

AN ANALYSIS OF TWO PIANO WORKS BY ISANG YUN:
SYMBIOSIS OF EASTERN AND WESTERN MUSICAL LANGUAGES

by
SOO JUNG LEE

A LECTURE-DOCUMENT

Presented to the School of Music and Dance
of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Doctor of Musical Arts

July 2022

“An Analysis of Two Piano Works by Isang Yun: Symbiosis of Eastern and Western Musical Languages,” a lecture-document prepared by Soo Jung Lee in partial fulfillment of the requirements for the Doctor of Musical Arts degree in the School of Music and Dance. This lecture-document has been approved and accepted by:

Alexandre Dossin, D.M.A., Chair of the Examining Committee

Date: 07/27/2022

Committee in Charge: Dr. Alexandre Dossin, Chair
 Dr. David Riley
 Dr. Jack Boss

Accepted by:

Leslie Straka, D.M.A.
Director of Graduate Studies, School of Music and Dance

© 2022 Soo Jung Lee

ABSTRACT

Isang Yun (1917-1995) is one of the most influential composers in the twentieth century. He received the title of *Living Top 5 Composers in Europe* and *The Most Important 56 Composers in Twentieth Century* in Germany. Although Yun's music has been acclaimed in Germany and Korea, it is not well-known yet to American musicians and scholars. In Europe, he received the spotlight for achieving a satisfying synthesis of elements from multiple cultures. His focuses are Eastern philosophy (Taoism), *Hauptton* technique inspired by Oriental music and Korean traditional music, and Western technique (twelve-tone technique and serial music). The comprehensive understanding of all these dimensions elevated his sense of timbre, musical time, and musical space. In addition, Isang Yun had a unique and challenging life story. His long exile, caused by political conflicts with the South Korean government, brought him and his family much suffering, and clearly influenced his music. As a passionate nationalist, Yun frequently had political messages regarding to world peace and reconciliation between human through music. This document will examine Isang Yun's life and representative musical features, and will provide thorough analysis of two piano solo works: *Fünf Stücke für Klavier* (1958) and *Interludium A* (1982).

ACKNOWLEDGEMENTS

This study would not have been possible without the guidance and support of many people. First of all, I express my deepest appreciation to my adviser, Dr. Alexandre Dossin for invaluable guidance and assistance to complete this document and for inspiring and advising me to grow as a better musician. In addition, I would like to present my sincere gratitude to Dr. David Riley, whose inestimable teaching, advice, and support were a great contribution to my musical development. Also, special thanks are due to Dr. Jack Boss for assisting me in the elaboration of this document and especially for invaluable knowledge and expertise in the 20th century atonal music. I would also like to thank the Department of East Asian Language and Literatures at the University of Oregon for generously granting me a Graduate Fellowship. I am very grateful to Karen & Mike Lacey, Cecilia & Joseph Han, and St. Jude Catholic Church family for their immense support being with me from the beginning of my life in Eugene.

Special gratitude goes to my family. I am truly blessed to have them in my life. In particular, I wish to express my most sincere love to my parents, sisters and brother (John & Julia, Elizabeth, Mark, and Klara), who always genuinely love me and my music. Their unconditional love and support have given me the strength to finish my doctoral study. There are no words to express my gratitude.

Dedicated to my God and my Parents, John and Julia.

All music from Isang Yun appearing in this document has been reproduced with permission from
Boosey & Hawkes, Inc.

TABLE OF CONTENTS

	Page
Abstract	iv
Acknowledgements	v
List of Example	x
List of Figures	xiii
List of Tables	xv
CHAPTER 1: INTRODUCTION	1
CHAPTER 2: ISANG YUN’S LIFE AND WORKS	2
2.1 The Korean Period (1917-1955).....	2
2.2 The European Period (1956-1995)	4
2.2.1 The First Period (1956-1971)	4
2.2.2 The Second Period (1972-1982).....	7
2.2.3 The Third Period (1983-1995).....	9
CHAPTER 3: INFLUENCES ON YUN’S MUSIC	12
3.1 Eastern Philosophy	12
3.1.1 Taoism	12
3.1.2 <i>Yin</i> and <i>Yang</i> Theory	16
3.1.3 <i>Jung-Joong-Dong</i>	18
3.2 Korean Traditional Music	19
3.2.1 Brushstroke shaping	19
3.2.2 <i>Sigimsae</i> and <i>Nonghyun</i>	21
3.3 Western Technique (Twelve-Tone Technique)	25
CHPAPTER 4 : YUN’S DISTINCT COMPOSITIONAL TECHNIQUE	27
4.1 <i>Hauptton</i> Technique	27
4.2 <i>Hauptklang</i> Technique	31
CHAPTER 5: AN ANALYSIS OF <i>FÜNF STÜCKE FÜR KLAVIER</i> (1958)	33
5.1 Overview of <i>Fünf Stücke für Klavier</i>	33
5.2 Analysis	34
5.2.1 First Piece	34

5.2.2 Second Piece	42
5.2.3 Third Piece	49
5.2.4 Fourth Piece	57
5.2.5 Fifth Piece	62
CHAPTER 6: AN ANALYSIS OF <i>INTERLUDIUM A</i> (1982)	68
6.1 Overview of <i>Interludium A</i>	68
6.2 Analysis	69
6.2.1 Section I	70
6.2.2 Section II	76
6.2.3 Section III	81
6.2.4 Coda	87
CHAPTER 7 : CONCLUSION	90
Bibliography.....	92
Appendix A: List of Compositions by Isang Yun	96
Appendix B. Consent Letter from Boosey & Hawkes, Inc	100

LIST OF EXAMPLES

	Page
Example 1. Violin Part in Yun's <i>Sonate für Violine und Klavier Nr. 1</i> (1991)	20
Example 2. <i>Allegro</i> in Yun's <i>Etude for Solo Flute</i> (1974), mm.13-22.....	30
Example 3. <i>Hauptklang</i> technique in Yun's <i>Reak</i> (1966)	32
Example 4. Rows in Section A, Piece I, <i>Fünf Stücke für Klavier</i>	37
Example 5. Rows in Section B, Piece I, <i>Fünf Stücke für Klavier</i>	39
Example 6. Schoenberg's <i>Piano Piece Op.33a</i>	41
Example 7. Yun's <i>Fünf Stücke für Klavier</i> , Piece I, the beginning of Section B	41
Example 8. Use of Cells, Piece II (mm. 1-2) in <i>Fünf Stücke für Klavier</i>	43
Example 9. Use of Cells, Piece II (m. 4) in <i>Fünf Stücke für Klavier</i>	43
Example 10. Use of Cells, Piece II (m. 11) in <i>Fünf Stücke für Klavier</i>	44
Example 11. Pentatonic Scale, Piece II (mm. 1-2) in <i>Fünf Stücke für Klavier</i>	44
Example 12. Measure 6, Piece II in <i>Fünf Stücke für Klavier</i>	45
Example 13. Rows in the first phrase (mm.1-5), Section A, Piece II, <i>Fünf Stücke für Klavier</i> ..	46
Example 14. Rows in the second phrase (mm. 6-12), Section A, Piece II, <i>Fünf Stücke für Klavier</i>	47
Example 15. Rows, Section B and A' (mm. 13-22) of Piece II in <i>Fünf Stücke für Klavier</i>	48
Example 16. Rows in Section A (mm. 1-4), Piece III, <i>Fünf Stücke für Klavier</i>	51
Example 17. Rows in Section B (mm. 5-12), Piece III, <i>Fünf Stücke für Klavier</i>	52
Example 18. Rows in Section C (mm. 14-21), Piece III, <i>Fünf Stücke für Klavier</i>	53
Example 19. <i>Chungmori</i>	55
Example 20. Similarity of Rhythm Between m. 1 of Piece III and <i>Chungmori</i>	56
Example 21. Similarity of Rhythm Between m. 3 of Piece III and <i>Chungmori</i>	56

Example 22. Rows in Section A (mm. 1-2), Piece IV, <i>Fünf Stücke für Klavier</i>	59
Example 23. Rows in Section B (mm. 3-5), Piece IV, <i>Fünf Stücke für Klavier</i>	59
Example 24. Rows in Section A' (mm. 6-7), Piece IV, <i>Fünf Stücke für Klavier</i>	60
Example 25. Rows in Section B' and A" (mm. 8-20), Piece IV, <i>Fünf Stücke für Klavier</i>	61
Example 26. Rows in Section A (mm. 1-9), Piece V, <i>Fünf Stücke für Klavier</i>	64
Example 27. Rows in Section B and A' (mm. 10-19), Piece V, <i>Fünf Stücke für Klavier</i>	66
Example 28. First line in Page 1, <i>Interludium A</i>	71
Example 29. <i>Hauptton</i> Technique, Second and Third lines in Page 1, <i>Interludium A</i>	72
Example 30. First and Second lines in Page 2, <i>Interludium A</i>	73
Example 31. Third and Fourth lines in Page 2, <i>Interludium A</i>	74
Example 32. First and Second lines in Page 3, <i>Interludium A</i>	75
Example 33. Third and Forth lines in Page 3, <i>Interludium A</i>	76
Example 34. Part A and B, Section II, <i>Interludium A</i>	78
Example 35. Pentatonic Mode, Part C, Section II, <i>Interludium A</i>	79
Example 36. Pentatonic Mode, Part C, Section II, <i>Interludium A</i>	80
Example 37. Interval of Minor 2 nd , Part C, Section II, <i>Interludium A</i>	80
Example 38. Interval of Minor 2 nd , Part C, Section II, <i>Interludium A</i>	80
Example 39. Interval of Minor 2 nd , Part C, Section II, <i>Interludium A</i>	81
Example 40. Ending of Section II, <i>Interludium A</i>	81
Example 41. Part A, Section III, <i>Interludium A</i>	82
Example 42. Ascending and Descending Direction, mm. 10-11, <i>Interludum A</i>	84
Example 43. Taoist Concept, m. 14, <i>Interludium A</i>	84
Example 44. Three Layers, mm. 16-17, <i>Interludium A</i>	85

Example 45. Central Pitch A with Trills, mm. 30-31, <i>Interludium A</i>	86
Example 46. Ascending Figures (Image of Emancipation), m. 34, <i>Interludium A</i>	87
Example 47. Pentatonic Mode, m. 36, <i>Interludium A</i>	88
Example 48. Pentatonic Mode, m. 40, <i>Interludium A</i>	89
Example 49. Highest A and Lowest A, m. 44, <i>Interludium A</i>	89

LIST OF FIGURES

	Page
Figure 1. Dynamic changes in Yun's <i>Concerto for Violoncello and Orchestra</i> (1975-6).....	15
Figure 2. <i>Taijitu</i> (Symbol of <i>Yin</i> and <i>Yang</i>)	17
Figure 3. Brushstroke of Calligraphy	20
Figure 4-1. <i>Sigimsae</i> (Traditional Notation), examples from <i>Gagok</i>	23
Figure 4-2. <i>Sigimsae</i> (Written above the 5-line Staff)	23
Figure 5. Keomungo (거문고)	24
Figure 6: Sketch of <i>Hauptton</i> by Yun	28
Figure 7: Sketch of <i>Hauptton</i> by Schmidt	29
Figure 8-1. Prime Row I (Section A) of Piece I in <i>Fünf Stücke für Klavier</i>	35
Figure 8-2. Prime Row II (Section B) of Piece I in <i>Fünf Stücke für Klavier</i>	35
Figure 9. Mirroring Rhythmic Pattern (Centering of Decuplet)	36
Figure 10. Prime Row of Piece II in <i>Fünf Stücke für Klavier</i>	42
Figure 11. Prime Row I of Piece III in <i>Fünf Stücke für Klavier</i>	49
Figure 12. Prime Row II of Piece III in <i>Fünf Stücke für Klavier</i>	50
Figure 13. <i>Pak</i> (박)	54
Figure 14. <i>Janggo</i> (장구)	54
Figure 15. Prime Row of Piece IV in <i>Fünf Stücke für Klavier</i>	57
Figure 16. Hexachord Combinatoriality (P_7 and I_6)	58
Figure 17. Prime Row of Piece V in <i>Fünf Stücke für Klavier</i>	62
Figure 18. Hexachord Combinatoriality (R_4 and P_4)	65
Figure 19. <i>Jing</i> (징)	70

Figure 20. Piri (피리)86

Figure 21. The Bluebird88

LIST OF TABLES

	Page
Table.1 <i>Yin</i> and <i>Yang</i> influences in Yun’s music	18
Table 2. <i>Sigimsae</i> (Four Main Techniques)	22
Table 3. Overview of <i>Fünf Stücke für Klavier</i>	34
Table 4. Matrix, Row I (Section A) of Piece I in <i>Fünf Stücke für Klavier</i>	36
Table 5. Matrix, Row II (Section B) of Piece I in <i>Fünf Stücke für Klavier</i>	38
Table 6. Matrix, Row of Piece II in <i>Fünf Stücke für Klavier</i>	42
Table 7. Matrix, Row I of Piece III in <i>Fünf Stücke für Klavier</i>	50
Table 8. Matrix, Row II of Piece III in <i>Fünf Stücke für Klavier</i>	50
Table 9. Matrix, Row of Piece IV in <i>Fünf Stücke für Klavier</i>	57
Table 10. Matrix, Row of Piece V in <i>Fünf Stücke für Klavier</i>	62
Table 11. Overview of <i>Interludium A</i>	70

CHAPTER 1: INTRODUCTION

The purpose of this study is to introduce a great Korean-German composer, Isang Yun, and his two significant works for solo piano: *Fünf Stücke für Klavier* (1958) and *Interludium A* (1982). Isang Yun (1917-1995) has a strong reputation both in Germany and Korea. In order to commemorate his career and achievement, *Tongyoung International Music Festival* and *Isang Yun International Music Competition* are held each year in his hometown in Korea, with participants from all over the world. Yun is renowned for his unique musical style, which combines East-Asian philosophy and Korean traditional music with Western compositional technique (twelve-tone system).

This study will examine these characteristic features along with Yun's biography and two remarkable piano works, in an attempt to illuminate the interpretation of his music. This document will consist of seven chapters. Chapter 2 will provide a comprehensive study of Yun's bi-cultural life in Korea (1919-56) and Europe (1956-95). Chapter 3 will exemplify significant influences on his music focusing on three aspects: Eastern philosophy, Korean traditional music, and Western compositional technique. In Chapter 4, Yun's internationally acclaimed new compositional techniques, *Hauptton* and *Hauptklang* technique, will be discussed. Chapter 5 and 6 will offer thorough analysis of *Fünf Stücke für Klavier* and *Interludium A* including historical and cultural associations as well as structural analysis.

CHAPTER 2: ISANG YUN’S LIFE AND WORKS

Isang Yun (1917-95) spent the first half of his life in Korea and the second half in Europe as an exile. The Korean period established the cultural foundation of his interest in traditional East Asian elements. The European period provided the background and context to develop his Western compositional techniques.

2.1 The Korean Period (1917-1955)

Isang Yun was born on September 17, 1917, in Sancheong, a small town located in southern Korea near the coastal city of Tongyeong. When he was three years old, his family moved to Tongyeong, where the Tongyeong International Music Festival to commemorate the spirit of Isang Yun¹ has been held as one of the most renowned international music festivals in Asia. Growing up in Tongyeong, which was a center of traditional culture in southern Korea, Yun naturally experienced the Korean traditional music such as *A-ak*², *Minsok-ak*³, *Namdo-Chang*⁴, *Pansori*⁵, and shaman’s singing while conducting rituals.⁶ These artistic experiences impacted his later compositions. At the age of five, Yun’s father, Ki-Hyun Yun, who was a poet and scholar in the aristocratic class of *yangban*, sent his son to a private Chinese school in Tongyeong, *Hodang-Seojae* (the *Hodang* village schoolhouse).⁷ The study of Chinese classics including Confucianism and Taoism during this period later became the most important

¹ Inhye Cho, “Five Pieces for Piano by Isang Yun and Etude No.1 by Unsuk Chin: An Analysis” (DMA diss., University of South Carolina, 2020), 10.

² *A-ak*: Korean court music

³ *Minsok-ak*: Korean folk music

⁴ *Namdo-Chang*: Korean traditional vocal music in south-eastern coastal region

⁵ *Pansori*: Korean traditional storytelling music performed by a singer accompanied by a drummer

⁶ Youn Joo Lee, “East and West: Exploring the Sound World of Isang Yun through An Analysis of *Piri* for Solo Oboe” (DMA diss., University of Indiana, 2016), 1.

⁷ Sinae Kim. “Isang Yun and Hauptton technique: An Analytical Study of the Second Movement from *Duo fur Violoncello und Harfe* (1984)” (MA diss., University of Ottawa, 2012), 4.

inspiration for his music. At the age of eight, Yun attended an European-style elementary school, where he first encountered Western music, together with the fascinating sound of organ. Singing hymns at a Protestant church and taking violin and guitar lessons at nine-years old also provided the opportunities to be acquainted with Western music.⁸

At the age of thirteen, Yun started composing, teaching himself as he went along. Despite his father's strong objection, Yun went to Seoul where he received his first formal compositional training for two years, then entered to the Osaka Conservatory in Japan to study composition, music theory and cello in 1935-36.⁹ In 1938, Yun went to Tokyo to learn counterpoint from Tomijiro Ikenouchi.¹⁰ However, the outbreak of the Pacific War in 1941 forced Yun to return to Korea. Korea was ruled by the Japanese government with strict cultural and political oppressions in 1910-45.¹¹ Yun was participated in the independence movement against Japan and was imprisoned for two months in 1944 due to compositions that he wrote in Korean language. After being released from imprisonment, he worked as a director in an orphanage, formed the Tongyeong String Quartet (where he performed as a cellist), and taught music at a high school. On August 15, 1945, while Yun was hospitalized due to tuberculosis, the liberation of Korea took place. Along with the joy of the liberation, the nation faced the unfortunate event of the division of its territory into the south and north.¹² In 1950, he married Su-ja Yi, who was a Korean literature teacher at the same high school.¹³ During this period, Yun wrote many vocal works including 70 songs for children and *Gagok* (Korean art song), and chamber works. In

⁸ Ibid., 4.

