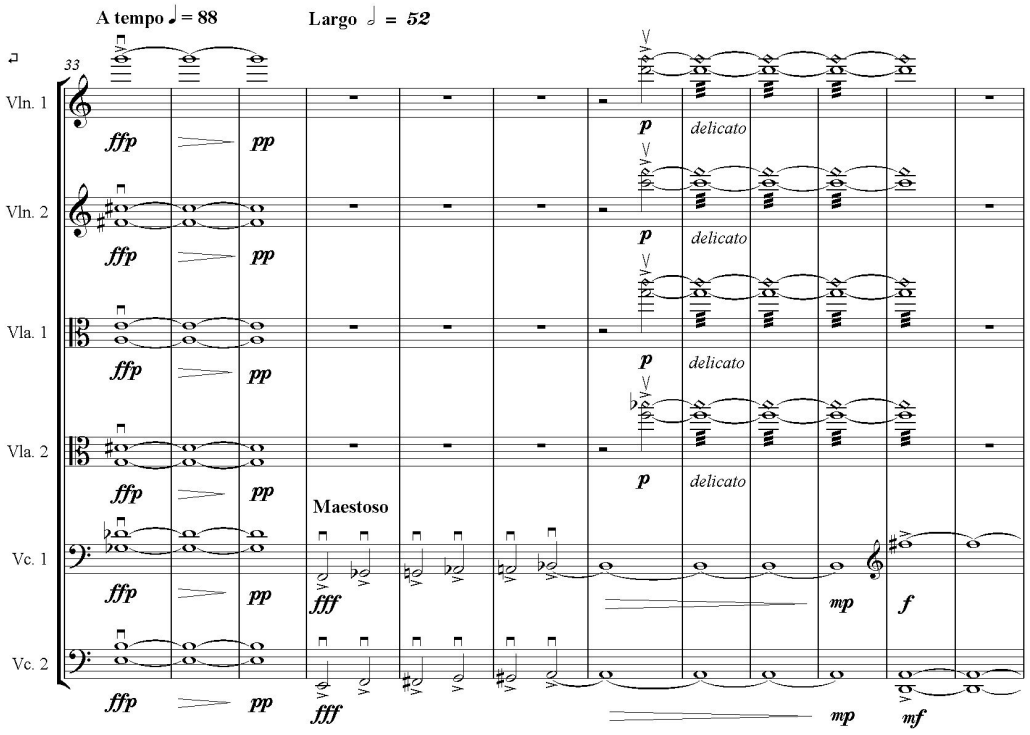
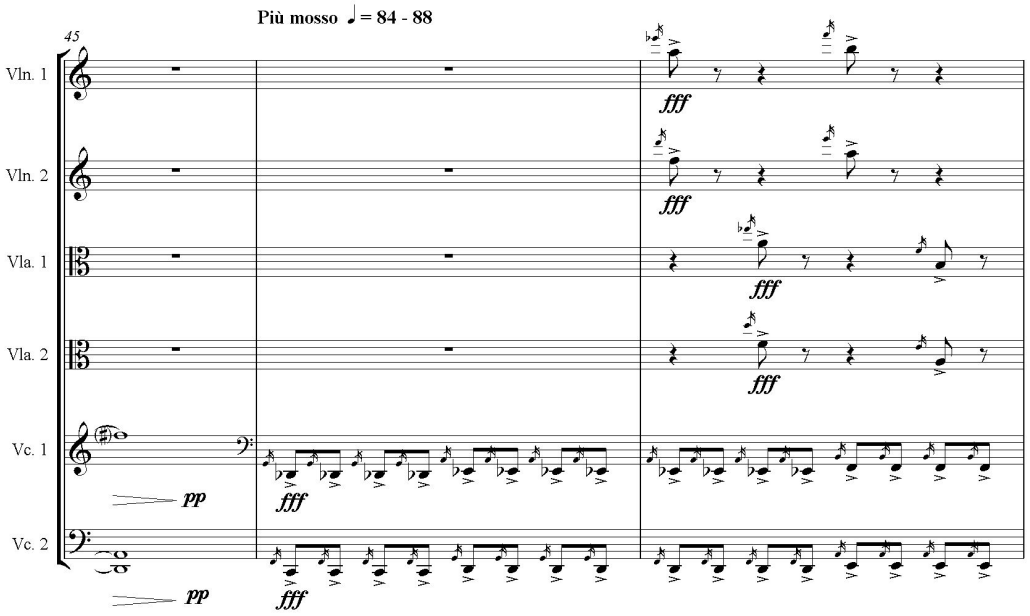
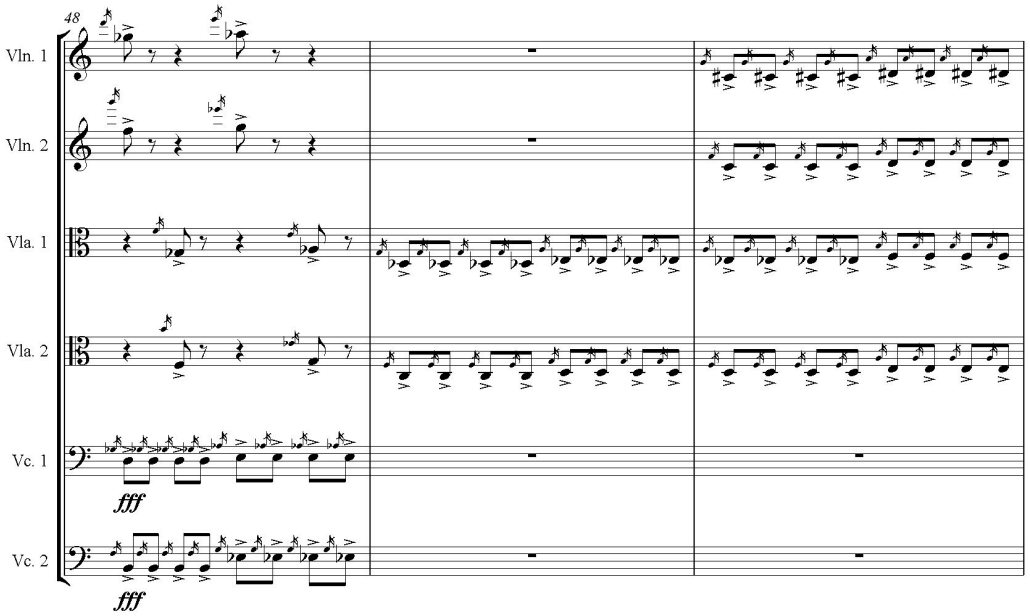
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2


30
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
poco rall.
31
f
ffp
mp


A tempo ♩ = 88
Largo 𝅗𝅥 = 52
33
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
ffp
pp
p
delicato
Maestoso
fff
mp
f
mf


Più mosso ♩ = 84 - 88
45
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
pp
fff


48
Vln. 1
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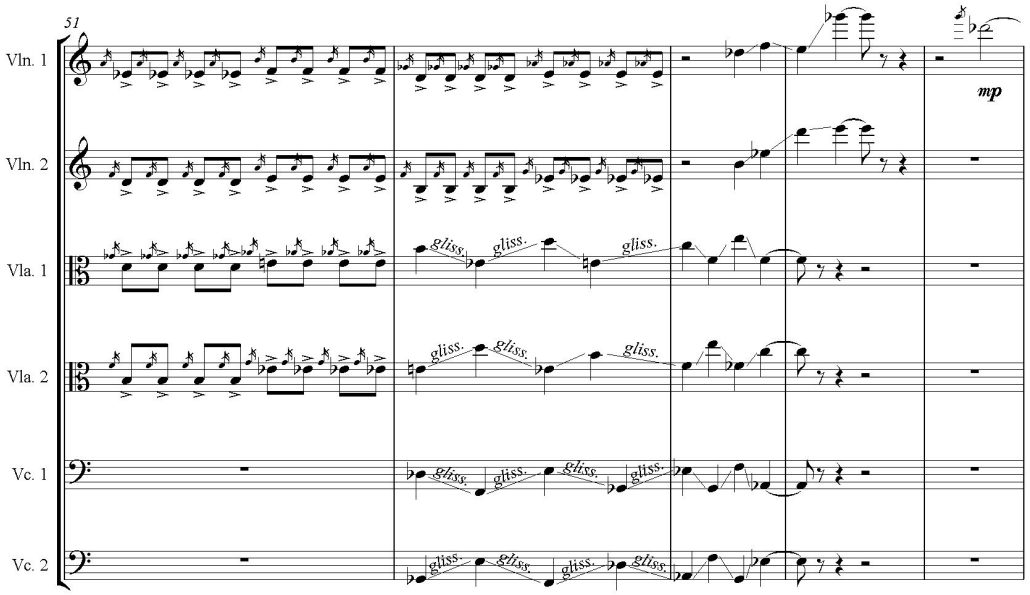
Vla. 1
Vla. 2
Vc. 1
Vc. 2
fff
fff


51
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Vla. 1
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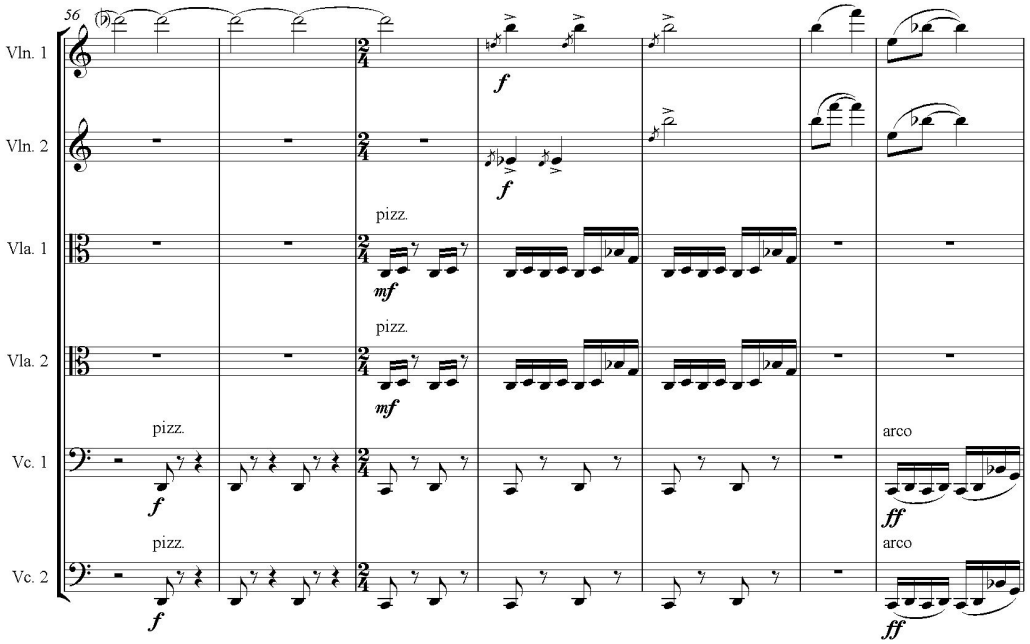
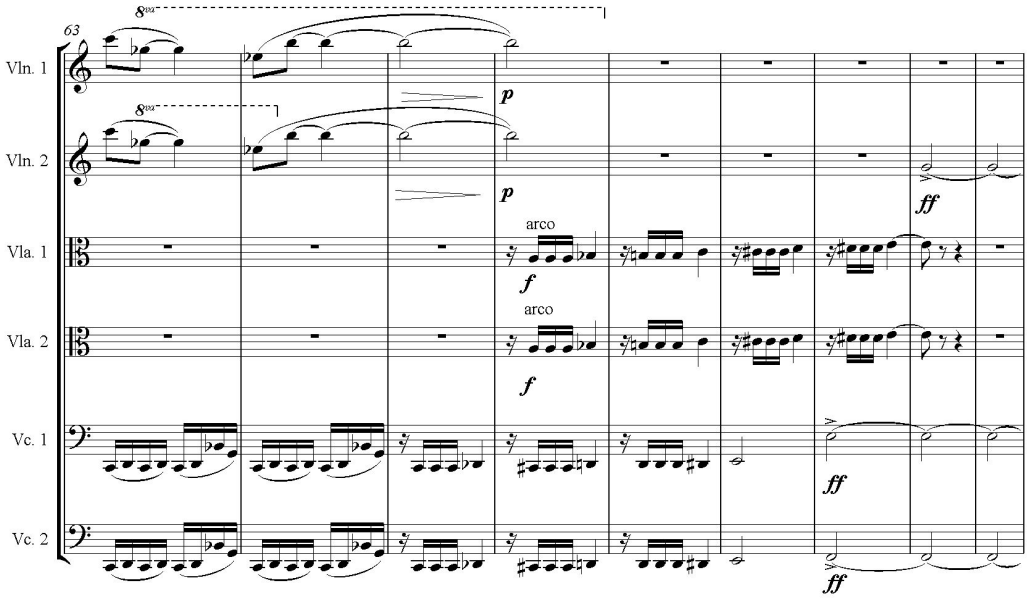
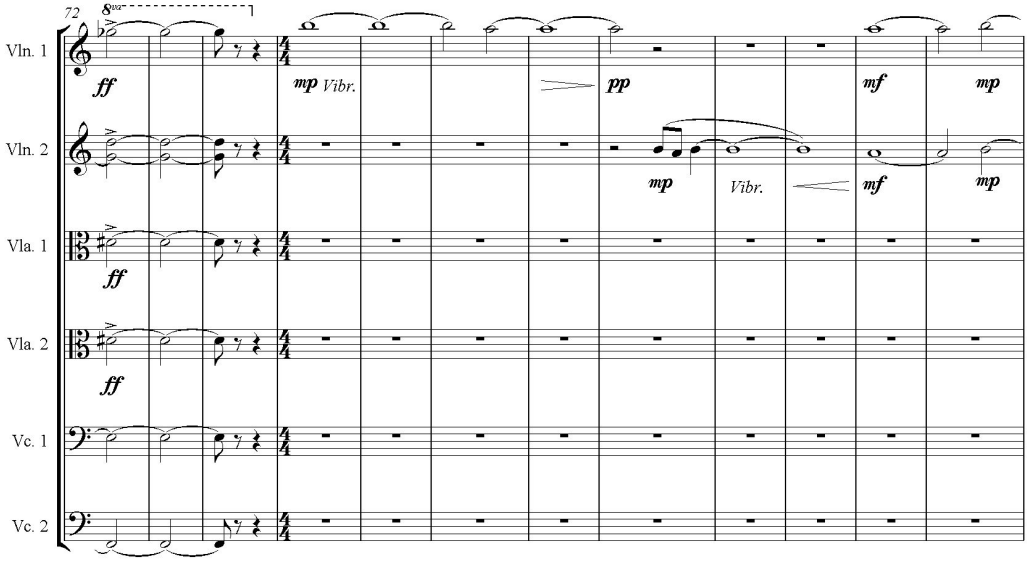
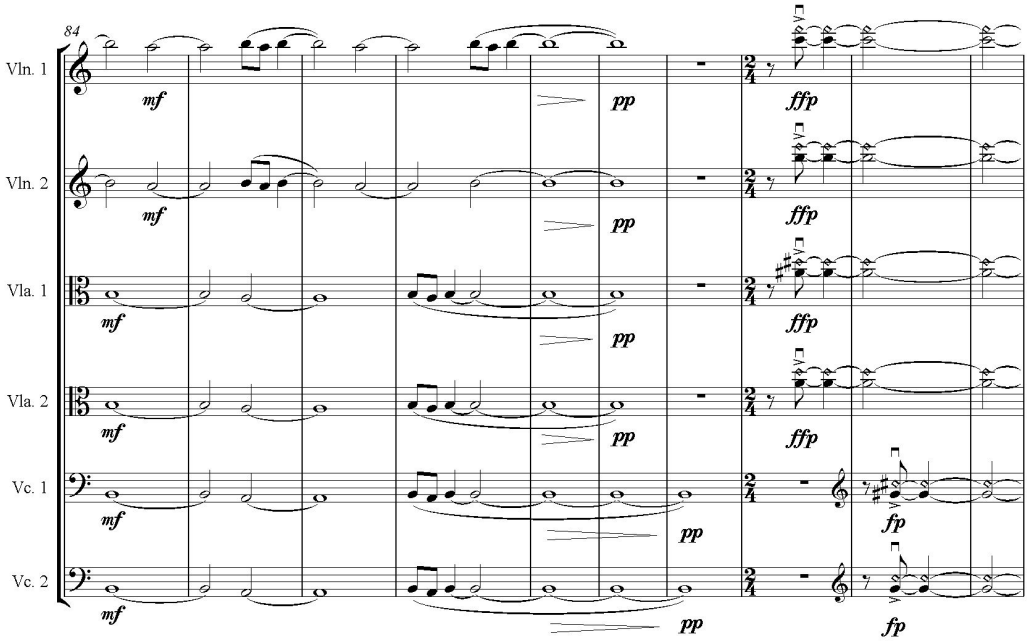
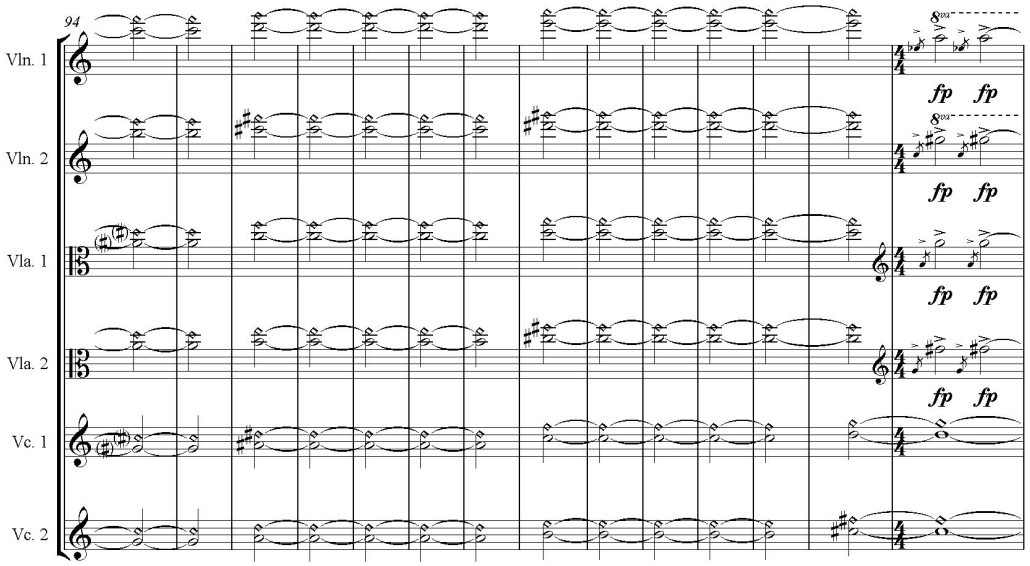
Vc. 1
Vc. 2
mp
gliss.

