Title
Béla Bartók, Concerto for Orchestra, and Affinities with Korean Folk Music

Permalink
https://escholarship.org/uc/item/80b1004q

Author
Hwang, Kwangsun

Publication Date
2014

Peer reviewed|Thesis/dissertation
A dissertation submitted in partial satisfaction of the requirements for the degree Doctor of Philosophy in Music by

Kwangsun Hwang

2014
When I realized that both Hungary and Korea belong to the same Ural-Altaic language region, I began to ask whether there is any connection or similarity between Béla Bartok’s music and Korean music. Bartók, one of the most representative composers of Hungary, was strongly influenced by Hungarian folk music. It is commonly believed that the cultural aspects of a nation
or a region, including music, are strongly shaped by the spoken language in the land. Based on this notion, this dissertation explores certain affinities between Béla Bartók and Korean folk music. My discussion centers on Bartók’s Concerto for Orchestra (1943), which represents the last and highest stage of Bartók’s compositional career, during which he synthesized Eastern and Western components; and it uses this piece as the basis for comparing the composer with Korean folk music. In particular, I compare Bartók’s Concerto for Orchestra and Korean folk music in terms of rhythmic patterns, scales, and articulation. In addition to offering insights on Bartók’s Concerto and Korean folk music, this research examines Korean composers whose works have demonstrated similarities vis-à-vis Bartók. These composers include Isang Yun, Unyung La, and myself. The major purpose of this research is to uncover under-studied connections between Bartok’s music and Korean folk music.
The dissertation of Kwangsun Hwang is approved.

Steven J. Losa

David S. Lefkowitz

Mitchell Morris

Paul S Chihara, Co – Committee Chair

Ian Krouse, Co – Committee Chair

University of California, Los Angeles

2014
# TABLE OF CONTENTS

Abstract of the Dissertation ii

Committee Page iv

Acknowledgements vii

Vita viii

Volume I

Béla Bartók, Concerto for Orchestra, and Affinities with Korean Folk Music

Chapter 1. Introduction: the Genesis 1

Chapter 2. Béla Bartók and the Concerto for Orchestra 7

2-1. Béla Bartók, Composer and Ethnomusicologist 7

2-2. Concerto for Orchestra 10

Chapter 3. A Comparison of Bartok’s Concerto for Orchestra and Korean Folk Music 16

3-1. Rhythmic Patterns (Jangdan: 장단) 16

3-2. Scale (Sunbeop: 선법) and Pitch Materials 36

3-2-1. Pentatonic Scales 36

3-2-2. Trichord and Perfect Fourth 45

3-3. Other Musical Similarities 55

3-3-1. Ornaments (꾸밈음) 55

3-3-2. Portamento (추성) 56

3-3-3. Vibrato (요성) 59
3-3-4. Recitative (or Repeating) Melodic Figures 60

Chapter 4. Korean Composers and Their Connections to Bartók 62
  4-1. Isang Yun (윤이상) 62
  4-2. Unyung La (나운영) 67
  4-3. Kwangsun Hwang (황광선) 72

Chapter 5. Conclusion 78
Bibliography 81

Volume II

*Korean Rhapsody for Orchestra*

Instrumentation ii

Korean Rhapsody for Orchestra 1
ACKNOWLEDGMENT

I would like to express my sincere gratitude to Professors Ian Krouse, Paul Chihara, David Lefkowitz and Roger Bourland for their mentorship, guidance and encouragement with full of kindness over the past five years at UCLA.

I would like to thank Professors Ian Krouse and Paul Chihara in particular. This dissertation would not have been possible without their guidance, assistance and support. I also would like to express my appreciation to Professors David Lefkowitz, Mitchell Morris, and Steve Losa for serving on my doctoral committee and their invaluable help and suggestions in completing my dissertation.

I am also indebted to my former mentors Professors Jaesung Ahn and Iedon Oh for their steadfast support and guidance over the years.

Without the unconditional love and support of my family, nothing would have been possible. I am deeply grateful to my parents and brother for their unending love and encouragement. My gratitude must be extended to all who have helped and supported me for my dissertation in various ways. Lastly, I would like to thank people who have prayed for me throughout the years. I am very grateful for their prayer, which have made me.
VITA

2005  B.M. Music Composition
      Hoseo University
      Cheonan, Korea

2009  M.M. Music Composition
      University of Texas at Austin, Butler School of Music
      Austin, Texas

2006 – 09  Music Director and Conductor
           Hydepark Baptist Church
           Austin, Texas

2009 –  Music Director and Conductor
           L.A. Sarang Community Church
           Los Angeles, California

2010 – 13  Teaching Assistant / Associate / Fellow
            Department of Music
            University of California, Los Angeles
            Los Angeles, California

2010, 2012, 2013  Henry Mancini Award

2010  Lalo Schifrin Award

2010  International Music Prize for Excellence in Composition – Finalist

2011  Award for Herbert H. Wise Scholarship in Composition and Conducting

2012  Award for Elaine Krown Klein Fine Arts Scholarship

2013  Scored original music for Korean feature film, tentatively titled “Road to Utah”
Chapter 1

Introduction: the Genesis

My curiosity regarding whether there is any similarity between Bartók’s music and Korean music started from a conversation with Paul Chihara, a professor at UCLA and a famous composer of concert and film music. While having lunch in November 2012, we talked about Bartók and his music. Paul asked me, “Do you know that both Hungary and Korea are in the same Ural-Altaic language region? There are similarities between Hungarian and Korean.” I was not aware of such an affinity at that time, and I was thrilled by this notion. Since then, I have been very curious about the similarities between Korean music and the music of Bartók, the most representative Hungarian composer whose works were strongly influenced by Hungarian folk music.

My exploration on this topic thus starts from an assumption that language is closely connected to a national or regional culture and that linguistic similarities may possibly mean similarities in manifestations of culture, including music.¹ An interesting area of inquiry to consider in this respect is a scholarship on Ural-Altaic language. The Ural-Altaic language group is a hypothetical language group that consists of Uralic and Altaic language families: the first group refers to the Ural Mountains, which stretch across Eastern Europe, and the second group is associated with the Altaic Mountains, which span Central and Northeast Asia.²


² For introduction to Ural and Altaic languages, see Nicholas Poppe, Introduction to Altaic Linguistics (Wiesbaden, Germany: Harrassowitz, 1965); Björn Collinder, Survey of the Uralic Languages (Stockholm: Almqvist & Wiksell, 1957).
The framework of Ural-Altaic languages makes the comparison between Korea and Hungary an interesting case study. Historian Moira Gibbs situates “Korea” squarely in Ural-Altaic speech: “The language of these peoples, which developed into Korean, was a variant of Ural–Altaic speech and is related to Turkish, Hungarian and Finnish.” With respect to Hungary, consider the following discussion by Bence Szabolcsi, a Hungarian musicologist, in his book *A Concise History of Hungarian Music*:

It was at the end of the ninth century that the Hungarian people came to settle down on the territory of the Hungary of today. The country of origin of the Hungarian people is supposed by historians and linguists to have been in the regions of the Ural Mountains, and it is maintained that the Magyar people originated from the intermingling of Finno-Ugrian and East Turkish elements in the period between the fifth and the eighth centuries in Eastern Europe… Hungarian musicology, almost from the very beginning, but especially in the course of the twentieth century, was much interested in the problem of whether or not traces of the Eastern origin of the Hungarian people could be found in Hungarian folk music. When the Magyars appeared on the scene of European history they had a tribal constitution. From this time various popular traditions were preserved for a long time while the language was being united and class differentiations took place.

What is particularly notable in his statement is the connection that Szabolcsi highlights between the Hungarian people (the Magyars) and the diverse cultural sources that are typically unnoticed when discussing Hungarian culture. For instance, he notes the intermingling of Finno-Ugric and Eastern Turkish peoples and the resulting Finno-Ugric and Turkish-Mongolian elements present in Hungarian linguistic and musical tradition. Additionally, Szabolcsi pays attention to links between Hungarian musical and linguistic traditions and those of the Mari, Kalmyk, Ostyak, northwest Chinese, Tatar, Vogul, Anatolian Turkish, Bashkirian, Mongol and Chuvash, some of

---

3 For more information, see Moira Gibbs, “Korea,” *Grove Art Online*, ed. Alodie Larson.


5 Szabolcsi, 3-30.
which are generally considered to be foundational cultural influences on Korea (most importantly, Mongol and northwest Chinese).

Major linguists have presented hypotheses establishing affinities between Ural and Altaic languages, and such endeavors thrived in the 19th century until around the middle of 20th century. Linguistic scholars such as András Róna-Tas, Sergei Mikhailovich Shirokogoroff, Roberto M. Vago, Matthias Castrén, and F. J. Wiedermann outlined certain shared linguistic features (morphological, phonological, as well as lexicological) between Finno-Ugric, Turkic, Mongolic, Tungusic, and Caucasian languages—in essence, Ural-Altaic languages—and thus argued for the validity of the category “Uralic-Altaic.” András Róna-Tas, a renowned Hungarian linguist, established certain affinities in phonemes between Turkish, Lower Mongolian, Hungarian, and Iranian languages from both a typological point of view (i.e. concentrating on their modern usages) and a historical point of view (i.e. concentrating on past intercultural events).6 Sergei Mikhailovich Shirokogoroff noted that both Uralic and Altaic languages have vowel intonation and similarities of agglutination in structure (stringing suffixes, prefixes or both onto roots).7 Similarly, Robert M. Vago proposed similarities in terms of what he calls “vowel harmony” among selected Altaic and Ural languages in a study, from a phonological perspective.8

It should be noted that the “Uralic-Altaic” hypothesis, while positing an interesting framework for considering cross-cultural, trans-regional influences, has been disputed and considered outdated. Some of these more recent critics do not deny similarities in light of the

6 See András Róna-Tas, Language and History: Contributions to Comparative Altaistics (Szeged: Universitas Szegediensis de Attila József Nominata, 1986).


historical mingling of people belonging to Uralic and Altaic language groups through migration and war—events that have traversed centuries. What they emphasize is that previous studies have used inadequate standards of comparison. Consider, for instance, Angela Marcantonia’s critical reviews of prior literature on the “Uralic-Altaic” hypothesis:

It is important to be clear what is meant by ‘scientific evidence.’ Much of the literature on the Uralic language family is founded on a network of self-consistent assumptions and reconstructions… I do not claim that these reconstructions and assumptions are wrong. They may indeed represent valid opinion or interpretations on the origins of these languages. However, there is no objective way to test whether the assertion is true or false.⁹

A comparable critic is Denis Sinor, whose study represents a new critical direction in the study of Uralic and Altaic languages. In a 1990 study, Sinor argued that although the methodologies of the past studies have been arbitrary, “a meticulous study of Central Eurasian isoglosses cannot but reveal the existence of linguistic areal units which, whether or not related genetically with the neighboring regions, share with them a number of morphological and lexical elements.”¹⁰ His work symbolizes the post-1990s direction in the study of Altaic-Uralic languages, best exemplified by Sinor’s work, Essays in Comparative Altaic Linguistics.

This dissertation, while mindful of the criticism of their recent scholars as well as their call for more nuanced views, does not concern itself with the question of whether the hypothetical linguistic similarities between Korean and Hungarian are true or not. Like the critics, I acknowledge the near impossibility of devising studies that would firmly assert or thwart the hypothesized connections. What I am interested in this dissertation is identifying,

---


exploring, and articulating certain musical affinities between Hungarian folk music, as represented in a work by Bartók, and Korean folk music.

In a way, therefore, this dissertation will explore an implicit and assumed affinity between Bartók’s music, which is influenced strongly by Hungarian and other folk music, and Korean folk music. Such an affinity is unexplored, but it is already possible to consider it through inferences based on ethnomusicological literature on comparative music studies. For instance, in *Folk and Traditional Music of the Western Continents*, ethnomusicologist Bruno Nettl indicates similarities between traditional Hungarian music and Mongolian and Native American styles. Although Nettl did not mention Korean folk music directly, Mongolia and Korea are in the same cultural region and have been in contact for centuries through trade, cultural exchanges, migration, and war. In this regard, it is also interesting to note what Nettl identifies as the two “essential features” of Hungarian folk music, which have also been significant in Korean music. The first of these is the use of pentatonic scales composed of major second and minor third, and the second is the practice of transposing parts of a melody several times to create the essence of a song. According to Nettle, these transpositions are “usually up or down a fifth, a fundamental interval in the series of overtones and an indication perhaps of the influence of Chinese musical theory in which the fifth is significant.”¹¹ These features are found prominently in Korean musical traditions.

