

FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

INTRODUCTION TO CHUNG GIL KIM'S *GO POONG* WITH EMPHASIS ON

PEDAGOGICAL STUDIES

By

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Dedicated to

My parents, Mr. Jong-Bae Kim (김종배) and Mrs. Soon-Ok Park (박순옥)

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ABSTRACT

This treatise will address the late twentieth-century and well-known Korean composer Chung Gil Kim's piano work *Go Poong* (Memories of Childhood; 1981) as a case study on how to make pedagogical use of works intended for performance. *Go Poong* is purely a programmatic composition intended to create a musical picture of four items in Korean cultural history including: a temple incense jar, a wooden shoe, a jade hairpin, and a paper window patch. The piece is also capable of functioning as an ideal pedagogical tool for intermediate and early-advanced players to experience technical exercises and compositional features that are a necessary part in the training of successful pianists. Repertoire useful either as preparation or as follow-up will be suggested.

CHAPTER ONE

CHUNG GIL KIM¹

Background

Chung Gil Kim's (1933-2012) music is deeply rooted in traditional Korean culture and art. He carefully expressed these values in many of his pieces like *Cho Rip Dong* (Chorip Guy², 草笠童; 1979) for violin, which is inspired by a historic male figure from the Chosŏn dynasty. The theme from his film music *Aje Aje Bara Aje* (Come, Come, Come Upward; 1989) is based on a discipline from the Buddhist scripture *Banyaskimkyung*, which is considered the greatest philosophical textbook in Korea. Despite the importance Kim placed on Korean aesthetics, it was important for him to learn about his own culture because the Japanese government, which controlled Korea until 1945, had banned anything related to Korean culture. During this historical turmoil, Kim was only allowed to experience music through his church where he learned piano and trumpet from amateur musicians.

When Kim reached his twelfth birthday in 1945, the Korean government was released from Japanese rule, dividing Korea into two regions of political disagreement. Five years later at the start of the Korean War, Kim joined the Navy School of Music where he was finally allowed to learn about traditional Korean anthems and folk songs. It was here at the Navy School of Music that Kim met his mentor and teacher Keong Lin Seong, who was the president of the National Gugak Center (Traditional Korean Music Center). Once Kim completed his studies at the Navy School of Music, he continued to study composition with Sehyunk Kim and Seong Tae

¹ Author Hyemin Kim is not related to Chung Gil Kim.

² A historical male figure who wears a traditional cholip hat in the Chosŏn dynasty.

Kim at Seoul National University. After his studies at the Seoul National University, Kim took a position at the Ewha Girls' High School in Seoul where he was able to teach music and publish articles and musical criticism in scholarly journals while developing his craft as a composer.

By the time Kim turned thirty-seven, he was already an experienced musician and decided it was time to move to Germany to study Western compositional idioms and techniques. He completed a two-year program from 1970 to 1972 at the Hanover University of Music where he studied composition with Isang Yun, harmony and conducting with Fritz von Bloch, and counterpoint and composition with Alfred Koerppen.³ It was during these studies that Kim began composing music with Korean aesthetics while using Western compositional techniques and musical structures.

Compositions

Chung Gil Kim's domestic and cultural perspective is rooted in his fascination with folk culture and Korean historical and mythological tales. His ballet *Chun-Hayng's eu Sa Lang* (Chun Hayng's love affair; 1996), based on a traditional Korean fairytale, and his opera *Baek Rok Dam* (Baengnokdam Crater Lake, 2008), inspired by the summit of Halla Mountain in Jeju Province, are both rooted in folklore that has been passed down for generations in Korea. Kim's music is motivated by his enthusiasm for ethnic revival and his passion to synthesize Korean culture with Western art. In an interview in 2011 Kim stated that the programmatic elements of works like Stravinsky's *Petrouchka* (1911) and Debussy's *La Mer* (1905) were great influences on the programmatic nature of his own music.⁴

³ Eun Young Kim, *Analysis of Chung Gil Kim's Chu Cho Moon and Go Poong* (diss., Sookmyung Women's University, 2002), 4-5.

⁴ Chung Gil Kim, *Chung Gil Kim and His Musical World* (Seoul: Soo Moon Dang), 26.

The formal structure, simplistic harmonic language, recurring themes, and repeated rhythmic patterns contribute to the accessibility of Kim's music across cultures. Kim uses concise formal structure, generally a simple ternary form, and unembellished repetitive patterns to create a cohesive piece that allows listeners to appreciate the organization of the work. In addition to conventional forms and repetitive patterns, Kim orchestrates in an overall transparent texture to allow for easily identifiable themes to be prominent. Kim's inherent use of Korean folksongs remains consistent in his music through the use of simple triple meters and repetitive melodic passages that fall within the pentatonic scale, often referred to as the oriental folk scale. These musical features are common in traditional folk music of other cultures as well and contribute to the universality of Kim's music. The simplistic nature of these folksongs also lends to the captivating sensation diverse audiences experience while listening to his music.

Although Kim is known for composing forty-one musical compositions (his musical oeuvre is listed in Appendix B), only five works are written for a solo instrument: *Cho Rip Dong* (1979) for violin, *Hausdorff Spatium für Klavier* (1975), *Go Poong* (1981) for piano, *Earl Le Geet* (1990) for harp, and *For Horn* (1974). Kim's own philosophy toward music articulates that music exists to communicate and express ideas. This attitude further explains Kim's decision to create musically accessible music for his audience and further clarifies his fascination with programmatic music. Kim's sociological viewpoint of music as a communicative engagement provides some insight into the instrumentation of his collected works and may explain why there are so few solo works. It also confirms the importance he placed on connecting people to his music as most of his works are written for chamber ensembles that performed for the theatre, film, ballet, or national events such as the Olympics and Asian Games.

Chung Gil Kim has emphasized the importance of blending traditional Korean folk culture with traditional Western art values. He does this with the compositional structure of his music, philosophical music values, commitment to programmatic music, and the instrumentation he chose to compose for since he often wrote for instruments from both the Eastern and Western art traditions. Remaining true to his Korean heritage, Kim composed for the Korean traditional instruments *piris*, *dansos*, *gayageums*, *janggues*, *sogoes*, and *buks* in addition to common Western-influenced instruments like flute, clarinet, horn, tuba, violin, harp, and percussion. Although the number of instruments Kim composed for is extensive, his oeuvre is not. Many of his compositions were created with diverse instrumentations that blended elements of traditional Korean folk culture with Western art culture similarly to the way his compositional decisions and philosophical values incorporate ideas from both backgrounds. In a written interview with Chung Gil Kim he emphasized, “The most important cognition to understand in creating a national work is accepting relative and universal values of both Eastern and Western traditional music. In other words artists should preserve their own cultural ownership, and then should succeed, develop, and advance as well as digesting other foreign cultures.”⁵

Kim’s compositions can be divided into three distinct periods. The first (1974-1980) contains works that were largely written for theatre and include the works he wrote after his apprenticeship in Seoul and Hanover. This compositional phase also includes purely instrumental works for winds, like flute and oboe, which he composed immediately following his return to Korea after his two-year study in Germany. In 1974 Kim continued to pursue modern outlets for

⁵ Ibid., 245.

his music through film and theatre. His work *Chu Cho Moon* (秋草文⁶; 1979), for eight Korean instruments, is a unique composition that explores the traditional Korean improvisatory genre of *Sinawi*.

Kim's middle compositional period (1980-1990) expands his musical genre from film and theatre music to music involving traditional Korean dance. From 1981 to 1989 Kim composed film music for the renowned film director Kwon-taek Im's historical movies *Mandala* (曼荼羅⁷; 1981), *Ahn Gae Ma El* (Mist Village; 1983), *Heuleuneun gangmul-eul eoiji mag-eulya* (You Can't Stop a Flowing River; 1983), *Kilsodeum* (Kilsodeum⁸; 1985), and *Aje Aje Bara Aje* (Come, Come, Come Upward; 1989). In 1984 Kim met Chung-ja Choi, who had just returned to Korea after learning ballet, modern dance, and choreography at the Goldsmith Laban Center in England. She became the chairperson of the Modern Dance Association of Korea and choreographed *Sandy Hill* for the 1988 Seoul Olympics. A traditional Korean dance work *Sal uhri Ratta* (Everlasting life, 1984) was choreographed by Choi, directed by Hae-rang Lee, and featured music composed by Kim at the National Gugak Center (Traditional Korean Music Center).

During Kim's late compositional phase (after 1990), which he mostly dedicated to music for ballet and opera, his health weakened and he was often forced to stop composing for long periods of time. Despite his poor health, Kim's opera *Baek Rok Dam* (Baengnokdam Crater Lake)

⁶ A traditional drawing technique used for porcelain and pottery in China, Japan, and Korea.

⁷ Circle-shaped symbol depicting a universe in Buddhism

⁸ A Region of North Korea.

became highly successful in Korea when it was premiered in 2008.⁹ The work features thirty-four orchestral pieces based on the story of Yoon Ae Hong, a well-known faithful woman (烈女) in Jeju province.

Introduction to *Go Poong* (Memories of Childhood; 1981)

In an era where Kim was at his most experimental and musically active, *Go Poong* (Memories of Childhood) represents one of his only works written for solo instrument. Even though *Go Poong* is only written for solo piano, the musical characters in the piece that represent Korean domestic culture and history capture a specific time and place just as well as the compositions Kim wrote featuring more instruments with diverse colors. This is achieved through many pianistic effects that are created with the pedal and range the piano has to offer. In addition to the programmatic nature of the work, which allows pianists working on *Go Poong* to learn about Korean culture, Kim's piece serves as an important pedagogical opportunity to practice technical challenges including hand position and even playing of awkward intervals and distribution of dynamics over long musical phrases.

Go Poong (Memories of Childhood) features four distinct movements that each describes an antiquated object recalling Eastern Asian life from the nineteenth and early twentieth centuries. Each article represented in the four movements relates to the overarching theme described in the work's title *Go Poong* (Memories of Childhood). The first movement, "Hayng Hab" (Temple Incense Jar), depicts a ceremonial jar used for burning incenses during ancestral rituals to increase the mood of sanctity. "Na Mack Shin" (Wooden Shoes), the second movement, describes wooden shoes that were worn on rainy days—despite their discomfort—to protect bare

⁹ Ho Joon Heo, "The Opera Baek Rok Dam and Jeju province: their Registration of Copyright," *Han Kyo Rye Papers*, November 17, 2009, <http://www.hani.co.kr/arti/society/area/388160.html>.

feet from the mud and prevent slipping. The third movement, “Ok Bi Nye” (Jade Hairpins), pictures a luxury hair accessory worn by upper-class Asian women to show their wealth and beauty at memorial events like weddings. The final movement, “Moon Poong Gi” (Paper Window Patches), illustrates the scraps of paper used to mend old windows on windy days. These thin patches were glued to wooden doorframes for added strength, but a strong wind could still rip the delicate paper. The enchanting programmatic music in *Go Poong* (Memories of Childhood) aids in identifying *Go Poong* (Memories of Childhood) as a valuable work in the twentieth-century piano repertory.

There are many technical skills that young pianists will develop by working on *Go Poong* (Memories of Childhood), as the piece can serve as an important pedagogical tool for intermediate and early-advanced pianists. “Hayng Hab” (Temple Incense Jar) includes repetitive chord patterns with octaves that accompany folk melodies resembling the Korean folk songs *Minyo*. “Na Mack Shin” (Wooden Shoes) features an ostinato melody created by the crossing of the right hand over the left. “Ok Bi Nye” (Jade Hairpins) includes intervals of thirds and fourths that interrupt the main melodic notes, forcing the fingers to stretch. “Moon Poong Gi” (Paper Window Patches) contains a combination of simple repetitive intervallic and rhythmic figures that require careful planning. Because each movement is short, the piece allows for young pianists to concentrate their efforts on shorter technical passages and makes for a relatively simple work to learn and memorize. *Go Poong* also shares many technical issues with other prominent piano works of the twentieth century, but presents these difficulties in a simpler manner so pianists can address these mechanical weaknesses before diving into the more difficult repertoire.

CHAPTER TWO

GO POONG (MEMORIES OF CHILDHOOD)

I. “HAYNG HAB” (TEMPLE INCENSE JAR)

A. Form and Musical Features

The musical depiction of “Hayng Hab” (Temple Incense Jar) as an ancestral ritual lends to an ambience of sanctity and sobriety. During each season in traditional Korea, people worshipped their ancestral spirits through formalized services and believed in the immortality of a human’s spirit. Once a loved one has passed, their spirits return to their living family so the family can pray for them through a ritual known as *Jerye*. During the *Jerye* family members write the name of their deceased relatives on a slip of paper and place it in a dish of food that has been especially prepared for the ceremony. This dish is then served on the offering table on behalf of the deceased loved one. Incense jars and wines are placed on a smaller table nearby and await the ceremonial toast. Once it is time for the cup of wine to be served to the ancestor, the living family holds the cup while the wine is poured and rotated three times in the incense smoke. After the circulation of the wine, the family immediately drinks from the cup and bows three times. This symbolizes a strengthened relationship for the family between the living and the dead. At the completion of the *Jerye* the paper, with the ancestor’s name written on it, is burned.¹⁰

“Hayng Hab” (Temple Incense Jar) contains a three-section simple ternary form (ABA'). The identical outer sections contain chordal passages while the interior division contains two repeated chords—the first chord is B, E-flat, G, and A and the second chord is B, E-flat, G, and

¹⁰ Michael J. Seth, *A History of Korea: From Antiquity to the Present* (Maryland: Rowman & Littlefield Publishers, 2010), 157.

B—with octaves in the bass. The movement is scored with three staves. The top two contain full chords that emphasize octave relationships and the remaining lower staff features open octaves in the lower register that are sustained by the pedal.

The opening of the A section includes an ascending and descending chord pattern that provides an open-air timbre creating an atmospheric quality. Kim writes “Very slowly and spaciouly” for his tempo, which includes a metronome marking of whole note = 40. In addition to this slow tempo, he further emphasizes his desire for space by writing *Lento* in the score. The opening groups of whole notes and bass octaves with the pedal down yield a resonant effect.

The A section contains two thematic phrases. The first begins in the bass with an octave on the note C-sharp. The resounding bass octaves are overlapped with seven chords in the higher register all with the sustain pedal down. The ending of the first phrase appears in the second measure, which includes the striking subito fortissimo in the higher register and subito pianissimo in the lower register. Kim’s writes *ca. 6”* (sustain for six seconds) in measure two to emphasize the importance of the blended sonorities.

Example 2.1. “Hayng Hab” (Temple Incense Jar), mm.1-2: First phrase of A section.