⁹ Kyung Ha Lee. "A Comparative Study of Selected Violin Works of Isang Yun: Gasa Für Violine Und Klavier (1963) and Sonate Für Violine Und Klavier Nr. 1 (1991)" (DMA diss., Ohio State University, 2009), 6.

¹⁰ Lee, "East and West," 3.

¹¹ Lee, "A Comparative Study of Selected Violin Works," 6.

¹² Kim, "Isang Yun and Hauptton technique," 6.

¹³ Ibid., 7.

1955, Yun was awarded the 5th Seoul Cultural Prize for his *String Quartet No.1* (1955) and *Piano Trio*. Because of financial support from this award, Yun was able to move to Europe to study in 1956.¹⁴

2.2 The European Period (1956-1995)

2.2.1 The First Period (1956-1971)

Yun was inspired by reading the Japanese translation of the book, *Composition with Twelve Tones: 1952 (Die Komposition mit zwölf Tönen)*, written by Joseph Rufer (1893-1985), who was a musicologist and student of Arnold Schoenberg (1874-1951). In this book, Rufer provides an introduction to Schoenberg's twelve-tone technique. It stimulated Yun's interest in twelve-tone music and motivated him to study abroad.¹⁵ At the age of thirty-nine, he decided to go to Europe to study Western compositional techniques. He desired to go to Germany to learn the modern serialism technique of the Second Viennese School. However, because of the visa problem, he first moved to France in 1956 and enrolled at the Conservatoire Nationale de Paris for a year to study composition with Tony Aubin (1907-1981) and music theory with Pierre Revel (1901-1984).¹⁶ In 1957, Yun moved to Germany and attended the Hochschule für Musik Hanns Eisler Berlin for two years where he studied twelve-tone technique with Joseph Rufer (1893-1985), counterpoint and fugue with Reinhard Schwarz-Schilling (1904-1985), and

¹⁴ Lee, "East and West," 4.

¹⁵ Young Hwan Kim, "The Study of Isang Yun" (1999), 27.

¹⁶ Jikyung Moon, "Study of Isang Yun's *Exemplum In Memoriam Gwangju*." (DMA diss., University of Georgia, 2011), 13.

composition with Boris Blacher (1903-1975).¹⁷ According to Youn Joo Lee, Boris Blacher was the one that suggested Yun should compose music incorporating Asian elements and find his own musical style differed from his European contemporaries.¹⁸

During his study in Berlin, Yun attended the Darmstadt International Summer Courses for New Music, providing him opportunities to encounter the avant-garde music by contemporary composers such as Karlheinz Stockhausen (1928-2007), John Cage (1912-92), Luigi Nono (1924-90), and Bruno Maderna (1920-73). Their music showed the fact that a variety of compositional approaches besides serialism were being explored by other composers.¹⁹ It was a surprise to Yun and made him struggle to establish his artistic identity as a composer.

Yun's two works, *Fünf Klavierstück* (1958) and *Musik für Sieben Instrumente* (1959), which integrate Asian aesthetics with Western twelve-tone techniques, were selected to be performed at two music festivals in 1959: the International Gaudeamus Music Week in Billthoven and the Darmstadt International Summer Courses for New Music. His two compositions introduced at these festivals were the first to make him recognized in Europe.²⁰

After his successful debut at two festivals, Yun decided to stay longer in Germany and spent several prolific years during the 1960s as a composer. Despite his productive output, including *Bara* for orchestra (1960), *Symphonische Szene* for orchestra (1960) *Images* for flute, oboe, violin, and violoncello (1960), *Colloïdes sonores* for string orchestra (1961), *Loyang* for chamber ensemble (1962), *Gasa* for piano and violin (1963), and *Garak* for piano and flute

¹⁷ Ko Eun Lee, "Isang Yun's Musical Bilingualism: Serial Technique and Korean Elements in *Fünf Stücke Für Klavier* (1958) and His Later Piano Works." (DMA diss., University of North Carolina at Greensboro, 2012), 7.

¹⁸ Lee, "East and West," 5.

¹⁹ Kim, "Isang Yun and Hauptton technique," 9.

²⁰ Lee, "East and West," 6.

(1963), Yun experienced financial hardship. In 1964, Yun was awarded the Ford Foundation Grant, a scholarship that was awarded to the young artists who produced works promoting Berlin as a city of cultural center. It provided him financial supports, many performance opportunities, and his connection with the influential publishing company, Bote & Bock.²¹ He settled down with his family (wife and two children from Korea) in Berlin in the same year. During this period, his oratorio, *Om mani padme hum*, 오 연꽃 속의 진주여 (1965), was premiered in Hannover and *Reak* for orchestra (1966) received its premier during the Donaueschingen Music Festival, and gain him international recognition.²²

On June 17th in 1967, Yun experienced one of the most significant events that influenced the rest of his life. It was a part of the “East Berlin Spy Incident,” in which 190 South Korean intellectuals, artists and students in Berlin were kidnapped by the KCIA (Korean Central Intelligence Agency) during Jung Hee Park’s regime due to the suspicion that they were working as spies for North Korea.²³ Yun was secretly accused with his wife and other Koreans in Berlin, brought back to South Korea, and sentenced to death. This tragic event was happened because of Yun’s prior visit to North Korea. Yun and his wife visited North Korea in 1963 not for a political purpose, but to see a great Korean historical painting, *Sashindo*, in person, and meet an old friend. In addition, the South Korean government thought (wrongly) that Yun was receiving financial supports from North Korea, which was illegal.²⁴

Yun’s imprisonment drew attention from numerous artists in Europe. Nearly 200 artists including Igor Stravinsky, Herbert von Karajan, Luigi Dallapiccola, György Ligeti (1923-2006),

²¹ Ibid., 6.

²² Moon, “Study of Isang Yun’s,” 14.

²³ Lee, “East and West,” 6.

²⁴ Ibid., 7.

and Karlheinz Stockhausen (1928-2007) signed petitions against the Korean government to protest Yun's imprisonment against Korean government and request Yun's release.²⁵ The intense pain made Yun try to commit suicide several times during imprisonment period. However, he received a permission to compose and wrote some incredible works including *Riul* for clarinet and piano (1968), *Images* for flute, oboe, violin, and cello (1968), and the opera *Butterfly Widow* (1968) while he was in prison.²⁶ With the international pressure, Yun was granted amnesty and released in March 1969 and immediately headed back to Germany.²⁷ After returning to West Germany, Yun was appointed in a teaching position of composition for a year at the Hanover Hochschule für Musik in 1970. He was awarded the Kiel Cultural Prize with his opera *Geisterliebe* (Ghost's Love, 1970) in the same year.

2.2.2 The Second Period (1971-1982)

After Yun moved back to Germany, he obtained German citizenship in 1971 and continued to develop his musical career and professional position in Europe. He had served as professor of composition at Hochschule der Künste Berlin from 1971 to 1985. In 1972, he was commissioned to compose a work for the opening ceremony of the Munich Olympics with the slogan "the unity of all cultures".²⁸ For the commission, Yun wrote his fourth opera, *Sim Tjing*, based on a Korean fairy tale and *Pansori* (Korean traditional vocal music). The opera was highly acclaimed and earned international attention. In addition, Yun was actively involved in the

²⁵ Lee, "Isang Yun's Musical Bilingualism," 9.

²⁶ Kim, "Isang Yun and Hauptton technique," 13.

²⁷ Lee, "A Comparative Study of Selected Violin Works," 8.

²⁸ Lee, "East and West," 8.

movement desiring the unity of South and North Korea. In August 1977, he became a president of the Korean Democratic United Nation of the European Union. Although his music was still banned in South Korea, North Korea appreciated the value of Yun's music and Yun as an artist.

Yun's music in the mid-1970s shows a noticeable shifting of his compositional approach impacted by his life-changing experience of abduction and unresolved political conflicts in his country. In other words, Yun sought to deliver political and humanistic messages such as "peace in the world" and "love for others" through music. During his second European period, Yun's output includes thirteen concertos, chamber works, orchestral works, and vocal works based on texts from other cultures (instead of previously using Asian heritage texts) written in English for the first time. Particularly, his Cello Concerto (1975-6) is considered to be the beginning of his approach incorporating political themes into his music.²⁹ The use of texts from the Bible and Western literature shows the humanistic aspects of his compositions in this period.³⁰ A large-scale symphonic poem, *Exemplum in Memoriam Kwangju* (1981), 광주여 영원히, conveys a strong message about his political beliefs. In 1979-1980, South Korea underwent extreme political tension between the military dictatorship and the democratic resistance movement. General Doo Hwan Chun directed a massacre in Kwangju (a large southern city in South Korea), in which thousands of people were killed, on taking over the position of president. Yun completed *Exemplum in Memoriam Kwangju* in 1981 to commemorate the massacre in Kwangju, expressing his lamentation for the victims of massacre and "an admonition to fight for freedom."³¹ The Köln Radio Broadcasting Symphony Orchestra of West Germany premiered

²⁹ Lee, "East and West," 25.

³⁰ Ibid., 25.

³¹ Sae Hee Kim, "The Life and Music of Isang Yun with an Analysis of His Piano Works," 19.

this work in May 1981. In 1984, this monumental work was selected by the German government to be performed at an International Contemporary Music Festival.³²

In addition, according to Young Hwan Kim, in the mid-1970s, Yun began to focus on communicating with his audiences through a clearer musical language, a change of previous style (1958-75), when he composed with the goal to satisfy himself as an artist.³³

In an interview, Yun explained that:

“In the mid-1970s, I started modifying the *Hauptton technique*, which I have developed from early 1960s, as an essential tool for helping listeners to understand my music more directly and easily”.³⁴

2.2.3 The Third Period (1982-1995)

During the third European period, Yun more actively engaged in political participation, although he maintained a neutral position preferring neither South nor North Korea. Despite his continuous attempts to develop better relationships with the South Korean government, it never happened and his return to South Korea was not permitted until his death. On the contrary, in the 1980s, Yun often visited North Korea to perform his works, attend the annual Isang Yun Festival, and build up close relationships with the North Korean government.³⁵ Since 1982, after performing Yun’s *Exemplum in Memoriam Kwangju* in North Korea, the North Korean government has sponsored and annually held the Isang Yun Festival in Pyongyang. The

³² Lee, “A Comparative Study of Selected Violin Works,” 10.

³³ Kim, “The Study of Isang Yun,” 44.

³⁴ Walter-Wolfgang Sparrer, “The Music World of Isang Yun” (1991), 44.

³⁵ Moon, “Study of Isang Yun’s,” 16.

Research Institute of Isang Yun's Music was established in 1984 and the Isang Yun Philharmonic Orchestra was established in 1990 in North Korea.

During his third period, Yun mainly composed five symphonies and chamber works presenting his strong desire for the unity of South and North Korea, freedom, world peace, and ending poverty and discrimination in the world. The five symphonies that Yun wrote every year from 1983 to 1987 are called "Symphonies of Peace".³⁶ According to Young Hwan Kim, Yun commented that these "five symphonies were the summit of my music including philosophy and ideology, and they signified the extension of my compositional approaches and aesthetics from only Asia to the whole world."³⁷ The five symphonies are thematically interconnected. As a cycle of five works, they produce the composer's most powerful message to the world.³⁸ Yun wrote the themes about the concerns of nuclear threat in the first symphony, questions about what the composer's identity is in the world in the second symphony, the balance of the contrasting ideas of *yin* and *yang* in the third symphony, the darkness and suffering of Asian women in the fourth symphony, and peace in the fifth symphony.³⁹ His Symphony No. 5 was premiered in 1987 by the Berlin Philharmonic Orchestra with the baritone, Dietrich Fischer-Dieskau to celebrate Berlin's 750th Anniversary Commemoration and also for Yun's 70th birthday.⁴⁰ On the contrary, chamber works such as *Duo for Cello and Harp* (1984), *Quintet I for Clarinet and String Quartet* (1984), and *Distanzen for Wind Quintet and String Quintet*

³⁶ Lee, "A Comparative Study of Selected Violin Works," 11.

³⁷ Kim, *The Study of Isang Yun*, 45.

³⁸ Lee, "East and West," 27.

³⁹ *Ibid.*, 26.

⁴⁰ Ji Sun (Emily) Choi, "The Merging of Korean Traditional Music and Western Instrumentation as Exemplified in Four Chamber Works for Piano Composed by Isang Yun" (DMA diss., University of Miami, 2007), 17.

(1988) employed a lighter texture, a lyrical and cantabile mood, and the use of consonant harmonies.

In 1985, Yun received an honorary doctorate from the Hochschule der Tübingen. His long-desired production of a Unification Concert of South and North Korea finally was achieved. This concert was held in Pyoungyang, North Korea in October, 1990, and in December of the same year in Seoul, South Korea. Yun composed 120 works in various genres and styles. His great achievements were recognized by numerous awards and honors especially in his late years including the Distinguished Service Cross from the Federal German Republic (1988), Honorary Membership in the International Society for Contemporary Music (1991), the Medal of the Hamburg Academy (1992), Membership in the Freie Akademie der Künste, Hamburg (1993) and the European Academy of Arts and Sciences, Salzburg (1994), and the Goethe Medal of the Goethe Institute (1995).⁴¹

Yun's last wish was to spend his last days in his home country, where his children would live, and his body would be buried. However, he died of pneumonia in Berlin on 3 November 1995 and was buried at the public cemetery in Gatow-Berlin in a grave of honor by the Berlin City Senate.⁴² The International Isang Yun Society was established in Berlin in 1996. Since 2002, the Tongyeong International Music Festival has been held annually in Yun's beautiful hometown in South Korea to commemorate his music and spirit.

⁴¹ Lee, "Isang Yun's Musical Bilingualism," 14.

⁴² Kim, "Isang Yun and Hauptton technique," 16.

CHATER 3: INFLUENCES ON YUN'S MUSIC

3.1 Eastern Influences (Eastern Philosophy)

The music by Isang Yun is strongly grounded in Eastern heritage. Yun utilized components from Eastern philosophies and Korean traditional music as the main tool of his compositional methods. This chapter will discuss the ideology of Taoism, one of the most influential Eastern philosophies in Yun's music, and the theories of *Yin* and *Yang* and *Jung Joong Dong*, both of which derived from East-Asian philosophy.

3.1.1 Taoism

If one wants to truly understand Yun's works, it is necessary to comprehend the composer's philosophical background derived from his East-Asian heritage. Being part of the aristocratic class of *yangban* in Korea, Yun grew up under the influences of Eastern philosophies including Taoism, Buddhism and Confucianism and naturally absorbed these thoughts from young age. Among these, Taoism was the greatest inspiration on Yun's music. Yun frequently spoke about his keen interest in Taoism and how his compositions articulated the thoughts of Taoist philosophy.

In a lecture at Mozarteum University (Salzburg), he explained;

“Tao is not a religion, but pure philosophy. It is a spiritual attitude, which was established by Lao-Tzu ((B.C 604-531) and promoted by Chuang-Tzu

(B.C. 365-290), and later, widely influenced the thoughts of Chinese philosophers.”⁴³

As Yun mentioned, contrary to Buddhism and Confucianism, Taoism was considered as philosophical thought rather than a religion, not having a temple or religious ritual in Korea. Buddhism focuses on the concepts of *Karma* (the law of by which intentional action causes a consequence) and *Samsāra* (the endless cycle of rebirth), and Confucianism concentrates on morality, political ideology, and social ethics. In contrast, Taoism emphasizes the individual’s life of integrity (칭림결백한 삶) through “Simplicity”, “Non-possession”, and “Doing Nothing.”

Tao Te Ching (도덕경) is a book that provides the principal thoughts of School of Taoism. It is a Chinese Classic written by Lao-Tzu containing 81 short chapters (poems) with 5000 Chinese characters. According to Needham, *Tao Te Ching* is “without exception the most profound and beautiful work in Chinese history.”⁴⁴ *Tao* is translated to English word, “way”, *Te* to “virtue”, and *Ching* to “classic” or “scripture.” The pivotal concept of Taoism is *Tao*. Thus, understanding *Tao* is the key in Taoist philosophy.

In the first and twenty-fifth chapter of *Tao Te Ching*, Lao-Tzu illustrates the “ideology of Taoism” and “fundamental idea of *Tao*.”

Chapter 1

The Tao that can be talked about is not the true Tao.
The name that can be named is not the eternal Name.
Everything in the universe comes out of Nothing.

...

⁴³ Yun and Sparrer, translated by Kyo-chul Chong and In-jung Yang, “My Way, My Idea, My Music”, 27-28

⁴⁴ Needham Joseph, 35.

All mysteries are Tao, and Heaven is their mother:
She is the gateway and the womb-door.⁴⁵

Chapter 25

...

It has always been here, and it always will be.
Everything comes from it, and then
it is the Mother of Everything.
I do not know its name. So I call it TAO.

...

Tao is great,
Tao, the Great!
It is greater than Heaven,
Greater than the Earth –
Greater than the king.

These are the four great things,
and the ruler is the least of them.