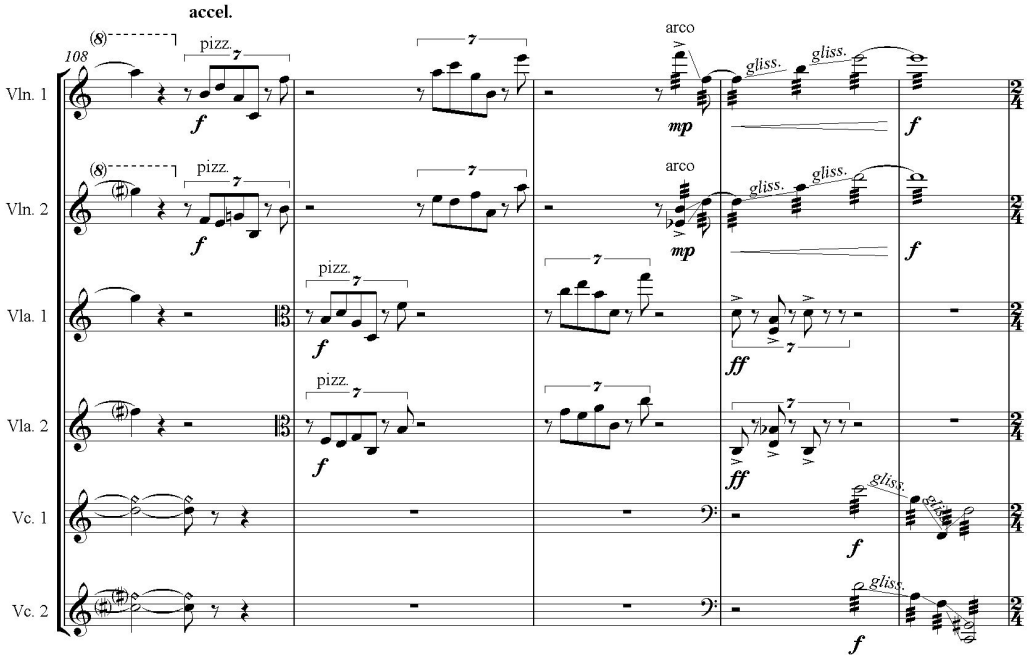

56
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
pizz.
arco
f
mf
ff

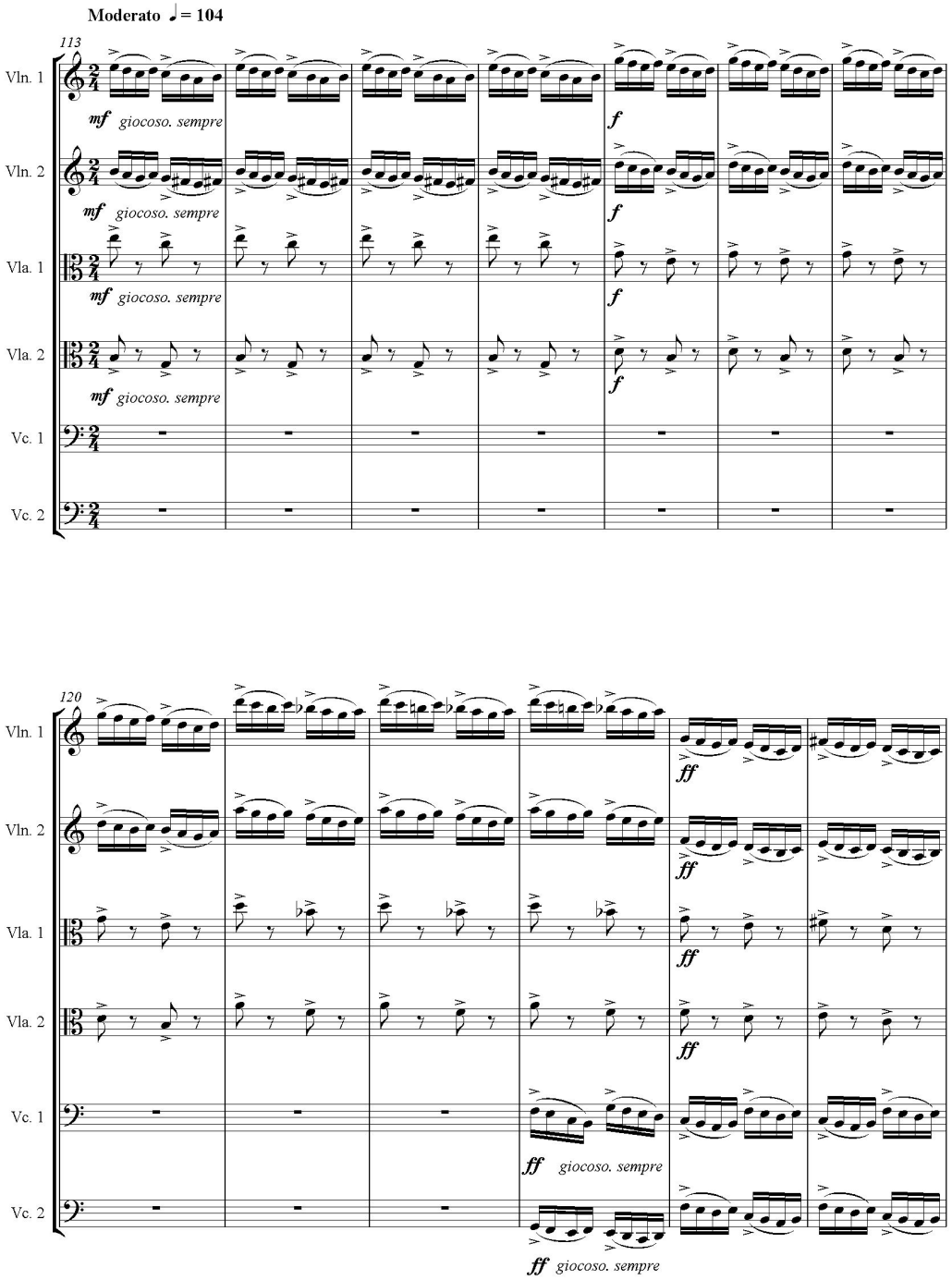

63
8va
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
arco
p
f
ff

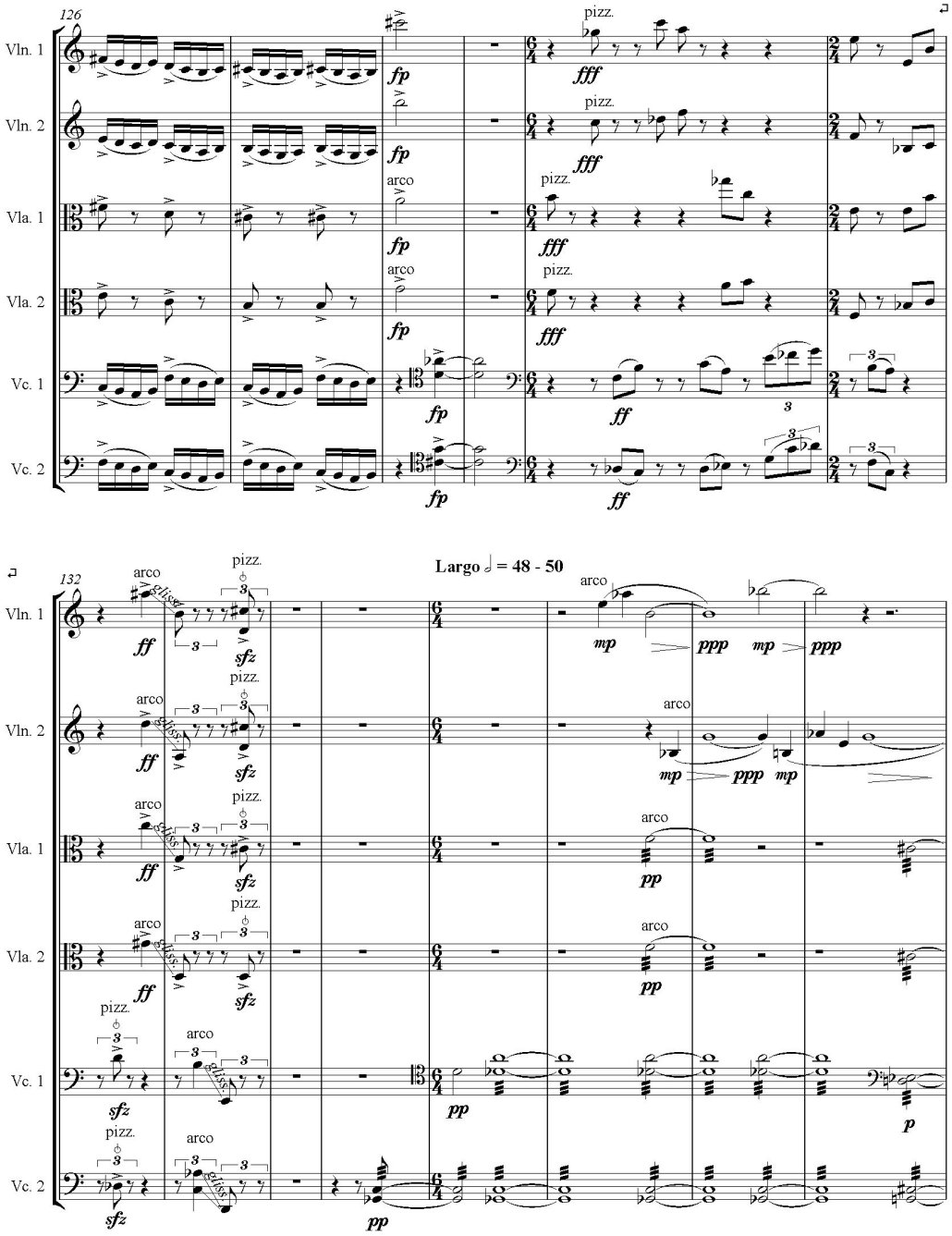

72
8va
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
ff
mp Vibr.
pp
mf
mp
Vibr.