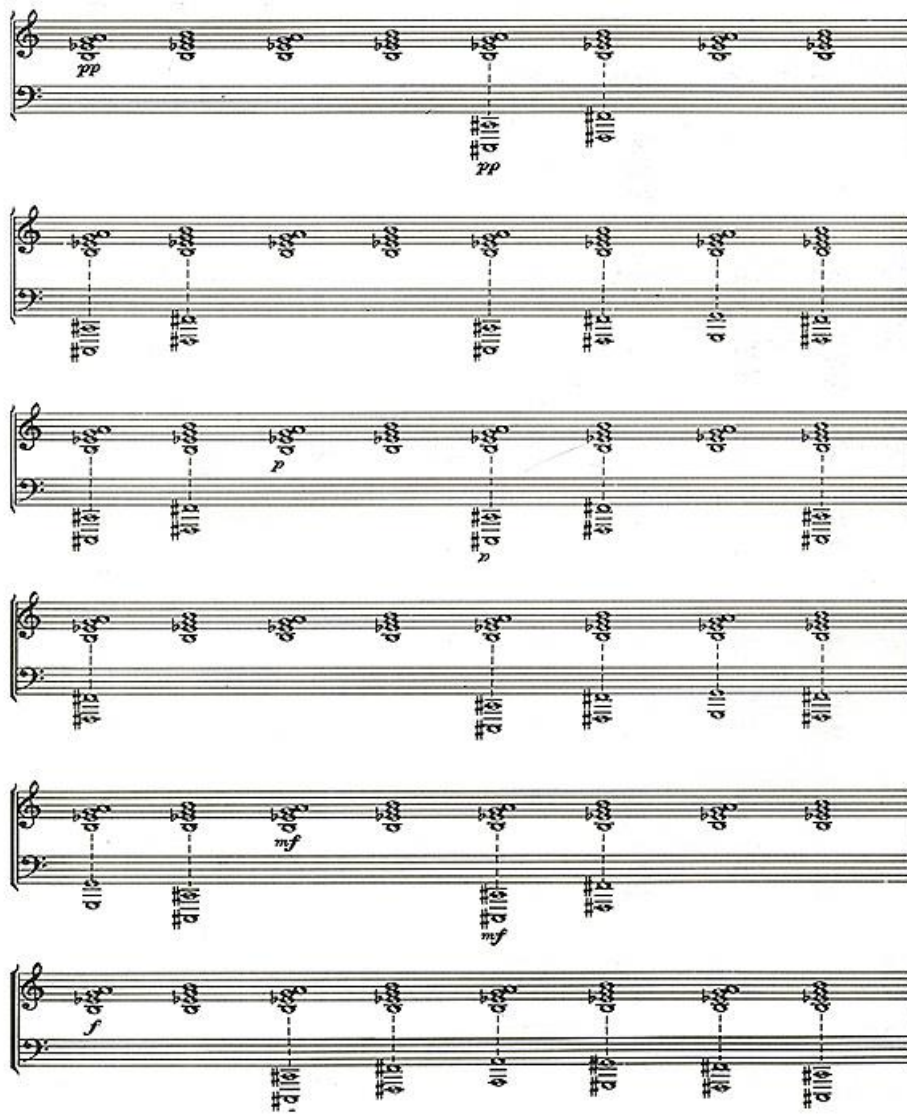
The second phrase begins in the third measure with the octave C-sharp notes in the bass again, but this time it opens with an increased dynamic marked at fortissimo. The second phrase ends in measure four creating a two-measure phrase which matches the length of the first. Unlike the ending of the first phrase, the ending of the second phrase includes three strong accents to create the effect of a temple bell sounding in the higher register. This programmatic feature is enhanced with a fortissimo dynamic marking and significant slowing of tempo indicated by the *molto ritardando*. Arpeggiated chords throughout the A section highlight the dissonance that the seconds provide against the consonant intervals of fourths and fifths.

The image shows a musical score for two systems. The first system consists of a treble clef staff and a bass clef staff. The treble staff contains notes with stems pointing up, and the bass staff contains notes with stems pointing down. Dynamic markings include *mf espr* and *poco dim*. The second system also consists of a treble clef staff and a bass clef staff. The treble staff has notes with stems pointing up, and the bass staff has notes with stems pointing down. Dynamic markings include *molto rit* and *ff*. There are also accents and a 's' marking in the second system. The score is written in a style typical of a musical manuscript.

Example 2.2. “Hayng Hab” (Temple Incense Jar), mm. 3-4: Second phrase of A section.

In contrast to the free-flowing A section, the B section features more forward and dramatic motion created by an ostinato of two repeated chords. The first chord includes notes B, E-flat, G, and A and the second includes notes B, E-flat, G, and B, while an improvisatory five-note melody of notes in octaves (C, F, G, G-sharp, A) emerges in the lower register (ex. 2.3). The repeated chords in the upper staff throughout the entire B section generate a feeling of

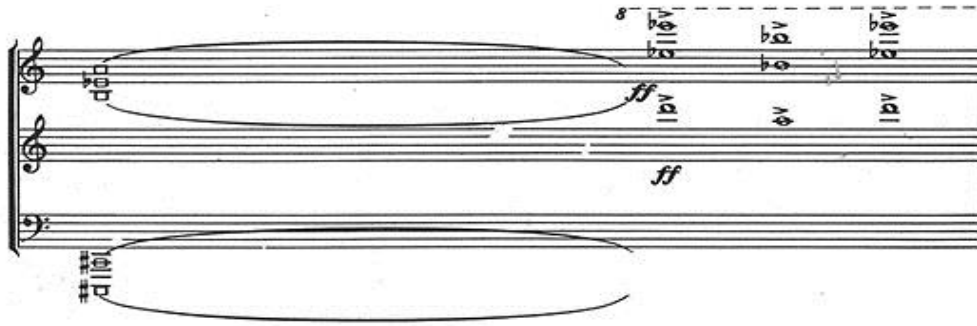
acceleration. Kim writes “slowly and lamentingly” to accompany the tempo *Adagio con moto*. His metronome marking of whole note = 56 indicates that the second section should be performed faster than the first. In addition, Kim includes the word *elegiaco* under the first note of the B section, which is Italian for mournfully. The opening of the B section is intended to recall a sad event that causes pain and sorrow, like death, which may relate to Kim’s programmatic theme since people in Eastern Asia traditionally burned incense at funerals.



Example 2.3. “Hayng Hab” (Temple Incense Jar), mm. 5-10: Opening of B section.

Even though the B section is quite lengthy, Kim continues to depict uncontrollable weeping over a long stretch of three pages through irregular rising and falling passages of octaves in the bass. This irregular rising and falling begins with a simple two-note motive on C-sharp and F-sharp and continues to expand to create a six-note phrase on C-sharp, F-sharp, G, F-sharp, G, and C-sharp and finally at its peak of expansion reaches an eighteen-note phrase on C-sharp, A, G-sharp, A, F-sharp, G, C-sharp, A-flat, F-sharp, C-sharp, G, F-sharp, G, C-sharp, C-sharp, F-sharp. In this eighteen-note phrase, Kim begins the phrase with the note C-sharp and jumps an octave higher to form full eighteen-note phrase. A long crescendo and decrescendo are indicated with staggered dynamics over this three-page-long ostinato as Kim writes *pp-p-mf-f:ff* and *ff-f-mf-p-pp* throughout the B section.

At the end of the B section the soft ostinato and two-note phrases, which repeat C-sharp and F-sharp, finally lose tempo until the final note sounds with the ending dynamic of pianississimo. After the soft timbre dissipates, three accented notes ring loudly in the higher register for about six seconds, as described in Kim's directions, in an identical fashion as the close of the A section. While the bell-like notes are still resonating, Kim adds surprising accents with chromatic chords to dramatize a chromatic dissonance in order to depict an image of ritual ringing from the temple bell (ex. 2.4). He does not make any suggestions about pedaling in this section, although many pianists will find it is most effective to use an open pedal to let the sounds blend together.



Example 2.4. “Hayng Hab” (Temple Incense Jar), m. 22: Sound of temple bell.

The last section is almost identical to the original A section segment except that the dynamics vary significantly. While Kim writes a large crescendo in the first portion that leads to a fortissimo at its climax, this final segment becomes gradually softer, drifting away to a barely audible dynamic of *pppp*.

Kim’s “Hayng Hab” (Temple Incense Jar) explores many impressionistic and symbolic aesthetics to evoke fragrance. Claude Debussy’s “Les sons et les parfums tournent dans l’air du soir” (The sounds and scents swirl through the evening air; 1910), “La terrasse des audiences du clair de lune” (The terrace for moonlight audiences; 1913) from each book of *Préludes*, and “Les parfums de la nuit” (The scents of the night; 1905-8) from his orchestral suite *Iberia* all create the allusion of scent through atmospheric sonority.¹¹ Both Kim and Debussy use a mixture of distant and close intervals in chords and phrases, blurred pedal, and parallel chord progressions to achieve similar sensations. Kim may have also learned from some of Debussy’s compositional notes with regard to the sustain pedal as Debussy used markings like *quittez, en laissant vibrer* (stop, but let it vibrate) in his prelude “Les collines d’Anacapri” (The hills of Anacapri). With these instructions Debussy stresses the need for the sonority to create a picture of spreading the

¹¹ Stephen Hough, “Nosing Around II—Music and Perfume,” accessed March 13, 2014, <http://blogs.telegraph.co.uk/culture/stephenhough/100050959/nosing-around-ii-music-and-perfume>.

fresh smell of spring garden flowers down the hill at Anacapri. The performer should lift his or her fingers but hold the pedal down so that the remaining sound continues to resonate (ex. 2.5).¹² Debussy's performance indications concerning atmospheric sonority meant a great deal to Kim in his own solo piano composition *Go Poong* (Memories of Childhood) as illustrated in the first movement "Hayng Hab" (Temple Incense Jar; ex. 2.5).

Pedal Indication for Sonority Effect

A. Debussy's *Les Collines d'Anacapri* (1910)

6 **Très modéré**

quittez, en
laissant vibrer

B. Kim's *Hayng Hab: Go Poong* (1981)

Example 2.5. A. *Les Collines d'Anacapri* by Debussy, mm. 6-7 and B. "Hayng Hab" by Kim, m. 4: Compositional Technique I: Sonority

¹² Virginia Raad, "The Piano Sonority of Claude Debussy," *Studies in the History and Interpretation of Music*, vol.43 (New York: Edwin Mellen Press, 1993), 54.

This same type of evocation has an even earlier precedent in Franz Liszt's (1811-1886) *Nuages gris* (Grey Clouds; 1881). An imaginary scene of ominous dark clouds in the sky is defined by slow ostinatos and tremolandos in the lower register. The ostinatos include intervallic relationships of a perfect fourth, augmented fourth, chromatic in ascending motion, and two minor thirds in descending motion. The dissonant timbres deliver a somber and eerie mood. Liszt's performance indication of *tremolando* in the bass produces a dark sonority.

Liszt's *Nuage gris* S.166 (1881)

The image displays two systems of musical notation for Liszt's *Nuage gris*. The first system, starting at measure 1, is marked 'Andante' and 'p' (piano). It features a melodic line in the right hand with a slur over measures 1-4, and the left hand has rests. The second system, starting at measure 10, is marked 'tremolando'. It features a long slur over a chord in the right hand in measures 9-10, and the left hand plays a rapid tremolo of eighth notes.

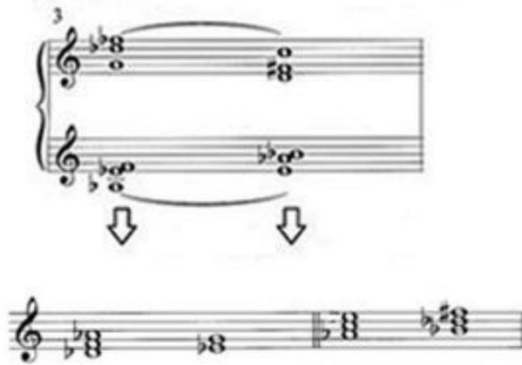
Example 2.6. *Nuages gris* by Liszt, mm. 1-4: Dissonant timbre and mm. 9-10: dark sonority.

In addition to the effective ostinatos used to create this ghostly aural affect, Liszt also arpeggiates dissonant chords forming polytriads to produce a disturbing harmonic atmosphere.

A. Liszt's *Nuages gris* S. 199 (1881)



B. Kim's *Hayng Hab : Go Poong* (1981)



Example 2.7. A. “Nuages Gris”, mm. 46-48 and B. “Hayng Hab”, m. 3: Polytriads.

B. Performance, Practice, and Repertory Considerations

Performance

The chords with octaves in the first two measures of “Hayng Hab” (Temple Incense Jar), should be performed with the pedal down. Although each chord is a whole note in length, it is ideal to lift your hands instead of holding the keys down. This allows time for the performer to prepare for the next notes while the sound blends through use of the sustained pedal. While performing the *subito ff* in measure two, drop the thumb straight from a 90-degree angle and lift it up as if it were a ball bouncing off the ground. The *subito pp* immediately follows the *subito ff* and appears in the lower register. The performer’s hands and body should move closer to the lower register to execute the soft dynamic. The hands should then be released, as they had before, to let the sonorities resonate with an open pedal for about six seconds (*ca. 6*”).

In the B section, the repeated patterns from the second page through the fourth page form a chordal ostinato. The hand between the fourth and fifth fingers expand and contract through

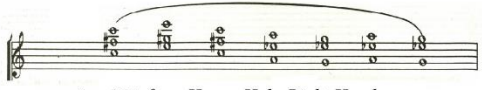
repeated movements between two chords: (1) B, E-flat, G, A; (2) B, E-flat, G, B. Rotating the arm helps keep the hands free of tension when the chord changes. An ostinato that lasts for three pages can create difficulties in creating meaningful expressive ideas. Thinking of numbers in a regular sequence in place of traditional dynamics (i.e. 0, 1, 2, 3, 4 vs. *pp*, *p*, *mp*, *mf*, *f*) aids the successful execution of this long musical passage. Numbering in this manner also has the added benefit of ease in notation and directly stimulates the brain cells more than applying simple musical dynamics in a situation that requires such extreme dynamic range.

Practice

Exercise 1 increases flexibility of the fingers when playing parallel chords. This technique appears in the first and last section of “Hayng Hab” (Temple Incense Jar). Parallel chords require large stretches between the thumb and forefinger, thumb and third-finger, and forefinger and fifth-finger. All of the parallel chords throughout the first movement should be performed evenly and *Exercise 1* will aid in practicing balanced playing. It is recommended that the pianist change the pedal between the notes and rotate the wrist along a counter-clockwise circular path. Recommended fingerings are included with each exercise to encourage finger flexibility.

