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Fantasy on the Korean Folk Song “Arirang”

by

Sue Jean Park

Thesis

Submitted to the Music and Dance Department
Eastern Michigan University
in partial fulfillment of the requirements

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MASTER OF MUSIC
in
Composition

Thesis Committee:

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Abstract

*Fantasy on the Korean Folk Song “Arirang”* is an original tone poem for orchestra of approximately nine minutes duration. It is based on the Korean folk song, *Arirang*. *Arirang* deals with the story of a woman who hopes for the return of her lover. The work divides into two sections, separated by an intense climax. While both sections exploit dramatic and lyrical elements implicit in the story, the second section focuses more on the lyric aspect of the folk song and legend, and ends in tranquillity reminiscent of the opening. A variety of modern harmonic, textural, and rhythmic treatments blend and contrast the Korean folk elements with modern developmental procedures. Although the entire folk song refrain appears early in the first section, most of the fantasy transforms and develops fragments extracted from the original folk melody.
Sue Jean Park

Fantasy on the Korean Folk Song “Arirang”
for
Orchestra
Instrumentation

Piccolo
2 Flutes
2 Oboes
2 B♭ Clarinets
2 Bassoons

4 F Horns
3 C Trumpets
3 Trombones
Tuba

Timpani
Percussion 1: Glockenspiel

Small
Triangle  Temple Blocks  Small Suspended Cymbals

Percussion 2: Glockenspiel, Vibraphone

Small Triangle  Snare Drum  Tam-Tam  Large Suspended Cymbals

Strings

Duration: 9 minutes
Transposed Score

Program Note

This work is based on 8 measures of the Korean folksong “Arirang,” which first appears in fragments at the beginning and then undergoes several transformations during the fantasy.
Transposed Score

Fantasy on the Korean Folk Song "Arirang"

Andante \( \frac{\text{=}}{4} \text{ ca. 60 } \)

Sue Jean Park

Piccolo

Flute

Oboe

B. Clarinet

Bassoon

F Horn

C Trumpet

Trombone

Tuba

G C E B

Timpani


Percussion 1

Percussion 2

pp

Andante \( \frac{\text{=}}{4} \text{ ca. 60 } \)
Più mosso \( \dot{=} \text{ca. 80} \)

\begin{align*}
\text{Picc.} & \quad \text{Fl.} \\
\text{Ob.} & \quad \text{B-Cl.} \\
\text{Bsn.} & \quad \text{Hn.} \\
\text{Tpt.} & \quad \text{Tbn.} \\
\text{Tuba} & \quad \text{Timp.} \\
\text{Perc. 1} & \quad \text{Perc. 2} \\
\text{Vn. I} & \quad \text{Vn. II} \\
\text{Va.} & \quad \text{Vc.} \\
\text{Cb.} & \quad \text{Sm. Susp. Cym.} \\
\end{align*}
molto ritard.  più ritard.  a tempo primo (\( \frac{4}{4} \approx \text{ca. 60} \))
Andante \( \downarrow = \text{ca. 60} \)

- Picc.
- Fl. 1
- Ob. 1
- Bb Cl. 1
- Bsn. 1
- Hn. 1
- Tpt. 1
- Tbn. 1
- Tuba
- Timp.
- Perc. 1
- Perc. 2
- Vn. I
- Vn. II
- Va.
- Vc.
- Ch.
Più mosso (♩ ≈ ca. 96)

Picc.

Fl.

Ob. 1

B-Cl. 1

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Vn. I

Vn. II

Va.

Vc.

Cb.

Sn.Dr. Sticks

Temple Blocks

Hard Rubber Mallets

Più mosso (♩ ≈ ca. 96)
Adagio espressivo ($\ \frac{4}{4} = \text{ca. 48}$)

Andante espressivo ($\ \frac{4}{4} = \text{ca. 72}$)
molto ritard.

\[ \text{\textbf{Picc.}} \]

\[ \text{\textbf{Fl.}} \]

\[ \text{\textbf{Ob.}} \]

\[ \text{\textbf{B.-Cl.}} \]

\[ \text{\textbf{Bsn.}} \]

\[ \text{\textbf{1 Hn.}} \]

\[ \text{\textbf{3 Hn.}} \]

\[ \text{\textbf{Tpt.}} \]

\[ \text{\textbf{Tbn.}} \]

\[ \text{\textbf{Tuba}} \]

\[ \text{\textbf{Timp.}} \]

\[ \text{\textbf{1 Perc.}} \]

\[ \text{\textbf{2 Perc.}} \]
Andante espressivo ($\frac{1}{4}$ = ca. 72)

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B- Cl. 1

B- Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn 1

Tbn 2

Tbn 3

Tuba

Timp.

Perc. 1

Perc. 2

Vn. 1

Vn. 2

Va.

Vc.

Cb.

Andante espressivo ($\frac{1}{4}$ = ca. 72)
Più mosso (\( \boxed{\text{f}} \) = ca. 66)
Adagio Subito (♩ = ca. 60)

Picc.

Fl.

Ob. 1

B-Cl. 1

Bsn. 1

Hn.

Tpt.

Tbn. 2

Tuba

Timp.

Perc. 1

Perc. 2


(to Glock.)

Vn. 1

Vn. II

Va.

Vc.

Cb.