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Toward an Understanding of Contemporary Korean American Piano Music: A Stylistic Analysis of In-transit (1999), Piano Sonata (2006), and Inter-Mez-Zo (2006) by Beata Moon

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TOWARD AN UNDERSTANDING OF CONTEMPORARY KOREAN AMERICAN PIANO MUSIC: A STYLISTIC ANALYSIS OF In-Transit (1999), Piano Sonata (2006), and Inter-Mez-Zo (2006)

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DEDICATION

To my parents, for their unconditional love and support.
ACKNOWLEDGEMENTS

I would like to thank Dr. Scott Price, my dissertation advisor, for his guidance and encouragement in preparation of this document. Without his patience and expertise, my study would have not been successful. I cannot thank him enough for sharing his insight and knowledge with me.

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I want to thank Beata Moon. Her music was the inspiration for this thesis. I am truly thankful for her kindness and willingness to assist me with this thesis process. Her music has given me a better insight on what Korean American composers are doing today.

Special thanks go to my parents, who love me, encourage me and pray for me. George Kim who has supported me always with true love and trust. Ultimately, I thank God who guides me through my life with His faithfulness and love.
ABSTRACT

Beata Moon is a second-generation Korean American musician who is actively involved in the American music field. She is a performing pianist but also serves as a promoter of new music and aesthetic education. As a composer, Moon has developed a distinctive style that is eclectic and accessible to the audience.

The focus of the study is a stylistic analysis of Beata Moon’s three major solo piano works: In-Transit (1999), Piano Sonata (2006), and Inter-Mez-Zo (2006). The analysis includes examination of form, harmony, melody, rhythm and keyboard usage in each of Beata Moon’s three major solo piano works. This study also provides Moon’s biographical information and a transcript of a one-on-one interview.
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CHAPTER 1
INTRODUCTION

Korea has a long and rich history of traditional music. Traditional Korean music referred to as Gugak can be divided into two categories: Jung-ak and Sock-ak.\(^1\) Jung-ak includes Korean court music, ritual music, and aristocratic music. Sock-ak which is Korean folk music, comprises many different genres such as Pansori, Pung-mul, Sanjo, etc.\(^2\) Until the late nineteenth century, traditional Korean music was the primary type of music appreciated by most of Korean.

However in the 1880s, American missionaries such as Henry Appenzeller and Horace Underwood came to Korea and introduced Western hymns. The introduction of Western European music continued into the 20\(^{th}\) century, and Korean interest in Western music subsequently grew. The introduction of the piano and organ furthered Korean interest in Western music, and the first Western style music school, Cho-yang Club, was established to train professional-level Korean musicians in 1909.\(^3\)

Under the Japanese occupation (1910 – 1945), many aspects of Korean culture

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\(^1\) Han-bum Suh, Gugak Tonglon (An Introduction to Gugak) (Seoul, Korea: Taerim Publishing, 1992), 110.


were suppressed. Public performance or study of *Gugak* was not allowed under the Japanese occupation. Only Western music was included in the public school curriculum resulting in Western-style music being more broadly accepted in Korean society, and especially among the younger generation of Korean students. Among the younger generation, several students emerged as the first generation of composers in Korean *Yangak* history. Composers, such as Isang Yun (1918-1995), Soon-Ae Kim (1920-2007), Un-Young La (1922-1993), and Young-Ja Lee (b. 1931), made significant contributions to the development of Korean Western music. These composers introduced new trends in modern Western music to Korean musicians and audiences.

Following the Japanese surrender to the United States in 1945, Western musical activities flourished in Korea. Many Korean musicians who had been studying in Japan returned to Korea, and several orchestras, opera companies and choirs were established. Many Western music performances were held by Korean musicians and were widely appreciated by the Korean public. Korean musicians now had creative freedom and the opportunity to study and teach Western music without Japanese censorship. The first-generation composers began to employ the techniques associated with traditional Korean music in their music. Their interests in the traditional Korean music engendered new perspectives toward *Gugak* among the Korean musicians and audiences. The next generation of composers continued to incorporate the characteristics of *Gugak* into their music as expressive musical elements.

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4 *Yangak* is a Korean word referring to Western style music, which is distinguished from *Gugak*. In this document, the term “Korean Western music” is used for a direct translation of *Yangak*.


6 Ibid.
Unfortunately, the development of this musical trend was interrupted by the Korean War, which commenced in 1950. This devastating war caused the death of many leading musicians, and many composers halted their work during the war. However, the Korean War (1950-1953) provided “the main impetus for the increased attention given to Western-style music and composition in South Korea.” Following the Korean War, South Korea developed very close relationships with the United States and other Western countries. Korean musicians began to travel to foreign countries in pursuit of further education. This generation of Korean composers was exposed to and inspired by modern Western music much more than the previous generation.

It was in the 1960s that a number of Korean composers came to the United States for their further studies. In the United States, they were able to indulge their passion for music with the new trends of modern music of the time, such as electronic music, avant-garde music, and experimental music. They were encouraged by their non-Korean teachers to explore Korean traditional music and merge the characteristics of Gugak into their Western style works. Their distinctive background and Korean musical education enabled them to create a new musical style with Korean traditional music and folk music as its root. As many European nationalist composers had done, Korean composers in this period created music that represented both their Korean ethnicity and Western musical lineages. Young-Ja Lee (b. 1931), Sung-Hee Hong (b. 1939), Kyung-Sun Suh (b. 1942), Sook-Ja Oh (b. 1941), Bang-Ja Hurh (b. 1943), and Chan-Hae Lee (b. 1945), returned to Korea after completion of their study and taught in major universities in Korea. Their works and teaching inspired many

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8 Ibid., 23.

9 Ibid., 24.
young musicians in Korea and were the beginning of a boom in Classical music education and performance in Korea.

The Korean economic boom of the 1970s and 80s enabled many talented Korean musicians to pursue study in the United States. This new generation of Korean composers was encouraged by their non-Korean teachers to find possibilities for incorporation of the elements of Korean traditional music into their new works. Various compositional methods were explored to incorporate these two unrelated musical features. Their approaches included utilizing traditional Korean musical elements such as melodic structures, scale systems, rhythmic structures, formal structures, performance techniques, and use of non-western instruments in western ensembles. Korean aesthetic and philosophical thoughts were also incorporated into this new music. The composers’ synthesis of their Korean roots and modern western music were not only recognized internationally but also renewed interest in Korean traditional music among Korean musicians and audiences.

Among the members of this young generation of composers, Jin-Hi Kim (b. 1954), Hi-Kyoung Kim (b. 1954), and Hyo-Shin Na (b. 1959) remained in the United States and developed their careers as Korean American composers. They have been making significant contributions to the music field with their unique musical languages. Since a majority of these composers were born and educated in Korea, it may be inevitable to find Korean musical soundscapes in their works. Their music is not merely a fusion of Korean traditional elements and Western classical music tradition, but is rather more

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10 Ibid., 11.

11 Ibid., 107.
individual and personal.\textsuperscript{12}

PURPOSE OF THE STUDY

Korean composers and their works have been widely recognized in the international musical arena with activities in Europe and the United States, and in the mainstream of modern classical music. Their musical interests are no longer limited to traditional Korean \textit{Gugak}, but also incorporate elements of non-Korean modern musical styles in their compositional languages.

Unsuk Chin is one of the most active living Korean composers. After completing her undergraduate study at Seoul National University, she moved to Germany to study with György Ligeti in 1985. Since then she has been living in Finland and Germany and composing numerous works that are known for “meshing a musical language steeped in non-European influences with modern techniques that push the boundaries of Western structure.”\textsuperscript{13} Well-known orchestras and ensembles have premiered her compositions. She was a composer in residence of the Deutsches Symphony Orchestra in 2001, and has served as a featured composer at many music festivals including Settembre Musica in Italy and the Suntory Summer Festival in Tokyo. In 2004, her Violin Concerto earned the Grawemeyer Award; in 2005, she received the Arnold Schönberg Prize, and she won the Music Composition Prize of the Prince Pierre Foundation in 2010.

\textsuperscript{12} Ibid., 26.

Jin-Hi Kim is known for her cross-cultural works which incorporate a profound Asian cultural heritage with a balance of Western aesthetics. She is a Guggenheim Fellow in Music Composition and internationally acclaimed innovative Komungo\textsuperscript{14} virtuoso. Komungo is traditionally a solo instrument, but Kim has created a wide array of pioneering compositions for the Komungo not only as soloist but also in collaboration with leading Western contemporary classical musicians, orchestras, jazz musicians, and avant-garde improvisers. In addition, she co-designed the world’s only electric Komungo.\textsuperscript{15} Since her emigration to the United States in 1980, she has performed as soloist in her own compositions and improvisations at Carnegie Hall, Lincoln Center, Kennedy Center (Washington, DC), Smithsonian Freer Gallery of Art (Washington, DC), and many significant new music festivals, jazz festivals, museums and universities in many countries.

Hyo-Shin Na, a San Francisco resident, is also a highly regarded Korean composer. After coming to the United States for her graduate study in 1983, she met Cage, Rzewski, Wolff, and Takahashi, and encountered the music of Nancarrow. At the same time, she discovered her Korean identity through music. Na composes various pieces using both Western and Eastern instruments. Na’s music is arguably accepted as a body of work in which Korean and Western elements are most closely intertwined and assimilated into a unique style of music.\textsuperscript{16} Her music has been performed worldwide by ensembles such as the Barton Workshop, the San Francisco Contemporary Music Players,

\textsuperscript{14} Komungo is a traditional stringed instrument that is played with a short bamboo stick. It has six strings, and sixteen frets.


\textsuperscript{16} Robinson, Korean Women Composers and Their Music, 367.
the Kronos Quartet, and the Korean Traditional Orchestra of the National Theatre. Her music has been recorded and published in different countries: Fontec (Japan), Top Arts (Korea), Seoul (Korea), New World Records (US), and Lantro Music (Belgium).

Beata Moon is a second-generation Korean American composer who has developed a distinct personal style and is actively involved in the American music field. Moon’s composition style includes a wide range of genres, from the classical to film music. Her music is characterized by the combination of simplicity and originality, which incorporates a mixture of styles, including modern, minimalistic, jazz elements, and other novel musical materials. In 2007, Naxos Records added a compact disc of her works for solo piano, performed by Moon herself, to their catalog of 21st century composers. Her works have been acclaimed by critics such as Kyle Gann, and in publications including Gramophone...etc. Moon is a pianist who performs not only traditional repertoire but also contemporary works including her own works. She is known for her popular performance series, WHODUNNIT?!, which was held at the Kennedy Center in Washington D. C. in 2005. In this recital, audience members were not given the program notes until the end of performance. Moon is a promoter of new music and aesthetic education for younger generations. As a teaching artist of the Lincoln Center Institute, she has conducted workshops for students and teachers as well as for

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administrators from across the nation. Moon has collaborated with the Orpheus Chamber Orchestra and facilitated the “Composition in the Classroom” program.\textsuperscript{21}

The purpose of this study was to gain a better understanding of the place of a Korean American composer in contemporary classical music. By examining three major piano works, \textit{In-Transit} (1999), Piano Sonata (2006), and \textit{Inter-Mez-Zo} (2006) of Beata Moon, better insight may be gained into how Korean American composers’ contributions to the Western classical musical scene.

This study was designed to provide an analysis of Beata Moon’s three major piano works \textit{In-Transit} (1999), Piano Sonata (2006), and \textit{Inter-Mez-Zo} (2006). In the analysis, Moon’s uses of musical form, harmony, melody, rhythm, and keyboard usage including technique will be examined. In addition, Moon’s biographical information and a transcript of an interview will be included to understand composer’s musical background.

\textbf{NEED FOR THE STUDY}

There are many studies examining contemporary first generation or native Korean composers and their musical works. However, these studies primarily focus on the integration of Korean traditional music elements and Western musical styles. Despite their recognition and contributions in contemporary classical music, there are very few studies that examine works by second-generation Korean American composers. Beata Moon is one of the preeminent second-generation Korean American composers, and to date, her works have not been examined in depth. The goal of this study is to introduce

\textsuperscript{21} Ibid.
the works of Beata Moon to a wider audience and to examine in depth the stylistic composition characteristics in her major piano works.

**LIMITATION OF THE STUDY**

This study was limited to biographical information and an analysis of three major piano works, *In-Transit* (1999), Piano Sonata (2006), and *Inter-Mez-Zo* (2006), by Korean American composer Beata Moon. The analysis included an examination of musical form, melody, harmony, rhythm, and keyboard usage including technique. The study also included a transcript of an interview. While reference was made to Moon’s other piano works, and works of other Korean composers, the analysis was limited to these three works by Beata Moon.

**RELATED LITERATURE**

As the interest in works of Korean composers has increased, Korean piano music has been a noteworthy topic in recent academic research. *Korean Women Composers and Their Music* is an English language book that provides the most comprehensive understanding regarding Korean women composers and their works. In this book, Robinson presents detailed biographies of forty-two Korean women composers and analyses of their major works.22

Studies on Korean composers and their vocal and instrumental works also provide insights concerning the development of Western music in Korea and significant Korean composers who have contributed to modern classical musical scene. Kyoungwha Cho’s

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22 Robinson, *Korean Women Composers and Their Music*. 
recent dissertation, “Korean Women’s Voice: The vocal music of Young-Ja Lee,” focuses on the first-generation Korean woman composer, Young-ja Lee and her vocal compositions.\(^{23}\) Cho explains interculturalism, which is a unique feature of Young-ja Lee’s music within the context of the history of Korean Western music.

