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**THE TREATMENT OF KOREAN TRADITIONAL MUSICAL
ELEMENTS IN WESTERN MUSICAL COMPOSITION: A BRIEF
ANALYSIS OF *FOLKSONG REVISITED* FOR SOLO PIANO BY JEAN
AHN**

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IN WESTERN MUSICAL COMPOSITION:
A BRIEF ANALYSIS OF *FOLKSONG REVISITED* FOR SOLO PIANO
BY JEAN AHN

DMA PROJECT

A DMA Project submitted in partial fulfillment of the
requirements for the degree of Doctor of
Musical Arts in the College of Fine Arts
at the University of Kentucky

By

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2018

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ABSTRACT of DMA PROJECT

THE TREATMENT OF KOREAN TRADITIONAL MUSICAL ELEMENTS
IN WESTERN MUSICAL COMPOSITION:
A BRIEF ANALYSIS OF *FOLKSONG REVISITED* FOR SOLO PIANO
BY JEAN AHN

Jean Ahn (b. 1976) is one of the active Korean woman composers in the U.S. Ahn's goal is to introduce her works in the U.S. by composing pieces that combine Korean musical elements with Western compositional techniques.

The purpose of this study is to provide an introduction to and analysis of *Folksong Revisited* for solo piano by Jean Ahn. This work demonstrates how Jean Ahn integrates Korean traditional musical elements and Western musical compositional techniques.

For better understanding of Ahn's three Korean folksong arrangements in the *Folksong Revisited*, this document provides brief information about Korean traditional music and explores elements of it. This document also examines the folksong sources of each piece and Ahn's compositional approaches to them, and then provides performance suggestions.

KEYWORDS: Jean Ahn, *Folksong Revisited*, Korean folksongs: *Minyo*, *Nil-lili*, *Song of Mongeumpo*, *Ongheya*.

SongHwa Chae

June 25, 2018

THE TREATMENT OF KOREAN TRADITIONAL MUSICAL ELEMENTS
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DEDICATION

To my Heavenly Father and my earthly father, SukNam Chae, who is in heaven.

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I also want to express my special thanks to my amazing husband, SinHyung Seo and my lovely children, HaeRin Seo and Christopher Seo. Their love, support, and patience made me complete my degree.

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CHAPTER ONE

Introduction

Composers in the Western tradition have often found inspiration in the folk music of their own countries. For example, Chopin's Mazurkas and Polonaises are piano pieces springing from Polish folk dances, and Bartok transcribed folksongs of many lands and incorporated elements of folksongs in his original compositions. In much the same way, Korean composers who had studied western music and had employed its compositional techniques became interested in Korean traditional music. Not limiting themselves to transcribing Korean music, some Korean composers created a new style by combining Korean traditional musical materials with Western technique.¹

In the late 19th and early 20th centuries, Western music was introduced to Korea by Christian missionaries who built schools and taught hymns, and by the German composer, Franz Eckert (1852-1916), who set up the first Western-style military band in Korea.² Western music took root in Korea during this period and influenced Korean composers to write in new forms: early Western-style popular song (*changga*), children's song (*dongyo*), lyric art song (*gagok*), and various forms of instrumental music.³

There were two different approaches among Korean composers in that time: composers who wrote mostly in the Western style include Nanpa Hong (1898-1941) and

¹ Choon Mee Kim, *Harmonia Koreana: A Short History of 20th-century Korean Music* (Seoul: Hollym Corp, 2011), 73.

² Yoo-Sun Kang, "Toward the New Korean Musical Language: The Merging of Korean Traditional Music and Western Music in Piano Works by Contemporary Korean Composers" (DMA thesis, University of Cincinnati, 2002), 4.

³ Choon Mee Kim, 6.

Eaktai Ahn (1906-1965); Kisu Kim (1917-1986) was among those few other composers writing for Korean instruments in Korean traditional style.⁴

While the two different approaches co-existed for a while, some composers began working toward a synthesis of Korean and Western sounds.⁵ Among them, Isang Yun (1917-95), the most significant Korean composer in the twentieth century, is considered a pioneer in combining traditional Korean music with Western compositional techniques. H. Kunz states that “Yun's fundamental aim as a composer was to develop Korean music through Western means, combining East Asian performing practice with European instruments, and expressing an Asian imagination in contemporary Western musical terms.”⁶ Yun spent much of his professional career in Germany, and his works gained great recognition in the West. His works inspired the next generation of Korean composers who were searching for their own individual styles.⁷

Following in Yun’s footsteps, several Korean composers went abroad to study, and after returning to Korea composed pieces combining musical elements from Korean and Western musical traditions. For example, after studying in Germany with Isang Yun, Chung-Gil Kim (b. 1934), Byung-Dong Paik (b. 1936) and Suk-hi Kang (b. 1934) composed for Korean instruments and incorporated traits from Korean traditional music into their contemporary composition while working as professors at Seoul National

⁴ Donna Kwon, *Music in Korea: Experiencing Music, Expressing Culture* (New York: Oxford University Press, 2012), 130.

⁵ *Ibid.*, 131.

⁶ H. Kunz, “Yun, Isang,” *Grove Music Online*, <https://doi-org.ezproxy.uky.edu/10.1093/gmo/9781561592630.article.30747> [Accessed Feb 25, 2018].

⁷ John O. Robison, *Korean Women Composers and Their Music* (Missoula, MT: The College Music Society, 2012), 4.

University. All of them are leading Korean composers and have influenced many young composers through their compositions and teaching at universities in Korea.⁸

Jean Ahn (b. 1976) is a composer who studied with Byung-Dong Paik at Seoul National University. Ahn is the first-prize winner of the first *Sejong* music composition competition (2005), whose mission is to “encourage composers to explore Korean traditional music elements and to evoke Korean themes by incorporating them into their compositions.”⁹ Ahn favors such western composers as György Ligeti and Per Nørgård.¹⁰ Although Ahn doesn’t think of herself as directly influenced by any particular composers, there were many preceding her who had created music that integrated elements of Western and Korean traditional music. Her works show her to be a very active composer in that ongoing stream.

⁸ Ibid., 5-6.

⁹ See the *Sejong* Music Competition website <http://www.sejongculturalsociety.org/main/mission.php> [Accessed on March 21, 2016].

¹⁰ Personal electronic correspondence on August 8, 2017.

Jean Ahn's musical background and musical development

Jean Ahn, born in 1976 in the city of Seoul, now resides in San Francisco. Her basic music education was in Korea and her musical talent emerged at an early age. Having the gift of perfect pitch, she began her piano studies at the age of four with her mother (who was a pianist). Ahn enjoyed improvising more than playing from a score at the piano, and she started to compose simple and short pieces at the age of five. Ann's mother helped her daughter to notate music she composed. According to Ahn, the pieces she wrote then were quite good for a young child, exhibiting clear phrases and period structures.

Having decided to become a composer, Ahn took composition lessons and entered the Seoul Arts High School as a composition major. She then studied at Seoul National University, where she earned a B.M. in 1999 and M.M. 2001. According to Ahn, the music department of Seoul National University was geared toward German Serialism when she was studying there from 1995 to 2001. Abstract music was the main style cultivated among composers there; Ahn had always wanted to write "something non-abstract and something upfront."¹¹

At the same time, Ahn got interested in Korean music, frequently attending concerts of Korean music, and taking an introductory class of traditional Korean music at Seoul National University. Ahn also learned how to play *gayageum*, a Korean instrument with twelve strings. This learning motivated her to write many pieces for *gayaguem*.

Ahn's first attempt at using Korean musical elements in her composition was *Miracle* for narrator, voice, and *gayaguem*. It was written for the Korean National Music Festival and Ahn received a composers's award. It was performed successfully by the

¹¹ Personal electronic correspondence on August 8, 2017.

National Orchestra of Korea in 2000. The next composition, *Choral for gayageum* quartet, brought her another award in 2001. According to Ahn, the only Korean elements in these pieces are rhythmic patterns and the use of a Korean instrument.

Ahn came to the United States to continue her study in 2001 and earned a Ph D in composition at UC Berkeley in 2008. While Ahn was studying there, she composed *Pesante*, a piece for chamber orchestra based on a pentatonic scale and a Korean rhythmic pattern. However, Ahn became aware that this composition was not interesting to audiences, because it was based on Korean musical elements only.

Four years later, Ahn learned that the *Sejong* Cultural Society had launched a new composition competition. Submitting *Nil-lili*, an arrangement of a Korean folksong for piano, Ahn won first place in the 2005 *Sejong* Composition Competition. It took her only a week to write *Nil-lili*, Ahn was pleased with the result and decided to pursue arranging Korean folksong.

With *Nil-lili* as a start, Ahn composed two more Korean folksong arrangements for piano, *Mongeumpo* and *Ongheya*. Ahn won a Renée B. Fisher Competition Composer Award with *Ongheya* in 2008,¹² and *Ongheya* was used as a required piece for the elementary/middle school division at the Fisher Piano Competition in the same year. Ahn put these three pieces together in a collection entitled *Folksong Revisited* for solo piano in 2008. Recently, *Nil-lili* has been chosen as a required piece for the 2018 piano competition of the New England Piano Teacher's Association.¹³

¹² The Renée B. Fisher foundation and the Neighbor Music School seek new contemporary piano works to be premiered at the Fisher Piano Competition, which is designed to introduce students to living composers and their works.

¹³ See the New England Piano Teacher's Association website <http://www.nepta.info/student-competitions/>

Ahn's interest in Korean folksong motivated her to compose another folksong series, *Korean Art Song Revisited* for voice and piano. She chose five well-known folksongs and arranged them for voice and piano. She provided texts, translations, and international phonetic alphabetical pronunciation. This collection will be published in fall 2018.

Ahn's works can be categorized in three groups: (1) pieces using Korean folksong; (2) pieces using only Korean musical elements (e.g., rhythmic patterns, mode, sentiments, or imitation of a certain technique)¹⁴; and (3) pieces written for a Korean instrument (but with non-Korean musical material).¹⁵ In each category, Ahn has works in various musical genres including orchestral,¹⁶ choral,¹⁷ chamber,¹⁸ and electronic/computer music.¹⁹

[Accessed on January 26, 2018].

¹⁴ *Folksong* (2006) for guitar and violin, and *Arari* (2009) for oboe are examples.

¹⁵ The pieces for *gayageum* (twelve stringed plucked zither) are *Gayageum Etude* (2006), *Archimedes' Principle* (2012) for three *gayageums*, and *Chroma* (2014) for *gayageum* duo. Ahn also got interested in the Korean instrument *haegeum* (two-stringed fiddle) from 2015, and she wrote *Salt* (2016) for *haegeum* and piano, *Remembrance* (2017) for *haegeum* and string orchestra, and *The Woven Silk* (2017) for *haegeum* and orchestra.

