Overture for Chamber Band: Score and Analysis

Shinjung Kim

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Date
Overture for Chamber Band

score and analysis

(TITLE)

BY

Shinjung Kim

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts in Music

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1998

YEAR

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OVERTURE FOR CHAMBER BAND: SCORE
AND ANALYSIS

KIM
Overture for Chamber Band
Shinjung Kim  April 1998

for
Flute
Oboe
Bb Clarinet
Bassoon

2 French Horns in F
2 Trumpet I&II in Bb
Trombone
Tuba

Percussion:
   I: Chimes, Timpani
   II: Suspended Cymbals, Vibraphone
   III: Tom Tom, Bass Drum, Timpani (measures 74-79)

Organ

Duration: 7.05

The score is in C.

This composition is submitted in partial fulfillment of the requirements for the Master of Arts in Music degree
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This paper is an analysis of Shinjung Kim's *Overture for Chamber Band*. I will discuss form, harmony, melody and rhythm in this paper.

**Form**

The form of this composition is related to traditional rondo form. The following diagram shows the structure of this piece.

![Diagram 1)

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>B</th>
<th>A'</th>
<th>C</th>
<th>A''</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure</td>
<td>14</td>
<td>20</td>
<td>27</td>
<td>34</td>
<td>50</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>D</th>
<th>B'</th>
<th>E</th>
<th>A''</th>
</tr>
</thead>
<tbody>
<tr>
<td>65</td>
<td>75</td>
<td>108</td>
<td></td>
</tr>
</tbody>
</table>

Section A serves as an introduction and elements of section A are used throughout this piece.

Section B introduces the main character of this piece (slow, low, dark and rich) and the principal chord (see page 3).

Section A' is a short bridge section between B and C. In this section, the same chords and melody as in section A are played.

Section C contains a new theme. This theme is developed to a climax and becomes the principal melody (see page 4) of section D and E.
Section A" is another introduction for the following sections and it also serves as a bridge section. In this section the melody from section A is again used.

In sections D, B', and E the melodies and chords from the previous sections are developed. The function of these sections is same as in the development of a sonata form.

Section A" is the closing section of whole piece. The same elements as in section A are used.

Harmony

There are three harmonic aspects in this composition. Quintal, quartal and mixed-interval chords are the most commonly used chord types. The mixed-interval chord will be referred as the "principal chord" throughout this paper.

The following examples show the three harmonic aspects. Quintal and quartal chords are used as harmonic background for the main themes.

example1) quintal chord
measures 2-3
Quartal chord are used with quintal chords in various places.

example 2) quartal and quintal chords
measure 10-11

The principal chord is used as the most characteristic chord in this piece and is also used to support the principal melody. The principal melody is derived from the intervals of the principal chord.

example 3) principal chord (mixed interval-chord)
measure 18
example 4) principal melody

measures 87-89

There are five climaxes of varying intensity used in this piece. The following diagram shows the locations of the climaxes.

diagram)2 location of climaxes and chords used at those points

<table>
<thead>
<tr>
<th>measure</th>
<th>14</th>
<th>32</th>
<th>64</th>
<th>74</th>
<th>104</th>
</tr>
</thead>
<tbody>
<tr>
<td>climax</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>chord</td>
<td>quintal</td>
<td>principal</td>
<td>quintal</td>
<td>principal</td>
<td>principal</td>
</tr>
</tbody>
</table>

These climaxes can be grouped into "antecedent" and "consequent" climaxes. Antecedent climaxes are found at the end of sections and also serve
as the beginning of succeeding sections. For this kind of climax, quartal chords are used. Climaxes 1 and 3 are antecedent climaxes.

example 5) climax 1
measures 12-15
The function of an antecedent climax is to provide a link between two different sections.

A consequent climax is only used to end a section. Therefore, after each consequent climax, a bridge section always follows. Climaxes 2, 4 and 5 are consequent climaxes. For those climaxes the principal chord is used.

example 6) climax5
measures 102-105
In sections A, A’ and A”, two different chords are used simultaneously. Those two chords are divided into primary and secondary chords. While a primary chord has the main character, the secondary chord provides harmonic background.

The flute has the primary chord and the vibraphone plays the secondary chord in sections A and A” (see diagram one on page one).

example 7) primary and secondary chord in section A
measures 1-4

![Example 7](image)

example 8) primary and secondary chord in section A’
measures 20-23

![Example 8](image)
Section A'' starts with a flute solo accompanied by brass instruments. The flute has the primary chord and the others provide harmonic background with the secondary chords.

example 9) primary and secondary chord in section A''
measures 109-110

For the last three measures, the vibraphone and chimes play a minor-ninth as the closing chord of the whole piece. Indeed, the minor-ninth is already used in section A (not as a chord but as a melody). I will discuss this in more detail in the section on melody.

example 10) minor-ninth
measures 120-123
Melody

The melodies in this piece consist of primary themes and counter-melodies. In section A, the A theme starts in measure 2. The most distinctive aspect of the A theme is its chromaticism. Descending half-steps are the important organizing feature of this melody. A short counter melody appears in measure 5.

example 11) A theme and counter melody 1
The B theme and counter melody 2 begin at measure 14 in section B.

example 12) B theme and counter melody 2

In section C, the C theme starts in the tuba and it is passed to all other wind instruments and organ. A counter melody enters at measure 26.

example 13) C theme and counter melody
The C’ theme begins in section D. In the previous section, the C theme was introduced briefly but was not developed. In this section, the C theme is varied and developed for longer phrases.

example 14) C’ theme

In section E, an ostinato starts in the organ, tuba and timpani. This ostinato is followed by the D theme. The D theme is derived from the principal chord (see page 3).
example 15) D theme
In measure 87, the C" theme is begun by the brass instruments and a counter melody is played by the woodwind instruments in measure 89. The C" theme again is derived from the principal chord.

example 16) C" theme and counter melody 4
The following diagram (on the next page) shows the structure of the melodies in this composition.

```
\begin{tabular}{ccc}
A theme & counter melody1 & B theme \\
\hline
measure & 2 & 5 & 14 \\
A theme & counter melody3 & C theme \\
\hline
21 & 27 & \\
A theme & A' theme & C' theme \\
\hline
38 & 46 & 51 \\
B theme & D theme & C'' theme \\
\hline
65 & 76 & 82 83 \\
C'' theme & counter melody4 & C'' theme \\
\hline
87 & 89 & 95 \\
A theme \\
\hline
111
\end{tabular}
```
Rhythm

Throughout the piece, the rhythms are quite simple. In the beginning of this piece, the oboe and vibraphone have syncopations while the flute plays continuous eighth notes. This rhythmic aspect, syncopations against continuous square rhythm, is used through the end of this piece. The melodies use syncopation while the continuous square rhythm provides harmonic background.

example 17) syncopation and square rhythm

Second, an ostinato rhythm is used in section E. The role of this ostinato is to provide a link between sections B' and E and also beginning of section E.

example 18) ostinato rhythm
This piece is written in a free atonal style. Serial compositional
techniques are not used. Quintal and quartal chords are used throughout the
piece. However, the most characteristic elements of this piece are the principal
chord and melody. The principal chord is a mixture of quintal and quartal
chords. At climaxes, the principal chord is used.

Typical melodic intervals in this composition consist of major-sevenths
and descending half-steps

The character of the piece can be described as dark and slow. Rich and
thin textures create clear contrasts.

The form of this piece is related to rondo form (A-B-A'-C-A''-D-B'-E-A'').
The most distinctive rhythmic element of this composition is the use of
syncopations against square rhythm.