Helen Kang’s “Towards an understanding of contemporary Korean American Choral Music: Three works by Hyun Chul Lee, Nack Kum Paik, and Dong Hwa Shin” provides a brief history and description of Gugak and an analysis of Korean American composers’ choral works.\(^{24}\) Kang notes the significance of these works as a demonstration not only of a syncretism of traditional Korean and western musical cultures, but also as emerging acts of cultural preservation through foreign frameworks. She also examines the composers’ unique identities as Korean Americans, which illustrates how culturally remote music may be appropriated for twenty-first century western audiences.\(^{25}\)

Post 1990, many studies have examined Korean composers and their piano works that incorporate musical elements of Gugak. Kyungsook Lee Kim’s (1991) *Traditional Music and Contemporary Piano Music of Korea* is one of the early studies examining elements of Gugak, and specific Western musical techniques that these modern Korean composers have incorporated into their piano works.\(^{26}\) Yoo-Sun Kang’s (2002) “Toward


\(^{25}\) Ibid., 78.


composer, and Na’s incorporation of international styles in her music.\textsuperscript{30} Park provides an analytical description of Na’s four piano compositions: \textit{Variations} (1990), \textit{Rain Study} (1999), Piano Study 3 (2001), and \textit{Walking, Walking} (2003). Ji-Hyun Kim further examines musical styles in Korean composers’ piano works. Kim’s study, “An Annotated Bibliography of Piano Concertos Written by South Korean Composers in the Twentieth Century” (2007), provides an annotated guide to twenty-five piano concertos by twenty-two composers, and is not limited to works incorporating Korean traditional music elements.\textsuperscript{31}

\section*{DESIGN AND PROCEDURES}

This study consists of four chapters, a bibliography and appendices. Chapter 1 consists of an introduction including general information regarding Korean composers’ incorporation of Korean traditional music into Western European musical styles, purpose of the study, need for the study, limitations of the study, and related literature. Chapter 2 includes a transcript of an interview with Beata Moon. Chapter 3 consists of an analysis of her major works for solo piano: \textit{In-Transit} (1999), Piano Sonata (2006), and \textit{Inter-Mez-Zo} (2006). Chapter 4 consists of a summary and recommendations for further study.

\begin{footnotes}
\item[\textsuperscript{31}] Ji-Hyun Kim, “An Annotated Bibliography of Piano Concertos Written by South Korean Composers in the Twentieth Century” (D.M. A. diss., University of Miami, 2008).
\end{footnotes}
Date of Interview: 3/14/2013
Location: Manhattan, NY

Ka-Young Lee (KYL): Can you tell me about your childhood?
Beata Moon (BM): I was born in North Dakota. Both of my parents are from South Korea. My dad was a minister in a church in North Dakota. We later moved to Indiana, so even though I was born in North Dakota, I really grew up in Indiana.

KYL: So you went to school in Indiana?

BM: Yes, from elementary school through junior high school.

KYL: Would you tell me about your piano teachers?

BM: At Juilliard there was Adele Marcus, she was my main teacher there. She is no longer living, but she was from the Russian tradition. She studied under Josef Lhévinne. She was very traditional and harsh with all her students. My sister and I also studied with William Browning in Chicago at the American Conservatory of Music. He was the one who said that I should go to New York and study with Adele Marcus, so that’s how my family moved to New York. Browning and Marcus were the two main teachers that I studied under.

KYL: May I have the specific years you studied under them?
BM: I do not remember exactly. But I went to Juilliard from 1986-1990. We moved to New York before then and I believed that I studied with Ms. Marcus starting in 1983 when we moved here. She helped us audition, because my sister also went to Juilliard, she prepped us and we stayed with her the whole time. Even though she was tough on her students, her students respected her. Even though her health was declining in the end, even though they were not getting lessons, her students took care of her.

KYL: What about the other teacher that you mentioned?

BM: William Browning? We studied with him when I was little.

KYL: Do you remember how old you were?

BM: I started piano around 4 and a half or 5 years old of age. I started lessons with William Browning in 1975 at the American Conservatory of Music in Chicago. Every Saturday we would drive to Chicago for our lessons. Actually there was another teacher, Ms. Ferguson! She was the first teacher but we did not stay with her long, and went to Mr. Browning. So there was one more teacher before Mr. Browning and then we went to Ms. Marcus. We moved to New York in 1983 and I started lessons with Adele Marcus then.

KYL: How was it growing up as a Korean American in the United States?

BM: I grew up in Indiana, in a suburb of Chicago. At the time, it was not as diverse. I believe it has changed now, but at the time there were hardly any Asians, just my sister and I. I was teased when I was little for being Korean. Going to the same school as others, I sometimes wished that I were not an Asian. I did not take pride in my heritage until much later because I did not have any role models.

KYL: So you were not raised in a Korean American community?
BM: Yes. Well there were my cousins, who lived in Skokie, and I would visit my cousins, but that was different. We did not grow up there. They also were family, so it was different from a friend. Actually my first time having Korean friends was at Juilliard. I did not have Korean friends until I was an adult. I am glad now that even on television there is more diversity, but growing up it was just like everyone was blonde. Even still though there is still so much emphasis on one certain look.

KYL: Being Korean American, how would you describe your ability to speak Korean?

BM: Unfortunately I don't really speak Korean. My parents thought my sister and I would not learn Korean, so they didn't teach us Korean. I wish they had taught me Korean when I was younger because it is so much harder to learn Korean as an adult.

KYL: Learning a second language, especially Korean, is not easy.

BM: Yes you are right. So my parents, even though they spoke Korean to each other, they didn't really speak Korean to us. They also didn't listen to Korean traditional music as much. They mainly listened mostly to Western style music like hymns, because of the church, and classical music. Since this was the music that was playing around the house, I grew up with Western music in my head. My sister, who is a couple of years older, actually started before me in piano. While learning the piano at a young age, I thought I would become a concert pianist because that was what I thought you did if you played the piano. When I was in high school, my family decided to move to New York, so that I could be able to go to Juilliard and study there. I studied at Juilliard and finished my Bachelor’s degree. When it came time to start my Masters, I felt like I had to take a leave of absence because piano was never really my choice, it was my parents’ choice. I felt
that I needed to figure out what I wanted to do. Everyone around me was so passionate about their playing and I was not really into it back then.

KYL: I understand fully. Recently I was at a conference and I was thinking is there a way that we can teach the passion for music?

BM: Yes! Exactly! Maybe one day in a future conference you can bring that up.

KYL: Yes, we can imitate the passion, but it is hard to teach.

BM: That is right. You sometimes can ask, “How can you inspire somebody?”

KYL: That is so true.

BM: I decided to stop playing for a couple years because I needed to find out what was right for me. During this time off, it was when I discovered teaching because I needed to work. I found a music-teaching job at a private school. This opportunity opened my eyes to a complete different world. I always thought everyone knew what a melody was and everyone had musical exposure, but many of the students were like, “What’s a melody?” They were from a completely different background, and that’s how I became interested in music education. I also took a job improvising for a modern dance class, Mary Anthony Dance Studio, and started to improvise. It was the first time that I ever had to improvise anything. None of my piano teachers ever said to me, “Go and make up your own thing!”

During Bach’s and Mozart’s time, they did it all the time, but now composing is so specialized. I encourage my students to think outside of the box and to compose.

KYL: Can you tell me in more detail about your teaching career?

BM: I taught piano [students] from young ages to adult. With piano teaching being usually after school and in the evening hours, I do not teach as much now, with me having a 4 year old; I do not want to be away from him during that time. He is in Pre-K
and next year he will be in Kindergarten, so even though I enjoy teaching, I do not want to miss out on anything in this point of his life. Right now, I am doing more teaching work in the schools during the school day. I am a teaching artist at the Lincoln Center Institute and for Carnegie Hall, so it is flexible. It is not every day and they are short sessions and visits, so it works out for my schedule.

KYL: So next year it should be a little easier?

BM: So yeah till then, being a teaching artist makes it easier on me.

KYL: You’ve told me about your piano teachers. What about composition lessons? Have you had any composition teachers?

BM: I did not have any composition lessons. I took Literature of Music, which are theory courses. So other than what I took as theory courses, I did not take composition. This was mainly because Ms. Marcus was so domineering, she did not really allow for your own expressivity or creativity. I was a very shy person, so the one thing that Ms. Marcus helped me with was to overcome that. She was constantly on my case, saying, “No one is going to hear you, you sound like a little girl.” So finally one day when she kept saying she couldn’t hear me, I yelled back at her, and she said, “That’s better!” So after that I started to speak out more, so she helped me with that. With Ms. Marcus’ teaching style, I did not want to be influenced in a negative way, and I didn’t want that to be with my composing. So I decided to do it on my own.

KYL: So you were self taught and developed it on your own?

BM: Yeah. For me, I can go on my own pace and learn. Some people are encouraged at a young age to feel confident about their creativity, but for me, even like playing, I just copied. I heard and just copied. I never really was taught to develop ideas like phrasing. I
was sometimes like, “What’s phrasing?” I was not so into it then. As an adult I am into it now, but back then I just did what I was told. I am still studying, listening, and reading. People tell me that you cannot teach composition; you can learn technique, which I want to learn more of. Right now I am working on an orchestral piece right now, which is very daunting since I have not written for that many instruments.

KYL: How did you start composing?

BM: I started improvising music for a theater director and my friend at Julliard was a choreographer. He said to me to write something for him. That’s how that collaboration came about, and he, Henning, was really the one who drove me to composing, because he wanted more music from me. In around 1996, I officially said, “I am a composer now.” Because of this I went back to playing. Composing was my own discovery and piano was not my own but something that I came back to.

KYL: Your performance skills must have been a wonderful tool, right?

BM: Yes. I am very grateful for the discipline. I did not like it so much while I was growing up, with all the practicing, but I am grateful to have it now.

KYL: Is there any specific music that you would like me to hear in order to understand your music better?

BM: I love the Hungarian composer Bartók, French composers such as Ravel and Debussy, and American composers such as Copland and Bernstein. I love Bartók’s music. Before writing the first piece that I wrote for my choreographer friend Henning, I played Bartók’s Two Pianos and Percussion. He enjoyed it but then he wanted just one piano and one percussionist. With Stravinsky, I love his rhythmic features. Copland, Bernstein, Debussy, Ravel, Stravinsky, and Bartók, are composers that influence me.
KYL: I think I also could hear Broadway musicals somewhere in your music.

BM: Yes there are definitely some American influences. I did not really listen to pop music or other styles like that. I grew up with classical and hymns, so there are influences like these in my music. With the hymns, they are not the way that Ives would use, but mainly just use of chords.

KYL: Have you ever won any awards?

BM: Not for composing, but for piano when I was little, but I haven’t won any awards for competitions since then. I think I remember in the beginning, I would submit to competitions, but then it became depressing when you do not win anything. Because of this, I decided that I wasn’t going to do that anymore. Even coming to Juilliard, before Juilliard you are considered the star in your own town, but when you go to Juilliard everyone is amazing. Winning competitions can be motivation and can be seen as incentives, but it is not something that motivates me.

KYL: Would you tell me about your performance history as a pianist or a composer?

BM: There are some orchestra performances that I did when I was younger, and the details are in my bio on my website. My sister and I played for some orchestra, but that more in the Midwest, Indiana, Indianapolis, and Milwaukee.

KYL: Shall we talk a little bit more about you being a Korean American? Do you believe that you embrace both your Korean culture and American culture?

BM: Yes. I believe I started to appreciate my Korean culture more once I started high school. I had a friend in high school, who I am still friends with, she would be so fascinated with my Korean-ness. I was wondering why she was so interested in my heritage! The reason was because no one had ever shown fascination before; instead
people would tease me. When I went to Juilliard, I noticed that there was so much diversity. I then started to notice that there was a difference between the Korean Americans and Korean-Koreans. There was not only a difference with the language, but with the culture. As I grew older, I started to embrace my Korean heritage. I did take Korean lessons. I remembered I had an adult student that I taught, I would teach him piano and he would teach me Korean as barter; it was the most “painful” two hours. I remembered that we both would have headaches after the lessons. He’s scratching his head, and I’m scratching mine, we both were frustrated (but appreciative as well). We would both be like, “That was good, Ok, see you next week.” He would give me these Korean soap operas that had English subtitles, which were fun. It made me understand my parents more, just the whole cultural aspect; it made me realize, that’s why my mom is like that. When I was teaching in school I had this one close Korean friend. She was born in Korea, but has lived in America for a long time so is also very Korean American. She taught me how to cook Korean food. She would give me Korean cookbooks, and I was like, “Oh, this is how you make that.”

KYL: Do you have many Korean friends while attending Juilliard?

BM: Not any close Korean friends. Now that I think about it, I hung around with more of the percussionists instead of pianists, so most of my close friends were Caucasian.

KYL: Do you know any living Korean American composers?