Humanity is schooled by the Earth:
Earth is taught by Heaven,
And Heaven is guided by the Tao.
And the Tao goes with what is absolutely natural.⁴⁶

Based on these two chapters, Lao-Tzu teaches that *Tao* is an immense concept, which is hard to describe with words, along with humanity, earth, and heaven. Men follows the earth. The earth follows the heaven. Heaven follows the *Tao*. And *Tao* follows nature. It means that people live their lives as a part of nature going with the flow and then, return to nature after death. In

⁴⁵ The Illustrated Tao Te Ching, 27

⁴⁶ The Illustrated Tao Te Ching, 75

other words, Lao-Tzu emphasizes the natural, humble, and tranquil life (무위자연) without artificial efforts, greed, pretenses, and hypocrisies: a life of naturalness, harmony, and peace.⁴⁷

Along with this central idea, Taoism embraces some important thoughts. The concept of “Microcosm within Macrocosm,” which means “the part is the whole, and the whole is the part” (Chapter 11 in *Tao Te Ching*), is the first significant thought. In Yun’s music, this idea is revealed through twelve-tone technique. That is, the entire twelve notes exist in a short section of the work and the whole work is made up of a series of twelve-tone rows. In addition, according to Junghyun Kim, this concept displays how Yun used dynamic changes in his compositions. For instance, Yun’s *Concerto for Violoncello and Orchestra* (1975-6) shows the frequently changing subtle dynamics, which create a long-term dynamic in a larger view,⁴⁸ as provided in Figure 1.

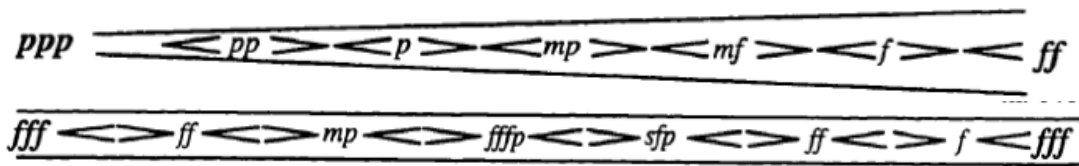


Figure 1. Dynamic changes in Yun’s *Concerto for Violoncello and Orchestra* (1975-6)⁴⁹

The theory of “*Yin and Yang* (coexistence of contrasting energies)”, “*Jung Joong Dong* (moving while seeming still)”, “*Wu Wei* (doing nothing)”, and “*Pu* (inherent quality or simplicity)” are also essential ideas in Taoist philosophy. Particularly, Yun applied the concepts of “*Yin and Yang*” and “*Jung Joong Dong*” in many his compositions as essential components. The next sections (3.1.2. and 3.1.2) will provide the detailed explanations of how he did this.

⁴⁷ Lee, “East and West,” 40

⁴⁸ Junghyun Kim, “Isang Yun’s *Duo for Viola and Piano* (1976): A Synthesis of Eastern Music Concepts with Western Music Techniques” (DMA diss., University of Arizona, 2007), 65.

⁴⁹ *Ibid.*, 66.

3.1.2. *Yin and Yang* Theory

Yin and Yang theory has been considered as a fundamental principle to understand the universe in East Asian countries. It originated in ancient China (around the Shang dynasty) and was accepted by the Confucian and Taoist Schools. According to Flower, the *Yin and Yang* dualism is a “theory of inherent power in all phenomena” and a “philosophical perspective of cosmos based on the interplay of bipolarities.”⁵⁰ In other words, the world consists of two opposite energies: *yin* and *yang*.⁵¹ The *yin* symbolizes the earthly, female, dark, weak, negative, passive, and receiving force, whereas *yang* indicates the heavenly, male, bright, strong, positive, active, and giving force.⁵²

Yin and *yang* are two opposed elements, but also complementary. One cannot exist without the other. Both elements, *yin* and *yang*, are necessary to coexist and to be completed. They can create balance and harmony only with an interdependent relationship. More importantly, the complimentary interaction of *yin* and *yang* is generate by transformations and changes, like a pendulum movement between two elements. In other words, when one reaches its peak, it concedes to the other, resulting in never-ending changes of an eternal cycle. For instance, day turns into night and night yields to day. The coldest and darkest Winter moves to light and bright Spring, to hot Summer, to falling Autumn, and comes back to Winter. The *I-Ching* (Book of Change), a Chinese classic of Confucianism, explains it as “one time *yin* and one time *yang*.” The *Tao Te Ching*, a Chinese classic of Taoism, describes in the forty-second chapter that “the one gives birth to the two; the two give birth to the three; the three give birth to every living

⁵⁰ Fowler, 65.

⁵¹ Kim, “Isang Yun’s Duo,” 33.

⁵² John Lynn, trans. “I Ching: The Classic of Changes” (1994), 53.

thing. All things are held in *yin* and carry *yang*.”⁵³ A familiar diagram, *Taijitu*, in Figure 2 represents the *yin* in the black portion and the *yang* in the white portion.



Figure 2. *Taijitu* (symbol of *Yin* and *Yang*)

Yin and *yang* dualism is a prevailing idea in Yun’s music. The tension and resolution created by the interaction of contrasting energies (*yin* and *yang*), play an important role in the process of the music. At the same time, the opposite characters of the two compensate and complement each other, as the *yin* and *yang* does.⁵⁴ The idea of *yin* and *yang* is presented in various forms and diverse musical elements as shown in Table 1.

	EASTERN PHILOSOPHY	MUSIC by ISANG YUN
<i>Yin</i>	feminine	<i>pizzicato, legato, single line</i>
	darkness	flat notes, minor mode
	gentle	relaxation
	negative	dissonance
	passive	quiescence, <i>decrescendo, ritardando</i>
	static	sustain, straight-tone
	deep	low register, thick bass
	calm	<i>piano, stillness</i>
<i>Yang</i>	masculine	percussive, huge chords
	brightness	sharp notes, major mode, glissando, trills
	violent	tension
	positive	consonance
	active	<i>crescendo, fast running passages</i>
	movement	<i>accelerando, vibrato</i>

⁵³ Tao Te Ching, 110.

⁵⁴ Lee, “East and West,” 42.

	light	high register, high pitches
	powerful	<i>forte</i> , energetic

Table 1. *Yin* and *Yang* influences in Yun’s music

3.1.2 *Jung Joong Dong* (정중동, Moving while Seeming Still)

Jung Joong Dong (정중동), derived from Taoist thought, is another important concept in Yun’s music. In an interview with *Musical Art* (Japanese musical journal) Yun said:

“There are plenty of constant moving notes in my music. If you look at them closely, like with a microscope, all of them are moving but if you take a wide view you can see a flow. In a further distant view, you can see everything is in standstill. This has something in common with the truth in oriental philosophy of cessation is moving and moving is cessation.”⁵⁵

Jung Joong Dong, meaning “moving while seeming still,” is a dominant feature in Korean traditional music and dances. The idea can be described as like the nature of water. The calm water in a river seems not to be in motion, but in fact, it is constantly moving. Also, the universe does not seem to move, but it has internal motion; the stars move in rotation and periodically come back to their original places remaining in the sky. In Korean traditional music, it is said that a *gagok*⁵⁶ is the highest form representing the aesthetic of *Jung Joong Dong*. The *gagok* is a beautiful and slow song sung by a vocalist who creates a soft, thin, and high tone. It seems to be comfortable and easy to sing a *gagok* (slow and soft song). However, the vocalists

⁵⁵ Sparrer, Walter-Wolfgang “The Music World of Isang Yun”, 152-153.

⁵⁶ *Gagok*: Korean traditional vocal genre accompanied by small ensemble.

say that singing a *gagok* (slow and soft song) requires much energy to support the breath to produce the gentle, thin, and high voice color.

3.2 Korean Traditional Music

Yun's music stemmed from Korean traditional music in terms of utilizing its melody, rhythm, and ornamentation, and imitating the performance techniques of traditional music. Whereas Western music is written in a harmonic texture (polyphony or homophony), Eastern music is predominantly written in a heterophonic texture concentrating on melodies like the Javanese Gamelan and Korean music.

3.2.1 Brushstroke Shaping

In 1965, at a symposium, *The Berlin Confrontation*, sponsored by the Ford Foundation, Yun said:

In European music, only a series of notes comes to life, so that the individual note can be relatively abstract, but with us, the single note is alive in its own right. Our notes can be compared to brush strokes as opposed to pencil lines. From beginning to end, each note is subject to transformations, it is decked out with embellishments, grace notes, fluctuations, glissandi, and dynamic changes; above all, the natural vibration of each note is consciously employed as a means of expression. This method of treating individual notes sets my music part from other contemporary works. It gives it an unmistakably Asiatic color, which is evident even to the untrained listener.⁵⁷

In this speech, Yun explains that Eastern music can be described as similar to uneven brush strokes, contrasting with even pencil lines that resembles to Western music. In other words,

⁵⁷ Francisco F. Feliciano, 46.

unlike a pencil line, a brush stroke of calligraphy is not straight, but is made up of shapes of varied thickness adjusted by how heavy or light the pressure is. For instance, shown in Figure 3, a brush stroke begins with a thick shape, changes to thinner shape in the middle, and ends with returning thick shape.

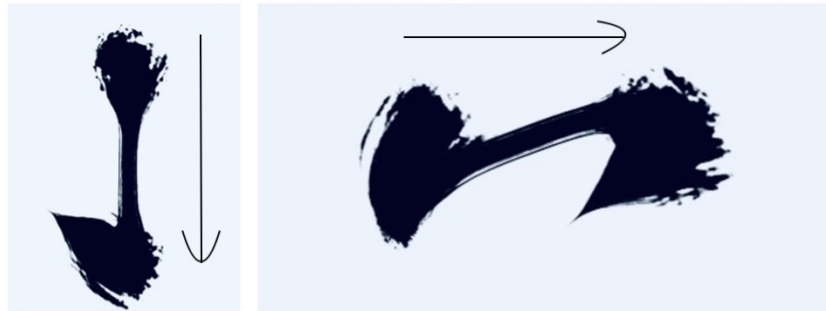


Figure 3. Brushstroke of Calligraphy

An excerpt (Example 1) from Yun's *Sonate für Violine und Klavier* (1991) shows a phrase that contains continuously changing subtle dynamics and rhythmic shapes, which resembles brush stroke shapes. The violin, in m.m.102-103, plays two long G-sharps at *fff* similar to the bold beginning of a brush stroke, followed by repeated short G-sharps in less volume (*f* and *ff*). Then, it increases the intensity with shorter moving notes and long trills, which produce a strong sound like a heavily pressed stroke.



Example 1. Violin Part in Yun's *Sonate für Violine und Klavier* (1991), mm. 102-103

3.2.2. *Sigimsae* and *Nonghyun* (시김새와 농현)

Yun sought to reproduce the special performing techniques of Korean instruments on conventional Western instruments. As previously mentioned, Korean traditional music is based on melody instead of harmony. The technique of improvising the melody is the essence of Korean traditional music. *Sigimsae* and *Nonghyun* are the two most significant improvising techniques that are widely used for Korean instrumental and vocal music. These *Sigimsae* and *Nonghyun*, represented by ornamentations, are fundamental elements that enhance dramatic emotions, give the music vital energy, and add stylistic charm. Some ornamentations are notated on the score, but not all of them are indicated. Thus, determining where and which types of ornamentations to use is crucial for professional musicians to interpret the music more convincingly. It also demonstrates the degree of maturity and the measure of a musician's technical abilities.⁵⁸

Sigimsae

Sigimsae, which denotes “embellishment” or “decoration,” connects the primary pitches and give them a shape and direction. There are four main techniques: *Yosung* (요성), *Jeonsung* (전성), *Toesung* (퇴성), and *Choosung* (추성).⁵⁹ *Yosung*, known as *Nonghyun* in string instrumental music, is a technique of vibrating or shaking a note. It usually occurs in long notes. *Jeonsung* is a technique of “pressing the string sharply to raise the pitch and then quickly releasing it.”⁶⁰ It is similar to *Yosung*, but shorter. *Toesung* is a technique of sliding down to a

⁵⁸ [introduction to korean music | sejong prize \(sejongculturalsociety.org\)](https://www.sejongculturalsociety.org/introduction-to-korean-music) Accessed on March 22, 2022

⁵⁹ *Sigimsae* can include more than four types of technique, depending on the instruments.

⁶⁰ Injung Song, “In-Depth Study of Isang Yun’s Glissées pour Violoncelle seul” (2008), 30.

lower pitch. *Choosung* is the skill of pushing up the sound from a lower pitch, which is the opposite from *Toesung*. In Yun’s music, these performing (improvising) techniques are indicated by various types of embellishments such as grace notes, trills, turns, tremolos, glissandos, appoggiaturas, and rapid crescendos and decrescendos.

	Korean Music	Yun’s Music
<i>Yosung</i> (요성), <i>Nonghyun</i> (농현)	vibrating sound, commonly appears in long notes	vibrato/ trill/ tremolo/ flutter tonguing
<i>Jeonsung</i> (전성)	short rolling sound before the pitch	grace note/ turn/ mordent, appears before the note
<i>Toesung</i> (퇴성)	sliding to a lower pitch	descending glissando/ short grace note in descending motion using microtones
<i>Choosung</i> (추성)	sliding to a higher pitch	ascending glissando

Table 2. *Sigimsae* (Four Main Techniques)



Figure 4-1. *Sigimsae* (Traditional Notation), examples from *Gagok*⁶¹



Figure 4-2. *Sigimsae* (Written above the 5-line Staff)⁶³

⁶¹ *Gagok*, one of the famous genres of Korean traditional music.

⁶² Je-Chang Kim, “Study of Gagok fur Stimme, Gitarre und Schlagzeug”, 14-16.

⁶³ Tac-ryong Son. “An Introduction to Korean Music I, 한국 음악 개론 I”, (1996), 68.

Nonghyun

Nonghyun (a type of *sigimsae*), which literally means “to toy with strings,” is a distinctive performance technique derived from traditional Korean stringed instruments such as Gayakum⁶⁴, Komungo⁶⁵, and Haegum⁶⁶. Kyungha Lee asserts in her dissertation that

Nonghyun is a highly inevitable component in playing sustained notes, which prevents one from playing a straight line monotonously. Even a single pitch is supposed to produce its own distinctive sound with a help of *Nonghyun*. Furthermore, the primary notes decorated by *Nonghyun* are considered to be one note, instead of two or more different notes.⁶⁷

Nonghyun technique can be developed based on the physical structure of specific instruments.

For instance, Keomungo (Figure 5) has a large gap between the strings and sound board linked by bridges. It provides great opportunities for players to produce diverse tone colors and qualities through the possibility of manipulating strings including shaking, plucking and pressing down.

Yun utilized it as a major compositional idiom in his works.



Figure 5. Keomungo (거문고)

⁶⁴ The *Kayagum* is a traditional Korean zither-like stringed instrument, usually with twelve strings. The strings have recently been expanded to twenty-one strings or more. It is the best known traditional Korean musical instrument among the zither family.

⁶⁵ The *Keomungo* is a traditional Korean plucked instrument with a short bamboo stick called *Suldae*, which is held between the index and middle fingers of the right hand, while the left-hand presses on the strings to produce various pitches and vibratos.

⁶⁶ The *Haegum* is a traditional Korean fiddle instrument with two silk strings and is held vertically on the knee of the performer played with a bow.

⁶⁷ Lee, “A Comparative Study of Selected Violin Works,” 36.

3.3 Western Technique (Twelve-Tone Technique)

Twelve-tone technique, also known as dodecaphony, is a method in which all twelve notes in the chromatic scale have equal importance, preventing the priority of any one note. It uses a tone row, an ordering pitch of the twelve pitch classes.⁶⁸ In the late nineteenth century, the harmonic vocabulary had extended the range of tonality. In response, Josef Matthias Hauer (1883-1959) and Arnold Schoenberg (1874–1951) invented the twelve-tone technique. In 1919 Hauer published the “law of the twelve tones,” explaining “all twelve notes play before any note is repeated.”⁶⁹ After 1921, Schoenberg developed “classical” twelve-tone technique, and it was associated with the composers of the "Second Viennese School" including Schoenberg, Alban Berg (1885-1935) and Anton Webern (1883-1945). In Su-ja Yi’s memoir about Isang Yun, *My Husband: Isang Yun*, she states that;

When Yun decided to study abroad in 1956, he was “all aflutter to learn Western music theory, especially atonal and twelve-tone technique as well as other contemporary music. Furthermore, he was so determined that he would learn all about the (Second) Viennese School, including the music of Arnold Schoenberg, Anton Webern, and Alban Berg.”⁷⁰

Yun used the twelve-tone technique as one of the main compositional methods in the beginning of his European career. It was because he believed that he would become more widely known by composing twelve-tone music.⁷¹ Yun’s first two published works, *Five Pieces for Piano* (1958) and *Music for Seven Instruments* (1959), followed the twelve-tone technique strictly. These works made a tremendously successful international debut, winning the Gaudeamus competition in the Netherlands and being performed at the Darmstadt Festival. Although these works are

⁶⁸ George Perle, “Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg, and Webern” (1977), 2.

⁶⁹ Arnold Schoenberg, “Style and Idea” (1975), 213.

⁷⁰ Su-ja Lee, “My Husband: Isang Yun” (1998), 1:123.

⁷¹ Choi, “The merging of Korean Traditional Music”, 36.

formed by twelve-tone technique, Eastern elements rooted in Yun's heritage, including Taoist philosophy and Korean musical gestures, differentiate the compositions from the other contemporary serialists in Europe.