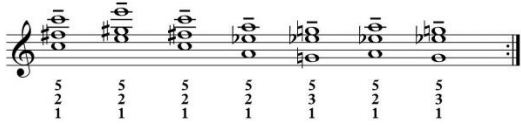
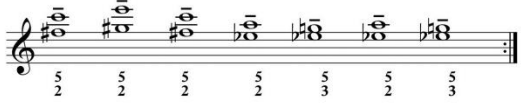
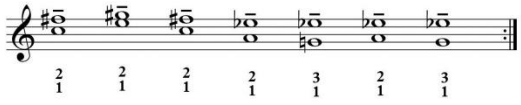
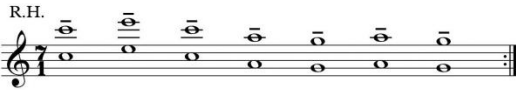
Hayng Hab: Go Poong. Exercise 1 : Parallel Chords

Exercise 1 (a)



m. 1 and 22 from Hayng Hab: Right Hand

o = 40-48

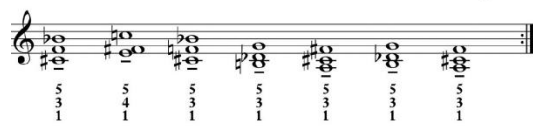
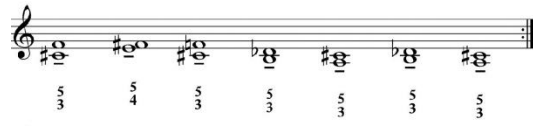
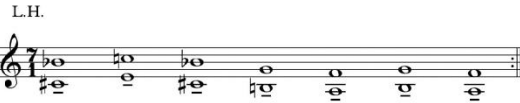


Exercise 1 (b)



m. 1 and 22 from Hayng Hab: Left Hand

o = 40-48

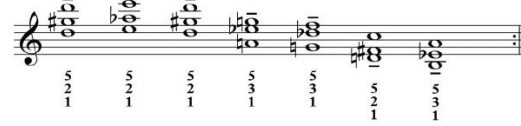
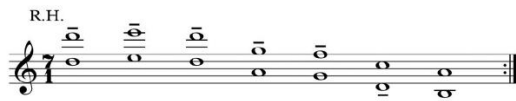


Exercise 1 (c)



m. 3 and 23 from Hayng Hab: Right Hand

o = 40-48

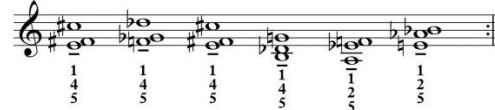
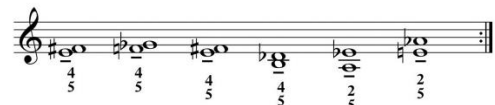
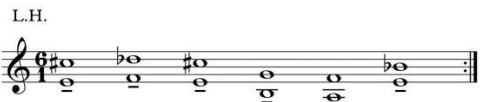


Exercise 1 (d)



m. 3 and 23 from Hayng Hab: Left Hand

o = 40-48



Exercise 2 is targeted toward making the inner notes within a chord smooth and easy to play. This exercise also focuses on hand flexibility, as the hand is required to adjust many difficult angles during the first movement. Despite the difficult angles of the hands and the dissonant intervals occurring between the octave and inner notes, each note should be evenly heard. It is important for the pianist to realize that the middle notes are all played only on the black keys.

Hayng Hab: Go Poong. Exercise 2: Inner notes

♩ = 90-110

R.H.

R.H.

L.H.

L.H.

Exercise 3 focuses on strengthening octave playing; an important technique for both hands in “Hayng Hab” (Temple Incense Jar). The chordal passages in the first and last sections consist of octave chords while the B section includes octave phrases in the left hand. Because the B section does not include stepwise motion, the physical mechanics of quickly moving the hands and arms to jump to the wider interval notes can be difficult. *Exercise 3* provides two exercises

to focus on differing techniques. *Exercise 3(a)* extends the intervals while the notes ascend and reduces them during its descent. *Exercise 3(b)* combines with neighboring and arpeggiated motion during descent in octave thirds that spread minor and major sevenths while returning to the starting position.

Hayng Hab: Go Poong. Exercise 3 (a): Octaves

♩ = 74

R.H.

A.

B.

♩ = 74

L.H.

A.

B.

Hayng Hab: Go Poong. Exercise 3 (b): Octave Thirds

♩ = 80 In all white keys

R.H.

L.H.

etc.

Exercise 4 is designed to practice arpeggiated chords in all major keys. This helps find the balance of each note and builds hand strength to play the chords.

Hayng Hab: Go Poong. Exercise 4: Arpeggiation Chords

♩ = 60-80

R.H. C Major F Major B-flat Major E-flat Major

A-flat Major D-flat Major G-flat Major B Major

E Major A Major D Major G Major

Exercise 5 corresponds with the B section from the ABA' structure in “Hayng Hab” (Temple Incense Jar). The B section includes an ostinato pattern in the right hand and the octave melody in the left hand. The most difficult element of performing the B section is the three-page long crescendo and decrescendo that must be played smoothly. The right hand has two repeated

chords that are used to increase the musical dynamic and tension. This exercise is targeted toward mastering a long crescendo and decrescendo with ease.

Hayng Hab: Go Poong. Exercise 5: Extended Crescendo and Decrescendo

$\text{♩} = 60$

R.H.

1 2 3 4 5 4 3 2 1

1 2 3 4 5 5 4 3 2 1

1 2 3 4 5 4 3 2 1

1 2 3 4 5 5 4 3 2 1

1 - 2 - 3 -


4 - 5 - 4 -

3 - 2 - 1 -

1 2 3 4 5

5 4 3 2 1

Repertory

The pieces in this chapter encounter similar musical features and techniques found in Kim's "Hayng Hab" (Temple Incense Jar). Every piece focuses on creating resonant sounds with pianistic effects and chordal playing. The works are ranked by difficulty to help pianists find an appropriate piece to perform. György Kurtag's (b. 1926) *Játékok* (Games; 1973-2010) is a large collection of character pieces that includes eight volumes, each containing about forty minimalistic pieces. The piece is suitable for early-intermediate pianists. Each short piece has a programmatic subtitle that presents a particular idea or image. In a piece from volume six, which Kurtag subtitled "...humble regard sur Olivier Messiaen...", he utilizes polychords that remind of Messiaen's music. In volume five, "A voice in the distance" presents a very quiet resonance staying on open pedal that brings an effect of a ringing timbre in the distance. Kurtag's compositional techniques such as subdivided pedaling marked as 2/1, 3/4 pedal, long open pedal, and resonant pedal (i.e.,  located in an empty staff) show his intention to emphasize various sonorities for the audience in order to elicit a mood or image. Kurtag's piece in volume five, "An apocryphal hymn (in the style of Alfred Schnittke)," features parallel chords resembling a hymn tune in a four-voice harmonization featuring two repeated final chords resembling a plagal "Amen" cadence. "Hommage à Pierre Boulez," in volume seven, includes chords in octaves with extreme dynamic changes, like *ppp* shortly after *ff*. The soft dynamic markings, such as a *pianississimo* or *pianissimo*, appear between an emphasized *forte* or *fortissimo* and fills the space with resonant sound.

Spanish composer Isaac Albéniz's piano work *Chants d'Espagne* (Songs of Spain, 1898) is great for intermediate pianists. Like Kim's dedication in "Hayng Hab" (Temple Incense Jar) to communicate the richness of his own culture, Albeniz's own cultural experience in Spain is

reflected in *Chants d'Espagne* (Songs of Spain). “Orientale (Oriental),” the second piece of *Chants d'Espagne* (Songs of Spain), specifically demonstrates oriental timbre created by a fourth interval between doubling melodic passages and chords in the tradition of Eastern folk music in Spanish songs. In addition, “Córdoba (Cordova),” the fourth piece of *Chants d'Espagne* (Songs of Spain), incorporates a coloristic oriental melody that contains a slow dance rhythm in a simple-triple meter, a neighboring melody line, and doubling passages containing intervals of fourths and fifths. In addition to the technical similarities of Kim and Albéniz’s works, the ambient perceptions are similar as they both achieve musical perceptions that relate to the senses. A floral sensation can be musically perceived in “Córdoba” while “Hayng Hab” (Temple Incense Jar) initiates a musical sense of incense used in rituals. At the top of the score for “Córdoba” Albéniz writes, “In the silence of night, interrupted by whispering breezes full of jasmine scent, the *guzlas* [a one-string instrument] intone as they accompany serenades sending flowing melodies through the air, tones as sweet as the sound of swaying palms high overhead.”¹³

“Fumées sur la ville” (Fumes over the town) from Ernest Bloch’s (1880-1959) *Five Sketches in Sepia* (1923) is only one page in length, but it is suitable for advanced pianists. The widely spread intervals, which cover the entire seven-octave range of the piano, portray the atmospheric conditions and character of the town.¹⁴ The sustained chords in the lower register against the active doubled octaves in the higher register resembles the airy sense of movement from the A section of “Hayng Hab” (Temple Incense Jar). Pianists will find similar technical issues in the first movement of Kim’s work and the second movement of Bloch’s. This makes

¹³ Maurice Hinson, *Guide to the Pianist’s Repertoire*. (Bloomington: Indiana University Press, 2000), 8.

¹⁴ Ernest Bloch, “Sketches in Sepia,” in *Five Sketches in Sepia* (New York, NY: G. Schirmer, 1924): 11.

both pieces pedagogically important for pianists who are working to improve their ability to quickly change hand positions between leaping chords and play chords evenly that contain difficult intervallic relationships that cause the pianist's hands to stretch in uncomfortable ways.

Wolfgang Rihm's (b. 1952) *Wortlos* (Silence; 2007), for advanced pianists, provides another interesting experience with sonority for audiences. The music is originally written for piano and voice but the voice is silent for the entire time. There are two pieces in *Wortlos*. In the first piece "Langsam" (slow and broad), Rihm includes long chords in octaves and extended notes that ring through with the sustained pedal. He incorporates softer dynamics like *pianississimo* in his second piece "Noch langsamer" (more slowly). The resonant effect is achieved through rests and fermatas between phrases and the last note ends on a *sforzando* similar to the ending of "Hayng Hab" (Temple Incense Jar).

"Floating Clouds," a difficult character piece by Tan Dun (b. 1957) as part of his work *Eight Memories in Watercolor* (1978), features more active and flowing passages than "Hayng Hab" (Temple Incense Jar). Even though these passages offer a difficult challenge for pianists, Kim's "Hayng Hab" (Temple Incense Jar) can be used to prepare young players for these technical issues since both pieces feature three separate voices to fill the broad atmospheric air, windy ascending passages to create more motion, and an enchanting vocal melody featured in the higher register.

Table 2.1 illustrates the connections that "Hayng Hab" (Temple Incense Jar) shares with other important works for solo piano.

Table. 2.1 Repertory Guide in “Hayng Hab” (Temple Incense Jar)

Composers	Works	Traits emphasized	Levels
György Kurtag	<i>Játékok</i> (1973-2010) “...humble regard sur Oliver Messiaen...” “A voice in the distance” “An apocryphal hymn” “Hommage à Pierre Boulez”	Polychords, Sonority 2/1, 3/4 pedal, resonant pedal Parallel chordal passages hymn-tune like Sonority, extreme dynamic changes Easy-level	Easy
Isaac Albéniz	<i>Chants d’Espagne</i> (1898) “Orientale” “Córdoba”	Eastern folk music influence Oriental melody ¾ rhythm, floral scent	Intermediate
Ernest Bloch	<i>Five Sketches in Sepia</i> (1923) “Fumées sur la ville”	Seven-octave range of piano atmospheric mood	Advanced
Wolfgang Rihm	<i>Wortlos</i> (2007)	Pedaling, sonority	Advanced
Tan Dun	<i>Eight Memories in Watercolor</i> (1978) “Floating Clouds”	Ostinato ascending passages Broad atmospheric air	Late-Advanced

CHAPTER THREE

GO POONG (MEMORIES OF CHILDHOOD)

II. “NA MACK SHIN” (WOODEN SHOES)

A. Form and Musical Features

In “Na Mack Shin” (Wooden Shoes) Kim illustrates a person walking uncomfortably in wooden shoes on a rainy day. Until the early twentieth century Koreans wore *namakshins* (wooden shoes) to protect their feet from water and mud. In Japan wooden shoes with elevated high heels were worn as a fashion statement. Originally imported from Holland in 1651, wooden shoes were popular in China, Japan, and Korea even though the weight and stiffness of the shoes made for a painful walk.¹⁵ F.H. King’s book *Farmers of Forty Centuries* shows an illustration of women in their wooden shoes on a rainy day. “... The streets were muddy from the rain and everybody Japanese was on rainy-day wooden shoes, the soles carried three to four inches above the ground...”¹⁶

“Na Mack Shin” (Wooden Shoes) is a through-composed movement with a steady tempo indicated at *Allegro ma non troppo* with a metronome marking of dotted half note = 92. Kim notates individual moments using seconds at the end of the work to highlight musical events. Like the first movement, “Hayng Hab” (Temple Incense Jar), “Na Mack Shin” (Wooden Shoes) is scored in three staves. The middle staff contains an ostinato pattern, which Kim indicates should be played by the right hand, while the bottom and top staves contain a four note-melody

¹⁵ Margo DeMello, *Feet and Footwear: A Cultural Encyclopedia* (California: Greenwood, 2009), 193.

¹⁶ F. H. King, *Farmers of Forty Centuries: Organic Farming in China, Korea, and Japan* (New York: Dover Publications, 2004), 17.

with the notes: C-sharp, F-sharp, G, and G-sharp. The melody fluctuates among the four notes to create a simplistic folk song impression influenced by the idea of *Minyo* (Korean traditional songs). Occasionally these four-note melodies include a fifth note, which varies depending on the repetition. The right-hand ostinato pattern reflects the discomfort of walking on muddy earth and is comprised of a tritone followed by three chromatic descending intervals: G, D-flat, C, and B. Kim begins the ostinato figure with an accented G quarter note followed by two descending eighth notes, D-flat and C, and a final resolution on the B quarter note. This rhythm reflects a staggering walk as the person tries not to fall to the ground.



Example 3.1. “Na Mack Shin” (Wooden Shoes), m. 1: Ostinato figure.

Kim begins the opening *cantabile* with a sudden staccato and accented F-sharp note in the melody against the ostinato figure. The opening G in the ostinato against the F-sharp in the melody across both hands clashes to create a chromatic dissonance.



Example 3.2. “Na Mack Shin” (Wooden Shoes), m. 1: Opening chromatic dissonance.

After the left hand hits the accent it drops an octave and begins a longer melody featuring three dotted half notes while the right hand continues the walking ostinato. After the three-note melody in the bass a dim sound in the bass appears with the low note C-sharp. Kim uses this C-sharp to launch back into the clashing accent from the opening, however this time the accented F-sharp appears on the offbeat instead. The displacement of the accented note contributes to the programmatic theme of slipping.