BM: Korean American composers? I don’t know of Korean American composers, but I do know of Korean-Korean composers, but I do not know them personally.

KYL: Has being a Korean American affected the way you compose?
BM: The discipline that I learned from my parents to practice has helped me in every way. I am grateful for that, and I believe that has to do with the Korean culture. The American side of me, I believe is the assertiveness. In Korean culture you can be more timid, especially for females. My American side has taught me to be assertive, which goes against my Korean side to speak up or ask for things, because my mother did not do that. Both sides, my Korean side and my American side, have taught me to do better.

KYL: What inspires you to write?

BM: I want to communicate when I write. I want to give something to those who are listening. I feel it is the human connection. So I go with the emotions and feelings, but sometimes it does not always come out the way I think it will. If I feel upset or sad about something, sometimes writing can be a creative outlet. Even though I feel sad, sometimes it turns out that the music ends up being happy, it does not always turn out sad. It’s just more of a need of expressing myself and wanting to communicate. Hopefully the music is not just about me, but more of bigger expressions. It’s like giving, I just want to give.

KYL: I believe that is why your music is accepted and appreciated by people who hear it.

BM: Thank you.

KYL: I was wondering if you have ever used any pitch class sets in your music?

BM: Like twelve-tone? No. You know I took one lesson on twelve-tone, because I felt like I had to, but it’s not for me and I don’t use it. It’s not my thing. I know a lot of, especially, male composers like using numbers. For me, it is more about communication rather than the different ways you can do it.

KYL: I believe that it could be a different nature for men than women.

BM: Yes, not always, but mostly it seems so.
KYL: Do you have particular compositional techniques that you prefer to use? I know I heard a lot of fourths in your pieces.

BM: Yes I do like fourths, but I wouldn’t say that I like any particular techniques. For me it’s not about that. I do like to, like a computer, cut and paste. I see something that I like and I add it in. I do not go about thinking that I need to use this particular technique because I haven’t used it before. I try to write my pieces organically, I want to be truthful. I don’t want to be self-conscious in my writing. To me it’s more about the music than anything else.

KYL: I remember hearing in another interview that you had with a radio show host. You said that you want to always be a child-like mind when you write.

BM: Right. That way you are not judging and not worried that this might sound stupid. I feel like it is a way to let go and have fun. Afterwards you can go back and look at it and tweak it, well at least that’s the way I do it. Everyone has their own way of doing it.

KYL: Other than composing, what other professional activities are you involved in?

BM: As you know I am a teaching artist, I enjoy this lot. You get to work with so many students in a classroom, and you get to share your passion and love for music with them. At the Lincoln Center Institute, it is all about hands-on experience. I get to share with them how to think like a composer. It is not lecture based, but more on how to prepare them with what to look for. For example before the students watch a concert or hear a composition, they can say that they learned about that in class; it is very fulfilling. I always learn a lot because before whatever the students will see or hear, whatever the style is, like classical or jazz, I learn about the music beforehand. Even with Carnegie Hall, I do it the same way. I remember when I first started teaching, the kids did not have
the exposure to the music and I wanted to do more. I found that Lincoln Center’s approach is student centered, and is inquiry based. The students are always able to ask questions, it is exciting and imaginative. The students are able to be creative; it is not lectured based class. Because of this, I always put these practices in my teaching also, even with the piano. How can you inspire a student to think on their own and want to play with enthusiasm. I have done trios and chamber music work, and I want to go back to playing more solos. I have done a lot; it is probably the American in me that I want to do this and that. I have also done some mentoring because of the teaching artist work that I have done. In Juilliard there is this thing called the Academy. This is where musicians are trained to teach in the schools, where they learn outreach. They are realizing that the audience of classical music is dwindling, so how do you reach that audience again? You cannot just expect them to listen, you have to communicate and talk to them.

KYL: So being a teaching artist is very significant to you?

BM: Yes. I love everything about being a teaching artist. I do love playing the piano and composing, but through being a teaching artist, I feel I get a lot back. I enjoy everything I do but I do enjoy being a teaching artist. Just to be able to share and expose the students to music and also that musicians are people too. We are not just up on stage playing, but we are human beings.

KYL: So I noticed in your bio that you were a music promoter. Does that fall into the same category as your teaching artist work?

BM: I have done music promotion before, but it does not have anything to do with me being a teaching artist. I produced my own CDs, organized concerts, but I have not done
it in a while. I could do it again if I wanted to, but have not done it since I had my son. I would produce or organize concerts. I think that is the Korean discipline in me.

KYL: So what performance did you organize?

BM: When I had my ensemble, the Beata Moon Ensemble, we performed in the Miller Theater back in 2002. I organized it, raised the money, and got the musicians ready. I basically took care of everything. It was a lot of work, having to fundraise, get the photographer, prepare the musicians, but I feel that if I needed to do it again, I could.

KYL: What are your plans for the future, not just as a composer?

BM: I do want to do more solo playing. I want to continue to do what I am doing, along with writing and playing more music. I do also want to continue to teach.

KYL: What is your most recent project as a musician?

BM: I am performing with the trio Piaclava, next week and later this month at Penn State. At Carnegie Hall, I am doing this teaching artist work called Arts Achieve. It looks at elevating the quality of arts in the schools. I am also working on an orchestral piece right now that is supposed to be performed by a community orchestra.

KYL: Are there any pieces that you composed for which you receive a commission?

BM: Yes. *Metamorphosis* was a commission. This orchestral piece that I am writing, though is not a commission piece, but I get learning experience from hearing it live.

KYL: In general, how would you describe your work?

BM: I hope it is mostly accessible, that it has a lot of melody and tonality. I like rhythms and playing around with that sometimes. It’s pretty straightforward. I’m not looking to find a new language, musical language, or technique to play. I just want to communicate directly. I realized that I am more acoustic. I know that there are a lot of electronics going
on. When I went to junior high, I just missed the computer class since it arrived after I had moved; it was not a part of my upbringing. I know these days a lot of people are using electronics in their music, but I like the acoustic sound better. I do not think that I would ever incorporate electronics into my music.

KYL: That is one thing that I love about your music.

BM: Thank you.

KYL: I have some questions about your works. In your Piano Sonata, I realized that there is a double bar line but you put consecutive measure numbers for each movement.

BM: I think that the software program did that.

KYL: There is a fermata at the end of each movement, so I was thinking that she might want to play with attaca. Because of this, I was thinking that she wanted to make the sonata similar to the Sonata in B minor by Liszt.

BM: I realize this now, I think that it was more of a technical thing, because I couldn’t separate it like it should be. I am glad you are pointing this out, because I did not think about it so much. I think I would have put in attaca if it were an attaca, but it is not an attaca.

KYL: I thought you were thinking that it would be in one movement.

BM: No it is separate movements, but thank you for pointing that out. Now that I think about it, there was a reason why I could not separate it, but that was a while back, so it is hard to remember. I did not really look at it or edit it.

KYL: I watched your Amaranthine Road on YouTube. I know that piece was included in your piano works In Transit, so I was wondering if you composed that piece originally for dancers, or was it a piece written for the piano and the dancers chose to use it later.
BM: I wrote that piece and the choreographer used it later. It was not written specifically for that dance, but the choreographer chose to use it after listening to it.

KYL: While analyzing some of your pieces, I figured that you might prefer to use a rondo form in your music. It may not be exact rondo form, but…

BM: That was not intentional. But, consciously, I do A-B-A.

KYL: I also was interested in your use of rhythm, especially in your 2nd movement of Inter-Mez-Zo. Where do you get the idea for these rhythmic motives?

BM: That’s good question! I am not really too sure. I was having fun with this piece. Inter has five letters so that is why it is in five; Mez is in three; and Zo is in two. First, I wanted to write an intermezzo. But, obviously this is not going to be like a Brahms Intermezzo. So, I made it different and separated.

KYL: Wow, that’s an amazing idea! I appreciate all the information that you’ve given me today. It gives me a better clarity about your music. I want to thank you for meeting with me in person. Interviewing through email is very impersonal. Thank you for meeting with me and making it personal.
CHAPTER 3

AN ANALYSIS OF THREE MAJOR PIANO WORKS:

\textit{In-Transit} (1999), Piano Sonata (2006), and \textit{Inter-Mez-Zo} (2006)

Beata Moon utilizes the piano in the majority of her compositions. Her major piano works, \textit{In-Transit} (1999), Piano Sonata (2006), and \textit{Inter-Mez-Zo} (2006), are important resources for appreciating and understanding Moon’s musical language. The following analysis of Moon’s major piano works, \textit{In-Transit} (1999), Piano Sonata (2006), and \textit{Inter-Mez-Zo} (2006), examines various compositional elements including form, harmony, melody, rhythm, and keyboard usage including technique. This analysis was rendered from Moon’s unpublished scores in PDF files that were provided by the composer.

1. \textsc{In-Transit} (1999)

\textsc{Overview}

\textit{In-Transit} is a suite comprised of five movements: \textit{Hubbub, Chug-a, Sub(conscious) Way, Leonard Street, and Amaranthine Road}. While each embodies a distinct character, every movement is a sonic impression of New York City, where Moon
lives. American culture and tradition are also important inspirations for *In-Transit*.

Moon introduces her *In-Transit* as follows:

“In *Transit* (1999), a collection of short piano pieces, was inspired by some of the American composers who have influenced my music. Samuel Barber and Leonard Bernstein were the primary influences in the composition of *Hubbub* and *Leonard Street*, while *Amaranthine Road* emerged from impressions of Alfred Hitchcock’s film *North by Northwest*, with music by Bernard Herrmann. The hidden quotes from American folk music pay tribute to Charles Ives.”

Table 3.1: Overview of *In-Transit*

<table>
<thead>
<tr>
<th></th>
<th><em>Hubbub</em></th>
<th><em>Chug-a</em></th>
<th><em>Sub(conscious) Way</em></th>
<th><em>Leonard Street</em></th>
<th><em>Amaranthine Road</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Number of Measures</strong></td>
<td>50</td>
<td>29</td>
<td>57</td>
<td>35</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Harmonic Centers</strong></td>
<td>D♭ → F#</td>
<td>A → (F#)</td>
<td>A → G# → A</td>
<td>B♭ → G</td>
<td>C → D</td>
</tr>
</tbody>
</table>

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33 Beata Moon, email message to Ka-Young Lee, April 16, 2012.
Table 3.1 shows the five movements of *In-Transit* representing a variety of lengths and forms. Both outer movements consist of two sections. The three inner movements are in A-B-A` form with or without an introduction. My discussion on the structure of each movement is based on identification of central tones, main scales, and thematic materials that are used in the sections. All five movements should be played through without pause, as indicated by instructions such as *attaca* or ‘holding down the damper pedal’ in between the movements.

Moon’s choice of tonality for each movement frequently suggests a clear tonal center. In the majority of cases, these tonal centers correspond to the structural plan of the movement. The harmony of *In-Transit* is built from the combinations of major/minor triads, quarter/quintal chords, seventh chords, and other compound chords. My examination of harmony focuses on how the central tones move, how the dissonances are composed, and how the harmonic tensions are released throughout the movements.

The melodies of *In-Transit* convey various characters and atmospheres. A majority of them are short and repetitive, while some of the melodies consist of a single long phrase. My study of Moon’s melodies focuses on the scales, varied phrase structures, and primary intervals that are utilized in the main melodies in each movement. The relationships of melodic elements that Moon frequently uses in each movement are also examined.

The diverse rhythmic approaches in *In-Transit* accentuate the different characters of the work. Both conventional and unconventional meters are used in each movement. Some movements include frequent meter changes. Moon often obscures the meter by
employing irregular rhythmic groupings in simple meter. Rhythmic complexity is further increased when different groupings of notes are performed between the hands.

Moon’s writing for the piano is both idiomatic and colorful. The majority of fast figurations are designed to fit under the pianist’s hands. Utilizing a broad range on the keyboard creates an open sound and creates a desired texture for each movement. Moon writes percussively for the piano, with frequent use of ostinatos and repetitions on a single note.

DESCRIPTIVE ANALYSIS

I. Hubbub

The vibrant first movement of In-Transit is entitled Hubbub. Moon gives a tempo indication of 66-72 = dotted-quarter note for the Intro and accelerates to the indication of quarter note = 152-168 at the beginning of the Frantic section. Meter changes occur intermittently to increase the contrast of character between sections.

