

YESSORI

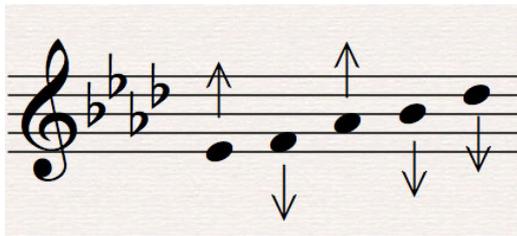
String Quartet by Soo Yeon Lyuh

For *Fifty for the Future: The Kronos Learning Repertoire*

REHEARSAL NOTES: GENERAL

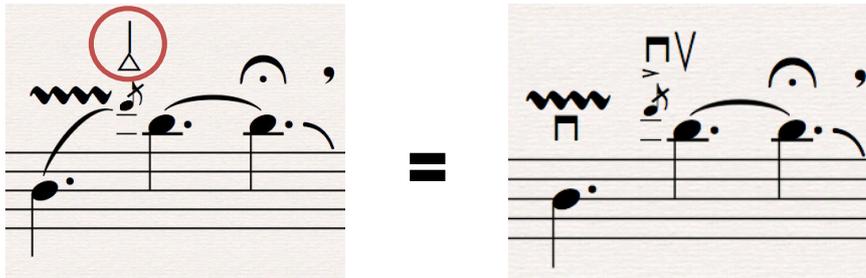
Intonation

- Based on a pentatonic scale:



- o E-flat, A-flat: High
 - o F, B-flat, D-flat: Low
- Features a wider interval range for note relationships than is customary in Western tuning schemes

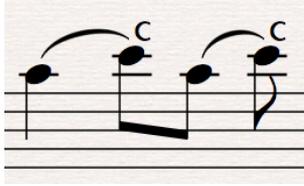
Hooking the fish



The circled notation (above left) indicates that the grace note should be accented and played in the same bow direction as the first note. This technique is always performed downbow, followed by an abrupt change to upbow on the note following the grace note.

Note: Bow pressure and speed is highly variable on *haegeum* (the instrument on which this piece was originally written). Please see instructional videos for examples.

Special marking [c]



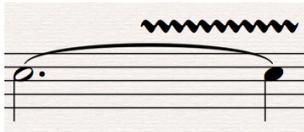
Very quick upward slide into the target note, very abrupt with a release at the top

REHEARSAL NOTES: BY SECTION

Rhythm for Section A

- Players can cue the downbeats of each bar to stay together.
- Overall timing of individual phrases should remain within the meter; however, timing within the phrase is elastic.
- Most important for players to breathe together, feeling a push and pull against the meter.

Vibrato for Sections A, C, E



Slow and consistent vibrato, entering after the initial note (where indicated in the score), with a slight crescendo, favoring the higher pitch



Vibrato begins slowly with a release downward from the initial note, and picks up speed, favoring the lower pitch, with a slight decrescendo

Bow markings for Section A

- Slur markings indicate a single bow to be used. Up or down bow is at the player's discretion.
- Grace notes should be accented. Pay close attention to the placement of the grace note—contrary to the normal Western style of playing, the grace notes here are often played in the same bow as the preceding note (though they are occasionally played in the same bow as the following note).

Rhythm for Section B

- One cycle is equal to 2 measures.
- There should be a slight separation (lift bow) between the 3rd and 4th notes of each 5-note pattern, i.e. between the 3rd and 4th and between

the 8th and 9th eighth notes in each bar, which matches the percussion part.

- The cellist plays percussion in this section. A small gong, metal pot, or similar object may be used, and should be played with a soft mallet. Staccato indicates dampening; otherwise, all notes should be allowed to ring.

Vibrato for Sections B, D

- Wide, big, and fast
- Begins immediately with the attack

Structure of Section C

- Section C should be performed as a series of overlapping solos, with each player choosing freely from the given 12 gestures. The order of entry should be: viola, cello, violin 2, violin 1.
- Each player should choose two gestures and improvise for about 30–45 seconds based on those gestures. The next player should enter before the previous player finishes, so that each entrance overlaps by about 10–15 seconds, with the first player fading out gradually.
- Each entry should maintain the general musical character throughout the section. Players may vary dynamics within the overall character. Not all gestures need to be played—some may be omitted at the players' discretion. The entire section should be about 2–3 minutes.