

SECRET:
AN ORIGINAL COMPOSITION FOR ORCHESTRA
AND AN ACCOMPANYING ANALYSIS

by

MYEOUNG HEE OH

(Under the direction of William Davis)

ABSTRACT

This dissertation consists of two parts: an original, three-movement composition for orchestra of approximately fifteen minutes duration entitled *Secret*, and an analysis of the work. The compositional goals of *Secret* are to utilize a highly chromatic style, to exploit colorful instrumentation, and to pursue a thematic process in all three movements in a cyclic manner while also incorporating variation techniques. The analysis portion of this document examines the melodic and harmonic materials, texture, rhythm, orchestration, and formal structure including variation techniques. The discussion of pitch content will utilize pitch-class set theory, as set forth by Allen Forte in *The Structure of Atonal Music*.

INDEX WORDS: Chromatic, Cyclic Manner, Pitch-Class Set, Orchestra, Myeoung Hee Oh, Doctor of Musical Arts, The University of Georgia.

SECRET:
AN ORIGINAL COMPOSITION FOR ORCHESTRA
AND AN ACCOMPANYING ANALYSIS

by

MYEOUNG HEE OH

B.A., The Yonsei University, Seoul, 1987

M.M., The Yonsei University, Seoul, 1989

A Doctoral Dissertation Submitted to the Graduate Faculty
of The University of Georgia in Partial Fulfillment
of the
Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2004

© 2004

MYEOUNG HEE OH

All Right Reserved.

SECRET:

AN ORIGINAL COMPOSITION FOR ORCHESTRA

AND AN ACCOMPANYING ANALYSIS

by

MYEOUNG HEE OH

Approved:

Major Professor: William Davis

Committee: Roger Vogel
Leonard V. Ball, Jr.
Jolene Davis
David Schiller

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
December 2004

ACKNOWLEDGEMENTS

I express my greatest thanks to my composition professor, Dr. William Davis, who has been an exemplary musician, scholar, and teacher throughout my degree program. I am greatly impressed and inspired by his excellent example. His dedication to my compositional studies and supportive attitude during the dissertation process have been indispensable.

My heartfelt thanks go to my committee members: Dr. Roger Vogel, Dr. Leonard V. Ball, Jr., Dr. Jolene Davis, and Dr. David Schiller. Their scholarly contributions and guidance were essential in the completion of this dissertation. Further, this dissertation would not have been possible without the help of Mr. Mark Cedel, director of the University of Georgia Symphony Orchestra, who directed the performance of my dissertation composition.

Special appreciation goes to my former composition professor, Dr. Lewis Nielson, who gave me great inspiration about what a composer's philosophy should be. His special attention as a professor encouraged me in every aspect of my academic life.

Dr. Young Jo Lee is deserving of my utmost thanks for first motivating me as a composer and providing a foundation for this long academic journey. Dr. Chung Mook Kim was another great and effective teacher who assisted me greatly as a scholar and composer.

For giving purpose to this dissertation process and my life, I give all thanks and honor to my God, who called and walked with me throughout my academic journey.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS-----	iv
LIST OF EXAMPLES-----	vi
LIST OF TABLES-----	viii
PART I: THE SCORE-----	1
SCORING-----	2
<i>SECRET</i> FOR ORCHESTRA-----	3
PART II: THE ANALYSIS-----	45
CHAPTER1: INTRODUCTION-----	46
CHAPTER 2: ANALYSIS OF THE FIRST MOVEMENT -----	48
CHAPTER 3: ANALYSIS OF THE SECOND MOVEMENT-----	65
CHAPTER 4: ANALYSIS OF THE THIRD MOVEMENT -----	75
CHAPTER 5: CONCLUSION-----	91
BIBLIOGRAPHY-----	93

LIST OF EXAMPLES

	Page
Example 1. First Movement, Melody 1: Clarinet Solo in mm. 20-27-----	50
Example 2. First Movement, Melodies 2 and 3: Horn in F III in mm. 26-27, Trombones I & II in mm. 27-29-----	51
Example 3. First Movement, Melody 4: Clarinets I & II in mm. 31-34-----	52
Example 4. First Movement, Melody 5: Flute, Trumpet, and Strings in mm. 40-44-----	52
Example 5. First Movement, Melodies 6 and 7: Flute in mm. 53-54, Horns in F I & III in mm. 54-55-----	53
Example 6. First Movement, Relationships between Main Thematic Melody and Subordinate Melodies in Subsection a' -----	61
Example 7. Second Movement, Melody 1: Violin I in mm. 1-5-----	67
Example 8. Second Movement, Melody 2: Horn in F in mm. 14-19-----	68
Example 9. Second Movement, Melodies 3, 4, and 6: Flute in mm. 25-27, Oboe in mm. 31-33, Violin in mm. 54-56-----	68
Example 10. Second Movement, Comparison of Melodies 1 and 5-----	70
Example 11. Third Movement, Melody 1: Alto Saxophone Solo in mm. 3-12-----	77
Example 12. Third Movement, Melody 2: Violin I in mm. 5-12-----	78
Example 13. Third Movement, Comparison of Clarinet Solo (First Movement) and Alto Saxophone Solo (Third Movement) -----	78
Example 14. Third Movement, Strings (Piano Reduction) in mm. 5-12, 17-19, and 27-30-----	80
Example 15. Third Movement, Melody 3: Flute in mm. 40-44-----	81
Example 16. Third Movement, Melody 4 and its Variations, Melodies 5 and 6-----	81
Example 17. Third Movement, Melody 7: Strings in mm. 55-56-----	82

Example 18. Third Movement, Melodies 8, 9, 10, 11, and 12-----	83
Example 19. Third Movement, Melody 13: Clarinets I & II in mm. 71-72-----	83
Example 20. Third Movement, Melodies 14 and 15: Clarinets I & II in mm. 112-114, Oboes I & II in mm. 114-116-----	84
Example 21. Third Movement, Adaptation of Marimba's Melodic Materials in mm. 89-92-----	87

LIST OF TABLES

	Page
Table 1. Structural Overview of the First Movement-----	48
Table 2. Relationships between Thematic Materials in the First Movement-----	54
Table 3. Further Examination of the First Movement-----	56
Table 4. Strings Phrases and Use of Non-pitched Percussion Instruments in the Introduction-----	59
Table 5. Tension and Balance in the First Movement-----	63
Table 6. Structural Overview of the Second Movement-----	65
Table 7. Further Examination of the Second Movement-----	71
Table 8. Tension and Balance in the Second Movement-----	73
Table 9. Structural Overview of the Third Movement-----	75
Table 10. Further Examination of the Third Movement-----	85
Table 11. Prominent Motives in the Third Movement-----	89
Table 12. Tension and Balance in the Third Movement-----	90
Table 13. Description of the First, Second, and Third Movements-----	91

PART I
THE SCORE

SCORING

1 Piccolo
2 Flutes
2 Oboes
1 English Horn
2 Clarinets in B-flat
1 Bass Clarinet
2 Bassoons
1 Contrabassoon

1 Alto Saxophone in E-flat

4 Horns in F
3 Trumpets in B-flat
3 Trombones
1 Tuba

4 Timpani

Percussion:
1 Glockenspiel
1 Marimba
1 Vibraphone
1 Triangle
1 Cowbell
1 Wooden wind chimes
1 Glass wind chimes
1 Bass drum

Violin I
Violin II
Viola
Cello
Double Bass

I

Myeoung Hee Oh (2003)

♩ = 60

Piccolo

Flute I & II

Oboe I & II

English Horn

Clarinet in Bb I & II

Bass Clarinet

Bassoon I & II

Contrabassoon

Horn in F I & II

Horn in F III & IV

Trumpet in Bb I & II

Trumpet in Bb III

Trombone I & II

Trombone III

Tuba

Timpani C.B. C# D

Percussion I (Glockenspiel, Triangle, Wooden wind chime, Glass wind chime)

Percussion II (Marimba)

Percussion III (Vibraphone)

Violin I

Violin II

Viola

Violoncello

Double Bass

Trl. Lv. *ppp*

W.C. Lv. *mf*

Trl. Lv. *fp*

Glock. Lv. *mf*

Mar. *p*

Vib. *mf*

div. *ppp*

unis. *pp*

unis. *p*

div. *p*

unis. *mf*

p

pp

mf

f

pp

mf

f

pp

mf

f

pp

mf

f

A

Picc.

Fl. I & II

Ob. I & II

Eng. Hn.

Cl. in Bb I & II

Bass Cl.

Bsn. I & II

Contrabsn.

Hn. in F I & II

Hn. in F III & IV

Tpt. in Bb I & II

Tpt. in Bb III

Tbn. I & II

Tbn. III

Tuba

Temp.

Perc. I
(Glock., Tri., WC, GC)

Perc. II
(Mar.)

Perc. III
(Vib.)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

W.C.

L.v.

pp

p

f

mf

ap

div.

B

Picc.

Fl. I & II

Ob. I & II

Eng. Hn.

Cl. in Bb
I & II

Bass Cl.

Bsn. I & II

Contrab.

Hn. in F
I & II

Hn. in F
III & IV

Tpt. in Bb
I & II

Tpt. in Bb
III

Tbn. I & II

Tbn. III

Tuba

Temp.

Perc. I
(Glock., Tri.,
WC, GC)

Perc. II
(Mar.)

Perc. III
(Vib.)

Vln. I

Vln. II

Vla.

Vc.

D.B.

Picc.
 Fl. I & II
 Ob. I & II
 Eng. Hn.
 Cl. in Bb I & II
 Bass Cl.
 Bsn. I & II
 Contrab.
 Hn. in F I & II
 Hn. in F III & IV
 Tpt. in Bb I & II
 Tpt. in Bb III
 Tbn. I & II
 Tbn. III
 Tuba
 Timp.
 Perc. I
 (Glock., Tri., WC, GC)
 Perc. II
 (Mar.)
 Perc. III
 (Vib.)
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

E

Picc.

Fl. I & II

Ob. I & II

Eng. Hn.

Cl. in Bb I & II

Bass Cl.

Bsn. I & II

Contrabsn.

Hn. in F I & II

Hn. in F III & IV

Tpt. in Bb I & II

Tpt. in Bb III

Tbn. I & II

Tbn. III

Tuba

Temp.

Perc. I
(Glock., Tri., WC, GC)

Perc. II
(Mar.)

Perc. III
(Vib.)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

Picc.
 Fl. I & II
 Ob. I & II
 Eng. Hn.
 Cl. in Bb I & II
 Bass Cl.
 Bsn. I & II
 Contrab.
 Hn. in F I & II
 Hn. in F III & IV
 Tpt. in Bb I & II
 Tpt. in Bb III
 Tbn. I & II
 Tbn. III
 Tuba
 Timp.
 Perc. I (Glock., Tri., WC, GC)
 Perc. II (Mar.)
 Perc. III (Vib.)
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

Musical notation includes various notes, rests, and dynamic markings such as *ff*, *f*, and *mp*. The score is divided into measures by vertical bar lines.