The structure of Hubbub is broadly divided into two parts with the respective descriptions of Intro and Frantic. As seen in Example 3.1, the Intro (mm. 1-8) consists of two different musical elements: a pentatonic scale and a chromatic scale. The first phrase creates an airy sound; the second phrase produces an intense and hasty atmosphere. The Frantic section (mm. 9-50) is based on ostinatos in a fast tempo, which evoke the sounds of the busy city.
Example 3.1: In-Transit, Hubbub, mm. 1-8

The coda at the end of Frantic combines chromatic passages in the RH melody with an ostinato in the LH, which reaches to the climax of Hubbub. Overall structure of the movement is shown in Table 3.2:

Table 3.2: Formal Structure in *Hubbub, In-Transit* (1999)

<table>
<thead>
<tr>
<th>Measures</th>
<th>Intro</th>
<th>Frantic</th>
<th>38-End</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1-8</td>
<td>9-37</td>
<td></td>
</tr>
<tr>
<td>Sub-Structure</td>
<td>a</td>
<td>b</td>
<td>A</td>
</tr>
<tr>
<td>Tempo</td>
<td>♩ = 66-72</td>
<td>♩ = 152-168</td>
<td></td>
</tr>
<tr>
<td>Musical Features</td>
<td>Pentatonic</td>
<td>Chromatic</td>
<td>Ascending figures over the pentatonic ostinato</td>
</tr>
</tbody>
</table>
The tonal center of each part of *Hubbub* is related to the previous tonal center by a perfect fifth interval. Moon establishes D♭ as a tonal center at the end of sub-sections of the intro. In the beginning of the *Frantic* section, this D♭, which can be seen as an enharmonic of C#, moves a perfect fifth lower to F#. Moon maintains the ostinato on F# in sections A and B for twenty measures. In the following sections A’ and B’, Moon utilizes a modified ostinato emphasizing B. The music moves back to F# through the chromatic transition discussed above. The same F# ostinato from the section A reappears in the coda and continues for ten measures.

The melodic content of *Hubbub* is an assortment of pentatonic, diatonic and chromatic elements. The opening phrase of this movement consists of a G♭ major pentatonic scale. This pentatonic phrase reappears at m. 47 to the close the movement. Measures 13-14 of Example 3.2 present a melody based on the G pentatonic scale. By repeating the figures based on G pentatonic, this short melody seems to describe the clamor of the New York City.

Example 3.2: *In-Transit, Hubbub*, mm. 12-14

Measures 17-19 of Example 3.3 show a diatonic melody built entirely from the B♭ major chord. This descending arpeggiated melody reappears at m. 28 in an extended feature. Both melodies in the G pentatonic scale in mm. 13-14 and B♭ major chord in mm. 17-19
are accompanied by a chromatically ascending ostinato starting on F#, which creates complex dissonances akin to the clamor of New York City.

Example 3.3: *In-Transit, Hubbub*, mm. 15-23

Chromatic elements are important components of transitional passages throughout the movement. The chromatic descending passage consisting of parallel perfect fourths makes a transition to a new section. For example, mm. 33-36 include a transitional passage in parallel fourths that moves the key area back to the F# ostinato heard in m. 9. (See Example 3.5.)

*Hubbub* employs irregular rhythmic groupings. For example, mm. 9-14 of Example 3.4 shows that the RH melody has different rhythmic combinations over the eighth-note ostinato in 4/4 meter. The tone clusters in m. 11 are played in a series of two dotted-quarter-notes and a quarter-note, which is perceived as groupings of 3-3-2 eighth-notes. Also, the rhythmic grouping of the main ascending RH figure, although it features strictly eighth and sixteenth-note subdivisions, blurs the 4/4-meter and makes a clear contrast to the ostinato in the LH.
Example 3.4: *In-Transit, Hubbub*, mm. 9-14

Example 3.5: *In-Transit, Hubbub*, mm. 27-36
Moon employs different sonic effects through her idiomatic writing for the piano. Moon utilizes a wide range of the piano for greater contrast in effects. In the *Intro* section, the RH ascends to G♭ 6 while the LH reaches as low as D♭ 1. The ostinatos both on F# and B can be played without changing performer’s hand position. In addition, the repetitions of these ostinatos seem to depict the repetitive city lives. Moon’s use of tone clusters that make four successive half steps sounded together are another aspect of enhancing the atmosphere of *Hubbub*. For the tone clusters, Moon provides specific notations consisting of four notes in half steps in mm. 11 and 40. For m. 15, Moon allows some freedom to the performer through her indication at the bottom of the page: “Cluster (black and white notes in lower register with both hands).”

II. *Chug-a*

Moon creates a percussive second movement to *In-Transit*, which is entitled *Chug-a*. Usage of the pulse on the note A characterizes this movement. Moon gives the indication “*Clumsily but with a little grace*” at the beginning of the score; other indications such as “*heavy*” and “*light and delicate*” emphasize the different character of each melodic element. Moon provides a tempo suggestion of 120-126 = quarter note. The movement starts with 7/4 meter and goes through frequent meter changes.

As seen in Table 3.3, which shows an overall structural plan for the movement, *Chug-a* is written in ternary form. Part A consists of two phrases: a call and answer. The first phrase in mm. 1-6 presents a melody in the RH and a pulse on A in the LH. The second phrase beginning at m. 7 presents an answer phrase for the first phrase in the LH.
Table 3.3: Formal Structure in *Chug-a, In-Transit* (1999)

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A`</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1-12</td>
<td>13-22</td>
<td>23-29</td>
</tr>
<tr>
<td>Tempo</td>
<td>( \text{j} = 120-126 )</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musical Features</td>
<td>Ascending melody over the ostinato on A</td>
<td>Use of ostinato on A in the RH over a melody in the LH</td>
<td>Combination of elements from parts A and B</td>
</tr>
</tbody>
</table>

The answer phrase bears resemblances to the first phrase; it employs not only a similar melodic contour to the one in the first section, but also keeps the ostinato on A in the RH as an accompaniment. (See Example 3.6.) Part B presents a new melody in the LH and a transition to the next part. Part A` includes the same melodic material from Part A with slightly modified rhythm and utilizes the melodic material from Part B as an ostinato in the LH.

Example 3.6: *In-Transit, Chug-a*, mm. 1-12

![Example 3.6: In-Transit, Chug-a, mm. 1-12](image)
The repeated A is used between the hands throughout Part A and Part B, which creates a harmonic stasis in this movement. Yet, as seen in m. 15 of Example 3.7, Moon begins increasing the harmonic tension by employing perfect fourths and augmented fourths.

Example 3.7: In-Transit, Chug-a, mm. 13-18

The harmonic stasis on A is resolved at the beginning of the transitional passage in m. 22, and the dissonance is increased in following measures. When the opening material, which
is fragmented and harmonized in fourths, returns at m. 23, it is accompanied by a
repeated LH figure consisting of mainly perfect fifths, (or inverted perfect fourths), and
augmented fourths. (See Example 3.8.)

Example 3.8: In-Transit, Chug-a, mm. 22-25

The melodies found in Chug-a typically consist of two contrasting materials. As
illustrated in the beginning of the movement, the melody in Part A consists of two
melodic fragments indicated by the Moon’s descriptions: “heavy” and “light & delicate,”
respectively. The “heavy” consist of big leaps in octaves in forte. The “light & delicate”
is in piano and consists of arpeggiated melodic intervals of perfect (C# to F#) and
augmented (D to G#) fourths. Heavy octaves and light & delicate fourths are two melodic
components that prevail in the movement.

Rhythmic features of the movement include use of syncopations that are
accompanied by pulsing eight notes, and frequent meter changes. As seen in Examples
3.6 and 3.7, the LH features continuous eighth-note movement while the RH presents a
melody with syncopations. Moon changes meters sixteen times in the movement that is
29 measures long. These frequent meter changes make this movement unpredictable and
interesting.

As seen in the title of the movement, Chug-a, with a hyphen between g and a, the repetitive note A is a principal element of the movement. The parallel fourth ostinato on A, which is presented in the beginning and the end of the movement, may be an auditory transformation of the parallel rails on a railroad. The pulsating A’s in different registers of the keyboard and big leaps in octaves create a percussive sound throughout movement.

III. Sub (conscious) Way

The eerily atmospheric third movement of In-Transit is entitled Sub (conscious) Way. The movement is characterized by transparent, thin textures in the high register. Moon provides the indication Ethereal at the beginning of the movement and also gives a metronome suggestion of 100-104 = eighth-note. The movement is written in 3/8 meter with no meter changes.

Table 3.4: Formal Structure in Sub (conscious) Way, In-Transit (1999)

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1-29</td>
<td>30-46</td>
<td>47-57</td>
</tr>
<tr>
<td>Tempo</td>
<td>( \bullet , 100-104 )</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musical Features</td>
<td>Broken chord melodies over the LH ostinato built of minor seconds</td>
<td>Ostinato consisting of a descending minor 7th in the RH over a melody in the LH</td>
<td>Abbreviated material from Part A</td>
</tr>
</tbody>
</table>

As seen in Table 3.4, the movement is organized in ternary form. Part A introduces an ascending main melody, which comprises of linear texture. The ascending melodic figure is modified with an additional layer in the LH, which is illustrated in Example 3.9 starting on the second beat in the LH. The additional layer to the main
melody descends from E5 to Db3 over the course of ten measures. The transition section between Part A and Part B (mm. 24-29) includes highly chromatic passages. Part B presents a new melody in the LH while the RH plays an ostinato consisting of minor 7th leaps from D6 to E5. The melody in Part B is short and moves mostly by major 2nd.

Example 3.9: *In-Transit, Sub (conscious) Way*, mm. 12-21

The harmonic outline of the movement corresponds with its formal structure. The ostinato starting on A defines the central tone for Part A. In Part B, E may be considered the central tone of the part. Yet, as seen in Example 3.10, Moon obscures its definition as a tonal center with a repeated pattern of descending minor 7ths in the top voice and ascending perfect 4ths in the middle voice. This ostinato creates a dissonant sound over the diatonic melody in the LH.

Example 3.10: *In-Transit, Sub (conscious) Way*, mm. 29-34

Chromatic scales that are somewhat disguised by a scattered array of notes are one of the principal elements in the melodic construction of the movement. Moon utilizes
all semitones between A and E in the opening phrase of the movement. While the first three semitones are presented in the LH part, the rest of semitones are used in the RH part. As seen in Example 3.11, they are arranged by intervals of a fourth: E to A and A to D in the mm. 1-2; D# to G# and D to G in m. 4. Since the chromatic notes are dispersed, the chromatic scale may not be aurally recognizable to the listener.

Example 3.11: In-Transit, Sub (conscious) Way, mm. 1-5

Example 3.12 also illustrates Moon’s jumbled use of chromatic scales. Moon’s adherence to the chromatic scale seems to be interrupted by the minor 9th in the LH. Yet, the minor 9th is a compound (greater than an octave) version of the minor 2nd, therefore, it may be considered as a continued use of the chromatic scale.

Example 12: In-Transit, Sub (conscious) Way, mm. 24-28

While the movement presents straightforward rhythm patterns in 3/8 meter, Moon frequently blurs the sense of triple meter. As seen in Example 11, Moon utilizes anacruses and disguises the meter with unusual rhythmic groups. In m. 4, the C# and B
are both tied into the following measure, which make the last part of the phrase sound like it is in duple meter.

Moon’s use of linear textures and the high register of keyboard throughout most of the movement evokes an eerie character. The highest note in the entire movement is D7, and, excepting the eight measures at the end of Part A, both the LH and RH are located above Middle C.

IV. Leonard Street

The fourth movement of In-Transit is entitled Leonard Street, which is both the name of a street in Lower Manhattan and a tribute to Leonard Bernstein, an American composer who has directly influenced her.\(^{34}\) This movement that consists of only 35 measures includes a variety of characters. Moon gives the initial tempo indication of 63-69 = quarter note for the intro and accelerates throughout the movement. Meter changes occur frequently to emphasize rhythm and increase the drama of the movement.

Table 3.5: Formal Structure in Leonard Street, In-Transit (1999)

<table>
<thead>
<tr>
<th></th>
<th>Intro</th>
<th>Part A</th>
<th>Part B</th>
<th>Part A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1-7</td>
<td>8-16</td>
<td>17-31</td>
<td>32-35</td>
</tr>
<tr>
<td>Tempo</td>
<td>(\text{♩}=66-72)</td>
<td>(\text{♩}=96-100)</td>
<td>(\text{♩}=138-144)</td>
<td>(\text{♩}=96-100)</td>
</tr>
<tr>
<td>Musical Features</td>
<td>Alternation between B(^7)maj chord and note B</td>
<td>Parallel descending whole-tone scale</td>
<td>Calm melody with staccato interruptions</td>
<td>Fast, driving rhythm with frequent meter changes</td>
</tr>
</tbody>
</table>

As seen in Table 3.5, the movement is in ternary form with an introduction. As illustrated in Example 3.13, the introduction is divided into two short sections. The first section (mm. 1-4), which is indicated as “freely,” consists of alternation between a broken B♭maj7 major chord and a repeated B natural. The second section (mm. 5-7) is indicated as “More Movement” and consists of repetitions of a series of descending whole-tone figures. (See Example 3.13.) Part A presents calm melodic materials that are interrupted by the thorny passages at points by descending parallel figures. Part B consists of energetic rhythmic fragments in a fast tempo. Part A returns to the melodic material of Part A, though an ending phrase consisting of big leaps.

Example 3.13: *In-Transit, Leonard Street*, mm. 1-7

Moon employs diatonic chords in non-functional ways. For example, Moon begins the movement with a B♭maj7 chord. In terms of voicing of the chord, the third of the chord (D) is presented first in the top voice and other chord tones are presented in descending broken figure; the 5th (F) and the 7th (A) are heard, and the root of the chord
(B♭) appears last. The way that Moon arranges the B♭7 chord creates an open sound and obscures tonality. In addition, this B♭maj7 chord is further colored by an added sixth (G.) This diatonic harmony is negated in the next measure by the syncopated figure on B♯.