¹⁶ *Ongheya* (2011) for orchestra is based on the Korean folksong *Ongheya*.

¹⁷ *Kangwondo Arirang* (2017) and *Song of Mongeumpo* (2017), based on Korean folksongs, are examples of choral works.

¹⁸ *Froggy, Forgy* (2008) for piano quartet is based on a Korean traditional children's song.

¹⁹ *Berkeley Arirang* (2007) for piano and electronics is a piece which shows Ahn's interest in combining electronic/computer music and Korean folksong. *Berkeley Arirang* uses two different kinds of pianos: one player performs live on acoustic piano, while the other part is presented on pre-recorded material (CD playback).

Beyond Korean music, Ahn also composed many contemporary pieces in various genres such as sacred music and Asian traditional music. In addition, Ahn got interested in *koto* (a Japanese instrument with 13 strings), when she was studying at UC Berkeley, and she has composed several pieces for this instrument.²⁰

Many of Ahn's works are recognized and awarded by such entities as the Aspen New Music Festival, American Composers Orchestra's Ear Shot, June in Buffalo, Oregon Bach Festival of Contemporary Music, Etching Festival, Festival of Contemporary Music, The International Alliance for Women in Music, Berkeley Symphony Under Construction, Pacific Korean Music Festival, and College Music Society Conferences.²¹

In addition to composing, Ahn influences students and professional performers through her work, serving as the director of Ensemble Ari, the assistant director of the UC Berkeley Chamber Chorus, and by Lecturer at UC Davis, UC Berkeley, University of the Pacific and Dominican University.²²

²⁰ *Ji* (2003) for solo *koto*, *Koto Etude* (2005) for solo electronics, and *Another Koto* (2005) for *koto* and electronics are examples.

²¹ Jean Ahn's personal website.
<http://jeanahn.com/> [Accessed on February 21, 2016]

²² Ibid.

CHAPTER TWO

For a better understanding of Jean Ahn's Korean folksong arrangements for piano, traditional Korean music needs to be discussed because it is a source of inspiration of and materials in Ahn's compositions. This chapter introduces Korean traditional folksongs, their musical elements, and their classification by various criteria.

Korean Traditional Folksong: *Minyo*

Korean folksongs are called *minyo*, analogous to the German *Volkslied*,²³ and it literally means the songs of the people, in which people naturally expressed their emotions from everyday life. Using certain familiar melodic lines or tunes, *minyo* are easy to sing and widely known.²⁴

Korean Traditional Musical Elements in *Minyo*

***Jo* (mode or melodic scale)**

Korean traditional music employs the pentatonic scale, whereas western music employs seven-note scales. Two kinds of pentatonic scales are commonly used in *minyo*. These are *pyeongjo* (*sol*-mode) and *gyemyonjo* (*la*-mode).

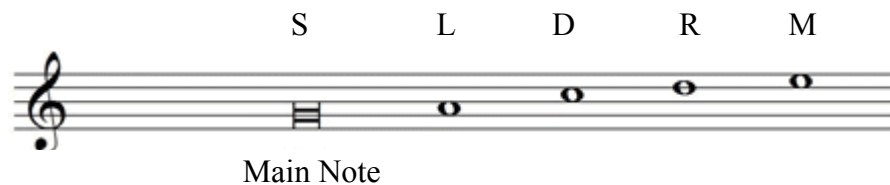
Pyeongjo consists of five notes, *sol*, *la*, *do*, *re* and *mi*, and usually ends on *sol*. Its sound is similar to a major scale in western music. The ending note is the lowest note in

²³ Donna Kwon, 89.

²⁴ Robert Koehler and Ji-Yoen Byeon, *Traditional Music: Sounds in Harmony with Nature* (Seoul: Seoul Selection, 2011), 37.

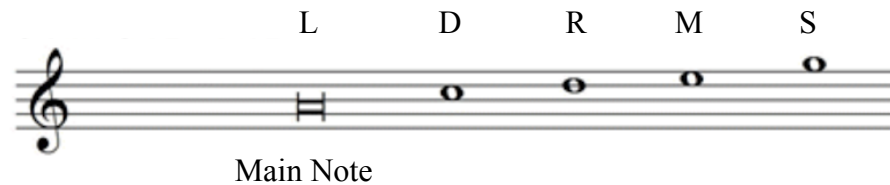
the song; the melodic contour descends and melodic intervals are small. This mode is used to express peaceful and joyful moods.²⁵

Example 1. *Pyeongjo* (sol-mode)²⁶



Gyemyonjo, the most common mode in traditional music, consists of five notes, *la*, *do*, *re*, *mi*, and *sol*, and ends on *la*. However, three- or four-note versions of *gyemyonjo* are more commonly used. Its sound is similar to a minor scale. A unique characteristic of the *gyemyonjo* is a vibrato on the note a 4th below the ending note.²⁷

Example 2. *Gyemyonjo* (la-mode)²⁸



²⁵ Youngmi Shin, “A Study on Traditional Musical Elements of Korean Art Songs” (MM thesis, Kongju National University at Kongju, 2013), 25.

²⁶ National Gugak (Korean music) Center website provides academic resources for gugak education.
<http://www.gugak.go.kr/site/homepage/menu/viewMenu?menuid=001003001001001004002>
 [Accessed on January 25, 2018].

²⁷ Robert C. Provine, Okon Hwang, and Keith Howard. “Korea,” *Grove Music Online*.
<https://doi-org.ezproxy.uky.edu/10.1093/gmo/9781561592630.article.45812>
 [Accessed on January 19, 2018].

²⁸ National Gugak Center website
<http://www.gugak.go.kr/site/homepage/menu/viewMenu?menuid=001003001001001004002>
 [Accessed on January 25, 2018].

***Jangdan* (Rhythmic pattern)**

Each folksong employs one of several regularly recurring rhythmic patterns, designating a certain type of meter, tempo, and character. It is called *jangdan*, literally meaning “long (*jang*)-short (*dan*).”²⁹ Usually the *jangdan* is repeated throughout the entire song, as a rhythmic ostinato. Most of the different rhythmic patterns fall into triple or compound meter. Each rhythmic pattern begins on a stressed beat and ends on an unstressed beat. The regular rhythmic pattern provides the overall framework, but can be improvised or varied by the performer. In *minyo*, six rhythmic patterns are used, of which *semachi* and *gutgeori* are the most popular.³⁰ *Minyo* is mostly performed on *changgo*, an hourglass-shaped double-headed drum. Whereas the left side covered with cowhide produces low tones, the right side covered with horsehide produces more delicate, higher tones.³¹ The left-side head is played with an open hand, and the right-side head is struck with a thin bamboo stick, and the open left-hand strokes provide a stronger accent than do strokes with the right-hand stick.³²

²⁹ Hae-Kyung Um, “Professional Music: Vocal,” in *Korean Musicology Series 1: Music of Korea*, eds. Byongwon Lee and Young-Shik Lee (Seoul: The National Center for Korean Traditional Performing Arts, 2007), 112.

³⁰ Yoo-Sun Kang, “Toward the New Korean Musical Language: The Merging of Korean Traditional Music and Western Music in Piano Works by Contemporary Korean Composers” (DMA thesis, University of Cincinnati, 2002), 32.

³¹ Jeongmee Kim, *Locating East Asia in Western Art Music*, eds. Yayoi Uno Everett and Frederick Lau, (Middletown, CT: Wesleyan University Press, 2004), 177.

³² Robert C. Provine, Okon Hwang, and Keith Howard, “Korea,” *Grove Music Online*. <https://doi-org.ezproxy.uky.edu/10.1093/gmo/9781561592630.article.45812> [Accessed on Jan 19, 2018].

***Sigimsae* (embellishments)**

One feature of Korean traditional music is that it is monophonic. Therefore, Korean traditional musicians have focused on the melodic lines, adding highly developed ornamentation.³⁴ It is a unique element of Korean traditional music, making the song deeper, richer, and more beautiful. *Sigimsae*, meaning defined vocal techniques and embellishments,³⁵ is the trademark of technical skill cultivated by musicians throughout their careers.³⁶

Because “*sigimsae* are fluid and rely on performance for clarity and context, the western notation of these *sigimsae* does not do justice to their actual performance.”³⁷ The following chart and descriptions of some *sigimsae* are reproduced from the Sejong Cultural Society.

Some examples of typical *sigimsae* patterns are presented: “(a) is a downward vibrato from a higher to a lower adjacent pitch; (b) is an upward vibrato from a lower to a higher non-adjacent pitch; (c) is a slow pitch slide down a third; (d) is a fast, accented pitch slide; (e) is a pitch lift with a short release; (f) is an accented lower neighbor note; (g) is an intense vibrato which encompasses a fourth and a whole step above the reference pitch; (h) is a stepwise progression performed with lower and upper decorative

³⁴ JeongSoo Kim, “An Overview of Pedagogical Piano Repertoire by Contemporary Korean Composers,” *American Music Teacher*, Vol. 55/ 3 (December/January 2005/2006): 33.

³⁵ Hae-Kyung Um, 121.

³⁶ “Introduction of Korean Traditional Musical Styles,” from the website of the *Sejong* Cultural Society, which provides Korean music sample and introduces Korean music for music composition competition applicants.

<http://www.sejongculturalsociety.org/composition/current/music/intro.php>
[Accessed on January 18, 2018].

³⁷ *Ibid.*

pitches; (i) is a single pitch with a vibrato of an upper third; and (j) is a single pitch that has an extended turn figure. Any of these pitch gestures may appear in variant forms, and may appear in combination with others.”³⁸

Example 4. *Sigimsae*³⁹



Performance practice

Most *minyo* are in strophic form, including verse and refrain. Many titles of *minyo* come from refrains. *Nil-lili*, *Ongheya*, and the most widely known Korean folk song *Arirang* are examples. The refrain has a more important role than the verses, because it helps to unify the verses and strengthen their emotion. Sometimes the refrain comes before the verses or both before and after each verse. Usually the refrain is easy to sing

³⁸ Ibid.

³⁹ Ibid.

with easily memorized words. The leader can improvise verses; consequently some of the most widespread *minyo* can have countless verses.⁴⁰

Performing forces can vary: the *minyo* can be sung by a soloist or by a group of people together in unison, or by two groups in alternation. The most common form is a “call and response” where each part is usually no longer than a measure. Especially in work songs, workers could endure hard work and unify their working motions through singing together.⁴¹

Types of *Minyo*

Scholars have categorized *minyo* by who sang them, by when they were sung, and by where they were sung.

Who sang *minyo*? *Tongsok* (popular) *minyo* were sung by professional musicians and in the process, has become highly sophisticated but popular and widespread. Whereas *tongsok* (popular) *minyo* are known everywhere and by everyone and they are frequently sung, *tosok* (local) *minyo* are sung locally by the common people in a limited geographic area.⁴² Generally speaking, because of its popularity, *tongsok* (popular) *minyo* are considered more truly *minyo* than *tosok* (local) *minyo*.⁴³

⁴⁰ Robert C. Provine, “Folk Song in Korea,” in *The Garland Encyclopedia of World Music-East Asia: China, Japan and Korea*, eds. Robert C. Provine, Yosihiko Tokumaru, and J. Lawrence Witzleben (United Kingdom: Routledge, 2002), 881.

