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Shine

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THE FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

SHINE

By

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The members of the committee approve the Thesis of Jung Song defended on April 1, 2011.

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ABSTRACT

Shine is a single movement work for Pierrot ensemble (approximately ten minutes in duration). The work brings out the colorful characteristics of the instrumentation of the ensemble, which consists of flute, clarinet, percussion, piano, violin and cello.

Inspired by several verses from the Bible that use the word *shine*, this work features darkness and light. The darkness and light not only contrast with each other but they also coexist. “Let there be light” (Genesis, 1:3), says the Lord, and to his command light shines out of darkness. The beam of light is very powerful; it can break through the darkness. As I composed this piece, I envisioned a scene in which darkness is gradually faded by this beam of light. This is why this work implies theatrical music drama.

The music shows the progression of pure darkness becoming pure light, and each section in this music represents the amount of light coming into the scene. The music begins with a short prelude, expressing the absence of light with two instruments: the piano which plays extreme chromatic cluster notes in the low register, followed by tamtam. The ascending melodic gesture of the clarinet and alto flute, and the tri-tone tremolo of the violin and cello feature a timeless and static atmosphere, and create tension.

When the cluster notes that are played at the beginning of the piece appear for the second time they are spread out and divided between two hands in the piano. From then on, the music becomes increasingly complicated until the first climax. At that moment, darkness finally disappears because of the light completely filling the space (m. 97), and the harmony finally becomes tonal (Esus4/B) for the first time. Until this first climax, thick heterophonic or polyphonic passages dominate the section. Each line is intertwined with one another, and no one instrument uses the same melody as another. This is the end of the variation section.

In the next section, which appears after the climax, harmonics in the strings and chimes announce the bright world filled with light, void of darkness. From this moment on, the music shows a completely different story. Before, darkness dominated the music; now, light takes over.

The Shine melody, or the lyrical melody of the piano (built on Lydian mode materials), opens up this new light-dominating section. The melody is varied and repeated by other instruments. When The Shine melody returns, it is the last call for the end of the piece. This Light section, which opens and closes with the Shine melody, makes up an arch form, ABB’ (cadenza-after the second climax) A’. The entire Light section has beautiful and harmonious sounds which last until the end of the piece. The Light section shows the absence of darkness, and is homophonic in texture. Also, here the harmonies are much simpler: they are tonal, and use the modes and whole-tone scales with tri-tone relationships. The second climax of the piece appears there. This is the most important moment of the piece, which is built up by the Light section. Unlike the first climax in which the

texture is thick, rough, and rugged, the second climax is much smoother and gentler with diatonic and consonant harmonies.

During the nineteenth century the programmatic music was characterized by more iconic and descriptive methods, this work uses a more modern approach with emphasis on symbolic representation. It is about light overcoming darkness—when darkness disappears and the world is full of light, fear and anxiety are removed by peace and comfort.

I have used two contrasting languages for the two opposites, darkness and light, or black and white. For example, heterophonic or polyphonic texture versus homophonic texture; extremely dissonant, ambiguous, complex, and mysterious sounds versus purely beautiful, simple, glorious ones; dissonant intervals (mainly tri-tones, minor 2nds, and major 7ths) versus consonant ones (perfect 4ths and 5ths, major and minor 3rds/6th). Also, the instrumentation contributes to these contrasts, e.g. chromatic clusters in the low register of piano and tamtam for the darkness, and chimes, vibraphone and glockenspiel for light.

Shine reflects my personal religion, Christianity.

INSTRUMENTATION

Flute (doubling Alto Flute)

Clarinet in B-flat

Percussion

Tam-Tam (Tam.)

Bass Drum (B.D.)

Suspended Cymbal (S.Cym.)

4 Tom-Toms (4 Toms.)

Chimes (Chms.)

Vibraphone (Vib.)

Glockenspiel (Glsp.)