Fragmented and distinctive melodies are traits of the melodic materials in this movement. For example, mm. 8-11 of Example 3.14 presents a melody in Part A. The melody is repeated in m. 13 following an interruption by a staccato figure. This parallel figure (mm. 12 and 16) includes octaves in the LH and sevenths and sixths in the RH, which, along with the articulation, are combined to create an intense sound. (See Example 3.14.)

Example 3.14: In-Transit, Leonard Street, mm. 8-14

Moon employs different types of scales to construct different melodies. Measures 17-19 illustrate the initial phrase of Part B, which is based on an octatonic scale that spans from C# to B. (See Example 3.15.)
Example 3.15: *In-Transit, Leonard Street*, mm. 15-19

The Intro and Part A consist of diatonic melodic materials, while transitional phrases, as such as mm. 29-31 of Example 3.16, incorporate whole tone scales instead.

Example 3.16: *In-Transit, Leonard Street*, mm. 29-31

Moon’s use of irregular meters and frequent meter changes are the principal rhythmic elements of the movement. Meter changes occur twenty-four times in the movement that is thirty-five measures long. Along with the meter changes, Moon utilizes
different groupings of notes for the same material. For example, while m. 21 consists of the sixteenth-note groupings of 1-2 / 1-2-3 / 1-2 / 1-2 / 1-2-3 in 6/8 meter, the same pitch material in m. 23 is grouped into 1-2-3 / 1-2 / 1-2 / 1-2-3-4 in 11/16 meter. (See Example 3.17.) The high rhythmic complexity evokes a spontaneous feel to the movement.

Example 3.17: *In-Transit, Leonard Street*, mm. 20-24

Moon’s use of keyboard takes an important role in creating variety of sounds and texture throughout the movement. For the intro, Moon uses the high register of the keyboard in both hands for a linear and transparent texture. For the transitional or interruptive phrases such as mm. 6-7, m. 12 and m. 20, Moon utilizes parallel octaves and intervals of sevenths to create a slamming sound. Part B, especially, contains Moon’s percussive piano writing that emphasizes a variety of rhythm.

V. *Amaranthine Road*

The final movement is entitled *Amaranthine Road*. At only 16 measures, this movement is the shortest among the five movements of *In-Transit*. As indicated in the
beginning of the movement (“calmly”), the music maintains a soft and mysterious sound throughout. Moon provides a tempo indication of 76-84 = eighth-note without additional tempo changes.

Table 3.6: Formal Structure in *Amaranthine, In-Transit* (1999)

<table>
<thead>
<tr>
<th>Measured</th>
<th>Part A</th>
<th>Part A′</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tempo</td>
<td>♩ = 76-84</td>
<td></td>
</tr>
<tr>
<td>Measures</td>
<td>1-6</td>
<td>7-16</td>
</tr>
<tr>
<td>Musical</td>
<td>Use of pentatonic scales and polytonality</td>
<td>Movement of central tone from F# to F &amp; Use of the materials from the 1st movement of <em>In-Transit</em></td>
</tr>
</tbody>
</table>

The movement is organized into two parts, which is shown in Table 3.6. Part A consists of two phrases, each starting with an anacrusis. Measures 1 and 2 serve as an antecedent phrase, which introduces the chief melodic and rhythmic materials of the movement. The consequent phrase, as seen in mm. 3-6 of Example 3.18, starts with the same pick-up notes and similar rhythmic figure as the antecedent phrase but extended in terms of length and texture. Part A′ combines the new material, which is the repetition on note F#, and the old melodic material that begins with pick-up notes from Part A. Moon closes the movement and unites the entire work by reintroducing the melody that is heard in the beginning of *Hubbub*, which is the first movement of *In-Transit*.

The harmonic features of the movement include dissonant polytonal chords and quartal chords. Moon uses pentatonic scales beginning on different notes simultaneously. In mm. 5-6 of Example 3.18, Moon employs quartal chords in the RH, which consists of a pentatonic scale in C. At the same time, the pentatonic scale in C# is utilized in the LH.
The perfect fourth is an important building block for composing the melodies throughout the movement. As seen in mm. 2-6 of Example 3.18, the three-notes cell consisting of D-E-A in m. 2, which contains the perfect fourth interval, is utilized in modified figures in the next measures. This melodic cell is permutated to D-A-E in m. 3 and again to E-A-D in the pick-up to m. 5. Also, as seen in mm. 13-16 of Example 19, the movement ends with the last presentation the beginning melody of *Hubbub*, the first movement of the work. This melody includes a perfect-fourth-centered motive, and shows that Moon utilizes the perfect fourth as a unifying element of *In-Transit*. 
The rhythmic language of the movement is straightforward. Except for brief changes to 9/8 in m. 2 and to 7/8 in m. 12, the music stays in 6/8 meter. Moon utilizes simple rhythms consisting of mostly eighth-notes and sixteenth-notes. This simplified rhythmic feature redounds to the other musical effects created by melodies and harmonies of the movement.

Example 3.19: *In-Transit, Amaranthine Road*, mm. 10-16

For the shortest movement of the *In-Transit*, Moon uses a broad range of the keyboard. Therefore, one can hear the lowest C# (m. 6) to the highest F (m. 13) in the movement. *Amaranthine Road* should be played with delicate legato sound to create serein atmosphere. In addition, managing the soft and even sound should be managed throughout the movement. Voicing is another technical challenge for the movement. Since Moon employs different pentatonic scales between the hands, voicing the RH part over the LH may be an important factor for the clarity of the sound.
2. **Piano Sonata (2006)**

**OVERVIEW**

The Piano Sonata is one of Beata Moon’s longest and most ambitious piano works.\(^{35}\) The work, which Moon wrote specifically for her solo Naxos release in 2006,\(^ {36}\) incorporates both conventional aspects of the genre and her own compositional devices.

The Piano Sonata consists of four movements. The first movement, which is in sonata form, includes highly contrasting musical materials. The second movement is “a lively dance predominantly in five.”\(^ {37}\) The third movement is characterized by a hymn-like, slow, and serene atmosphere, while the vigorous fourth movement couples perpetual figuration with a driving ostinato in triplets. My discussion of the structure of each movement includes the changes of tonal centers, main features of the sections, and the relationships among those sections.

The harmonic contour of each movement follows its formal structure. The first movement is in sonata form and abides by a Tonic-Dominant-Tonic scheme. The harmony of the sonata demonstrates Moon’s novel treatment of conventional chords and harmony. My observations of the work’s harmony focuses on different methods that Moon uses to create dissonance through unusual combinations of consonant harmonies such as triads and 7\(^{th}\) chords. Additionally, this paper examines chromatic-third relationships between phrases and sections in Piano Sonata, although the work is not a tonal music per se.

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\(^{36}\) Beata Moon, email message to Ka-Young Lee, 16 Apr 2013.

Melodies in Moon’s Piano Sonata are deliberately highlighted or disguised by several devices. Moon frequently uses melodic/harmonic interval fourths to shape melodies. Similarly, Moon employs the whole-tone scale to provide a specific effect to the melodies. Repetition of the melodic material across sections is one of the general traits among the movements. My examination of the melodies of Piano Sonata focuses the harmonic ideas on which the melodies are built, and how Moon transforms the melodic materials within a movement.

The rhythmic language of the work is straightforward. In most cases, rhythmic figures clearly define the meter of each movement; however, my discussion on rhythm includes rhythmic devices incorporated in each movement such as syncopations and polyrhythms that disguise the meter. Other features that increase rhythmic complexity and provide unique character to the movements are also examined.

Moon conveys a wide variety of characters in each movement through her diverse use of the keyboard. Extreme ranges of the keyboard are used to enhance the contrasting textures in the first movement. On the contrary, Moon sometimes utilizes a limited range of keyboard and close proximity of the hands to create desired effects in the other movements. My observation of Moon’s piano writing focuses on how the harmonic, melodic, and rhythmic features are reflected in Moon’s keyboard usage and what type of technique challenges the pianist may have when it comes to performing the work.

**Descriptive Analysis**

I. Piano Sonata (2006), 1st Movement, *Maestoso; grande*
The first movement follows the traditional sonata outline, which always includes a ternary form and contrasting thematic materials in the first section. The robust primary theme utilizes vertical harmonies in the low register; the second theme evokes a bell-like sound in the high register of the keyboard. Moon provides a metronome suggestion of half-note = 56 for the exposition. The tempo changes to half-note = 72 at m. 75, where the development begins, and returns to the original tempo of half-note = 56, when the recapitulation begins in m. 149.

The overall structure of the movement can be analyzed with a sonata form in terms of the changes of tonal centers. The following Table 3.7 shows the details of the movement’s structure. Moon begins with an unusual primary section of the exposition. The central tone of the movement does not appear in the first theme until m. 15. While repeating the figure that has contrary motion between the hands, Moon builds up the dissonance from the consonance.

Table 3.7: Structure of the first movement in Piano Sonata (2006)

<table>
<thead>
<tr>
<th>Measures</th>
<th>Exposition 1-74</th>
<th>Development 75-148</th>
<th>Recapitulation 149-End</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sub-structure</td>
<td>First Theme</td>
<td>Second Theme</td>
<td>Codetta</td>
</tr>
<tr>
<td>Tonal Centers</td>
<td>A</td>
<td>E</td>
<td>A (→D)</td>
</tr>
</tbody>
</table>

Measures 15-16 of Example 3.20 show the resolving point on A in octaves for the tension that has been building for fourteen measures. The A octaves are the first presentation of this movement’s central tone, which continues in the second theme area.
Example 3.20: Piano Sonata (2006), first movement, mm. 1-21

As seen in mm. 39-42 of Example 3.21, the secondary theme is stated over the pedal tone A. The secondary theme consists of arpeggiated E minor second-inversion chords in descending half-notes figure to create a contrasting character to the first theme. While the first theme is thick, dissonant, and agitated, the second theme evokes an open and calm atmosphere.

Example 3.21: Piano Sonata (2006), first movement, mm. 36-42

The codetta section that closes the exposition is illustrated in Example 3.22. The LH presents a new melody that is based on the whole-tone scale, which dovetails with an
ostinato on E\(^7\) chord. Soon after arriving on a resolute E major chord in m. 71, Moon obscures the sense of E major by introducing a tritone on B\(^b\) in m. 73.

Example 3.22: Piano Sonata (2006), first movement, mm. 64-73

The following development section (mm. 75-148) includes three different melodic ideas, which demonstrates Moon’s preference for parallel motion and interval of a fourth.

Example 3.23: Piano Sonata (2006), first movement, mm. 74-89
As seen in the Example 3.23, the section \( a \) of the development (mm. 75-102) presents a melody in E\(^{b} \) major over an E pedal point. Moon repeats melody \( a \) in a higher range of the keyboard over a progression parallel of augmented fourths in the LH. Example 3.24 illustrates the theme \( b \) area (mm. 103-111), consisting of harmonic and melodic perfect fourths in parallel motion. Measures 108-111 of Example 3.25 illustrate how Moon utilizes the same element of melody \( b \), (the interval of a fourth) but increase the tension by diminishing the note values from eighth-notes to sixteenth-notes and unfolding the quartal harmony.

Example 3.24: Piano Sonata (2006), first movement, mm. 100-107

Melody \( c \) appears in mm. 112-115 of Example 3.25. It creates a vivacious sound by using the combination of whole-step fragments and a straightforward rhythm in 6/8 meter. The recapitulation is comprised of elements from both the first theme and the second theme. These thematic materials are combined together in new ways and modified. Yet, Moon retains the tonal center A from the exposition and thusly unifies the structure of the movement.
While the harmonic scheme of the movement loosely follows the traditional Tonic-Dominant-Tonic structure of a sonata, Moon elaborates the harmonic language for the movement with use of the dissonance in her own way. She incorporates triads and seventh chords, which are consonant on their own, in ways that create dissonance. This consonant harmony tends to move to dissonance through different compositional techniques. For example, the first C\(^7\) chord in the opening phrase moves by a whole tone scale in opposite directions in between the hands, which creates tonal ambiguity. The LH plays a descending whole-tone figure (B\(^b\)-A\(^b\)-G\(^b\)) in octaves while the RH plays ascending parallel chords in first inversion and on all white keys. Moon’s homophonic writing that moves from consonant to dissonant harmony returns in the beginning of the
development when it presents a diatonic melody based on E♭ major projected over the pedal tone E.

The melodies of the movement consist of different traits that are highlighted by the dissonant devices. As seen in Example 3.26, the diatonic melody of the development is repeated in mm. 127-137, the parallel augmented fourth intervals generate dissonance.

Example 3.26: Piano Sonata (2006), first movement, mm. 127-138

In addition, the frequent use of the interval of a fourth is another trait in melodies of the movement. While the LH is pounding on repeated F#, the RH presents a melody emphasizing the perfect fourth, which creates an urgent feeling in this section. (See Example 3.27.)