⁴¹ Soyun Ham Kang, “Korean Folk Songs as Choral Music: Approaches to the Repertory for Non-Korean Musicians” (MM thesis, California State University at Long Beach, 1999), 14.

⁴² Keith Howard, *Preserving Korean Music: Intangible Cultural Properties as Icons of Identity: Perspectives on Korean Music Volume 1* (Burlington: Ashgate, 2006), 84.

⁴³ Donna Kwon, 90.

When were *minyo* sung? *Minyo* were sung for different purposes. Most *minyo* are work songs to reduce hard work and increase working efficiency. Farmers, fishermen or women working at such tasks as making yarn, pounding grain, and washing laundry would sing *minyo* together. In addition, there are love songs, entertainment songs, children songs, and ceremonial songs for funerals and exorcisms.⁴⁴

Where were *minyo* sung? *Minyo* are divided into five types according to region, because each different region's songs show unique musical characteristics, such as different modes, rhythmic patterns or singing styles. The five regions are *Gyeonggi* (central), *Seodo* (northwestern), *Namdo* (southwestern), *Dongbu* (eastern), and *Cheju* (*Cheju* island).⁴⁵

Figure 1. Map of Korea by five regions for *minyo*⁴⁶



⁴⁴ Soyun Ham Kang, 10-14.

⁴⁵ Inok Baek, "Folk Music: Vocal," in *Korean Musicology Series 1: Music of Korea*, eds. Byongwon Lee and Young-Shik Lee (Seoul: The National Center for Korean Traditional Performing Arts 2007), 69.

⁴⁶ Man-Young Hahn, "The Origin of Korean Music," *The World of Music*, Vol. 27, No. 2, Korea (1985): 18.

Gyeonggi (central) *minyo* come from *Gyeonggi* province, the central region of Korea surrounding Seoul, the capital city. Because of geographical advantage, many *Gyeonggi minyo* are more popular and widespread than those of other regions. *Gyeonggi minyo* use a full pentatonic scale whose lowest note gives the scale its name, therefore songs from this region end on the lowest note of their scale. The melodic shape of the final cadence is stepwise (e.g., *re-do-la-sol*). *Gyeonggi minyo* are characterized by a lilting tempo and cheerful mood, and are sung with a clear, lyrical vocal quality without heavy vibrato.⁴⁷ Its most common rhythmic patterns are light and joyful ones, such as *jungmori* and *gutgeori*.⁴⁸

Seodo (northwestern) *minyo* are sung in the northwest part of the peninsula, the *Hwanghae* and *Pyeongan* provinces of today's North Korea. *Seodo minyo* use a pentatonic scale whose 3rd note is rare. The 4th note of the pentatonic scale in *Seodo minyo* is characterized by high clear nasal tones and fine vibrato which are combined to produce intense feelings of lament and sorrow. One particular feature of this group is that it often has little or no instrumental accompaniment, allowing rhythmic freedom in the vocal line.⁴⁹

Namdo (southwestern) *minyo* are the body of songs which are sung in North and South *Jeolla* provinces, including part of southern *Chungcheong* provinces. *Namdo minyo* use a pentatonic scale, especially *gyemyonjo* (*la-mode, mi, sol, la, do, and re*) but

⁴⁷ Man-Young Hahn, "Folk songs of Korean Rural Life and Their Characteristics Based on the Rice Farming Songs" *Asian Music*, Vol. 9, No. 2, *Korean Music Issue* (1978): 25.

⁴⁸ Robert Koehler and Ji-Yoen Byeon, 39.

⁴⁹ Robert C. Provine, "Folk Song in Korea," in *Garland Encyclopedia of World Music-East Asia: China, Japan and Korea*, eds. Robert C. Provine, Yosihiko Tokumaru, and J. Lawrence Witzleben (United Kingdom: Routledge, 2002), 883.

ends on the middle note of the scale, rather than the lowest note of the song. As in the *Seodo minyo*, deep vibrato appears on the 4th note of the scale in *Namdo minyo*. Unique to this region's song is the appearance of the half step (*do-si*) as an ornament in only descending melodic lines. *Sol* appears rarely, thus the sound of the mode is the same as the first five notes of the western minor scale. Dramatic and rough vocal style produced by the singer's tight throat and considerable chest resonance is also a prominent characteristic of *Namdo minyo*.⁵⁰

Dongbu (eastern) *minyo* refer to folksong of the eastern side of the peninsula, encompassing *Gangwon*, *Gyeongsang*, and *Hamgyeong* provinces. Like *Namdo minyo*, *Dongbu minyo* use the *la*-mode ending on *la*, the middle note of the mode range. *Sol* appears only in ascending melodic lines, not in descending ones. In fast songs only the three notes, *la*, *do*, and *mi* are commonly used. *Dongbu minyo* are often sung in fast rhythmic patterns such as *danmori* or *hwimori*, and their texts are fun and light without serious meaning.⁵¹

Cheju (*Cheju* island) *minyo* refer to folksong of *Cheju* island. Most of *Cheju minyo* are *tosok* (local) *minyo*, because people who lived in *Cheju* were isolated from people in other provinces by the distance between their island and the peninsula. And because *Cheju* is more self-sufficient in food than other provinces, there are many work songs associated with threshing, hand milling, weaving, and fishing. Like *Gyeonggi minyo*, *Cheju minyo* use all five notes of the pentatonic scale, and their melodies move

⁵⁰ Robert Koehler and Ji-Yoen Byeon, 39.

⁵¹ Inok Baek, 70.

stepwise. The scarcity of instruments on the island contributes to the rhythmic flexibility and expansive vocal ornamentation that are characteristic of *Cheju minyo*.⁵²

⁵² Ibid., 80.

Chapter Three

This chapter will examine the background and musical sources of the three folksongs in Ahn's *Folksong Revisited* for solo piano, explore her western compositional approaches in it, and then offer performance suggestions.

For *Folksong Revisited*, Ahn intentionally chose each song from a different region (central, northwestern, and eastern) to show the diversity of Korean folksongs. In the program notes, she explained her compositional procedure; "I tried to keep the original tune explicit but juxtapose or clash it with my other musical background, which is non-Korean."⁵³

Nil-lili

The title *Nil-lili*, coming from the refrain of the song, has no meaning, but imitates the sound of a Korean traditional instrument, the *p'iri* (a double-reed 'oboe'-like instrument). It is written in strophic form and the refrain precedes the verses. The refrain and verses use the same tune. While the text of the refrain is happy, the verse texts describe longing, yearning for a sweetheart or absent love, or the joys and sorrows of ordinary people.

Nil-lili is written on *pyeongjo* (*sol*-mode) and uses all five notes of it. The melody begins in a high register and finishes on the lowest note, moving between adjacent notes without wide leaps. The rhythmic pattern is *gutgeori jangdan*, a swaying and dance-like pattern in 12/8.

⁵³ Program notes inside front cover of the score to Jean Ahn's *Folksong Revisited* for solo piano.

Example 5. Folksong, *Nil-lili*⁵⁴

닐리리야



닐리리야 닐리리야 · 니나노난·실·로내가돌아간다



닐 닐리리·닐리·리야 청사초롱 불밤허라 ··
백옥같이 고운얼굴 ··



있었던남·군·이 다시돌아온다 닐 닐리리·닐리·리야
햇빛에그을리·기웬·말·인가 닐 닐리리·닐리·리야

⁵⁴ The National Gugak Center Academy provides Korean music resources for education. <http://academy.gugak.go.kr/dp/pds/gugakeduguide/351/index.htm> [Accessed on Jan 20, 2018].

Lyrics

Refrain

Nil-liliya Nil-liliya Ninano I am going back to *nansilro*.

Verse

1. Turn on the light of lantern! I wish my lover could remember me and come back to me.
2. What happened to the pretty face like the white jade? Now it is bronzed by the sun.
3. An eager heart for my lover, when on earth can I see you!
4. Youth yesterday and senior today, what do I do about how time flies!⁵⁵

Ahn has said that she had no particular form in mind when composing *Nil-lili*; rather, she sought to compose a piano etude that might serve as a required piece at the *Sejong* music competition if chosen.⁵⁶ However, *Nil-lili* is a clear example of variation form, a common compositional technique in Western music. Although it lacks indication of the theme and variation numbers, *Nil-lili* can be seen as theme with six variations and a coda. Ahn's utilized variation technique includes embellishment of accompaniment or melody, transposition, and register changes. The theme consists of three parts: AA'B. The A sections are melodic, while the contrasting B section is homophonic. The phrases of the theme, or even fragments of each phrases, appear in a different order in each variation.

⁵⁵ Translated by the author.

⁵⁶ Phone interview with Jean Ahn on January 25, 2018

Table 1. Variation form of *Nil-lili*

| | measures | characteristics |
|---------------|-------------|--|
| Theme | mm. 1-12 | AA'B |
| Variation I | mm. 13-26 | A A'B theme is transposed. Whole-tone scale appears. |
| Variation II | mm. 27-41 | AA'A''BB' theme is distributed by two hands |
| Variation III | mm. 42-52 | AB rhythm of theme is simplified and played by staccato |
| Variation IV | mm. 53-66 | AA'B syncopated theme and dynamic contrasts |
| Variation V | mm. 67-89 | AA'BB' Melody is with full dissonant chords and B' is transposed |
| Variation VI | mm. 90-101 | AA'B theme appears identically but one octave higher |
| Coda | mm. 102-106 | Closing with descending and crescendo passages |

In the program notes, Ahn explained that she juxtaposed the whole tone scale and chromatic scale in accompaniment with the pentatonic tune of *Nil-lili*.⁵⁷ The direction of the chromatic scale is always descending, resembling the melodic contour of *Nil-lili*.

Example 6. Use of whole-tone scales and chromatic scales (mm. 13-15)

The musical score for Example 6 (measures 13-15) is presented in 8/8 time. The right hand (treble clef) contains the melody, which is circled in red and labeled '13 Melody'. The left hand (bass clef) provides accompaniment, featuring a descending whole-tone scale in the bass line, circled in green and labeled 'Whole-tone scale', and a descending chromatic scale in the treble line, circled in blue and labeled 'Chromatic scale'. The score includes dynamic markings such as *f* and *ff*.

⁵⁷ Program notes inside front cover of the score to Jean Ahn's *Folksong Revisited* for solo piano.

Along with tone clusters, Ahn uses what she calls pentatonic clusters. Whereas “tone cluster” usually refers to any collection of three or more adjacent pitches played simultaneously, a pentatonic cluster means to play the several notes of a pentatonic scale at the same time. It gives a dissonant sound and the percussive effect of the *changgo* (hourglass-shaped drum).