After this disruption the soothing melody returns in measure two. The melody notes—F-sharp, G, and C-sharp—continue in the same manner they had during the first presentation except that the length of the second note G is now a quarter note which causes a syncopated entrance for the C-sharp. The dark C-sharp note appears again, but this time at an octave lower, and is sustained for four dotted half notes with the aid of an open pedal.



Example 3.3. “Na Mack Shin” (Wooden Shoes), m. 2: Rhythmic alteration of melody.

The melody appears for a third time in measure three—F-sharp, A, C-sharp, F-sharp, C-sharp, and G—and is more active with various intervals including a third, sixth, fourth, and fifth. The dusky quality of the octave C-sharp begins to swirl with the addition of four notes in the lower register. It is accented by *marcato* articulation Kim writes even though the bass notes are blurred with the ceaseless ostinato and the held sustained pedal. While the last bass note is held

with the damper pedal in measure four, the sudden accent on F-sharp reappears and the humming melody persists.



Example 3.4. “Na Mack Shin”, m. 3: Varied melodic pattern with bass notes.

Measures six through eight contain a long phrase in which three different passages are played by the left hand, all over the range of the keyboard, while the right hand continues to drill the ostinato. The four-note melody in measure six is comprised of four dotted half notes, while in measure seven a response is given using three dotted half notes in the higher register. A gloomy timbre of a C-sharp dotted half note follows in the bass. The last measure in this sequence, measure eight, includes five half notes in octaves in the lower register to remind listeners of heavy walking steps. Kim marks the beginning of the stanzaic melody in measure nine, which is characterized by the absence of the C-sharp bass note that previously introduced the dark timbre. From measure nine to eleven, four subdivided melodies contain three dotted-half notes, three dotted-half notes, four dotted-half notes, and three dotted-half notes, which comprise a folk music’s traditional stanzaic form 3343 or AABA (ex.3.5). The melodies frequently repeat the perfect fourth interval between the notes C-sharp and F-sharp while the ostinato continues, perhaps making a modern reference to a traditional perfect authentic cadence classically found in Western art music.

Na Mach Shin; Go Poong. Stanzaic Section, mm. 9 -13

3

3

4

3

Example 3.5. “Na Mack Shin” (Wooden Shoes), mm. 9-13: Stanzaic section.

In measure thirteen the sudden accent emerges again. The melody appears as it had before, but the rhythm is modified. Instead of being represented on the beat; the second, fourth, and fifth notes of the five-note melody occur on the offbeat. The C-sharp bass note is prolonged for three dotted half notes while the alteration of the melody occurs. This melody resonates in the lower register while the ostinato gradually slows.

Example 3.6. “Na Mack Shin” (Wooden Shoes), mm. 13-14: Syncopation of the melody.

In measure seventeen the ostinato completely disappears for the first time and the melody in the bass—consisting of notes C-sharp and F-sharp—repeats twice. The ostinato passage reappears during the last two beats of measure seventeen only to stop for the first two beats of measure eighteen.

Example 3.7. “Na Mack Shin” (Wooden Shoes), m. 17: Disappearance of ostinato.

In measure eighteen Kim writes the two-note bass melody once and follows it with the ostinato as an echo. Measure nineteen is completely void of the ostinato and features a single bass note on G that is held for six seconds and then sustained with the pedal for eight seconds. Kim indicates these timings in his notation: *ca. 6"*, written over the note, and *ca. 8"*, written for the resonance. When the piece ends in measure twenty, the soft ostinato returns with the addition of a new ostinatoic figure that moves in contrary motion. These conflicting ostinatos occur with a driving sensation to the end of the movement as Kim write a crescendo between the first iteration at *pianissimo* and the third and fourth repetitions at *fortissimo*. Kim ends the movement with a sudden clash of notes between the two hands—A-flat in the left and G in octaves in the right—as he allows for this sonority to ring for about four seconds (*ca. 4"*).



Example 3.8. “Na Mack Shin” (Wooden Shoes), m.20.

The sensation of walking that is felt throughout the movement is achieved through rhythmic patterns and intervallic relationships. Kim’s work is not the first to represent walking with music. Many composers have imitated various styles of walking through music in their own compositions. Claude Debussy’s “Minstrels” (1910) from the first book of *Préludes*, Francis Poulenc’s *L’Histoire de Babar, le petit elephant* (1940), and Modest Petrovich Mussorgsky’s *Pictures at an Exhibition* (1874) all create the illusion of walking through the manipulation of rhythm and intervallic relationships.

Debussy's "Minstrels" depicts a popular comical performance of a style that was often performed by an entertainer in Europe until the early twentieth century. The descending octave quarter notes in the bass line are written to replicate bombastic walking by an arrogant man in the show (ex.3.9). The uneven tempo in the last three measures characterizes an entertainer who staggers on a tightrope to thrill the audience (ex.3.9).

Debussy's *Minstrels*: Preludes I (1910)

A.

B.

(... Minstrels)

Example 3.9. A. "Minstrels" by Debussy, mm. 28-30, B. mm. 86-89: Compositional Technique I. Walking bass.


In Poulenc's *L'Histoire de Babar, le petit éléphant* he uses a walking bass line during the processions for the king's coronation and wedding ceremony. Based on the story *Babar the Elephant*, from a popular French children's book, the music displayed in the left figure of Example 3.10 represents the moment when Babar attends his ceremony to be crowned king. Poulenc emphasizes the grand occasion with accented half notes in the bottom and top registers.

Poulenc aligns the accents of the inner voice with each accented half note featured in the outer voices, even though the inner voice is much more active. The thirty-second notes and longer tied notes reflect the movement of a weighty elephant. Another example of how Poulenc represents walking in his *L'Histoire de Babar* appears in the last movement when Babar marries his cousin Celeste. The right figure of Example 3.10 presents Babar's procession at his wedding and the festive scene of the ceremony. Kim's two allusions of walking in "Na Mack Shin" (Wooden Shoes) appear through a similar rhythmic ostinato and accented bass note pattern like those Debussy and Poulenc used in their own compositions.

Poulenc's *L'Histoire de Babar, le petit éléphant* (1940)

A.


420



King's Commencement

B.


435



Wedding Ceremony

Kim's *Na Mack Shin: Go Poong* (1981)

C. 8



Walk on Wooden shoes

Example 3.10. A. *L'Histoire de Babar* by Poulenc, mm. 420-421, B. mm. 435-436 and C. "Na Mack Shin" by Kim, m. 8: Comparison of Composition Technique: Walking Bass.

Mussorgsky's demonstrates a different pace and compositional approach in *Pictures at an Exhibition* when illustrating walking. Instead of duple time as Kim and Poulenc have in

Example 3.11, Mussorgsky uses an irregular meter alternating between 5/4 and 6/4 to describe a thoughtful stroll.



Example 3.11. “Pictures at an Exhibition” by Mussorgsky. mm. 1-2.

Kim’s ostinato patterns create a characteristic walking motion that other composers have also achieved in the ostinatos of their own music. John Adams, a contemporary of Chung Gil Kim, provides two examples of an ostinato resembling walking in his piano works *China Gates* (1977) and *Phrygian Gates* (1978). While Kim’s own ostinato in “Na Mack Shin” (Wooden Shoes) presents a more leisurely, self-conscious stroll—similar to Mussorgsky’s musical representation of walking in *Pictures at an Exhibition*—Adams uses ostinatos that are consistently fast as if to represent a scene of pedestrians walking through busy traffic in New York City.

The image displays three musical score excerpts. Excerpt A, titled 'John Adams' China Gates (1977)', shows a piano piece with a treble clef and a bass clef. The right hand plays a melodic line with eighth notes, while the left hand plays a rhythmic ostinato pattern. Excerpt B, titled 'John Adams' Phrygian Gates (1978)', also features a piano piece with a treble clef and a bass clef. The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic ostinato pattern. Excerpt C, titled 'Chung Gil Kim's Na Mack Shin (1981)', shows a piano piece with a treble clef and a bass clef. The right hand plays a melodic line with eighth notes, and the left hand plays a rhythmic ostinato pattern.

Example 3.12. A. “China Gates” by John Adams, mm. 1-2, B. “Phrygian Gates” by John Adams, mm. 10-11, and C. “Na Mack Shin” by Kim, m. 2: Comparison of Ostinato technique.

B. Performance, Practice, and Repertory Considerations

Performance

“Na Mack Shin” (Wooden Shoes) presents a number of mechanical issues for pianists to consider. Despite the short length of the movement, the continuous ostinato can create stiffness and cause problems if the pianist is not careful to monitor tension. Pianists will also need to consider how to easily play notes that span a wide range.

Before playing the right-hand ostinato and the left-hand melody together, it is important to practice the left hand independently a few times (See *Exercise 1* in this chapter). The left hand can be difficult to control because it must play the bottom and upper staves and requires the left hand to leap over the right-hand ostinato. The lingering pedal will aid in the blending of the melodic line and the ostinato. Only about eighty percent of the sound should be changed when you adjust the pedal and the remaining twenty percent should continue to blend with the next note.

Playing notes in the bottom staff with the left hand feels more natural than playing notes in the top with the left hand when both hands are on the keyboard. In order to be successful playing the top staff with the left hand, the pianist must bend slightly toward the upper register and turn the upper body slightly to the right so that the shoulder can rotate from the lower range to the upper range of the piano and back. Moreover the hands overlap very closely while the ostinato must remain consistent. The right hand should have a lower wrist and fingers while the left hand should have a slightly lifted wrist.

The rhythmic complexity in the modification from the measure thirteen to the measure fourteen (See Example 3.6) might be difficult to play precisely. To aid this difficult moment, it is recommended that the pianist count numbers 1 2 3 4, 1 2, 1 2 3, 1 2 3 4, 1 2. Naturally the performer emphasizes the number one and allows for the irregular pulse to be interpreted correctly. This concept will aid in successfully playing the ostinato rhythm. Each number is equal to a quarter note beat, which is three quarter notes in length. The difficulty in successfully executing the rhythm occurs after 3 because the first beat of ostinato is on number 4, which is normally a weak beat. Measure twenty presents two individual repeated patterns with both hands that form an open shape and a closed shape (See photo in Appendix C, no. 1-4 and 1-5). The first strong beat of the ostinatos should be played using an open shape for the hands while a closed shape should be used for the second and third beats. Accentuate the last note A-flat in the final measure with the thumb and the octave G with the right hand to bring an alarming effect and hold it for about four seconds. Gradually lift the toe from the pedal to make an effective decrescendo. (Example 3.8)

Practice

Exercise 1 is written for the left hand and contains notes that span three octaves. The notes in this exercise are taken from the first measure of “Na Mack Shin” (Wooden Shoes). At the section A the pianist plays only on the first beat of every measure. At the section B the notes switch to be played on the second beat and in the C section the notes are played on the third beat. In the last D section, the notes lengthen to a dotted half note; it helps fingers stay longer on the keyboard and recognizes appropriate hand and wrist position. *Exercise 1* allows pianists to practice adjusting to a wide variety of intervals that appear in “Na Mack Shin”.

Na Mack Shin: Go Poong. Exercise 1 (a): Left Hand

♩. = 52-92

L.H. 2

A. 

B. 

C. 

D. 

Na Mack Shin: Go Poong. Exercise 1 (b): Left Hand

$\text{♩} = 52-92$

L.H.

A. $\overset{2}{\text{F}\sharp} \text{ } \overset{3}{\text{G}} \text{ } \overset{1}{\text{A}} \text{ } \overset{3}{\text{B}} \text{ } \overset{2}{\text{C}} \text{ } \overset{3}{\text{D}} \text{ } \overset{3}{\text{E}} \text{ } \overset{3}{\text{F}\sharp}$

B. $\overset{2}{\text{F}\sharp} \text{ } \overset{3}{\text{G}} \text{ } \overset{1}{\text{A}} \text{ } \overset{3}{\text{B}} \text{ } \overset{2}{\text{C}} \text{ } \overset{3}{\text{D}} \text{ } \overset{3}{\text{E}} \text{ } \overset{3}{\text{F}\sharp}$

C. $\overset{2}{\text{F}\sharp} \text{ } \overset{3}{\text{G}} \text{ } \overset{2}{\text{A}} \text{ } \overset{3}{\text{B}} \text{ } \overset{2}{\text{C}} \text{ } \overset{3}{\text{D}} \text{ } \overset{3}{\text{E}} \text{ } \overset{3}{\text{F}\sharp}$

D. $\overset{2}{\text{F}\sharp} \text{ } \overset{3}{\text{G}} \text{ } \overset{2}{\text{A}} \text{ } \overset{3}{\text{B}} \text{ } \overset{2}{\text{C}} \text{ } \overset{3}{\text{D}} \text{ } \overset{3}{\text{E}} \text{ } \overset{3}{\text{F}\sharp}$

Exercise 2 is designed to help pianists practice the ostinato that appears throughout “Na Mack Shin” (Wooden Shoes). Before playing *Exercise 2*, place the right hand on the keyboard and notice the augmented fourth interval that spans from G5 to D-flat below it. Touch G with your little finger (See photo in Appendix C, no.1-1) and slowly move to the D-flat with the third finger ensuring not to play the notes so that the motion is being considered before the sound. Grip the hand as if holding a baseball (See photo in Appendix C, no.1-2), but be careful not to increase the tension. Touch G and D-flat with the little and third fingers respectively. Repeat this pattern two or three times to comprehend the motion and the feeling of the hand. The intervals are slightly distant especially for pianists with small hands and will require some preparation to properly execute. Stretch the right hand and make a rainbow shape by reaching to the note D-flat. The right hand should not be parallel to the keyboard but oblique with the arm at a forty-five degree angle from the keyboard (See photo in Appendix C, no.1-3). In addition to the hand position, the elbow should point to the higher register of the keyboard while the fingers are

pointed toward the lower register. Play the actual ostinato: G, D-flat, C, and B. To ensure flexibility in the right hand while playing the ostinato, chromatic ascending and descending lines should be practiced until the body feels comfortable with the pattern (*Exercise 2*). The pianist should play each with a different rhythm before playing the actual ostinato to enhance the chromatic ascending and descending lines and create flexibility in the hands.

Na Mack Shin: Go Poong. Exercise 2:

Repeated Patterns of Descending Augmented Fourth and Chromatic Lines



mm. 1-16 from Na Mack Shin

♩ = 140-160



Exercise 3 allows the pianist to practice widespread intervals in the left hand. The right-hand ostinato is modified in this exercise to a single chord so the pianist can focus on the left hand. *No. 1* of *Exercise 3* concentrates on the first two measures of “Na Mack Shin” (Wooden Shoes), *No. 2* highlights the technical difficulties in measure five, and *No. 3* stresses the large leaps in measures thirteen and fourteen. After a few practice sessions, the pianist will feel more

comfortable playing both hands with this simplified chord. The performer can now adapt the actual ostinato into the exercise with ease. Once the pianist feels comfortable with *Exercise 3* he or she should practice performing the actual measures from the movement.