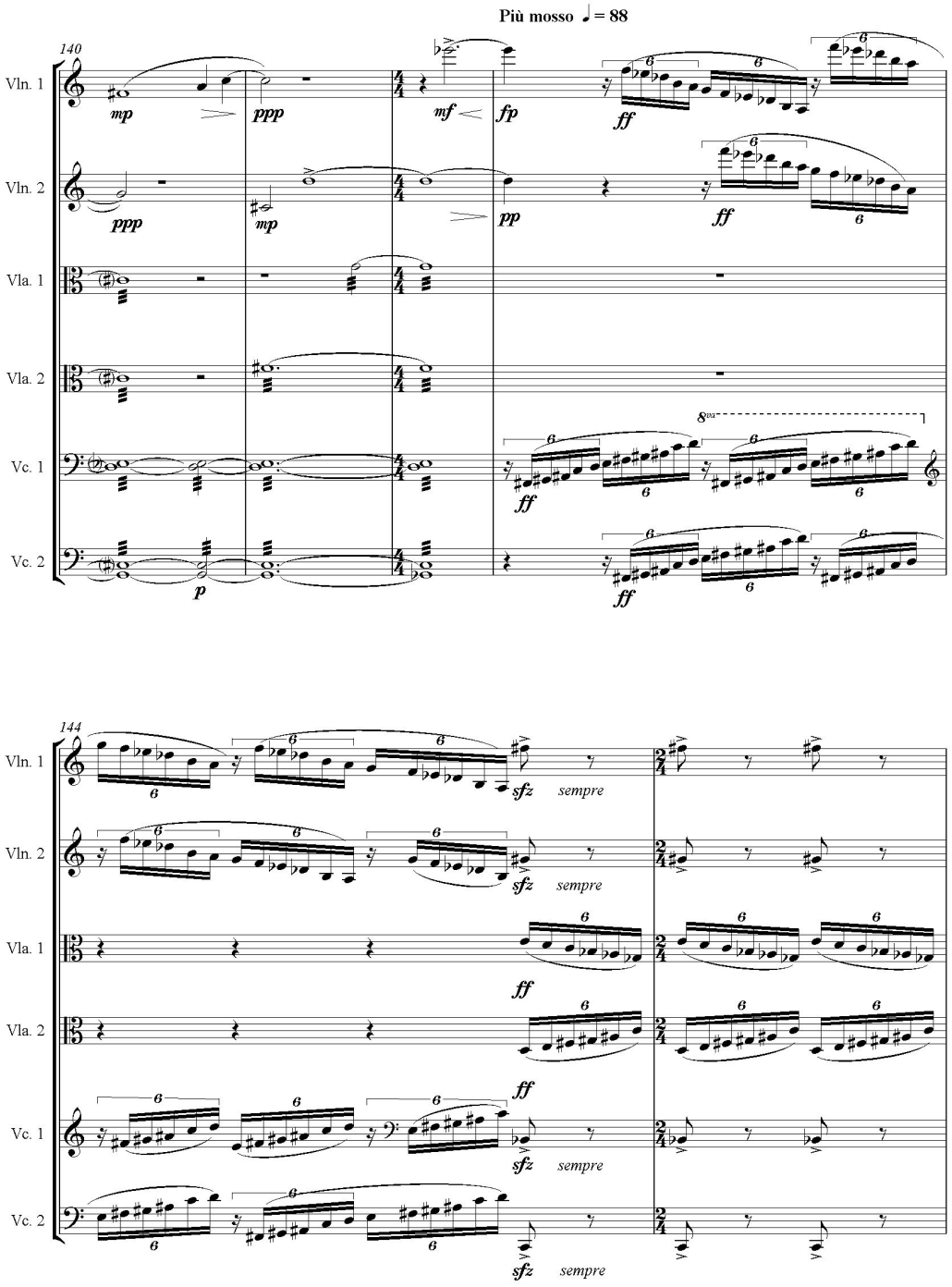

84
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
mf
pp
ffp
fp

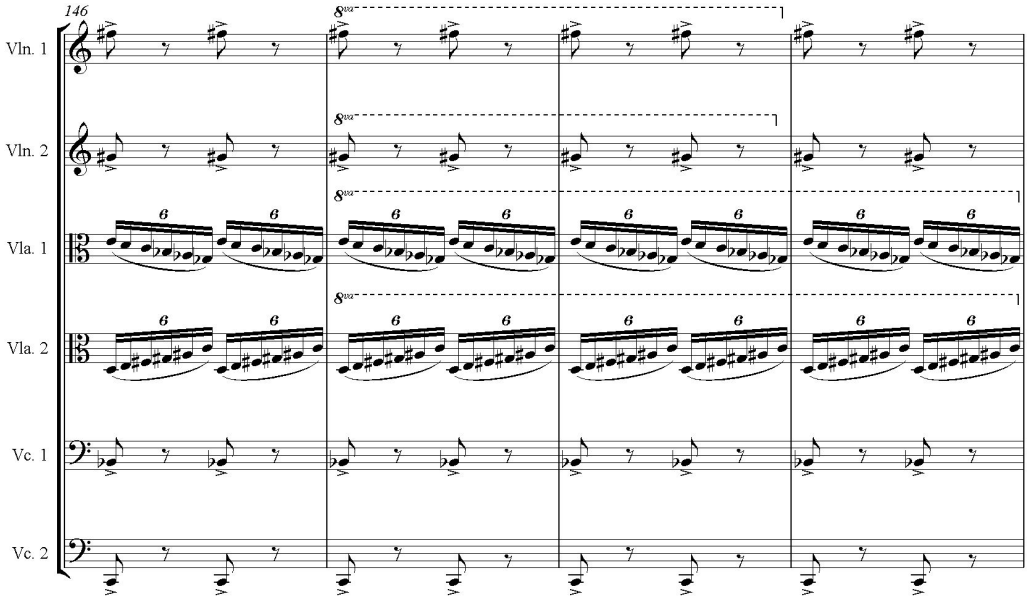

94
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
fp fp

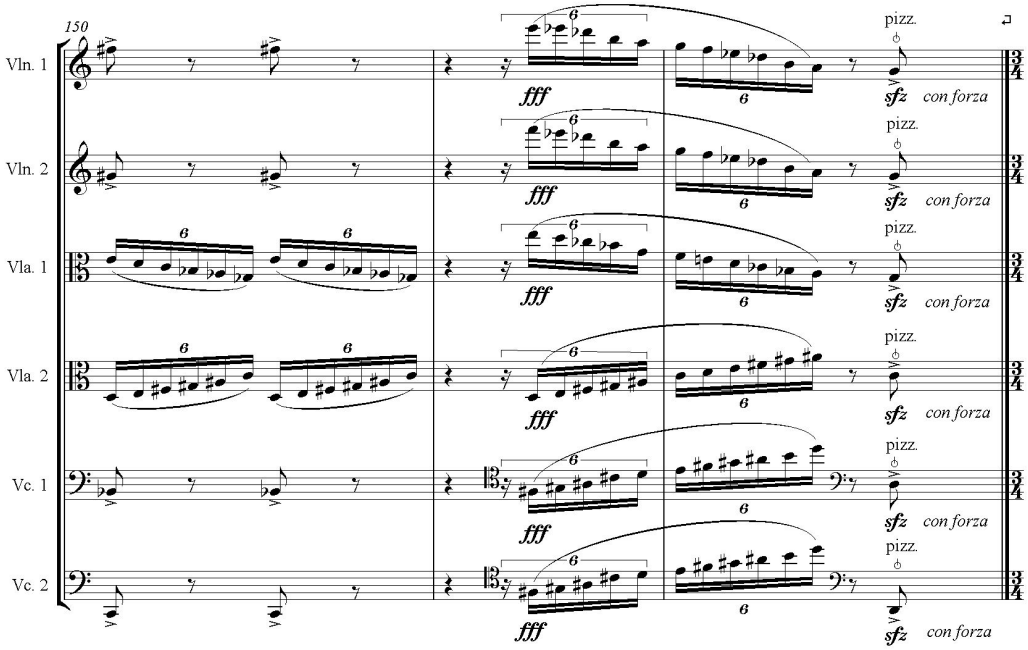

accel.
108
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
pizz.
arco
gliss.
f
mp
ff


Moderato ♩= 104
113
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
mf giocoso. sempre
f
120
ff
ff giocoso. sempre

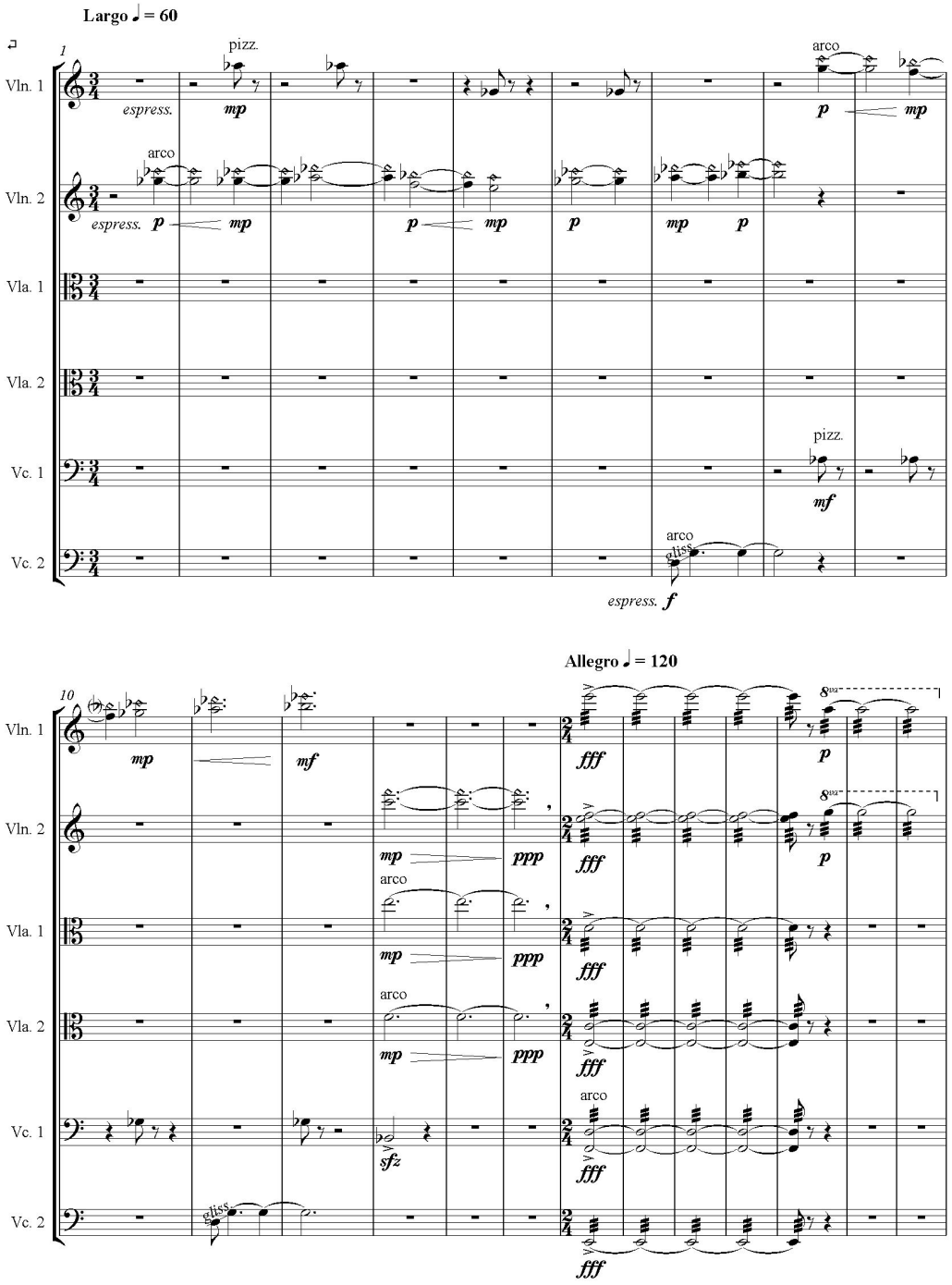

126
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
fp
arco
pizz.
fff
ff
132
Largo ♩ = 48 - 50
gliss.
sfz
mp
ppp
pp
p

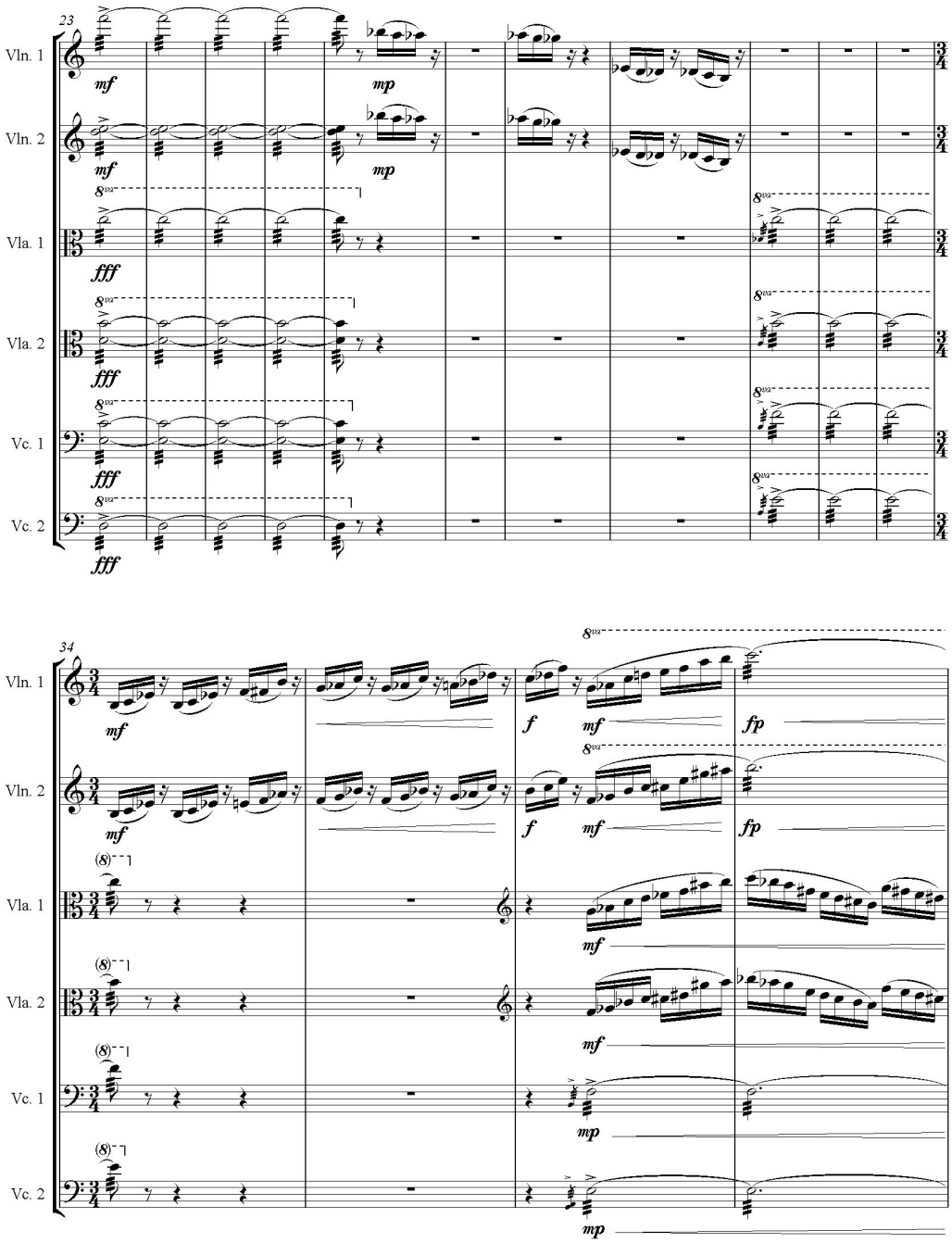

Più mosso ♩= 88
140
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
mp
ppp
mf
fp
ff
pp
p
8va
144
sfz
sempre


146
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2


150
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
fff
pizz.
sfz
con forza