F

G

Picc.

Fl. I & II

Ob. I & II

Eng. Hn.

Cl. in Bb I & II

Bass Cl.

Ban. I & II

Contrabass

Hn. in F I & II

Hn. in F III & IV

Tpt. in Bb I & II

Tpt. in Bb III

Tbn. I & II

Tbn. III

Tuba

Timp.

Perc. I
(Glock., Tri., WC, GC)

Perc. II
(Mar.)

Perc. III
(Vib.)

Vln. I
solo (top part only)

Vln. II

Vla.

Vcl.

D.B.

H

Picc.

Fl. I & II

Ob. I & II

Eng. Hn.

Cl. in Bb I & II

Bass Cl.

Bsn. I & II

Contrabass.

Hn. in F I & II

Hn. in F III & IV

Tpt. in Bb I & II

Tpt. in Bb III

Tbn. I & II

Tbn. III

Tuba

Timp.

Perc. I
(Glock., Tri., WC, GC)

Perc. II
(Mar.)

Perc. III
(Vib.)

Vln. I

Vln. II

Vla.

Vc.

D.B.

15

Picc.

Fl. I & II

Ob. I & II

Eng. Hn.

Cl. in Bb I & II

Bass Cl.

Bsn. I & II

Contrabss.

Hn. in F I & II

Hn. in F III & IV

Tpt. in Bb I & II

Tpt. in Bb III

Tbn. I & II

Tbn. III

Tuba

Timp.

Perc. I
(Glock., Tri., WC, GC)

Perc. II
(Mar.)

Perc. III
(Vib.)

Vln. I

Vln. II

Vla.

Vc.

D.B.

16

II.

$\text{♩} = 84 \text{ ca.}$

Piccolo

Flute I & II

Oboe I & II

English Horn

Clarinet in B \flat I & II

Bass Clarinet

Bassoon I & II

Contrabassoon

$\text{♩} = 84 \text{ ca.}$

Horn in F I & II

Horn in F III & IV

Trumpet in B \flat I & II

Trumpet in B \flat III

Trombone I & II

Trombone III

Tuba

$\text{♩} = 84 \text{ ca.}$

Timpani

Percussion I (Cowbell)

Percussion II (Marimba)

Percussion III (Vibraphone)

$\text{♩} = 84 \text{ ca.}$

Violin I *div.*

Violin II *div.*

Viola *div.*

Violoncello *div.*

Double Bass *div.*

10 A

Picc.

Fl. I & II

Ob. I & II

E. Ho.

Cl. I & II in Bb

B. Cl.

Bsn. I & II

C. Bsn.

Hr. in F I & II

Hr. in F III & IV

Tpt. in B I & II

Tpt. III in Bb

Tbn. I & II

Tbn. III

Tbn.

Temp.

Perc. I (Cow B.)

Perc. II (Mdr.)

Perc. III (Vib.)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

19

44

Picc.

Fl. I & II

Ob. I & II

E. Ho.

Cl. I & II in Bb

B. Cl.

Bsn. I & II

C. Bsn.

Hr. in F I & II

Hr. in F III & IV

Tpt. in B I & II

Tpt. III in Bb

Trbn. I & II

Trbn. III

Trbn.

44

Temp.

Perc. I (Cow B.)

Perc. II (Mdb.)

Perc. III (Vib.)

44

Vln. I

Vln. II

Vla.

Vcl.

D.B.

52 D

Picc.

Fl. I & II

Ob. I & II

E. Ho.

Cl. I & II in B \flat

B. Cl.

Bsn. I & II

C. Bsn.

Hr. in F I & II

Hr. in F III & IV

Tpt. in B I & II

Tpt. III in B \flat

Trbn. I & II

Trbn. III

Trbn.

Temp.

Perc. I (Cow B.)

Perc. II (Mtr.)

Perc. III (Vib.)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

62

Picc.

Fl. I & II

Ob. I & II

E. Ho.

Cl. I & II in Bb

B. Cl.

Bsn. I & II

C. Bsn.

Hr. in F I & II

Hr. in F III & IV

Tpt. in B I & II

Tpt. III in Bb

Thn. I & II

Thn. III

Thn.

Temp.

Perc. I (Cw. B.)

Perc. II (Mtr.)

Perc. III (Vib.)

Vln. I

Vln. II

Vla.

Vc.

D.B.

73 E

Picc.

Fl. I & II

Ob. I & II

E. Ho.

Cl. I & II in Bb

B. Cl.

Bsn. I & II

C. Bsn.

Hr. in F I & II

Hr. in F III & IV

Tpt. in B I & II

Tpt. III in B

Trbn. I & II

Trbn. III

Trbn.

Temp.

Perc. I (Cow B.)

Perc. II (Mtr.)

Perc. III (Vib.)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

The musical score for measures 73 and 74 is presented for a full orchestra. The woodwind section (Piccolo, Flutes I & II, Oboes I & II, English Horn, Clarinets I & II in Bb, Bass Clarinet, Bassoons I & II, Contrabassoon) and brass section (Horns in F I & II, Horns in F III & IV, Trumpets in B I & II, Trumpet III in B, Trombones I & II, Trombone III, Trombone) are active in measure 73. The percussion section (Percussion I: Cow Bell, Percussion II: Mtr., Percussion III: Vib.) and string section (Violins I & II, Viola, Violoncello, Double Bass) are active in measure 74. The score includes various dynamic markings such as *mf*, *f*, and *cresc.* (crescendo).

[illegible]

III.

Piccolo *♩ = 65-70*
 Flute I & II
 Oboe I & II
 English Horn
 Clarinet in Bb I & II
 Bass Clarinet
 Bassoon I & II
 Contrabassoon
 Alto Saxophone in Eb *solo*
 Horn in F I & II *♩ = 65-70*
 Horn in F III & IV
 Trumpet in Bb I & II
 Trumpet in Bb III
 Trombone I & II *sf*
 Trombone III
 Tuba *f*
 Timpani *♩ = 65-70*
 Percussion I (Glockenspiel, Base drum, Tam Tam) *sf*
 Percussion II (Marimba)
 Percussion III (Vibraphone)
 Violin I *div. pp*
 Violin II *div. pp*
 Viola *div. pp*
 Violoncello *div. pp*
 Double Bass *div. pp*

Picc.

Fl. I & II

Ob. I & II

Eng. Ho.

Cl. in Bb I & II

Bass Cl.

Bsn. I & II

Contrab.

Alto Sax. in Eb

Ho. in F I & II

Ho. in F III & IV

Tpt. in Bb I & II

Tpt. in Bb III

Tbn. I & II

Tbn. III

Tuba

Temp.

Perc. I (Clck., BD, TT)

Perc. II (Mar.)

Perc. III (Vib.)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

univ. 97

B

C

Picc.

Fl. I & II

Ob. I & II

Eng. Ho.

Cl. in Bb I & II

Bass Cl.

Bsn. I & II

Contrab.

Alto Sax. in Eb

Ho. in F I & II

Ho. in F III & IV

Tpt. in Bb I & II

Tpt. in Bb III

Tbn. I & II

Tbn. III

Tuba

Temp.

Perc. I (Cymb., BD, TT)

Perc. II (Mar.)

Perc. III (Vib.)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

This page of a musical score contains the following staves and parts:

- Picc.**: Piccolo
- Fl. I & II**: Flute I and II
- Ob. I & II**: Oboe I and II
- Eng. Hn.**: English Horn
- Cl. in Bb I & II**: Clarinet in B-flat I and II
- Bass Cl.**: Bass Clarinet
- Bsn. I & II**: Bassoon I and II
- Contrabas**: Contrabass
- Alto Saxo. in Eb**: Alto Saxophone in E-flat
- Hr. in F I & II**: Horn in F I and II
- Hr. in F III & IV**: Horn in F III and IV
- Tpt. in Bb I & II**: Trumpet in B-flat I and II
- Tpt. in Bb III**: Trumpet in B-flat III
- Tbn. I & II**: Trombone I and II
- Tbn. III**: Trombone III
- Tuba**: Tuba
- Temp.**: Timpani
- Perc. I (Clack, BD, TT)**: Percussion I (Clack, Bells, Tom-toms)
- Perc. II (Mar.)**: Percussion II (Maracas)
- Perc. III (Vib.)**: Percussion III (Vibraphone)
- Vln. I**: Violin I
- Vln. II**: Violin II
- Vla.**: Viola
- Vc.**: Violoncello
- D.B.**: Double Bass

The score includes various musical notations such as notes, rests, and dynamic markings. A specific marking "a2" is visible above the first staff of the Horn in F I & II part.

Picc.

Fl. I & II

Ob. I & II

Eng. Hn.

Cl. in Bb I & II

Bass Cl.

Bsn. I & II

Contrab.

Alto Sax. in Eb

Hn. in F I & II

Hn. in F III & IV

Tpt. in Bb I & II

Tpt. in Bb III

Tbn. I & II

Tbn. III

Tuba

Temp.

Perc. I (Clock, BD, TT)

Perc. II (Mar.)

Perc. III (Vib.)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

chromatic gliss.

f

a2

D

Picc.
 Fl. 1 & II
 Ob. 1 & II
 Eng. Hr.
 Cl. in Bb 1 & II
 Bass Cl.
 Bar. 1 & II
 Contrabas.
 Alto Sax. in Eb
 Hr. in F 1 & II
 Hr. in F III & IV
 Tpt. in Bb 1 & II
 Tpt. in Bb III
 Tbn. 1 & II
 Tbn. III
 Tuba
 Timp.
 Perc. I (Clack, BD, TT)
 Perc. II (Mar.)
 Perc. III (Vib.)
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

Picc.
 Fl. 1 & II
 Ob. 1 & II
 Eng. Ho.
 Cl. in Bb
 1 & II
 Bass Cl.
 Bar. 1 & II
 Contraba.
 Alto Saxo.
 in Eb
 Ho. in F
 1 & II
 Ho. in F
 III & IV
 Tpt. in Bb
 I & II
 Tpt. in Bb
 III
 Tbn. 1 & II
 Tbn. III
 Tuba
 Timp.
 Perc. I
 (Clck.
 BD, TT)
 Perc. II
 (Mar.)
 Perc. III
 (Vib.)
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

E
 Ab A D E
 //

Picc.
 Fl. 1 & 2
 Ob. 1 & 2
 Eng. Hr.
 Cl. in Bb 1 & 2
 Bass Cl.
 Bar. 1 & 2
 Contraba.
 Alto Saxo. in Eb
 Hr. in F 1 & 2
 Hr. in F III & IV
 Tpt. in Bb 1 & 2
 Tpt. in Bb III
 Tbn. 1 & 2
 Tbn. III
 Tuba
 Timp.
 Perc. I (Clck. BD, TT)
 Perc. II (Mar.)
 Perc. III (Vib.)
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