Na Mack Shin: Go Poong. Exercise 3: Hand-Crossing

♩ = 92

No. 1 L.H. 2 3

Second Time (RH) 5 2

R.H. 2 3

L.H. 4

No. 2 L.H. 2 3 3

R.H.

L.H. 4

No. 3 L.H. 2 3 3

R.H.

L.H. 4

Reperory

The nine pieces discussed in this chapter all relate hand-crossing movements similar to the motions found in Kim's "Na Mack Shin" (Wooden Shoes). These pieces are introduced by level of difficulty from easiest to most difficult. Béla Bartók's piano pedagogy book *Mikrokosmos*, Sz. 107 (1939) carefully presents intermediate pianists with various techniques. "Hands Crossing"—number ninety-nine—from *Mikrokosmos*, Sz. 107 develops similar hand-crossing techniques at the same skill level in "Na Mack Shin". In "Hands Crossing", both hands are placed in the middle register and frequently overlap. While Kim includes three staves causing the melody to leap over an ostinato accompaniment, Bartók only includes a two-voice figure where the left hand frequently imitates the main theme in the right hand.

Georg Benda (1722-1795), an eighteenth-century Czech composer, wrote thirty-four *Sonatinas* (1781) suitable for intermediate pianists. Benda's *Sonatinas* demonstrate a middle ground between Mozart's sensible delightful and Scarlatti's rhythmic excitement, but technically feature much simpler and shorter pieces. The *Andantino*, of the third sonatina in A minor, is written in simple ternary form and features hand-crossing techniques during the B section. While the right hand repeats the broken C chord, the left hand jumps across the right and wittily emphasizes the second upbeat of the continued phrase in a higher register. The seventh *sonatina* in B-flat major *Allegro moderato* features a section where the right hand must alternate between the bottom and the top registers. This alternating effect is further embellished in the musical phrases between the registers to suggest two dialoguing characters in the music. The character in the antecedent passages is quick and high-voiced while the consequent passages are reflective of a slow and low-voiced individual.

Anton Diabelli's (1781-1858) *Sonatinas* (1839) are ideal for intermediate pianists who

are struggling with hand-crossing technique. The second *scherzo* movement of the G major sonatina (Op. 151, no. 1) presents a left-hand part that leaps to the lower register of the piano with a *sforzando* while the right hand accompaniment remains in the higher register. The sudden accent exaggerates the playfulness of the passage and surprises the listener.

Mozart's *Variation Sonata in A major*, K.331 (1783) includes sections requiring hand crossing and is a piece for late-intermediate pianists. During the fourth variation the left hand jumps to the upper register and doubles the accompaniment. Various techniques in terms of the rhythm, phrasing, and legato appear throughout the variations making it a good piece for young pianists to learn.

Felix Mendelssohn's *Lieder ohne Worte* (Songs Without Words; 1845) are good for early advanced pianists because each short movement presents technical challenges for pianists who are weak at fast scales and arpeggios. *Presto*, Op.67 No.4 in *Lieder ohne Worte*, features doubled melodies in comprised of sixteenth-note accompaniment and eight-note staccato melody that increase the excitement felt by the audience. Two alternating notes in both the high and low registers are played by the left hand to resemble instruments like cello and violin. While Bartók's *Mikrokosmos*, Sz. 107 is a great learning piece for intermediate players, his *Sonata*, Sz.80 (1926) is appropriate for advanced pianists. *Sonata* includes percussive elements by short accented notes and rhythmic spontaneity by irregular appearance with rhythmic changes. The piece opens with excitement in the lower notes marked by forceful accents that gradually appear more often with greater volume as the music progresses. The increased volume by repeated notes becomes soothing through the middle section. The last section strongly emphasizes each beat while the melody soars over the entire range of the keyboard, conveying the most thrilling portion of the piece as it features the cross-handed technique to display the virtuosity of the

pianist.

The first set of *Variations on a Theme of Paganini*, Op.35 (1863) by Johannes Brahms, regarded as a highly difficult work, presents rhythmic complexity and virtuosity through pianistic techniques like hand crossing. Brahms requires the pianist to use both hands independently in Variation 3 where the intervals are often chromatic or conflict with the same note. Variation 5 is slower and shorter than the other variations and features descending octaves in the left hand while the right hand plays doubled melodies all over the keyboard. Playing in this manner where both hands are required to play different rhythms—like duplets against triplets—while they overlap each other challenges even the most advanced pianists (ex.3.14).



Example 3.13. “Variations on a Theme of Paganini” by Brahms, beginning of variation 5: hand-crossing technique including arpeggios and doubling melodies.

Variation 10 is more manageable than Variation 5. The ascending arpeggios in the left hand are marked staccato in a two-measure phrase while the right hand remains with the neighboring notes (ex.3.14).



Example 3.14. “Variations on a Theme of Paganini”, beginning of variation 10: hand-crossing technique including arpeggios and doubling melodies.

Table 3.1 provides a comprehensive list of important pieces that feature similar pianistic techniques found in “Na Mack Shin” (Wooden Shoes) from Kim’s *Go Poong*.

Table. 3.1 Repertory Guide in “Na Mack Shin” (Wooden Shoes)

Composers	Works	Traits emphasized	Levels
Béla Bartók	Mikrokosmos, Sz. 107 (1939) No. 99 “Hands Crossing”	Two -voice figure	Intermediate
Georg Benda	Sonatinas (1781) No. 3 in A minor, Andantino No. 7 in B-flat major Allegro moderato	Thirty-two pieces ABA form, Hand-crossing (B) Hand-crossing in both hands	Intermediate
Anton Diabelli	Sonatina in G major, Op. 151 no.1 scherzo (1839)	Percussive jumping notes Hand-crossing Playful	Intermediate
Wolfgang Amadeus Mozart	Sonata in A major, K. 331 (1783)	Left-hand crossing in 4th var. Lyrical	Late-Intermediate
Felix Mendelssohn	Lieder ohne Worte (Songs without Words) (1845)	Musical flow Fast passages and arpeggios Double melody Dramatic mood	Late-Intermediate
Béla Bartók	Sonata, Sz. 80 (1926)	Percussive, spontaneous Rhythmic varieties, Powerful excitement	Advanced

Table. 3.1. Repertory Guide in “Na Mack Shin” (Wooden Shoes) - continued

Johannes Brahms	First Set of Variations on a Theme of Paganini, Op. 35 (1863) Vars. 3, 5, 10		Late-Advanced
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CHAPTER FOUR

GO POONG (MEMORIES OF CHILDHOOD)

III. “OK BI NYE” (JADE HAIRPIN)

A. Form and Musical Features

Until the early twentieth century jade symbolized a person's social position and wealth.¹⁷ Jadeite (玉) was carved by highly skilled experts and became precious objet d'art.¹⁸ Jade's hardness limited the number of items that could be manufactured with it. Jade stones were very rarely found since they were located in the water of high mountains. In Korea only wealthy women could afford these expensive jewels. Jade was not purely an accessory, but a symbol of a woman's wealth and sensibility.

“Ok Bi Nye” (Jade Hairpin) is written in a loose ABA' form. The first eight measures are identical with the last eight measures. These eight measures comprise the thematic motive repeated and varied throughout the whole movement. Section B is faster and includes developed and fragmented motivic ideas from the A section (See the musical structure in Fig. 4.1 on the page 56). A lilting melody appears in the top staff of the right hand while the left hand features single accented notes. Although the movement seems to be divided into three sections, a few thematic phrases occur throughout. The first four measures present the theme followed by a secondary idea in the next four measures that respond to the theme and feature a closing quotation; this appears at the end of each section. These secondary responding ideas frequently

¹⁷ Na-Young Choi, “Symbolism of Hairstyles in Korea and Japan,” *Asian Folklore Studies* 65 (2006), 69-86.

¹⁸ Elizabeth H. West, “Jade: its Character and Occurrence,” *Expedition* 5, no. 2 (Winter 1963), 3-11.

appear with two-measure fragmentations (See Fig.4.1).

The first and last sections of the movement are identical except that the last part is two measures shorter than the first. The middle section is longer than either of the outer sections and frequently changes tempo. The B section begins with a metronome marking of sixteenth note = 152, but slows to a sixteenth note = 84 before regaining the original tempo to conclude the middle portion. “Ok Bi Nye” (Jade Hairpin) is scored with two staves, unlike the previous two movements. Similar to the idea of the Korean folk song *Minyo*, which includes four or five notes in the song, “Ok Bi Nye” (Jade Hairpin) contains five notes—C, E-flat, F, B-flat, B—that comprise a simple melody. Combined with the dotted notes and a tied note that connects to the next measure, the bouncing rhythm delivers the character of a person freely dancing in an atmosphere of relaxation and leisure.



Example 4.1. “Ok Bi Nye” (Jade Hairpin), mm. 1-2: Lilted melody with dotted rhythms and ties.

The opening A section is marked *Andante con moto* (moderately slow) with a metronome marking sixteenth note = 84. In addition, the first measure indicates that the music be played *pastorale* with a *mezzo forte* dynamic. The siciliano-like rhythm appears in the melody of the right hand as the first four measures of the melody sound an octave higher. Kim indicates that the next four measures, as a responding nuance, sound in the written octave. These eight-measures make up the complete phrase that will be the focus of the movement. The left hand features two or three notes in each measure to create the bouncing feel for the beat. When the two notes of the

left hand are presented consecutively, they are linked together by a half-step interval. The second phrase begins in measure nine with the softer *piano* dynamic. The rhythms are identical with the first phrase, but there are fragments from the secondary theme (measures 5-8) in measures nine and ten. After the fragments of the responding secondary theme in measure nine and ten, the next eight measures, which are identical with the first complete phrase (measure 1-8), appear and total ten measures with fragments comprise the second phrase. Thus, the first phrase includes a four-measure thematic melody and a four-measure responding melody. The second phrase includes two-measure fragments from the first phrase and eight-measures identical with the whole first phrase.

Section B contains a fragmented version of the material used in section A. The first six measures, from measure nineteen to twenty-four, are marked *più mosso* with a metronome marking of sixteenth note = 152. Continuous dotted rhythms—dotted sixteenth notes, thirty-second notes, and sixteenth notes—repeat throughout the section. On the steady beat and lilting melody, the left hand notes frequently create chromatic dissonances against the notes in the right-hand melody. For example, measure nineteen includes an F in the right hand and an F-sharp in the left hand. Measure twenty-one contains an F in the right hand and an E in the left hand. Kim has marked *pleasantly* in this section (measures nineteen through twenty-four).

The next phrase in section B (measures twenty-five to thirty) returns to the slower tempo *tempo primo* with a metronome marking of sixteenth note = 84. This phrase is identical to the second half of the first phrase (measures five through eight) in the A section, but the last two measures include a new feature: chords sustained with the pedal.



Example 4.2. “Ok Bi Nye” (Jade Hairpin), mm. 28-30: Sustained chords during B section.

The dotted eighth-note chords create a dreamy sonority with notes: F, B-flat, E-flat, F with C-sharp in the bass and D-flat, F, B-flat in measure twenty-nine. The damper pedal should remain according to Kim’s pedaling indication. Measure twenty-nine provides an exotic harmony through the dissonant intervals of the two chords. The first chord contains C, F, and B-flat with the notes C and B in the bass while the second chord contains notes C, F, B-flat, and E-flat. The intervallic content of these chords includes seconds, fourths, and sevenths. The third phrase of the B section includes twelve measures (measures thirty-one through forty-two) and creates an active and delightful mood. Its tempo marking, sixteenth note = 152 with an indication *più mosso*, is identical to the previous portion of the B section from measures 19-30.

The last division of the movement, from measure forty-three to fifty-two, is identical to the first A section. The tempo returns to sixteenth note = 84 and the melody in the higher octave reappears. Kim economically uses each musical element in “Ok Bi Nye” (Jade Hairpin). Each of the seven fragmentations is used consistently in different orderings within two-measure lengths. In Figure 1 details all seven of the fragmentations for this movement. Note how closely numbers five and six relate. The musical examples within the table do not include the left-hand part except for number seven, which features both staves.



Ok Bi Nye: Go Poong. Musical Structure

A Section	① ② ③ ④	♪ = 84 <i>mf</i>
	③ ① ② ④ ③ ④	<i>p - mp</i>
B Section	⑤ ⑥ ④	♪ = 152
	③ ④ ⑦	♪ = 84
	⑥ ⑤ ⑥ ④ ③ ④	♪ = 152
A' Section	① ② ③ ④ ④	♪ = 84

Figure 4.1. “Ok Bi Nye” (Jade Hairpin): Musical elements and structure.

Dance, whether slow or fast, has been a main source of inspiration in music compositional techniques for centuries. Because dance is a natural expression of the body linked to human emotions like joy and delight, musical pieces that refer to dance movements are easily

captivating for listeners. Kim’s rhythmic structure to create a bouncing dance idea is not new, although the imagery of this movement is quite innovative. His lilting melodic patterns are reminiscent of the siciliano, a dance form originating from eighteenth-century Baroque music. Siciliano movements come from the idea of recitative vocal passages followed by accompaniment and typically include triple meters such as 6/8 or 3/8 with dotted-eighth note, followed by a sixteenth note with a pastoral and leisurely dance mood. Johann Sebastian Bach composed a great siciliano in his *Flute Sonata*, BWV 1031 and continued to feature this dance in many of his other works.

A. J. S. Bach’s *Flute Sonata* BWV 1031



B. Kim’s *Ok Bi Nye* in *Go Poong*



Example 4.3. A. *Flute Sonata* BWV1031 by J. S. Bach, m. 1, and B. *Ok Bi Nye* by Kim, m. 1: Siciliano Rhythms.

Mozart’s *Sonata*, K. 331 includes a swinging melody at the beginning of the first movement “Andante Grazioso.” These dotted rhythms create the swaying sensation and creates a lilting melody. Musical figures featuring dotted rhythms and short-long note combinations are similar to those in Kim’s “Ok Bi Nye” (*Jade Hairpin*), which also contribute to the lilting quality of the melody.

W.A. Mozart's Sonata in A Major, K. 331



Example 4.4. Sonata K.331 by Mozart, mm. 1-4: Rhythmic similarity.

B. Performance, Practice, and Repertory Considerations

Performance

“Ok Bi Nye” (Jade Hairpin) includes wide intervals and phrases that combine white and black keys. Pianists with small hands should take great care to ensure wide intervals are being stretched from the hand and not the fingers to avoid injuries. In addition, the player should make an open shape from the carpal tunnel (the bottom of the middle palm).¹⁹ Fingers are not stretchable but shapeable. Most of the muscles supporting strength and managing various movements come from the forearm not the fingers.