II


Largo ♩ = 60
1
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
pizz.
arco
espress.
mp
p
mf
gliss.
f
Allegro ♩ = 120
10
fff
ppp
sfz
8va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Vln. 2
Vla. 1
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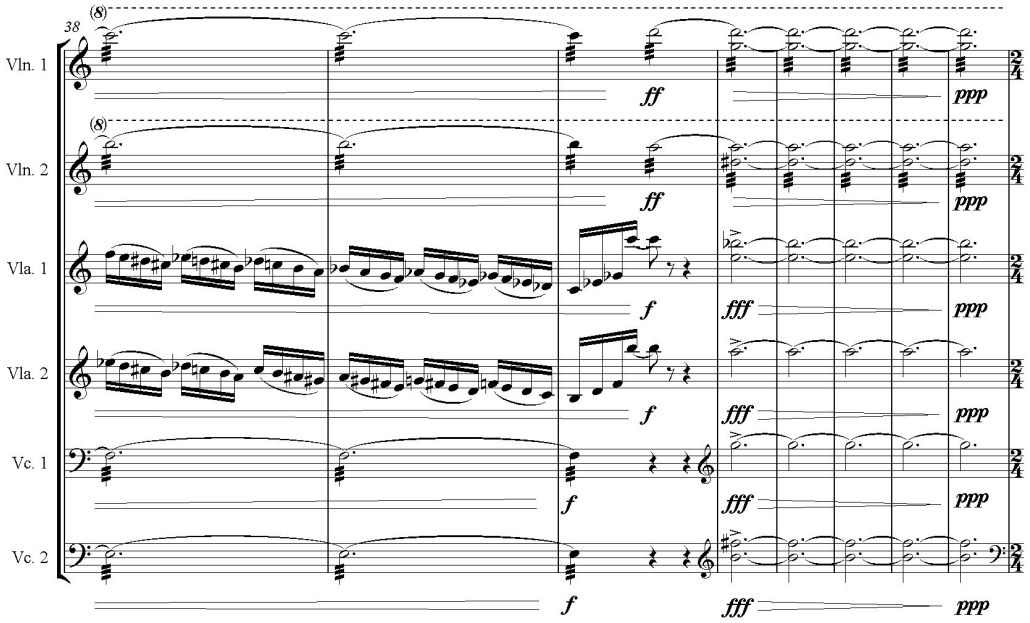
Vc. 1
Vc. 2
mf
mp
fff
34
f
fp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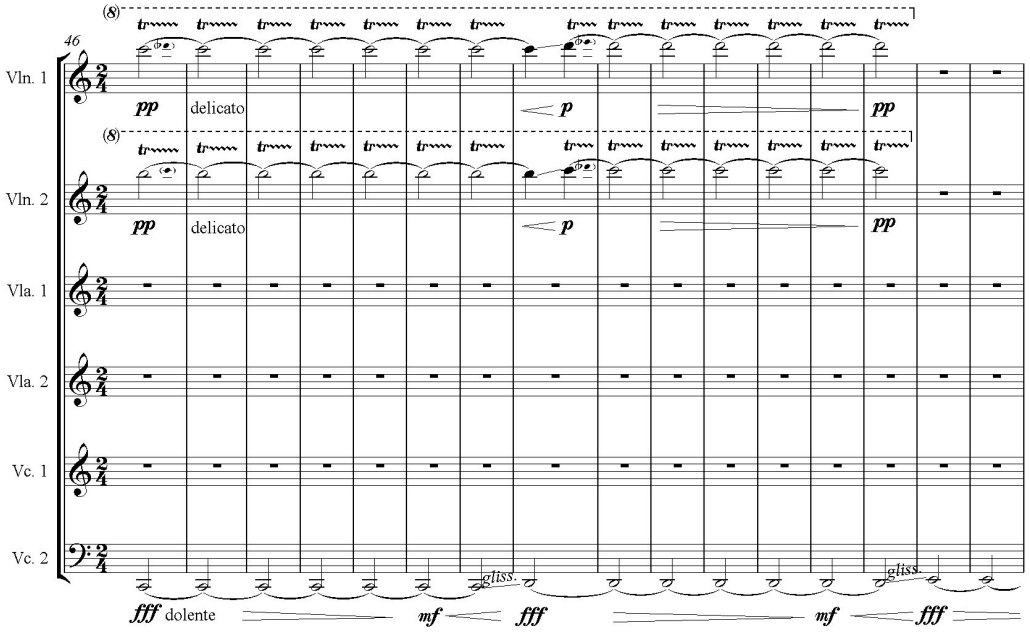
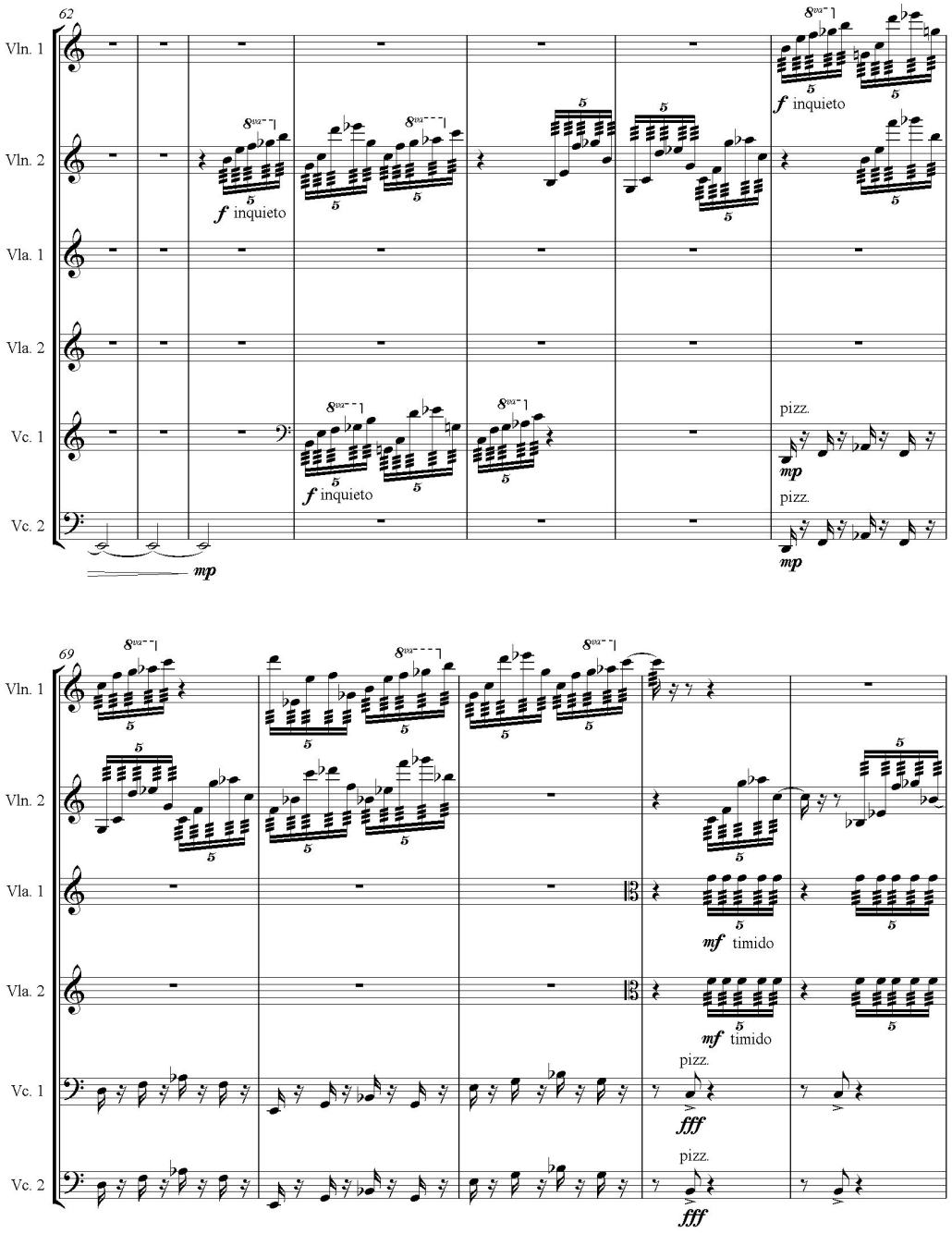
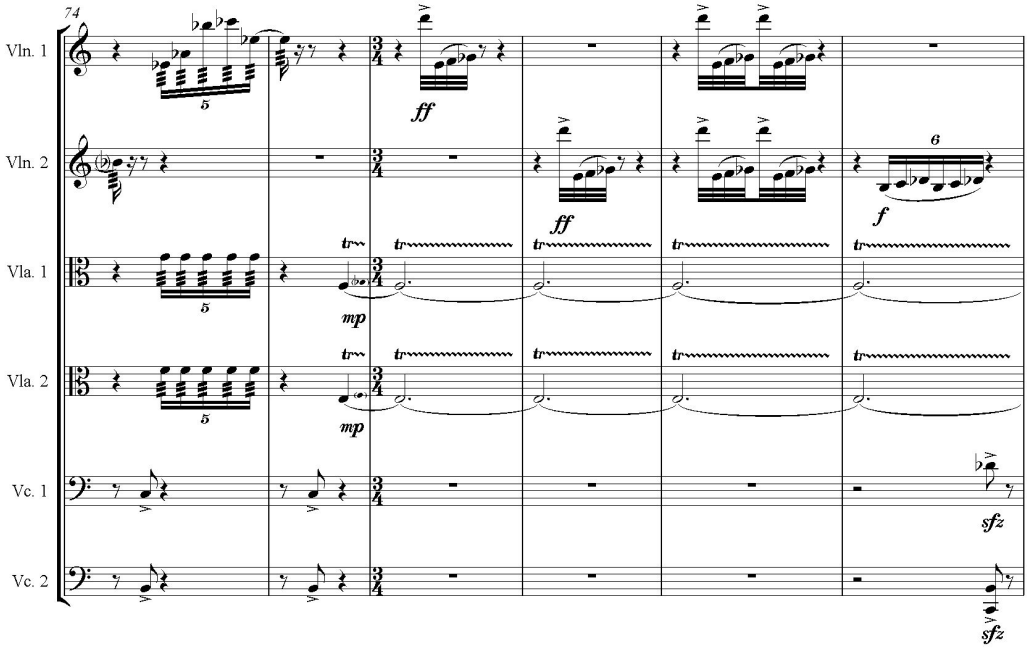
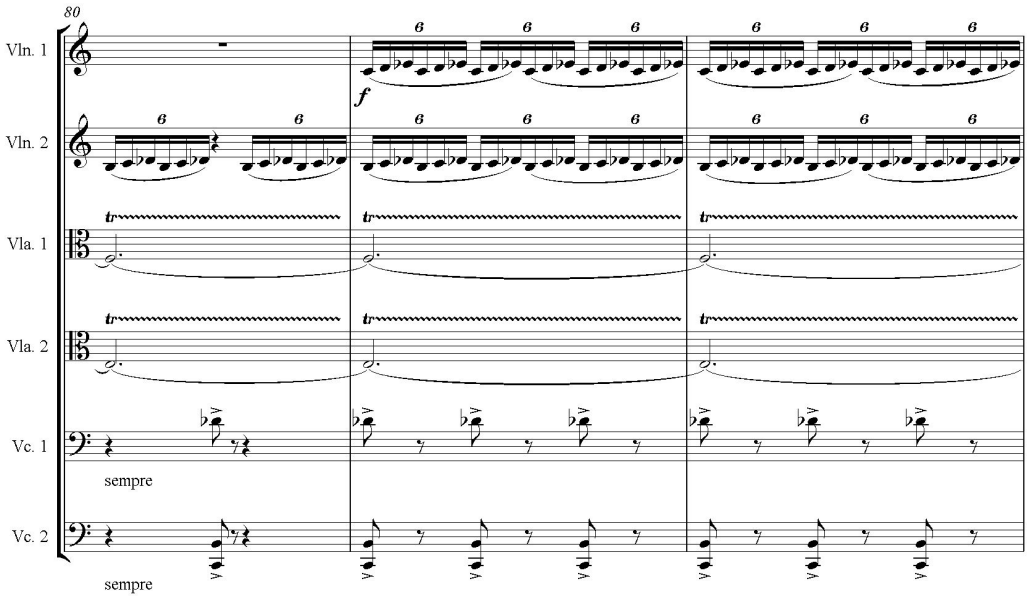
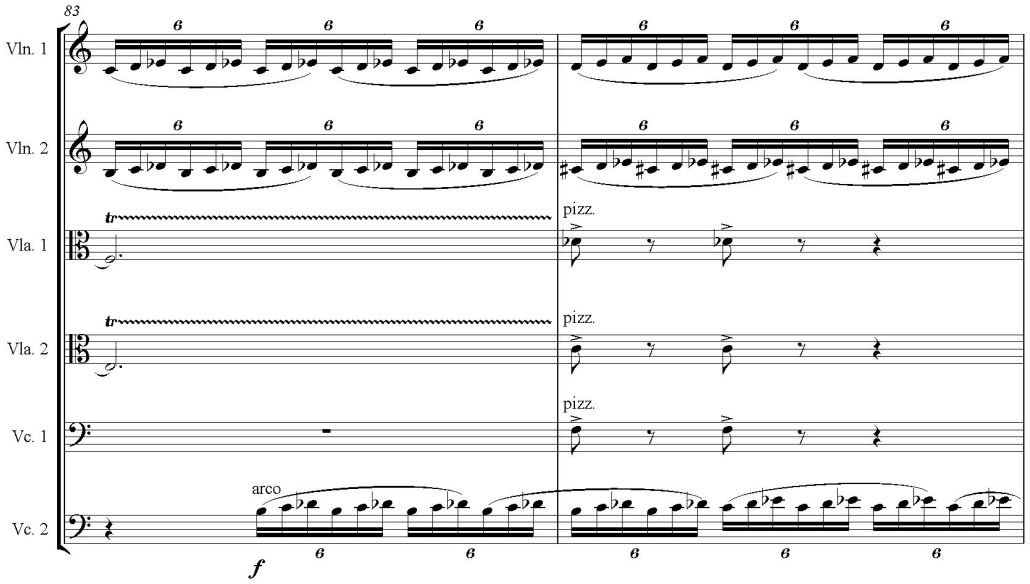
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
ff
ppp
f
fff

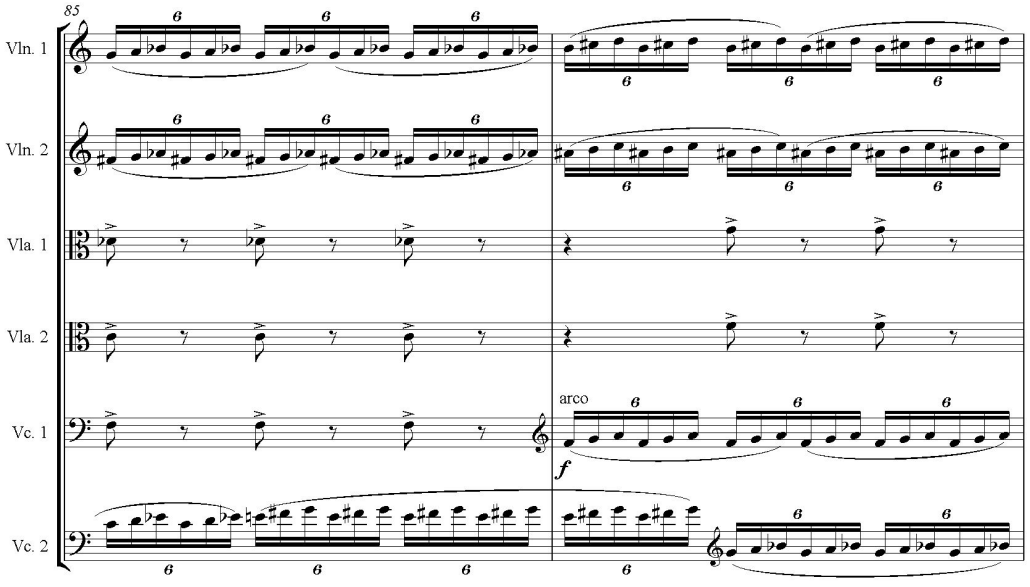

46
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
pp
delicato
p
gliss.
fff dolente
mf
fff

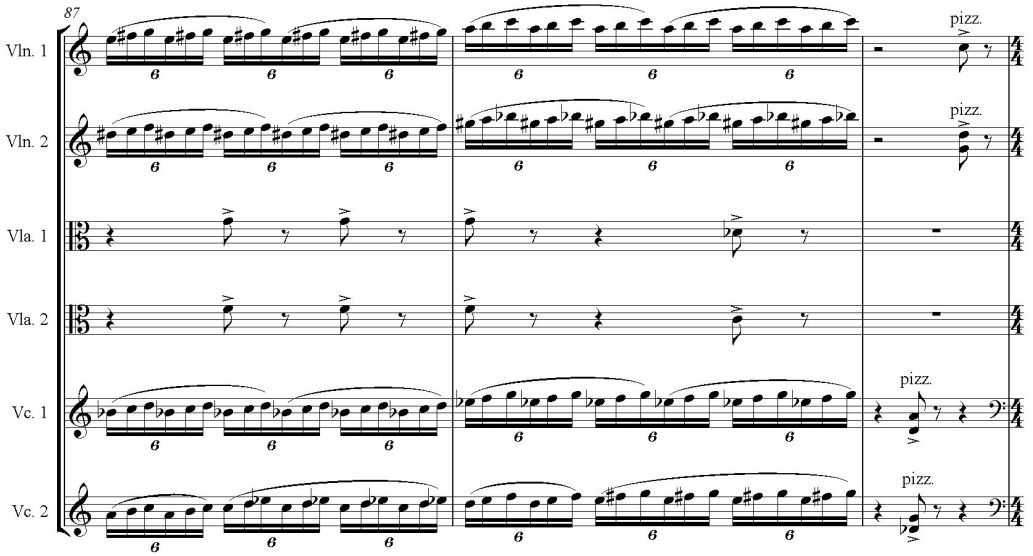

62
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
f inquieto
mp
pizz.
69
mf timido
fff