F

G

This page of the musical score, numbered 38, contains staves for the following instruments:

- Picc.** (Piccolo)
- Fl. I & II** (Flutes I and II)
- Ob. I & II** (Oboes I and II)
- Eng. Ho.** (English Horn)
- Cl. in Bb I & II** (Clarinets in B-flat I and II)
- Bass Cl.** (Bass Clarinet)
- Bsn. I & II** (Bassoons I and II)
- Contrab.** (Contrabassoon)
- Alto Saxo. in Eb** (Alto Saxophone in E-flat)
- Ho. in F I & II** (Horns in F I and II)
- Ho. in F III & IV** (Horns in F III and IV)
- Tpt. in Bb I & II** (Trumpets in B-flat I and II)
- Tpt. in Bb III** (Trumpet in B-flat III)
- Tbn. I & II** (Tenor Horns I and II)
- Tbn. III** (Tenor Horn III)
- Tuba**
- Temp.** (Timpani)
- Perc. I (Click, BD, TT)** (Percussion I: Click, Bass Drum, Tom Tom)
- Perc. II (Mar.)** (Percussion II: Maracas)
- Perc. III (Vib.)** (Percussion III: Vibraphone)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vcl.** (Violoncello)
- D.B.** (Double Bass)

The score is written in 3/4 time. The woodwind section (Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon, Alto Saxophone) plays a rhythmic melody with eighth and sixteenth notes. The brass section (Horns, Trumpets, Tenor Horns, Tuba, Timpani) provides harmonic support. The string section (Violins I and II, Viola, Violoncello, Double Bass) plays a steady eighth-note accompaniment. Percussion includes maracas and a vibraphone. A section marked 'G' begins at the end of the page.

H

Score for page 39, featuring various instruments including Piccolo, Flutes, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabass, Alto Saxophone, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, and Violins/Violas. The score includes musical notation, dynamics (e.g., *mf*, *f*, *unif.*), and articulation marks.

Picc.
 Fl. I & II
 Ob. I & II
 Eng. Ho.
 Cl. in Bb I & II
 Bass Cl.
 Bsn. I & II
 Contrab.
 Alto Saxo. in Eb
 Ho. in F I & II
 Ho. in F III & IV
 Tpt. in Bb I & II
 Tpt. in Bb III
 Tbn. I & II
 Tbn. III
 Tuba
 Timp.
 Perc. I (Glock, BD, TT)
 Perc. II (Mar.)
 Perc. III (Vib.)
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

Picc.
 Fl. I & II
 Ob. I & II
 Eng. Ho.
 Cl. in Bb I & II
 Bass Cl.
 Bar. I & II
 Contraba.
 Alto Saxo. in Eb
 Ho. in F I & II
 Ho. in F III & IV
 Tpt. in Bb I & II
 Tpt. in Bb III
 Tbn. I & II
 Tbn. III
 Tuba
 Timp.
 Perc. I (Clack, BD, TT)
 Perc. II (Mar.)
 Perc. III (Vib.)
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

Picc.
 Fl. I & II
 Ob. I & II
 Eng. Ho.
 Cl. in Bb I & II
 Bass Cl.
 Bsn. I & II
 Contrab.
 Alto Sax. in Eb
 Ho. in F I & II
 Ho. in F III & IV
 Tpt. in Bb I & II
 Tpt. in Bb III
 Tbn. I & II
 Tbn. III
 Tuba
 Timp.
 Perc. I (Cymb., BD, TT)
 Perc. II (Mar.)
 Perc. III (Vib.)
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

1

Picc.

Fl. I & II

Ob. I & II

Eng. Ho.

Cl. in Bb I & II

Bass Cl.

Bsn. I & II

Contrab.

Alto Sax. in Eb

Hr. in F I & II

Hr. in F III & IV

Tpt. in Bb I & II

Tpt. in Bb III

Tbn. I & II

Tbn. III

Tuba

Temp.

40

Perc. I (Clack, BD, TT)

Perc. II (Mar.)

Perc. III (Vib.)

Vln. I

Vln. II

Vla.

Vcl.

D.B.

A, Bb, Db, Ab

B.D.

Picc.
 Fl. I & II
 Ob. I & II
 Eng. Hn.
 Cl. in Bb I & II
 Bass Cl.
 Bsn. I & II
 Contrab.
 Alto Sax. in Eb
 Hn. in F I & II
 Hn. in F III & IV
 Tpt. in Bb I & II
 Tpt. in Bb III
 Tbn. I & II
 Tbn. III
 Tuba
 Timp.
 Perc. I (Clock, BD, TT)
 Perc. II (Mar.)
 Perc. III (Vib.)
 Vln. I
 Vln. II
 Vla.
 Vcl.
 D.B.

PART II
THE ANALYSIS

CHAPTER 1

INTRODUCTION

In accordance with the requirements for the degree Doctor of Musical Arts in Composition, this dissertation consists of two parts: an original composition for orchestra and an analysis of that work. The discussion which follows is the analysis of the work.

The composition, entitled *Secret*, is a three-movement work approximately fifteen minutes in duration. The first movement is basically slow, and it features a lengthy clarinet solo. The second and third movements are both relatively fast. The second movement begins with the full string section and ends with a loud *tutti*; the third begins *attaca*, and it contrasts with the end of the second movement in texture and dynamics.

The instrumentation includes three flutes (third flute doubles on piccolo), two oboes, English horn, two B-flat clarinets, bass clarinet, two bassoons, contrabassoon, E-flat alto saxophone, four horns, three B-flat trumpets, three trombones, tuba, four timpani, percussion, and strings. Overall, the work explores a blending of orchestral timbres, while each movement focuses on specific instrumental characteristics. The first movement features upper register strings and exploits various percussion instruments. The second movement is the most distinctive movement in terms of its colorful orchestration, and it incorporates special instrumental techniques such as glissandi, tremolos, and trills, as featured in the works of Isang Yun. The final movement emphasizes a full orchestral sound with *tutti* rhythms.

The composition is unified by specific melodic material that appears in each movement in various forms. The main thematic material appears in the first movement clarinet solo and is manipulated throughout the work. Specific variation techniques are discussed in subsequent chapters.

The goal of this analysis is to examine the work in terms of its structure, orchestration, texture, rhythm, harmony, and melodic variation techniques. Each chapter will examine a movement in depth. The analysis also includes an examination of each movement's pitch-class set structure. The methodology will rely on the analytical principles which have been set forth by Allen Forte in his book *The Structure of Atonal Music*.

CHAPTER 2

ANALYSIS OF THE FIRST MOVEMENT

This chapter provides an overview of the first movement's formal structure and a comprehensive analysis of its musical materials. The structural overview, thematic materials, texture, and other details are addressed separately.

1) Structural Overview

Table 1. Structural Overview of the First Movement

	Intro	Thematic			Development		Retrans.	Recapitulation	
Section		A			B			A'	
Subsection		a	b	c	d	d'		a'	a''
Mm. #	1-19	20-30	31-39	40-52	53-69	70-85	86-92	93-105	106-125
Melodic materials	N/A	M1*, M2, M4	M3	M3, M5	M6, M7	M6	M3	M1	M1, M3
Prominent pitch-class sets		3-2, 3-5, 6-30, 4-1, 3-3, 8-7	3-1	3-1, 3-2, 4-1, 7-1	5-1, 5-7	5-1	3-1	3-2, 3-5, 6-30	3-2, 3-5, 6-30, 3-1

*M=Melody

As can be seen in Table 1 above, the structure of the first movement is a ternary form. It begins with an introduction, mm. 1-19, which exploits the string upper registers and selected percussion instruments. Following this, Section A begins with the main thematic melody played by the solo clarinet. During the course of the work this melody occurs several times, varying and developing upon each hearing. Section A consists of three subsections, labeled a, b, and c. The main purpose of Subsection a is to present the following: 1) the main thematic melody in the solo clarinet beginning in m. 20, 2) supporting string tremolo material, and 3) subordinate melodic ideas in the brass as seen in mm. 26-29.

A rhythmically active passage of continuous sixteenth notes played by keyboard percussion instruments in mm. 25-29 propels the work forward and creates a colorful orchestral sound. In mm. 29-30 an inverted figure of the main thematic melody in the solo clarinet serves as a link to Subsection b.

In Subsection b, the main thematic melody, i.e. m. 24, is fragmented into two motives played by clarinets I and II in beats one and two of m. 31-33. These two motives, shown in Example 3, dominate the subsection and are supported by tremolo string parts as well as a chordal passage played by the brass.

Mainly homophonic woodwinds, brass, and strings announce the beginning of Subsection c. This section gradually changes to polyphony in the woodwinds and strings, and it increases in density and eventually arrives at a cadence in m. 52. After this it moves into the development section.

The development section, Section B, begins with quarter-note triplet rhythmic figures in m. 53 in the woodwinds. These rhythmic figures dominate the section, appearing throughout the woodwinds and moving to the brass in Subsection d' in m. 70. Continuous string sixteenth-note tremolos beginning in m. 53 and a new eighth-note triplet rhythm in the brass, beginning in m. 54, are combined with the quarter-note triplet rhythmic figures and this results in an elaborate polyphonic texture and sound. A lyrical melody, introduced by the flute and piccolo in mm. 72-74 of Subsection d', breaks the tension and leads to the transition section. The transition combines the strings' tremolo figure and selected percussion with a motive from the beginning of Subsection b which is played by the flutes in m. 86.

The main thematic melody returns in Section A' in mm. 93-95. This time it is played by clarinets I and II and the solo violin. Components of this melody are then developed in Subsection a'. A variation of the main thematic melody appears again in the solo horn and trombone parts in m. 106 and begins Subsection a". While Subsection a' contains a polyphonic texture developing components of the main thematic melody with homophonic brass, string tremolos, and some percussion, Subsection a" fragments the main thematic melody. Appearances of these fragments become less frequent and gradually create a thinner texture as the movement concludes.

2) Thematic Materials

The relationships between melodic materials is a significant compositional issue throughout the first movement. This section examines the melodic materials, including pitch content, and how they are related and developed. It will also discuss the characteristic rhythmic patterns within the movement. Table 1 above presents the occurrences of seven important melodies and melodic fragments used in the first movement.

Melody 1 is the main thematic melody of the first movement. It is characterized by the initial interval of a major seventh, which also occurs in other melodies in the movement, although at times it is modified to a minor seventh. This eight-measure clarinet solo is divided into two phrases of four measures each and contains three motives, Motives 1, 2, and 3 in Example 1 below. This melody and its motives are varied and developed throughout the first movement and subsequent two movements, as well, and contribute to overall unity in the work.