The wrist and arm make a rounded rainbow shape while the right hand plays the first measure. When the fingers move to the black keys E-flat and lower B-flat, the wrist lifts and the forearm supports it. Once the notes have been played, all of the fingers must be released and remain in the curved shape that naturally takes. Measure five includes an awkward hand position where the left hand (D-flat) is placed in the middle of the right-hand chord (C, F, B-flat). The left hand lifts with the elbow while the right hand remains close to the keys placed near where the left hand just was. The upper notes in the right-hand chord press deeper and longer than other

¹⁹ Thomas Mark, *What Every Pianist Needs to Know About The Body* (Chicago: GIA Publications, 2003), 105-106.

notes because they form the melody. From measure five to measure eight, the pianist should press the pedal longer on each dotted eighth note to allow for the prominence of the dissonant timbre between the two hands. After measure eight, Kim fragments the earlier material to create the rest of the A section. It is recommended that the performer consider using the pedal in an economic manner during the opening. The beginning four measures should only include pedal on each of the left-hand notes. Measures five through eight should be played with a longer pedal pressed every dotted eighth note.

Andante con moto (♩ = 84) Performance Suggestion 1: Beginning of Ok Bi Nye

8 Rainbow R.H. shape

6 *mf* pastorale

M5 : L.H. in the R.H. chords

L.H.: lifting with elbow

Long pedal

Example 4.5. “Ok Bi Nye” (Jade Hairpin), m. 1-6: Opening of A section.

Section B (measures nineteen to forty-two) requires more stretching and faster playing than section A. The pianist should play the octave F and then the middle note C with the right hand to practice the basic intervallic pattern, which consistently occurs throughout the B section.



Example 4.6. “Ok Bi Nye” (Jade Hairpin), m. 19-22: B section.

The wrist naturally lifts and the arm goes up slightly when the note C is pressed.

Practice

Exercise 1 for “Ok Bi Nye” (Jade Hairpin) is intended to help the pianist adjust to wider intervals of fourths between the thumb and forefinger and forefinger and fourth finger, and seconds between the fourth and fifth fingers.

m. 1 from Ok Bi Nye

Ok Bi Nye: Go Poong.
Exercise 1:
Finger Stretching 5 4 2 1

A. R.H. ♩ = 54-72 *etc.* All in White Keys
 4 2 5 4 2 5 4 2 5 4 2 5

B. R.H. ♩ = 58-92 *etc.*
 5 4 2 4 2 4 5 4 2 4 2 4 5 4 2 4 2 4 5 4 2 4 2 4

C. R.H. ♩ = 58-92 *etc.*
 2 4 2 4 5 4 2 4 2 4 5 4 2 4 2 4 5 4 2 4 2 4 5 4

R.H. ♩ = 48-68

D. *etc.*

2 4 2 4 2 4 2 4 2 4 2 4


R.H. ♩ = 58-94

E. *etc.*

5 4 2 1 2 4 5 4 2 1 2 4 6 6 6 6 5 4 2 1 2 4 5 4 2

Exercise 2 is particularly designed for the third, fourth, and fifth fingers since these are frequently used throughout the movement including measure three of “Ok Bi Nye” (Jade Hairpin).

m.3 from Ok Bi Nye

Ok Bi Nye: Go Poong. 

Exercise 2: 3 5 3 5 4

Independence of finger 3,4 and 5

R.H. ♩ = 48-68

A. *etc.*

3 5 4 3 5 3 5 3 3 5 4 3 5 3 5 3

R.H. ♩ = 48-68

B. *etc.*

3 5 3 5 3 3 5 3 5 3 3 5 3 5 3 3

Exercise 3 provides practice of ascending and descending fourth intervals using the thumb, forefinger, and third finger.

Ok Bi Nye: Go Poong.
Exercise 3:
Ascending and Descending Fourths
by First, Second, and Third fingers

m. 4, 24, 38, and 51 from
Ok Bi Nye

1	3	3
1	3	2
1	2	3
1	2	2

♩. = 54-72

R.H.

Exercise 4 concentrates on the fourth and fifth fingers since these are considered weakest.

m. 28 from *Ok Bi Nye*

5
4
2
1

2
1

m. 47-48 from *Ok Bi Nye*

4
2
1

5
2
1

4
2
1

5 5

Ok Bi Nye: Go Poong.

Exercise 4:

Independence of Fourth and Fifth Fingers

♩ = 48-138

R.H. 4 5 4 5 4 5 4 5 4 5 4 5

A.

5
2
1

R.H. ♩ = 88

B.

4 5 5 4 4 4 5 5 5 4 4

2 2 2 2

1 1 1 1

R.H. ♩ = 88-110

C.

4 5 5 5 4 4 4 5 5 5 4 4

2 2 2 2

1 1 1 1

R.H. ♩ = 80-180

D.

4 5 4 5 4 5 4 5

etc.

Exercise 5 features a chromatic ascending pattern focusing on the second and third finger of the left hand in “Ok Bi Nye” (Jade Hairpin).

Ok Bi Nye: Go Poong.

Exercise 5:

Chromatic Ascending pattern of the second and third fingers

mm. 1-3 from Ok Bi Nye

The image displays musical notation for Exercise 5. At the top, a short excerpt of a chromatic ascending pattern is shown in a single staff with a treble clef. Below it, two longer examples, A and B, are provided for the left hand (L.H.). Example A is marked with a tempo of quarter note = 40-70 and includes a sequence of sixteenth notes with fingerings: 3 2 3 3 2 3 3 2 3. Example B is also marked with a tempo of quarter note = 40-70 and includes a sequence of sixteenth notes with fingerings: 2 3 3 2 3 3 2 3 3. Both examples end with "etc." to indicate continuation.

Repertory

The three pieces discussed in this chapter introduce the twentieth-century modern interpretation of waltz and could serve as a related study work to “Ok Bi Nye” (Jade Hairpin). First, Philip Glass (b.1937)’s short work *Modern Love Waltz* (1977), an easy piece for intermediate pianists, creates a dynamic atmosphere through the dance form he incorporates in the piece. Glass has marked *Lilting* and provides a moderate tempo marked at dotted quarter note = 72. The tempo is quite similar to Kim’s in “Ok Bi Nye” (Jade Hairpin) where the sixteenth note = 84. *Modern Love Waltz* contains three ascending arpeggios in the left hand that percussively bounces each of the first beats. Glass writes a bustling melody that appears with fragmented arpeggios at the beginning. Despite the short length of the work (only one-page), Glass achieves an easy and carefree sense in his work.

Erik Satie (1884-1925)'s programmatic and delightful work *Les trois valse distinguées du précieux dégouté* (Three Distinguished Waltzes of a Jaded Dandy; 1914) is ideal for late-intermediate pianists. This piece features three movements: "Sa taille" (His Figure), "Son binocle" (His Monocle), and "Ses jambes" (His Legs). Each movement includes an introductory script that describes an operatic scene such as "He looks himself over" or "He hums a fifteenth century tune." Although none of the movements include a written time signature, each contains a lilting dance rhythm. Without knowing the quotations that Satie provides the pianist, it is difficult for the audience to understand the exact context of the music. For this reason, the piece may need a narrator or script on screen during the performance. The enigmatic and obscure musical context makes this an ideal work to learn about twentieth-century compositional aesthetics.

Morton Gould (1913-1996)'s virtuosic work *Ghost Waltzes* (1991) resembles Liszt's *Mephisto Waltz* (1881) and 19 *Hungarian Rhapsodies* (1846-1885); pieces for advanced pianists. Imitating the Hungarian gypsy instrument called the cimbalom (a concert hammered dulcimer), *Ghost Waltzes* opens with a delicate mysterious timbre in the higher register. The quintuplet and quadruplet wavy passages resonate with the full open pedal. Tremolo octaves and jubilantly overflowing dynamics maximize this experience. Measure two-hundred and sixty-eight until the end effectively demonstrate this exquisite timbre created through the fast moving passages. The middle section of the movement uses twentieth-century descriptions like *bluesy* and *jazzy*. Pedal markings and performance indications such as *buoyant*, *attack*, *slightly held back*, and *resonant and sustained* provide the performer with important details for the musical context. This experimental piece that has been adapted for solo piano is recommended for advanced pianists. The ghostly images are quite alluring for the audience. Table 4.1 provides a comprehensive list

of important pieces that feature similar pianistic techniques found in “Ok Bi Nye” (Jade Hairpin) from Kim’s *Go Poong* (Memories of Childhood).

Table 4.1. Repertory Guide in “Ok Bi Nye,” (Jade Hairpin)

Composer	Works	Trait emphasized	Levels
Phillip Glass	<i>Modern Love Waltz</i> (1977)	Lilting melody and bouncing accompaniment Carefree mood	Intermediate
Erik Satie	<i>es trois valsees distinguées du précieux dégouté</i> (“Three Distinguished Waltzes of a Jaded Dandy,” 1914) “Three Distinguished : <i>Sa taille</i> (“His Figure”), <i>Son binocle</i> (“His Monocle”), and <i>Ses jambs</i> (“His Legs”).	Three movements Operatic script Modernism	Late-Intermediate
Morton Gould	<i>Ghost Waltzes</i> (1991)	Cimbalom timbre Lisztian Jazzy Difficult Detailed performance notations	Advanced

CHAPTER FIVE

GO POONG (MEMORIES OF CHILDHOOD)

IV. “MOON POONG GI” (PAPER WINDOW PATCH)

A. Form and Musical Features

“Moon Poong Gi” (Paper Window Patch) musically represents a paper window patch on a gusty day. Until the nineteenth century thin paper—the same material glued together to make a kite—was attached to the wooden doorframes and windows in Korea to keep wind from entering houses. In addition to keeping the wind outside, people enjoyed the added privacy inside their homes. Because of the delicate material, paper window patches were easily torn by a small burst of wind and were difficult to keep intact. On breezy days the torn paper vibrated and allowed for the whistling of the wind to be audible inside the houses of the middle class. O-Young Lee, author of *Things Korean*, mentions paper window patches when he discusses “window zephyr paper.” He explains the cultural aspects and features of the paper patches:

“...They know the secret of the window, which crack in the border between light and dark which cannot be measured with even the most accurate rulers. The one who is able to appreciate the labyrinth that we call life, with all its subtle tones of gray and which cannot be told to the nearest one or two millimeters, is the one who is able to live in the same way a Korean fits a window, the way Korea lives. And he will enjoy that sound of the wind whistling through the cracks between the window and its frame, a sound so much more melodious than exact sound of the carpenter’s place...”²⁰

“Moon Poong Gi” (Paper Window Patch) is through-composed and is notated on two staves like the third movement. Kim abandons any tempo indications in this movement by simply writing the metronome marking as quarter note = 96. This tempo is soon lost as Kim frequently asks the pianist to play “as fast as possible.” The main musical features can be divided

²⁰ O-Young Lee, *Things Korean* (North Clarendon: Tuttle Publishing USA, 1999), 44-46.

into three distinct ideas: resonating chords, staccato passages, and driving polyrhythms (3:2; triplets against duplets). An accented resonant chord appears throughout the movement: C-sharp octave in the bass with a chord comprised of notes D, E-flat, and C-sharp in the treble clef.



Example 5.1. “Moon Poong Gi” (Paper Window Patch), m. 1: Recurring accented resonant chord.

The intervallic content in this chord is especially interesting because the notes themselves—C-sharp, D, and E-flat—are all the closest intervals three notes can have. Kim does not exploit this trichord by writing a simple cluster, but demonstrates his thoughtfulness through the voicing of the chord instead. Kim only emphasizes the minor second between the D and E-flat, leaving the C-sharp to spread over several octaves; first an octave above the minor second occurs between D and E-flat; and secondly in the bass, three and four octaves below the minor second, to provide an uneasy foundation for the trichord. By voicing the trichord in this manner, Kim is not limiting the dissonances to the close voicing of the cluster, but provides new dissonant intervallic relationships in the upper register by creating an augmented sixth between notes E-flat and C-sharp and a major seventh between notes D and C-sharp. These added dissonances, in addition to the minor second created between the D and E-flat, create a more interesting voicing of the trichord than a cluster would. Kim further exploits these dissonances by supporting the trichord with octave C-sharp notes in the bass to create a dark color to further conflict with the dissonance in the upper register. This voicing demonstrates Kim’s

compositional prowess while creating a powerful and dramatic statement to anchor the entire movement to this trichord.

There is great compositional irony in Kim’s decision to use the trichord with this dissonant voicing as a foundation. The flimsy nature of using paper to patch windows is exemplified in the music because Kim fails to resolve these intervals according to the natural tendencies these intervals gravitate toward. Instead of resolving these dissonant intervals, Kim allows most of them to linger except in the last measure where he provides more dissonance by changing the upper C-sharp to a C-natural. This pushes the augmented sixth and major seventh intervals into the opposite direction of their natural resolutions. To further complicate this slight move to C-natural, the octave C-sharp notes are still resounding in the bass to create a new dissonance between C-sharp and C-natural. The audience, who has adapted to the augmented sound over the course of the movement, is left in bewilderment by this move to C-natural as Kim musically creates another tear in the paper for his programmatic theme.



Example 5.2 “Moon Poong Gi” (Paper Window Patch), m. 19: C-sharp to C-natural in final measure.

Kim indicates in the opening measure that the movement begins with a pulse of four. The first six measures seem to work well with this indication, but by measure seven a staccato passage—played “as fast as possible” written with fifty-six thirty-second notes, two eighth rests, a thirty-second rest, and a sustained marking for four seconds (*ca. 6*’’)—presents a metrically ambiguous section that fills the timeless improvisatory sphere (ex. 5.5).

The two resonant half note chords that open the movement are accented and emphasized with *sforzando*. Kim continues with the same chord in measures two and three, but syncopates the first chord as an eighth note accenting the offbeat of the second beat, while the next chord emphasizes beat four as a quarter note tied to a half note into measure three. The final half note chord arrives on beat three of the third measure and is sustained for three seconds (*ca. 3''*).



Example 5.3. “Moon Poong Gi” (Paper Window Patch), mm. 2-3: Syncopation of chord.

After three seconds of resonating timbre, Kim reintroduces the chord in measure five with an accent on the upbeat of the first beat and with a half note on the third beat without an accent. The sixth measure includes the same chord on the first beat marked *staccato* and on the second beat, sustained with the pedal until the fast slew of notes in the next measure. The chord dominates the first six measures by appearing nine times with differing rhythmic values.



Example 5.4. “Moon Poong Gi” (Paper Window Patch), mm. 4-6.