Whereas Yun strictly followed the twelve-tone tradition in his early European period, his works written after 1959 reveal alternations to the twelve-tone system. Yun developed the twelve-tone technique with more freedom and moved beyond the restrictions of the strict boundary of twelve-tone system. Since the strict principle of a tone row limited his imagination and sonic landscape,⁷² he began to alter the rules. He switched the order of pitches, omitted, or repeated some pitches, or emphasized specific groups of sound by repetition. My study will illustrate how Yun's use of twelve-tone technique changed between his early period and later period through the analysis of an early work (*Five Pieces for Piano*, 1958) and later work (*Interludium A*, 1982) in chapters 5 and 6.

⁷² Francisco F. Feliciano, 34.

CHAPTER 4: YUN'S DISTINCT COMPOSITIONAL TECHNIQUE

4.1 *Hauptton* Technique (주요음 기법)

Yun created *Hauptton Technique* (Main Tone Technique) inspired by Taoist philosophy, Korean court music, and Western technique. Yun's *Hauptton Technique* has been widely recognized not as a simple element for exoticism, but as a distinct innovative technique in 20th century music.⁷³ In a lecture entitled "About My Music," presented in 1993 at Mozarteum University, Yun described *Hauptton Technique* as follow:

The fundamental element of my compositions is an *Einzelton* (individual tone). Numerous variant possibilities such as appoggiaturas, vibratos, accents, and other ornamentations inhere in an individual tone to establish the foundation of the composition. I call the individual tone a *Hauptton* (main tone).⁷⁴

He started exploring this new technique after attending the Darmstadt International Contemporary Festival, a hub of 20th century music, in 1959, which inspired him to change his compositional approach and find new timbres. The second and third movements of his *Musik für sieben Instrumente* (1959) show the earlier potential of the technique.⁷⁵ Around the early 1960s, he fully incorporated the technique into his compositions, and continuously refined it to be more comprehensible to the audience. It was more prominently presented in his compositions after the mid-1970s.⁷⁶ From the perspective of Taoist philosophy, Yun considered that a single note (*Hauptton*), which was "a minor universe within a greater universe, could be enlarged into a greater one."⁷⁷

⁷³ Kim, "Isang Yun and Hauptton technique", 47.

⁷⁴ Yun and Sparrer, "My Way, My Idea, My Music" (1991), 51.

⁷⁵ Ibid., 24.

⁷⁶ Ibid., 25.

⁷⁷ Lee, "Isang Yun's Musical Bilingualism," 17.

The concept of tone in Europe and Asia is totally different. In the East, the tones carry the possibility of the flexible form. (...) In the West, the tone pitches must be tuned so that the harmony sounds pure. In Asia, there is no harmony in the Western sense, because the single tone itself is alive enough. It does not have the requirement to force harmonic structure or counterpoint form. If a tone itself has a flexible movement while it is sounding, and if the tone appears in complex texture, then this tone is a whole cosmos. The single tone is manipulated in various ways, perhaps through a vibrato or glissando. For this reason, a single tone in Asian music can generally sound twelve or even fifteen seconds long, while the length of a European tone is comparatively very short.^{78 79}

Hauptton technique consists of two elements: *Hauptton* (a main tone), and *Umspielung*⁸⁰ (embellishments). The main tone, *Hauptton*, appears with decorative musical gestures, *Umspielung*, around it. The main tone cannot generate itself as a structural unit but requires other embellishments to generate musical vitality within the structural unit. The two opposite forces of *yin* (sustaining main tone) and *yang* (moving embellishments) constantly alternate and interchange their energies.⁸¹ Isang Yun and Christian Martin Schmidt⁸² created visual images demonstrating how *Hauptton* processes (Figures 6 and 7).

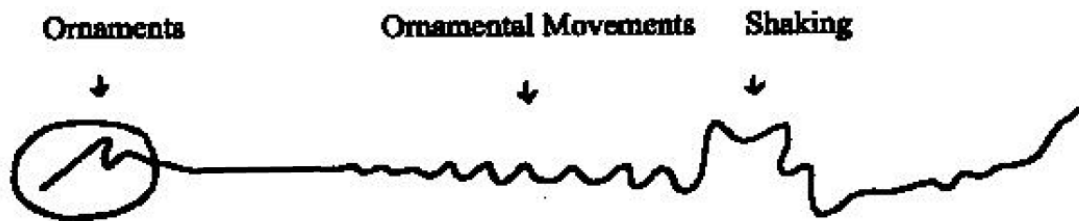


Figure 6. Sketch of *Hauptton* by Yun⁸³

⁷⁸ Yun and Sparrer, translated by H.Y. Park, "Über meine Musik," in *Der Komponist Isang Yun* (1997), 297.

⁷⁹ Lee, "Isang Yun's Musical Bilingualism," 18.

⁸⁰ *Umspielung* translates in English to "playing around".

⁸¹ Lee, "East and West," 44.

⁸² Christian Martin Schmidt (1942-) is a German music theorist and musicologist. He worked on the *Arnold Schönberg's Complete Edition* with an analytical work on Schönberg's *Moses und Aron*.

⁸³ Songman Choi and Eunmi Hong, trans., "Musical World of Isang Yun" (1991), 157.

Yun’s drawing image⁸⁴ illustrates the *Hauptton* in three stages; introducing the main tone which begins with small ornamentations (Ornaments); the vitalization of the main tone with variations (Ornamental Movements); and the cadential formula with embellishing musical gesture of *Umspielung* (Shaking).⁸⁵

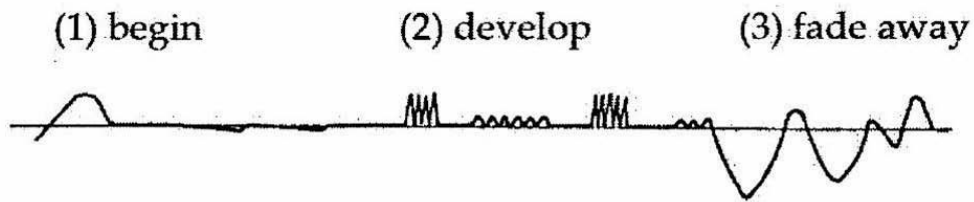


Figure 7. Sketch of *Hauptton* by Schmidt ⁸⁶

Schmidt’s sketch exemplifies the *Hauptton* as a three-step process; (1) the *Hauptton* begins with an initial preparation with small decorative ornaments in ascending motion followed by a straight main tone; (2) develops with various embellishments; (3) and fades away at the end. The basic pattern (by Yun or Schmidt) can be slightly altered as needed. Example 2 represents how Yun combines *Hauptton* Technique with Western notation in his work.

⁸⁴ In her book, *Music on the Border*, the author points out that the Yun’s drawing image of *Hauptton* is similar to the shape of a white tiger that appears in *Sa-Sin-Do*, the murals of four ancient gods (p.175).

⁸⁵ Dae-sik Hur, “A Combination of Asian Language”, 27.

⁸⁶ Songman Choi and Eunmi Hong, trans., “Musical World of Isang Yun”, 243.

Ornaments in rising motion

Main Tone

Main tone

Main Tone with Variations

Umspielung

Fade away

Example 2. *Allegro* in Yun's *Etude for Solo Flute* (1974), mm. 13-22

4.2 *Hauptklang* Technique (주요음향기법)

*Hauptklang*⁸⁷ Technique is based on the same concept as that of *Hauptton* Technique, which consists of a main tone and surrounding ornamentations. Yun used the *Hauptton* Technique in solo or small ensemble music, and the *Hauptklang* Technique in orchestral or larger chamber music. In other words, in solo works, only one *Hauptton* plays at a time. In orchestral or large ensemble works, however, each part plays an individual *Hauptton* (individual main tone on different pitches) at the same time. As a result, the combination of multiple *haupttonen* played simultaneously by different parts creates a complex sound called *Hauptklang*. In an interview with Rinser, Yun described the *Hauptklang* phenomenon as producing “a bundle of single tones” connected to the *Hauptton* technique.⁸⁸ Both techniques musically illustrate a principal of Taoism; “In a part is a whole; in a whole is a part.”

In terms of transition, there are different ways to move from the preceding “sound complex” (*Hauptklang*) to the next one. The most common manner is a sequence. After the first “sound complex” finishes, after a pause the second “sound complex” naturally appears. Another way is the overlapping between two sound complexes.⁸⁹ Example 3 shows how Yun uses *Hauptklang* technique in *Reak* (1966).

⁸⁷ *Hauptklang* translates English into “complex sound”.

⁸⁸ Francisco F. Feliciano, 48.

⁸⁹ *Ibid.*, 48.

1
Trp. 2
3

1
Trp. 2
3

1
Trp. 2
3

Example 3. *Hauptklang* technique in Yun's *Reak* (1966), mm. 116-126.

CHAPTER 5: AN ANALYSIS OF *FÜNF STÜCKE FÜR KLAVIER* (1958)

5.1 Overview of *Fünf Stücke für Klavier*

Isang Yun composed only two works for solo piano, *Fünf Stücke für Klavier* (1958) and *Interludim A* (1982), in the beginning and mature stage of his European period. These two works exemplify Yun's development and maturity as a composer. *Fünf Stücke für Klavier*, along with *Musik für Sieben Instrumente* (1959), was the piece that made him first recognized in European musical world through a great success in its first performance. *Fünf Stücke für Klavier* was written in 1958 while Yun was studying composition at the *Berlin Hochschule für Musik* with Boris Blacher. It was premiered by Herman Kurpt at *Gaudeamus - Musikfest* at Bilthoven in 1959. The work is based on twelve-tone technique, which was a prevalent characteristic of Yun's compositions around 1958-60. In Yun's words:

When *Fünf Stücke für Klavier* was first performed at Gaudeamus - Musikfest at Bilthoven in 1959, it had prompted debates among the composers and audiences about if and where the East-Asian characters were hidden (...) All young composers at the time used "the uniform of twelve-tone technique" before discovering their own voice. However, linear progress of the first piece and lyrical sensibility of the second piece are not irrelevant to developing my distinct musical languages later.⁹⁰

As Yun mentioned, *Fünf Stücke für Klavier* reveals the juxtaposition of elements from East and West including Taoist philosophies, Korean musical elements, and twentieth-century Western compositional technique. Unifying all these components occurs indiscernibly and they are borderless from each other.⁹¹ The work consists of five short

⁹⁰ Songman Choi and Eunmi Hong, trans., "Musical World of Isang Yun" 473.

⁹¹ Chaekyung Moon, 1.

pieces that take about seven minutes to perform as a complete set. Each piece features a different style, form, tempo, and other musical elements shown in Table 3.

Piece	Tempo	Form	Meter	Measures	Style
1 st	<i>Adagio, grazioso</i> <i>Andante</i>	A B	no meter	no measure	improvisatory
2 nd	<i>Andantino, espressivo</i> <i>Allegretto</i> <i>Andantino</i>	A B A	$\frac{1}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$, $\frac{4}{4}$, $\frac{4}{4}$	21	lyrical
3 rd	<i>Allegro Moderato</i> <i>Allegro Moderato (con</i> <i>animo)</i> <i>Andante/ Tempo I</i>	A B C	$\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{3}{16}$ $\frac{4}{16}$ $\frac{6}{16}$ 8, 8, 8, 8, 8, 16, 16, 16	21	percussive
4 th	<i>Allegro</i> <i>Moderato</i> <i>Allegro</i> <i>Moderato</i> <i>Allegro</i>	A B A' B' A''	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{7}{8}$ $\frac{4}{4}$, $\frac{4}{4}$, $\frac{4}{4}$, $\frac{4}{8}$, $\frac{8}{18}$	19	rhythmic
5 th	<i>Allegretto</i> <i>Andante</i> <i>Allegretto</i>	A B A'	$\frac{3}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{7}{8}$ $\frac{8}{8}$, $\frac{8}{8}$, $\frac{8}{8}$, $\frac{18}{18}$	19	synthesis of all preceding pieces

Table 3. Overview of *Fünf Stücke für Klavier*

5.2 Analysis

5.2.1 First Piece

The first piece shows a free improvisatory style with no bar lines or meters. It is divided into two sections (A-B) by tempo markings (*Adagio, grazioso* and *Andante*) and a double bar line. Overall, two or three voiced materials constantly move in ascending and descending

directions drawing a curved line, which is a typical Korean aesthetic. The lines also produce the *grazioso* atmosphere as the composer marked. Each section presents a different tone-row (Figures 8-1 and 8-2).



Figure 8-1. Prime Row I (Section A) of Piece I in *Fünf Stücke für Klavier*



Figure 8-2. Prime Row II (Section B) of Piece I in *Fünf Stücke für Klavier*

Section A (*Adagio, grazioso*)

Section A presents a symmetrical structure in terms of tone rows, rhythmic motives, and dynamic levels. Although it has no bar lines or meters, the fermatas indicate each phrase. The first phrase introduces the prime row (P₄): E, Ab, F#, Bb, A, C, Eb, B, Db, G, F, D. It softly starts with bass E and moves down to A-flat, which is part of a dominant chord (V). It soon changes the direction to go up to D# with crescendos and rhythmic acceleration. The “rhythmic acceleration and deceleration” is one of the main features in *Fünf Stücke für Klavier*. It produces both inner and outer energies through exchanging tension and relaxation, reflecting *Yin* and *Yang* dualism.

	I4											I3	
P4	E	G#	F#	A#	A	C	B	C#	G	F	D	D#	R4
	C	E	D	F#	F	G#	G	A	D#	C#	A#	B	
	D	F#	E	G#	G	A#	A	B	F	D#	C	C#	
	A#	D	C	E	D#	F#	F	G	C#	B	G#	A	
	B	D#	C#	F	E	G	F#	G#	D	C	A	A#	
	G#	C	A#	D	C#	E	D#	F	B	A	F#	G	
	A	C#	B	D#	D	F	E	F#	C	A#	G	G#	
	G	B	A	C#	C	D#	D	E	A#	G	E	E#	
	C#	F	D#	G	F#	A	G#	A#	E	D	B	C	
	D#	G	F	A	G#	B	A#	C	F#	E	C#	D	
	F#	A#	G#	C	B	D	C#	D#	A	G	E	F	
P6	F	A	G	B	A#	C#	C	D	G#	F#	D#	E	R6
	RI4											RI3	

Table 4. Matrix, Row I (Section A) of Piece I in *Fünf Stücke für Klavier*

After a fermata, the second phrase forms the retrograde of the prime row (R₄), which is D#, D, F, G, C#, B, C, A, Bb, Gb, Ab, and E, followed by the prime row twice (P₄), and a retrograde inversion (RI₄) of the row. In order to emphasize the symmetrical feature, Yun utilizes the row alternating between the prime form and retrograde form. The intensity grows through dramatic gestures of rapidly ascending and descending figures and bold dynamics from *mf* to *sfff* emphasizing with repeated *sff* two-notes (E and A-flat) and bass G-flat, and *sfff* three notes (C, E and D). The tension decreases lower with a descending decuplet figure. The mirroring rhythmic pattern and melodic contour of this phrase (also, of the entire A section) exhibit symmetry. In other words, a decuplet figure, which is preceded by two sixteenth notes, a triplet, and a dotted-eighth note, is followed by two sixteenth notes, a triplet, and a quarter note (Figure 9).

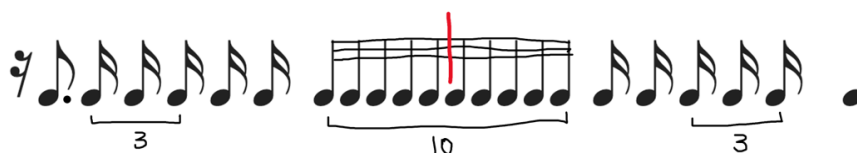


Figure 9. Mirroring Rhythmic Pattern (Centering of Decuplet)

In addition, the melodic contour illustrates a symmetrical shape of starting with D# in the soprano, immediately going down to bass D in a large interval, playing rising fast sextuplet figure followed by a mirrored rhythmic pattern, and ending with a descending fast decuplet figure and D sharp in soprano by large leap from low E in the bass. After a fermata, the last phrase returns to a gentle mood, creating a palindromic form that represents the exact retrograde of the row (R₄) including rhythmic inversion of the first phrase which reflects both Webern and Schoenberg.

Red numbers: ordered pitches

Adagio, grazioso

$I D\#$

P_4 E

R_4 $8 6 5 4$

R_4 $8 6 5 4$

ff ff

P_4 $8 11 12 10$

RI_4 $D\#$ R_4

mf mp

Andante

pp E

mf $accel.$ ff

Example 4. Rows in Section A, Piece I, *Fünf Stücke für Klavier*

One pitch that appears distinctly in this section is the D# presented at structural points. That is, the piece begins on E and soon descends to A-flat. A sustaining D# comes at the end of each phrase, and the section finishes on E. Although the piece is based on atonality, it provides the sense that D# has a function of a leading tone which resolves to the tonic (E) at the end.