Example 1. First Movement, Melody 1: Clarinet Solo in mm. 20-27

Motive 1, 3-2 (0, 1, 3)

M7th

pp

f

pp

Motive 2, 6-30 (0, 1, 3, 6, 7, 9)

minor 2nd

perfect 5th

p

Motive 3, 3-5 (0, 1, 6): subset of 6-30

Melody 2 is a melodic fragment initially played by the horns in mm. 26-27 at the end of the clarinet's statement of Melody 1. Melody 3, also a melodic fragment, is an inversion of Melody 2 played by the trombones and tuba in mm. 27-28. Melody 2 and Melody 3 are both derived from Motive 3 of Melody 1. This motive contains the intervals of a minor second followed by an augmented fourth.

Melody 2 is essentially a retrograde of this motive, built on E, but the first interval is changed to a minor third. Melody 3 inverts Melody 2 and begins on pitch class (concert pitch) D-flat, which is the last pitch class of Motive 3 of Melody 1. The following example shows Melodies 2 and 3 with their respective pitch-class sets.

Example 2. First Movement, Melodies 2 and 3

Melody 2: Horn in F III in mm. 26-27 (melodic fragment)

Melody 3: Trombones I & II in mm. 27-29

(melodic fragment: inversion of Melody 2)

Melody 4, presented by clarinets I and II in mm. 31-34, is the main thematic material in Subsection b and contains two small motivic units. The first motive's downward leap and short-long rhythmic pattern relate to Motive 3 of Melody 1. While this motive lasts only one beat, it is used later in mm. 42 and 46 of Subsection c, and in m. 86 of the transition. Motive 2 of Melody 4 is a simple chromatic descending sixteenth-note figure, which is developed and combined with Motive 1 in this subsection. Motive 2 also appears independently and is developed later in the movement, particularly in mm. 44-45 and 49 of Subsection c. Melody 4 is divided into two phrases as shown in Example 3 below.

The first phrase begins on b^1 and ends on $a\text{-flat}^2$, an ascending diminished seventh. This large interval suggests a varied relationship with the opening ascending major seventh of Melody 1.

Example 3. First Movement, Melody 4: Clarinets I & II in mm. 31-34

8-7 (0, 1, 2, 3, 4, 5, 8, 9)

d7

Motive 2, 4-1 (0, 1, 2, 3)

Motive 3, 3-3 (0, 1, 3)

a2

f

cresc.

phrase 1

phrase 2

Motive 1 Aug. 5th Rhythmic diminution

Motive 3, 3-3 (0, 1, 4) Change direction

Melody 5, introduced by the flutes, trumpets, and strings in mm. 40-44, is the main thematic material of Subsection c. This melody contains two phrases; the first phrase is played by high woodwinds and violins accompanied by the other instruments with a primarily homophonic texture. Portions of the second phrase appear in the woodwinds, brass, and strings but are connected to form a single melodic line. The following example shows Melody 5.

Example 4. First Movement, Melody 5: Flute, Trumpet, and Strings in mm. 40-44

phrase 1, 7-1 (0, 1, 2, 3, 4, 5, 6)

notes of A, B, C, Bb: 4-1 (0, 1, 2, 3)

fl.

trp.

fl.

vc. vla.

fl. vln.

f

m7

3

3-2 (0, 1, 3)

phrase 2, 6-Z3 (0, 1, 2, 3, 5, 6)

Melody 6, a melodic fragment played by the flutes, oboes, and clarinets in mm. 53-54, is the prevalent thematic material in Section B. The quarter-note triplet rhythmic figure dominates the entire

section. This rhythmic material is quite different from that of Section A, but the interval content of a seventh, introduced in Section A, is a characteristic of Melody 6. This theme occurs in the upper woodwinds beginning in m. 53 and in trombones I and II beginning in m. 70.

The final important melodic figure in the first movement is Melody 7. Melody 7 is the subordinate melodic fragment in Section B and is characterized by a diminution of rhythm from Melody 6—its identifying rhythm is an eighth-note triplet. Its large ascending leaps also relate it to Melody 6. The following example gives Melodies 6 and 7 and their pitch-class sets.

Example 5. First Movement, Melodies 6 and 7

Melody 6: Flute in mm. 53-54 (melodic fragment)

Melody 7: Horns in F I & III in mm. 54-55 (melodic fragment)

Analysis of the thematic materials of the first movement demonstrates that some of the melodic materials share characteristics, namely, intervallic content and rhythmic figures. Prominent pitch-class sets that recur in the movement include 3-1, 3-2, 3-5, 4-1, and 6-30. 3-1 and 3-2 are especially significant because they are subsets of all the larger prominent sets that appear in the movement. Further, melodies in the second and third movements build upon additional common characteristics of this movement's

melodic materials and create an overall unity in the work. Some relationships between the first movement's melodies are shown in the following chart.

Table 2. Relationships between Thematic Materials in the First Movement

Melody	1	2	3	4	5	6	7
Prominent intervals	Maj. 7 m2, P5	m2, m3, d4	m2, d3	A5, d7	m7	m7, d7	Maj. 7 (enharmonic)
Related melodies	N/A	M1*	M1	M1	M4	N/A	M6
Other observations	N/A	Compressed retrograde of a portion of M1	Compressed inversion of M2	Rhythmic change of a portion of M1	N/A	N/A	Rhythmic diminution of a portion of M6

*M=Melody

In Section A, the formal design of Subsections a, b, and c are clearly delineated through texture and rhythm, and the melodic figures within these subsections also have clear relationships. In general, the materials of Melodies 1 through 7 are developed independently in the first movement, but they remain related in their interval content as given in Table 2.

Some characteristics of Melodies 1 through 7 are featured in other passages. For example, in mm. 54-69 of the first movement, the timpanist plays an eighth-note followed by quarter-note rhythmic pattern that features fourths and sevenths. In this example, the short-long rhythmic figure is related to Motive 1 of Melody 4, and all melodies except Melody 3 contain intervals of fourths, sevenths, or both. The chordal brass part of Section A' begins in m. 94 with most parts initially ascending by an augmented fourth.

3) Texture, Structure, and Instrumentation

Table 3 below clarifies the unique designs of the various sections of the first movement. In Section A, the lyrical main thematic melody is played by the solo clarinet in mm. 20-27 and is supported by strings beginning in m. 24. Selected percussion melodies from the introduction are developed, as well.

The main thematic materials are developed, and supporting strings continue along with secondary brass melodic material in mm. 26-29. All of these elements gradually build up polyphonically in Subsection b. Subsection c is climactic and thicker in texture; the strings take the melodic role beginning in m. 38 and the woodwinds develop their own melodic material beginning in m. 40.

The textural plan of Section B consists of simple thematic materials that are combined to create a complex polyphonic texture. Melodies 6 and 7, shown in Examples 5 above, are featured in this section. Quarter-note and eighth-note triplets, played by the woodwinds and brass, and are combined with continuous string tremolos.

Section A' is the recapitulation, but its presentation of main thematic melodies and its textural design are markedly different from Section A. For example, in Section A' components of the original melody are borrowed and developed, as in the bass clarinet part in mm. 93-95. Section A' also develops the entire original melody, as in the clarinet I and II parts beginning in m. 93. In this section the main melodies are played not only by the woodwinds, but are scattered between the percussion, strings, and brass. While one instrumental part plays the melody the other parts play chordal or tremolo figures that originally appeared in Sections A and B. This borrowing from previous sections creates unity within the movement, and the method of melodic development in A' reinforces the unique textural design of the section. By the end of the movement, the texture in the woodwinds and brass shifts from complex to thin by gradually reducing, with the exception of the sustained string parts, the number of instruments. Table 4 below indicates various textural and structural observations.

Table 3. Further Examination of the First Movement

Form	Section	Sub-section	Mm.#	Texture	Characteristics	Structure and style observations
Introduction			1-19	Polyphony in strings and percussion.	Exploitation of non-pitched percussion instruments and upper-register strings, melody in keyboard percussion.	String harmony elaborated over four repeated phrases. Contrast between sustained strings and percussion melody.
Main Thematic Section	A	a	20-30	Polyphony in percussion with woodwinds, brass and strings. Homophony in strings.	Introduction of main thematic melody by clarinet solo. String tremolo. Thin texture in other woodwinds and brass.	Supporting string tremolo. More elaborate percussion melody contrasts to the lyrical main thematic melody.
		b	31-39	Mainly homophony in brass and strings.	Main melodic materials developed and elaborated. Focus on woodwinds.	Short accented rhythmic figure developed in woodwinds. Supporting brass and strings.
		c	40-52	Polyphony in woodwinds and strings. Homophony in brass.	Materials fully developed in woodwinds and strings. Accented short rhythms in timpani.	Strings change from supporting, sustained notes to active rhythms.

Table 3 continued

	Section	Sub-Section	Mm.#	Texture	Detailed characteristics	Structure and style observations
Development	B	d	53-69	Polyphony in woodwinds and brass. Homophony in strings.	Accented timpani rhythms developed.	Repeated rhythmic pattern in woodwinds and brass. Strings play tremolo pattern and pizzicato. Additional accented rhythms in woodwinds.
		d'	70-85	Polyphony in brass Homophony in strings.	Introduction of lyrical upper woodwind melody. Thin woodwind texture. Thematic materials developed in brass. Continuous supporting strings.	Change in woodwinds rhythm from repeated pattern to lyrical melody. Melodic materials in woodwinds move to brass.
Transition			86-92	Mainly homophony in woodwinds Polyphony in strings and percussion	Two different thematic materials in woodwinds and strings. Change in tempo.	Two divided parts: 1) woodwinds 2) strings and percussion
Recapitulation	A'	a'	93-105	Polyphony in woodwinds and percussion. Homophony in brass and strings.	Main thematic melody in clarinet part. Reappearance of percussion melody.	Lyrical melody in woodwinds. Supporting homophonic brass and strings. Percussion imitate woodwinds. String tremolo pattern.
		a''	106-125	Polyphony in strings.	Few scattered melodies. Gradually decreasing intensity.	Main thematic melody reappears in brass. Supporting tremolo strings with main thematic melody in string solos.

Colorful instrumentation was one of the major goals in composing this work, and the introduction is a primary example of this concept. String harmonics are used in a supporting role. Two groups of percussion instruments, non-pitched and pitched, are exploited in the introduction as well. Specifically, triangle, wooden wind chimes, and glass wind chimes are the non-pitched instruments while glockenspiel, the marimba, and the vibraphone are the pitched instruments.

The use of non-pitched percussion instruments most often coincides with the start and conclusion of each string phrase. As shown in Table 5 below, the triangle in m. 1 and wooden wind chimes in mm. 4-5 indicate the strings' first entrance and conclusion of that phrase, respectively. In mm. 8 and 10, the triangle and vibraphone mark the beginning and end, respectively, of the string phrase in mm. 5-10. Wooden wind chimes are used in m. 19 with the last string phrase.

Keyboard percussion instruments (xylophone, marimba, and vibraphone) provide melodic contrast to the strings. The wooden wind chimes are used for their dry sound to provide further contrast. The high metallic sound of the triangle and glockenspiel blend with the high harmonic string sound. The following table shows some details of the Introduction.