---

Back to the beginning, Bartók was a composer who was strongly influenced by Hungarian folk music\textsuperscript{12} and the folk music features are reflected throughout his works. The first plan of this research involved comparing Bartók’s music and Korean folk music and clarifying any relationship between them. This goal, however, proved to be too general as well as too time-consuming. Thus I have decided to focus on comparing Bartók’s Concerto for Orchestra and Korean folk music. The reason why I chose Concerto for Orchestra is not only because it is the most representative work of Bartók but also because it features folk music prominently. The Concerto for Orchestra well reflects Bartók’s own invented materials derived from folk music. Fortunately, I could find very interesting facts and similar features while researching. I will introduce and discuss these similarities through this paper.

\textsuperscript{12} Bartók researched not only Hungarian folk music but also Arab, Romanian, Ruthenian, Serbian, Turkish and Slovak folk music. He was influenced by all of these folk music.
Chapter 2

Béla Bartók and the Concerto for Orchestra

2-1. Béla Bartók, Composer and Ethnomusicologist

Only a few would disagree with the statement that Bartók was one of the greatest composers in the 20th century along with Arnold Schoenberg and Igor Stravinsky. Unlike Schoenberg and Stravinsky, however, Bartók was an ethnomusicologist as well as a composer who was strongly influenced by folk music. In fact, more than a third of his compositions are arrangements of folk songs or contain movements that are built on folk music materials.

In retrospect, it seems that Bartók’s interest in folk music was not accidental. He was born in a small Banatian town of Nagyszentmiklós, a vast agricultural region, and his family reflected some of the ethno-cultural diversities of the country.13 His father was not only a director of an agricultural school but also an amateur musician. His mother was a pianist. Growing up in an agricultural region under musically talented parents gave ample opportunities for Bartók to experience a lot of Hungarian folk music. Also, when he was 17, he entered the Royal Academy of Music in Budapest and studied composition under János Koessler. This experience nurtured his patriotism toward his country Hungary. Bartók started to use Hungarian elements in his music and composed a number of art songs in Hungarian.14 According to Byungdong Baek, a Korean composer, Bartók’s musical expressions were influenced by his mother language and culture, Hungarian, just as great German composers such as Beethoven and

---

13 Bartók’s father, Béla Sr., considered himself thoroughly Hungarian; the Bartók family on his father's side was a Hungarian lower noble family originating from Borsod county. On the other hand, his mother, Paula (born Paula Voit), spoke German as mother tongue, but was ethnically of "mixed Hungarian." See Amanda Bayley, Cambridge Companion to Bartok (Cambridge and New York: Cambridge University Press, 2001), 16.

Wagner were influenced by their language and culture. Bartók’s research of Hungarian folk music was a project that fulfilled this initiative.\textsuperscript{15}

In addition, when Bartók was active, nationalism was one of the most influential movements that exerted influence on the composers, along with impressionism, expressionism, fauvism, and so on.\textsuperscript{16} Composers typically incorporated national musical elements by utilizing folk songs, folk dances, or rhythms. Composers working in this vein include Frédéric Chopin in Poland, Jean Sibelius in Finland, Ralph Vaughan Williams and Gustav Holst in the United Kingdom, Aaron Copland and George Gershwin in the United States, and Hector Villa-Lobos in Brazil. Franz Liszt, whom Bartók regarded with much admiration, is particularly notable: a Hungarian nationalist, Liszt expressed the Hungarian spirit in his music. Nationalism and Liszt thus contributed to Bartók’s great interest in folk music.

Beyond the general influences I outlined above, Bartók’s interest in folk music decisively started from an event in 1904. During the summer of 1904, while Bartók was working on Rhapsody for Piano and Orchestra, he overheard a girl singing a melody, which had quite unusual qualities. She was of Székely origin, born and raised in a Hungarian-speaking community in the southeast corner of Transylvania. Bartók wrote down and analyzed her song repertory and was thrilled by the ancient melody type unknown to him until then. The melody

\textsuperscript{15} Ibid., 219.

\textsuperscript{16} Nationalism in music emerged in the early 19\textsuperscript{th} century, deriving from political independence movements. Nationalism was marked by emphasis on national elements in music such as folksongs, folk dances, and folk rhythms. Alternately, subjects for operas and symphonic poems reflected national life or history. It burgeoned alongside political movements for independence, such as those that occurred in 1848. It often manifested as a reaction to the dominance of German music. Haydn was an early ‘nationalist’ in his use of folk songs in many works. Chopin’s use of Polish dance rhythms and forms (e.g. the mazurka and the Krakowiak), as well as his Fantasia on Polish Airs in 1828, also points to a nationalist agenda. In Russia, Glinka’s A Life for the Tsar (1836) began the nationalist movement in music, which was sustained by Cui, Mussorgsky, Balakirev, Rimsky-Korsakov, etc. Liszt expressed the Hungarian spirit in his works, and this spirit was later intensified by Bartók and Kodály. Other nationalist composers include Smetana, Dvořák, and Janáček (Bohemia); Grieg (Norway); Sibelius (Finland); Falla, Albéniz, and Granados (Spain); Holst and Vaughan Williams (U.K.); Copland, Gershwin, Ives, and Bernstein (USA); Villa-Lobos (Brazil). See Richard Taruskin, “Nationalism,” Grove Music Online, ed. Laura Macy.
was totally different from the so-called Hungarian folk songs that he was familiar with at that time. After the event, he decided to investigate further and started collecting folk music in 1905. He traveled all the corners of the countryside with an Edison cylinder machine. He compiled not only Hungarian peasant melodies but also Arab, Romanian, Ruthenian, Serbian, Turkish and Slovak melodies from traveling country to country. According to Vera Lampert, a former staff member of the Budapest Bartók Archives, there are fourteen surviving notebooks, transcriptions from the phonograph cylinders, master sheets, printed sources and recordings including six field books.\textsuperscript{17} As Bartók recalled in his autobiography:

\begin{quote}
I set out in 1905 to collect and study Hungarian peasant music unknown till then…Later I became fascinated by the scientific implications of my musical material and extended my work over territories, which were linguistically Slovakian and Romanian.\textsuperscript{18}
\end{quote}

As he recalled, while researching folk music throughout the countries, he was fascinated by the unique characteristics of folk music, which made him free from the oppressive control of the major and minor modes. Ultimately, folk music gave him a new conception of the chromatic scale in which every tone was considered to be of equal value; thus, each tone could be used freely and independently.

Bartók developed five levels of complexity for using the folk music materials he compiled. Benjamin Suchoff,\textsuperscript{19} a Bartók specialist and an ethnomusicologist, introduced these levels in his book as follows:

\begin{quote}
\end{quote}

\footnotesize
\textsuperscript{17} For more information about folk music sources which Bartók collected, see Vera Lampert, \textit{Folk Music in Bartók’s Composition, A Source Catalog, Arab, Hungarian, Romanian, Ruthenian, Serbian, And Slovak Melodies} (Budapest: Harp Leonard, 2008).


\textsuperscript{19} An adjunct professor in the Department of Ethnomusicology at the University of California, Los Angeles, and a member of the American Society of Composers, Authors, and Publishers. He has been successor-trustee of the estate of Bela Bartók, curator of its New York Bartók Archive, and editor of the fifteen-volume Bartók Archive studies in Musicology series and the two volumes of the Bartók Archive Edition series of piano works.
Beginning in 1907, Bartók developed five levels of complexity for using his newly found materials. 1) Genuine folk tunes are featured in a composition, and the invented material is of secondary importance. 2) In this level of construction, the folk tune and the invented material are treated equally. 3) The folk tune is presented as a kind of musical "motto", and the invented material is of greater significance. 4) The melody is composed in imitation of a genuine folk tune. 5) The highest level is that in which neither folk music nor its imitation is used, but the work is pervaded by the atmosphere of folk music. Thus, for example, the music might have Hungarian pentatonic turns, Romanian bagpipe motif structure, Slovak modal features, and so on. The first three levels are readily apparent in the Rhapsody No.1 for Violin and Piano (1928), and all levels can be located in the Concerto for Orchestra (1943).

As I discussed thus far, Bartók was a composer and an ethnomusicologist who researched and developed folk music throughout his life; he created many masterpieces through his unique approach for incorporating folk music.

2-2. Concerto for Orchestra

Among Bartók’s masterpieces, the Concerto for Orchestra is one of the most representative and outstanding works. While analyzing Bartók’s music and comparing it with Korean traditional music, I found that this Concerto is perhaps the best example for comparing Bartók’s music and Korean folk music because it reflects strong folk music influence based on Hungarian, Turkish, Yugoslav and Dalmatian folk music materials. These folk music materials are well mixed with Bartók’s own invented compositional techniques in the Concerto. In this regard, it is also interesting to note Benjamin Suchoff’s periodization of Bartók’s stylistic development.21

20 Dalmatian is the people of Dalmatia, a historical region of Croatia on the eastern coast of the Adriatic Sea. For more information, see Richard C. Frucht, Eastern Europe: An Introduction to the People, Lands, and Culture (Santa Barbara: ABC-CLIO, 2005), 413.

21 See Suchoff, Béla Bartók, 3-6.
1st stage: Summary of Hungarian Musical Dialect (to 1905)
The first stage, which Bartók modestly referred to as his student years, was recapitulation of romantic (19th century) Hungarian music dialect.

2nd stage: Fusion of National Music styles (1906-1925)
This stage was the discovery and methodical articulation of the true folk music of Hungary and of the national minority peoples and the resultant applications in Bartok's composed works.

3rd and highest stage: Synthesis of East and West (1926-1945)
This highest stage was purposefully integrative. The combination of the newly mastered language of east European musical folklore with specific techniques derived from west European composers.

Bartók’s Concerto for Orchestra definitely belongs to the last and highest stage, and it reflects Bartók’s synthesis of Eastern folk music material and Western art-music techniques of composition very well.

There is a diversity of opinion about the source of the Concerto. According to Klára Móricz, a musicologist, the primary source of the genesis of the work is the Turkish field book (hereafter TFB). She mentioned in her article, “New Aspects of the Genesis of Béla Bartók’s Concerto for Orchestra: Concepts of ‘Finality’ and ‘Intention’”:

Bartók wrote exclusively compositional sketches between 1907 and 1922. The second field book, TFB, contains the continuity draft of the Concerto... Bartók may or may not have used TFB in March 1942, or from March to June 1943, but he certainly had it with him in Saranac Lake, when he went there at the end of June of 1943. The entire continuity draft of the Concerto was written there, not in New York. Because the main part of the sketches and the continuity draft of the Concerto were written in one notebook, namely TFB, partially filled with Turkish folk-music material, it is possible to arrange the contents of the book.22

On the other hand, Benjamin Suchoff claimed the source of the Concerto as follows:

Bartok, working at Columbia University on the transcription of Yugoslav folk music, was particularly struck by a unique recording of Dalmatian two-part chromatic folk melodies.

---

As he later remarked, during his 1943 lectures at Harvard University, he was impressed by the “unity, higher development and unusual effect on listeners” of the pieces. The replication of this Dalmatian folk music style in the second movement of the Concerto is a direct outcome of his scholarly research.\textsuperscript{23}

In addition, the thematic basis of the Concerto’s Finale was derived from the bagpipe motifs of Romanian folk music collection. At the same time, while preparing the Yugoslav folk music materials for publication, Bartók worked on his collection of Romanian folk music as well. He found very interesting characteristics of bagpipe motifs\textsuperscript{24} from the collection and utilized it in the Finale of the Concerto.

Although Dalmatian, Romanian and Turkish folk music materials are utilized, many Hungarian folk music materials are also used in the Concerto. Bartók begins the Concerto with characteristics of Hungarian folk song, which include pentatonic scale and the typical rhythm of old style, parlando\textsuperscript{25} rhythm. Also second theme of Introduzione, which is announced by a flourish of trumpets, has features of Hungarian folk music.

The important question for my research is not whether the sources of the Concerto are Turkish, Romanian, Dalmatian or Hungarian; rather it asks whether Bartók used a lot of folk music materials in the Concerto as listed above and whether these materials, especially Hungarian and Turkish folk music, are apparently connected to Korean folk music.\textsuperscript{26}

\textsuperscript{23} Suchoff, Béla Bartók, 6.

\textsuperscript{24} In Bartók’s first volume of Romanian instrumental melodies, there is a chapter on folk dance and choreography. Bartók concludes that bagpipe dance tunes, which superficially have indefinite structure, are actually composed of shorter or longer motifs strung together in a way recognizable by the dancers. These bagpipe motifs and their imitations on violin and peasant flute were extracted, classified, and tabulated by Bartok as an appendix to his study. An outcome of this work was his use of bagpipe motifs as the thematic basis of the Concerto’s Finale. See Suchoff, Béla Bartók, 7.