Example 7. Use of Pentatonic clusters (mm. 19-21)

The image shows a musical score for two staves (treble and bass clef) in a key with two flats. Measures 19, 20, and 21 are shown. In measure 19, a cluster of five notes (Bb, C, D, Eb, F) is highlighted in a red box in the bass staff. In measure 21, a cluster of five notes (Bb, C, D, Eb, F) is highlighted in a red box in the bass staff, with the dynamic marking *pp* above it. The text "Pentatonic cluster" is written in red below the bass staff between measures 19 and 21.

An example of motivic development is found in mm.83-86, where Ahn develops a motive by repeating and modifying its rhythm to extend the phrase. Ahn uses this technique in *Song of Monguempo* as well.

Example 8. Motivic development (mm. 83-86)

The image shows a musical score for two staves (treble and bass clef) in 8/8 time. Measures 83, 84, 85, and 86 are shown. The treble staff contains a melodic line with a motive of four eighth notes (Bb, C, D, Eb) that is repeated and modified in rhythm across the four measures. The motive is highlighted in red boxes in each measure. The dynamic marking *mf* is present in measure 83.

Although *Nil-lili* was first used as a required piece for the junior (elementary/middle) level at the *Sejong* Music competition, the author finds its use at the high school division of the 2018 piano competition of the New England Piano Teacher's Association more appropriate. The piece appears to be complex, ranging widely over the keyboard and requiring many different techniques in a short period of time. (When Ahn was composing *Nil-lili*, she considered it would be used for youth but she didn't specify which age level would use it.)⁵⁸

Because Ahn's *Nil-lili* is written in variation form, the performer should know that the theme is usually present throughout the piece, although fragments are not easily recognized. The performer needs to bring out the *Nil-lili* melody in each variation for the audience, by playing the top notes in the chords prominently. Underlining arrival points while shaping the melody would be highly recommended. When the melody is split between the hands in Variations II and III, it needs to have consistent tone color and character. One way to bring out the melody is to snap the fingers from the keys quickly, as if plucking strings.

Example 9. Splitting melody between hands (mm. 25-28)

The image shows a musical score for measures 25-28. The score is in 4/8 time and features a split melody between the hands. Red circles and lines highlight specific notes and their connections across the staves. The score is written in a key signature of two flats (B-flat and E-flat) and a time signature of 4/8. The first two measures (25-26) show a consistent rhythmic pattern in both hands. The last two measures (27-28) show the melody split between the hands, with red circles highlighting the notes and red lines connecting them across the staves. A dynamic marking of *f* (forte) is present in measure 27.

⁵⁸ Personal electronic correspondence on May 22, 2018

Ahn mentions in her program notes that *Nil-lili* has “the joyful lightness of the original tune which is the one of characteristic songs of *Gyeonggi* (central) province.”⁵⁹ However, in order to maintain “the joyful lightness” character of the piece, the heaviness of the descending chromatic passages and dissonant chords need to be counterbalanced by playing the accompaniment with a soft and detached touch, rather than connecting all notes.

These are two different possible ways to play the descending chromatic scale lightly and non-mechanically in mm. 1-8: One is to divide the line into “question” and “answer” groups. Another is to pair adjacent notes into two-note groups.

Example 10a. Suggestion to play chromatic passages (mm. 1-3)

Allegro (♩. = c. 72)

1

f

question answer question answer question answer

Example 10b.

Allegro (♩. = c. 72)

1

f

⁵⁹ Ibid.,

Syncopation is prevalent in *Nil-lili*. In order to clarify it, make a physical finger lift before each syncopated beat (shown by vertical lines).

Example 11. Suggestion to play syncopated rhythms (mm. 10-12)

Musical score for Example 11, measures 10-12. The score is written for piano in a 2/4 time signature. It consists of two staves: a bass staff on the left and a treble staff on the right. Vertical red dashed lines are placed at the beginning of measures 10, 11, and 12, indicating where to lift the fingers before syncopated beats. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Frequency of dynamic contrasts is another characteristic in *Nil-lili*. For example, in mm. 30-34 (*f - p - f - pp*) and mm. 58-62 (*p - f - pp - f - pp*) there are dynamic changes. For better contrasts at big dynamic changes, the performer is advised to let the fingers “breathe” by collecting the fingers and lifting the hands physically.

Example 12. A passages with big dynamic changes (mm. 57-64)

Musical score for Example 12, measures 57-60. The score is written for piano in a 2/4 time signature. It consists of two staves: a treble staff on the left and a bass staff on the right. Dynamic markings are circled in red: *p* (piano) at the start of measure 58, *f* (forte) at the start of measure 59, and *pp* (pianissimo) at the start of measure 60. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for Example 12, measures 61-64. The score is written for piano in a 2/4 time signature. It consists of two staves: a treble staff on the left and a bass staff on the right. Dynamic markings are circled in red: *f* (forte) at the start of measure 61 and *pp* (pianissimo) at the start of measure 62. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Chapter Four

Song of Monguempo

Monguempo is a harbor of eastern coast in *Hwanghae* province. *Song of Monguempo* is a song of sailors who are dreaming of their lovers on land. This song consists of eight measures of verses followed by four measures of refrain. The ending of the refrain and the ending of verses are identical in both melody and lyrics.

It is written on a four-note *gyemyonjo*, *do, mi, sol*, ending on *la*. The rhythmic pattern is *jungmori jandan*, a moderate paced and dotted rhythmic pattern.

Example 13. Folksong, *Song of Monguempo*⁶⁰

몽금포타령

장 산 꽃 마 루 예 - - - 북 소 리 나 더 - 니 - - - - -
갈 길 은 멀 구 요 - - - 행 선 은 더 디 - 니 - - - - -

금 일 도 - 상 - 봉 예 - - - - - 님 만 나 보 겠 네 - -
늦 바 람 - 불 - 라 고 - - - - - 서 남 님 조 른 다 - -

에 헤 요 - 에 헤 요 - 에 헤 요 - - - - - 님 만 나 보 겠 네 - - -

⁶⁰ The National Gugak Center Academy website
<http://academy.gugak.go.kr/dp/pds/gugakeduguide/351/index.htm>
[Accessed on Jan 20, 2018].

Lyrics⁶¹

Verse

1. I hear the drum beat from the top of Jan-san-got (mountain); I will meet my sweetheart today.
2. I have a long way to go, the ship is moving slowly; I pray again and again to the earth god to conjure winds to move the ship
3. I will see my sweetheart and drink; I will stop by at the Mong-guem-po (harbor).
4. While Sails dot the ocean; the lonely lover's heart is filled with tears.
5. The wind is strong, do not raise the sail; my sweetheart, please stay at Monguem (harbor) and have fun with me.

Refrain

Eh-hye-yo, eh-hey-yo, eh-hey-yo, I will meet my sweetheart.

Ahn's arrangement of the *Song of Mongeumpo* can be divided into three sections, indicated by tempo marks. However, it is not the traditional ternary form. Ahn explained that "the form used in *Song of Mongeumpo* is exposition-diversion-resolution and the resolution is the ending section where the exposition material is loosely hinted but only in a fragmented way."⁶²

⁶¹ Translated lyrics are from *Sejong Cultural Society*.

⁶² Personal electronic correspondence on Feb 18, 2018.

The first section opens a fluctuating motive in both hands, portraying a rough wave. There is a single instance of retrograde in m. 1, where the left-hand motive is the right-hand motive played backwards.

Example 14. Retrograde (mm. 1-2)

Smoothly (♩ = c. 160) Jean Ahn

1

Song of Mongeumpo has two contrasting moods, “peaceful and rumbling.”⁶³ The first shows the sailors’ yearning and eagerness for their lovers in the tranquil melody they sing, and the other depicts their fear of the ocean, which works against their smooth sailing through cross relationship F natural and F# in the same phrase (e.g., m. 3 and 5). The turbulence caused by the dissonance and contrary motive interrupts the sailors’ lyrical motives.

⁶³ Program notes inside front cover of the score to Jean Ahn’s *Folksong Revisited* for solo piano.

Example 15. Cross relationship of F natural and F# (mm. 3-6)

The fluctuating motive used extensively in *Song of Mongeumpo* can have two interpretations. One is the depiction of a rough wave characteristic and the other is a representative of *sigimsae* (embellishments). Recognizing how unique *sigimsae* (embellishments) are in *seodo minyo*, Ahn extensively employs embellishments in *Song of Mongeumpo*.⁶⁴ For example, in m. 3, Ahn imitates the sound of a deep vibrato by a fluctuating motive of both hands centering around F sharp, and she uses the combination of an ascending glissando and deep vibrato centering around F sharp in mm. 7-9.

⁶⁴ According to Ahn's personal electronic correspondence, she explored the *sigimsae*, producing many subtle nuances that color and enrich the melody in *Song of Mongeumpo*.

Example 16. *Sigimsae* (embellishment) representation (m. 3 and mm. 7-8)

The second section begins with the tempo marking, *più mosso*. The tempo change hints that the second section shows an emotional explosion. Ahn improvises with a variety of musical elements, such as tremolo, contrary motion, wide melodic leaps, accents on offbeats, and rhythmic complexity. Hemiola occurs in m. 18, reinforcing the crescendo extending through mm. 17-19 and appearing again in m. 26.⁶⁵ In m. 20, Ahn employs the contemporary notational technique of feathered beaming notes,⁶⁶ showing heightened emotion in the *Song of Mongeumpo*. In mm. 22-24, she uses a chordal progression of added-note chords. Their dissonance combines with the dotted rhythms to portray the ocean.

⁶⁵ Hemiola is a term denoting the ration 3:2. In modern notation, a hemiola occurs when two bars in triple meter are performed as if they were notated as three bars in duple meter, or vice versa.

⁶⁶ Rhythmic accelerandos and ritardandos are notated with converging secondary-beam angles.

Example 17. Hemiola (mm.18-19)

Musical score for Example 17, measures 18-19. The score is in G major (one sharp) and 3/4 time. Measure 18 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Red arcs are drawn over the eighth notes in measure 18, and the number '5' is written below the bass line. Measure 19 shows a hemiola, with the treble clef playing a melodic line and the bass clef playing a steady eighth-note accompaniment. Dynamics include *f* (forte) and *mp* (mezzo-piano).

Example 18. Feathered beaming notes (mm. 20-21)

Musical score for Example 18, measures 20-21. The score is in G major (one sharp) and 3/4 time. Measure 20 features a treble clef with a melodic line of eighth notes, highlighted by a red rectangular box. The bass clef has a steady eighth-note accompaniment. Measure 21 shows a hemiola, with the treble clef playing a melodic line and the bass clef playing a steady eighth-note accompaniment. Dynamics include *f* (forte) and *pp* (pianissimo).