Measure seven includes a passage that extensively runs through three lines of virtuosic playing notated “as fast as possible” and *staccato assai*. All of the notes appear in the lower register to resemble the sound of trembling paper in the wind. The irregular passages can be divided into five groups that are separated by rests, although these groups together form one larger improvisatory idea. The patterns formed by notes C-sharp, B-flat, and A or F, G-flat, and D are great examples of the repeated figures that will continue to be altered by other chromatic notes as this section develops.



Example 5.5. “Moon Poong Gi” (Paper Window Patch), excerpt from m. 7.

The first grouping of thirty-second notes in this passage contains sixteen thirty-second notes marked with a *piano* dynamic. The second unit contains five thirty-second notes with a short crescendo and decrescendo marked with a *mezzo forte* dynamic. The third set contains fifteen thirty-second notes marked *piano* while the fourth group contains twelve thirty-second notes played at *mezzo forte*. The fifth and final collection of notes contains eight thirty-second notes with a crescendo ending in *forte*. All twelve chromatic notes have been comprehensively used throughout the development of this section (ex.5.6).

IV. Moon Poong Gi: Go Poong. Frequency of Appearance of Twelve Tones m.7



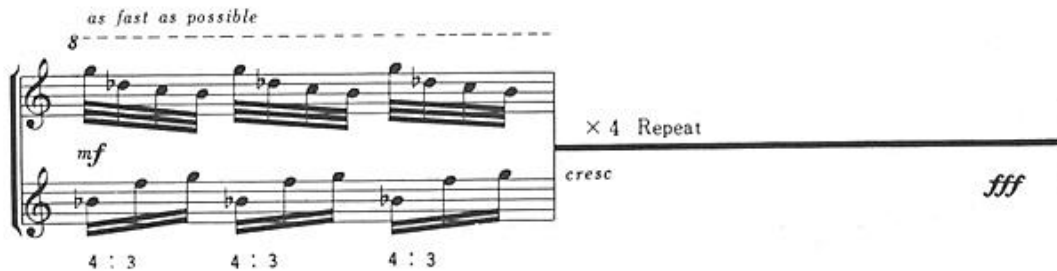
Example 5.6. “Moon Poong Gi” (Paper Window Patch), m. 7: All twelve chromatic notes.

In measure eight the thirty-second notes feature a greater range of dynamics than the previous five groupings and also begin to feature minimal accompaniment on certain notes. The second, third, and fourth notes of measure eight are accompanied by the left hand to aid in increasing the volume. Sixteen thirty-second notes, including all twelve tones, feature a variety of intervals created by small chromatic distances and larger intervals, like a fifteenth, while the passage becomes gradually softer until the last dynamic of *pianissimo*. Measure nine contains the most widespread intervals, sometimes reaching a fourteenth and eighteenth, with increased interaction between both hands. In addition, the passage features the loudest section of the piece beginning at *forte* and growing to *fortississimo*.



Example 5.7. “Moon Poong Gi”, m. 9: Increased intervallic activity and volume.

Kim uses this crescendo to launch into the next section, as indicated by the *attacca* he writes, featuring a repeated polyrhythm pattern of four thirty-second notes in the left hand juxtaposed by sixteenth note triplets in the left hand. The polyrhythmic measure is repeated four times and should be played “as fast as possible” with a gradual increase in volume from *mezzo forte* to *fortississimo*.



Example 5.8. “Moon Poong Gi” (Paper Window Patch), m. 10: Polyrhythm

In measure eleven a scale-like passage featuring four descending thirty-second notes with two sixteenth notes on F-sharp, separated by an octave, continues to repeat and descends by octave until the lowest note sounds, having spanned four octaves of the keyboard.



Example 5.9. “Moon Poong Gi” (Paper Window Patch), m. 11: Descending motive.

In measure twelve another 4:3 polyrhythm is written, but should be played very quietly as Kim notates *ppp*. Finally in measure thirteen, after a soft dissonance on the downbeat between notes B-flat and C-sharp, the resonant chord (C-sharp octaves in the bass with D, E-flat, and C-sharp in the treble clef) from the opening returns. This time Kim displaces the chord by having

the upper chord sound an eighth note before the octave C-sharp notes sound in the bass. Kim has emphasized that the pianist should carefully listen to each note in this measure. The bass melody in three octaves is reminiscent of the lilting bass melody in “Hayng Hab” (Temple Incense Jar) that appears in the lower register. Kim indicates that this melody should be played expressively, but calm in a *mezzo piano* dynamic.

Example 5.10. “Moon Poong Gi” (Paper Window Patch), m. 13: Bass melody.

At the end of the reminiscent melody in measure fourteen, the dissonant chord (D, E-flat, C-sharp) appears again to interrupt the contemplative ritualistic mood created by the octaves. This uneasiness created by the resounding chord initiates the ambiguous fast passage that follow in measure fifteen to disturb any moment of reflection in the preceding measure. By the end of this turbulence the only resolution the listener receives is the jarring chord from the opening. Kim displaces the chord again by an eighth note, but this time to deceive the listener into feeling secure by presenting the stable octave before the clashing chord.

Example 5.11. “Moon Poong Gi”, mm. 14-15: Turbulence after first movement theme.

The second 4:3 polyrhythmic idea from measure twelve returns and is repeated five times in a *pianissimo* dynamic until the dissonant chord (D, E-flat, C-sharp) in measure seventeen arrives in an almost identical nature to measure thirteen. The shortened reminiscent bass theme from “Hayng Hab” (Temple Incense Jar) is presented again until the last two measures of the movement, which are similar to measures twelve and thirteen. The work ends with the uneasy chord and its alteration as the dynamic decreases with each chord: *mp-pp-ppp*. The altered version of the unsettling chord occurs in the last two chords of the piece and creates even more dissonance as Kim moves the C-sharp to a C-natural.

Kim’s “Moon Poong Gi” (Paper Window Patch) evokes an image of wind by using ceaseless polyrhythms to contrast floating octaves. Kim is not the first to use polyrhythms in his music as he had seen many successful uses of polyrhythms in the works of other great composers. Stravinsky’s *Etude Op. 7*, for example, includes continuous polyrhythms. As a predecessor to

polyrhythms, hemiolas were often used in the works of Brahms, who favored metric rhythmic division that often delivered gestures of rubato. Unlike Brahms, Stravinsky and Kim’s works seem to use repeating polyrhythms to create an atmosphere of excitement rather than a large expressive gesture.

Brahms’ Op. 118 No. 2 (1893)

49 *a tempo*

A

Stravinsky’s *Quatre études*, Op.7 No. 2 (1908)

48

B

Kim’s Moon Poong Gi: Go Poong (1981)

10 *as fast as possible*

C

Example 5.12. A. Intermezzo Op. 118 No. 2 by Brahms, mm. 49-52, B. Etude Op. 7 No. 2 by Stravinsky, mm. 48-50, and C. “Moon Poong Gi” by Kim, m. 10: Comparison of polyrhythm.

B. Performance, Practice, and Repertory Considerations

Performance

The first six measures in Kim's "Moon Poong Gi" (Paper Window Patch) include an important chord: C-sharp octaves in the bass with D, E-flat, and C-sharp in the treble clef. This chord repeats nine times and requires careful focus for the performer because the dynamics and note lengths are presented differently each time. The first appearance of the chord is played the most boisterously because of Kim's *sforzando* marking. The performer should nearly bang the keyboard like two giant entities clashing together with every ounce of energy they have. The upper body bends toward the front of the keyboard by pressing the weight from the back of the shoulder. The weight of the shoulder and arms sit in the keyboard momentarily. The fingertips are solid as they are forced into the keys until the pedal sustains the blow the pianist has issued. The syncopated chords in measure two are played shorter than in measure one allowing the pedal to change in each chord. Recommended dynamic levels for each chord are provided below.

Example 5.13. "Moon Poong Gi" (Wooden Shoes), mm. 1-6: Dynamic Level.

Both hands should be used to play the passages of fifty-six thirty-second notes in measure seven and sixteen thirty-second notes in measure eight. This is the easiest way to handle the irregular intervals and staccato notes that, according to Kim’s indication, should be played “as fast as possible” (ex. 5.14).

Moon Poong Gi: Go Poong.
as fast as possible **Fingering Advice m. 7.**
staccato assai

(R.H) 4 3 4 3 4 3

7

(L.H) 4 1 4 2 1 4 2 1 4 2 4 2 4 1 3

4 3 4 3 4 3 3 4 1

2 5 4 2 3 Ca 4"

1 3 2 1 f 3 4 1 2

Example 5.14. “Moon Poong Gi” (Paper Window Patch), m. 7: Fingerings.

Example 5.15 provides fingering recommendations for measures nine and ten in “Moon Poong Gi”.

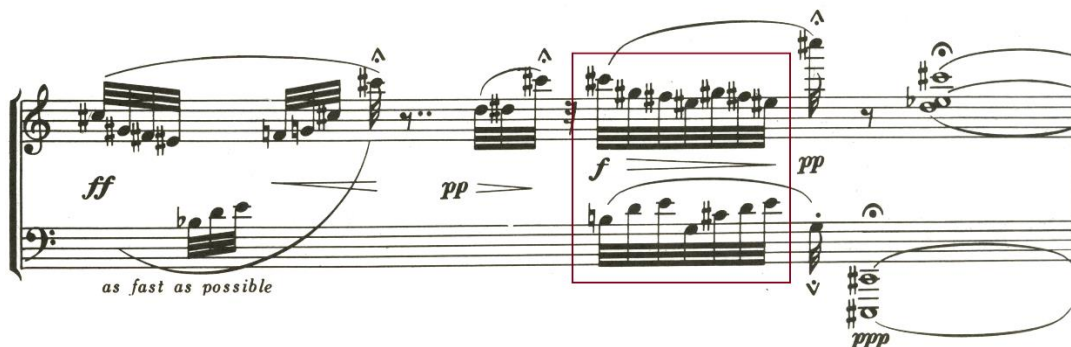
Moon Poong Gi: Go Poong.
Fingering Recommendation mm. 8-9

8 (R.H) 2 1 5 4 3 2 3 5 3
 (L.H) *ff* 5 1 2 5 3 1 2 1 3 5 5 1 5
poco dim *pp*

9 2 3 4 1 2 4 2 4 1 2 5 2 1 8
 (L.H) *f poco cresc* 1 2 4 3 2 4 1 4 1 2 5 2 1 3 1 *fff* 4
attacca

Example 5.15. “Moon Poong Gi” (Paper Window Patch), mm. 8-9: Fingerings.

Measures ten, twelve, sixteen, and eighteen include four thirty-second notes in the right hand and three sixteenth notes in the left. The performer should use the open and closed hand shapes—as discussed in chapter two and shown in Appendix C, no. 1-4 and 1-5 during this section—to mirror both wrists from each other. This is easiest to accomplish by using the smallest finger first and the thumb last. When the swirling passage fluctuates by ascending and descending in measure fifteen, the fingers are nearly curled, as if to pluck a string, while the pedal is down for the entire measure. The audience should hear each of the accidentals (ex.5.16).



Example 5.16. “Moon Poong Gi” (Paper Window Patch), m. 15: Notation of accidentals.

Kim notates the accidental for every note even if it is repeated within the same measure. This is important to mention so that the pianist plays the correct note. If a note does not contain an accidental it should be perceived as natural even if the note had previously been written with a sharp in the same measure. The last measure of “Moon Poong Gi” (Window Paper Patch) confuses pianists because of Kim’s notation of accidentals. This movement’s numerous repeated chord—C-sharp octave in the bass with D, E-flat, and C-sharp in the treble clef—seems to provide pianists with enough evidence that the final measure is miswritten. Many pianists may believe that Kim meant for C-sharp to sound with the last two chords instead of C-natural. In actuality, the C-natural causes an even greater intervallic disturbance—as has been previously discussed in this chapter—to greater reflect the programmatic theme of a feeble piece of paper rustling in the wind. This is further supported within the last measure, as Kim does not fail to write the E-flat accidental in all three chords, while the C-sharp is only presented in the first chord. Pianists should bring out the distinct change in harmony, which is highlighted by Kim’s use of accents on all three chords despite the gradual decrease in dynamics. This further creates an effective moment as the audience is left to puzzle the consonant timbre of the modified chord.

Practice

Exercise 1 focuses on the left-hand staccato passage in “Moon Poong Gi” (Paper Window Patch). The irregular pattern of the passage, that includes fifty-six notes (ex.5.14), is modified to a simple-quadruple time. *Exercise 1* should be practiced completely legato and played slowly so that the fingers remain steady on the keys until the hand adjusts to all intervals. Once the pianist can comfortably play the patterns and intervals, the tempo should gradually increase to the tempo: quarter note = 80.

Moon Poong Gi: Go Poong.

Exercise 1: Rapid Passages in Different Intervals

$\text{♩} = 54$
All with L.H.

A. 
5 1 2 4 5 1 2 4 5

B. 
5 4 1 2 5 4 1 2 5

C. 
5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 etc.

D. 
5 4 3 2 1 2 3 4 5 etc.

E. 
5 1 5 2 5 1 5 2 5 3 5 4 5 3 5 3 5 2 5 2 5 1 5 2 5 1 5 2 5 1 5 1
5 1 5 1 5 1 5 1 5 1 5 2 5 1 5 2 5 1 5 2 5 3 5 4

F. 
1 2 1 2 1 3 1 3 1 4 1 4 1 5 1 5 1 5 1 4 1 4 1 3 1 3 1 2 1 2 1

Exercise 2 is intended for practicing ease in hand alternation. The major issue of playing fast passages occurs when it has to be played fast and seamlessly with one hand. Therefore, employing two hands instead of one helps accurate execution with comfort once all parts are carefully practiced. *Exercise 2* provides six exercises where the pianist must play a phrase with both hands and helps establish a secure feeling about the coordination of the two hands.

Moon Poong Gi: Go Poong. Exercise 2: Alternation of Two Hands

♩ = 76-138

A. all in chromatic steps

♩ = 76-138

B. all in white keys

♩ = 76-138

C. all in white keys

♩ = 138-208

D. all in white keys

♩ = 100-160

E. In all keys

in C Major

♩ = 76-144

R.H. 3

L.H. 5

Exercise 3 also aids with the alternation of two hands during a rapid passage that includes extensive intervals in measure eight from “Moon Poong Gi” (Paper Window Patch). Four different rhythmic components (A-D) emphasize the first note of each measure in order to help increase velocity and flexibility of two hands. Two components (E-F) include arpeggiated patterns that start with C major.

Moon Poong Gi: Go Poong.
Exercise 3:
Hands Alternation
in Rapid Passage

m. 8 from *Moon Poong Gi*

♩ = 66-104

R.H.

L.H.

A.

♩ = 69-144

R.H.

L.H.

B.

each bar = 56-92

C.

R.H.
L.H.

each bar = 40-60

D.

R.H.
L.H.