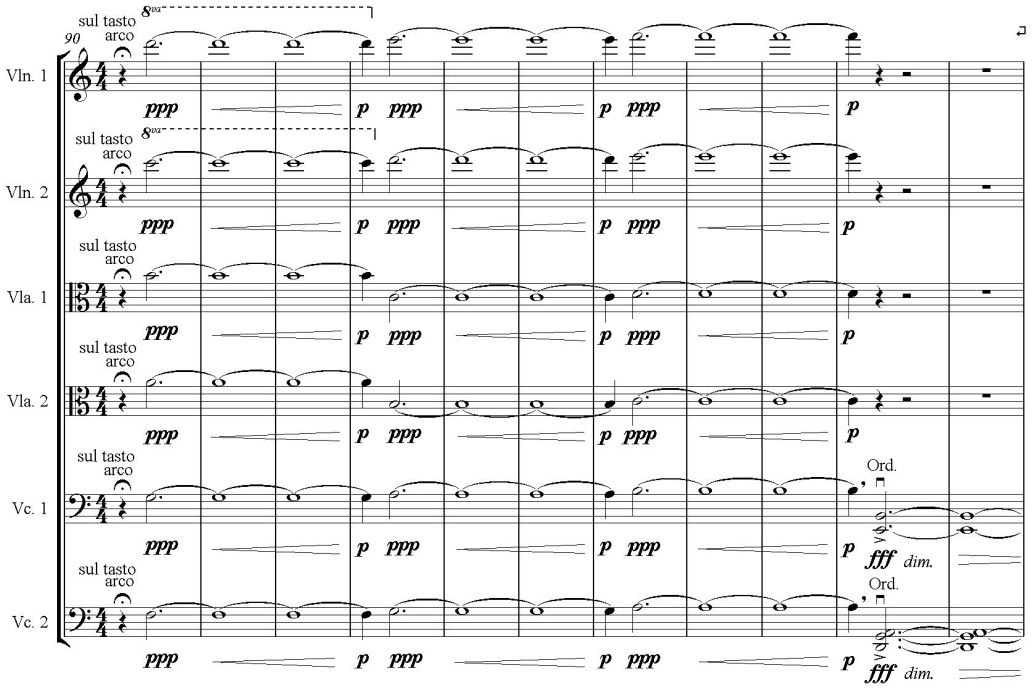

74
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
ff
ff
f
mp
mp
sfz
sfz

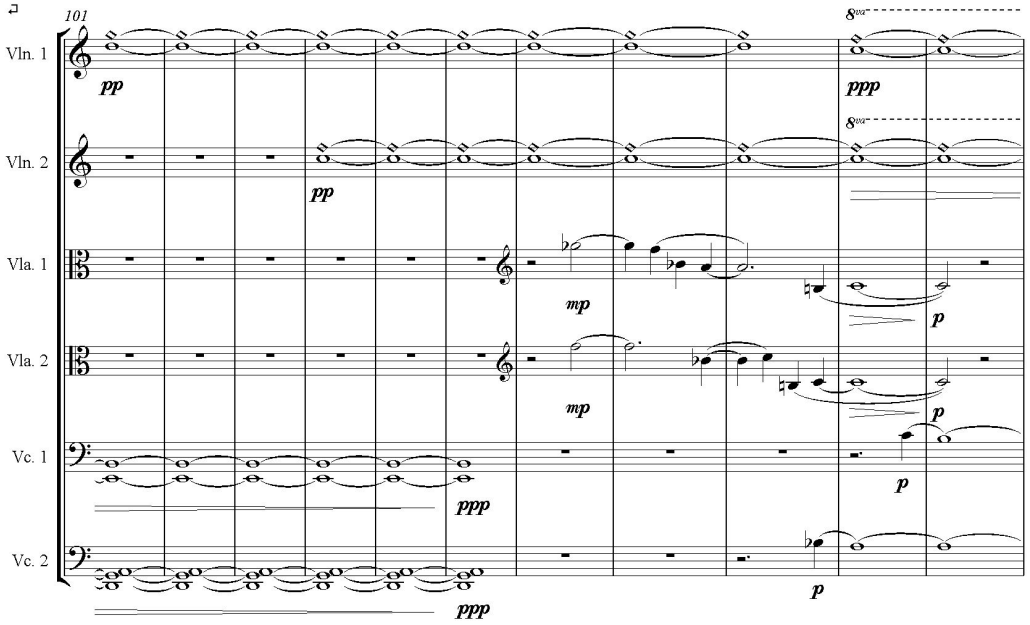

80
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
f
sempre
sempre

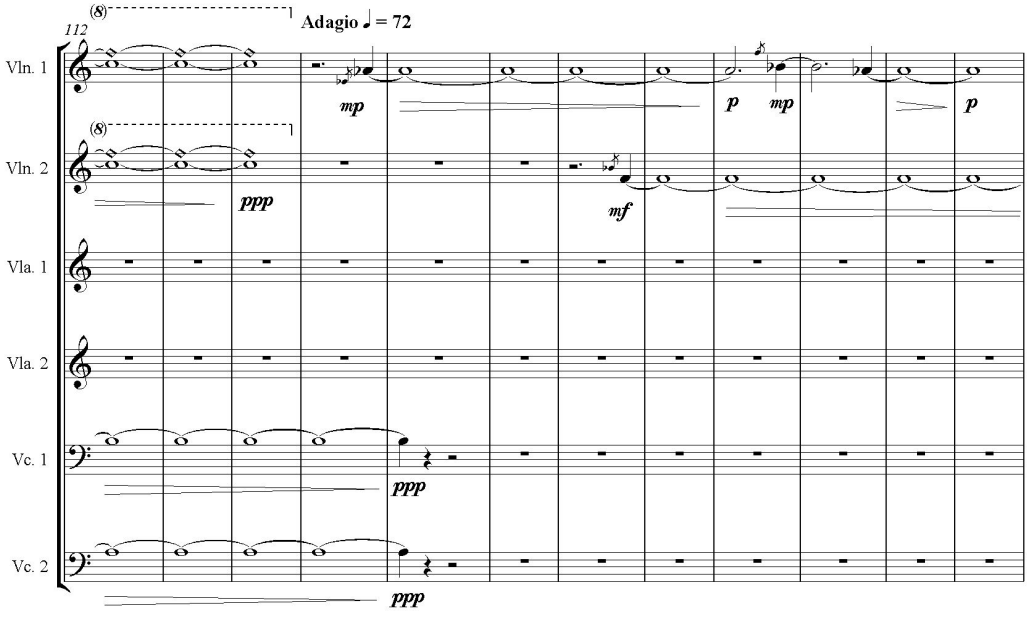

83
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
tr
pizz.
arco
f

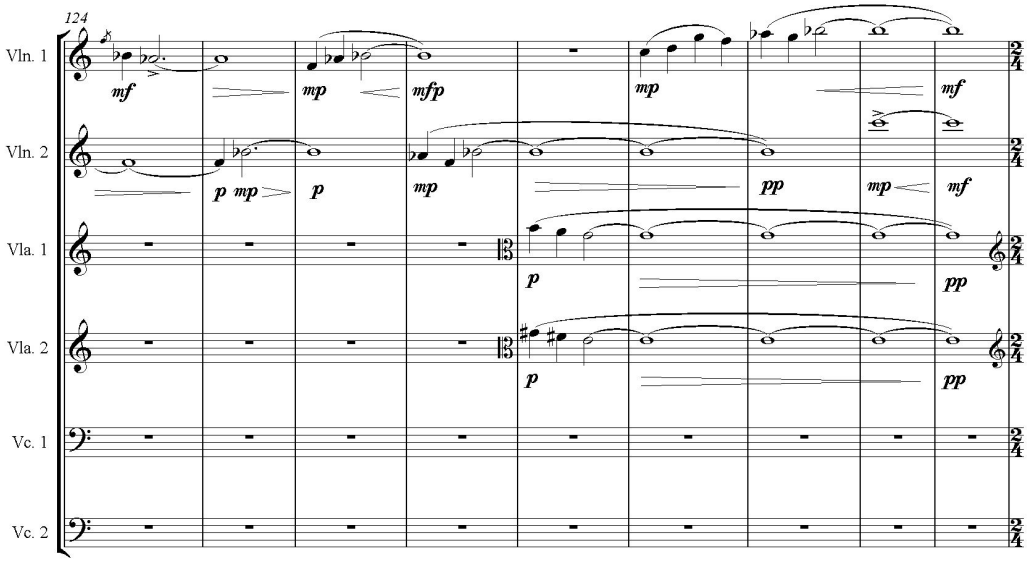

85
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
arco
f

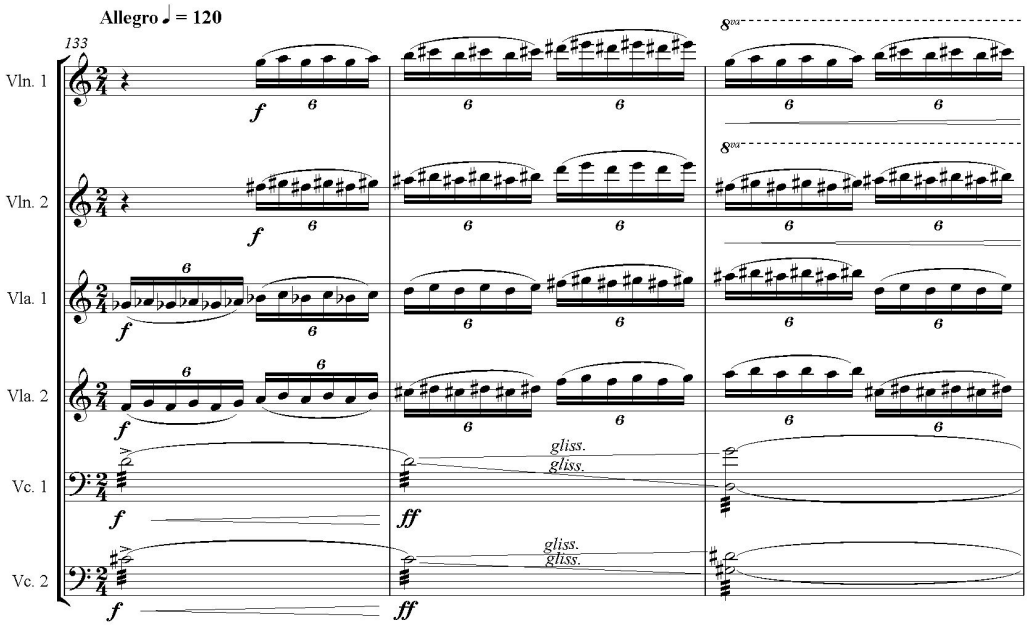

87
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
pizz.
pizz.
pizz.
pizz.

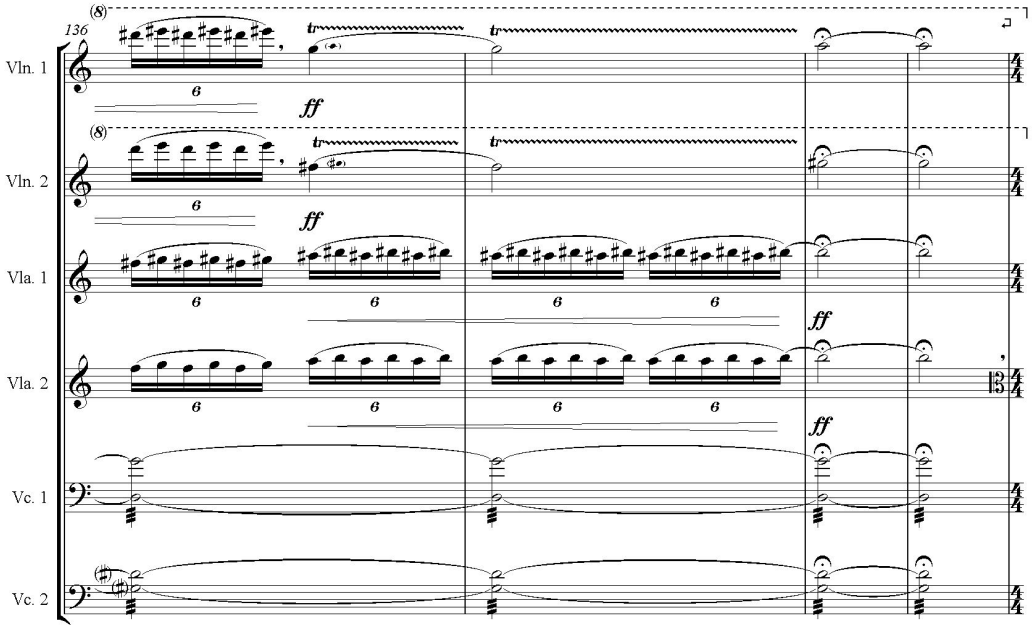

90
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
sul tasto
arco
ppp
p
Ord.
fff
dim.