Example 19. Added note chordal progression (mm. 22-24)

Musical score for Example 19, measures 22-24. The score is in G major (one sharp) and 3/4 time. Measure 22 features a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Red circles are drawn around the notes in the bass line. Measure 23 shows a hemiola, with the treble clef playing a melodic line and the bass clef playing a steady eighth-note accompaniment. Measure 24 features a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. A triplet of eighth notes is marked with a '3' above it. Dynamics include *f* (forte) and *pp* (pianissimo).

The last section comes back to tempo primo. The alternate tremolos based on F# and F \flat depict a calming wave with soft sound. Like *Nil-lili*, Ahn uses motive development in *Song of Mongeumpo*. Ahn extends a phrase by adding notes both before and after the motive in mm. 35-36, and then utilizes a portion of the motive to prolong a phrase. Augmentation, one of the motivic developmental techniques present in m. 38.⁶⁷ In order to make a dissonance, Ahn uses canonic passages as well.

Example 20. Motivic development, augmentation and canonic passage (mm. 34-38)

The image displays a musical score for measures 34 through 38. The score is written for a piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). Measure 34 begins with a piano (pp) dynamic. Measures 35 and 36 show a melodic phrase with notes circled in red. Measure 37 features a piano (p) dynamic with a long note. Measure 38 shows a fortissimo (f) dynamic with a complex rhythmic pattern. Blue lines connect notes between measures 34 and 38, illustrating motivic development and augmentation.

The *Song of Mongeumpo* was used as one of required pieces for junior division at *Sejong Music Competition* in 2008. However, because *Song of Mongeumpo* requires tempo rubato, Ahn thinks it more suitable for advanced-level players.⁶⁸

⁶⁷ Augmentation is doubling the duration of the notes of a theme or motive; the subject is thereby presented at half speed.

⁶⁸ Personal Electronic Correspondence on May 22, 2018.

From a performer's perspective, special attention must be given to ties, because a tied note over a barline gets more emphasis functioning as a strong beat; a little breath before playing a tied note helps to clarify the melodic line. An example is at m. 1 (see the Ex 14), where the F# is the last note of the fluctuating motive and also the first note of the new melody (illusion).

Ahn suggests in her program notes that the performer should be flexible about the tempo and phrasing, using rubato to express the sailors' excitement and eagerness in mm. 14-24. Ahn also mentions in the score of preface that "*Song of Mongeumpo* will require more damper pedal, as it is the most emotional of the three pieces".⁶⁹ Performers should not fear the resulting dissonance.

In order to play the ornaments well at m. 27 or m. 28, performers may find it useful to separate between the grace note and the main note. Because the grace note doesn't belong to the main note, it can be clarified by playing the grace note with a different color.

⁶⁹ Performance notes inside front cover of the score to Jean Ahn's *Folksong Revisited* for solo piano.

Example 21. Grace notes (mm. 27-28)

Some difficult passages (e.g., mm. 7-8, m. 21, mm. 25-28) require splitting between hands, especially wide-range passages and fast chordal progressions, in order to play them easily and effectively.

Example 22. Passages needed splitting between hands (mm. 7-8, 20-21, and 25-26)

Chapter Five

Ongheya

The original title of this work song is *Song of Barley Threshing*.⁷⁰ *Ongheya*, the refrain of the song, is commonly used as the title. *Ongheya* comes from the term *Olhaeya*, which means “this year.”⁷¹ This song is about farmers wishing for a year of abundant harvest. As a work song, it was sung by farmers threshing barley during harvest.

Ongheya is in call-and-response form. Making a circle, a leader and several farmers take turns beating the barley with threshing tools while singing their parts. Once a leader sings two beats first, the group always responds with the same two beats, singing “*ongheya*” together. Singing alternately not only brings efficiency to hard and repetitive work, but it is also fun.

Ongheya is written on the four-note *gyemyonjo*; *la, do, re, mi*, ending on *la*. *Re* is always used in *Ongheya* as a passing tone or a neighboring tone. Whereas most of *minyo* uses triple meter or compound meter, *Ongheya*'s rhythmic pattern is *danmori jangdan*, a fast duple meter.

Example 23. *Danmori jandan*



⁷⁰Hunn Choi, ed, *Encyclopedia of Korean Folk Arts* (Seoul: The National Folk Museum of Korea, 2016), 283.

⁷¹Jaewoon Lee, *1000 Korean Word Dictionary* (Seoul: Yedam, 2008), 476.

Example 24. Folksong, *Ongheya*⁷²

옹헤야

call
 옹헤야 어절-시구 저절-시구 잘도논다

response
 옹헤야 옹헤야 옹헤야 옹헤야 . .

call
 어헤어헤 어절시구 잘도논다

response
 옹헤야 옹헤야 옹헤야

call
 오누원애- 매추리란놈이 보리밭에 앞을- 날네

response
 옹헤야 옹헤야 옹헤야 옹헤야 . .

call
 어헤어헤 어절시구 잘도논다

response
 옹헤야 옹헤야 옹헤야 . .

⁷² The National Gugak Center Academy Website
<http://academy.gugak.go.kr/dp/pds/gugakeduguide/351/index.htm>
 [Accessed on Jan 20, 2018].

Lyrics

call part/ response part

Verse

ongheya (this year)/ *ongheya*

ojulshigu (whatever)/ *ongheya*

jujulshigu (whatsoever)/ *ongheya*

jaldohunda (everything good)/ *ongheya*

Refrain

e-hye-e-hye[nonsense syllables]/ *ongheya*

ojulshigu (whatever)/ *ongheya*

jaldohunda (everything good)/ *ongheya*

Since the lyric of the call part can be improvised by a leader, numerous lyrics exist. Some of them are provided and translated by the author.

Additional lyrics without the “*ongheya*”

- 1 In May and June/ quail/ lay eggs/ barley field
- 2 Planting barley/ September and October/ coming up sprout / December
- 3 Red hot pepper/ with soybean paste/ with cooked rice/ let's eat a lot
- 4 Guys/ beyond the mountain/ rain comes/ hurry up/ so work quickly

Ahn uses the call and response of *Ongheya* as a basic idea to build up her composition. Instead of using the original folk tune as she has done in the other two

pieces, she features its antiphonal aspect from beginning to end. The antiphonal aspects are represented in the alternating pattern between hands throughout most of the piece. To make the call and response clear, Ahn uses contrasting melodic contours, alternating distribution of melody and accompaniment between hands, and dynamic contrast.

Example 25. Alternating hands as call and response (mm.1-8)

To bring some variety, she employs both insertion of asymmetrical meters (e.g., 7/16, 5/16, 5/8), and metrical displacement by means of accents and/or ties. (e.g., mm. 44-49).

Example 26. Insertion of asymmetrical meter (mm. 9-12)

Example 27. Metrical displacement by ties and accents on weak beats (mm.43-48)

The image displays two systems of a piano score. The first system, labeled '43', shows a treble clef with a melodic line of eighth notes and a bass clef with a supporting line. A dynamic marking 'mp' is present. A red dashed line is drawn vertically through the music, indicating a metrical displacement. The second system, labeled '46', continues the piece with similar notation and features several red dashed lines indicating further metrical displacements.

The main intervals in the original tune of *Ongheya* are 2nds and 3rds. Ahn utilizes 2nds in melodic doubling throughout the entire piece. The sound of the 2nd is usually dissonant, but it is actually pleasant to the ear.

Example 28. Melodic doubling by 2nds (mm. 96-98)

The image shows a piano score for three measures, labeled '96'. The treble clef contains a melodic line with eighth notes, and the bass clef contains a supporting line. Red circles are drawn around pairs of notes in the treble clef, highlighting the melodic doubling by 2nds. Dynamic markings 'p' and 'pp' are visible.

Ongheya was used as a required piece for the elementary/middle division at the Fisher piano competition in 2008, but it, too, is better suited to advanced players due to its fast tempo and demanding technical challenges such as unexpected accents and cross-hand passages.

Since Ahn's *Ongheya* is written in call-and-response form, the performer should pay special attention to the arrangement of calls and responses of the *Ongheya*. Once being aware of all calls and responses, the performer is advised to practice *Ongheya* with pauses between the fragments of call and response in order to mentally alternate between the roles.

Further, since *Onhyeya* was a work song for promoting efficiency and unity, it is necessary to maintain a continuous strong rhythmic pulse between calls and responses. Especially when the time signature shifts, the performer is recommended to play with a slight emphasis on the downbeat of the call part. This approach will intensify the antiphonal effect.

In order to follow the composer's direction "Joyful" as a character marking at the beginning of the piece, the performer should play all notes lightly and fast, imagining the farmers' light steps and imitating the movement of threshing tool. The same finger-snapping technique mentioned in *Nil-lili* is needed here to keep the sound buoyant.

A tied note or an unexpected accent mark on an offbeat needs special attention. For a tied note, the performer is advised to press the key deeply with a finger pressure. Projecting surprise and excitement are desirable. Because a tied note over a barline needs more emphasis to function as a strong beat, a physical fingers lift before playing the tied note can help avoid harsh sound and create a bouncy character. It would be good to feature the alternation of F sharp and F natural as a dialogue. A gradual crescendo from each arrival point to the next will help to clarify the longer phrase.

Example 29. Tied notes (mm.135-138)

Example 30. Unexpected accented notes (mm. 40-42)

Cross hand passages occur alternately with non-crossed hand passages in mm. 65-80 as a call and response. This technique is a challenge for the performer due to a fast tempo and sudden dynamic contrast (*ff-p*). The performer is advised to anticipate the next phrase and to use horizontal gestures. They will help the right hand go over the left hand as quickly as possible.

Example 31. Cross hand passages (mm. 64-71)

Chapter Six

Conclusion

In recent years, many Korean composers have developed an interest in Korean traditional music and begun to incorporate Korean music with the Western-style music. In chapter I, we noted that Isang Yun and his disciples, Chung-Gil Kim, Byung-Dong Paik and Suk-Hi Kang composed their music using traditional Korean musical elements. These composers influenced a large number of others, especially some women composers who are introduced in the book, *Korean Women Composers and Their Music* by John Robison. Several of these women composers studied in the United States, however, Korean elements permeate their works in Western compositional styles; some composed in their own unique intercultural Korean/Western styles.⁷³

Among those intercultural composers, is Jean Ahn, a San Francisco based composer. She introduced her works in the U.S.: her music combines Korean musical elements and Western compositional techniques. Especially interested in Korean folksong, Ahn has arranged some Korean folksongs for solo piano (the most universal Western instrument) in *Folksong Revisited*. Unsatisfied with harmonizing the folksong melody with simple triadic harmony, Ahn adapted the melodies, original structures, and idiomatic elements of Korean folksongs and arranged them by using Western compositional vocabulary and techniques, such as chromatic and whole-tone scales, pentatonic clusters, motivic development, and meter shifts. Ahn has thus created original pieces instrument contemporary pieces that evoke Korean folksong.