$\text{♩} = 56$

E.

R.H.
L.H.

$\text{♩} = 56-80$

F.

R.H.
L.H.

Exercise 4 is designed to help coordinate playing between two busy hands moving in opposite directions. To eliminate the complexity of such a task involving irregular phrases and intervals, all three exercises in *Exercise 4* are written white keys only and utilize neighboring notes.

Moon Poong Gi: Go Poong
Exercise 4:
Rapid Passages
In Contrary Motion

m.9 from Moon Poong Gi

5 1 5
 2 3 4 1 2 4 2 4 1 2 5 2 1
 f *rit. cresc.* *sfz*
 1 2 4 3 2 4 1 4 1 2 5 2 1 3 1 4

A. R.H. $\text{♩} = 72-132$ *etc.* all in white keys
 L.H. *etc.* all in white keys

B. R.H. $\text{♩} = 40-72$ *etc.* all in white keys
 L.H. *etc.* all in white keys

C. R.H. $\text{♩} = 72-132$ *etc.* all in white keys
 L.H. *etc.* all in white keys

Exercise 5 is designed to aid with hand control, particularly for the thumb and little finger.

*Moon Poong Gi: Go Poong. Exercise 5:
Thumb and Little Finger Repetitions with Extensions*

A. R.H. $\text{♩} = 72-160$ In All Keys
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

B. R.H. $\text{♩} = 72-160$ In All Keys
5 5 5 5 5 5 5 5 5 5 5 5 5 5

Repertory

Each of these twentieth century pieces discussed in this chapter contains an imaginary theme, metric ambiguity, and extensive intervals much like Kim uses in “Moon Poong Gi” (Paper Window Patch). First, Ernest Bloch’s “Waves” from *Poems of the Sea* (1922) is suitable for intermediate pianists. The left hand plays a three-note descending phrase while the right hand plays a retrospective quality of the neighboring melody, reminiscent of Chopin’s *Nocturnes*. The middle section of this piece is slow and hymn-like; similar to the way Kim employs the ceremonial atmosphere in “Moon Poong Gi” (Paper Window Patch) with the lilting bass theme from the first movement.

Second, Morton Gould’s *Patterns* (1984) may be a study work for early advanced pianists who want to experience a variety of rhythmic drives. While “Moon Poong Gi” (Paper

Window Patch) contains different rhythmic passages in each of the pianist's hands, Gould's *Patterns* includes frequent changes of time signature, but allows for both hands to play the same rhythms. The piece alternates between 3/8 time and 6/16 time while occasionally switching meters of 5/8 and 6/16 + 2/8.

Third, Bartók's *Sketches*, Op. 9 (1910) includes seven individual movements with varying meters and time signatures that frequently change. Although each movement is quite short, the piece is difficult to master because of its rhythmic complexity. For instance, the fourth movement uses unusual polyrhythms like six notes against fifteen notes (6:15), and the seventh movement uses polymeters like 6/8 time against 2/4 time. All of these are very challenging pianistic demands and make the piece well suited for advanced pianists.

Fourth, Charles T. Griffes (1884-1920)'s "The Fountain of the Acqua Paola" from *Roman Sketches*, Op. 7 (1917) is a recommended study for advanced pianists who have finished Kim's "Moon Poong Gi" (Paper Window Patch). Griffes's work depicts the beauty of a historical fountain in Italy. The piece contains virtuosic piano writing that is reminiscent of Liszt through chordal arpeggios and widely spaced intervallic passages. Pianists must work on the difficult polyrhythms (triplets against duplets; 3:2) found throughout the piece.

Lastly, Phillip Ramey (b.1939)'s *Piano Fantasy* (1972) is a challenging work for even the most advanced pianists. Nearly every measure features new rhythms and time signatures. A clashing timbre developed by multiple chromatic chords appears in all ranges of the piano. The mixture of two and three staves corresponds in musical context with the dynamics and range used. Similar to the technique used in measures seven through nine of "Moon Poong Gi" (Paper Window Patch), Ramey uses fast octave passages with staccato notes and no pedal. The ascending octave passages become dramatic through the left-hand palm clusters and the two-

hand glissando with sustaining pedal to emphasize the extreme dynamics of *fff* and *ffffz* just like Kim does in the compositional techniques employed in his fourth movement.

Table 5.1 provides a comprehensive list of important pieces that feature similar pianistic techniques found in “Moon Poong Gi” (Paper Window Patch) from Kim’s *Go Poong*.

Table 5.1. Repertory Guide in “Moon Poong Gi,” “Paper Window Patch”

Composers	Works	Traits emphasized	Levels
Ernest Bloch	“Waves,” from <i>Poems of the Sea</i> (1922)	Ostinatos and melody like those of Chopin’s <i>Nocturnes</i>	Intermediate
Morton Gould	<i>Patterns</i> (1984)	Variety of meter changes; 3/8, 6/16, 5/8, 6/16 + 2/8 times	Early-Advanced
Bartók	<i>Sketches</i> , Op. 9 (1910)	Seven movements Frequent changes of time signatures and meters	Advanced
Charles T. Griffes	“The Fountain of the Acqua Paola,” from <i>Roman Sketches</i> Op. 7 (1917)	Chordal arpeggios, wide interval in passages, Lisztian Polyrhythms	Advanced
Phillip Ramey	<i>Piano Fantasy</i> (1972)	Tone cluster Big dynamic range up to <i>ffffz</i> . Octave passages Difficult	Advanced

CHAPTER SIX

CONCLUSION

Go Poong deserves to be ranked among the well-known exercises and studies for intermediate and early-advanced pianists. It should also be included in the standard recital repertoire for the solo piano. *Go Poong* is a unique piece for the piano, written in the twentieth-century modern idiom, that introduces important historical and cultural values of East Asia. *Go Poong* emphasizes four essential pianistic techniques that are important for a pianist's development namely: coordination of chords in both hands, hand-crossing technique, stretching between fingers, and difficult intervallic patterns. Kim provides an opportunity for pianists to master these techniques in the context of a highly musical work. *Go Poong* is an outstanding representative work from the modern piano repertoire and is accessible for late intermediate-level pianists to play and learn about refreshing new musical language from the twentieth century.

Many renowned composers' works including Mendelssohn's *Lieder ohne Worte*, Op. 19 (Songs without words; 1845) and *Kinderstücke* for piano, Op. 72 (1842), Schumann's *Album für die Jugend*, Op. 63 (Album for the Young, 1848), and Kabalevsky's *Children's pieces*, Op. 3 (194) and *Thirty Pieces for Children*, Op. 27 (1938) were intentionally written as short character pieces for intermediate pianists. These pieces are commonly titled as music for children without the consideration that there might be older intermediate learners. *Go Poong* is an excellent piece that pianists of all ages will enjoy performing as a showpiece in their recitals. Chapters two through five provide a musical perspective related to each movement's character, while demonstrating the musical structure, compositional features, and possible technical pianistic pitfalls. These chapters also provide a guide on how to practice and prepare the work for performance through several helpful exercises. A repertoire section in each chapter provides

several works that focus on similar pianistic techniques and characters that are found within each movement of *Go Poong* to help pianists plan a recital or practice specific techniques in other pieces. This publication presents a valuable pedagogical tool for those who wish use *Go Poong* as a teaching piece for their intermediate-level students, and also for those who seek to learn about repertoire that creates idiomatic a musical fusion of East Asia's old culture with the modern Western art aesthetic.

APPENDIX A

PICTURE OF “HAYNG HAB”



Hyang Hab “Incense Jar”

Courtesy of photographer Du-bum Kim and National Folk Museum of Korea

PICTURE OF “NA MACK SHIN”



Na Mack Shin “Wooden Shoe”

Courtesy of photographer Du-bum Kim and National Folk Museum of Korea

PICTURE OF “OK BI NYE”



Ok Bi Nye “Jade Hairpin”

Courtesy of photographer Du-bum Kim and National Folk Museum of Korea

PICTURE OF “MOON POONG GI”



Moon Poong Gi “Paper Window Patch”

Courtesy of photographer Du-bum Kim and National Folk Museum of Korea

APPENDIX B

CHUNG GIL KIM'S MUSICAL WORKS²¹

Before Kim's Study in Germany

Works	Genre
Trio for violin, clarinet, piano (1962)	Chamber work
Topological Space for seven horns (1968)	Chamber work
Normal Space for seven horns (1968)	Instrumental work for horns

Right After Kim returned to Korea

For Three Flutes and Percussion (1972)	Chamber Music
Woodwind Quintet (1973)	Instrumental work for woodwinds
For Two Oboes and Obbligato (1973)	Chamber work
For Three Flutes and Percussion (1973)	Chamber work

Early Period of Kim's Works

String Quartet (1974)	Instrumental work for strings
For Horn (1974)	Instrumental work for horn
Kawi Bawi Bo: Variations for percussion (Rock-Paper-Scissors, 1974)	Theatre, director: Yeong oong Im (b. 1936)
Geon Gang Geen Dan (Health Exam, 1974)	Theatre, director: Yeong oong Im
Hausdorff Spatium für Klavier (1975)	Piano solo
Hwan Jeol Gie (The Seasons in between, 1975)	Theatre, director: Yeong oong Im

²¹ Min Jeong Son, "Study of Chung Gil Kim's Musical Works" (MA diss., Yeon-Sei University, 2011).

Golangpo eu Seen Wha (Mythology in Golangpo, 1975)	Theatre from Korean modern literature
Gwang Yaa (Wilderness, 1975)	Theatre, director: Lang Hae Lee (1916-1989)
Cheong San Byel Gok (青山別曲: Anonymous Poetry and Song in Koryo Period (935-1374), 1976)	Instrumental work for winds
Cho Rip Dong (草笠童: A Guy who wears a Cholip Hat in the Chosŏn dynasty, 1979)	Instrumental work for violin
Chu Cho Moon (秋草文: A Traditional Drawing Technique used for Porcelain and Pottery in Asia, 1979)	Yanggeum, hun, ajaeng, danso, haegeum, piri, ging

Middle Period of Kim's Works

Go Poong (古風: Memories of Childhood, 1981)	Piano solo
Mandala (曼荼羅: Circle-shape symbol depicting a universe in Buddhism, 1981)	Movie, director: Kwon-taek Im (b. 1936)
Ahn Gae Ma El (Mist Village, 1983)	Movie, director: Kwon-taek Im (b. 1936)
Heuleuneun gangmul-eul eoiji mag-eulya (You Can't Stop a Flowing River, 1983)	Movie, director: Kwon-taek Im (b. 1936)
Jong (Bell, 1983)	Korean traditional dance
Goro Cherum Nan Sarat eumyeon Sipera (I wish to live so, 1983)	Korean traditional dance
Sal uhri Ratta (Everlasting life, 1983)	Korean traditional dance, choreographer: Chung-ja Choi (b. 1945)
Wee Sang (位相, Phase, 1984)	Horns and percussion
Bul Ta Noon Yeoul (Blazing Ripple, 1984)	theatre, director: Lang Hae Lee (1916-1989)

Top (1984)	Theatre, director: Yoo Jeong Kang (1932-2005)
Mo Dak Bul Ah Chim Eseul (Bonfire and Morning Dew, 1984)	Theatre, director: Yoo Jeong Kang (1932-2005)
Kilsodeum (Kilsodeum :A Region of North Korea, 1985)	Movie, director: Kwon-taek Im (b. 1936)
Asia euw Son Nym (Asian Descendant, 1986)	Opening for tenth Asian Games in Seoul
Gyeoul Kkoch Mit Bom (Winter, Flower, and Spring, 1986)	Closing for tenth Asian Games in Seoul
Fanfare (1986)	Tenth Asian Games in Seoul
Fanfare 88 (1988)	1988 Seoul Olympic Games
Aje Aje Bara Aje (Come, Come, Come Upward, 1989)	Movie, director: Kwon-taek Im (b. 1936)

Late Period of Kim's works

Myong-Ja Akiko Sonia (1992)	Movie, director: Jang-Ho Lee (b. 1945)
Fanfare	Taejŏn Expo '93
Goon Won Hyeong Sang (根源形象, Shape of the Earth, 1994)	Instrumental work for flutes
Chun-Hayng's eu Sa Lang (Chun Hayng's love affair, 1996)	Instrumental work for ballet
Baek Rok Dam (Baengnokdam Crater Lake, 2008)	Opera, premiere in Jeju Island (2002)

APPENDIX C

PICTURES OF PLAYING “NA MACK SHIN”

1. LITTLE FINGER ON NOTE G



2. GRIPPING-A-BALL HAND SHAPE



3. 45-DEGREE ANGLE FROM THE KEYBOARD



4. OPEN-HAND SHAPE



5. CLOSE-HAND SHAPE



Courtesy of photographer Cholong Park

APPENDIX D

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2014년 6월 12일

음악춘추 대표 노창영



From: Um Ak Chunchu

To: Hyemin Kim (Florida State University)

Title: Copyright Permission

Dear Hyemin Kim,

We grant you permission to use our work *Go Poong* for your doctoral treatise (It must be used for only non-profits).

June 12th, 2014

Change-Young Noh

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BIOGRAPHICAL SKETCH

A native of South Korea, Hyemin (Heather) Kim began piano lessons at the age of seven. At 12, she won the highest award at the Young Artist Competition in Daejeon, South Korea in 1993 and went on to perform as a principal soloist at Gayang Catholic Church for two years. Ms. Kim was awarded special admission to Kyung Hee University in 2000 and studied piano under the supervision of Seok Kim. In 2006, Ms. Kim moved to New York City and enrolled in the master's degree program at the Manhattan School of Music, under the supervision of Professor Daniel Epstein. In 2009, Ms. Kim moved to Florida to pursue her Doctorate in Music under the supervision of Dr. Read Gainsford, a professor and coordinator in the piano department at Florida State University (FSU). In 2010, she was hired by FSU to work as a teaching assistant and also received an award for her performance in the 2010 FSU Chopin Competition. In 2012, Ms. Kim was invited to perform in Weill Recital Hall, part of the storied Carnegie Hall in New York City.

Ms. Kim's strong interest in fugal writing, led her to study organ music in depth. She started learning Bach's organ works under the supervision of Dr. Michael Corzine at FSU in 2010. Ms. Kim served as a pianist/organist at the Fellowship Presbyterian Church and Co-Cathedral of St. Thomas More while she studied at FSU. After completing her coursework, she began teaching in her music studios in Summit, Morris Plain, and Montclair, and performing on the organ at Riverdale Presbyterian Church in Bronx.

Ms. Kim's repertoire on the piano and organ includes solos and duets, ensemble pieces, and accompaniment for vocals and other instruments. Having collaborated with strings, woodwinds, solo vocalists, choirs, and other ensembles, Ms. Kim constantly performs throughout the United States as a chamber ensemble member and as a soloist.