Section B (Andante)

	I4												
P4	E	D#	D	G#	F#	F	G	A#	A	C#	B	C	R4
	F	E	D#	A	G	F#	G#	B	A#	D	C	C#	
	F#	F	E	G#	A#	G	A	C	B	D#	C#	D	
	C	B	A#	E	D	C#	D#	F#	F	A	G	G#	
	D	C#	C	F#	E	D#	F	G#	G	B	A	A#	
	D#	D	C#	G	F	E	F#	A	G#	C	A#	B	
	C#	C	B	F	D#	D	E	G	F#	A#	G#	A	
	A#	A	G#	D	C	B	C#	E	D#	G	F	F#	
	B	A#	A	D#	C#	C	D	F	E	G#	F#	G	
	G	F#	F	B	A	G#	A#	C#	C	E	D	D#	
	A	G#	G	C#	B	A#	C	D#	D	F#	E	F	
	G#	G	F#	C	A#	A	B	D	C#	F	D#	E	
	RI4												

Table 5. Matrix, Row II (Section B) of Piece I in *Fünf Stücke für Klavier*

Section B flows in a slightly faster tempo than the A section. It has more rhythmic variety including polyrhythms of 2:6, 3:6, 3:4, and 3:7, *accelerando*, and *ritardando*, in thicker texture. The section begins with new material formed by the second prime row (P4): E, D#, D, Ab, F#, F, G, A#, A, Db, B, C. Its inversion (I4) occurs in the tenor voice and continues to the soprano voice creating an ascending melodic line. Then, the left hand takes the melody using the retrograde of the row (R4) accompanied by dissonant chords in the right hand, which consist of the fragments of P4. In this section, Yun explores the harmonic effect of combining R4 with P4. In other words, the first dissonant chord (D-flat, B, C) comprises the last three notes of P4. The second dissonant

chord (D, E-flat, F) comprises the 2nd, 3rd, and 6th notes of P₄. The next dissonant chord (B, C#, G) comprises the 7th, 10th, and 11th notes of P₄. The following dissonant chord (F#, A, B-flat) comprises the 5th, 8th and 9th notes of P₄. The left hand keeps the melodic line that consists of fragments from the retrograde of inversion of the row (R_{I4}) combining with the inversion of the row (I₄) in the right hand. By reducing dynamic levels from *ff* to *p*, extending note values and changing to a thinner texture, the tension is released. The piece concludes with a codetta-like little passage that includes a descending figure followed by an ascending gesture representing the retrograde inversion of the row (R_{I4}). At the end, the highest E and lowest C, which are in an extreme register with *ppp* dynamic and fermatas, gradually fade away. This mysterious ending makes the audience look forward to what comes next.

The image displays three systems of handwritten musical notation for a piano piece. The notation is in treble and bass clefs. The first system is marked 'Andante' and includes dynamic markings 'pp', 'mf', and 'ff'. It features a sequence of notes with red annotations: 'P₄' above the first few notes, 'I₄' below the last few notes, and 'R_{I4}' at the end. The second system is marked 'ritorno (andante)' and 'p', with 'I₄' and 'R_{I4}' annotations. The third system is marked 'poco rall.', 'o tempo', 'mp', 'rit.', and 'ppp', with 'R_{I4}' annotations. The handwriting is in black ink with red annotations.

Example 5. Rows in Section B, Piece I, *Fünf Stücke für Klavier*

The 5th and 7th (alternating with the 2nd) are the principal intervals in the first piece. These intervals present at the structurally important points such as the beginning and ending of each tone-row, phrase or section. For instance, the beginning and ending of the A section has two notes (E and A-flat) in an interval of augmented fifth. At the very ending of the first piece, the right-hand finishes with F and E (interval of 7th), and the left-hand ends with D and C (interval of 2nd). Also, the ending gesture before entering the codetta includes a leaping D-sharp and C (interval of 7th).

In addition, these intervals are significant components exhibiting the “palindromic idea,” which was strongly influenced by Arnold Schoenberg (1874-1951). Schoenberg’s *Piano Pieces, Op.33a* is a wonderful example of both vertical and horizontal symmetry. Many similarities between Schoenberg’s *Piano Pieces, Op.33a* (1928-31) and Yun’s *Fünf Stücke für Klavier* (1958) related to symmetrical structure can be observed. Example 6 illustrates a thorough analysis of the opening of Schoenberg’s *Piano Piece Op.33a* by Jack Boss in his book, *Schoenberg’s Twelve-Tone Music*. He asserts that the six chords in mm. 1-2 clearly present a “palindromic ideal”: the first vertical interval stack $\langle 5, 5, 1 \rangle$ changes to its inversion $\langle 1, 5, 5 \rangle$ in the sixth one, $\langle 3, 2, 4 \rangle$ to $\langle 4, 2, 3 \rangle$, and $\langle 3, 2, 6 \rangle$ to $\langle 6, 2, 3 \rangle$ ⁹². Similar to the Schoenberg’s work, in Yun’s *Fünf Stücke für Klavier*, the 5th, 6th, and 7th beats in the beginning of section B of the first piece exemplify vertical symmetry. It becomes obvious when comparing the unordered pitch-class intervals of the three chords. As seen in Example 7, the left hand’s chord (G-sharp, A, and G) $\langle 2, 1 \rangle$ inverts to $\langle 1, 2 \rangle$ in the following right hand’s chord (D-flat, B, C). It is re-inverted to $\langle 2, 1 \rangle$ in the next chord (D, E-flat, F).

⁹² Jack Boss, “Schoenberg’s Twelve-Tone Music” (2014), 245.

Mäßig J. 320 *confortato*

"Palindromic ideal" - a "Ech"

Example 6. Schoenberg's *Piano Piece Op.33a*, mm. 1-2⁹³

Andante

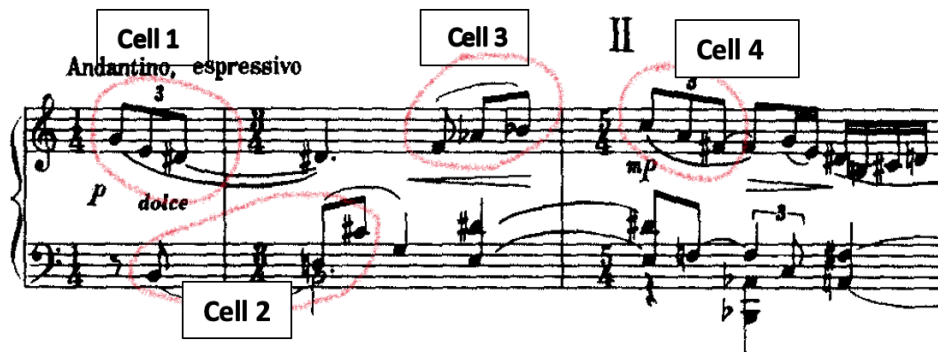
Numbers in Circle: Pitch Classes

Example 7. Yun's *Fünf Stücke für Klavier*, Piece I, the beginning of Section B

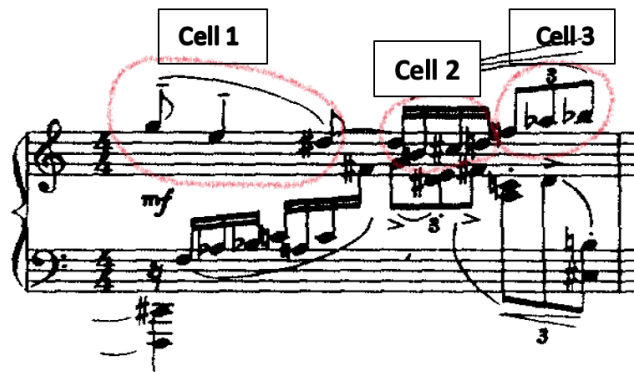
⁹³ Ibid., 246.

Table 6. Matrix, Row of Piece II in *Fünf Stücke für Klavier*

This piece exhibits how Yun utilized a different approach as well as using general rules of twelve-tone technique. Yun divided the twelve-tone row into four cells, each of which includes three notes, and utilized the cells independently, for exploring various harmonic effects: first cell (G-E-D#), second cell (B-C#-D), third cell (F-Ab-Bb), fourth cell (C-A-F#). The three notes in the first, second, and third cells show a pattern of “expanding and contraction.” That is, the interval between G and E in the first cell is a minor 3rd. The following E and D# is in a minor 2nd. This process of “expanding and contraction” is associated with the concept of *Yin* and *Yang*. Some cells occur as a slurred group indicating a specific articulation (Example 8). Some cells appear as a rhythmic group (Example 9). And others present as a harmonic group (Example 10).



Example 8. Use of Cells, Piece II (mm. 1-2) in *Fünf Stücke für Klavier*



Example 9. Use of Cells, Piece II (mm. 4) in *Fünf Stücke für Klavier*

Example 10. Use of Cells, Piece II (mm. 11) in *Fünf Stücke für Klavier*

One distinct feature of the second piece is an East-Asian sound and atmosphere produced by the melodic progression. An ordered pitch set generates the phrases. Although the order of the prime row (P_7) does not include an intact pentatonic scale, which is commonly made up of G, A, C, D, and E, the third cell (F, A-flat, B-flat) of the prime row is a fragment of the pentatonic mode. Yun's flexible placement of this cell (F, A-flat, B-flat) allows it to suggest the pentatonic effect throughout the second piece. Thus, we can hear an Asian quality. Particularly, there are two places that present a complete pentatonic scale in mm. 1-2 (Example 11) and 17-18.

Example 11. Pentatonic Scale, Piece II (mm. 1-2) in *Fünf Stücke für Klavier*

Section A (*Andante, espressivo*)

This section alternates between a three-voice polyphonic texture and a melody with accompaniment texture. The soprano parts reflect a string instrument performing techniques, including slurred bowing and *portato*⁹⁵. In many places, the soprano plays expressive melodies with counter melodies in the middle voice and bass. For instance, the piece starts with a descending three-note figure that gives a sense of weeping in soprano, overlapping with tenor voice including leaping notes. The left hand plays a slurred figure containing low B, D, leaping C#, and G. Their intervals (minor 3rd, minor 7th, and tritone) enhance the feeling of darkness and sadness with the weeping gesture in soprano. At measure 6, Yun maximizes the emotional intensity through diminished 7th harmony (D#, F#, A, and C) in the bass combining with the soprano's weeping motive derived from m. 1 (Example 12).

The image shows a musical score for Example 12, Measure 6. It consists of two staves: a soprano staff (treble clef) and a bass staff (bass clef). The tempo is marked 'a tempo' and the dynamics are 'P' (piano) and 'dolce' (softly). The soprano staff has a red circle around the first four notes, labeled 'Opening Motive'. The bass staff has a red circle around the first four notes, labeled 'D# Diminished 7th'. The soprano staff also has a red circle around the first two notes, labeled 'Minor 7th'.

Example 12. Measure 6, Piece II in *Fünf Stücke für Klavier*

The section begins with a delicate duet of soprano and tenor. The first four beats introduce the prime row (P₇) containing G, E, D#, B, C#, D, F, G#, A#, C, A, and F#, with four

⁹⁵ *Portato*: Each note under a slur is slightly emphasized.

cell groups indicated by slurs. The row (P_7) reappears in the next three and half beats in soprano with diminution of rhythm. At measure 4, the soprano plays three cells of the row (P_7) with a tenor counter melody in contrary motion. The tension reaches to the peak at measure 5 presenting poly rhythms fused by accented dissonant chords in the left hand with sixteenth-notes sextuplets in the right hand. The right hand plays the inversion of row (I_7) containing G, A#, B, D#, C#, C, A, F#, D#, (D), F, and G# accompanied by cells from the retrograde inversion of the row (RI_7) in the left hand.

The image shows two systems of handwritten musical notation for piano. The first system is marked "Andantino, espressivo" and "P dolce". It features a treble clef staff with a triplet of eighth notes and a bass clef staff with a triplet of eighth notes. Red annotations include slurs, fingerings (1-12), and labels like P_7 and RI_7 . The second system is marked "mf" and "Jango Rhythm". It features a treble clef staff with a triplet of eighth notes and a bass clef staff with a triplet of eighth notes. Red annotations include slurs, fingerings (1-12), and labels like P_7 and RI_7 . A green box labeled "Jango Rhythm" is at the bottom.

Example 13. Rows in the first phrase (mm.1-5), Section A, Piece II, *Fünf Stücke für Klavier*

The unique triplet rhythm with accented chords in the left hand at measure 5 (Example 13) imitates a Korean traditional rhythm often performed on a *Jango* (Korean percussion instrument), which is commonly used for accompanying a solo vocalist in *pansori* (a Korean

vocal genre). The first phrase, which lasts until measure 5, constantly shows *Yin* and *Yang* concept through changes of interval between large (*yang*) and small (*yin*), spaciousness by contrary motion between the right hand and left hand between wide (*yang*) and narrow (*yin*), and rhythmic values between bigger (*yang*) and smaller (*yin*).

The second phrase starts ambiguously; a new phrase starts on measure 6 starts a new phrase with ascending melodies made by retrograde of row (R₇) and opening weeping motive, while the main thematic material appears in measure 7. It seems that measure 6 is the beginning of second phrase and at the same time works as the transition between two phrases. It reflects a principle of Taoism: “the part is the whole; and the whole is the part.” That is, it looks like two, but it eventually becomes one. In the second phrase (mm. 6-12), Yun ingeniously utilizes the prime row (P₇) as melodic material, harmonic element, and rhythmic figure. This is more rhythmic than the first phrase preparing to enter the second section. It has rhythms of triplet, quintuplets in repeated pattern, and syncopation combined with percussive dissonant chords.

The image shows two systems of handwritten musical notation for piano. The first system covers measures 6 through 12. It features a treble and bass clef. Red annotations include 'R₇' and 'P₇' labels with arrows pointing to specific notes, and numbers 1-12 indicating pitch classes. Performance markings include 'a tempo', 'p dolce', 'poco rall.', and 'mf cantabile a tempo'. The second system covers measures 10 through 12, starting with a treble clef. It includes performance markings like 'poco allegretto, leggiero' and 'poco rall.'. Red annotations continue with 'P₇' labels and numbers 1-12.

Example 14. Rows in the second phrase (mm. 6-12), Section A, Piece II, *Fünf Stücke für Klavier*

Section B (Allegretto)

This middle section has a different character. While the Section A produces gloomy atmosphere, the Section B gives buoyant feeling with faster tempo, accented weak beats, dotted rhythms, and syncopations. In this section, Yun utilizes different rows such as inversion (I_7), retrograde inversion (RI_7), and retrograde (R_7) of row, whereas he primarily uses the prime row in A section. The soprano in measure 13 presents I_7 followed by RI_7 in measure 14 and the descending line at the end shows R_7 . With stretching the note value of three F# in the bass, the music enters to the last section.

Example 15. Rows, Section B and A' (mm. 13-22) of Piece II in *Fünf Stücke für Klavier*

Section A' (*Andantino*)

The last returning Section A' in m. 17 repeats the enchanting main thematic material introduced in the beginning. The music concludes with the retrograde inversion of the row (RI₇) and a warm C major sound (Example 15).

5.2.3 Third Piece

The third piece consists of three parts: A (mm. 1–4), B (mm. 5–13), and C (mm. 14–21). Contrary to the lyrical second piece, the third piece exhibits dramatic and percussive character inspired by Korean instruments and traditional rhythm. It contains abundant meter changes (2/8, 3/8, 4/8, 5/8, 7/8, 3/16, 4/16, and 6/16), extreme dynamic levels (*crescendos* from *f* to *ff*, *fff* and *sfff*), wide range of register, and highly dissonant chords. Yun utilized two prime rows in this piece. The first prime row is the same tone row as the retrograde (R₄) of the second section of first piece showing coherence of the cycle. The second prime row appears in the beginning of B section at m. 3.

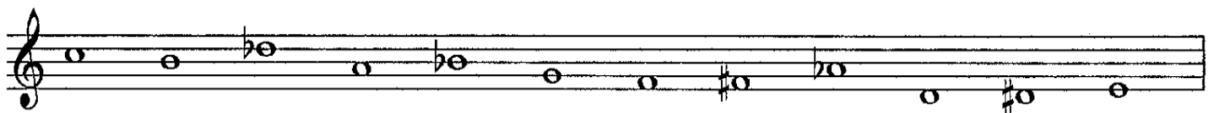


Figure 11. Prime Row I of Piece III in *Fünf Stücke für Klavier*

	I0											I4	
P0	C	B	C#	A	A#	G	F	F#	G#	D	D#	E	R0
	C#	C	D	A#	B	G#	F#	G	A	D#	E	F	
	B	A#	C	G#	A	F#	E	F	G	C#	D	D#	
	D#	D	E	C	C#	A#	G#	A	B	F	F#	G	
	D	C#	D#	B	C	A	G	G#	A#	E	F	F#	
	F	E	F#	D	D#	C	A#	B	C#	G	G#	A	
	G	F#	G#	E	F	D	C	C#	D#	A	A#	B	
	F#	F	G	D#	E	C#	B	C	D	G#	A	A#	
	E	D#	F	C#	D	B	A	A#	C	F#	G	G#	
	A#	A	B	G	G#	F	D#	E	F#	C	C#	D	
	A	G#	A#	F#	G	E	D	D#	F	B	C	C#	
P8	G#	G	A	F	F#	D#	C#	D	E	A#	B	C	R8
	RI0											RI4	

Table 7. Matrix, Row I of Piece III in *Fünf Stücke für Klavier*

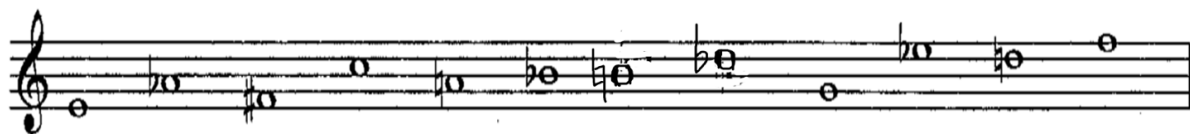


Figure 12. Prime Row II of Piece III in *Fünf Stücke für Klavier*

	I4											I5	
P4	E	G#	F#	C	A	A#	B	C#	G	D#	D	F	R4
	C	E	D	G#	F	F#	A	G#	D#	B	A#	C	
	D	F#	E	A#	G	G#	B	A	F	C#	C	D#	
	G#	C	A#	E	C#	D	F	D#	B	G	F#	A	
	B	D#	C#	F	E	G	F#	G#	D	C	A	A#	
	A#	D	C	F#	D#	E	G	F	C#	A	G#	B	
	A	B	A	D#	C	C#	E	D	A#	F#	F	G#	
	G	C#	B	F	D	D#	F#	E	C	G#	G	A#	
	C#	F	D#	A	F#	G	A#	G#	E	C	B	D	
	F	A	G	C#	A#	B	D	C	G#	E	D#	F#	
	F#	A#	G#	D	B	C	D#	C#	A	F	E	G	
P3	D#	G	F	B	G#	A	C	A#	F#	D	D#	E	R3
	IR4											IR5	

Table 8. Matrix, Row II of Piece III in *Fünf Stücke für Klavier*

Section A (Allegro moderato)

Whereas in the first piece, the second tone-row does not occur until the beginning of second section, the third piece introduces the second tone-row already in the third measure of the first section. Section A opens with powerful *yang* energy. It starts with a dramatic ascending gesture made up of the first tone-row (P_0) containing C, B, C#, A, A#, G, F, F#, G#, D, D#, and E, followed by another ascending gesture of the prime row (P_0). The third measure shows the second tone-row (P_4) produced by bombastic *fff* dissonant chords. The intensity decreases with the inversion of the second tone-row (I_4) in the left hand through diminuendo until *p*. The meter changes from 3/8 to 5/8, 5/16, and 3/8. One could argue that Yun uses the frequent meter changes for the purpose of emulating the varied rhythmic effect of percussion instrument. The characteristic rhythms feature a Korean percussion instrument, *Janggo*.