⁷³ Robison, 163-164.

Folksong Revisited has received awards in composition competitions and has been chosen as a required piece at piano competitions in the U.S. Ahn's creativity and her ability to popularize simple Korean folksong melodies and to bring up those simple melodies to concert-level repertoire are undeniable. Up to today, *Folksong Revisited* has been performed in whole or in part by several professional pianists in Korea, Taiwan, Indonesia and the United States.⁷⁴ In addition, *Nil-lili* and *Ongheya* have been played by young contestants in the *Sejong*, Renée B. Fisher, and New England Piano Teachers' Association competitions.

Ahn hopes this collection will obtain a well-deserved wider acceptance by students or professional pianists who are seeking to expand their contemporary repertoire. By introducing relevant aspects of traditional Korean folksong, analyzing the way Ahn has merged them with the Western compositional techniques, and offering performance suggestions, the author of this document hopes to contribute to the continuing appreciation and success of this collection among both listeners and pianists, from advanced students to professionals.

⁷⁴ See Jean Ahn's personal website.
<http://jeanahn.com/performances/> [Accessed on May 13, 2018]

Program I

Solo Piano Recital

Friday, May 2, 2014

7:30 P.M

Recital Hall

Singleton Center for the Arts

Lexington, Kentucky, USA

Sonata in D minor, K. 32 /L. 423
Sonata in G major, K. 125 /L. 487

D. Scarlatti
(1685-1757)

Allegro Barbaro (1911)

Béla Bartók
(1881-1945)

Estampes

C. Debussy
(1862-1918)

Pagodes

La soirée dans Grenade
Jardins sous la pluie

-INTERMISSION-

Sonata in B Minor, Hob. XVI /32; L.47

F. J. Haydn
(1732-1809)

Allegro moderato
Minuet,
Finale, Presto

Ballade No.1 in G minor, Op. 23

F. Chopin
(1810-1849)

Domenico Scarlatti, Sonata in D minor K. 32 /L. 423 and G major K. 125 /L. 487

As the chief Italian keyboard composer of the eighteenth century, Domenico Scarlatti (1685-1757) composed more than 550 keyboard sonatas for the musically gifted Portuguese Princess Maria Barbara, who later became a queen of Spain. Serving as her music teacher, Scarlatti moved with her to Spain and spent the latter part of his life there. These sonatas, more than half of which were composed when Scarlatti was between the ages of sixty-seven and seventy-two, were collected toward the end of his life in a series of volumes.⁷⁵

Scarlatti's keyboard sonatas are a single-movement pieces in binary form. Each part is marked to be repeated. Modulation takes place to the dominant before the first part ends, and the second part modulates back to the tonic. Occasionally modulation to the parallel minor is substituted. The Sonatas often are based on a single theme, but sometimes two or even three themes are involved. Maurice Hinson wrote that "Scarlatti gave the binary form a variety and expressive range that has never been surpassed by any other composer."⁷⁶

Sonata in D minor is marked *Aria* and presents a sad, elegant and melancholy atmosphere and Sonata in G major is marked *Vivo* and presents a very delightful, vivacious and joyous mood.

Alessandro Longo and Ralph Kirkpatrick have both catalogued Scarlatti's works. Longo arbitrarily grouped them into Suites without regarding for apparent chronology of the manuscript sources, assigning a number to each of them for reference. Kirkpatrick has

⁷⁵ Maurice Hinson and Wesley Roberts, *Guide to the Pianist's Repertoire: the fourth edition* (Bloomington & Indianapolis: Indiana Universities Press, 2014), 853.

⁷⁶ *Ibid.*, 853

recatalogued all of the sonatas in the apparent chronological order. For the most part Kirkpatrick's numbering has replaced the older system of Longo.⁷⁷

Even though Scarlatti's sonatas were composed for the harpsichord, he developed the musical resources of the keyboard in new harmony, forms and virtuosic techniques such as elongated arpeggio figures covering the entire keyboard, crossing hands, fast repeated notes, etc.⁷⁸ Scarlatti has been called the founder of modern piano technique.⁷⁹

Béla Bartók, Allegro Barbaro

Béla Bartók (1881-1945) is the greatest Hungarian composer of the twentieth century. He devoted himself not only to the piano and composition, but also to the systematic and scientific study of Hungarian (and other) folk music.⁸⁰

Allegro Barbaro for solo piano is one of Bartók's most famous pieces, and one of his most frequently performed compositions. Bartók himself often played this piece at the end of his piano recitals or as an encore after a performance of one of his concertos.⁸¹ As a single movement, *Allegro Barbaro* is a frenetic dance featuring driving rhythms, insistent ostinato patterns, and sharp, percussive dissonant chords.⁸² This piece typifies

⁷⁷ Margery Halford, ed. *Scarlatti: An Introduction to His Keyboard Works* (Van Nuys, CA: Alfred Music Publishing, 2005), 5.

⁷⁸ Dale Tucker, ed. *Selected Sonatas: Domenico Scarlatti Volume 2* (Miami, FL: Warner Bros. Publishing, 2001), 3.

⁷⁹ Halford, 3.

⁸⁰ F. E. Kirby, *A Short History of Keyboard Music* (New York: The Free Press, 1966), 417.

⁸¹ David Yeomans, *Bartók for Piano* (Bloomington and Indianapolis: Indiana University Press, 1988), 66

⁸² Kirby, 418.

Bartók's early compositional esthetic in many respects, most obviously in its use of folk elements drawn from Hungarian, Romanian, and Slovak folk music traditions.⁸³

Bartók also uses modal scales such as phrygian, dorian, and lydian in this piece.⁸⁴ The work comprise a number of contrasting sections and the dynamic ranges are from *pppp* to *fff*.

Claude Debussy, *Estampes*

Claude Debussy (1862-1918) is the most important French composer of the late nineteenth and early twentieth centuries. He was a revolutionary who created a school of music called *Impressionism*. *Impressionism* was an antirealistic movement that originated first in the fields of painting and poetry. It was concerned with vague and transitory suggestions to evoke moods and atmosphere. Debussy was one whose music was directly influenced by painting and literature. Debussy was greatly inspired especially by the paintings of Monet and the poetry of Verlaine and Mallarmé.⁸⁵ Debussy explored exotic sounds and unique rhythmic patterns, blending sounds to portray light and color, creating a mood or atmospheric effect.⁸⁶ Particularly, use of mode, pentatonic scale, whole-tone scale, and parallel chordal progression are characteristics of his melody and harmony.

⁸³ Chris Woodstra, Gerald Brennan, and Allen Schrott, eds. *All Music Guide to Classical Music* (San Francisco, CA: Backbeat Books, 2005), 85.

⁸⁴ Hinson, 95.

⁸⁵ Milo Wold and Edmund Cykler, *An Outline History of Music* (Dubuque, Iowa: Wm. C. Brown Publishers, 1983), 224.

⁸⁶ B.J. Rosco, Images, *Volume 1: Original Piano Repertoire Representing Musical Styles Through the Era* (Van Nuys, CA: Alfred Publishing Co, 2004), 16.

In 1903, Debussy published a set of three brief piano pieces that he called *Estampes*. The title translates as “engravings” or “prints,” and the notion of creating a visual impression through sound is central to these different movements: each offers a different subject, and Debussy presents each in a different musical style.

The first piece, *Pagodes* (Pagoda) was inspired by the music of the Javanese gamelan ensembles Debussy heard in Paris during the International Exposition in 1889. Debussy uses the parallel chords using seconds and fourths and the pentatonic scale to evoke the Asian atmosphere. Short melody phrases and imitations of gongs and little bells add an exotic Oriental effect.⁸⁷

La soirée dans Grenade (Evening in Grenada) takes its inspiration from Spanish music. It is a nocturne using the characteristic *habanera*, a popular Spanish dance based heavily on dotted rhythms.⁸⁸

Jardins sous la pluie (Gardens in the Rain) is one of Debussy’s most popular pieces. It a toccata in the great French keyboard tradition, although Debussy gives it a more fanciful title.⁸⁹ The steady patter of sixteenths depicts the rain, and in the course of the movement Debussy introduces two well-known French children’s songs, *Do, do l’enfant do* (Sleep, child, sleep) and *Nous n’irons plus au bois* (We shall not return to the woods) as countermelodies.⁹⁰

⁸⁷ Kirby, 382.

⁸⁸ Stewart Gordon, *A History of Keyboard Literature: Music for the Piano and Its Forerunners* (New York: Schirmer Books, 1996), 366.

⁸⁹ Woodstra, Brennan, and Schrott, eds., 352.

⁹⁰ Gordon , 366.

Franz Joseph Haydn, Sonata in B Minor, Hob. XVI /32; L. 47

Franz Joseph Haydn composed more than fifty piano sonatas and several short piano pieces. The Sonata in B minor was originally published in 1776 as part of an edition of six sonatas “Opus 14.” The six sonatas in this set were composed during a two-year period, 1774-1776.

This sonata is unusual for its key: Haydn rarely used B minor (this is his only sonata in that key, and he wrote no symphonies in B minor).

The opening Allegro movement presents the first theme that is dignified and uses both ornaments and dotted rhythms. The second theme is more brilliant and impassioned. The development section is short and exploits the opening theme. The Minuet is in B major with a trio in B minor. The final movement is a vigorous, strong, sonata-allegro form that employs repeated notes, octaves, and brilliant passage work.⁹¹

There are two commonly used systems for numbering Haydn’s sonatas. In 1957, Anthony van Hoboken catalogued Haydn’s sonatas giving H. numbers. In 1963, Christa Landon presented another chronology of the sonatas using L. numbers.⁹²

Frédéric Chopin, Ballade No. 1 in G minor Op. 23

The term, ballade was first applied in piano music by Chopin, who composed four works of that name. The word *ballade* has been used to denote a poem, usually epic or romantic in nature, and often set to music. The ballade became a stylized kind of solo song and, in some cases, lost its musical connotation altogether and became just a story

⁹¹ Ibid., 112.

⁹² Ibid., 94-95.

told in a simple verse form. Later, in eighteenth century in Germany, the ballade was developed into a more refined and complex poem with music.⁹³ Even though none of Chopin's ballades correspond to particular literary works,⁹⁴ Chopin chose the title ballade to denote the dramatic quality of the music, to tell a story, to evoke a poetic feeling.⁹⁵

The first Ballade, Op. 23, was begun in 1831, when Chopin was about twenty, finished in 1835, and published in 1836. It was dedicated to one of Chopin's friends at the time, Baron Nathaniel Stockhausen, ambassador of the Kingdom of Hanover. Both the Baron and his wife took piano lessons from Chopin.⁹⁶

As the piece begins, the slow, rising arpeggio sets an opening mood of anticipation, which leads to melancholy and beautiful theme. After gradually increased tempo and an agitated transition, one of Chopin's most memorable and lovely melodies appears. The theme returns briefly and leads to passionate climatic moments. After agitated portions and thematic review, it concludes with a dynamic and sparkling coda.