The first movement is in a clearly defined 2/2 meter. The rhythmic vocabulary is limited to quarter-note and half-note combinations. Meter changes occur several times in mm. 109-122, but it stays in same duple meter, and the beat remains the same between the measures.
Moon utilizes the extreme ranges of the keyboard, which facilitates her presentation of contrasting textures and different characters of subjects in this movement. As seen in the Example 3.20, the opening of the exposition includes octaves in the lowest register of the keyboard, reaching down to the lowest A of the keyboard in m. 16. This enhances the thick chorale-like texture and creates a vigorous sonic impression. The placement of “bell-like” RH octaves in the high register, on the contrary, foreshadows the linear texture of the second subject.

II. Piano Sonata (2006), 2nd Movement, *Jauntily*

Moon’s buoyant second movement creates a contrasting atmosphere to the first movement. Her use of airy ostinatos and linear texture characterizes this movement.
Moon provides the indication *Jauntily* at the beginning of the score and a metronome suggestion of quarter note = 96. The movement is in 5/8 meter with occasional meter changes.

Table 3.8: Structure of the second movement in Piano Sonata (2006)

<table>
<thead>
<tr>
<th></th>
<th>Part A</th>
<th>Part B</th>
<th>Part C</th>
<th>Part B’</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1-24</td>
<td>25-45</td>
<td>46-66</td>
<td>67-86</td>
<td>87-End (110)</td>
</tr>
<tr>
<td>Tonal center</td>
<td>A</td>
<td>A♭ → A</td>
<td>(N/A)</td>
<td></td>
<td>A♭</td>
</tr>
</tbody>
</table>

The movement is written in four large sections (A-B-C-B’) with a lengthy coda, as shown in Table 3.8. Part A (mm. 1-24) is in 5/8 meter and is characterized by an ostinato in the LH and a syncopated melody in the RH. A transition begins at m. 25 in 6/8 meter with the melodic interval of a fourth in parallel motion between the hands. Part B (mm. 29-41) contains transitional materials consisting of parallel perfect fourths between the hands. Part C (mm. 42-66) presents a two-measure long, repeating pattern in 3/4 meter, which consists of fourths and thirds. Part B’ presents materials from Part B with added the rhythmic intensity. The coda is an interesting collage of the materials presented in the previous sections.

The second movement is more free in terms of harmonic structure. Measures 5-8 of Example 3.28 present a melody consisting of perfect fourths, while the LH presents a perpetual ostinato oscillating between A and E, providing harmonic stability to the melody for twelve measures. However, as the music proceeds, it constantly moves to distant key areas throughout Parts C and B’. The movement returns to neither the original material nor the tonal center A of the beginning.
Two of the primary melodic materials of the movement are the interval of the fourth and the whole-tone scale. Example 3.29 demonstrates a transition from Part A to Part B. In measures 33-35, the parallel perfect fourth idea continues in the RH and provides a rhythmic accompaniment to the LH melody, which is mostly based on a whole-tone scale.

Example 3.30 shows the repetitive melodic pattern in Part C that also moves primarily in fourths.
Example 3.30: Piano Sonata (2006), second movement, mm. 46-51

Moon occasionally interrupts ongoing melodies or patterns with short whole-tone scale figures, which also serve as a device that frequently signals the next section. For instance, Example 3.31 illustrates an abrupt change from the parallel perfect fourth pattern to the whole-tone scale figure in m. 28.

Example 3.31: Piano Sonata (2006), second movement, mm. 25-31

The whole tone-scale is also found in Part B and Part B’. Moon implements the whole-tone scale as an ostinato in Part B, which creates an agitated atmosphere. (See Example 3.32.)
Example 3.32: Piano Sonata (2006), second movement, mm. 36-37

Constant sixteenth-notes and unusual rhythmic groups characterize the rhythmic profile of the movement. Instead of grouping the eighth-notes into groups of 2+3 or 3+2 as is typical in 5/8 meter, Moon utilizes two groups of five sixteenths in the LH ostinato of the Part A. (See Example 3.28.) The accents on the second sixteenth-note in each group increase the rhythmic complexity of this movement.

Moon’s use of the keyboard in this movement is characterized by the use of limited range and close spacing of the RH and LH, which are in close proximity of each other. There are momentary uses of the extreme registers, for instance of low B♭0 in m. 84 of Part A’ and reaching up to G6 in the final eight measures of the movement. Since Moon juxtaposes different materials in close proximity of hands on the keyboard, technical demands include balancing the hands while delivering the rhythmic and harmonic characteristics of the music.

III. PIANO SONATA (2006), 3rd Movement, Placid; simply

Third movement is characterized by its calm and lyrical atmosphere. Moon utilizes vertical and horizontal relationships among different intervals, which is an important element for creating the open and peaceful sound of this movement. Although the movement incorporates instances of chorale-like sections, the overall texture of this
movement is rather thin and transparent. Moon provides the indication *Placid; simply* at the beginning of the movement and a metronome suggestion of quarter note = 108. The movement is in 4/4 with a tempo change in the Part C to half-note = 72.

Table 3.9: Structure of the third movement in Piano Sonata (2006)

<table>
<thead>
<tr>
<th>Measures</th>
<th>Part A</th>
<th>Part B</th>
<th>Part A’</th>
<th>Part C</th>
<th>Part A’’</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1-24</td>
<td>25-51</td>
<td>52-63</td>
<td>64-94 95-128 129-145</td>
<td>146-End (156)</td>
</tr>
<tr>
<td>Tonal center</td>
<td>F# → F</td>
<td>F</td>
<td>F#</td>
<td>F → A♭ → F</td>
<td>F#</td>
</tr>
</tbody>
</table>

As seen in Table 3.9, the movement is organized in five parts: A-B-A’-C-A’’. Moon juxtaposes diverse materials and emphasizes the contrast between the sections within a movement. Part A consists of seven descending phrases in a meditative setting. Part B presents an agitated, ascending melody in parallel thirds and fifths. The melody is harmonized in thirds when it is ascending and in fifths when it is descending. The ascending melody is repeated over the pedal notes F and C, along with a counter melody that is played in a higher register. (See Example 3.33.) Part A’ consists of transitional passages that transfer the tonal center from D to B and eventually to F, the tonal center of the next section. Part C (mm. 62-145), the largest section of this movement, can be divided into three subsections. The first section (mm. 62-94), as illustrated in Example 3.34, incorporates a syncopated melody over the ostinato using primarily intervals of the fifth and sixth. In the second section of Part C (mm. 95-128), Moon changes the tonal center from F to A♭, and builds up the intensity of the sound by adding layers, while using a higher register over several repetitions of the same melody. (See Example 3.35.) The third section of Part C (mm. 129-145) is a short transition to Part A’’. Part A’’ (mm.
146-156) serves as a coda, which incorporates the descending melody from the opening phrase.

Example 3.33: Piano Sonata (2006), third movement, mm. 25-44

Example 3.34: Piano Sonata (2006), third movement, mm. 64-69

Example 3.35: Piano Sonata (2006), third movement, mm. 93-98
The overall harmonic structure of the movement oscillates between F# and F.
(See Table 3.9.) By doing so, Moon maintains the calm atmosphere through the movement. The chromatic-third relationship serves an important role in the harmonic language of this movement. Three sections of Part C show an example of Moon’s use of a chromatic third relationship. While using the same melodic material, Moon changes the tonal center by using a chromatic third relationship from F (Lydian) to A♭ before the Coda. Another instance of the chromatic third relationship can be found in the opening phrases. The chords presented at the arrival points of each phrase are related within minor third intervals. As seen in Example 3.36, the first phrase arrives to an F# minor chord in m. 2, the second phrase arrives to a D chord in m. 6, and the third phrase arrives to a B- chord in mm. 10-11.

Example 3.36: Piano Sonata (2006), third movement, mm. 1-11

Lyrical melodies are the most distinguishable feature of the movement. Compared to the previous movements of Moon’s Piano Sonata, melodies in the third movement consist of smaller intervals (less than a fifth in most cases) and they are based on different modes. As seen in Example 3.36, the first phrase, which is the main melody of Part A and
serves as a question phrase, is built up on F# Phrygian. The following measures 7-10 form an answer phrase based on C Lydian.

The rhythmic language of the movement is clear and concise. Moon utilizes dotted-half-notes, half-notes, quarter-notes and eighth-notes. Moon’s use of syncopation, however, enhances the limited vocabulary throughout the movement.

As in the second movement, Moon restricts the material to the middle range of keyboard. Both hands are located near each other and move in the same direction most of the time. As the result, the primary considerations for this movement become voicing and management of light textures within each hand, though hand crossing occurs in Part B. The LH crosses over the RH and plays a descending counter-melody over the RH’s ascending melody in thirds.

IV Piano Sonata (2006), 4th Movement, Robust

Moon concludes her Piano Sonata with a vigorous fourth movement. This movement is characterized by its “virtuoso cascade of almost incessant figuration,” 38 which Moon achieves by utilizing the same triplet rhythm to form different ostinatos throughout the movement. Successive use of perfect fourths is also a common feature in this movement. The motives from the introduction appear throughout the movement and serve as a unifying element. Moon provides the indication, Robust for this movement and an initial tempo suggestion of quarter note = 120. After the introduction, the tempo changes to quarter note = 138 for the rest of the movement. The movement maintains a meter in 4/4 meter, excepting brief meter changes in transitional passages.

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38 Frank J. Oteri, Liner Notes
The movement is structured in several parts that can be seen as a modified arch form: Introduction-A-B-C-A’-B’-Coda. Table 3.10 shows the overall structure of the movement. The movement begins with an eight-measure introduction that consists of two striking motives. The first motive (motive a) presented in the LH consists of accented eighth-notes and dotted-quarter-notes. The second motive (motive b) is presented in the RH part, which consists of quarter-notes and a dotted-half-note with tenuto markings.

Table 3.10: Structure of the fourth movement in Piano Sonata (2006)

<table>
<thead>
<tr>
<th></th>
<th>Intro</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>A’</th>
<th>B’</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1-8</td>
<td>9-31</td>
<td>32</td>
<td>46</td>
<td>69</td>
<td>90</td>
<td>110</td>
</tr>
<tr>
<td>Sub-structure</td>
<td>a</td>
<td>b</td>
<td>1st section</td>
<td>2nd section</td>
<td>b</td>
<td>a</td>
<td>1st section</td>
</tr>
<tr>
<td>Tonal center</td>
<td>B♭</td>
<td>E♭</td>
<td>Fm</td>
<td>Fm</td>
<td>A♭m</td>
<td>C</td>
<td>B♭</td>
</tr>
</tbody>
</table>
| Tempo | ♩=120 | ♩=138 | | | | | | | | | | "Meno mosso - Tempo I"

These motives are utilizing the centered on B♭ and utilize the perfect fourth interval as an important element in consisting of the short motives. Measures 1-8 of Example 3.37 illustrate motives a and b, which are both assertive and strong in character.
Part A can be divided into two subsections. The first section (mm. 9-20) includes an ostinato in E♭ major, and the second section (mm. 21-31) includes an ostinato in F minor. Intervals of a minor third and perfect fourth combine to build the ostinatos in both the first and second sections. Part B (mm. 32-46) presents an ostinato that occupies a wide range (from F2 to A3) and which consists of leaps of perfect fourths and minor thirds. This ostinato lasts for fifteen measures while the RH presents a new melody harmonized by thirds. (See Example 3.38.)
Part C (mm. 46-68) is a transition that moves to Part A` via a quasi-fugue on the motives from the introduction. As seen in Example 3.39, motive b is reintroduced in the LH, while the motive a is used as a subject for an imitative section. Moon loosely follows the rules of counterpoint in this section.

Example 3.39: Piano Sonata (2006), fourth movement, mm. 48-56

Following the subject in B♭ Lydian, Moon provides a tonal answer on F, in the LH. Part A` consists of similar features to Part A. This Part A` can be divided into two sections. The first section (mm. 69-79) includes the melody harmonized in thirds that harkens back to the second section of Part A. Underneath the melody, Moon utilizes both f minor and g minor chords in the ostinato to create a clearer sound than heard in Part A. The second section of Part A` (mm. 80-89) is seen in Example 3.40, which consists of imitations on motive a and a new descending figure in parallel octaves in both hands. These motives are imitated in the other voices in overlapping fashion, which can be seen as *stretti*.
Example 3.40: Piano Sonata (2006), fourth movement, mm. 79-89

Part B’ (mm. 90-109) also imports almost intact musical features from the part B. While the central tone in the ostinato’s tonal center changes from F to B♭, the RH maintains the melodic materials from Part B. The last four measures (mm. 110-113) are a coda that incorporates motive a from the introduction and closes the movement with a swiping broken chords and the last note on B♭.

The overall harmonic scheme, as shown in Table 3.10, centers on B♭. The tonality departs from B♭ in the introduction, explores different tonal centers from closely related keys, and returns to the home key at the end of this movement. The prevailing dissonances of the movement are a result of simultaneous uses of ostinatos that set a tonal center and melodic materials that consists of fourths and independent from the ostinato. Although the movement is not tonal music, in the traditional sense, the third relationships among these different tonal centers in the middle sections of the movement is similar to what one can find in tonal music. For example, in mm. 32-42 of Part B, the RH presents a melody that suggests F as a tonal center in different inversions of triads over the ostinato.
in A in the LH. (See Example 3.41.) The RH triads move to A minor in m. 39, and arrives on C major in m. 41.