Piano

Violin

Cello

Duration: ca. 10 minutes

Score in C

Shine

for Flute, Clarinet, Percussion, Piano, Violin and Cello

Jung Song (2011)

Mysterious ♩ = 54

Clarinet in B $\flat$

Percussion

Tam-Tam

Piano

pp *ppp* *p*

pp *p* *mp*

pp *ppp* *p*

poco a poco accel.

poco a poco cresc.

A. Fl.

B $\flat$ Cl.

Perc.

Pno.

Vln.

Vc.

pp *mp* *p* *mp*

ppp *p*

pp *ppp* *p*

pp *ppp* *p*

*Cluster: perform in the lowest octave/two octaves of the piano.

R.H.: all black keys (flat), L.H.: all white keys (natural)

**S.P.: Sul Ponticello

poco a poco accel. -----

19

Fl.

B♭ Cl.

Perc.

Pno.

Vln.

Vc.

pp *mp* *pp*

mp *mf*

ppp Norm.

ppp Norm.

poco a poco cresc. -----

24

Fl.

B♭ Cl.

Perc.

Pno.

Vln.

Vc.

pp *mp* *pp*

mp *p* *pp*

mp *p* *pp*

S.P. Norm. Norm.

S.P. Norm. Norm.

♩ = 112

Fl. *f* *cresc.*

B♭ Cl. *f* *cresc.*

Perc. 34 S.Cym. B.D. *mp* *mf*

Pno. *f* *mf*

Vln. *f* *mf*

Vc. *f* *mf*

Fl. *mp*

B♭ Cl. *mp*

Perc. 37

Pno. *mp*

Vln. *mp*

Vc. *mp*

40

Fl. *mf* *mp*

B♭ Cl. *mf* *mp*

Perc. S.Cym. B.D. *p* *mp* *p*

Pno. *mf* *mp*

Vln. *mf* *mp*

Vc. *mf* *mp*

43

Fl. *mp*

B♭ Cl. *mp*

Perc. *p*

Pno. *dim.*

Vln. *dim.*

Vc. *dim.*

47

Fl.

B♭ Cl.

Perc.

Pno.

Vln.

Vc.

p

poco accel. ----- *a tempo*

mf

poco rit.

mp

ppp < pp > ppp

p

p

♩. = c.72

52

Fl.

B♭ Cl.

Perc.

Pno.

Vln.

Vc.

mp *mf* *3*

mp *mf* *3*

4 Toms. S.Cym. 4 Toms. *p* *mp* *3*

mp

pp *mp* *sempre* *p* *mf* *3*

pp *mp* *sempre* *p* *mf*

57

Fl. *mp*

B♭ Cl. *mp* S.Cym. *mf* *mp* 3

Perc. *subito p* *mf* 4 Toms. *mf* 3

Pno. *p* *mf* *p* *mp*

Vln. *mp* *p* *mf* 3

Vc. *mp* *p* *mf* 3

61

Fl. *f*

B♭ Cl. *f* *p* 3

Perc. *f* *p* 4 Toms. to 4 Tomtoms 3

Pno. *f* *mp* 3

Vln. *f*

Vc. *f*

[illegible]

This image shows a page from a musical score, specifically measures 69 through 72. The score is for a full orchestra and includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), and Viola (Vc.). The key signature is one sharp (F#), and the time signature is 3/4. The score is written in a standard musical notation with various dynamics (mf, p, mp) and articulations (accents, slurs, triplets). The piano part features a prominent triplet pattern in the right hand and a more complex, rhythmic pattern in the left hand. The violin and viola parts also feature triplet patterns. The flute and clarinet parts have more melodic lines with slurs and accents. The percussion part has a simple, rhythmic pattern. The overall tempo is marked 'Allegretto'.

poco a poco cresc. -----

73

Fl.

B♭ Cl.

Perc.

Pno.

Vln.

Vc.

to Bass Drum

B.D.

mf

mf

ppp

mf

mf

mp

mf

76

Fl.

B♭ Cl.

Perc.

Pno.

Vln.

Vc.

mf

mf

mf

mf

mf

mf

[illegible]

84

Fl.

B♭ Cl.