\textsuperscript{25} Parlando is to sing or perform in the manner of speaking.

\textsuperscript{26} Refer to the Ural-Altaic language in Chapter 1.
presence of folk music influence in the Concerto suggests that there may be similarities between Bartók’s music especially the Concerto for Orchestra and Korean folk music.

I would like to introduce shortly the genesis of the Concerto for Orchestra first before focusing on the connections between the Concerto and Korean folk music later in Chapter 3.

On April 17, 1942, Bartók received a letter from his London publisher, Ralph Hawkes:

I believe that you would be interested in composing a series of Concertos for Solo Instrument or instruments and String Orchestra. By this I mean Piano and String Orchestra, Solo Violin and String Orchestra, Flute and String Orchestra, etc., or combinations of Solo Instruments and String Orchestra. I have in mind the Brandenburg Concertos by Bach, and I believe that you are well fitted to do something on these lines.

Bartók refused to entertain the thought of new compositional activity because he was ill and busy with other work, including preparing for the publication of Yugoslav materials for Columbia University Press and working on the collection of Romanian folk music. He replied to the publisher on August 3:

I am ill since the beginning of April. And the doctors cannot find the cause, in spite of very thorough examinations. Fortunately, I can continue my work at Columbia Univ. I only wonder how long this can go in this way… Just before my illness I began some composition work, and just the kind you suggested in your letter. But then, of course, I had to discontinue it because of lack of energy, tranquility and mood – I don’t know if I ever will be in the position to do some new works.27

In May, while Bartók was still in the hospital, Serge Koussevitzky, the conductor of the Boston Symphony Orchestra, visited him and offered a grant of $1,000 to write an orchestral work. I am not sure whether Bartók accepted the commission or not but from the letter of Ditta Pásztory, Bartók’s second wife, written to Joseph Szigeti,28 I can only guess that he might not have taken

---

27 These letters of Ralph Hawke and Bartók are introduced in Klára Móricz’s paper. See Móricz, “New Aspects of the Genesis,” 186-187.

28 Joseph Szigeti was a Hungarian violinist and Bartók’s long time friend and colleague.
the commission at that time of the event.²⁹

A special grant from the American Society of Composers, Authors, and Publishers (ASCAP) enabled Bartók to convalesce during that summer in a small cottage at Saranac Lake, New York. In the mean time, on July 20, Ralph Hawkes wrote a letter again and asked whether Bartók was working on any new composition.

On August 15, Bartók finally began composing the Concerto and it took only two months. He finished the Concerto on October 15, 1943. Instead of a detailed analysis of each movement of the Concerto, I will introduce the program note, “Explanation to Concerto for Orchestra,”³⁰ which Bartók himself wrote for the Boston premiere at Symphony Hall on December 1st, 1944.

The title of this symphony-like orchestral work is explained by its tendency to treat the single instrument or instrument groups in a concerto or soloistic manner. The “virtuoso” treatment appears, for instance, in the fugato sections of the development of the first movement (brass instrument) or in the perpetuum mobile-like passages of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments appear consecutively with brilliant passages.

As for the structure of the work, the first and fifth movements are written in a more or less regular sonata form. The development of the first movement contains fugato sections for brass; the exposition in the finale is somewhat extended, and its development consists of a fugue built on the last theme of the exposition.

Less traditional forms are found in the second and third movements. The main part of second movement consists of a chain of independent short sections, by wind instruments consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes and muted trumpets). Thematically, the five sections have nothing in common and could be symbolized by the letter “a, b, c, d, e.” A kind of “trio” – a short chorale for the brass

²⁹ Klára Móricz described Koussevitzky’s visit in her paper. Ditta Pásztor wrote in a letter to Joseph Szigeti that Bartók had discussed with Koussevitzky the possibility of writing a cantata-like piece for chorus and orchestra. This might have been intended to be the continuation of the Cantata Profana. According to Ditta Pásztor, Bartók gave up the plan because Koussevitzky recommended an orchestral piece. See Móricz, “New Aspects of the Genesis,” 187-188. Benjamin Suchoff described the event that Ditta wrote about. He stated: “One thing is sure: Béla’s ‘under no circumstances will I ever write any new work attitude’ is gone. It has been more than three years now.” See Suchoff, Béla Bartók, 7-8.

³⁰ This program note by Bartók is introduced in Suchoff, Béla Bartók, 8.
instruments and side-drum – follows, after which the five sections are recapitulated in a more elaborate instrumentation.

The structure of the third movement likewise is chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motives. Most of the thematic material of this movement derives from the “Introduction” [Introduzione] to the first movement.

The form of the fourth movement – *intermezzo interrotto* – could be rendered by the letter symbols: “A B A – interruption – B A.”

The general mood of the work represents – apart from the jesting second movement – a gradual transition from the sternness of the first movement and the lugubrious death song of the third, to the life-assertion of the last one.

The next chapter examines the Concerto in a more detailed manner, as well as placing it in dialogue with elements of Korean folk music.
Chapter 3

A Comparison of Bartók’s Concerto for Orchestra and Korean Folk Music

In the previous chapter, I postulated the possibility of certain similarities between Bartók’s music and Korean folk music. In spite of the fact that I am a Korean, I did not know much about Korean folk music until I studied it extensively for this research. While researching Bartók’s music and Korean folk music, I was able to find very interesting affinities between them. I will introduce these relationships through the three following categories: rhythmic patterns, scales and pitch materials, and other musical similarities.

3-1. Rhythmic Patterns (Jangdan: 장단)

Among the three categories I mentioned above, rhythmic pattern is the domain that demonstrated the most identifiable similarities between Bartók’s music and Korean folk music. Interestingly, I could find certain similarities from the very first theme of the first movement. To understand the similarities, a basic introduction to Korean folk music is necessary.

Rhythmic patterns in Korean folk music operate quite differently from western music. Specific rhythmic patterns in Korean folk music are called jangdan (literally, meaning long and short\(^\text{31}\)); examples include semachi jangdan\(^\text{32}\) and gutgeori jangdan.\(^\text{33}\) The jangdan of a given folk music determines whether it is fast or slow. Jangdan may also be considered similar to the concept of “meter” in western music although it operates differently in a significant way.

\(^{31}\) *Jang* (장) means “long” and *dan* (단) means “short,” so jangdan means combination of long and short values of rhythm.

\(^{32}\) The most well-known and widely used jangdan, which may be conceptualized as operating in 3/4 or 9/8.

\(^{33}\) The same as semachi but gutgeori is in 4/4 or 12/8.
Semachi may sound like it is in 9/8 meter, but a close examination reveals that it is only one of a number of Korean rhythmic patterns in 9/8. In other words, several rhythmic patterns in Korean folk music are in 9/8 meter, for example, semachi or doduri jangdan. Each jangdan is characterized by a specific rhythmic pattern. See figure 3-1-1 for semachi jangdan.

Figure 3-1-1) Rhythms of semachi jangdan

“Arirang,” perhaps the most well-known Korean folk song, is based on semachi jangdan. Superficially, “Arirang” sounds as if it is in 9/8 meter. But strictly speaking it is more than that: it is informed by the unique rhythmic pattern of semachi jangdan, and the rhythmic pattern is usually played by jangoo, a widely used Korean percussion instrument. 34

Another major characteristic of Korean folk rhythm is the frequent use of mixed metric-rhythmic pattern, commonly found across many kinds of jangdan. Examples include gagok or saeryungsan jangdan. 35 Gagok jangdan is an eight-beat construction (it can be thought of as 8/8 or 8/4) characterized by specific rhythmic patterns (3+2+3) + (3+2+3). An important feature of gagok jangdan is that it starts with an anacrusis of three beats. Thus, gagok jangdan may be likened to an 8/8-meter music that includes a 3/8 pick-up bar. Figure 3-1-2-1 represents the rhythmic pattern of gagok jangdan with western music notation.

34 For more on semachi jangdan and jangoo, check out the following YouTube video, which provides information about how Korean music works in English: https://www.youtube.com/watch?v=CLb6reyPejA

35 Saeryungsan (세령산) is a jangdan that has a (3+2) + (3+2) rhythmic pattern.
Figure 3-1-2-1) Rhythms of *gagok jangdan*, expressed in western music notation

To demonstrate the structure of *gagok jangdan* more easily, I assigned the bars with separate time signatures. See figure 3-1-2-2.

Figure 3-1-2-2) *Gagok jangdan* presented with separate time signatures

As you can see from figures 3-1-2-1 and 3-1-2-2, *gagok jangdan* has a structure of 3 (pick up) + (3+2+3) + (3+2+3) \(^{36}\).

Now, let us shift our focus to Bartók’s Concerto for Orchestra and look at the beginning of the exposition, the first movement. We can note that the main theme of the first movement has a rhythmic structure very similar to *gagok jangdan*. See figure 3-1-3 for the theme.

\[^{36}\text{Most Korean folk music scholars agree that *gagok jangdan* has (3+2+3) \times 2 = 16 rhythmic pattern. Some scholars including Daewoong Baek, however, assert that the rhythmic pattern of *gagok jangdan* is 11+5 (3+(3+2+3)+5=16) because of the three beats of pick up bar. Hyegu Lee and Miseon Lim clarified this as 3 (pick up)+(3+2+3)+(3+2+3) in their book. See Hyegu Lee and Miseon Lim, *Hanguk Eumak Iron* [The Theory of Korean Traditional Music] (Seoul: Minsokwon Press, 2005), 24-30.}\]
As it is evident from the score, the rhythmic pattern of the main theme is 3+3+2+3+3+2+3. In the very first measure of the theme, the ascending melody line of the first and second violins sounds like a three-beat pick up; this is followed by a combination of 3/8+2/8+3/8 x 2. If we compare this construction of the main theme with figure 3-1-2-2, we realize it has exactly the same structure as gagok jangdan. The rhythmic pattern of 3+(3+2+3)+(3+2+3) is a rarely found pattern. The fact that Bartók used this rare and complicated rhythmic pattern, which coincides with the rhythmic pattern found in Korean folk music, suggests a connection between Bartók’s music and Korean folk music. Additionally, it should be noted that jangdan is a background rhythmic pattern: this means that foreground rhythms conveyed by melodies or contrapuntal lines can be varied. Therefore, even though the rhythmic
shape of the main theme is not exactly the same, the rhythmic background and the overall
atmosphere are very similar to gagok jangdan.

The rhythmic pattern that follows the theme is also meaningfully similar to Korean folk
rhythm. See figure 3-1-4.

Figure 3-1-4) The latter part of the main theme of the exposition, first movement

Another interesting affinity emerges when we consider the passage from measure 82
through measure 90. The first and second violins play the melody line, and this melody is
accompanied by other string parts along with horns and bassoons. If I extract the rhythmic
pattern of the accompaniment, it can be represented as follows. See figure 3-1-5.

Figure 3-1-5) Extracted rhythmic pattern of the accompaniment, mm. 82-90

37 I noted possible downbeats in each measure to convey the rhythmic pattern more accurately.
The extracted rhythmic pattern is very similar to gutgeori jangdan in Korean folk rhythm. See figure 3-1-6-1.

![Figure 3-1-6-1) Rhythmic pattern of gutgeori jangdan](image)

Gutgeori jangdan is a 12/8-meter rhythmic pattern. If I represent this jangdan in the framework of 3/8 and take out the embellishments, it would be as follows. See figure 3-1-6-2.

![Figure 3-1-6-2) Gutgeori jangdan expressed in 3/8 and without embellishments](image)

As you can see from figures 3-1-5 and 3-1-6, the rhythmic pattern of the accompaniment in the latter part of the main theme of the first movement is very similar to gutgeori jangdan. The rhythms of the first four measures may be considered alterations of the gutgeori, and those of the following four measures are exactly the same as the rhythmic pattern of gutgeori jangdan. Moreover, the melodic lines’ rhythms in the section resemble general Korean folk rhythms that are in a contrapuntal relationship against gutgeori jangdan. Incidentally, there are more similar

---

38 This is common alteration of gutgeori. The rhythms of the first and second measures are exchanged.
rhythmic patterns in the transition section between the main and the secondary themes because the transition section is based on, and derived from, the main theme and its fragments, which are very similar to *gagok jangdan* and *gutgeori jangdan*.