Example 3.41: Piano Sonata (2006), fourth movement, mm. 38-43

Moon employs certain intervals to form the melodies of the movement. The perfect fourth is a chief element in melodic contour of Part A. Moon utilizes both harmonic and melodic perfect fourths successively. (See Example 3.42.)

Example 3.42: Piano Sonata (2006), fourth movement, mm. 10-15

In addition, as illustrated in Example 43, Moon utilizes a sequential figuration to transition to Part B. The figuration consists of an interval pattern (at minor 7th -
diminished 5\textsuperscript{th} - Augmented 4\textsuperscript{th} - diminished 5\textsuperscript{th} - Augmented 4\textsuperscript{th} - diminished 5\textsuperscript{th} - Augmented 4\textsuperscript{th} in the LH), and is repeated in following measures.

Example 3.43: Piano Sonata (2006), fourth movement, mm. 26-27

Moon transforms a melodic idea into another melody that is very different from the previous one. As seen in Example 3.44, the melodic contour in mm. 22-25 of Part A moves between neighboring tones and arrives using a minor third interval, and it is utilized in the melody in mm. 33-36 of part B.

Example 3.44: Piano Sonata (2006), fourth movement, mm. 19-25

In addition, Moon transforms its driven character into a calm and stabilized atmosphere, by changing its rhythm and texture. The former includes a pattern of dotted-eighth-note and sixteenth-note pattern in a single line; the latter is consisted with inverted triads mainly in half-notes. (See Example 3.45.)
Rhythmic characteristics of this movement include use of polyrhythm. Moon utilizes, for the most part of the movement, the duplets and quadruplets in the RH melody and the triplets in the LH ostinatos simultaneous. In addition to the use of polyrhythm, Moon increases the rhythmic complexity by interrupting a sustained rhythm pattern.

Example 46 shows the instances of both polyrhythm features and an interruption.

Example 3.46: Piano Sonata (2006), fourth movement, mm. 10-15
Measure 13 illustrates meter changes from 4/4 to 3/4 along with an irregular grouping in the RH. In the following m. 14, Moon halts the triplet ostinato in the LH momentarily by using the odd rhythmic grouping in both hands.

Technical considerations are related to the harmonic and rhythmic features of this movement. Since each hand plays very different figures coincidentally, the coordination between the hands is critical to this movement. Furthermore, the LH covers a wide range of broken chords that consist of the interval of a fourth and scalar passages, which require a high level of finger dexterity.


OVERVIEW

Inter-Mez-Zo, a character piece that Moon wrote for her Naxos CD program, consists of three movements: Inter, Mez, and Zo. While each movement presents a different character, these movements should be played through without pause. Moon explains her Inter-Mez-Zo as follows:

“…Instead of writing a serious Brahmsian intermezzo I had fun with the word ‘intermezzo’ and used the number of letters of each part of the word (inter, mez, zo) as the time signature.”

The first movement, Inter, which presents a festive and energetic character, is in 5/8 meter. The second movement, Mez, is in 3/4 meter and features a dreamy sound. The last movement, Zo, is in 2/8 meter and includes perpetual toccata-like passages.

39 Beata Moon, email message to Ka-Young Lee, April 16, 2012.

40 Ibid.
Each movement of Inter-Mez-Zo consists of a different number of sections. Moon juxtaposes the sections with opposing elements, such as rhythms, scales, and ostinatos, which creates an intensified effect in this work. My observation on overall structure of each movement includes the variety of length, changes of main rhythmic motives of each section, and the transformation of these elements.

The harmonic structure of Inter-Mez-Zo is analyzed by the changes of tonal centers that often utilize new ostinatos or rhythm patterns. My examination on harmony includes primary harmonic features in each movement, such as 7th chords, triads, and quarter harmony. In addition, Moon’s way of spacing these chords that creates a distinctive sound in the movements is also discussed.

Moon employs a variety of methods to construct melodies of diverse character in Inter-Mez-Zo. Moon’s juxtaposition of contrasting materials and repetition of those materials are the main traits of the melodies in Inter-Mez-Zo. My examination of her melodies in the work includes what modes and scales are used to shape the melodies and how Moon varies the contours, rhythms and key areas when the melodies reappear in the later sections.

Rhythm is one of the most distinctive features in Inter-Mez-Zo. The original meter of each movement is decided by the number of letters in each title. Moon, however, obscures the meters by changing them frequently and incorporating irregular phrase structures. My analysis of rhythm for Inter-Mez-Zo covers different methods that increase rhythmic complexity, such as syncopation, hemiola and combining independent rhythms in each hand. Moon utilizes a wide range of keyboard throughout the work.
Moon utilizes a wide variety of keyboard ranges and techniques throughout the work, which create specific effects for the movements. Most of them are designed to fit well in the pianist’s hands, although some of figurations may be considered as unconventional, for example, the wide interval arpeggiated ostinato in the first movement. Abrupt changes in figuration require the pianist to adjust to different technical issues promptly.

**Descriptive Analysis**

1. *Inter*

The opening movement of *Inter-Me-Zo* is characterized by a jovial mood created by distinctive rhythmic ostinatos. Moon provides the indications “Perky; fun” to suggest an overall cheerful atmosphere and a tempo suggestion of 120 = quarter note for the entire movement. The movement is written in 5/8 meter with frequent meter changes occurring in the second half of the movement. The overall structural outline is shown in Table 3.11:

Table 3.11: Formal Structure in *Inter*, from *Inter-Me-Zo* (2006)

<table>
<thead>
<tr>
<th>Measures</th>
<th>Part A</th>
<th>Part B</th>
<th>Part A’</th>
<th>Part C</th>
<th>Part A’’</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1-38</td>
<td>39-69</td>
<td>70-85</td>
<td>86-108</td>
<td>108-127</td>
</tr>
<tr>
<td>Musical Features</td>
<td>Melodic materials consisting of dotted-rhythms are reutilized as an ostinato</td>
<td>Presentation of a new rhythmic motive over a counter melody</td>
<td>Transitional passages over an ostinato from Part A</td>
<td>Presentation of a new motive and its expansion and transformation</td>
<td>Return to the same material from Part A</td>
</tr>
</tbody>
</table>

*Inter* is written in five sections organized as A-B-A’-C-A’’. Part A is 38 measures long and introduces the main melodic and rhythmic motives. Part B, which is 31 measures long, presents contrasting materials from the previous part. Part A’ consists of
16 measures and includes transitional materials utilizing the rhythmic motive from Part A. Frequent meter changes occur in Part A`. Part C presents a new melodic motive and expands and transforms it over the span of 23 measures. Part A`` consists of 20 measures and serves as a coda incorporating new rhythmic groupings that increase tensions toward the end of the movement.

Moon presents G as an overall harmonic center of the movement. The movement goes through several central tones, which forms a desultory harmonic contour of the movement. Yet, the movement begins and ends with G, and also, the central tone G comes back, whenever Part A appears. Other harmonic features that characterize the movement include Moon’s unique ways of voicing the chords, and the use of triads. Moon’s wide spacing of the chords and frequent melodic intervals of fourth and fifth creates an open sound throughout the movement. As seen in m. 1 of Example 3.47, a quintal chord consisting of G-D-A-E is presented over two octaves.

Example 3.47: Inter-Mez-Zo, Inter, mm. 1-11

![Example 3.47: Inter-Mez-Zo, Inter, mm. 1-11](image)

The triads are often located in the modal melodies, as seen in m. 4 of Example 3.47. Otherwise, triads are found in transitional passages. Measures 33-36 of Example 3.48 illustrate a transitional phrase from Part A to Part B that outlines a B♭ major triad and a G minor triad in the soprano voice over the ostinato in F Mixolydian.
The chief melodic features of the movement center on two main ideas. First, different modes and scales are utilized to shape melodies of the movement. The movement begins with a vibrant melody utilizing the Mixolydian mode. Moon expands the beginning melody with using B♭ Lydian.

Example 3.49: *Inter-Mez-Zo, Inter*, mm. 6-11

In m. 6, a short burst of ascending figures in A Dorian interrupts the previous melody. The antecedent of the following phrase (mm. 7-15) returns to Mixolydian as in the beginning, and the consequent moves to B♭ Lydian mode. Second, Moon reutilizes elements of the original melody as a means to unify the different sections of the movement. For example, while the melody in mm. 1-4 consists of descending perfect
fourths, Moon utilizes an inversion of the melody and creates an ostinato. As seen in m. 17, the ostinato consists of ascending perfect fifths, which is the inversion of perfect fourth, and the same rhythmic motive derived from the initial melody. (See Example 3.50.)

Example 3.50: *Inter-Mez-Zo, Inter*, mm. 17-26

![Example 3.50](image)

Example 3.51: *Inter-Mez-Zo, Inter*, mm. 86-95

![Example 3.51](image)

Part C also includes another example of the reutilized melodic idea. The LH presents a short melody in mm. 88-89, which consists of a rising major second and descending perfect fourth. This melody is modified with major third at mm. 90-91. Maintaining its
basic shape, the short melody is expanded to a four-measure-long phrase in mm. 92-95. (See Example 3.51.)

Change of meter frequently helps to define the different sections of the movement. Part A and Part B demonstrate 5/8 meter in 3+2 rhythmic groupings. Part C is in 4/8 meter and consists of syncopated rhythm. Transitional passages such as mm. 33-36 in Example 3.51 and mm. 72-74 in Example 3.52 contain rhythmic complexity created by independent rhythmic groupings in the different hands.

Example 3.52: Inter-Mez-Zo, Inter, mm. 68-80

While Moon covers a wide range of the keyboard, reaching as low as G0, which may not be played on the modern piano (it may be played on the Boesendorfer Imperial Grand), and high as G7, most of figurations are designed to be played within a single hand position. Even the ostinatos shown in Examples 3.21 and 3.23, which span the interval of 11th, can be played without changing the position of the hand by using pivotal motion in the second finger.
II. *Mez*

*Mez*, the slow middle movement of *Inter-Mez-Zo*, evokes calm and wandering atmosphere. Moon provides the indications “*Mellow; lazily*” and a tempo suggestion of $76 = \text{quarter note}$ for the movement. The movement is written in $3/4$ meter with no meter changes. Table 3.12 shows the overall structure of the movement.


<table>
<thead>
<tr>
<th>Measures</th>
<th>Part A</th>
<th>Part B</th>
<th>Part C</th>
<th>Part A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1-23</td>
<td>24-31</td>
<td>32-57</td>
<td>58-112</td>
</tr>
<tr>
<td>Musical Features</td>
<td>Presentation of the main melody; irregular phrase structure</td>
<td>Transitional running passages; the hemiola rhythm</td>
<td>Presentation of a new motive and its modification and expansion</td>
<td>Presentations of the main theme in multiple keys</td>
</tr>
</tbody>
</table>

*Mez* is organized into 4 sections (A-B-C-A`). Part A, consisting of 17 measures, presents the peaceful but ambiguous main melody of the movement. Irregular phrasing $(3+3+3+2+2+4)$ along with use of different rhythmic groupings between the hands establishes an uncertainty or wandering feel of the movement. Part B is a short transitional section consisting of 8 measures that contrasts with Part A. Part B incorporates several running passages accompanied by the blocked $7\text{th}$ chords in hemiola rhythms. Part C consists of 26 measures. In this section, Moon utilizes two-measure phrases as a unit. The phrase is modified and expanded throughout the section. Part A’, which lasts 29 measures, and presents the main theme in two different keys and a fast transitional section that recalls the material from the first movement, *Inter*, in between.

Moon utilizes several tonal centers for the movement and makes the contrast form the previous movement that presents an overall tonal center on G. The tonal centers of *Mez* move from F to G in Part C, and to E in m. 67 of Part A’. The frequent use of $7\text{th}$ chords is one of the principle harmonic elements of the movement. Different types of $7\text{th}$
chords appear throughout the movement in the LH, in most cases in root position.

Another harmonic feature of the movement includes the use of triads, which serve to resolve the previous tension. For instance, a long passage in Dorian mode in mm. 26-27 is accompanied by a series of the 7th chords in the LH, followed by compound chords that consist of Am/Fmaj7, G/Am7, and Bdim/Em7 in m. 28. (See Example 3.53.) The three triads in m. 30 ease the tension developed in the previous measures. This tendency appears in several places throughout the movement (m. 17, m. 53, m. 67, m. 77, and m. 80 as examples.)

Example 3.53: *Inter-Mez-Zo, Mez*, mm. 26-33

The melodic traits of the movement can be summarized in contrast and repetition among the short motives. The first phrase, mm. 1-3, serves as the main melody of the movement. As seen in Example 3.54, the melody consists of two short motives. Moon indicates the antecedent and consequent clearly by placing two separated slurs. The antecedent is characterized by use of a limited number of notes (which is only three: G-E-A) and the descending interval of a third in the beginning of the phrase. While the antecedent keeps the same melodic contour whenever the main melody reappears, the
consequent, which moves only by the stepwise motion, varies its directions and rhythms each time. By juxtaposing two contrasting materials together and repeating them, Moon creates a main melody with a hovering character.