Perc.

Pno.

Vln.

Vc.

♩=102

104

Fl. *mp* *p* *pp* *dolce*

B♭ Cl. *mp* *p* *pp* *mp*

Perc. *mp* *p* Vib.

Pno. *mf* *mp* *p* *pp* *8va* *5*

Vln. *pp* *pizz.* *mp*

Vc. *pp* *pizz.* *mp*

109

Fl. *mp* *mf*

B♭ Cl. *mf*

Perc.

Pno.

Vln. *mf*

Vc.

114

Fl. *mf*

B♭ Cl. *mf* *mp* < *expressive*

Perc. *mp* *p* *mp*

Pno. *mp* *molto* *mf*

Vln. *mp* *arco* *expressive*

Vc. *mp*

122

Fl. *p*

B♭ Cl. *mp*

Perc.

Pno. *mp* *mf* *p*

Vln. *mp* *mf* *dim.*

Vc. *mp* *mf* *dim.*

130

Fl. *mp*

B♭ Cl. *mp* *mf*

Perc. *mp*

Pno. *p* *mp* *mp*

Vln. *pizz.* *p* *mp* *arco* *poco cresc.*

Vc. *mp* *poco cresc.*

137

Fl. *mf* *f* *ff*

B♭ Cl. *f* *ff*

Perc. *mf* *f* *ff*

Pno. *mf* *f* *ff*

Vln. *mf* *f* *ff*

Vc. *mf* *f* *ff*

155

Fl. *mp* *mf* *mp*

B♭ Cl. *mp* *mf* *mp*

Perc. *p* *mf* *f*

Pno. *mp* *mf* *mf* *f*

Vln. *mp* *mf* *mf* *f*

Vc. *mp* *mf* *mf* *f*

*Tea Tea Tea **

163

Fl. *p* *ppp*

B♭ Cl. *p* *ppp*

Perc. Chms. *mp*

Pno. *p* *mp*

Vln. *p* *ppp*

Vc. *p* *ppp*

BIOGRAPHICAL SKETCH

Jung Song, born in South Korea, 1984, is a candidate for the Master's in Music Composition at the Florida State University where she has studied under the supervision of Professor Ladislav Kubik. She earned her bachelor's degree in Composition from Ewha Womans University in Seoul, South Korea.

She has been a church accompanist since nine years old and all of her works have been influenced by her "piano mechanism." Her specialty is in choral music and piano part in her choral music is very prominent that it shows her talented rhythmic and harmonic sense. She has been actively involved in the field of choral music in Korea with famous conductors. Many of her works have been commissioned and performed by famous youth choirs and children's chamber orchestra such as Gunpo City Choir and Chamber Orchestra, Gwangmyung City Children's Choir, Suwon Youth Chior. Especially, her two choral works based on Korean poems, "Autumn Twilight" and "The Silk" for Mixed Choir, were commissioned by Gyunggi Federation for Choral Music for the 2009 Creative Choral Festival in Korea. Song's *A little Jazz Mass* for Mixed Choir was also commissioned and premiered by Gunpo Children's Choir in 2008. This was well received by Korean choral musicians and critics. Her "*The Holy Rood*" for SATB and Piano was the winner of the 2009 Church Music Composition Competition administered by the Anglican Church of Korea. She also won an award for her Christian Contemporary Music work at the second CTS International Gospel Competition in 2007. Her Christian faith has been the major source of inspiration for her compositions. Her works span a wide range of genres from choral works, church music, piano music, chamber music, art song to jazz and Christian Contemporary Music.

Song is currently working on choral music by combining contemporary classical music and jazz elements. Recently, her hymn arrangement, "*Completed Love*" for SATB and Piano, has won the 2011 creative sacred choral music contest of B&B Music publishing company. Thereby, Song has signed a contract with B&B Music publishing company as a permanent composer, and her music is published in Songs of Shalom, which is the main representative music book series of B&B. Her music will be also performed by one of well-known civic choirs in Korea, and the CD will be released in the summer in 2011.