Table 4. Strings Phrases and Use of Non-pitched Percussion Instruments in the Introduction

Phrases	Phrase 1		Phrase 2		Phrase 3	Phrase 4
Mm. #	1-5		5-11		11-19	19-21
Order of string entrances	Vln I (1)-Vln I (2)-Vln II- Vc (2)-Vla- Vc (1)-D.B.		Vln I (1)&Vln II- Vc (2)-Vla- Vc (1)-D.B.		Vln I (1&2)&Vc (2)-Vln II-Vla- D.B.- Vc (1)	All together
Number of string sections at start of phrase	1		2		3	All
Time between each string entrance (quarter rest equals 1 beat unit)	3-2.5-2-1.5-1-0.5		2.5-2-1.5-1-0.5		2-1.5-1-0.5	0
Use of non-pitched percussion instruments and location	Trgl. in m. 1	W.C in mm. 4-5	Trgl. in m. 8	N/A	N/A	W.C. in mm. 19-21

As shown in Table 4 above, the number of string instruments present at the opening of each phrase increases from one instrument part in the first phrase to the entire string section in the fourth phrase. Additionally, the time differences between each instrumental entrance decreases.

With the conclusion of the last phrase of the introduction, Section A begins in m. 20 with the main thematic melody played by the solo clarinet. While this melody is heard, subordinate brass melodies arise and string tremolos provide support. In contrast to the main thematic melody, the materials played by the pitched percussion instruments in the introduction are now developed and elaborated.

In mm. 29-30, the clarinet plays a free inversion of the opening of the main thematic melody, which smoothly connects to Subsection b, beginning in m. 31. Subsection b focuses on the woodwinds, which develop new melodic materials stated in mm. 31-34 by the clarinets. The second clarinet joins the first clarinet and the melodic materials gradually build up throughout all the upper woodwinds. The strings and brass participate in a homophonic texture that supports the woodwinds' developing melodic

materials. Motive 1 of Melody 4 provides the main material of Subsection b, and it is also developed in Subsection c along with Motive 2 of Melody 4.

In mm. 38-39 the bass clarinet and upper strings provide a short link to Subsection c. Subsection c shows a dramatic change in the strings, which now present a rhythmically active development of the sustained tremolo pattern that began in m. 24. The strings create an intense polyphonic texture, which is doubled and developed by the woodwinds. The subsection concludes with the final cadence of Section B in m. 52.

The thematic material of Section B, stated by flutes, oboes, and clarinets in mm. 53-54, is relatively simple and is developed continuously. Melody 7 in the brass in mm. 54-55 is combined with the woodwind material and creates a polyphonic texture in this subsection. While these materials are being developed, continuous string sixteenth-note tremolos provide support, and the timpani rhythms introduce driving intervallic and rhythmic figures. The strings change to pizzicato in m. 62, and this leads to the thematic material introduced by trombones I and II in mm. 70 with the beginning of Subsection d'.

In Subsection d', a new lyrical melody appears in the flute and piccolo in mm. 72-80. This melody contrasts with the brass and strings. The piccolo mainly imitates the flute, and these instruments provide much of the upper register sounds that are stressed in this subsection.

The transition contains a woodwind phrase in mm. 86-89 and a string phrase in mm. 89-92. The woodwinds use a passage that previously appeared in Motive 1 of Melody 4 (m. 31). In the strings, the sixteenth-note rhythmic pattern continues and is slightly varied. This repeated leaping sixteenth-note rhythmic figure is derived from the flute part in m. 87.

As previously stated, the recapitulation brings back the main thematic melody from Section A, but this time it is varied and is played by clarinets I and II instead of the solo clarinet. This material is developed by the woodwinds in this subsection, and other melodies are reminiscent of components of the main thematic melody. Example 6 shows the relationships between the original thematic melody in Section A and portions of the melodies in Subsection a'.

Example 6. First Movement, Relationships between the Main Thematic Melody and Subordinate

Melodies in Subsection a'

Clarinet Solo in mm. 20-27

Motive 1, 3-2 (0, 1, 3)

M7th

pp

f

pp

Motive 2, 6-30 (0, 1, 3, 6, 7, 9)

minor 2nd

perfect 5th

p

Motive 3, 3-5 (0, 1, 6): subset of 6-30

Clarinets I & II and Percussion II in mm. 93-97

5-3 (0, 1, 2, 4, 5)

Motive 1 of Melody 1

p

f

p

f

Cl. I & II

Per. II (Mar.)

Doubled in oboes I & II

f

mf

f

4-2 (0, 1, 2, 4)

Rhythm derived from Motive 2 of Melody 1

Bass Clarinet in mm. 93-95

3-5 (0, 1, 6)

m2

f

p

dim. 5th (aug. 4th)

Free retrograde of Motive 3 of Melody 1

Portions of the main thematic melody move to the horns and trombones in mm. 104-108 and also appear in the violin solo in mm. 105-116, along with a new solo melody in violin II. Subsection a" includes a chordal texture in the strings accompanying the main thematic melody, and several additional short motives are scattered throughout. Percussion II in mm. 111-112 and 115-116; percussion III in mm. 120-121, and 122-125; and bass clarinet in mm. 112-114 contain scattered melodic fragments that appear with decreased rhythmic activity, while the string tremolo is sustained. The dynamic level also decreases gradually as the movement concludes.

4) Unity and Balance

This section will examine elements of tension and balance, as well as the overall unity of the movement. Table 5 below presents the relative locations of climactic and release points, descriptions of each passage, and appearances of the original melody or its variations throughout the movement.

Table 5. Tension and Balance in the First Movement

Tension*	B	C	R	B	C	R	R	C	R
Section/ Sub-section	Subsection c of Section A			Section B		Trans	Section A'	Sub-section a'	Sub-section a''
Mm. # of tension	44	47-50	51-52 cad.	70-72	76-82	86	94	102-105	108
Instrumental characteristics	Built up through woodwinds.	-	-	String tremolo. High woodwind melody introduced.	Timpani added with dynamic accents.	N/A	Homophonic brass added.	Perc. II	Brass solos
Appearance of specific melodies	Motives 1 and 2 of Melody 4	-	-	Melody 6	-	-	Melody 1	Variation of Melody 1	Fragment of Melody 1
Overall balance	B			C			R		
Total mm. #	8 (32 in Section A)			16 (33 in Section B)			15 (33 in Section A')		
Tempo	Quarter equals 66			Quarter equals 80			Quarter equals 66		

* B=building, C=climax, R=release

Analysis of the climactic points demonstrates how tension affects this movement. In terms of overall balance, the movement is built up in Section A, mainly in Subsection c; it is then built up further in Section B and climaxes with the addition of the timpani. It is finally released in Section A'. The total number of measures in each section is balanced, 32-33-33, and the strongest climactic points occurs in the middle of the movement, namely the climactic point of Section B in mm. 76-82. As shown in the above table, the tempo also increases in the most climactic section,

The distribution of instrumental roles shows that most of the thematic material is carried by the woodwinds. Percussion instruments accent every important tension point such as in mm. 76-82 and 102-

104. The first instance marks the tension prior to the retransition, and the other is one of the most important climactic points before the tension of the movement is released.

Occurrences of the original melody, including its variations, indicate how these materials contribute to the unity of the whole movement. The main thematic melody and its variations are used at almost every important structural point. The only exception is in mm. 70-72, in which Melody 6 is used instead. The relationship between Melody 1 and Melody 6 has already been discussed above.

CHAPTER 3

ANALYSIS OF THE SECOND MOVEMENT

This chapter provides an overview of the second movement including a traditional analysis as well as a discussion of special instrumental techniques. These techniques, such as trills, glissandi, pizzicati, and combinations of these, can be found in works by other composers, especially those of Isang Yun.¹

1) Structural Overview

The second movement consists of a through-composed form with six sections. Table 6 below gives the overall structure of the movement as well as some descriptive information for each section.

Table 6. Structural Overview of the Second Movement

Section	One	Two	Three	Four	Five	Six
Mm. #	1-24	25-31	32-40	41-53	54-84	85-99
Description	Main melody and contrasting melody	Contrapuntal section	Contrapuntal section	Varied main melody (incorporating special instrumental techniques)	Contrapuntal section (incorporating special instrumental techniques)	Recapitulation of Section One
Melodic materials	M1*, M2	M3	M4	M1, M5	M5, M6	M1, M2
Pitch class sets	5-23, 5-24, 3-2, 7-5	7-Z36, 9-4	9-7	5-23, 5-24, 9-4	9-4	5-23, 5-24, 3-2, 7-5

*M=Melody

¹ Instrumental techniques used in Isang Yun's *Oktett* are especially influential in this movement.

Melodies 1-6 of this movement are shown in Examples 7-10 below. The main thematic material, Melody 1, appears in the strings at the opening of the movement and is prevalent throughout Section One. From m. 14, this material alternates with a contrasting sustained brass melody (Melody 2). Although the brass melody is played *forte*, Melody 1 remains the primary focus.

Sections Two and Three are both largely contrapuntal yet differ in melodic content. Materials from the main melody of Section One reappear in Section Four in mm. 42-45, but they are reworked to include new instrumental techniques such as glissandi and short and quickly-dampened *pizzicati*. Some motives from Melody 1 in mm. 41 and 50-52, and a new melody derived from these motives (Melody 5, beginning in m. 41 in flutes I and II and oboes I and II), are also used in this section.

The movement continues with further counterpoint in Section Five. In this section, strings use special instrumental techniques, as well as selected materials from Section Four. A contrapuntal texture involving both of these elements can be seen in mm. 54-84. The last section of the movement serves as the recapitulation. In it Melody 1 and Melody 2 are combined and a dense texture is created.

In a wider view of the movement's structure, Sections One, Four, and Six are of primary structural importance because they present the main thematic materials. Sections Two, Three, and Five (the contrapuntal sections) are of secondary structural importance.

2) Examination of Thematic Materials

The second movement features several important melodic ideas. Melody 1, as shown in Example 7, is the most commonly used melody in this movement.

Example 7. Second Movement, Melody 1: Violin I in mm. 1-5

(Asterisks indicate points of pitch F-sharp)

All 12 chromatic notes

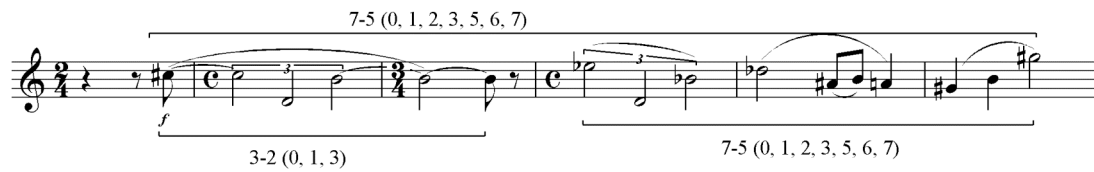
Motive 2, 5-24 (0, 1, 3, 5, 7)

Motive 1, 5-23 (0, 2, 3, 5, 7)

Melody 1 is derived from the original theme of the first movement, with new and striking changes in rhythm. The pitch $f\sharp^2$, emphasized in the main thematic melody of the first movement, is given new prominence by rhythmic stress even on weak beats as marked on the above example. Motives contained in Melody 1 are developed in later parts of this movement, for example by the woodwinds in mm. 47-53 and 85-87.