⁹³ Edward Zola, "A Study and Recital of the Four Ballades of Frederick Chopin" (Ed.D dissertation, Columbia University Teachers College, 1983), 14.

⁹⁴ Kirby, 277.

⁹⁵ Zola, 15.

⁹⁶ The Fryderyk Chopin Institute Website
<http://en.chopin.nifc.pl/chopin/composition/detail/id/74>
[Accessed on Mar 31, 2018]

Program II

Solo Piano Recital

Friday, December 11, 2015

5:30 P.M.

Memorial Hall

Lexington, Kentucky, USA

French Suite No. 5 in G Major, BWV 816

Johann Sebastian Bach
(1685-1750)

Allemande
Courante
Sarabande
Gavotte
Bourrée
Loure
Gigue

Impromptu No. 1 in A-flat Major, Op. 29
Impromptu No. 4 in C-sharp Minor, Op. 66 (posth.)
“Fantaisie- Impromptu”

Frederic Chopin
(1910- 1849)

Kinderszenen (Scenes of Childhood), Op. 15

Robert Schumann
(1810-1856)

Von fremden Ländern und Menschen (Of Foreign Lands and Peoples)

Kuriose Geschichte (A Curious Story)

Hasche-Mann (Blind Man's Bluff)

Bittendes Kind (Pleading Child)

Glückes genug (Happy Enough)

Wichtige Begebenheit (An Important Event)

Träumerei (Dreaming)

Am Kamin (At the Fireside)

Ritter vom Steckenpferd (Knight of the Hobbyhorse)

Fast zu Ernst (Almost Too Serious)

Fürchtenmachen (Frightening)

Kind im Einschlummern (Child Falling Asleep)

Der Dichter spricht (The Poet Speaks)

Prélude, Chorale, et Fugue

César Franck
(1822-1890)

J. S. Bach, French Suite in G Major, BWV 816

Bach's French suites, along with his English suites and Partitas, are instrumental pieces formed by joining a number of movements. Their movements are based on traditional dances, but they are not intended for dancing. French suites follow the standard order of Baroque suites: Allemande, Courante, Sarabande, and Gigue. Optional movements (Gavotte, Bourrée, and Loure in the Fifth Suite) are frequently located between the Sarabande and the Gigue. All movements are in the same key but in different rhythms, tempos, and moods.

The French suite in G major is one of the most graceful and elegant pieces among Bach's keyboard works. It consists of seven movements, all of which are in binary form.

The Allemande, the standard opening movement of Baroque suite, is a rather stately dance of German origins in duple meter at a moderate tempo. It has four beats to the bar and it generally begins with an upbeat.⁹⁷

The Courante, a rapid dance in triple meter, usually comes after the Allemande. Its name come from French verb meaning "to run". This style typically uses triple meter and rapid, running figuration in two-part counterpoint.⁹⁸

The Sarabande is a stately dance of Spanish origin. It is typically in triple meter and uses long notes on the second and third beats of the measure, giving a graceful but halting effect. Its slow, expressive character invites ornamentation.⁹⁹

⁹⁷ Jeremy Siepmann, *The Piano: The Completed Illustrated Guide to the World's Most Popular Musical Instrument* (London: Carlton Books, 1996), 48.

⁹⁸ Gordon, 60.

⁹⁹ Ibid, 60.

The Gavotte is a seventeenth-century French dance in moderate tempo and duple meter. It was one of the most popular optional dance in the Baroque suite, but Bach was particularly fond of it and used it frequently in his keyboard works.¹⁰⁰ The Bourrée is a brisk French dance in duple meter and the Loure is a slow dance in a moderate 6/4 meter with dotted rhythm.¹⁰¹

The Gigue, traditionally the final movement in Baroque suites, derives originally from the sixteenth-century Irish and English ‘Jig.’ It frequently uses fugal technique and inversion (the beginning of the second half often being the opening tune upside down) in compound triple meter (3/8, 6/8, 12/8, or 12/16).¹⁰²

Frédéric Chopin, Impromptus No. 1 in A-flat Major, Op. 29 and No. 4 in C-sharp Minor, Op. 66

An Impromptu is a composition for solo instrument, usually the piano. The word “impromptu” literally means improvisation. This title allows a certain character of freedom and spontaneity.¹⁰³ Chopin wrote his hour impromptus between 1834 and 1842. All are in the traditional ABA form, and both Op. 29 and Op. 66 follow the usual fast-slow-fast pattern.

¹⁰⁰ Siepmann, 48.

¹⁰¹ Gordon, 61.

¹⁰² Siepmann, 49.

¹⁰³ Hinson, 244.

The first Impromptu, Op. 29, was composed in 1837 and dedicated to one of Chopin's pupils, Lady Caroline de Lobau.¹⁰⁴ The first and second sections contrast A-flat major with its relative key, F minor, as well as changing the texture and mood.

The most famous of the four impromptus, Op. 66, was composed in 1834, before Chopin worked on the other impromptus. However, it was published posthumously in 1855 and was edited by Julian Fontana who added the prefix "Fantaisie" to Chopin's title "Impromptu."¹⁰⁵

Robert Schumann, *Kinderszenen*, Op. 15

This collection consisting of thirteen short pieces for piano was written in 1838. Each piece has its own title which Schumann added these titles after he had composed the pieces.¹⁰⁶ Schumann intended that the titles evoke the general emotion that is depicted by the music. It is a good example of Schumann's integration of his musical and poetical ideas, as well as his creation of narrative in music.¹⁰⁷

Whereas *Album for the Young* Op. 68 was written for children, the *Kinderszenen* was about children, but for adults.¹⁰⁸ Schumann described them as "peaceful, tender, happy music."¹⁰⁹ Almost all of the pieces are simple and short, in ABA form.

¹⁰⁴ The Fryderyk Chopin Institute Website
<http://en.chopin.nifc.pl/chopin/composition/detail/id/74>
[Accessed on Mar 31, 2018]

¹⁰⁵ Maurice Hinson ed., *Chopin: Fantaisie-Impromptu* (Van Nuys, CA: Alfred Music, 2005), 5.

¹⁰⁶ Gordon, 258.

¹⁰⁷ R. Larry Todd, *Schumann and His World* (Princeton, NJ: Princeton University, 1994), 354.

¹⁰⁸ Eric Frederick Jensen, *Schumann* (New York: Oxford University Press, 2012), 162.

Many of the pieces are well known. Among them, Von fremden Ländern und Menschen (Of Foreign Lands and Peoples) is frequently heard as an encore piece, and Träumerei (Dreaming) is one of the Schumann's most famous melodies.

César Franck, Prélude, Chorale et Fugue

César Franck (1822-1890) was French composer, teacher and organist of Belgian birth. He was one of the leading figures of French musical life during the second half of the nineteenth century. Although Franck himself was a very proficient pianist, his musical roots are in organ music, which also supplied the inspiration for his piano output.

The Prélude, Chorale, et Fugue, widely recognized as one of the greatest works in the piano literature was composed in 1884. It was inspired by a prelude and fugue in the keyboard music of J.S. Bach, but Franck inserted a chorale between the prelude and the fugue.¹¹⁰

The Prélude has an improvisatory air created by beginning with the arpeggiated rich harmony over sustained tones in the bass—it sounds like an organ pedal point. The chorale presents harp-like arpeggios and it becomes the emotional center of the work.

The Fugue subject is based on the prelude's opening idea and it is also combined with the chorale tune at the magnificent climax. It shows Franck's distinctive

¹⁰⁹ Herbert Bedford, *Robert Schumann: His Life and Work* (Westport: Greenwood Press, 1971), 133.

¹¹⁰ Kirby, 359.

compositional technique cyclical form, in which a theme, melody, or thematic material occurs in more than one movement as a unifying device.¹¹¹

¹¹¹ Gordon, 351.

Program III

Chamber Music Recital

Collaborating with Mattie Greathouse, Flutist

Friday, April 15, 2016

6:00 P.M

Recital Hall

Singletary Center for the Arts

Lextington, Kentucky, USA

Sonata for Flute and Piano in D, Op. 94 (1943)

Sergei Prokofiev
(1891-1953)

Andantino
Scherzo; Allegretto scherzando
Andante
Allegro con brio

-INTERMISSION-

Sonata "Undine" for Flute and Piano, Op. 167 (1882)

Carl Reinecke
(1824-1910)

Allegro
Intermezzo; Allegretto vivace
Allegretto vivace
Allegro molto agitato ed appassionata, quasi Presto

Three American Pieces for Flute and Piano

Lukas Foss
(1922-2009)

1. Early Song (1944)
2. Dedication (1944)
3. Composer's Holiday (1945)

Sergei Prokofiev, Sonata for Flute and Piano in D, Op. 94

Sergei Prokofiev was one of the great Russian composers of the twentieth century and a renowned pianist, acclaimed for his brilliant technique. He employs the piano to its fullest potential in his chamber music, as is well demonstrated in the Sonata.¹¹²

This sonata was composed during 1942-1943, a time when Prokofiev was separated from his family and moved to a remote location by the Soviet government. The sonata was premiered in Moscow on December 7, 1943 by flutist Nikolai Kharkovsky and pianist Sviatoslav Richter. It was later transcribed for violin, at the request of violin virtuoso David Oistrakh, as Op. 94 bis.¹¹³ The flute and the violin versions are scored differently for the respective instruments and show an insight into Prokofiev's great instrumental scoring ability, but the piano part is identical in both.¹¹⁴

Prokofiev uses a conventional four-movement style in the flute sonata. The first movement is in a classical sonata form, beginning with a beautiful melody. The second movement is a Scherzo that contrasts with the lyrical style of the first movement. The fast tempo and the accentuated rhythm increase the sense of energy and playfulness. The beginning of the third movement brings back the lyrical and dreamy mood heard in the first movement. The last movement, *Allegro con brio*, evokes the spirit of eighteenth-century classicism with its sonata-rondo design, ornamentation, and precise rhythm.

¹¹² Carleton Sprague Smith, *The Works of Sergei Prokofiev: Sonata Opus 94* (New York: MCA Music Publishing, 1965), Foreword.

¹¹³ Woodstra, Brennan, Schcott, eds., 1035.

¹¹⁴ Maurice Hinson and Wesley Roberts, *The Piano in Chamber Ensemble: An Annotated Guide* (Bloomington and Indianapolis, Indiana University Press, 2006), 86.