Example 16. Rows in Section A (mm. 1-4), Piece III, *Fünf Stücke für Klavier*

Section B (*con anima*)

Section B opens with thinner texture and progressively gets thicker, more complex, and louder. It starts with the second prime row followed by the inversion of second tone-row (I_4) at m. 6 and the prime row (P_0) of first tone-row at m. 7. Then, the prime row (P_4) of second tone-row recurs at mm. 8,9,10,12, and 13. The retrograde of second tone-row (R_4) presents in the right hand at the second half of mm. 10 and 11. Yun not only uses the complete tone-rows but also explores using hexachords and fragments of the row, while also omitting notes from the row. Various attempts of transforming or varying rows create diverse harmonic and coloristic effects in the piece.

Example 17. Rows in Section B (mm. 5-12), Piece III, *Fünf Stücke für Klavier*

Yun finishes the middle section with the overlapping of different dynamics that fuse the sustaining *fff* dissonant chord with contrasting *mp* of D in the tenor and *p* of two notes (B and F) in the bass. It creates colorful palette of sound (Example 18. mm. 13).

Section C (*poco Andante*)

Section C exhibits calm *yin* energy in the beginning with the use of first prime row omitting G in both mm. 14 and 15. At mm. 17, the tempo and character come back to the A and B section.

The image shows a handwritten musical score for Section C, consisting of three systems of music. The first system covers measures 13 to 15, the second system covers measures 16 to 18, and the third system covers measures 19 to 21. The score is annotated with red ink, including the label 'P0 (-G)' at the top of the first system, 'P4' in several places, and '456' with arrows pointing to specific notes. Performance markings include 'rit.', 'poco Andante', 'legato', 'rall.', 'Tempo I', 'con anima', and dynamics like 'fff', 'mp', 'p', 'pp', 'ff', and 'fff'. Fingerings and articulation marks are also present.

Example 18. Rows in Section C (mm. 14-21), Piece III, *Fünf Stücke für Klavier*

The piece concludes with percussive and bold dissonant chords showing the return to powerful *yang* energy. The last two measures evoke the timbre of a Korean percussive instrument, *Pak. Pak*, consisting of six loosely tied wooden sticks, producing a clapping sound. Conductors or ensemble leaders use a *Pak* to signal important musical changes in the middle or in the beginning and ending of the Korean court music or ritual music.



Figure 13. *Pak* (박)

As mentioned above, one significant character of this piece is the imitation of a Korean percussion instrument, *Janggo* including its rhythmic traits and specific timbre. Distinct rhythms in this piece recalls *jangdan*, Korean traditional rhythmic cycle. In Korean traditional music, percussion instruments play the essential rhythmic structure leading the ensemble of music.



Figure 14. *Janggo* (장구)

Janggo is a double-headed drum in hourglass shape used for accompanying vocalists, chamber music, or traditional dances. It produces unique sound with effect resonance. *Janggo* consists of two leathered heads rapped onto metal hoops. The left head is made up of thick skin and produces thick and low tone, and is played with an open hand. The right head, made up of thin skin, produces a high tone and is played with a bamboo stick. The different sounds made by the different mechanisms between the left and right side allow a *Janggo* to play a variety of rhythmic patterns, creating different combinations of strong and weak strokes. In general, *Janggo* plays recurring rhythmic patterns throughout the music called *jangdan*. *Jangdan* has several main types of patterns that express certain moods and musical effects in relation to the style and genre of music. Particularly, Yun utilizes *Chungmori jangdan* in this piece. *Chungmori* is a type of Korean traditional rhythmic cycle, which contains twelve beats in each unit emphasizing on the ninth beat in medium tempo.



Example 19. *Chungmori*

The beginning four measures evoke the timbre of *Janggo* and *Chungmori jangdan*. Although they do not include typical twelve-beats but instead present contracted and transformed form of original structure, the rhythmic quality recalls the original pattern. For instance, in measure 1, the first, fourth, and seventh beats resemble to the fourth, seventh, and tenth beats of *Chungmori* that produces thick tone from the left side of *Janggo* (Example 20). The third, sixth, and ninth beats in measure four is similar to the weak stroke of right side of *Janggo*. In addition,

fast repeated notes, constant succession of triplets or sextuplets, alternation of high and low pitches are reminiscent of the timbre of *Janggo*.

Example 20. Similarity of Rhythm Between m. 1 of Piece III and *Chungmori*

Example 21. Similarity of Rhythm Between m. 3 of Piece III and *Chungmori*

5.2.4 Fourth Piece

The fourth piece consists of five contrasting sections in rondo form: A (mm. 1–2), B (mm. 3–5), A' (mm. 6–7), B' (mm. 8–12), A'' (mm. 13–19). The sections are divided by tempo marking and rhythmic structure. The piece is characterized by polyphonic texture, successive alternation between two opposite ideas, recurring dotted motives, and other rhythmic elements. The prime tone-row and matrix are shown in Figure 15 and Table 9.

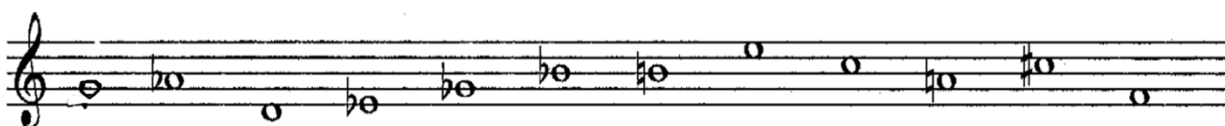


Figure 15. Prime Row of Piece IV in *Fünf Stücke für Klavier*

	I7								I0				
P7	G	G#	D	D#	F#	A#	B	E	C	A	C#	F	R7
	F#	G	C#	D	F	A	A#	D#	B	G#	C	D	
	C	C#	G	G#	B	D#	E	A	F	D	F#	A#	
	B	C	F#	G	A#	D	D#	G#	E	C#	F	A	
	G#	A	D#	E	G	B	C	F	C#	A#	D	F#	
	E	F	B	C	D#	G	G#	C#	A	F#	A#	D	
	D#	G	C#	B	D	F#	G	C#	G#	F	A	C#	
	A#	B	F	F#	A	C#	D	G	D#	C	E	G#	
	D	D#	A	A#	C#	F	F#	B	G	E	G#	C	
	F	F#	C	C#	E	G#	A	D	A#	G	B	D#	
	C#	D	G#	A	C	E	F	A#	F#	D#	G	B	
P9	A	A#	E	F	G#	C	C#	F#	D	B	D#	G	R9
	RI7								RI0				

Table 9. Matrix, Row of Piece IV in *Fünf Stücke für Klavier*

First of all, Yun uses polyphonic texture, which is a main character of Eastern music. Not only does each voice present different motivic, rhythmic, and harmonic ideas, but also each hand

has different tone-row throughout. This piece shows the most apparent tone-rows among five pieces including the use of hexachord combinatoriality.⁹⁶

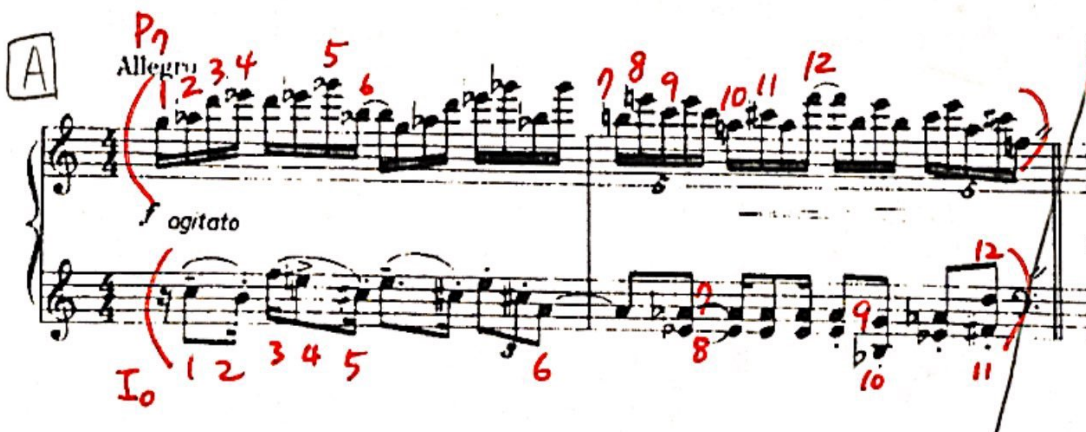
Section A (*Allegro*)

The measures 1 and 2 introduce the hexachord combinatoriality that is a main compositional technique throughout the piece. The pair of P₇ and I₀ occurs with fast sixteenth notes in the upper part and syncopated dotted rhythmic figures in the lower part. The measure 1 shows the aggregate formed by the first hexachords of P₇ and I₀. The measure 2 presents the aggregate of the second hexachords of each row (Figure 16). Also, in the lower part, Yun uses the syncopated rhythmic material derived from the second piece, unifying the cycle as a whole.

Aggregate of First Hexachord m.m 1	<table style="border-collapse: collapse; width: 100%;"> <tr> <td style="padding-right: 10px;">P₇</td> <td style="padding-right: 10px;">G</td> <td style="padding-right: 10px;">G#</td> <td style="padding-right: 10px;">D</td> <td style="padding-right: 10px;">D#</td> <td style="padding-right: 10px;">F#</td> <td style="padding-right: 10px;">A#</td> </tr> <tr> <td style="padding-right: 10px;">I₀</td> <td style="padding-right: 10px;">C</td> <td style="padding-right: 10px;">B</td> <td style="padding-right: 10px;">F</td> <td style="padding-right: 10px;">E</td> <td style="padding-right: 10px;">C#</td> <td style="padding-right: 10px;">A</td> </tr> </table>	P ₇	G	G#	D	D#	F#	A#	I ₀	C	B	F	E	C#	A
P ₇	G	G#	D	D#	F#	A#									
I ₀	C	B	F	E	C#	A									
Aggregate of Second Hexachord m.m 2	<table style="border-collapse: collapse; width: 100%;"> <tr> <td style="padding-right: 10px;">P₇</td> <td style="padding-right: 10px;">B</td> <td style="padding-right: 10px;">E</td> <td style="padding-right: 10px;">C</td> <td style="padding-right: 10px;"><u>A</u></td> <td style="padding-right: 10px;">C#</td> <td style="padding-right: 10px;">F</td> </tr> <tr> <td style="padding-right: 10px;">I₀</td> <td style="padding-right: 10px;">D#</td> <td style="padding-right: 10px;">G#</td> <td style="padding-right: 10px;">G</td> <td style="padding-right: 10px;">A#</td> <td style="padding-right: 10px;">F#</td> <td style="padding-right: 10px;">D</td> </tr> </table>	P ₇	B	E	C	<u>A</u>	C#	F	I ₀	D#	G#	G	A#	F#	D
P ₇	B	E	C	<u>A</u>	C#	F									
I ₀	D#	G#	G	A#	F#	D									

Figure 16. Hexachord Combinatoriality (P₇ and I₀)

⁹⁶ *Hexachord combinatoriality*: A form created by some twelve-tone, of which the row combines with one of its transformations to make a pair of aggregates.



Example 22. Rows in Section A (mm. 1-2), Piece IV, *Fünf Stücke für Klavier*

Section B (Moderato)

In Section B, the hexachord combinatoriality of P_7 and I_0 is presented in contrapuntal style. The soprano plays the first hexachord of P_7 , and the middle voice and bass play the first hexachord of I_0 in measure 3. The measure 4 and 5 show the pair of second hexachord of P_7 and I_0 . Contrary to the *Allegro* section, the B section has lyrical quality expanding on rhythmic ideas using 6/8 meter, quadruplets, and duplets with legato articulations.



Example 23. Rows in Section B (mm. 3-5), Piece IV, *Fünf Stücke für Klavier*

Section A' (Allegro)

The dotted rhythm pattern and fast sixteenth note figures return with slightly different combination of rows that integrates the retrograde of row (R_7) in the upper part with retrograde inversion of row (RI_0) in the lower part at mm. 6-7.

The image shows two staves of handwritten musical notation. The top staff is labeled 'A' and 'Allegro' with a tempo marking of $\text{♩} = \text{♩}$. It contains measures 7 through 12. The bottom staff is labeled 'B' and 'Moderato' with a tempo marking of $\text{♩} = \text{♩}$. It contains measures 13 through 17. Red annotations identify specific rows: P_7 (measures 7-9), I_0 (measures 7-11), R_7 (measures 11-12), and RI_0 (measures 13-17). The notation includes various rhythmic patterns, including dotted rhythms and fast sixteenth-note runs. Dynamics such as ff , p , and mp are indicated. The piece is identified as 'Fünf Stücke für Klavier'.

Example 24. Rows in Section A' (mm. 6-7), Piece IV, *Fünf Stücke für Klavier*

Section B' (Moderato)

The aggregate of R_7 and RI_7 appears in mm. 8-9. The next four measures (mm. 10-13) employ the combination of P_7 and I_0 . This section shows polyphonic texture.

Section A'' (Allegro)

Yun utilizes I_7 containing G, F#, C, B, G#, E, D#, A#, D, A, C#, and A, in the upper voice at mm. 14, 16, and 17. The aggregate of R_7 and RI_0 reoccurs at mm. 19. The piece

concludes with the pair of second hexachords of P_7 and I_0 , in the same way as it began. As seen above, the fourth piece reflects the *Yin* and *Yang* dualism through constant alternation between two contrasting sections, *Allegro* and *Moderato*. They exchange different energies repeating the tension and relaxation.

The image displays a handwritten musical score for a piece in 4/4 time, divided into two sections: B' (Moderato) and A'' (Allegro). The score is annotated with red ink, highlighting specific rows and fingerings.

- Section B' (Moderato):**
 - Measures 7-12: Marked *Moderato*. Includes annotations for P_7 (measures 7-8), I_0 (measures 9-10), and P_7 (measures 11-12). Dynamics include *ff*, *P legatissimo*, *mp*, and *p*.
- Section A'' (Allegro):**
 - Measures 13-18: Marked *Allegro*. Includes annotations for I_0 (measures 13-14), P_7 (measures 15-16), and I_0 (measures 17-18). Dynamics include *mp*, *sempre f*, and *p*. Fingerings are indicated with numbers 1-5.
- Section A'' (Allegro):**
 - Measures 19-20: Marked *Allegro*. Includes annotations for P_7 (measures 19-20) and I_0 (measures 19-20). Dynamics include *f* and *mf*. Fingerings are indicated with numbers 1-12.

Example 25. Rows in Section B' and A'' (mm. 8-20), Piece IV, *Fünf Stücke für Klavier*

5.2.5 Fifth Piece

The fifth piece has a ternary form: A (mm. 1–9), B (mm. 10–14), A' (mm. 15–19). This piece is the integration of four preceding pieces in terms of sharing motivic, rhythmic, technical, and stylistic ideas. It uses a wide range of dynamics, rhythmic variety, and diverse articulations in different textures and registers, including some features of Korean music. Diverse characters, styles, colors, and timbres produced by blending varied musical elements create a sense of freedom. Figure 17 and Table 10 show the prime form of the row and matrix.