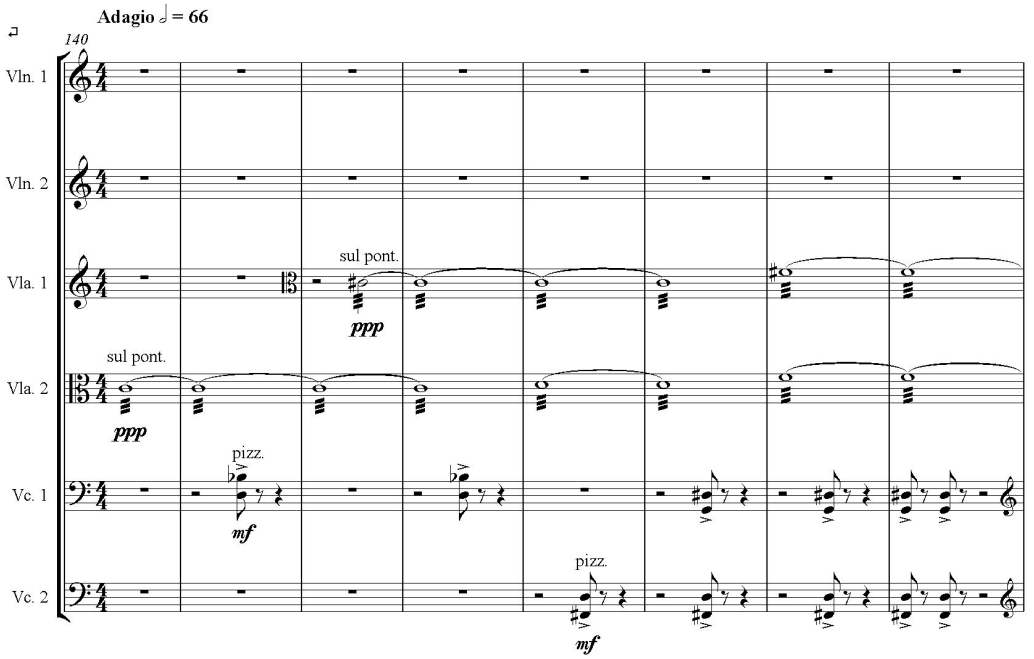

101
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
pp
ppp
mp
p

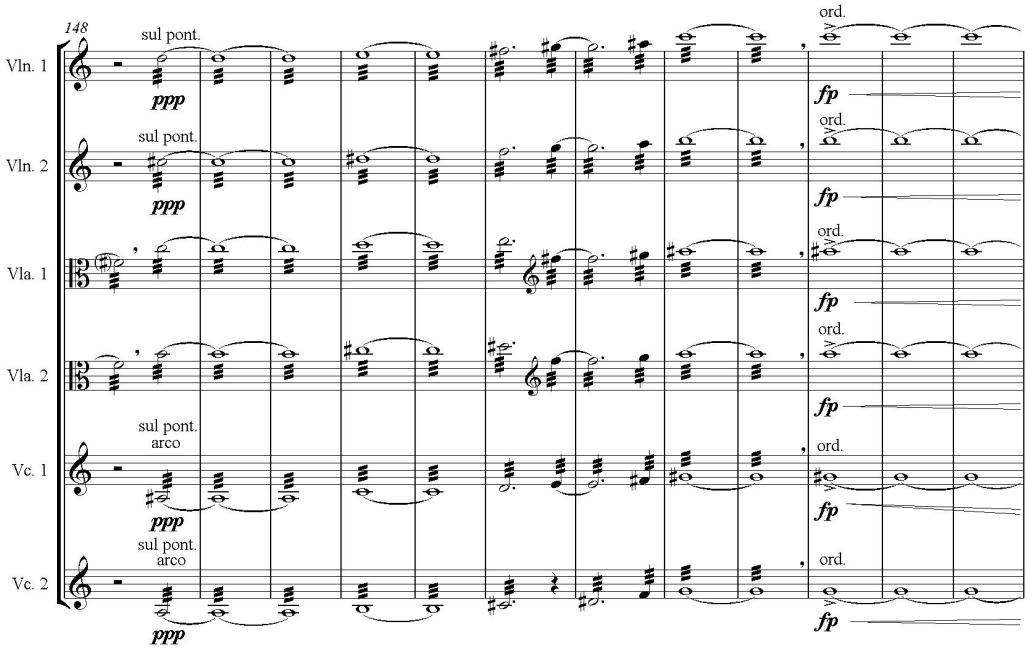

112
Adagio ♩ = 72
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
ppp
mp
p
mf

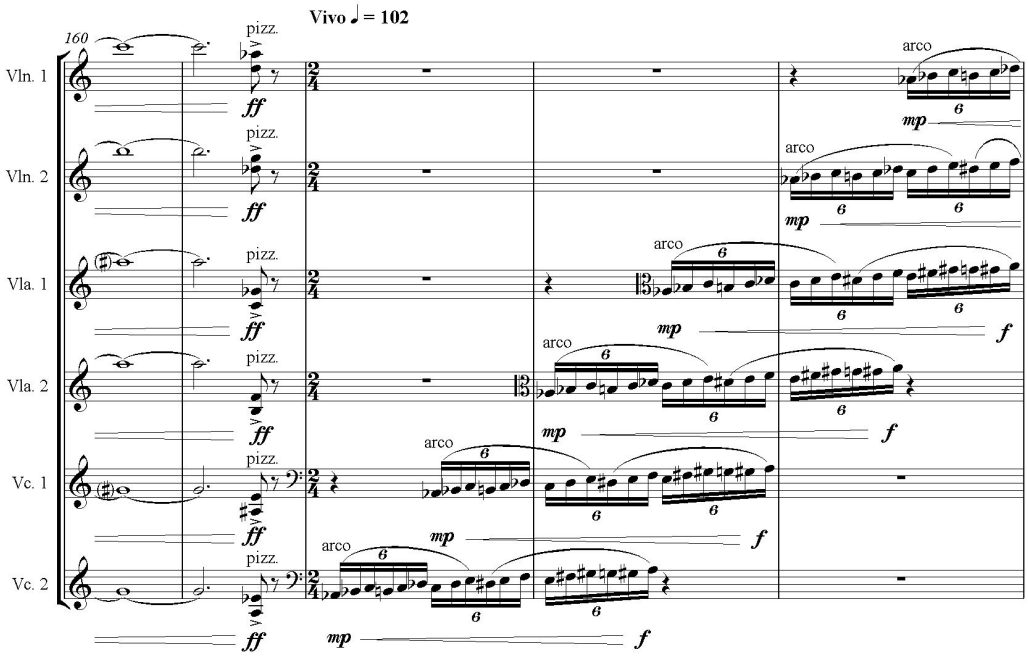

124
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
mf
mp
mfp
p
pp

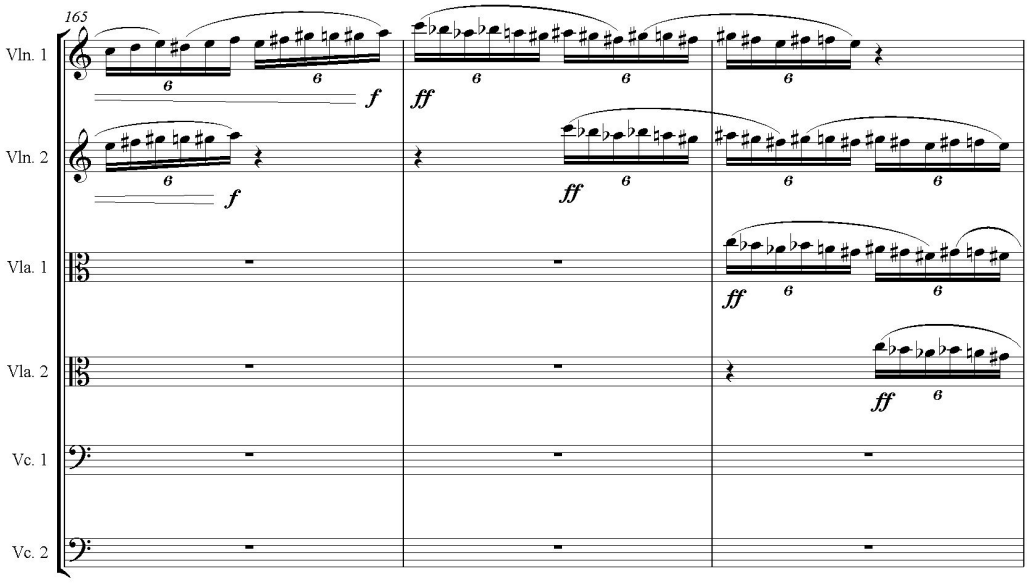

Allegro ♩ = 120
133
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
f
ff
gliss.

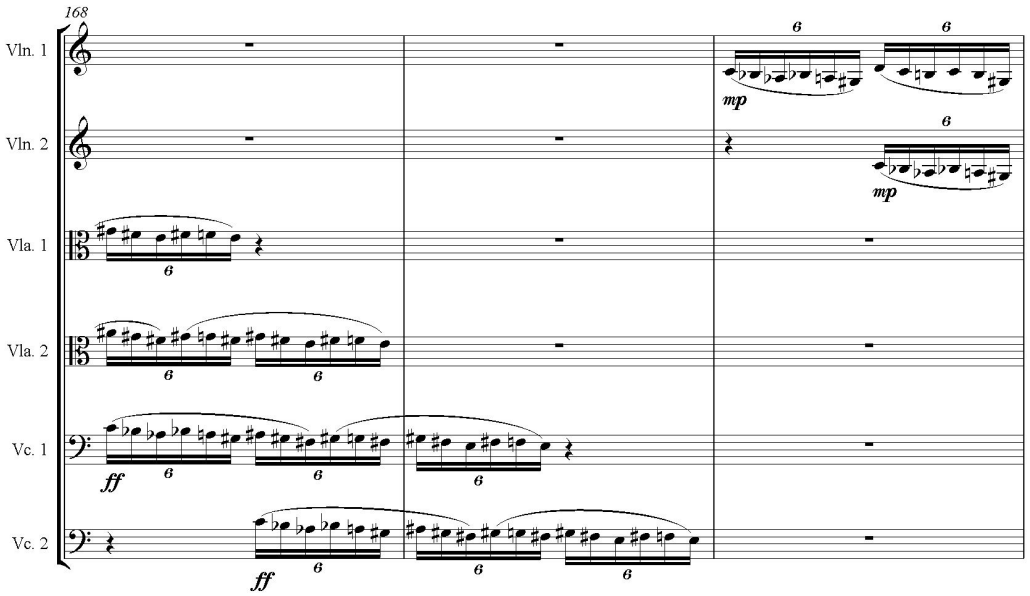

136
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
ff
tr

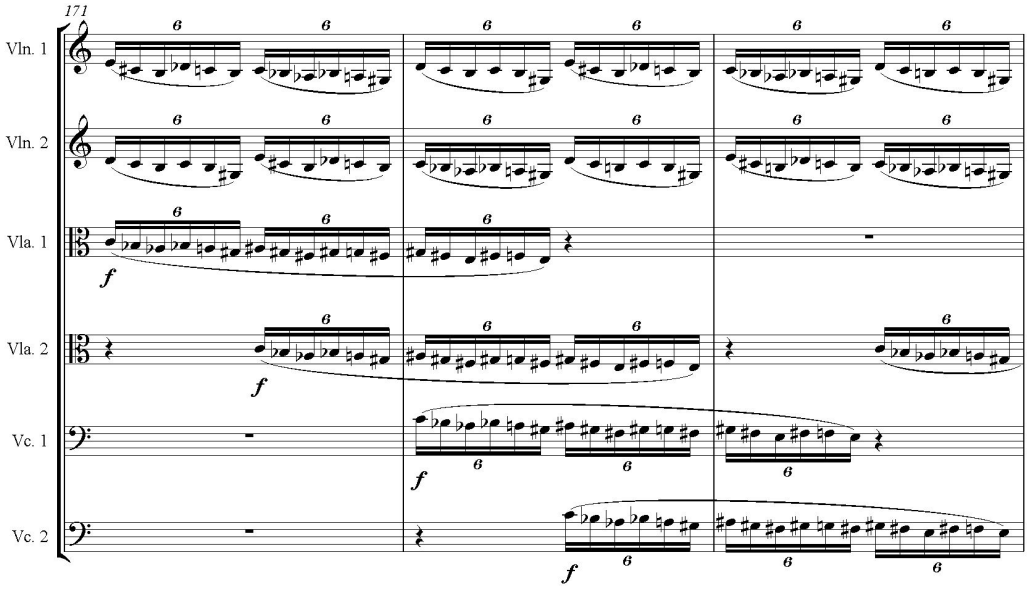

Adagio ♩ = 66
140
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
sul pont.
ppp
pizz.
mf

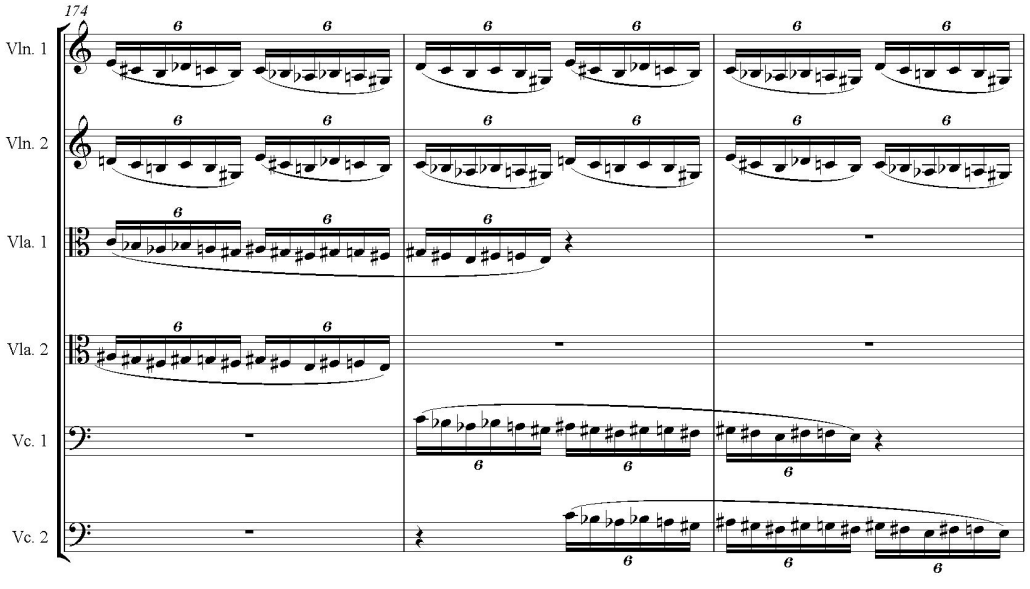

148
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
sul pont.
arco
ppp
ord.
fp