Other comparable aspects can be observed in the first movement. Interestingly, similarities between Bartók and Korean folk music emerge in the secondary theme of the first movement as well. The passage from measure 175 through 180, which repeats the secondary theme, combines groupings of three beats and two beats. See figure 3-1-7.

![Figure 3-1-7) Repetition of the secondary theme, first movement, mm. 175-480](image)

The mixed rhythmic pattern of the secondary theme resembles another Korean folk rhythm called *olymchae jangdan*. See figure 3-1-8 for the rhythmic pattern of this jangdan.

---

39 Because the repetition of the secondary theme is more similar to *olymchae jangdan* than the original statement of the secondary theme, I chose this section. However, the secondary theme itself is similar to *olymchae jangdan* as well.

40 Metric conceptions in Korean folk music can be divided into four big groupings. They are groupings of eight, five, four, and three beats. *Olymchae* is the most widely used jangdan in the five-beat grouping whose rhythmic pattern is a combination of 3+2+2+3.
As you can see from figure 3-1-8, olmypcha jangdan has a rhythmic pattern of (3+2+2+3) + (3+2+2+3). If you start to count this rhythmic pattern from the sixth beat (the second 2 out of 3+2+2+3), the rhythmic combination would be 2+3+3+2+3+3+2+2…, which is exactly the same rhythmic structure as Bartók’s passage in figure 3-1-7. Besides, the mixed rhythms of eighth, dotted eighth, and sixteenth notes in measures 175 and 176 along with quarter notes in measure 177 make Bartók’s music similar to Korean folk music in terms of atmosphere and mood. When I reached this section of the Concerto while listening to the recording of this piece, it evoked Korean folk music profoundly.

I would like to introduce one more similarity in the first movement. From measure 396 to 401, immediately before the secondary theme fragment is heard in the third development, there is an accompaniment figure played by first and second violins along with horns III and IV. See figure 3-1-9.

---

41 As I mentioned before, jangdan is a basic rhythmic pattern and may be likened to an accompaniment function, which informs the outline of the melody or other contrapuntal lines. In this sense, jangdan forms the boundaries within which melodic materials can be created freely. Mm. 175-180 and the following sections articulate rhythms commonly used in Korean folk music even though the pitches employed in these sections are different.
Figure 3-1-9) An accompaniment passage of the first and second violins, mm.396-401

This passage is in 3/8 meter. If I change his passage from 3/8 to 9/8 and compress it to rhythm score, it would be as follows. See figure 3-1-10.

Figure 3-1-10) Compressed rhythms of mm. 396-401 and comparison with semachi jangdan

-1) Compressed rhythms of mm. 396-401

-2) Semachi jangdan

As you can see from figure 3-1-10, the rhythmic pattern of this particular passage by Bartók is similar to semachi, especially the first three measures of this passage. The last three bars may be seen as an alteration of semachi. In addition, the passage (hereafter passage 1) is followed by similar phrases of six measures (passages 2 and 3), which are repeated. See figure 3-1-11.
These subsequent accompaniment passages (passages 2 and 3) also resemble *semachi jangdan*. It might be hard for people who do not know about Korean folk music to understand how the rhythms of the passages are related to *semachi*. Let me give you an example of a Korean folk song that features *semachi* prominently. See figure 3-1-12.

Figure 3-1-12) The first half of “Arirang,” a Korean folk song
Figure 3-1-12 is a famous Korean folk song, “Arirang.” As you can see from the score, “Arirang” is in *semachi jangdan*. However, it does not mean that the rhythms of the melody outline the *semachi jangdan*; rather it means that the song is accompanied and informed by a fluid *semachi* rhythm and pattern. In other words, the melody is played or sung based on *semachi jangdan* accompaniment.

The highlighted phrases of “Arirang” (figure 3-1-12), which represent very commonly used rhythms in *semachi jangdan*, resemble the rhythms in the blue boxes in the passage 2 and 3 of Bartók’s Concerto (figure 3-1-11). This is why I claim that the passage 2 and 3 have certain affinities to Korean folk music, especially *semachi jangdan*. In fact, one of the main features of Korean folk music is that most of Korean folk music is in compound meters such as 6/8, 9/8, 12/8, and so on. More than 2/3 of Korean folk music is in these compound meters. Thus, the rhythmic patterns such as ♪♩♩♩♩♩♩♩♩♫ and so on are very common in Korean folk music.

Because the rhythmic patterns of the main and secondary themes of Bartók’s Concerto are very similar to Korean folk music, there are many more similar patterns in other derived sections such as the transitions, development, and recapitulation. This explains why the atmosphere or the overall mood of the first movement of Bartók’s Concert for Orchestra is similar to that of Korean folk music.

Another movement in which I could find many interesting corresponding features between Bartók and Korean folk music was the fourth movement. The first theme (hereafter theme 1) of the movement starts immediately after a very short introductory section with an oboe melody. See figure 3-1-13.
Figure 3-1-13) The first theme (theme 1) of the fourth movement (oboe’s melody)

The rhythmic structure of theme 1 is a combination of \((2+2+2+3)+(2+2+2+3)+(2+2+2+3)+(2+3)+(2+3)\). The repeated use of \(2+3\) rhythm makes this music similar to Korean folk music. It evokes a Korean folk *jangdan* called *utmori*, which has \(3+2\) or \(2+3\) rhythmic patterns, comparable to \(5/8\).

See figure 3-1-14.

Figure 3-1-14) Jangoo rhythm of *utmori jangdan*

Although *utmori jangdan* has a \((3+2)+(3+2)\) pattern in theory, it is frequently adapted as \((2+3)+(2+3)\), expressed as a mixed combination of \((3+2)+(2+3)\), \((2+3)+(2+3)\), \((2+3)+(3+2)+(2+3)\), and so on in practice. “Kangwondo Arirang,” a northeastern Korean folk song represents this specific feature very well. See figure 3-1-15.

---

42 Hyegu Lee and Miseon Lim summarize some of the debates regarding the counting of *utmori*. For instance, they state that Bohyung Lee, a Korean folk music scholar, considers *utmori* to be \((3+2+3+2)/8=10/8\); and that Soohong Jang considers *utmori* as \(5/8\) but one constituted of a mixed pattern of \((3+2)\) and \((2+3)\). Hyegu Lee and Miseon Lim themselves assert that *utmori* is just \((3+2)/8=5/8\). I find Soohong Jang’s opinion most convincing because it is in fact used as a mixed pattern of \((3+2)\) and \((2+3)\) in the practice of many folk music such as “Kangwondo Arirang” and “Singosan Taryung.” See Lee and Lim, *Hanguk Eumak*, 37-38.
As you can see from the score, even though “Kangwondo Arirang” is based on utmori jangdan, it uses a mixed pattern of (2+3)+(2+3)+(3+2)+(3+2). Shifting back to Bartók, I previously mentioned that the rhythmic structure of theme 1 was (2+2+2+3)+(2+2+2+3)+(2+2+2+3)+(2+2+2+3)+(2+3)+(2+3). The abundance of 2+3 patterns makes this theme very similar to utmori jangdan. Especially interesting is the theme’s ending in a (2+3)+(2+3) pattern, which strongly resembles utmori. In fact, if you listen to “Kangwondo Arirang,” you would realize that “Kangwondo Arirang” and theme 1 are very similar to each other.43

I could find another similarity shortly after the first theme. Let us look at the second theme (hereafter theme 2) of the fourth movement. See figure 3-1-16.

---

43 The following is a link to “Kangwondo Arirang”: http://www.youtube.com/watch?v=HfUOb vWxCY. Compare it with theme 1 of the fourth movement.
This Slavic mood of theme 2 is in part due to its use of the rhythmic structure of
\[3+(2+2+2)+(3+2)+(2+2+2)+(3+2)+(2+2+2)+(2+1+2+1)+(3+2).\] Thus this theme is
characterized by an irregular combination of 2+3 and 3+2. Among many kinds of Korean
jangdan, theme 2 is similar to jinsoi jangdan. The following figure is one possible rhythm of
jinsoi jangdan, which is typically played by a percussion instrument called jangoo.\(^{44}\) See figure 3-1-17.

![Figure 3-1-17) Possible jangoo rhythm of jinsoi jangdan](image)

\(\text{Jinsoi jangdan}\) has a rhythmic pattern of 3+2+2+3. The jinsoi pattern is elaborated
through irregular rhythms in practice, as you can see from figure 3-1-17. Jinsoi means, “build a
house,” and like the meaning, jinsoi is usually constructed of a few different rhythmic patterns
such as 3+2 and 2+3. This is the main characteristic of jinsoi jangdan. Similarly, Bartók’s theme
2 discussed above is built upon a few different rhythmic patterns such as 3+2+2+2. The
combination of 3+2, 2+3 or 3+2+2+2+3… in theme 2 has similar mood of Korean folk music.

Another similarity can be observed in the third theme (hereafter theme 3) of the same
movement as well. Theme 3 starts with a dance-like rhythmic accompaniment played by the
strings. See figure 3-1-18.

\(^{44}\) Figure 3-1-17 is possible a jangoo rhythm of jinsoi jangdan, notated and explained by Hyegoo Lee and
Miseon Lim in their book. See Lee and Lim, \textit{Hanguk Eumak}, 34.
The rhythmic pattern of this accompaniment outlines a 3+2+3 structure, which corresponds to one of the typical rhythmic patterns in Korean folk music. In this regard, we can consider a jangdan called garaejo, which is characterized by a 3+2+3 rhythmic structure (and thus operates like 8/8). Unlike gagok jangdan, which also has a 3+2+3 rhythmic pattern but starts with a three-beat anacrusis, garaejo’s rhythmic pattern starts on the downbeat. See figure 3-1-19.

As I mentioned before, the jangdan that supports and informs the melody can be altered in various ways. See figure 3-1-20.
Figure 3-1-20 is a possible altered rhythmic pattern of *garaejo*, which I extracted from *Sinawi*, a type of Korean ritual music, and this rhythmic figure is also widely used in Korean folk music. If you compare this rhythm with Bartók’s theme 3, you may realize how theme 3 is similar to Korean folk music.

Many of the themes that constitute the fourth movement are similar and related to Korean folk music. Moreover, this movement ends with a fragment of theme 3 whose rhythmic pattern is (3+2+3), and thus it also resembles *garaejo jangdan*. See figure 3-1-21.

In most of Korean folk music, a beat is usually sub-divided into three, unlike in Chinese folk music, in which a beat is usually sub-divided into two. For example, in Chinese music, 8/8 meter outlines a 4+4 pattern and 6/8 meter is based on a 2+4 pattern; but in Korean folk music,
8/8 meter has a 3+2+3 rhythmic pattern and 6/8 meter revolves around a 3+3 pattern. Thus, most of Korean folk music may be likened to compound meters such as 9/8, 12/8, and so on. That is why most jangdan is based on triplet time conceptions. There are, however, a few jangdan in which a beat is divided into two. Hwimori is the most widely used jangdan among them. See figure 3-1-22.

Figure 3-1-22) Jangoo rhythm of hwimori jangdan

Hwimori jangdan operates like a 4/4 and is used for fast music. In Bartók’s Concerto for Orchestra, there is a similar rhythmic pattern to hwimori in the fifth, final movement. See figure 3-1-23.

Figure 3-1-23) An accompaniment pattern of 1c section of the exposition, fifth movement

- 1) Clarinet (mm. 96-100)

45 If the tempo is much faster (ca. J=200), it is called danmori jangdan. Conversely, if the tempo is a bit slower than danmori (J=116-144), the jangdan is called hwimori. Both are the same rhythmic pattern.

46 I analyzed the themes in the exposition of the fifth movement and divided them into four (1a, 1b, 1c, 1d), because unlike in a traditional sonata form, the themes in the exposition are very similar to the others.
- 2) First and second violins (mm. 96-100)

As you can see from figure 3-1-23-2, the rhythmic pattern of this section, which concerns an accompaniment part played by the first and second violins, is very similar to hwimori jangdan. In particular, the rhythmic pattern of the clarinet part of this section (figure 3-1-23-1) is exactly the same as hwimori jangdan.

Hwimori is not just interesting in itself, but also in how it transitions to another related jangdan called danmori. If hwimori jangdan (\( J=116-144 \)) is played much faster, it becomes danmori jangdan (ca. \( J=200 \)). The rhythmic pattern of both hwimori and danmori is the same. The only difference between them is tempo. Since danmori jangdan is much faster than hwimori, it can be described as follow. See figure 3-1-24.

Figure 3-1-24) Possible jangoo rhythms of danmori jangdan and its compressed rhythms

-1) Possible notation of danmori jangdan
-2) Compressed rhythms of *danmori jangdan*

![Figure 3-1-24-1](image)

Figure 3-1-24-1 is a possible notation of *danmori*, and if I compress it, it would be like figure 3-1-24-2.