Melody 2 is also created from Motive 1 of the main thematic melody from the first movement. The role of Melody 2 is to provide rhythmic contrast to Melody 1. Specifically, the sustained half-note triplet figure (mm. 14-16, horns) differs from the rhythmically active Melody 1. Melody 2, carried by the sustained brass, alternates with the developing Melody 1. These two melodies are featured in Section One as the main thematic materials.

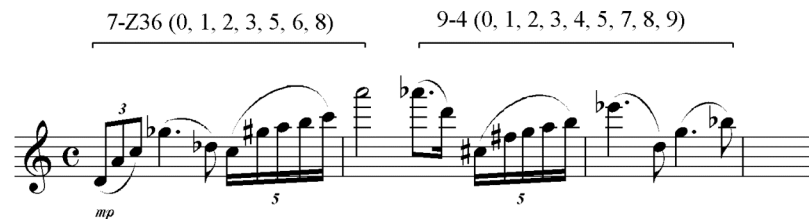
Example 8. Second Movement, Melody 2: Horn in F in mm. 14-19



The secondary melodic materials, Melodies 3, 4, and 6, are used freely throughout this movement. These melodies appear mainly in Sections Two, Three, and Five as subjects for each contrapuntal section. Each section presents a new melodic subject, all three of which are given in Example 9 below. The contrapuntal development of Melodies 3 and 4 will be discussed later in the textural overview section.

Example 9. Second Movement, Melodies 3, 4, and 6

Melody 3: Flute in mm. 25-27, Contrapuntal Subject in Section Two



Melody 4: Oboe in mm. 31-33, Contrapuntal Subject in Section Three



Melody 6: Violin in mm. 54-56, Contrapuntal Subject in Section Five

The first system of the musical score for 'The Little Boat' is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of two measures. The first measure contains a half note G4 (labeled 'unis.' above it) and a quarter note F#4. The second measure contains a half note E4. A slur connects the two measures. Dynamics include *mp* (mezzo-piano) at the start, *mf* (mezzo-forte) under the first measure, and *mp* under the second measure. A crescendo hairpin is shown under the first measure, and a decrescendo hairpin is shown under the second measure.

Melody 6 is another new counterpoint subject introduced in Section Five. Alternating between the meters of 2/4 and 3/4, the melody is combined with special instrumental effects which will be discussed below. This melody appears in the violins in mm. 54-56 with supporting material in the other string parts.

69

Example 10. Second Movement, Comparison of Melodies 1 and 5

Melody 1: Violin I in mm. 1-5

All 12 chromatic notes

div.
f
Motive 1, 5-23 (0, 2, 3, 5, 7)
Motive 2, 5-24 (0, 1, 3, 5, 7)
3

Melody 5: Percussion II in mm. 41-45

9-4 (0, 1, 2, 3, 4, 5, 7, 8, 9)

f
5-Z38 (0, 1, 2, 5, 8)
4-18 (0, 1, 4, 7)
5-9 (0, 1, 2, 4, 6)
f

The rhythm of Motive 1 of Melody 1 is further developed in the woodwinds in mm. 43-53. Melody 5 is played with and without the special instrument effects in Section Four, and contributes to an intense polyphonic sound. Melodies 1 and 5 are prevalent throughout the movement, particularly in Section One in the strings, Section Four in the woodwinds, percussion, and strings, and Section Six in the strings.

Prominent pitch-class sets that recur in the movement include 3-2, 5-23, 5-24, 7-5, and 9-4. 2-3 is especially significant because it is a subset of all the movement's larger prominent sets. It is also notable that 5-23 and 5-24 are subsets of 7-5 and 9-4.

3) Texture, Structure, and Instrumentation

Table 7 and its accompanying discussion examines in greater detail the texture, structure, and instrumentation of each section in the second movement.

Table 7. Further Examination of the Second Movement

Section	One	Two	Three	Four	Five	Six
Mm. #	1-24	25-31	32-40	41-53	54-84	85-99
Texture	Homo- phonic strings. Poly- phonic brass.	Polyphonic woodwinds and strings.	Polyphonic woodwinds and strings.	Polyphonic woodwinds and strings. Homo- phonic brass, percussion, and strings.	Polyphonic strings and woodwinds	Homo- phonic woodwinds and strings. Polyphonic brass and percussion.
Structural details	Main thematic melody introduced.	Imitative counter- point.	Imitative counter- point.	Varied main thematic melody.	Imitative counter- point.	Recapitu- lation of Section One.
Stylistic observa- tions and instru- mentation	Only strings and brass play. Two contrasting melodic materials alternate in the second half of the section.	Four-part counter- point in woodwinds and strings.	Two-part counter- point in woodwinds and strings.	Addition of brass, percussion, and tympani. Main thematic melody combined with special instru- mental effects in strings.	Freely imitative counter- point in all instru- mental parts. New melody combined with special instru- mental effects in strings	Combines all previous melodic materials, played <i>tutti</i> .

In Section One, the main thematic melody (Melody 1) is introduced by the strings. It is a rhythmically active melody presented in a homophonic texture. The contrasting Melody 2 interacts with Melody 1 in the second half of the section, beginning in m. 14, resulting in a polyphonic texture.

Sections Two, Three and Five are contrapuntal sections. These sections are relatively short in length, and each section presents a different subject. Sections Two and Three are written in free counterpoint in three and two parts respectively. Section Five also contains free counterpoint however, this time in all five string parts plus woodwinds doubling.

Section Four is highly dense and involves all the parts. The section combines contrapuntal and homophonic passages. Beginning in m. 42, a variant of Melody 1 appears with special instrumental effects in the strings. This modified Melody 1 and closely-related Melody 5 in the percussion are combined in mm. 47-53 with a developed version of Motive 2 of Melody 1 in the woodwinds and create an overall dense texture.

Section Six is the final *tutti* section in which all previous melodic materials are played together. This creates the most dynamic and intense texture of the movement. Melody 1 is played by the strings and woodwinds, while Melodies 2 and 5 are combined in the percussion. Melody 2 also appears in the brass: horns, trumpets, and trombones I and II play the entire melody, while trombone III and tuba develop motives from Melody 2 starting in m. 86. The timpani's rhythmic accents reinforce the *fortissimo* dynamic level of the orchestral *tutti*.

One distinctive feature of this movement in terms of instrumentation is the special instrumental effects, similar to those seen in the works of Isang Yun. In brief, Yun's music uses combinations of glissandi, double glissandi, tremolos, and trills. These techniques are influenced by Korean traditional instrumental performance practices. Many of these instrumental effects are reminiscent of the sound of the Korean long zither *komun'go*.

Isang Yun's musical style is based on combinations of the traditional western style and Korean traditional musical style. In traditional Korean music, "sound constructions made up . . . of isolated single tones which come together . . . to form a motive or even a theme do not exist. Rather there is a

flowing stream of sound in which a once-produced tone is subjected to alteration from the moment of its production up until its extinction. These alterations could, with reference to Taoism (which is Yun's philosophical and musical idea), be called metamorphic processes.”² Such principles can be seen in the instrumental techniques, metrical relationships, and interval and chordal structures of Yun's music.

In *Secret*, some of these techniques, employed in the strings in mm. 42-51 of Section Four and in mm. 54-84 of Section Five, create a characteristic sound of “swarming” and provide variety in the movement.

4) Conclusion

The second movement is the most dynamic and energetic movement of the work. The movement is composed of a total of six sections, in which different thematic materials and textures are presented. The movement changes dramatically from one section to the next creating areas of tension and release.

These six sections are unified in several ways. The entire 99 measures of the movement are examined in the following table in terms of balance, melodic characteristics, and tension.

Table 8. Tension and Balance in the Second Movement

Section	One	Two	Three	Four	Five	Six
# of meas.	25	7	9	13	31	15
Balance	Primary section	Secondary section	Secondary section	Primary section	Secondary section	Primary section
Melodic description	Main thematic melody	New melody	New melody	Main thematic melody	New melody and motive from the thematic melody	Main thematic melody
Tension	B	B	B	R	C	C and R

*B=building, C=climax, R=release

² Walter Wolfgang Sparrer, liner notes to Isang Yun, *Ensemble Modern*, Freiburger Musik Forum D-79104.

The six sections are divided into two groups. The primary sections, Sections One, Four, and Six, present the main thematic melody; and the secondary sections, Sections Two, Three, and Five, provide new melodic materials. The secondary sections are inserted between each primary section's presentation of thematic material and create an overall unity and balance in the movement. Sections Two and Three are comparatively short, and are thus connected to balance with the longer sections.

The primary sections provide overall balance in terms of location and length, but they also create variety with the addition of special instrumental effects in Section Four and the combination of all melodic materials in Section Six. Regarding instrumentation, the primary sections use more instruments than the secondary contrapuntal sections, which are restricted mainly to the woodwinds and strings. The primary sections have a distinct character in terms of their fuller instrumentation, and this, too, contributes to the overall unity of the movement.

CHAPTER 4

ANALYSIS OF THE THIRD MOVEMENT

This chapter provides an overview of the structure and a comprehensive analysis of thematic materials, texture, and other details of the third movement.

1) Structural Overview

The third movement is in ABCB'D form, beginning with a two-measure transitional link from the second movement. Section A consists of mm. 3-40; Section B, of mm. 40-54; Section C, of mm. 54-97; Section B', of mm. 98-111; and Section D, of mm. 112-157. Table 10 indicates the structure, thematic materials, and pitch-class sets of the third movement.

Table 9. Structural Overview of the Third Movement

Section	Subsections	Mm. #	Melodic materials (common melodies)	Pitch-class sets
A	Transition	1-2	N/A	N/A
	a	3-12	M1*, M2	6-2, 6-Z41, 7-27, 4-11
	Link	13-16	N/A	N/A
	a'	17-24	M1, M2	6-2, 6-Z41, 7-27, 4-11
	Link	25-26	N/A	N/A
	a''	27-40	M1, M2	6-2, 6-Z41, 7-27, 4-11
B	b1	40-43	M3	7-2
	b2	44-54	M2	4-11
C	c1	54-70	M4, M8, M9, M10, M11, M12	4-11, 5-Z12, 6-Z4, 8-Z29, 5-Z18
	c2	71-80	M5, M13	5-31, 7-9
	Transition	81-88	N/A	N/A
	c3	89-97	M6	9-8
B'		98-111	M2, M3	4-11, 7-2
D	d1	112-145	M4, M14, M15	4-Z29, 6-5
	d2	146-157	M4	N/A

*M=Melody

Movement three is played *attaca* and proceeds directly from the second movement with a brief transition played by the percussion instruments in mm. 1-2. The powerful *tutti* sound concluding the second movement is lifted with only timpani, tam tam, and bass drum introducing the third movement. The aural focus is then transferred to the alto saxophone solo in mm. 3-12, contrasting with the previous *tutti* section.