Carl Reinecke, Sonata “Undine” for Flute and Piano, Op. 167

Carl Reinecke was a German Romantic composer. Reinecke was attracted to the idea of the Romantic fairy tale, his Flute Sonata “Undine” is based on a fairy tale by Friedrich de la Motte-Fouqué.¹¹⁵

Undine, a female water spirit, longs for a human soul, which can be obtained by marrying a human. The first movement describes Undine’s underwater world characterized by the flute’s flowing melody and the piano’s fast arpeggios and scales.¹¹⁶

In the second movement, Undine leaves the water life to get a soul and grows up in a poor fisherman’s family. Undine’s capricious character and life on the earth are depicted by fast staccato exchanges between flute and piano. There are two different trio parts in the second movement. In the first, the piano solo shows the Knight Huldbrand coming to the fisherman’s house to avoid a storm and there, he meets Undine; the second trio shows Undine’s love for Huldbrand.¹¹⁷

Their happiness is shown in the pleasant and loving melodic dialogues between flute and piano in the third movement. Their love duet is interrupted by a tumultuous middle section, which indicates the water spirits’ displeasure at Undine’s love for a human.¹¹⁸

¹¹⁵Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers* (New York: Oxford University, 2012), 243.

¹¹⁶ Kyle J. Dzapo, *Notes for Flutists: A Guide to the Repertoire* (New York: Oxford University Press, 2016), 57.

¹¹⁷ Stephanie Bethea, “The Flute Music of Carl Reinecke” (DMA dissertation, University of Washington, 2008), 94-95.

¹¹⁸ *Ibid.*, 95.

Huldbrand's rejection of Undine and Undine's pleading is depicted in the fourth movement by intense filled with wide leap melody and unstable harmony. Undine returns as a water spirit and kills Huldbrand with a kiss on his wedding day. The coda of the Finale uses the love theme from the second movement to close the story, showing that Undine's love for Huldbrand prevails even beyond death.¹¹⁹

Lukas Foss, Three American Pieces for Flute and Piano

Lukas Foss was a German-American composer, pianist, and conductor and an active figure in classical music throughout the last century. Foss's development as a composer may be divided into three main periods. The first period (1944–60) was predominantly neo-classical. Foss acknowledged influence by Hindemith and Stravinsky. Aaron Copland also had some influence on him at that time. His early music was predominantly tonal and clear in all respects.¹²⁰

In the middle period (1960-1975), Foss fused elements of controlled improvisation and chance operations with twelve-tone, and serialist techniques. In his later period, Foss embraces a wide variety of musical vocabulary, displaying an awareness of idioms and styles from throughout the history of western music.¹²¹

One of Foss's early works, Three American Pieces was composed in 1944 for violin and piano. In 1986, Foss arranged the work for flutist Carol Wincenc and republished. In 2002,

¹¹⁹ Dzapò, 58.

¹²⁰ R. James Tobin, *Neoclassical Music in America: Voices of Clarity and Restraint* (Lanham, MD: Lowman & Littlefield, 2014), 159.

¹²¹ Woodstra, Brennan, Schcott, eds., 458.

Richard Stoltzman received permission from Foss to arrange a version for clarinet and piano, and that, too, was published.¹²²

In each piece, Foss presents melodies like American folksongs, and then mixes the meters and adds rhythmic interest.¹²³ The first piece, “Early Song,” provides strongly contrasting sections; a slow and lyrical melody and then an exciting rhythm in fast tempo. The piano introduces the main theme over broken-chord arpeggiation. The second piece, “Dedication,” begins with a solemn and introspective melody at the piano. It is technically difficult due to complex rhythm. The third piece, “Composer’s Holiday,” sounds like a country-western dance. This virtuosic movement features unsettling rhythms between the flute and piano, as well as the flute techniques of flutter tonguing, singing while playing, and an extended upper register.

¹²² Luara Dawn Armstrong, “A Mutual Influence: Selected Solo and Chamber Works for Clarinet by Students of Paul Hindemith” (DMA thesis, University of Maryland College Park, 2010), 18.

¹²³ *Ibid.*, 18.

Program IV

Piano Solo Recital

Assisted by Barbara Rogers, Pianist

Saturday, May 20, 2017

5:00 P.M.

Recital Hall

Singletary Center for the Arts

Lexington, Kentucky, USA

Suite Bergamasque (1905)

Claude Debussy
(1862-1918)

Prélude
Menuet
Clair de lune
Passepied

Ciclo Brasileiro (1936)

Heitor Villa-

Lobos
No. 2 *Impressões seresteiras*

(1887-1959)

-INTERMISSION-

Piano Concerto No. 2
in G Minor, Op. 22 (1868)

Camille Saint-Saëns
(1835-1921)

Andante sostenuto
Allegro scherzando
Presto

Assisted by Barbara Rogers

Heitor Villa-Lobos, Impressões seresteiras from Ciclo Brasileiro

Heitor Villa-Lobos (1887-1959) was one of the most prominent Brazilian composers of the twentieth century. He wrote music for voice, guitar, and piano, as well as chamber pieces, concertos, and orchestral and operatic works. Influenced by Brazilian folk music, Villa-Lobos combined its folk melodic and rhythmic elements with Western classical music to create his own musical style.¹²⁴

The *Ciclo brasileiro* (Brazilian cycle), composed in Rio in 1936, consists of four movements. It is a series of impressions of a trip through Brazil and depicts four nationalistic musical images ranging from the urban Southeast to the arid and agrarian Northeast regions of Brazil, as well as the Amazonian rain forest.¹²⁵ The titles of movements are “The Peasant’s sowing”, “Impressions of a serenade musician”, “The Fete in the Desert”, and “Dance of the White Indian.”

Among them, *Impressões seresteiras* is the most often performed among the movements. It is in rondo form which a returning waltz-like theme of lyric melody alternates with two brilliant, virtuosic episodes. The waltz theme reflects the serenade-like aspect of the piece.¹²⁶

¹²⁴ Gordon, 415.

¹²⁵ Website of Latin American Music Center Recording under Indiana University’s Jacobs School of Music
<https://blogs.music.indiana.edu/lamcrecordings/other-projects-and-collaborations/piano/about-the-works/>
[Accessed on May 15, 2107]

¹²⁶ Ibid.

Claude Debussy, Suite bergamasque

The suite bergamasque was composed in 1890 when Debussy was a student. The work consists of four movements, originally titled, Prélude, Minuet, Promenade Sentimentale, and Pavane. It was revised and published in 1905. In revised edition, the title “Pavane” had been changed to “Passepied,” and “Promenade Sentimentale” became the famous “Clair de lune.” Even though an attempt to revive the eighteenth-century suite can be seen from the minuet and passepied, there is no tonal unity between movements as in the classic French suite.¹²⁷

The Prélude opens with sounds like a triumphant festival and it flows with the use of legato phrase and dynamic contrast. The style is improvisational.

Two of the movements, minuet and passepied are named for Baroque dance forms. The minuet was originally a slow, stately pattern dance in 3/4 time for groups of couples. In Debussy’s rendition, however, it is very playful and light in this movement. The passepied is a fast and lively dance in a triple time signature. The staccato playing in the left hand, presenting throughout the entire movement, is difficult technique to maintain consistently.

The most famous movement, Clair de lune, is characterized by sublime melodies, continuous gently rolling arpeggios, and colorful harmonies. Debussy was inspired by the poetry of Paul Verlaine, and the title of this movement is from a line of Verlaine’s famous poem Clair de lune (Moonlight).¹²⁸

¹²⁷ John Gillespie, *Five Centuries of Keyboard Music; An historical survey of music for harpsichord and piano* (Belmont, CA: Wadsworth, 1965), 332.

¹²⁸ Gordon, 363.

Camille Saint-Saëns, Piano Concerto No. 2 in G minor

Known as the composer of *Carnival of the Animals*, Camille Saint-Saëns (1835-1921) was not only a prolific composer, but also a brilliant pianist and an organist. He composed five piano concertos, and the second is the most popular and most frequently performed work among them.

The great Russian pianist, composer, and conductor, Anton Rubinstein (1829-1894) came to Paris for a series of concerto performances with Saint-Saëns as conductor in 1868. One day, before the series was over, Rubinstein said to Saint-Saëns that he had never conducted an orchestra himself in Paris and he would like to do so. Saint-Saëns agreed and set to work, finishing this concerto in three weeks.¹²⁹ It was premiered at a *Concert Populaire* in Paris on December 13, 1866, with Saint-Saëns playing piano solo and Rubinstein conducting.¹³⁰

The first movement, marked *Andante sostenuto*, begins with an unusual mysterious opening with a long Bach-like cadenza for solo piano, whereas most concertos begin with an orchestral introduction before the soloist enters.¹³¹

The second movement, *Allegro scherzando*, is marked *leggieramente*, which means light and brisk. This movement is full of witty conversations between the soloist and orchestra, maintaining a lively and delightful mood throughout.

¹²⁹ Arthur Hovey, *Saint-Saens* (New York: Dodd Mead, 1922), 7.

¹³⁰ Michael Steinberg, *The Concerto: A Listener's Guide* (New York: Oxford University Press, 1988), 389-390.

¹³¹ Maurice Hinson, *Music for Piano and Orchestra: An Annotated Guide* (Bloomington and Indianapolis: Indiana University Press, 1993), 254.

The last movement, Presto, is a fast and furious tarantella with virtuosic trills and arpeggios. The middle section features the piano with a continuously repeated one-measure trill motives against sustained choral-style chords in the orchestra.¹³²

Sigismund Stojowsky, a distinguished Polish pianist and composer, criticized this concerto by stating that it “opened like Bach, and ended like Offenbach.”¹³³

¹³² Michael Thomas Roeder, *A History of the Concerto* (Portland, OR: Amadeus Press, 1994), 288.

¹³³ David Dubal, *The Art of the Piano: Its Performers, Literature, and Recordings* (New York: Summit Books, 1989), 393.

Program V

DMA Lecture-Recital

Thursday, April 19, 2018

12:30 P.M.

Commonwealth House

Lexington, Kentucky, USA

Program

Lecture

Folksong Revisited by solo piano
Jean Ahn

(1976-)

1. *Nil-lili*
2. *Song of Monguempo*
3. *Ongheya*

Jean Ahn is a Korean composer who introduced her works in the U.S. by composing pieces that combine Korean musical elements and Western compositional techniques. Especially interested in Korean folksongs, Ahn has arranged some Korean folksongs for solo piano in *Folksong Revisited*. Ahn adapted the melodies, original structures, and idiomatic elements of Korean folksongs and arranged them by using Western compositional vocabulary and techniques, such as chromatic and whole-tone scales, pentatonic clusters, motivic development and meter shifts. Ahn has thus created for a western instrument contemporary pieces that evoke Korean folksongs. This lecture-recital is designed to introduce Korean traditional music and three Korean folksong arrangements for piano by Jean Ahn.

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Shim, SunHye. "A Study of Selected Piano Works by Jean Ahn and Hee Yun Kim that Include Korean Folk Songs." DMA thesis, University of Illinois at Urbana-Champaign, 2012.

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