Interestingly, in Bartók’s *Concerto for Orchestra*, a rhythmic system that resembles the transition from *hwimori* to *danmori* can be found. In the theme of the second transition of the fifth movement, the *hwimori*-like rhythmic figure evident from figure 3-1-23-2 transitions into a figure that resembles *danmori*. In particular, the rhythmic pattern of the first oboe, which is the main melody line, is exactly the same as *danmori jangdan*. Starting in measure 188, oboes and clarinets start the second transition with fragments of the 1c theme. See figure 3-1-25.

![Figure 3-1-25](image)

At this point, we can note that whether Bartók intended or not, he wrote the second
transition of the exposition in ways that are very similar to the transition from hwimori to danmori in Korean folk music. Just as the hwimori jangdan becomes danmori as the tempo becomes faster, the 1c theme of the exposition picked up in tempo and shifted into the second transition theme. I was thrilled by this fascinating similarity.

One last similar rhythm I shall discuss in this part is found at the beginning of Codetta 3, which is the last section of the entire Concerto. See figure 3-1-26.

Figure 3-1-26) Codetta 3, the beginning of the last section of the Concerto for Orchestra

This final theme of the entire Concerto for Orchestra has four consecutive quarter notes, followed by four consecutive eighth notes. The theme repeats several times and is developed with fragments after the repetition. The rhythmic pattern of the theme is similar to dongsalpuri jangdan in Korean folk music. See figure 3-1-27.

Figure 3-1-27) Jangoo rhythm of dongsalpuri jangdan
As you can see from figure 3-1-27, the rhythmic pattern of Bartók’s last theme is the same as *dongsalpuri jangdan* except for the first two quarter notes.

The similarities do not stop here but also extend to other rhythms such as *gyodaejuk* or *wanjageori*. However, I will not introduce all of them here because they are less similar than the rhythms I have introduced.

Surprisingly, I could find many similarities in terms of rhythmic conceptions between Bartók’s Concerto for Orchestra and Korean folk music. Actually, some rhythmic patterns that have the use of mixed metric-rhythmic patterns are relatively less similar. However, the other patterns, which employ similar rhythmic pattern of *semachi, gutgeori, hwimori, danmori* and *dongsalpuri jangdan*, are very analogous and some of them are almost the same.

3-2. Scale (*Sunbeop: 선범*) and Pitch Materials

The similarities between Bartók’s Concerto for Orchestra and Korean folk music can be found easily in the domains pertaining to scales and pitch materials as well.

3-2-1. Pentatonic Scales

---

47 *Gyodaejuk* is equivalent to the concept of syncopation in western music.

48 *Wanjageori* is equivalent to the concept of hemiola in western music. Although I could find many examples of hemiola in Bartók’s Concerto for Orchestra, I did not introduce *gyodaejuk* and *wanjageori* because these rhythms can be found not only in Bartók’s music but also in the works of many other Western composers.
A main characteristic of both Hungarian and Korean folk music is the use of pentatonic scales.\(^4^9\) Actually, pentatonic scales are very common and found all over the world including in Celtic folk music, Scottish folk music, Hungarian folk music, West African music, African-American spiritual, gospel music, American folk music, jazz, Greek traditional music, East Asian music (Korea, Japan, and China) and so on. Therefore one might claim that the use of pentatonic scale cannot be an analogy only between Bartók and Korean folk music. That is true. However, the way that Bartók uses the pentatonic scale is similar to the way that the pentatonic scale is used in Korean folk music. Thus it is arguable that the use of the pentatonic scale in Bartók and Korean folk music is distinct from how it is used in Scottish or Greek traditional music. For example, a trichord \([025]\),\(^5^0\) which Bartók utilized in many places of the entire Concerto for Orchestra, is derived from the pentatonic scale and the trichord is also main pitch material of Korean folk music. Thus, I would like to introduce Bartók’s use of pentatonic scale first to support the similar use of the trichord \([025]\) in Korean folk music.

Ethnomusicologists typically classify pentatonic scales as either hemitonic, which includes one or more semitones, or anhemitonic, which includes no semitone. Both Hungarian and Korean folk musics are based on the anhemitonic scale. Zoltán Kodály,\(^5^1\) Bartók’s lifelong friend with whom Bartók traveled to collect peasant music of Hungary and other countries,

---

\(^4^9\) Pentatonic scale is a musical scale or mode with five notes in a given octave in contrast to a heptatonic (seven notes) scale such as the major scale and minor scale. It can be divided into hemitonic scales, which include one or more semitones, and anhemitonic scales, which include no semitone.

\(^5^0\) This trichord will be discussed in detail in the next chapter 3-2-2.

\(^5^1\) A Hungarian composer, ethnomusicologist, pedagogue, linguist, and philosopher. He is best known as the creator of the Kodály Method. He traveled with Bartók to collect peasant music of Hungary, Romania, Slovakia, and Bulgaria.
described the construction of pentatonic scale in Hungarian folk music\textsuperscript{52} as follows. See figure 3-2-1.

Figure 3-2-1) Hungarian pentatonic scale described by Zoltán Kodály

![Pentatonic Scale Image]

Pentatonic scales can be transposed just as we can choose certain pitch class as the tonic in diatonic major or minor scales. In the figure above, pitch class “G” was chosen as a tonic. If we express the scale that Zoltán Kodály described with movable do solfege, it would be “La, Do, Re, Mi, Sol.”

Bartók was strongly influenced by Hungarian folk music and regularly used pentatonic scales in his works, including the Concerto for Orchestra. Interestingly enough, Bartók started the Concerto with a pentatonic scale in an order different from Kodály’s. See figure 3-2-2.

Figure 3-2-2) The beginning of the Introduction of the Concerto

\textsuperscript{52} Zoltán Kodály described the construction of the scale in Hungarian folk music in an article. See Zoltán Kodály, “Pentatonicism in Hungarian Folk Music,” Ethnomusicology 14, no. 2 (1970), 228.
As you can see from the score, the main theme of the introduction is based on a pentatonic scale that outlines C#, E, F#, A, and B.

According to Daewoong Baek, a Korean folk music scholar, pentatonic scales in Korean folk music can be categorized into the following four models.\(^{53}\) See figure 3-2-3.

Figure 3-2-3) Four models of pentatonic scales in Korean folk music, categorized by Daewoong Baek

<table>
<thead>
<tr>
<th>Model number</th>
<th>Contents of the model (in movable do solfége)</th>
<th>Examples of the model in Korean folk music(^{54})</th>
</tr>
</thead>
<tbody>
<tr>
<td>1(^{st}) model</td>
<td>Sol, La, Do, Re, Mi</td>
<td>“Changbu Taryung,” “Bang-A Taryung”</td>
</tr>
<tr>
<td>2(^{nd}) model</td>
<td>Re, Mi, Sol, La, Do</td>
<td>“Sooshim-Ga”</td>
</tr>
<tr>
<td>3(^{rd}) model</td>
<td>La, Do, Re, Mi, Sol</td>
<td>“Singosan Taryung,” “Cheonan Samgeori”</td>
</tr>
<tr>
<td>4(^{th}) model</td>
<td>Mi, Sol, La, Do, Re</td>
<td>“Nongbu-Ga,” “Menarijo”</td>
</tr>
</tbody>
</table>

If we describe the pentatonic scale used at the beginning of the introduction of the Concerto in movable do solfége, it would be Mi, Sol, La, Do, Re, which is the same as the fourth model of Korean folk pentatonic scale. The introduction usually structures the materials of the following movements, just as the overture of an opera contains materials that would be explored throughout the operatic work. The introduction’s use of a pentatonic scale observed in Korean folk music implies that the many parts of Concerto would have a similar atmosphere as Korean folk music.


\(^{54}\) The listed titles are popular and widely played Korean folk songs.
My expectation was confirmed upon analysis. Pentatonic scales were found in many moments of the Concerto. The passage that follows the starting theme, from measure 12 through 21, is an alteration of the same pentatonic scale used in the starting theme. The passage after measure 22 started with the materials of the same scale, but it uses a construction called the trichord, shaped with consecutive perfect fourth, rather than pentatonic scale, strictly speaking. In fact, (as I previously mentioned) many themes including the main theme of exposition of the Concerto are based on this trichord. I will explain this more in detail later in this section of Chapter 3.

Another pentatonic scale is found at the Trio (B) section of the second movement. The parallel fifths of the second trombone and the tuba are pentatonic in basis, while the harmonies of the trumpets and the first trombone are simple triads in the major-minor tonal system. See figure 3-2-4.

Figure 3-2-4) Trio (B) section (chorale tune) of the second movement

---

55 The second movement is a scherzo (Allegretto scherzando). The scherzo itself is a rounded binary form, but like the minuet, it is usually played with the accompanying trio followed by a repeat of the scherzo, creating the ABA, ternary form. Among the ABA sections, the B theme is a trio, a contrasting section to scherzo A. Unlike traditional scherzos, in this second movement of the Concerto for Orchestra, A and A’ can be divided into five small sections. Each small section has its own unique theme.

40
The materials of the second trombone and the tuba are based on a pentatonic scale of F#, G#, B, C#, and D#. If we express this with movable do solfège, it would be Sol, La, Do, Re, Mi, like the first model of Korean folk pentatonic scale.

A more interesting similarity between Bartók and Korean folk music is found at the beginning of the third movement. Bartók started the third movement with a slightly altered pentatonic scale. See figure 3-2-5.

Figure 3-2-5) The introductory theme of the third movement

The double basses start the introductory theme of the third movement with a slightly altered pentatonic scale of C#, D#, F#, G♭ and A#, and the following passages develop this theme with consecutive trichords based on [015], (P4+m2). If we describe the scale (the first five notes of double basses) with movable do solfège, it would be Sol, La, Do, lowered Re and

---

56 The trichord [015], the interval of perfect fourth plus minor second, is derived from the G♭ of the scale. If the G♭ were G#, [015] of the following passage would not be possible.
Surprisingly, this altered pentatonic scale has the same characteristic as one of the Korean folk music scales, called gyemyeon-gil. Most Korean folk music scales do not have semi-tones—and this is one of the most common features of Korean folk music. However, gyemyeon-gil is the only scale that has a semi-tone between the third and fourth notes. See figure 3-2-6.

**Figure 3-2-6** the basic scale of Gyemyeon-Gil in Pansori

As you can see from the figure 3-2-6, in gyemyeon-gil, there is a semi-tone between the third and the fourth notes, and this scale is used at the beginning theme of the third movement of the Concerto. Moreover, gyemyeon-gil is used to evoke sorrow, similar to how minor scales are used in western tonal music; the semi-tone in gyemyeon-gil precisely serves the purpose of expressing sad and mournful feelings. Bartók also used a similarly altered pentatonic scale to express a sorrowful ethos for a movement aptly called “Elegia.” I was thrilled to see the corresponding affective usage of an altered pentatonic scale between Korean folk music and Bartók. It suggested to me certain affinities between the expressive and emotional attributes of Bartók and Korean folk culture.

---

57 *Gyemyeon-gil* is one of the pentatonic scales used in Pansori, one type of Korean traditional music.

58 Described in Baek, *Hanguk Juntong*, 35.

59 *Pansori* is like a monodrama in western culture. In Pansori, a singer is on the stage with an accompanist, usually with *buk*, a Korean traditional barrel drum. The singer narrates a story to the audience while acting and singing. Some pentatonic scales, including *woojo-gil* and *gyemyeon-gil*, are used in Pansori.
Although Bartók started the third movement of the Concerto with an altered pentatonic scale, he ended the movement with a genuine one. The last phrase of the movement played by the first violin is the same figure as the beginning theme, but this time, it outlines a veritable pentatonic construction. See figure 3-2-7.

Figure 3-2-7) The last phrase of the third movement

In solfège reading, this phrase would form Re, Mi, Sol, La, Do. This construction is the same as the second model of Korean pentatonic scale.

In the larger Concerto, there are many more phrases or passages that are based on the pentatonic scales, including the third theme in the exposition and the fugue theme in the first development section of the last movement. Some are strictly pentatonic, and others are altered. I will not introduce all of them, but I would like to introduce one last passage, which uses a pentatonic scale different from the ones we have looked at thus far. This concerns the second codetta\(^6\) of the fifth movement. In this section, the first, second and third trumpets play the main melody of the theme. See figure 3-2-8.