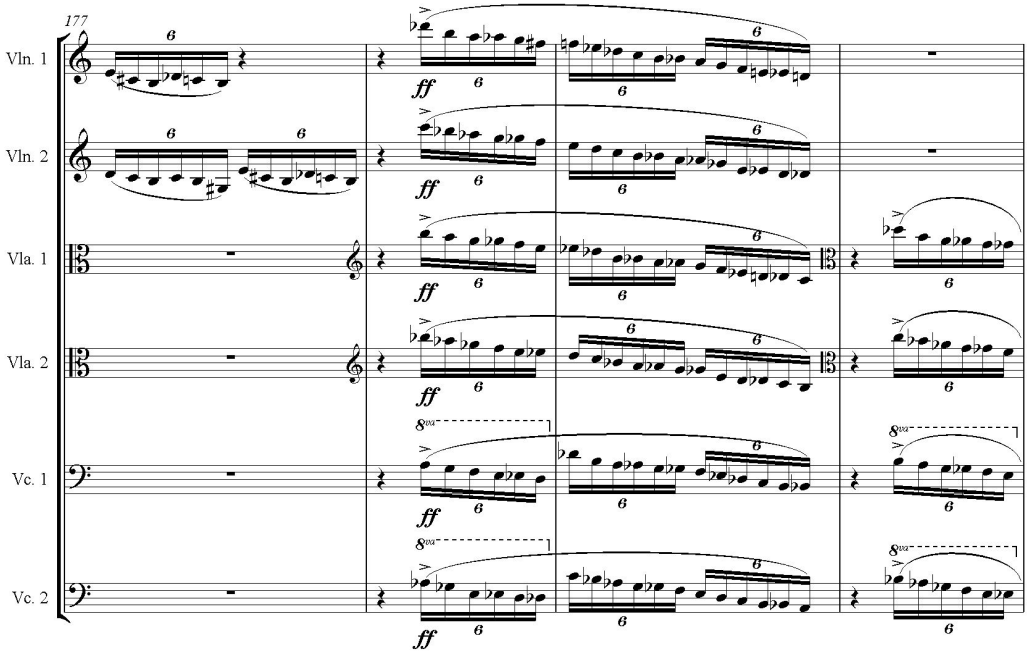

160
Vivo ♩ = 102
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
pizz.
arco
ff
mp
f

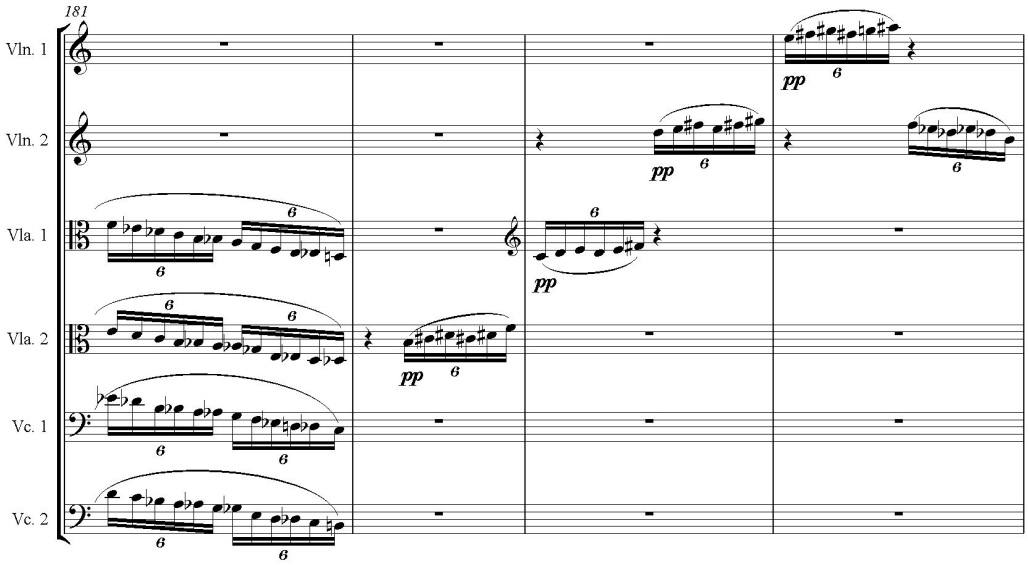

165
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
f
ff
6

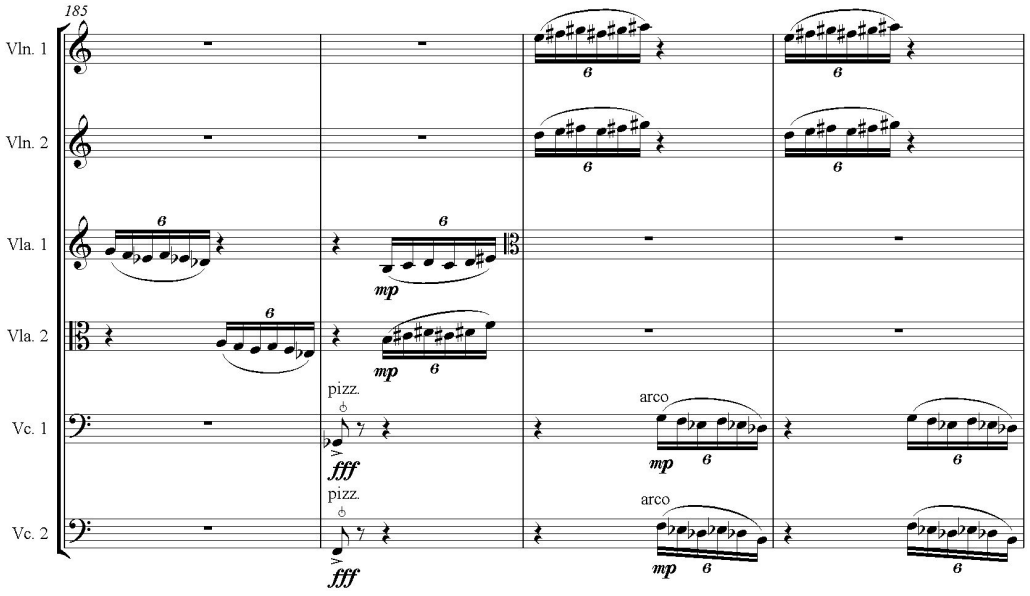

168
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
mp
ff
6

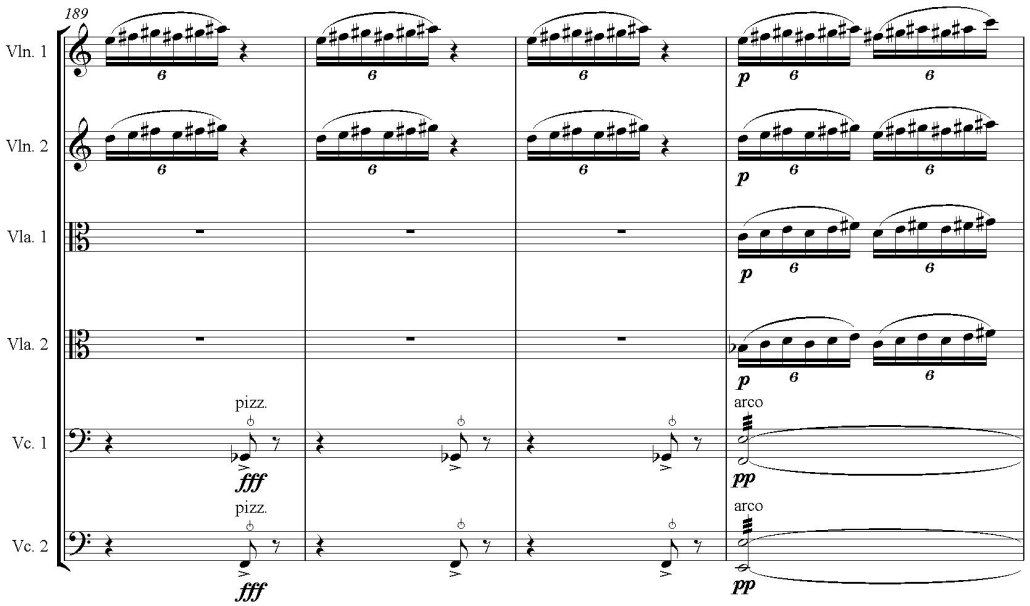

171
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
f

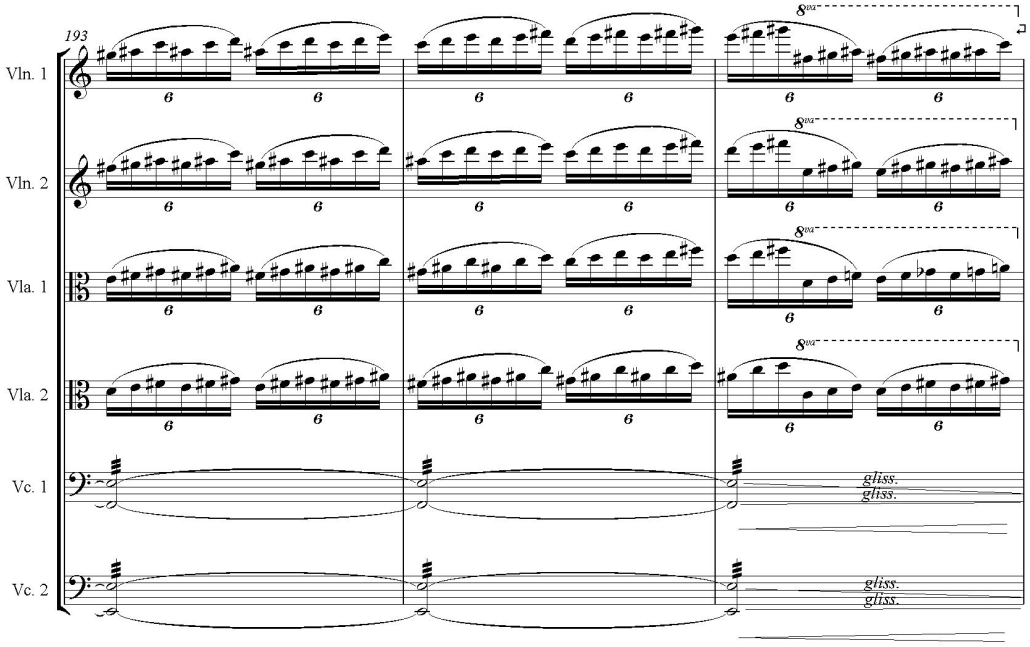

174
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2

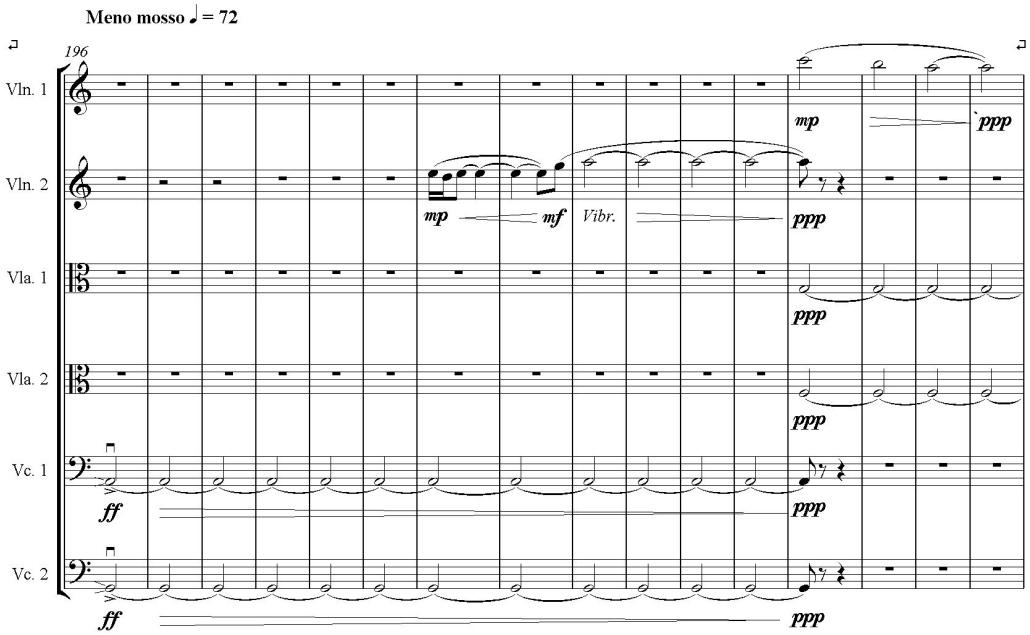

177
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
ff
8va

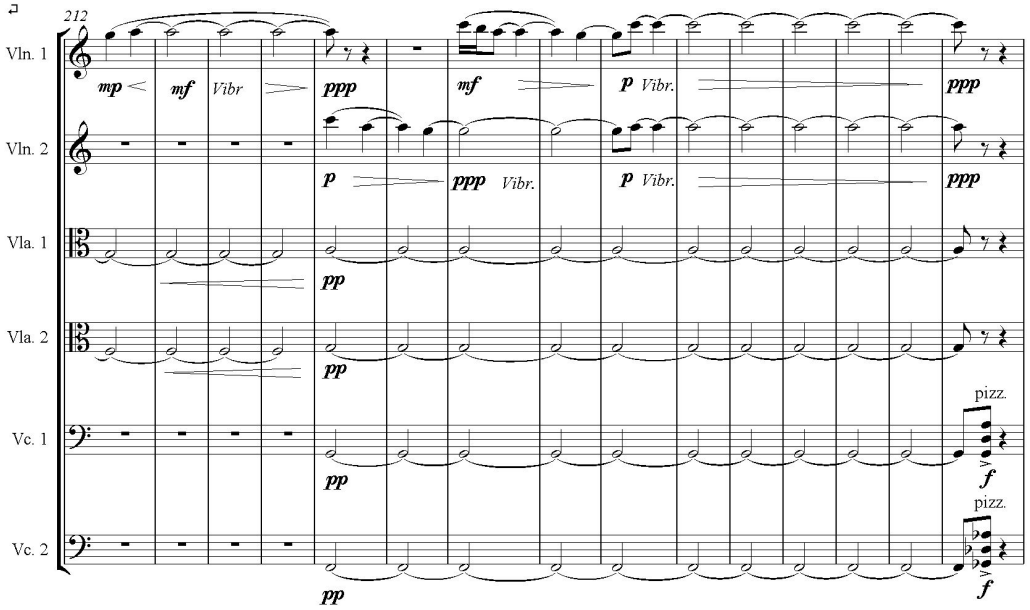

181
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
pp

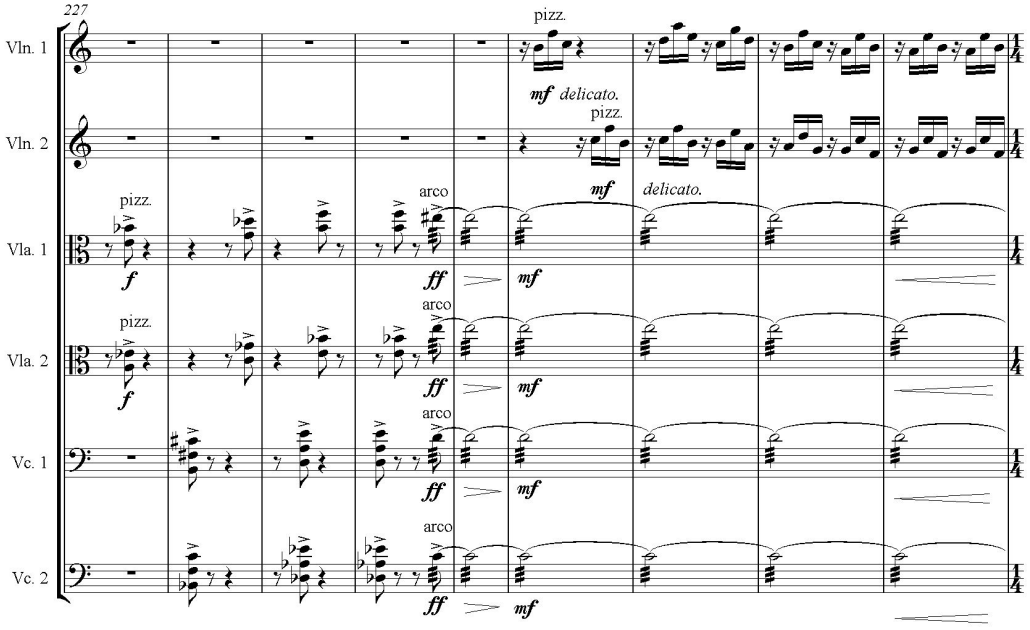

185
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
mp
pizz.
fff
arco
mp

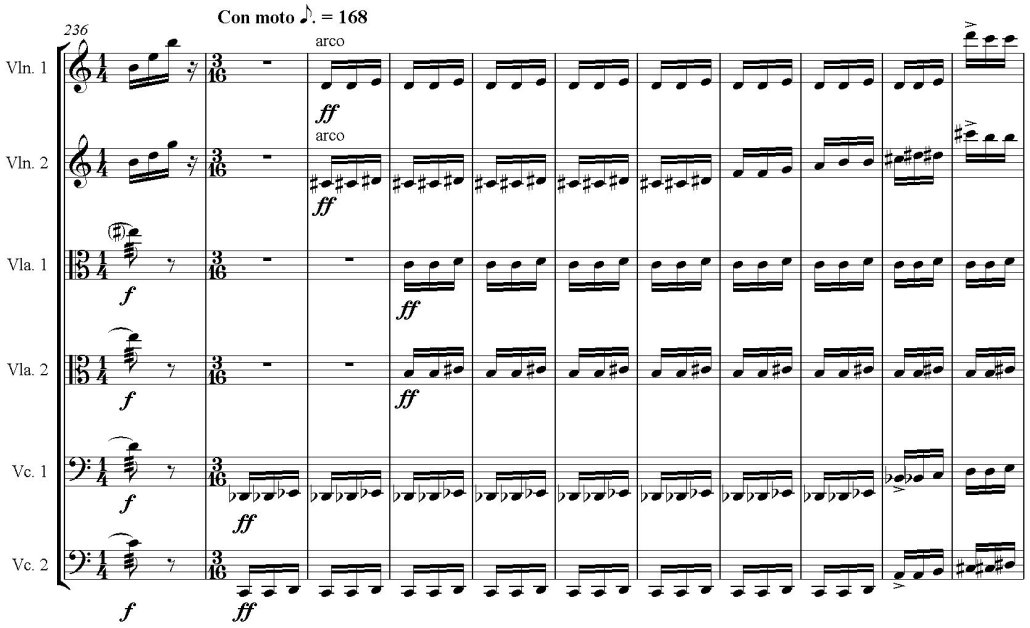

189
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
p
pizz.
fff
arco
pp

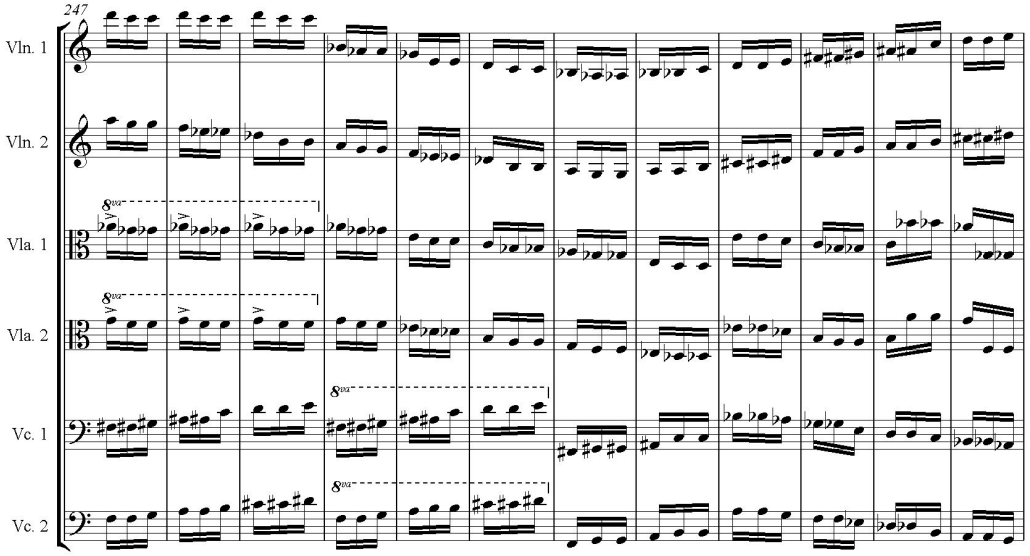

193
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
8va
gliss.
gliss.