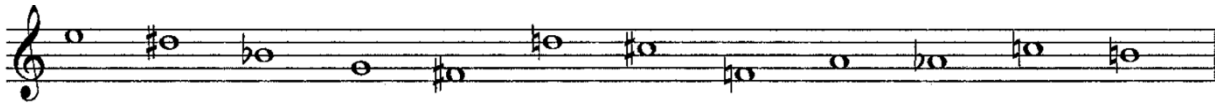


Figure 17. Prime Row of Piece V in *Fünf Stücke für Klavier*

	I4												
P4	E	D#	A#	G	F#	D	C#	F	A	G#	C	B	R4
	F	E	B	G#	G	D#	D	F#	A#	A	C#	C	
	A#	A	E	C#	C	G#	G	B	D#	D	F#	F	
	C#	C	G	E	D#	B	A#	D	F#	F	A	G#	
	D	C#	G#	F	E	C	B	D#	G	F#	A#	A	
	F#	F	C	A	G#	E	D#	G#	C	B	D#	D	
	G	F#	C#	A#	A	F	E	C#	G#	A	C	B	
	D#	D	A	F#	F	C#	C	E	G#	G	B	A#	
	B	A#	F	D	C#	A	G#	C	E	D#	G	F#	
	C	B	F#	D#	D	A#	A	C#	F	E	G#	G	
	G#	G	D	B	A#	F#	F	A	C#	C	E	D#	
P	A	G#	D#	C	B	G	F#	A#	D	C#	F	E	R
	RI4												

Table 10. Matrix, Row of Piece V in *Fünf Stücke für Klavier*

Section A (*Allegretto*)

The piece begins with a gentle single voice in curve line that states the prime tone row (P₄). The next measure repeats the prime row (P₄) twice but in contrasting character with diminution of rhythm in thicker texture, three-voice polyphony. The measures 3 and 4 show considerable symmetry with the first two measures. In mm. 3-4, Yun uses the retrograde of the prime row (R₄) in low register with *f* dynamic level. The melodic contour of each voice between mm. 1-2 and mm. 3-4 is the complete opposite. In terms of articulation, whereas the top voice has slurred *legato* accompanied by percussive chords, including staccatos in the bass at m. 2, the bass plays *legato* with short dissonant chords in soprano at m. 4. Additionally, m. 2 exhibits horizontal symmetry between the upper and lower voices, showing the influence by Schoenberg: the 4th (B and E) in the first beat of upper voice is palindromic with the 4th (F and B) of the first chord in the bass. The 6th (E and C) in the fourth beat of upper voice is symmetric with the 6th (D# and B-flat) of the 2nd chord in the bass. The 7th (A and A-flat) in the seventh beat of upper voice is palindromic with the 7th (C and B) of the 3rd chord in the bass. The first three slurred notes in m. 1 come from the main motive of second piece - slurred three notes comprising with a wider interval and narrow interval. The dotted figure in soprano at m. 2 is also reminiscent from the second piece. In measure 5, Yun does not use an assigned row, instead employing repetitive notes, evoking the timbre of *Janggo* as heard in the third piece. It produces coloristic effects and functions as a transition. Yun further explores the prime row (P₄) using hexachords at m. 6 and dividing into four cells at mm. 8-9 (Figure 12).

A Allegretto (♩)

V

p *f* *mp* *sf* *mp* *p*

p *mf* *sf*

f *fp* *mp* *cresc.*

cresc. *molto cresc.* *rit.*

Handwritten annotations include:
 - Red circles and brackets highlighting specific musical phrases.
 - Red numbers 1-12 marking fingerings or measures.
 - Red 'P4' labels indicating a four-measure phrase.
 - A 'V' marking above the first system.
 - Dynamic markings: *p*, *f*, *mp*, *sf*, *mp*, *p*, *f*, *fp*, *mp*, *cresc.*, *cresc.*, *molto cresc.*, *rit.*

Example 26. Rows in Section A (mm. 1-9), Piece V, *Fünf Stücke für Klavier*

Section B (*Andante*)

Measures 10 and 11 show the hexachord combinatoriality of R₄ and P₄ (Figure 18). In m.10, the first two beats present the first hexachord of R₄ in the right hand combining with the first hexachord of P₄ in the left hand. The last two beats of m. 10 show the aggregate of the second hexachord of R₄ in the right hand and the second hexachord of P₄ in the left hand. However, in m. 11, Yun uses the aggregate of the hexachord only in the first two beats. Thus, this creates interesting harmonic colors between m. 10 and m. 11 (Example 27).

Aggregate of Hexachord 1 st , 2 nd , 3 rd beats in m 10	<table border="1"><tr><td>R₄</td><td>B</td><td>C</td><td>G#</td><td>A</td><td>F</td><td>C#</td></tr><tr><td>P₄</td><td>E</td><td>D#</td><td>G</td><td>F#</td><td>A#</td><td>D</td></tr></table>	R ₄	B	C	G#	A	F	C#	P ₄	E	D#	G	F#	A#	D
R ₄	B	C	G#	A	F	C#									
P ₄	E	D#	G	F#	A#	D									
Aggregate of Hexachord 4 th and 5 th beats in m 10	<table border="1"><tr><td>R₄</td><td>D</td><td>F#</td><td>G</td><td>A#</td><td>D#</td><td>E</td></tr><tr><td>P₄</td><td>C#</td><td><u>A</u></td><td>G#</td><td>F</td><td>C</td><td>B</td></tr></table>	R ₄	D	F#	G	A#	D#	E	P ₄	C#	<u>A</u>	G#	F	C	B
R ₄	D	F#	G	A#	D#	E									
P ₄	C#	<u>A</u>	G#	F	C	B									

Figure 18. Hexachord Combinatoriality (R₄ and P₄)

Section A' (*Allegretto*)

Yun uses a series of hexachords in this final section. Measure 15 presents the first hexachord of I₄ in the first three beats and the second hexachord of I₄ in the last three beats. Measure 16 uses the second hexachord of R₄ in the upper part and the first hexachord of R₄ in the lower part. Measure 18 has the first hexachord of P₄ in the first two beats and the second hexachord of P₄ in the lower part of the 3rd, 4th, and 5th comprising with R₄ in the right hand.

The beginning of returning A section recalls the rhythmic idea of A section. The written-out accelerando from six sixteenth notes to sixteenth note triplets, twelve thirty-second notes, and thirty-second note sextuplets with a crescendo from *f* to *ffff* progressively increases the tension until the end of the piece. Abundant accents, staccatos, and syncopated rhythms add to the intensity.

The image displays a handwritten musical score for a piece of music, divided into four systems. The first system (measures 8-10) is marked 'Andante' and includes a box labeled 'B'. The second system (measures 11-13) is marked 'sempre cresc.' and 'molto f'. The third system (measures 14-16) is marked 'Allegretto' and includes a box labeled 'A''. The fourth system (measures 17-19) is marked 'sempre cresc.' and 'ffff'. Red circles and lines highlight specific rhythmic patterns, with handwritten labels 'P4', 'R4', 'I4', 'P4(H1)', and 'P4(H2)'. Numerical annotations like '9 11 10 12' and '12 11 8 7 9 10' are also present.

Example 27. Rows in Section B and A' (mm. 10-19), Piece V, *Fünf Stücke für Klavier*

The very last measure consists of an ascending sextuplet including the first hexachord of P₄ and two *fff* dramatic chords including the second hexachord of P₄. The last four chords imitate the clapping sound of *Pak*, which is commonly used at the end in Korean court music or ritual music.

CHAPTER 6: AN ANALYSIS OF *INTERLUDIUM A* (1982)

6.1 Overview of *Interludium A*

Interludium A, Yun's second and last work for solo piano, was written in 1982 while he was teaching at the Musik Hochschule in Berlin. It was dedicated to his friend, the Japanese pianist Aki Takahashi, who premiered the work in Tokyo in May 1982. Whereas *Five Pieces for Piano* shows strong influence of Schoenberg with prominent use of twelve-tone technique, *Interludium A* does not present the standard feature of twelve-tone technique, instead exhibits Yun's artistic maturity achieved by highly developed compositional skills using innovative *Haupttone* technique. *Haupttone* technique inspired by Eastern concepts including Eastern philosophy and Korean traditional musical elements, pervades throughout the work comprising with Western compositional technique. At a first glance, it is difficult to perceive all these features interwoven in the composition, but it is the reason that this work is highly valued and respected. *Interludium A* is not performed very frequently, due to the high demands regarding pianistic skills and musical challenges. I hope this study will guide pianists in their understanding and interpretation of this important piano work.

The "A" in the title is derived from the pianist's first name, Aki. The central tone is "A," which symbolizes the peace and reconciliation between humans.⁹⁷ In *Interludium A*, Yun represents the world peace and freedom through the note "A". The central tone "A" refers to "inactivity" representing *yin* as a unifying element in the piece. The ornaments, melisma, and dynamic changes consider as the elements of "motion," representing *yang*.

⁹⁷ Jin Huh (producer), *Isang Yun: Over the Border*, (DVD) KBS TV, Seoul, 2003.

Interludium A was composed in the late period when Yun’s musical approach had significantly changed after being kidnapped and imprisoned by the South Korean government and imprisonment (1967-1969). Similarly to his other compositions written in the 70s and 80s, in *Interludium A*, Yun attempted to transcend the world problems through music, which is inspired by his personal struggles. South Korea was under a military dictatorship from 60s to 80s. In May 1980, the popular uprising known as *Gwangju Massacre* was crushed in the city of Gwangju, in opposition to the oppression of human rights by the government. The brutal uprising caused countless deaths after the bloody fighting between armed citizens and the government. This tragic incident was a matter of concern to Isang Yun, who was a victim of political tyranny of authorities in the late 1960s. Yun’s *Interludium A*, written two years later from *Gwangju Massacre*, reflects the tragic events, his emotions, and hope for the future.

6.2 Analysis

Interludium A is a single-movement work in fantasy style. It consists of three sections. The first section displays the outbreak of uprising. The second section illustrates the emptiness after the uprising. The third section expresses his personal pains and thoughts followed by the coda portraying the desire for peace.

	Character	Tempo	Meter	Measure
Section I	Outbreak of uprising	♩ = ca. 60	No meter	No measure
Section II	Emptiness	♩ = ca. 78	No meter	No measure
Section III	Personal pains and thoughts	♩ = ca. 78, ♩ = ca. 86, ♩ = ca. 52, ♩ = ca. 60	5/4, 4/4, 6/4	33 measures

Coda	Hope for peace	♩ = ca. 52	5/4	13 measures
------	----------------	------------	-----	-------------

Table 11. Overview of *Interludium A*

6.2.1. Section I

♩ = ca. 60 (Introduction)

In section I, the complex three staves were used for producing a wide range of timbre and colors, and for expanding the musical gesture. The piece opens with the explosion of two clusters formed by A, C#, D# and A, D, F#, G#. The central tone, A, is first presented as the bass note in both hands of the opening chord. The chord is repeated emphasizing with grace notes (F# and D#), which is similar to *Jeonsung (Sigimsae)*, a Korean ornamentation technique. The opening chords' big sound and roaring effect mimic the sound of *Jing*.⁹⁸



Figure 19. *Jing* (징)

The force of *yang* in the opening abruptly alters to the opposite force of *yin*. The repeated pitch A in bass register softly plays unique syncopated rhythm derived from Korean *jangdan*.

⁹⁸ *Jing*: Korean percussion instrument similar to a large *gong*.

The ascending melismatic figure in thirty-second notes moves towards the *fff* dissonant chord with rapid crescendo. The dissonant chord contains the same notes as the ones of the opening chord with additional E and F (Example 28). Then, the F# diminished harmony comes with tremolo accompaniment, plus the added neighboring tone (B-flat and D) in octave displacement (Example 28).

ca. 60

Add E and F

Neighboring tone

fff

ppp

p

fff

pp

mp

f

pp

pp

F# diminished 7th

□ = etwas länger als ◡

Example 28. First line in Page 1, *Interludium A*

As in Example 28, the first line is centered on pitch A surrounded by grace notes, melisma, and embellishing gestures. From the perspective of Eastern music, each single note is a vibrant entity. However, the individual note demands supplementary materials to become alive. It is as if the main note receives the vital energy from surrounding ornamentations.

The second and third lines present a typical form of *Hauptton* technique. Based on discussion in Chapter 4, the *Hauptton A* begins with an initial preparation with little decorative ornaments in ascending motion followed by a straight main tone. It develops with various embellishments and then fades away at the end (Example 29).

The image displays two systems of musical notation for piano. The first system includes a treble clef staff with a red bracket labeled 'Ascending Ornamentations' over the first two measures, and a red bracket labeled 'Main tone' over the next two measures. The second system includes a red bracket labeled 'Development' under the first two measures and a red bracket labeled 'Fading away' under the last two measures. The score features complex textures with rapid sixteenth-note passages in the right hand and sustained chords in the left hand. Dynamic markings such as *ff*, *fff*, *f*, *mp*, *p*, and *pp* are used throughout. Fingerings and articulation marks are also present.

Example 29. *Hauptton* Technique, Second and Third lines in Page 1, *Interludium A*

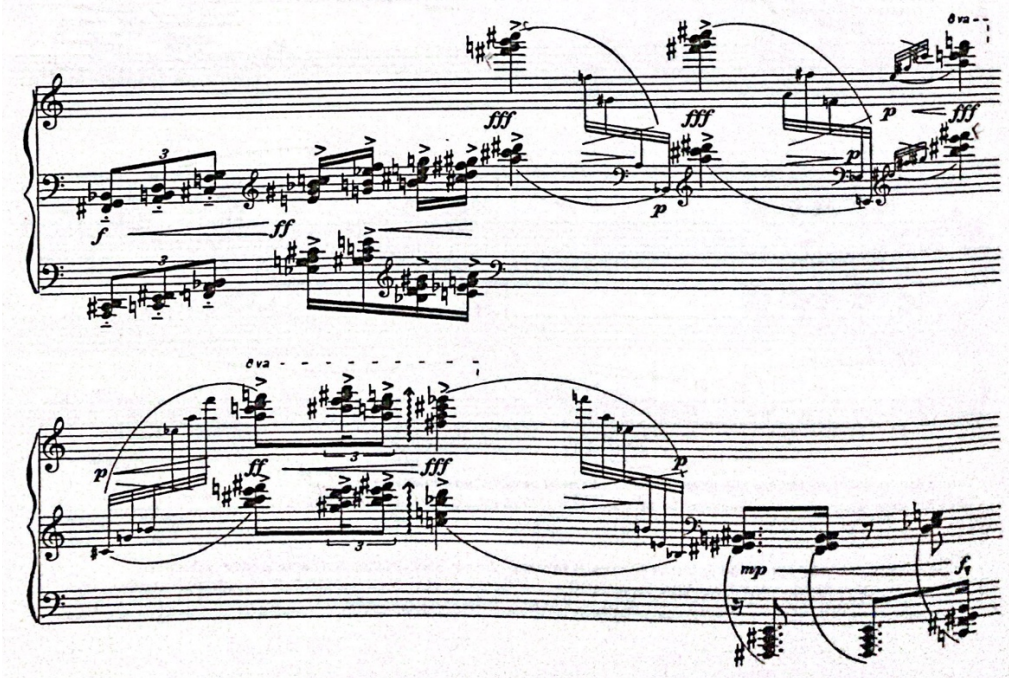
$\text{♩} = \text{ca. } 78$

After the introduction (three lines in the first page), the main section starts at the top of second page. This section creates two layers of sound. In the right hand, the rapidly moving thirty-second notes in waves display *yang*. The second layer that plays thematic materials with sustaining chords in the left hand represents *yin* (Example 30). For pianists, bringing out the thematic lines in the left hand maintaining well-articulated sound for the running thirty-second notes in the right hand will be crucial. The right hand uses a wide range of soprano register from G# to G# in two octaves higher from middle G#. The section starts with G# and increases intensity with tremolos of B \flat and E, and F# and C#. The rapidly ascending decuplets of thirty-

second note soon reach to the climax of highly dissonant chords in *fff* emphasizing the pitch A on the top (Example 30).

Example 30. First and Second lines in Page 2, *Interludium A*

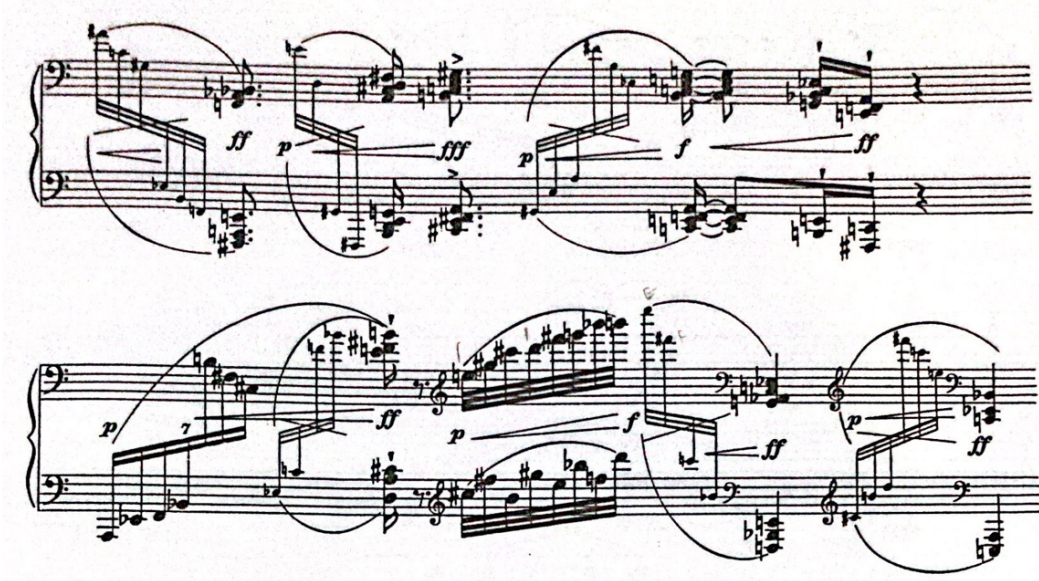
The G#, Bb, and C# are structurally important notes in this section and entire work. These pitches have a quality that leads to the pitch A. G# is the leading tone of pitch A. Bb (a half step higher pitch from A) commonly resolves to the note A. C# is the third in the A-rooted harmony (Example 30). In the second page, the notes are constantly moving around structural notes, G#, Bb, and C#. It is associated with a Taoist principle, of which “the universe does not seem to move, but it has internal motion.”