Section A contains two main melodic ideas: the solo saxophone's main thematic ideas in mm. 3-12 and the strings' supporting melody in mm. 5-12. The prevalent saxophone melody is varied and developed throughout the section, mainly by the saxophone itself, but also, to a lesser degree, by the clarinets in mm. 22-24 and the flutes in mm. 23-27. The supporting string melody appears three times—in mm. 5-12, 17-24, and 27-40—with rhythmic variation at each occurrence. These statements of the string melody are connected by small contrasting links, which are played by the violins only, in mm. 13-17 and 25-26.

Sections B and B' contain the same thematic material. There are two homophonic subsections in Section B: b1 and b2; the first is played by the woodwinds in mm. 42-44, and the second is played by the strings in mm. 44-54. These homophonic materials alternate between the woodwinds and strings in Section B'.

Section C is divided into three main subsections: c1, c2, and c3. This section is also characterized by three distinct ideas: 1) prevalent melodic material in the marimba consisting of continuous sixteenth notes, 2) subordinate melodic material in the woodwinds and brass, and 3) supporting string material.

The marimba's melodic line, extending throughout Section C, serves as the most important thematic material and as the unifying element of the section. This line provides the essential source material, which is incorporated by other instruments and varied rhythmically and melodically. The marimba enters in mm. 54 and 88 corresponding with the beginnings of Subsection c1 and c3. The marimba does not play during the transition mm. 81-88, and here the timpani provides new rhythmic reinforcement. The varying figures of the marimba's melodic line distinguish the subsections by changes

in percussive patterns. The marimba part creates a forceful, driving momentum and, most importantly, unifies the entire section.

Section D combines all of the melodic materials used in Section C. In Subsection d1, the marimba's virtuosic material from Section C moves to the strings beginning in m. 112. While the strings adopt the marimba's melodic material, the woodwinds introduce new melodic and rhythmic figures in mm. 112-116 and 133-136. A new ascending string melody is introduced in Subsection d2, and the woodwinds and strings combine with the supporting brass in the final *tutti* beginning m. 146.

2) Examination of Thematic Materials

This section discusses aspects of the thematic materials, including melody, harmony, and rhythm as well as the variation and development of these materials. This movement utilizes new variations of the main melody from the first movement, and it makes considerable use of new accompaniment materials, which are loosely based on that melody.

Section A consists of two thematic ideas: a solo saxophone melody in mm. 3-12 and supporting string melodic material in mm. 5-12. These are shown in Example 11 and 12.

Example 11. Third Movement, Melody 1: Alto Saxophone Solo in mm. 3-12

Motive 1, 6-2 (0, 1, 2, 3, 4, 6)

Motive 2, 6-Z41 (0, 1, 2, 3, 6, 8)

Motive 3, 7-27 (0, 1, 2, 4, 5, 7, 9)

solo

f *pp* *mf* *f* *p* *f*

Example 12. Third Movement, Melody 2: Violin I in mm. 5-12



Following the brief transition in mm. 1-2, the solo saxophone introduces the main theme. This lyrical solo melody with string accompaniment is reminiscent of the original clarinet melody that began the work. The saxophone solo and earlier clarinet solo feature different melodies, but they share some common intervals and rhythmic patterns which create a unity and balance between the first and final movements. The following example shows similar intervallic and motivic elements in the two solos.

Example 13. Comparison of Clarinet Solo (First Movement) and Alto Saxophone Solo (Third Movement)

First Movement, Melody 1: Clarinet Solo in mm. 20-27

Motive 1, 3-2 (0, 1, 3)

Motive 2, 6-30 (0, 1, 3, 6, 7, 9)

m 2

p 5

Motive 3, 3-5 (0, 1, 6): subset of 6-30

Example 13 continued

Third Movement, Melody 1: Alto Saxophone Solo in mm. 3-12

The musical score is written on two staves in 3/4 time. The first staff contains measures 3 through 8, and the second staff contains measures 9 through 12. The score is annotated with several motives and their derivations:

- Motive 1, 6-2 (0, 1, 2, 3, 4, 6)**: A bracket above measures 3-8.
- Motive 2 6-Z4(0, 1, 2, 3, 6, 8)**: A bracket above measures 9-12.
- Motive 3, 7-27 (0, 1, 2, 4, 5, 7, 9)**: A bracket above measures 9-12.
- Derived from Motive 3 of the first movement's Melody 1**: A bracket below measures 3-4.
- Derived from Motive 2 of the first movement's Melody 1**: A bracket below measures 10-11.
- Derived from Motive 3 of the first movement's Melody 1**: A bracket below measures 11-12.

Dynamic markings include *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano). Performance instructions include *solo*, *m7* (seventh mode), and *M2* (second mode). Other markings include *3* (triplets), *m7* (seventh mode), and *M2* (second mode).

As previously stated, the supporting string melody appears three times with two short links. Each appearance includes rhythmic and harmonic variations, as may be seen in Example 14. While this string melody is heard three times, the saxophone melody is also varied and developed, including some variations played by woodwind and brass instruments.

Example 14. Third Movement, Strings (Piano Reduction) in mm. 5-12, 17-19, and 27-30

The image displays three systems of musical notation for strings in piano reduction, each with specific annotations:

- Mm. 5-12 (1st appearance):** This system shows a melodic line in the treble clef and a bass line in the bass clef. Annotations include:
 - M2 up** (Major 2nd up) and **m2 up** (minor 2nd up) in the treble.
 - M2 down** (Major 2nd down) and **m2 down** (minor 2nd down) in the bass.
 - imitates 1st part** pointing to the bass line.
 - A 3 (p 4) up** (Augmented 3rd / Perfect 4th up) in the treble.
 - d4 down** (diminished 4th down) in the treble.
 - m2 up** (minor 2nd up) in the treble.
 - m2 down** (minor 2nd down) in the bass.
- Mm. 17-19 (2nd appearance):** This system continues the melodic and bass lines. Annotations include:
 - imitates 2nd part** pointing to the bass line.
 - M2 lower neighboring motion** in the treble.
 - M2 upper neighboring motion** in the bass.
 - m3 upper neighboring motion imitates 3rd part** in the treble.
- Mm. 27-30 (3rd appearance):** This system shows the final appearance of the motif. Annotations include:
 - rhythmic augmentation** in both the treble and bass lines.

Melody 3 is introduced by the woodwinds in Section B beginning in m. 40 (as given in Example 15), and it is followed by a return of Melody 2 from Section A, which is played by the strings beginning in m. 44. Section B' contains the same melodic materials as Section B. However, in Section B' each melody is split into smaller subsections of two or three measures. These subsections alternate between the woodwinds and strings to form a varied, continuous statement.

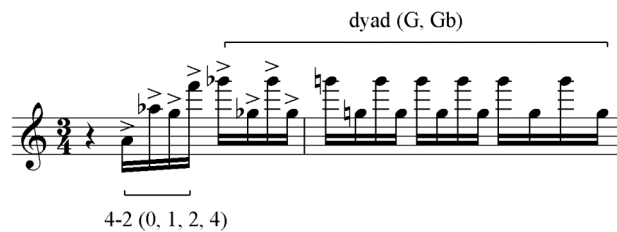
Example 15. Third Movement, Melody 3: Flute in mm. 40-44



Additional thematic materials are contained in Section C. Example 16 presents the main thematic materials played by the marimba. All three marimba melodies feature wide leaps and striking virtuosic patterns. As may be seen in Example 16, Melodies 5 and 6 are melodic variations of Melody 4.

Example 16. Third Movement, Melody 4 and Its Variations, Melodies 5 and 6

Melody 4: Marimba in mm. 54-55



Melody 5: Marimba in mm. 71-72



Example 16 continued

Melody 6: Marimba in mm. 88-90



These marimba melodies are the essential source of the melodic materials for Section C. Melody 4 is reformed to create melodic lines for other instruments as well. While Melodies 4, 5, and 6 are developed, the strings play Melody 7, which is a melodic fragment containing a related sixteenth-note triplet rhythmic figure, as shown in Example 17.

Example 17. Third Movement, Melody 7: Strings in mm. 55-56 (melodic fragment)

5-Z36 (0, 1, 2, 4, 7): Vln.

6-Z42 (0, 1, 2, 3, 6, 9)
Vla., Vc., Db.

Melodies 4, 5, 6, and 7 are the primary materials for Section C. Secondary melodic materials, Melodies 8-12, are presented by several instruments connecting to form one line, as shown below in Example 18.

Example 18. Third Movement, Melodies 8, 9, 10, 11, and 12

Horns I & III in mm. 56-58, Trumpets I & II in mm. 58-59, Trombones I & II in mm. 60-64,

Bassoons I & II in mm. 64-67, Saxophone in mm. 66-69

m. 56
Melody 8: hn. in F, 5-Z12 (0,1,3,5,6)

m. 58
Melody 9: trp. in Bb I & II (melodic fragment)

m. 60
Melody 10: tbn. I & II, 6-Z4 (0,1,2,4,5,6)

m. 64
Melody 11: bsn. I & II, 8-Z29 (0,1,2,3,5,6,7,9)

m. 66 Melody 12:
alto sax., 5-Z18 (0,1,4,5,7)

m. 68

Distinct from the connected line of Melodies 8-12, an additional secondary melody, Melody 13, is a melodic fragment played by clarinets I and II as seen in Example 19.

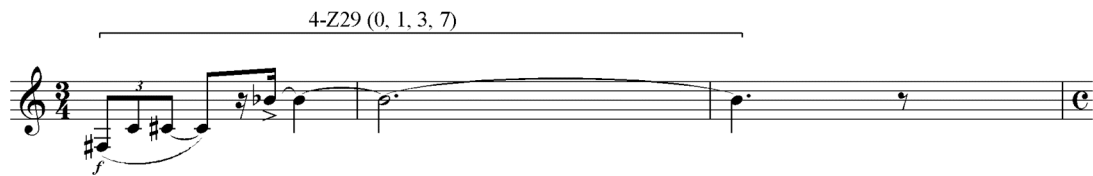
Example 19. Third Movement, Melody 13: Clarinets I & II in mm. 71-72 (melodic fragment)

5-31 (0, 1, 3, 6, 9)

Two new melodies are used in Section D. Melody 14 is played by clarinets I and II, and is rhythmically derived from the eighth-note triplet of Motive 1 of Melody 1. Similarly, Melody 15 is rhythmically derived from Motive 1 of Melody 4 in the first movement. Melodies 14 and 15 are shown in Example 20 below. These short melodic fragments are developed throughout the section in the woodwinds.