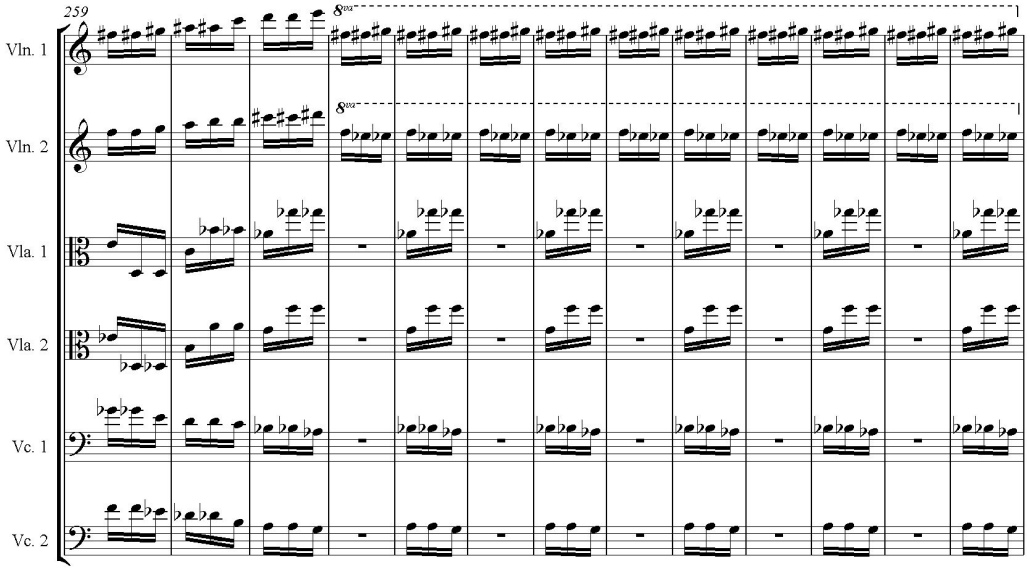

Meno mosso ♩ = 72
196
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
mp
ppp
mp
mf
Vibr.
ppp
ppp
ppp
ff
ppp
ff
ppp

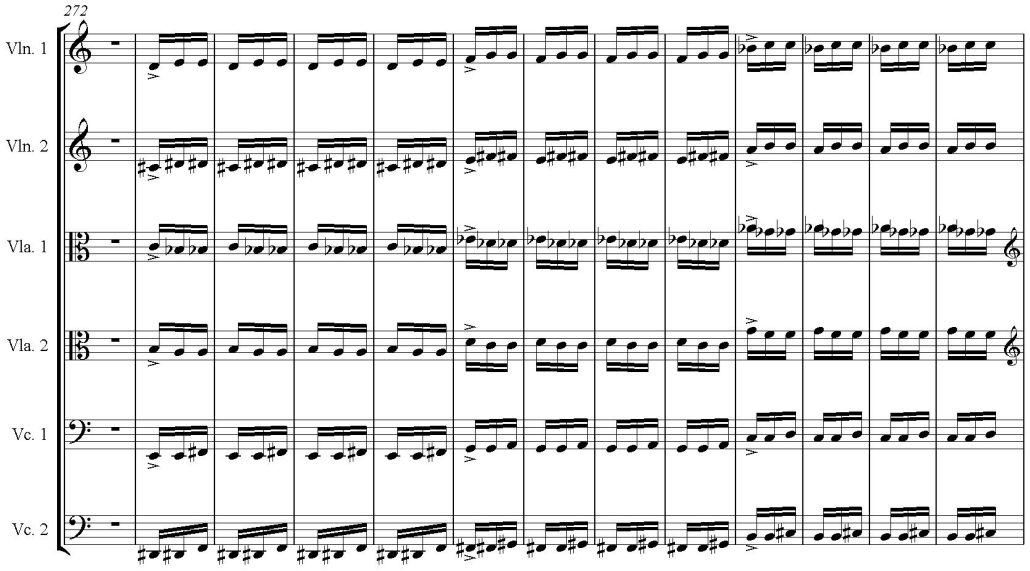

212
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
mp
mf
Vibr
ppp
p
Vibr.
pp
pizz.
f

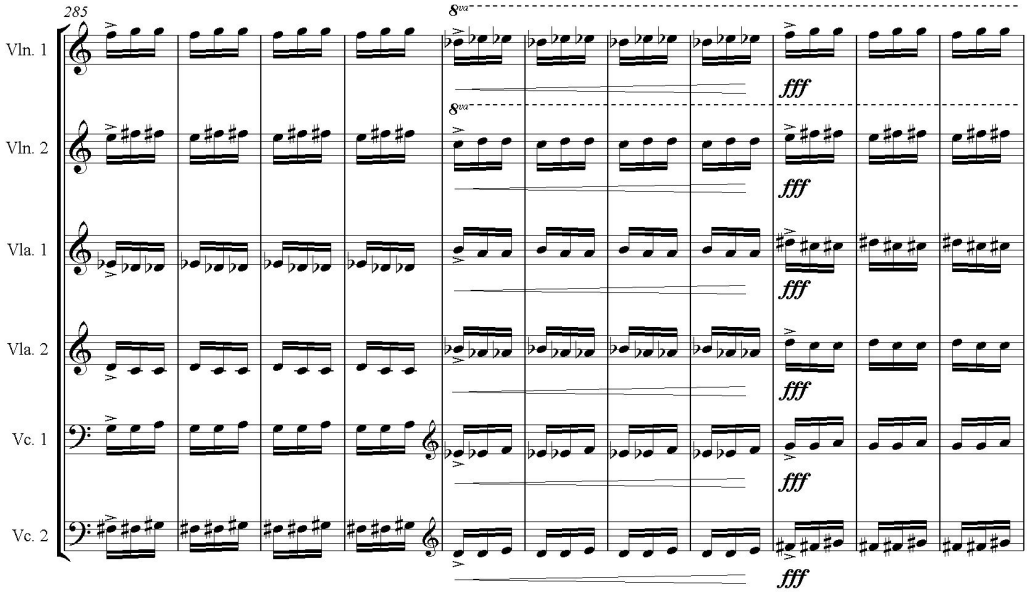

227
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
pizz.
mf delicato.
arco
ff
mf
delicato.

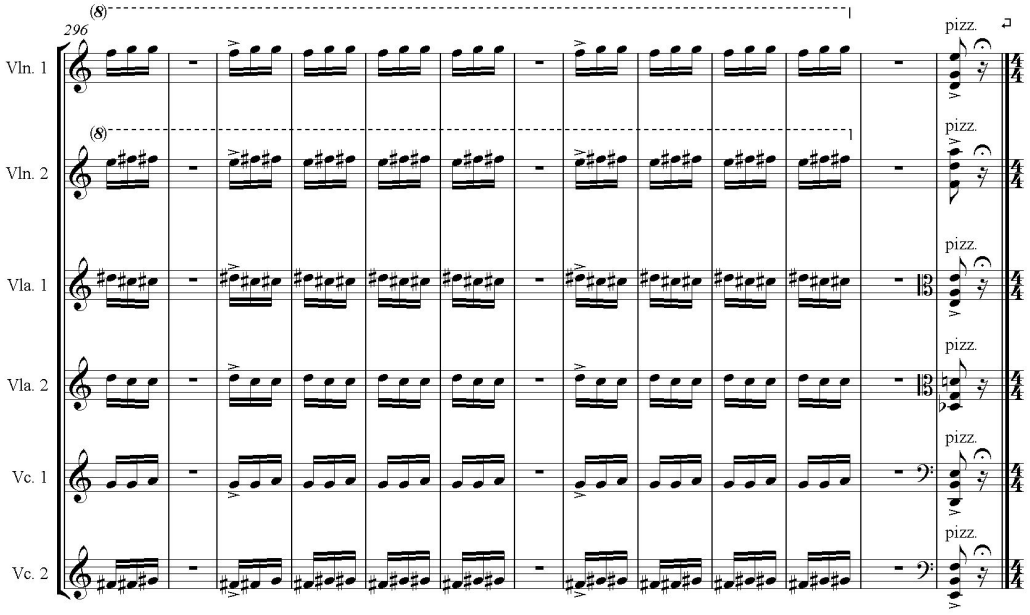

236
Con moto ♪. = 168
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
arco
arco
ff
f


247
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
8va

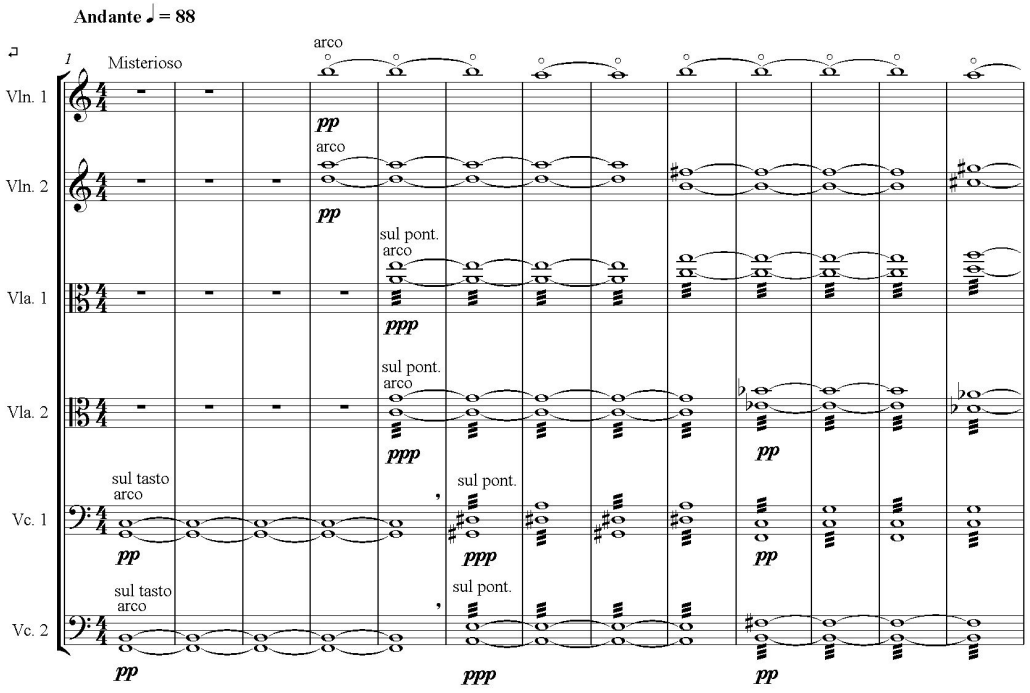

259
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2

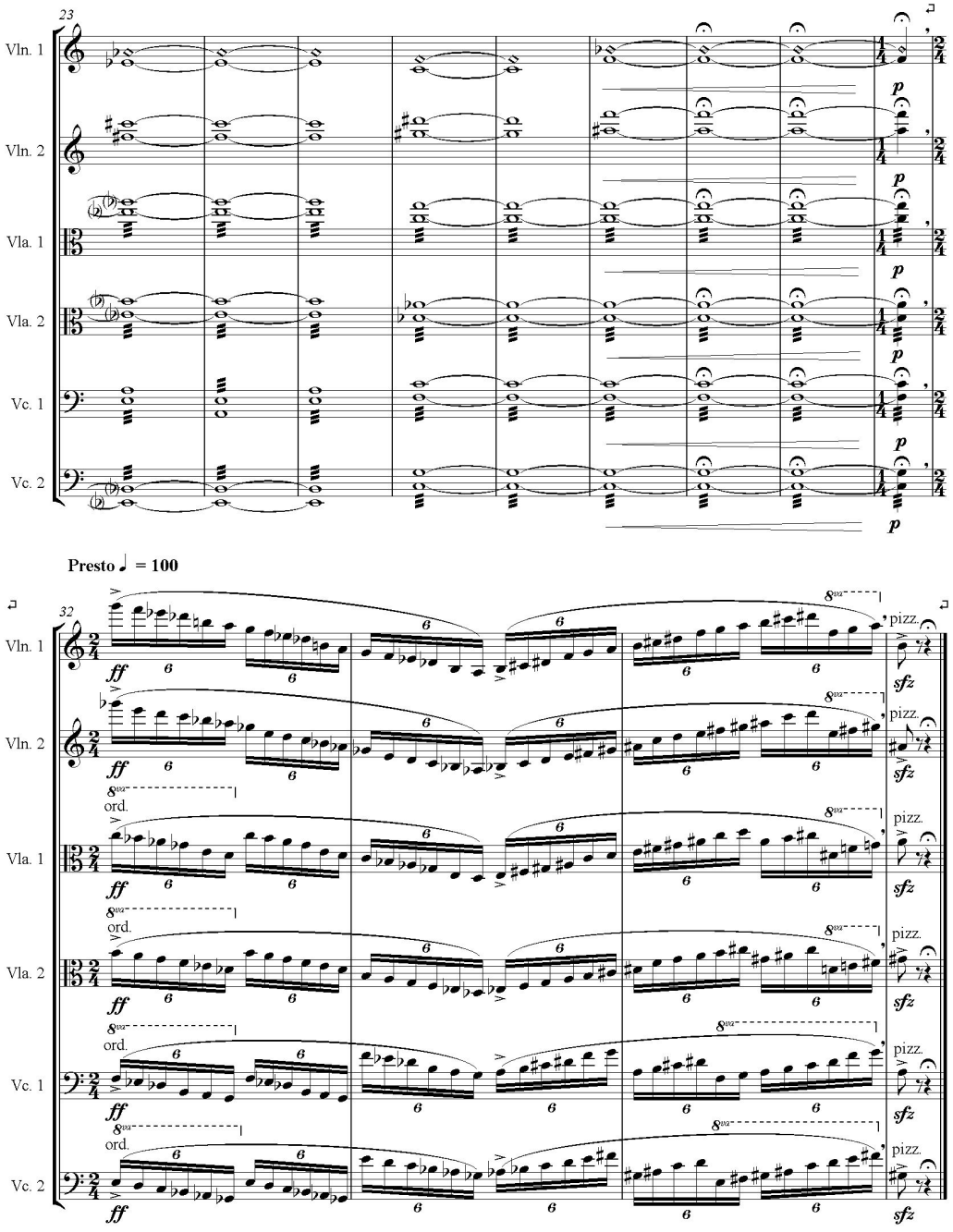

272
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2


285
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
fff


296
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
pizz.

III


Andante ♩ = 88
1
Misterioso
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
arco
pp
sul pont.
ppp
sul tasto
14


23
Vln. 1
Vln. 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
p
Presto ♩ = 100
32
ff
sfz
pizz.
8va
ord.