Example 3.54: Inter-Mez-Zo, Mez, mm. 1-12

While the rhythms of the individual lines are straightforward on their own, Moon increases the complexity of the rhythmic language through how she combines those lines. The consistent 3/4-meter is often obscured by Moon’s different rhythmic treatments, such as the use of syncopations and hemiolas. Measures 7-8 in Example 3.55 illustrate the main melody, which incorporates a hemiola in the LH. Along with the RH melody that emphasizes on the second beat with the dotted-quarter notes, this LH syncopation imposes the illusion of the 3/2-meter.

Example 3.55: Inter-Mez-Zo, Mez, mm. 7-19
Measures 9 and 12-13 contain another examples of hemiola, which discontinues the sense of triple meter and creates the temporary sense of duple meter. Oscillations between the feel of triple meter and duple meter within a 3/4-meter is one of the prevalent features that appear in Part A, Part B and Part A`.

Moon incorporates a wide range of the keyboard and certain techniques to achieve the desirable effects for the movement. As seen Examples 3.25-3.27, Moon mostly remains in the middle range of the keyboard for Parts A, B, and C. However, for the musical peak in Part A`, she expands the range to include D1 up to high A.

Example 3.56: Inter-Mez-Zo, Mez, mm. 90-102

Moon’s use of the keyboard for the movement is characterized by warmth and fullness in sound, which is accomplished by legato playing. Also, two glissandos are used: at m. 106 with a ‘gliss’-sign and at m. 109 with all of pitches written out. (See Example 3.56.) These glissandos are executed in the same moderate tempo to fit mellow and warm sound characteristic of the movement.
III. Zo

The last movement of Inter-Me-Zo portrays humorous character and playfulness in mood. Moon’s indication, “Insistent,” describes a pulsing rhythmic motive that prevails in the movement. The tempo suggestion of $112 = \text{quarter}$ is also provided at the beginning of the movement. The majority part of the movement is written in $2/8$ meter that comes with frequent meter changes to $3/8$ or $3/4$. Overall structural outline is as follows:


<table>
<thead>
<tr>
<th>Measures</th>
<th>Part A</th>
<th>Part B</th>
<th>Part A’</th>
<th>Part B’</th>
<th>Part C</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1-20</td>
<td>21-70</td>
<td>71-86</td>
<td>87-137</td>
<td>138-173</td>
</tr>
</tbody>
</table>

Musical Features

- Presentation the tonal center G in galloping rhythm over the descending motive in the LH
- Presentation of a buoyant melody in thirds over the pulsing ostinato in octaves on G
- Presentation of the same material from Part A and transpose it to B♭
- New melodic idea over the same ostinato form Part B
- New melody in major pentatonic scale in the LH over the broken quintal chord ostinato in the RH

As seen in Table 3.13, Zo consists of five sections: A-B-A’-B-C. Part A consists of 20 measures and includes two main materials: a tonal center G that is repeated in the distinctive galloping rhythm for six measures, and an interruptive phrase consisting of the broken arpeggio in quintal harmony. (See Example 3.57.) The primary characteristic of Part B that consists of 30 measures is based on an ostinato that oscillates between G and E in octaves. Two contrasting melodic materials are introduced in Part B: one is a stepwise melody harmonized at parallel major 3rds; the other is a single line melody that incorporates many leaps. Part A’ is a short, 15 measure-long transition that utilizes materials from Part A.
Part B’ consists of 51 measures and presents a new melody over the ostinato from Part B. The new melody is repeated four times with slight modifications. The last section, Part C that consists of 36 measures, presents a melody that is much longer and flowing, in comparison to the previous material. The LH melody is accompanied by alternating quartal chords and A♭ major chords in arpeggiated quartal chords. Towards the end of Part C, Moon combines musical elements from Parts A and B to unify the movement. The opening material, now centered on A♭, intermingles with the arpeggios from Part C.

The overall harmonic contour would suggest a move from dominant to tonic, although the movement is not based on functional harmony. The ostinatos of the first four parts (mm. 1-137) center on G, while the remainder centers on C. The use of quartal chords is another harmonic trait of the movement. Moon animates these quartal chords by breaking them into arpeggios. The broken quintal chords that are utilized in Parts A and B contrast with the main melodic materials. Another example of quartal harmonies is found in the RH ostinato in Part C, which accompanies LH’s pentatonic melody. This quartal ostinato consists of perfect fourths (C-G-D) and periodically resolves to an A♭ chord. (See Example 3.58.)
The most recognizable features of the melodic construction are the juxtaposition of contrasting melodic materials side by side and the repetitions of the melodic materials in the following sections. The movement begins with a short motive utilizing a descending third and fourth in the LH, which is accompanied by the distinctive galloping rhythm on repeated G. The following material in mm. 7-8 consists of a broken quintal chord on D. These two different materials tend to interrupt each other, exemplifying the cut-and-paste technique that Moon explains earlier in the previous chapter about her preferred compositional methods. These materials recur in modified form at mm. 72-85, which serves as a transition to Part B. The descending LH motive is transposed up by minor 3rd up to B♭, and the broken quintal chord starts on A♭. (See Example 3.59.)
As revealed in the interview, Moon chose 2/8 meter as it reflected the two letter word fragment “zo”. The 2/8 meter is engrained by persistent use of a pounding rhythmic ostinato throughout the movement. Moon constantly obscures the 2/8 pulse by incorporating different methods, such as frequent meter changes to 3/8 and utilizing a three-measure hypermeter in fast tempo. Example 3.60 shows the buoyant melodic fragments, which in fast tempo sound like a measure in 3/4 meter.

Example 3.60: *Inter-Mez-Zo, Zo*, mm. 32-54

Example 3.61: *Inter-Mez-Zo, Zo*, mm. 134-144

Zo’s wide variety of sounds requires a similar variety in technique. The fast galloping rhythm on a repeated single note that is interspersed throughout the movement
challenges the performer’s fine muscle control and resilience. In several instances, the performer needs to adjust his/her position at the keyboard promptly, moving back to different technical issues that are juxtaposed. As seen in Example 3.61, falling figures in thirds immediately precede pentatonic scales, which continue to the broken quintal chord ostinato in Part C.
CHAPTER 4

CONCLUSION

Since the last decade of the 20th century, Korean American composers who have multicultural backgrounds have begun to be recognized in the American musical arena. Beata Moon, who was born in North Dakota in 1969 and raised in Indiana, is a second-generation Korean American. Moon is actively involved in the American music field as a performer and educator. Moon’s major piano works are In-Transit (1999), Piano Sonata (2006), and Inter-Mez-Zo (2006). In these works, she has developed a distinct compositional style that infuses traditions of Western music with jazz, and modern elements.

*In-Transit* is a suite comprised of five movements: *Hubbub, Chug-a, Sub(conscious) Way, Leonard Street, and Amaranthine Road*. The movements are played *attaca*, and consist of different sections varied in length and materials. The Piano Sonata contains four movements. The first movement is in sonata form that loosely follows the traditional Tonic-Dominant-Tonic structure of a sonata. The rest of the movements consist of well-portioned sections. The last sections of each movement, excepting the second movement, return to either the original tonal center or to materials introduced in the beginning sections. *Inter-Mez-Zo* is a character piece that consists of three movements: *Inter, Mez, and Zo*. Each movement juxtaposes sections of highly contrasting materials.
The harmonic contours of Moon’s three major piano works correspond to their formal structure. Changes in tonal centers tend to follow changes of ostinato and pedal tone. Moon’s harmonic language may be summarized as the unconventional use of the conventional harmony. Moon utilizes harmonic vocabulary includes familiar chords such as major/minor triads, quartal/quintal chords, seventh chords, and compound chords. Moon utilizes these chords freely without regard to functional harmony. In addition, Moon’s chord voicing and use of parallel intervals create a distinctive sound.

The melodies in Moon’s works represent a variety characters, atmospheres, and phrase structures. In many cases, the melodies are short and repetitive, while some unfold in a single long phrase. Moon’s preference for perfect fourths is evident throughout her works. Moon utilizes different modes and scales to shape her melodies. A majority of the main melodies of In-Transit are based on pentatonic scales. Whole-tone scales utilized in Piano Sonata create dissonant effects. Juxtaposition of contrasting materials and their repetition across the sections are two of the chief traits of Moon’s works. The melodies are transformed in contours, rhythms, and keys when they reappear in later sections.

Moon’s diverse rhythmic approaches in her works contribute to the different characters in the work. Moon utilizes both conventional and unconventional meters. In most cases, the rhythmic language of Moon’s works is straightforward, and the rhythmic figures clearly define the meter of each movement; however, the meters are often obscured by frequent meter changes and irregular rhythmic groupings. Rhythmic complexity is further increased by means of devices such as syncopation, hemiola and polyrhythms.
Moon’s writing for the piano achieves a wide variety of sound and texture in each work. By utilizing a broad range on the keyboard, Moon highlights the contrasting textures and creates an open sound. Frequent use of ostinatos, pulsating notes in different registers of the keyboard, and big leaps in octaves characterize Moon’s percussive writing for the piano. Moon’s idiomatic writing for the piano fits well under pianist’s hand; the majority of fast figurations and wide interval arpeggios are designed to be played with only a small number of shifting hand positions.

**RECOMMENDATIONS FOR FURTHER STUDY**

This study has focused on analyzing Beata Moon’s a stylistic approach in three major solo piano works, which are the following: *In-Transit* (1999), Piano Sonata (2006), and *Inter-Mez-Zo* (2006). As a result of the study, several topics related to the solo piano works of Beata Moon have emerged for further study:

1. Studies on other solo piano works by Beata Moon
2. Studies on Beata Moon’s didactic works
3. Studies on other Korean American composers and their works.
REFERENCES


Websites


Discography


Moon, Beata. *Saros*. Arash Amini (cello), Cyrus Beroukhim (violin), Patricia Davis (violin), Patric Durek (guitar), Benjamin Fingland (clarinet), Lisa Flanagan (soprano), Jessica Meyer (viola), and Beata Moon (piano). BiBimBop Music. 2012, compact disc.

Website Video Clips


APPENDIX A – PERMISSION LETTER FOR INTERVIEW

Dear Beata Moon,

My name is Ka-Young Lee and I am currently a doctoral candidate in Piano Pedagogy at the University of South Carolina. As part of my dissertation requirement for the degree, I am writing a document about your major piano works: Piano Sonata, In-Transit and Intermezzo. I would like to ask your permission to conduct an interview for purpose of inclusion in my dissertation in my dissertation.

The information gained from the interview will be used solely for my doctoral dissertation. No publication beyond the initial dissertation will be undertaken without prior permission from you, and you will have final approval of the transcript before it is included in my dissertation.

By signing this letter, you agree to allow me to interview you, record the interview, and you grant permission for me to include the interview in my dissertation.

Thank you for your consideration and participation in my research project.

Most sincerely,

Ka-Young Lee

I, Beata Moon, grant Ka-Young Lee permission to interview me for the purposes stated in this letter.
APPENDIX B – PERMISSION LETTER FOR INTERVIEW TRANSCRIPTION

Approval for Ka-Young Lee

Beata Moon

9:34 PM (11 hours ago)

Dear Beata Moon,

My name is Ka-Young Lee and I am currently a doctoral candidate in Piano Pedagogy at the University of South Carolina School of Music. As part of my dissertation requirement for the degree of Doctor of Musical Arts in Piano Pedagogy, I interviewed you, Beata Moon. I have attached the interview transcript of my dissertation that was held with you on March 14, 2013.

As discussed, no portions of your interview will be published as a part of my dissertation without your prior review and approval. No other publication of any portion of your interview will be undertaken outside of the publication of this dissertation without your prior approval. After review of this interview portion of the document, please indicate your approval via the return of this email.

Please fill your name in the blank if you approve this interview.

I appreciate all your time and contribution in helping me complete this dissertation,

Ka-Young Lee

APPENDIX C – GRADUATE RECITAL PROGRAM 1

Presents
KA-YOUNG LEE, piano

in
Graduate Recital
Wednesday, April 14, 2010 • 5:30 PM • Recital Hall

Prelude, Op. 1, No. 1  Karol Szymanowski  
(1882-1937)

Fantasia  Benjamin Lees  
(b. 1954)

Rondo in A Minor, KV 511  Wolfgang Amadeus Mozart  
(1756-1791)

Variations and Fugue on a Theme by Handel, Op. 24  Johannes Brahms  
(1833-1897)

Ms. Lee is a student of Joseph Rackers. This recital is presented in partial fulﬁlment for admissions to the Doctor of Musical Arts degree in Piano Pedagogy.

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APPENDIX D – GRADUATE RECITAL PROGRAM 2

KA-YOUNG LEE, piano

in

GRADUATE RECITAL

Julia Long, violin
Suzy Elizabeth Riley, cello

Thursday, April 19, 2012
6:00 PM • School of Music, Room 006

Piano Trio in D major, Opus 70, No. 1, “Ghost”
Allegro Vivace e con brio
Largo assi ed espressivo
Presto

Ludwig van Beethoven
(1770-1827)

Piano Trio in A minor
Moderé
Pantoum (Assez vif)
Passacaille (Très large)
Final (Animé)

Joseph-Maurice Ravel

Miss Lee is a student of Dr. Joseph Rackers.
This recital is presented in partial fulfillment of the requirements for the
Doctor of Musical Arts degree in Piano Pedagogy.