---

\(^6\) A sonata form has three large sections: exposition, development, and recapitulation. A coda is the very last section of the recapitulation, and it usually has two or more codetta sections. The coda section of the fifth movement has three codettas. Figure 3-2-8 is the second codetta.
The theme outlines a pentatonic scale of F, A♭, B♭, C and E♭. When expressed with movable Solfége, this would be equivalent to La, Do, Re, Mi and Sol. Although this construction does not have raised 4th note (♯4)—a raised 4th note would make it minor pentatonic—it operates more like a “blues scale.” If you listen to this passage carefully, you would realize based on its mood and color that it is composed of the blues scale. In Korean folk music, the actual interval of a second is more narrow than a major second and wider than a minor second in western music. Thus the interval of a second in Korean folk music may be called a neutral second. According to Hyegoo Lee, a Korean folk music scholar, the neutral second of Korean

---

61 Blues scale is the one of the representative scales in jazz music. It refers to several different scales with differing numbers of pitches and related characteristics. The hexatonic blues scale consists of the minor pentatonic plus raised 4th or lowered 5th degree.

62 For more information about the neutral second in Korean folk music, see Lee and Lim, *Hanguk Eumak*, 100.
folk music and that of a blue note are identical, and thus they convey a similar feeling of sorrow.\(^63\)

### 3-2-2. Trichord (Perfect 4\(^{th}\) + Major 2\(^{nd}\), Perfect 4\(^{th}\) + minor 3\(^{rd}\)) and Perfect Fourth

In Korean folk music, the perfect fourth is a core interval. The perfect fourth (hereafter P4) is usually accentuated and stressed across various styles of Korean folk music. For example, in *Chunhyang-Ga*, a *Pansori* (a solo vocal drama genre)\(^64\), the interval of B\(^b\)-F (P4) is performed with vocal strength, but that of A\(^b\)-F (minor 3\(^{rd}\), hereafter m3) is sung in a subdued manner. Also, in *Jibterjabi*,\(^65\) also a *Pansori*, the ascent involving B-D (m3) is weak, but the subsequent ascent involving A-D (P4) is strong. P4 is similarly stressed in Korean folk music other than *Pansori*; in these other genres, intervals such as the major six (hereafter M6) and the minor six (hereafter m6) are weak. The reason why the P4 is strong and other intervals such as the M2 and the M6 are weak is that there are main pitches and non-main pitches in Korean folk music scale system.\(^66\) In other words, in Korean folk pentatonic scale of (Sol, La, Do, Re, Mi), Sol, Do, and Re are the main pitches, and La and Mi are non-main pitches. Likewise, in the scalic construction of (Re, Mi, Sol, La, Do), Re, Sol, and La are the main pitches. Therefore, although a song is in a pentatonic scale, the P4 or the consecutive use of P4, such as P4+M2 or sometimes

\(^63\) According to Hyegu Lee, the neutral second, produced when the intervals of the major and minor second degree are played alternately and very quickly at the piano, conveys the same feeling of the neutral second of Korean folk music.

\(^64\) A popular Korean *Pansori*. About *Pansori*, see Lee and Lim, *Hanguk Eumak*, 6, 8.

\(^65\) Ibid., 13.

P4+m3\textsuperscript{67} based on (Sol, Do, Re), (Re, Sol, La) and sometimes (Mi, La, Do), are prominent and emphasized. In fact, similar to the blues scale, many Korean folk conceptions of scales may be understood as tritonic, tetratonic, pentatonic, hexatonic, and heptatonic,\textsuperscript{68} depending upon what kind of music it is. For instance, even though the pentatonic is the main scale of Korean folk music, there are many songs based on a tritonic scale. For example, a Korean children’s folk song “Saeya Saeya” is tritonic in basis and is characterized by a P4+M2. In addition, Eastern Korean folk music is strongly influenced by the tritonic scale of Mi, La, and Do, in which P4+m3 is prominent.\textsuperscript{69}

Now, let us examine Bartók’s Concerto for Orchestra for similarities. P4+M2, P4+m3, or the consecutive use of the P4—some of the defining characteristics of Korean folk music as I discussed above—are found throughout the piece. I was very surprised after looking at the score. It would not be an exaggeration to say that in essence the Concerto for Orchestra was composed of P4 or P4+M2. I will highlight this presence by considering some important themes that are featured in the Concerto. See figure 3-2-9.

\textsuperscript{67} P4+m3 progression is commonly used in eastern Korea. This progression is also one of the main trichords in Korean folk music along with P4+M2.

\textsuperscript{68} Tritonic scales have three notes, tetratonic scales have four notes, pentatonic scales have five notes, and so on.

\textsuperscript{69} Hye Lee and Miseon Lim also demonstrated that Korean folk music is characterized by P4+M2 and P4+m3 with examples. See Lee and Lim, *Hanguk Eumak*, 108-109. Also, Daewoong Baek claimed that P4+M2, P4+m3 and sometimes P5+M2 are widely observed constructions in Korean folk music. See Baek, *Hanguk Juntong*, 87.
Figure 3-2-9) The main theme of the introduction and its developments

- 1) The main theme (mm.1-7)

- 2) 1st development of the main theme (mm. 12-17)

- 3) 2nd development of the main theme (mm.22-28)
As I already discussed, the main theme of the introduction is based on a pentatonic scale. However, if we look at its contents carefully, we realize that the main theme makes a consecutive use of the P4 and P4+M2. Bartók firstly stresses the P4 by stating it twice and following this with P4+M2s. In other words, as Bartók develops the theme, he repeats the P4, which is ensued by P4+M2 combinations.

The main theme of the exposition is also mostly shaped by combinations of P4+M2 as well as P4+m3. See figure 3-2-10.

Figure 3-2-10) The main theme of the exposition

As you can see from the score, the most important intervals of the main theme are P4+M2 and P4+m3, which are also liberally used across Korean folk music.

Also consider the following passage of the main theme in figure 3-2-11. This developmental passage also uses P4+M2 consecutively, except for measure 89.
The main materials of development 2 and 3 are also based on P4+M2 because all of these materials are derived from the main theme of the exposition. I will not introduce the passage separately. Instead, I would like to discuss one more passage from the first movement. See figure 3-2-12.

Figure 3-2-12) “Standing on the dominant” before the recapitulation of the first movement

Figure 3-2-12 captures the end of development section of the first movement. As you can see from the score, there is a large number of P4s. Here, we realize Bartók’s brilliant technique of composition. In traditional sonata form, the development section has few subdivided sections,
developments (Dev.1, 2 and sometimes 3), and retransition, ending with a prolongation of the dominant, which is called “standing on the dominant” (SOD). Retransition plays the role of returning the music to the home key, to the recapitulation, and in this context the assertion of the dominant strongly emphasizes the V of the home key in order to dramatically return to the tonic (i.e. to the recapitulation). Bartok stressed the P4, which is the main material of the main theme, and through this created the mood of the prolonged dominant and took music to the main theme of recapitulation. The liberal use of the P4 and P4+M2 in these moments conveys a resemblance to Korean folk music.

Bartók started the third movement with the P4+M2 trichord, as can be seen in figure 3-2-5. As we discussed in the previous section on pentatonic scales, the first theme of the third movement is in altered pentatonic, but also it also uses P4+M2 and P4+m3 consecutively. Bartók also used the trichord of P4+M2 in previous second movement (in chorale tune section, mm.123-146). It is thus evident that the P4+M2 is the core technique of Bartók’s use of pentatonic scales in the Concerto.71

Bartók ended the third movement also with a P4+M2 construction, just as he began the movement. See figure 3-2-13.


71 Every time Bartók uses the pentatonic scale, the main figure of the melody line is P4+M2. Thus we can infer that the trichord of P4+M2 is derived from the pentatonic scale.
Not surprisingly, the introductory statement of the fourth movement also has the trichord of P4+M2. See figure 3-2-14.

In addition, the first theme (hereafter theme 1) of the movement that follows the introductory material contains P4 relationships. See figure 3-2-15.
As you can see from the score, the fourth movement starts with a one-beat anacrusis and it is followed by the trichord, P4+M2. The core note of the ensuring theme 1 is E, and the theme’s highest note is B. Theme 1 ends with B. Thus, although theme 1 does not have the exact figure of P4+M2, the overall relationship outlined in it is P4, which is not only the core interval of this Concerto but also of Korean folk music. Besides, in the transition material leading to the second theme, where theme 1 is developed, the P4+M2 figure is found in several places.

The P4+M2 trichord is also easily found in many places of the fifth movement. Unlike traditional sonata form, this fifth movement has three themes in the exposition.\(^{72}\) The third theme (hereafter theme 3) starts from measure 201 after a passage of accompaniment. See figure 3-2-16.

\(^{72}\) Traditional sonata form usually has two themes in the exposition. Having three themes in the exposition is rare.
quite unusual move, Bartók used theme 3 for all three development sections (Dev. 1, Dev. 2 and Dev. 3).\footnote{73} Therefore, although the third development is slightly transformed, the main material of the overall development section is the P4+M2 trichord. Especially in the first development section, a fugue form is used to develop the theme 3, in the process featuring the trichord of P4+M2 prominently.

Codetta 2 in the coda section, which, as I discussed before, uses the blues scale,\footnote{74} is also a developed version of the theme 3, so its main material is also the trichord P4+M2. See figure 3-2-8.

Lastly, consider a short additional finale section after codetta 3. See figure 3-2-17.

---

\footnote{73} Usually, in traditional sonata form, all themes introduced in the exposition (usually the main theme and the secondary theme) are reintroduced and developed in each development section (Dev. 1, Dev. 2, and sometimes Dev. 3) but in the fifth movement of the Concerto, one theme, which I call theme 3, is used for all three development sections.

\footnote{74} Theme 3 in the exposition is also based on the blues scale.
- 2) Middle of the finale section

- 3) The ending chord

At the beginning of the finale, pitch class $B_b$ and $G$ is stressed, and in the middle, $B_b$ and $F$ are emphasized at the same time. The Concerto subsequently ends with an $F$ chord. Now we can note that $B_b$, $G$, and $F$ are emphasized overall. The relationship of these pitch classes outlines the trichord of $P4+M2$ [025].

As I mentioned so far, the main material of the Concerto for Orchestra is the trichord of $P4+M2$. Bartók used the trichord throughout the Concerto and concluded this work by highlighting the trichord of $P4+M2$. Based on Bartók’s use of the trichord of $P4+M2$ as a core material, which is one of the main characteristics of Korean folk music, we now can infer that Bartók’s music and Korean folk music have compelling affinities.
3-3. Other Musical Similarities

Besides rhythmic patterns and pitch-scale materials, I would like to introduce some other similar elements between Bartok’s Concerto for Orchestra and Korean folk music.

3-3-1. Ornaments (꾸밈음)

One of the most important melodic features of Korean folk music is ornamentation, called *shigimsae* in Korean. Korean folk melody is strongly inflected by *shigimsae* either before or after the main notes. Among the many ornaments,\(^75\) I would like to introduce the three-note ornaments because Bartók used a similar melodic figure in the Concerto. See figures 3-3-1 and 3-3-2.

---

\(^75\) Among the many different kinds of ornaments, one- and two-note ornaments are frequently used in Korean folk music.

---

\(^76\) See Lee and Lim, *Hanguk Eumak*, 9.
Figure 3-3-2) Examples of three-note ornamentation in Bartok’s Concerto for Orchestra

- 1) Theme 3 in the fourth movement

- 2) Transition between themes 2 and 3 in the fifth movement

As you can see from figure 3-3-1, in Korean folk melody, the three-note ornament can be conceptualized as a triplet. We can observe that a similar triplet ornamental figure is used in Bartók’s Concerto.

3-3-2 Portamento (추성)

Another characteristic of Korean folk melody is portamento. Many Korean folk melodies start with portamento. Portamento in Korean folk music usually starts a minor or major

---

77 Portamento is a musical term that describes pitch sliding from one note to another. In Korean folk music, such a gesture is also considered as a type of shigimsae. If you want to know more about portamento in Korean folk music and shigimsae, see Jaehwa Lee, “Geomungo Eumakui Shigimsae” [Shigimsae of Geomungo Music] Hanguk Eumak Yeongu, 31 (2002), 354.
second below the starting note, but there are also cases in which the gliding starts from a fourth below the starting note. See figure 3-3-3.

Figure 3-3-3) Examples of portamento in Korean folk music

- 1) Excerpt from “Sooshim-Ga”\textsuperscript{78}

- 2) Excerpt from “Changbu Taryung”\textsuperscript{79}

As you can see from the examples above, Korean folk melody frequently starts from a second or more below the central note and slides up to that note. In Bartók’s Concerto, there are some similar melodic figures. See figure 3-3-4.