Example 20, Third Movement, Melodies 14 and 15

Melody 14: Clarinets I & II in mm. 112-114



Melody 15: Oboes I & II in mm. 114-116



Prominent pitch-class sets that recur in the third movement include 4-11, 6-2, 6-Z41, and 7-27. 3-2, which is stated significantly in the first and second movements, is a subset of all these sets.

3) Texture and Structure

The last movement is a dynamic conclusion to the work, combining primary materials from the previous movements. Compared to the previous two movements, the last movement involves the greatest number of instruments and loudest dynamic levels. Table 11 provides some descriptive details of the movement's ABCB'D structure.

Table 10: Further Examination of the Third Movement

Section	A	B	C	B'	D
Mm. #	1-40	40-54	54-97	98-111	112-157
Texture	Solo saxophone melody. Polyphony in supporting strings. Brass chordal harmony.	Homophony in woodwinds. Polyphony in strings.	Polyphony in strings and percussion. Scattered subordinate melodies in woodwinds and brass.	Homophony in woodwinds and strings.	Polyphony in woodwinds, brass and strings. Polyphony in <i>tutti</i> section
Further observations	Three occurrences of string phrase. Transitional links.	Two subsections: woodwinds only then strings only.	Repeated patterns in marimba, vibraphone, and glockenspiel. Main melodic materials move from percussion to strings. Timpani solo. Woodwinds and brass derived from marimba melody.	Alternation between woodwinds and strings.	Straightforward 16 th – note rhythmic figure in strings. All melodic materials combined in woodwinds and brass, <i>tutti</i> at end.
Tempo	Quarter equals ca. 65-70				
Meter	3/4	2/4	3/4	3/4	3/4
Mm. # at meter change	1	23	24	3/4	3/4
Instruments used at meter change		cl	fl	perc	perc
Subsection at meter change	trans.	b1	b2	c1	c2

In Section A, the solo saxophone melody is introduced, developed, and creates a polyphonic texture when combined with supporting string materials. These two materials are the main thematic ideas of this section. The strings' supporting materials enter three times, and each occurrence includes some variation of rhythmic and intervallic content as shown Example 14 above.

Sections B and B' contain the same basic melodic materials, but they differ in terms of instrumental combinations. Section B has two different homophonic subsections, b1 and b2. Subsection b1 is played by the woodwinds and b2, by the strings. Section B' features the same melodies as Section B, but in B' the woodwinds and strings play segments of these melodies in alternation. In m. 98, the woodwinds start with the first two measures of Melody 3, followed by rests as the strings play the first four measures of Melody 2. The strings are then silent as the woodwinds play the next segment of Melody 3, and this alternating pattern continues throughout the section. In general, changes in instrumentation coincide with the changes of meter.

Section C features a polyphonic texture derived from the marimba's thematic material. Percussion and strings are featured in all three subsections, but in the transition, mm. 81-88, the marimba drops out and timpani are featured instead. The melodic content in the percussion and strings changes according to each subsection.

In Subsection c1, the marimba's repeated G and G-flat pitches are played in a sixteenth note rhythmic figure in mm. 54-70. Meanwhile, the glockenspiel and vibraphone stress these same two pitches at different rhythmic points. In Subsection c2, the marimba melody changes to a leaping intervallic figure. The highest pitches, A, A-flat, B-flat, and B-flat, are doubled and stressed by the glockenspiel. The pitches G and G-flat, which were prevalent in Subsection c1, are still present and this time are doubled and stressed by the vibraphone.

In Subsection c3, the woodwinds and brass adopt pitches from the marimba's melody. Flute I, oboe I, English horn, and clarinet I play the highest marimba notes in lengthened note values. Similarly, the marimba's pitches D, E, G, F-sharp, and B-flat form a melodic line for flute II, oboe II, and clarinet II. Horns I and III, trumpet II, and trombone II play another melodic line formed from the marimba's pitches

D, E, C, G, G-flat, and A-flat. Likewise, horn II and IV, trumpet I, and trombone I use the marimba's pitches G, E, G-flat, D, and B-flat. The following example demonstrates this process in the first four measures of Subsection c3.

Example 21. Third Movement, Adaptation of Marimba's Melodic Materials in mm. 89-92

8-16 (0, 1, 2, 3, 5, 7, 8, 9)

Fl. I, Ob. I, Cl. I, E. hn.

7-20 (0, 1, 2, 5, 6, 7, 9)

Fl. II, Ob. II, Cl. II

4-Z29 (0, 1, 3, 7)

Hn. III & IV, Trp. I, Tbn. I

4-11 (0, 1, 3, 5)

Hn. I & II, Trp. I & II, Tbn. II

3-6 (0, 2, 4)

In Subsection c1, two pairs of six-note groups are played by the strings. The first six notes—B, F, A-flat, G, F-sharp, and D—appear in the double bass, cello and viola parts in m. 55, and the second six notes—F-sharp, G, E, A-flat, G, and D-flat—in violin I in mm. 55-56. These two six-note groups are developed throughout the subsections. In the transition (mm. 81-88), the strings take over the leaping melodic contour of the marimba line. The strings' five-note groups continue in the transition and unify it with Subsection c3. The five-note group D, E, G-flat, E, and D, which is played by violin II in m. 81, is developed by the string parts and creates a continuously moving line that connects to the following subsection. In Subsection c3, instead of six-note groups, two five-note groups—F, E, B-flat, A, and D, and G, D-flat, D, A-flat, and G—are used. These five-note groups, initially stated in mm. 89-90—the first group in violins I and II and viola, the second group in bass and cello—are developed throughout the subsection in the strings.

Section D combines melodic materials from Sections A and C. Section D begins with clarinets I and II playing components of the original clarinet melody from the first movement and the saxophone solo from Section A of the third movement. The string material is reminiscent of the marimba line in Section C. The subordinate melodic materials, Melodies 14 and 15, are derived from previous sections as well. As previously stated, Melody 14 comes from Section A and Melody 15 is rhythmically derived from the first movement. Melody 15 is developed in the woodwinds and brass in mm. 114-127. These scattered melodies are connected and create a continuous line between the woodwind instruments rather than polyphonic lines.

Subsection d2 is a *tutti* passage featuring the most intense polyphonic sound and dynamic levels in the entire work. While the strings play an ascending passage, the percussion's continuous sixteenth-note pattern from Section C appears again. The pitch content of these percussion materials provides the basis for the woodwind melodic lines and the brass chords. Rhythmic reinforcement, provided by the bass drum and timpani, creates the climactic intensity which concludes the work.

4) Conclusion

In the conclusion of this chapter, several issues are addressed: 1) the use of solo instruments and the orchestra, 2) the relationships between melodic materials, and 3) the tension in the most dynamic movement.

The solo saxophone is used in Sections A, C, and D. The role of the solo saxophone is to balance with the solo clarinet in the first movement, and the saxophone melody is derived from this clarinet melody. This provides structural balance and thematic coherence, which unifies the work.

Several melodies in the third movement are related by the use of Motives 1, 2, and 3 of Melody 1 from the first movement. The following table shows the appearance of each motive and its corresponding melody.

Table 11. Prominent Motives in the Third Movement

Melody	Use of motives of Melody 1 (mvt. 1)
1	Motive 2, 3
7	Motive 2
8	Motive 3
10	Motive 1
12	Motive 1

As seen in Table 12 below, the three main thematic sections—A, C, and D—are relatively balanced in length. The most climactic part is Section C, in which a high level of tension is created in terms of dynamics, texture, and instrumentation.

Table 12. Tension and Balance in the Third Movement

Section	A	B	C	B'	D
Dynamic, density, and tension*	Forte solo saxophone and sustained strings (B)	Fast and active (B)	High density in texture and dynamic level (C)	Fast and active (R)	Released tension and thinner texture except in finale (R)
# of measures	40	14	43	13	33

*B=building, C=climax, R=release

CHAPTER 5

CONCLUSION

Table 13 describes the three movements in terms of structure, distinguishing characteristics, unifying materials, tempo, and dynamics.

Table 13. Description of the First, Second, and Third Movements

	First Movement	Second Movement	Third Movement
Structure	Ternary: Intro-A-B-A'	Through composed: three main parts and two secondary parts.	ABCB'D: three main parts and two secondary parts.
Distinguishing characteristics	Colorful orchestration of introduction.	Special instrumental effects.	Arch-like form
Unification	Consistent string tremolos throughout the movement.	Reoccurrence of main thematic melody.	Return of original thematic material (slightly varied from first movement). Sonorities of marimba line used throughout the movement.
Tempo and dynamics	<i>Moderato</i> and soft	Fast and energetic, louder	<i>Moderato</i> and dynamically and rhythmically active

The three movements each have a different structure. The first movement is in ternary form and consists of an introduction, thematic section (A), development section (B), retransition, and recapitulation (A'). The second movement is through composed, with six separate sections. The movement is divided into two groups: the primary sections (Sections One, Four, and Six) and secondary sections (Sections Two, Three, and Five). Movement Three is a variant of the arch form. Since melodies from Section A return in Section D, Section D could be considered as Section A'. This movement can be viewed as having both rondo-like and ternary-like characteristics. Sections B and B' are, in some ways, like a

refrain; sections B, C, and B' may also be viewed as one large B section; and Section D is recapitulation-like in terms of its inclusion of the main thematic material. While the structure of each movement is different, their melodic similarities unify the work.

Each movement contains its own distinctive characteristic element. The first movement has colorful orchestration in the introduction. The second movement is the most energetic movement and contains special instrumental effects, as addressed in Chapter 3 above. These effects provide colorful instrumentation and variety in the movement. The third movement is reminiscent of the first movement in terms of the use of a solo instrument—a saxophone rather than a clarinet—playing the main thematic melody and strings playing supporting bowed tremolos.

Pitch-class set 3-2 is the most significant set in the work. As observed previously, it is used prominently in the first and second movements, and it is a subset of all the larger prominent sets in the work. It is also the distinguishing set in Melody 1 of the first movement, which serves as the basic source for many other melodies in the work.

The work, *Secret*, is composed on an elaborate structural and thematic plan. In a wider view, the three-movement structure may be interpreted as a large-scale ternary form: ideas are presented in the first movement, continued and contrasted in the second movement, and recapitulated and concluded in the third movement. The melodic, harmonic, rhythmic, and textural aspects of the work combine to form a unified whole.

BIBLIOGRAPHY

Forte, Allen. *The Structure of Atonal Music*. New Haven: Yale University Press, 1973.

LaRue, Jan. *Guidelines for Style Analysis*. New York: W.W. Norton Company, Inc., 1970.

Straus, Joseph. *Introduction to Post-Tonal Music*. New Jersey: Prentice-Hall, Inc., 1990

Sparrer, Walter Wolfgang. Liner notes for Isang Yun, *Ensemble Modern*. Freiburger Musik Forum D-79104, 1977.

Yun, Isang. *Oktett*. Berlin: Bote & Bock, 1978.