\textsuperscript{78} A Pansori.

\textsuperscript{79} A Korean folk song.
Figure 3-3-4) A melodic figure in Bartók’s Concerto similar to Korean folk portamento

- 1) The main theme of the first movement

- 2) The first theme of the second movement

Although the examples above are arguably different from the practice of portamento in Korean folk melody, the main theme of the first movement may be considered meaningfully comparable as it involves starting a melody with an upward slide. In other words, the three beats of the pick up bar play an equivalent role as the portamento in Korean folk music. The first theme of the second movement also starts with a similar anacrusis of two sixteenth notes.
3-3-3. Vibrato (요성)

In Korean folk music, the width of the vibrato is much bigger than in western music. Therefore, the vibrato has almost the same effect as a trill and it is usually notated like a trill in western music. See figure 3-3-5.

Figure 3-3-5) Excerpt from “Sooshim-Ga”

In Bartók’s Concerto, the first theme of the second movement has a trill at the end, and the latter part of theme 4 of the same movement has a trill that lasts longer. See figure 3-3-6.

Figure 3-3-6) Examples of use of trills in Bartók’s Concerto

- 1) The repeat of theme 1, second movement

---

80 Vibration is typically not notated in western music, but in some cases, it is also notated with descriptive words or symbols, especially in contemporary composition scene.
- 2) The end of theme 4, second movement

The use of the trills, as well as the materials that inform the trills’ beginning and end, makes these passages reflect an atmosphere similar to that of Korean folk music.

3-3-4. Recitative (or Repeating) Melodic Figures

In Korean folk music, recitative melodic figures (similar to Hauptton technique\textsuperscript{81}) are frequently adopted conventions. See figure 3-3-7.

Figure 3-3-7) Excerpt from “Jebinongjeonggi” of Heungboo-Ga\textsuperscript{82}

As you can see from the figure above, the recitative melodic figure is comparable to the use of the recitative in some western music. See figure 3-3-8.

\textsuperscript{81} This technique is prominently featured in the works of the composer Isang Yun. This aspect will be explained in the next chapter in detail.

\textsuperscript{82} “Jebinongjeonggi” of Heungboo-Ga is one of the most famous and popular Pansori works in Korean folk music.
Figure 3-3-8) Examples of recitative (or repeating) melodic figure in Bartók’s Concerto

- 1) Theme 3 of the second movement

![MIDI](image)

- 2) Codetta 2, the theme of the fifth movement

![MIDI](image)

The repeating notes of C and D and the subsequent use of triplet figures in theme 3 of the second movement of the Concerto (fig. 3-3-8) make this passage similar to Korean folk music. A similar ethos is found in the codetta 2 theme of the fifth movement; here, the repetition of F is combined with a minor third progression.

While researching Bartók’s Concerto for Orchestra and comparing it with Korean folk music, I was surprised to find a number of similarities between them. There were more similarities than I expected—similarities that no one has mentioned or explored thus far. I would like to research further and more about the affinities between Bartók and Korean music if I have the opportunity to do so.
Chapter 4

Korean Composers and Their Connections to Bartók

Like Bartók, many Korean composers utilized folk music materials in their art music compositions. Among the composers, I would like to introduce Isang Yun and Unyoung La, two of the most representative Korean composers who drew on folk materials, and Kwangsun Hwang, myself, who also employs many folk music materials. I will briefly discuss a similar use of folk music materials in their music.

4-1. Isang Yun (윤이상)

Isang Yun (1917-1995) is perhaps the most well-known and globally acknowledged composer among Korean-born composers. Yun was born in Chungmu city, Kyungsangnam-do, South Korea in 1917. After studying in Korea and Japan, he decided to go to Europe to study Western composition techniques. After a year of study at the Paris Conservatoire in France, he moved to Germany in 1957 for further study of composition and spent the rest of his life in Germany until he died in Berlin in 1995. His long-term residence in Germany was interrupted for two years, when he was imprisoned in Korea from 1967 to 1969. Since there are many articles and papers about Isang Yun and his life,\(^83\) I will not elaborate on it further in this chapter but focus instead on how he used Korean traditional music materials in his works.

\(^{83}\) For more about the Isang Yun’s life, see a dissertation by Daesik Hur, “A Combination of Asian Language with Foundations of Western Music: An Analysis of Isang Yun’s Salomo for Flute Solo or Alto Flute Solo” (PhD diss., University of North Texas, 2005), 3-15.
Throughout his life, Yun made an effort to integrate Korean folk music materials with western avant-garde music similar to Bartók’s initiative of using folk music materials in his compositions. This characteristic of Yun’s composition may be compared to the last stage of Bartók’s compositional career, “Synthesis of East and West (1926-1945),” among the three stages that Suchoff ascribed to Bartók’s music. According to him, this last stage involved the synthesis of Eastern folk-music materials and Western art-music techniques of composition, whose outcome is illustrated in such masterpieces as Music for Strings, Percussion, and Celesta (1936); Concerto No. 2 for Violin and Orchestra (1938); and Concerto for Orchestra. We can find some common features in Yun’s compositions. Like Bartók, Yun tried to use Korean folk music materials and integrated them with compositional techniques of Western music. Most significantly, Yun tried to imitate Korean sounds with western instruments such as clarinet, oboe, and cello in various compositions. Yun’s Monolog for Bassoon, for example, represents many Korean folk music features. See figure 4-1-1.

Figure 4-1-1) Excerpt from Monolog für Fagott by Isang Yun (mm. 46-51)

: Raised by a quarter tone
: Lowered by a quarter tone

- Blue boxed notes: Hauptton techniques
- Red circled notes: Grace notes figures
- Purple boxed notes: Glissandi

---

The passage introduced above exemplifies some of Yun’s compositional techniques of using Korean folk music materials. The bassoon’s lines imitate the characteristic performance of a Korean traditional instrument, *piri*.\(^{85}\) For instance, consider the circled notes in the score: they represent the grace note-like figures that are liberally used in *piri* performance practice. As I explained in chapter 3-3, ornamentation, called *shigimsae* or *nonghyun* in Korean, is one of the most defining characteristics of Korean folk music. Although I introduced only the three-note ornament because Bartók used it in his Concerto for Orchestra, one-note ornament (essentially, a grace note) is the most widely used one in Korean folk music, particularly in *piri* performance. In addition, unlike western music, in Korean folk music, the first note of grace notes is stressed instead of highlighting the main note. These aspects are well represented in the figure above.

Glissando, another significant technique of *piri* as well as Korean folk music in general, is used in the quoted passage above. As indicated at the bottom of figure 4-1-1, certain notes are raised or lowered by a quarter-tone through a system of symbols that Yun assigned to the music. Starting from a given pitch, the note slowly slides into a raised or lowered quartertone. This technique appears frequently in both Korean vocal and instrumental music. Yun utilized this technique to create the ethos of Korean folk music. Yun described the difference between a tone of Korean traditional music and that of western music as follows:

> The tone of the West is like a “linear pencil” while that of the East is like a “stroke of a brush” which is flexible: A single note in Western music has to be connected to a form horizontally and vertically to have its meaning. However, in the East a single note is the “musical phenomenon” and has its own life.\(^{86}\)

Yun’s *Monolog für Fagott* well demonstrates his concern for the sonic aspect of Korean

---

\(^{85}\) A Korean traditional bamboo flute.

folk music.

The technique of imitating a specific instrument is, similarly, a common feature of Bartók’s music. We can find it in Bartók’s Concerto for Orchestra as well. See figure 4-1-2.

Figure 4-1-2) Imitation of instruments, the beginning of the fifth movement of the Concerto (mm.1-9)

![Imagen](image.png)

Transformed bagpipe motifs

The final movement of Bartók’s Concerto for Orchestra contains transformed bagpipe motifs, which Bartók collected from Transylvanian-Romanian villagers between 1907 and 1917. Bagpipe motifs in the Romanian villagers were usually accompanied by a two-string guitar. Bartók imitated the guitar accompaniment with the strumming pizzicati of the viola and cello; the second violin plays the role of a bagpipe.

Another comparable element between Isang Yun and Bartók concerns Yun’s use of the Hauptton (main tone) technique, which was derived from his understanding of Korean folk music element. The Hauptton technique involves establishing a main tone and embellishing it subsequently with ornaments such as grace notes, vibratos, and glissandi. This explains how the flow of music is structured in Monolog für Fagott, parts of which are excerpted in figure 4-1-1.

---

87 Suchoff, Bela Bartók, 14.
Isang Yun explained this now-renowned technique in the following way:

The fundamental element of my compositions is, to put it concretely, an individual tone (Einzeltone). A countless number of variant possibilities inhere in an individual tone, to which surrounding elements such as appoggiatura, vibrato, accent, after notes and other ornamentations belong, in order to establish the foundation of the composition. I call this individual tone a main tone (Hauptton). 88

In figure 4-1-1, the notes in the blue boxes are established tones that are decorated with ornaments.

The ornamental aspect that Yun alluded to through his concept of Hauptton is very commonly found in Korean folk music. See figure 4-1-2.

Figure 4-1-2) Excerpt from “Yukjabaegi” 89

Thus much of Korean folk music may be conceptualized as a monophonic structure in which the main tone(s) of the melody is developed through ornaments, without harmonic


89 A popular folk song of southern Korea.
Yun’s Etüden für Flöte(n) may be considered as another example of his Hauptton technique. See figure 4-1-3 for an excerpt of this etude for flute solo.

Figure 4-1-3) Another example of hauptton technique from Etüden für Flöte(n) solo, Adagio (mm.32-42)

Yun used the Hauptton technique along with other elements of Korean folk music throughout his compositions. As I explained in chapter 3-3, Bartok also used this technique (without calling it as such) in many places of the Concerto.

4-2. Unyung La (나운영)

Another composer I would like to introduce is Unyung La (1922-1993). La was born in Seoul, South Korea. After the introduction of western music at the end of the nineteenth century, Korean music was somewhat overshadowed by various styles and genres of western music. The excessive and widespread adoption of western music led to the decline of Korean traditional music, in some cases and settings even leading to the discontinuation of Korean traditional music altogether. La was anxious about this development and tried to change the dismal course of Korean traditional music. He thus established a Korean traditional music research institute.

---

90 See Laura Hauser, “A Performer’s Analysis of Isang Yun’s Monolog for Bassoon with an Emphasis on the Role of Traditional Korean Influence” (D.M.A. diss., Louisiana State University, 2009), 50.
Minjok Eumak Yeonguso; Institute for Korean People’s Music) in 1946 and founded a Korean folk music museum (Hanguk Minsok Eumak Bakmulgwan; Korean Folk Music Museum) in 1973. In conjunction with these efforts, La composed pieces influenced by Korean folk styles and endeavored to generate systemized Korean harmonies.91

Such efforts of La resemble those of Bartók: both were concerned with the preservation of indigenous cultures for the creation of a modern national musical language (in Bartók’s case, for Hungary). In this sense, they could be considered patriotic composers. This similarity is especially evident when we consider Bartók’s early career. In fact, in his early career, Bartók tried to use a Hungarian dialect as a linguistic-cultural influence on his compositions. In 1903, his last year as a student at the Budapest Academy of Music, he composed the symphonic poem Kossuth, dedicated to the Hungarian patriot Lois Kossuth.92 The symphonic poem is a mixture of the newly designed dissonant harmonies of Richard Strauss and the Hungarianism of Franz Liszt. Shortly after, Bartók composed works in a similar vein, for example, Rhapsody for Piano and Orchestra (1904), Scherzo for Piano and Orchestra (1904) and Suite No.1 for Orchestra (1905). In this manner, unlike Isang Yun, compositions of Unyung La can be likened to the first of the three stages of Bartók’s career, what Benjamin Suchoff termed “Summary of Hungarian Musical Dialect (to 1905).”93

91 La created his own scales including three different pentatonic scales and a heptatonic scale to express a Korean ethos, and he distinguished them from western scales. For more information about scales and harmonies that La created, see Misook Um, “Na Unyung Yesul Gagok e Natanan Hangukjuk Idiom e Gwanhan Gochal” [Korean Idiom Reflected on Unyung La’s Art Songs] (master’s thesis, Hyosung Women’s University, 1986).

92 The symphonic poem is based on the life of the Hungarian patriot Louis Kossuth and his revolution against the Austrian rule of the Magyar nation. See Suchoff, Bela Bartók, 5-6.

93 Ibid., 3.
While Isang Yun tried to re-create Korean sounds (or, principles of sonorities) within the bounds of western musical technique, La tried to re-create Korean sounds based on more concrete measures of Korean folk music such as pentatonic scales or Korean folk rhythms (*jangdan*). See figure 4-2-1 for a representative example of La’s composition.

Figure 4-2-1) Excerpt from “Yeohowaneun Naui Mokjasini,” 여호와는 나의 목자시니 based on Psalm 23 (mm 1-8)

Figure 4-2-1 is the beginning of “Yeohowaneun Naui Mokjasini,” one of La’s representative works. Overall, this piece is based on a pentatonic scale of Sol, La, Do, Re, Mi, an essential scale of Korean folk music. Recall that Bartók used the pentatonic scales throughout the Concerto for Orchestra. The supporting rhythms of triplets and the recitative melodic figures are other identifiably Korean elements. As I mentioned previously, the recitative melodic mode and improvisatory rhythmic figures are some of the time-honored characteristics of Korean folk music. Moreover, La started the introduction with the rhythmic combination of 3+2+3, which is not only one of the important rhythmic figures of Korean folk music but also one that is featured prominently in Bartók’s Concerto for Orchestra.
The recitative figure is more clearly represented in “Goohon” (구혼) and “Lord’s Prayer” (주의기도), which are art songs. See figure 4-2-2 and 4-2-3.

Figure 4-2-2) Excerpt from “Goohon” (구혼)

Figure 4-2-3) Excerpt from “The Lord’s Prayer” (주기도문)
The melodic construction of both “Goohon” and “Lord’s Prayer” is marked by a recitative quality, similar to the recitative portions of western operas. Another very interesting feature of Korean folk music represented in both works is that the piano accompaniment imitates *jangoo*, a Korean folk percussion. The piano emulates the ways in which a *jangoo* player accompanies the singer in *Pansori*, who is in a dynamic rhythmic, melodic, and narrative relationship with the responsive *jangoo* player.

La also frequently used specific rhythms of *jangdan* in his works. See figure 4-2-4.

Figure 4-2-4-1) Excerpt from “Ganeungil” (가능길), mm.11-12

![Excerpt from “Ganeungil” (가능길), mm.11-12](image)

Figure 4-2-4-2) The rhythmic pattern of *doduri jangdan* used in “Ganeungil”

![The rhythmic pattern of *doduri jangdan* used in “Ganeungil”](image)

As you can see from figure 4-2-4, *doduri jangdan*, a specific Korean rhythmic pattern, is used in the piano accompaniment. As I introduced in chapter section 3-1, Bartók used a number of rhythmic patterns that are similar to various *jangdan*. This area thus constitutes an overlap between Bartók and La.
4-3. Kwangsun Hwang (황광선)

Like Bartók and the two composers introduced above, I am a composer who utilizes folk music materials. I was born and raised in Korea until the age of thirty, so I grew up with certain experiences of Korean folk music. Moreover, I have admired Bartók ever since I listened to his string quartets. I was fascinated by the mixture of folk and contemporary avant-garde sounds in his music. This inspired me to consider utilizing folk music materials in my music in an active way. See figure 4-3-1 for an example of my work that represents this direction.

Figure 4-3-1) Excerpt from “Pictures at Night” for solo flute, first movement (mm. 1-10)

The circled grace notes in the passage above function like the Korean ornamental practice of *shigimsae*, which, as I discussed in the chapter section 3-3-1, is one of the main characteristics of Korean folk music. The melodic flow and construction of the passage imitate *daegum*, a Korean traditional instrument, with the flute similar to what Isang Yun and Bartók did in Monolog for solo Bassoon and the Concerto respectively. Besides, I used the *Hauptton* (main

---

94 A kind of bamboo *piri.*
tone) technique\textsuperscript{95} also like Yun as you can see from boxed notes. The Hauptton technique is used to create embellishments in the manner of shigimsae. I was not inspired by Yun’s technique per se but was rather inspired and influenced by own organic experience and exposure of Korean folk music. I think that Yun’s Hauptton technique might have been Yun’s own natural recreation of Korean folk music aesthetics as well.

Another feature of Korean folk music used in the same movement concerns a kind of glissando unique to Korean folk music. See figure 4-3-2-1.

Figure 4-3-2-1) Example of using glissando in “Pictures at Night” for solo Flute, first movement (mm 48-58)

![Figure 4-3-2-1](image1)

Figure 4-3-2-2) Performance note for the abnormal glissandi

![Figure 4-3-2-2](image2)

Gilss with just mouth (up and down)

Pitch bending from a main pitch to an uncertain pitch below or above the main one is found across Korean folk music and particularly in the domain of wind instrument technique.

\textsuperscript{95} As I explained in the part on Isang Yun and Chapter section 3-3, Bartók used techniques similar to the Hauptton technique and ornaments in his Concerto for Orchestra.
Figure 4-3-2-2 is my performance note for the technique through which the effect of the Korean glissandi may be approached. In addition, I used a Korean folk music style of recitative\textsuperscript{96} that I discussed previously from measure 52 through 58.

Like Unyung La, I like to utilize \textit{jangdan}, specific rhythmic patterns of Korean folk music, in my compositions. See figure 4-3-4 for an example of this.

Figure 4-3-4) Excerpt from Kwangsun Hwang’s String Quartet No.1, third movement, beginning of B section (mm.33-42)

\textsuperscript{96}See Chapter section 4-2, on Unyung La.
A *jangdan* called *doduri* is utilized in an accompanied part enclosed with the blue box. See figure 4-3-5 for the rhythmic patterns of *doduri jangdan*.

![Rhythmic patterns of doduri jangdan](image)

The rhythmic patterns used in the passage of the third movement of my string quartet (fig. 4-3-4) are a mixture of the two patterns of *doduri*. The entire B section of this third movement is based on the pattern. Moreover, the first violin part enclosed with the red box imitates a Korean folk woodwind instrument, Taepyeongso, which is usually used in peasant music. Importantly, this means using the accented grace notes, employing the main tone technique, and highlighting the minor third melodic figure.

As I introduced in chapter 3-1, the *hwimori jangdan*\(^97\) becomes *danmori jangdan*\(^98\) when its tempo is sped up. I employed the special temporal-rhythmic feature in the third movement as Bartók did in his Concerto for Orchestra.\(^99\) This B section of the third movement starts with a medium-tempo *doduri jangdan*. I quickened the pace of this *doduri jangdan* passage in the subsequent B’, drawing purposefully from the dynamism that occurs when *hwimori* is sped up and in the course morphed into *danmori jangdan*. See figure 4-3-6.

---

\(^97\) A type of *jangdan*. See Chapter section 3-1.

\(^98\) Ibid.

\(^99\) Bartók composed the fifth movement in the same way. He started with a specific rhythmic pattern in a medium tempo and later sped the tempo with compressed rhythmic patterns. See Chapter section 3-1.
If you compare the rhythmic pattern of the accompaniment part with *danmori jangdan*, you would realize that both rhythms are the same. See figure 4-3-7.
Besides, at this time, the second violin is imitating another Korean traditional string instrument, *haegeum*\(^{100}\)

Although I have other compositions including a brass quintet and chamber ensemble pieces in which Korean folk music materials are utilized, I will limit my discussion to the works introduced above. Many Korean or Korean-born composers utilized Korean folk music materials in their music, like Bartok himself drew from Hungarian folk music. Given the affinities between Korean folk music and Hungarian folk music, some very interesting affinities could be found among the works of all of the composers.

\(^{100}\) A Korean traditional instrument that has two strings. Its sound is somewhat similar to the violin. For more about haegeum and its sound, check out this Youtube video: [https://www.youtube.com/watch?v=eKD7EedYlQs](https://www.youtube.com/watch?v=eKD7EedYlQs) and [https://www.youtube.com/watch?v=1QvZYb9yuEk](https://www.youtube.com/watch?v=1QvZYb9yuEk).
Chapter 5

Conclusion

As I mentioned in the introduction, this research started from a small curiosity: “Is there any connection between Bartók and Korean folk music?” Frankly, I doubted at the beginning of this research that I would be able to answer this question, but as we have seen so far through this paper, there are a number of similarities. In fact, I found more than I expected.

As I discussed, Bartók used many rhythmic patterns similar to the various jangdan of Korean folk music in the Concerto for Orchestra. These jangdan include the following: gagok, gutgeori, olymchae, semachi, utmori, jinsoi, garaejo, hwimori, danmori, and dongsalpuri. An additional similarity stems from the fact that much of Korean folk music is based on compound meters such as 6/8, 9/8, 12/8 or mixed meters such as 3+2/8, 3+2+3/8: Bartók used similar meters. Thus, in a general sense, we can hear an analogous mood of Korean folk music in Bartók’s Concerto.

Also, I noted Bartók’s use of pentatonic scales—one of the main characteristics of Korean folk music—in many moments of the Concerto. Even the transformed pentatonic scale used at the beginning of the third movement, which features a semitone relationship between the third and the fourth notes of the scale, resonates with the Korean pentatonic scale called gyemyeon-gil. Moreover, the specific melodic figures and pitch contents of the trichord P4+M2, which usually appears as [025], are used throughout the Concerto. As noted, the combination of P4 and M2 is a very important feature and employed commonly among the genres of Korean folk melodies.
Bartók’s use of ornaments and articulations such as grace notes, trills, and portamenti in particular ways also produces an affinity between his music and Korean folk music. The three-note ornaments and single grace notes in the Concerto are fairly similar to how these are practiced in Korean folk performances. The portamento-like anacrusis figure in the melody, which involves sliding between notes, is also noteworthy in this regard. Besides, the trills and the repeating recitative-like figures in several places of the Concerto bear comparison to the vibrato techniques and the speech-like figures in Korean folk music, respectively.

Subsequently, I also discussed the connections between Bartók and three Korean composers, Isang Yun, Unyung La, and myself. As Bartók did, all three composers tried to imitate certain folk instruments: Bartók imitated the bagpipe and the guitar in the Concerto, and the Korean composers mimicked instruments such as the piri and the jangoo in their works. Other points of overlap include the use of recitative melodic figures, Hauptton technique (especially in Yun’s case), ornamentation, and articulations.

Although I only compared Korean folk music with Bartók’s Concerto for Orchestra within the limited scope of the dissertation, I believe that we can find similarities in other works of Bartók such as his Music for Strings, Percussion, and Celesta (1936) and Concerto No.2 for Violin and Orchestra (1938), which belong to Bartók’s third stage, “Synthesis of East and West (1926-1945).” In particular, the Music for Strings, Percussion, and Celesta uses many compound meters or mixed meters such as 5/8, 8/8, 9/8 and 12/8 (combination of 3+2 or 3+2+3) as well as portamento-like melodic figures, in a way strikingly similar to the way these techniques are practiced in Korean folk music. Bartók’s earlier compositions are also interesting to consider as points of comparison. For example, arrangements of Hungarian folk songs and the opera Duke Bluebeard’s castle (1911) utilize many motives that are based on pentatonic scales. In fact, the
beginning theme of the Concerto for Orchestra is in close relationship to the prologue theme of Duke Bluebeard’s Castle. Both themes are based on the same pentatonic scale on E and related by inversion. As a result of this, the main melodic figure of the prologue theme outlines the P4+M2 trichord.

This research was an initial step towards exploring the affinities between Bartók and Korean folk music. I do not think anyone has ever considered this topic before. If I have further opportunities in the future, I wish to undertake a more comprehensive project. This would include researching more about Bartók’s other compositions, as I mentioned above, and possibly looking into the relationship between language and music in a theoretical and historical way. Another investigation might entail examining the folk music of Hungary, apart from how it is represented in Bartók, as well as the folk music of neighboring countries. Further research in these directions would significantly add to the findings of the present dissertation and encourage us to find some surprising commonalities between the music of East and West.
WORKS CITED


Volume II

*Korean Rhapsody*

for

Orchestra

by

Kwangsun Hwang

2014
INSTRUMENTATION

Piccolo
2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons (2nd doubling Contra Bassoon)

4 Horns in F
2 Trumpets in C
2 Tenor Trombones
Tuba

Timpani
Percussions (3 players)
   Snare Drum
   Bass Drum
   Woodblock
   Crash Cymbals
   Suspended Cymbal
   Triangle
   Vibraphone
   Marimba

Harp

Strings

Duration: approximately 12 minutes
Dolente (Calmly, mournfully and with deep longing)

\[ \dot{\text{b}} = 48 \]

accol.

rit.

\[ \text{as crying out} \]

A tempo \[ \dot{\text{b}} = 48 \]
Moderato con anima  \( \approx 63 \)
* Samulnori for about 1'30" - 2'00" (Optional Cadenza)