Example 31. Third and Fourth lines in Page 2, *Interludium A*

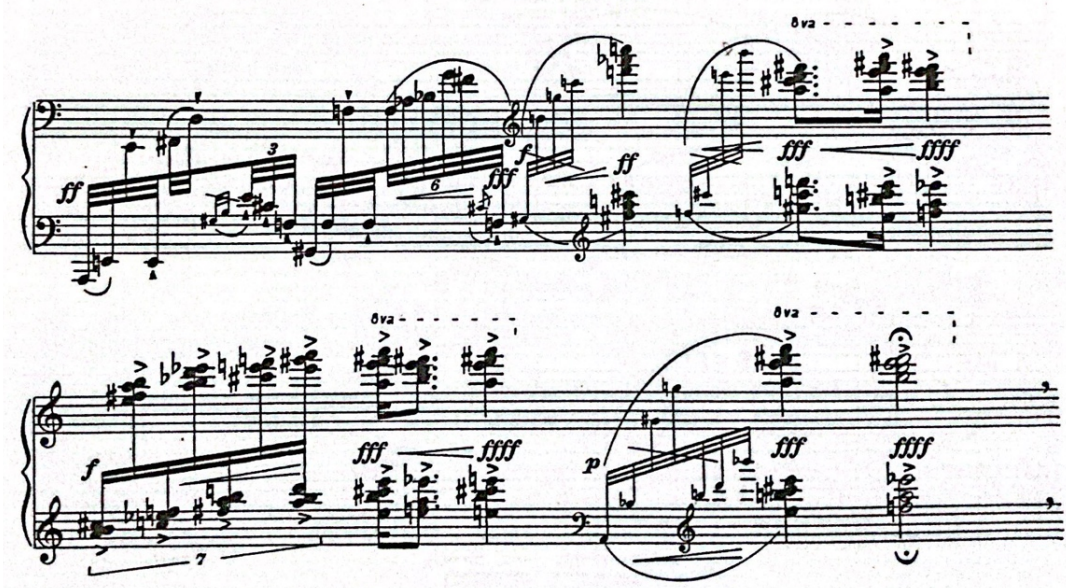
Starting with the third line, both hands play the same rhythmic movement creating unifying power (Example 31). The chords of an eighth note triplet and sixteenth notes produce highly dissonant sound made up of a group of seven or eight different notes in each beat. The eighth note and sixteenth note chords ascend toward the quarter note's *fff* clusters containing C# on the top. The enormous tension, which is emphasized by grace notes and glissando, is sustained for the next four beats. The ornamentations preceding or following each chord evoke *Sigimsae*,⁹⁹ an essential Korean ornamentation technique, which gives the chord vital energy and increases the dramatic emotion. The tremendous intensity suddenly gets lower with a descending grace note and diminuendo. The notes go down to *mp* chords in the bass register playing Korean traditional rhythm.

⁹⁹ *Sigimsae* was discussed in Chapter 3.2.1.



Example 32. First and Second lines in Page 3, *Interludium A*

After a little moment of *mezzo piano*, the music successively develops the harmonic and rhythmic intensity towards the climax at the end of section I. It features complex rhythms, harmonic density, and use of the wide range of keyboard. As this happens, the boundary between main notes and embellishments disappears. Starting in the low register, the principal thematic material rises to the high register until the high A and finishes the section with the loudest *ffff* cluster chord (Example 33). For pianists, I suggest that practicing the main chords without ornaments at first to establish the strong sense of the core rhythm and later add embellishments (Example 32). Additionally, we should pay attention to the use of refined pedaling, avoiding blurring the main theme with complicated ornamental elements.



Example 33. Third and Forth lines in Page 3, *Interludium A*

6.2.2. Section II

Section II is divided into three parts: A (2 lines), B (3 lines), C (7 lines)

$\downarrow = \text{ca. } 60$

Section II is the emotional center of *Interludium A* that employs the concept of *Jung-Joong-Dong*¹⁰⁰ derived from East-Asian philosophy. The central pitch A moves while seeming still. In other words, the pitch As in *ppp*, *pp*, and *p* are in stasis (*yin*) with surrounding other pitches (minor 2nd and more distant pitches) in motion (*yang*). At the same time, the pitch A becomes a vibrant entity by itself through the transformation of rhythm, dynamic, and register. Although Yun does not mark pedaling on the score, he indicates dynamics and articulations nearly in every single note in this section. It tells what kind of color and tone each note should

¹⁰⁰ *Jung -Joong- Dong* was investigated in Chapter 3.1.3.

sound like. Thus, pianists must pay careful attention to study the composer's indications on the score in order to deliver the proper meaning.

Part A

In the beginning of Part A, the pitch As appear with fermatas. The fermatas allow to vibrate the resonance of a single note creating a sense of emptiness as well as expanding the note value. The first note, A, in the middle register calmly rings in *ppp*. It is followed by neighbor notes, G# and Bb, in low register with *pppp* dynamic, which reflects a reverberation of pitch A. After the same pattern is repeated, the low G# and Bb in an interval of 10th switches to Bb and G# in an interval of 6th. Then, the A goes down to low register releasing the tension. The A restarts to ring with Bb and G# in the bass. The next A abruptly occurs in *mf*. The bass notes return to G# and Bb in an interval of 10th. At this point, the As in the right hand increase their activity with varied registers, dynamics, and rhythmic structures.

Part B

In Part B, the central tone A extends to C#. The G# in the bass extends to F#. While the Part A uses limited range of register, the second section exploits a much wider range of keyboard with more freedom. The pitch As are emphasized by grace notes and embellishing notes. Although prevailing dynamics are *ppp* and *pppp* retaining a soft and tender sound, the rhythmic and harmonic quality lead to build up in the emotional intensity.

♩ ca. 60

A

B

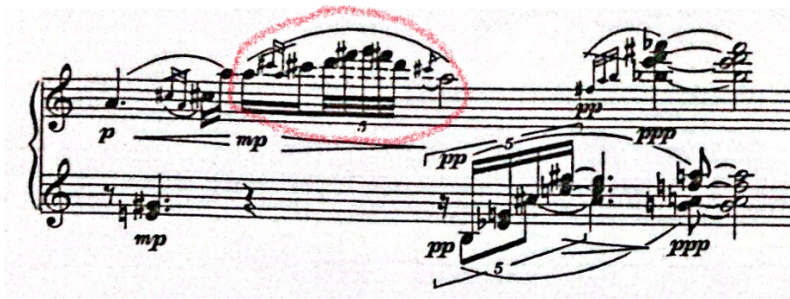
C

The musical score is divided into three sections: A, B, and C. Section A (measures 1-12) begins with a tempo of ca. 60. It features a complex texture with multiple layers of notes, including triplets and sixteenth-note runs. Dynamics range from pppp to p. Section B (measures 13-24) continues the texture with more melodic lines and dynamic shifts, including a crescendo to f. Section C (measures 25-36) concludes the piece with a return to softer dynamics like pp and ppp.

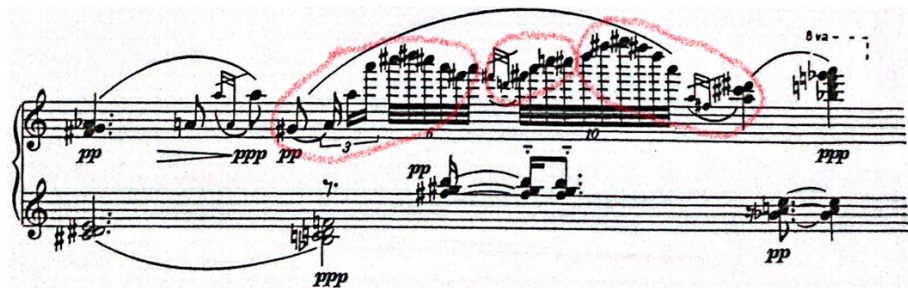
Example 34. Part A and B, Section II, *Interludium A*

Part C

In Part C, fascinating melodic materials not explored in the parts A and B are presented. Yun utilizes the minor 2nd (chromatic) and pentatonic scale as a main component of melodic figure. For instance, in the second line of page 5, the right hand plays a segment of pentatonic mode that consists of A, C[♯], D, F[♯], and G (Example 35). The 32nd note quintuplet and the 32nd note decuplet in the right hand of 4th line in page 5 contain the fragments of pentatonic scale: G[♯]-A-C[♯]-D[♯]-F[♯], D-F[♯]-A-C-C[♯], D-F[♯]-G[♯]-A-C[♯] (Example 36). In other words, although these examples do not contain the complete form of pentatonic scale, they include a segment of pentatonic mode creating East-Asian mood. In Example 35, the figure of A, C[♯], D, F[♯], and G has a fragment of minor 2nd and major 3rd (C[♯], D, F[♯]), which derived from a Japanese pentatonic scale (E, F, A, B, C). In Example 36, the figure of G[♯]-A-C[♯]-D[♯]-F[♯] includes a fragment of minor 2nd and major 3rd (G[♯], A, C[♯]); D-F[♯]-A-C-C[♯] has a fragment of minor 2nd and major 3rd (C[♯], D, F[♯]); D-F[♯]-G[♯]-A-C[♯] presents a fragment of minor 2nd and major 3rd (G[♯]-A-C[♯]).



Example 35. Pentatonic Mode, Part C, Section II, *Interludium A*

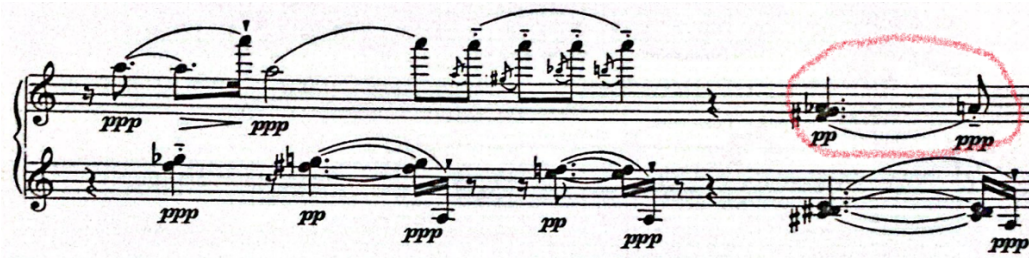


Example 36. Pentatonic Mode, Part C, Section II, *Interludium A*

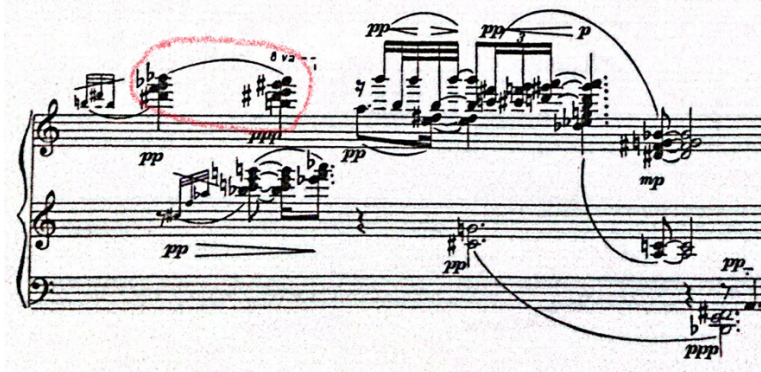
In addition, a chromatic interval (minor 2nd) is observed in melodic motives. For example, there is a slurred two-notes figure including the G# and A in the fourth line of page 4, the Ab and A in the third line of page 5, and the Bb and A in the fifth line of page 5 (Example 37-39). In these places, the G#, Ab and Bb highlight the central pitch A. The interval of minor 2nd appears throughout the piece as a unifying element.



Example 37. Interval of Minor 2nd, Part C, Section II, *Interludium A*



Example 38. Interval of Minor 2nd, Part C, Section II, *Interludium A*



Example 39. Interval of Minor 2nd, Part C, Section II, *Interludium A*

The section ends with the central tone A surrounded by echoing pitches of F#, Bb, and B (Example 40).



Example 40. Ending of Section II, *Interludium A*

6.2.3. Section III

Section III is the longest, fastest, and technically most challenging. Unlike the previous two sections, it has thirty-three measures and contains four parts: A (mm. 1-6), B (mm. 7-15), C (mm. 16-26), D (mm. 26-33). Part A ($\downarrow = \text{ca. } 78$) functions as an introduction. Part B ($\downarrow = \text{ca. } 86$) reflects Yun's personal pain, while Part C ($\downarrow = \text{ca. } 52$) and D ($\downarrow = \text{ca. } 60$) express Yun's various emotions and thoughts through diverse colors, timbres, and other musical elements.

♩ = ca. 78 (Part A)

An expressive melody creating a beautiful curve line displays in Part A, applying a *Hauptton* technique. It starts with an ascending figure of minor 2nd (D# and E), which is an essential motive, shows the main tone A in m. 3 followed by a descending figure of minor 2nd (E-flat, D) in m. 4, one hears the highest pitch (F) among the section and another descending figure of minor 2nd (G-sharp, G) in m. 5, and finishes with the *ff* dissonant chord intensified by tremolo-like figures in the left hand.



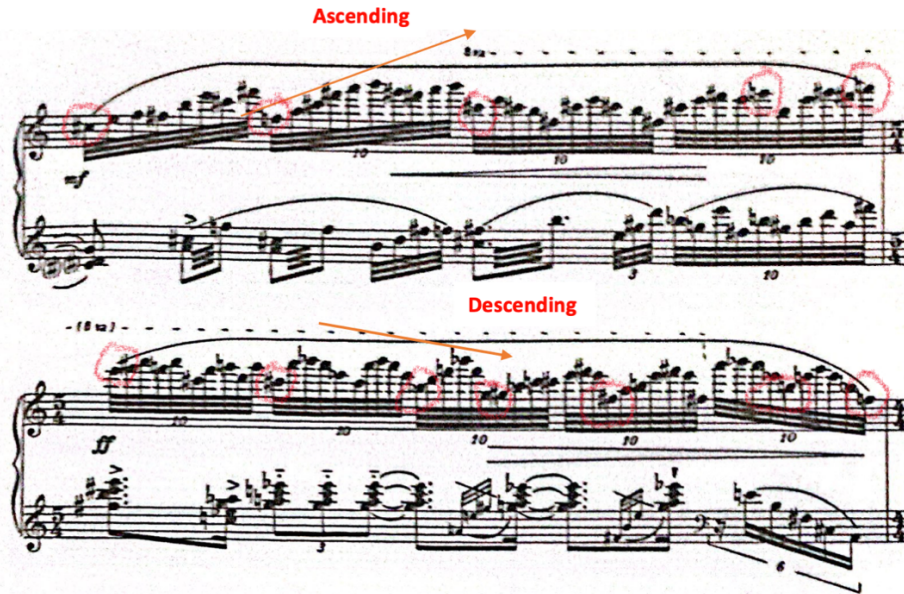
Example 41. Part A, Section III, *Interludium A*

♩ = ca. 86 (Part B)

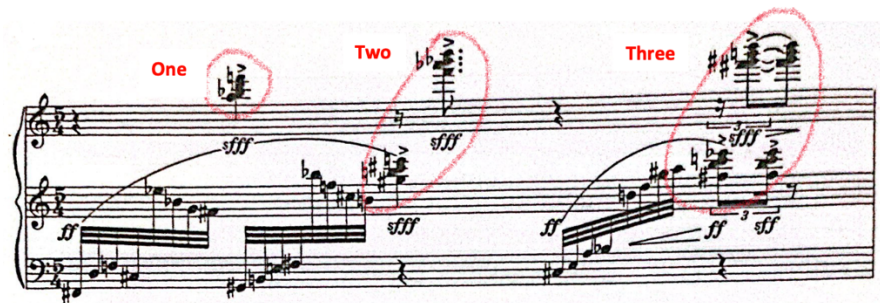
Part B also starts with an ascending gesture, which is a distinct feature of Yun's music and frequently occurs in this work. According to a book, *Music World of Isang Yun*, Yun explained that an ascending figure symbolized "emancipation."¹⁰¹ At measure 8, the character of

¹⁰¹ Choi and Hong, "Music World of Isang Yun," 72.

music completely changes. It is featured by fusion of rapidly running 32nd notes in the upper voice with thematic materials and chord progression in the lower voice. In the beginning (mm. 8-9), the rapid figuration in the upper voice has a written-out accelerando from a 16th note sextuplet to 16th note septuplet, a group of eight 32nd notes, and a group of eleven 32nd notes. Then, it becomes stable with the repetition of 32nd note decuplets except for the first beat of m. 10. For pianists, it will be vital to maintain a steady tempo in the right hand. By keeping a steady rhythm in the 32nd note decuplets in the right hand, one allows the left hand more freedom to express rubato, as well as show clear rhythms and articulations of the left hand. Distinctively, the right-hand figurations move with a direction. It ascends from the third beat of m. 8 to the first beat of m. 9 and descends to the last beat of m. 9. It then goes up at m. 10 and down at m. 11 (Example 42). Finally, it rises towards the first beat of m. 13, which consists of three accented powerful chords in the highest level of dynamic. The violent force restrains at m.14 with harsh chords that reveal an essential concept of Taoism, “the one gives birth to the two; the two give birth to the three; the three give birth to every living thing” (Example 43). The enormous intensity releases at the last beat of m. 15 with a rapid diminuendo from *ffff* to *p*.



Example 42. Ascending and Descending Direction, mm. 10-11, *Interludium A*



Example 43. Taoist Concept, m. 14, *Interludium A*

$\text{♩} = \text{ca. } 52$ (Part C)

Contrary to the aggressive Part B, Part C displays a sense of sweetness and purity. It seems to portray shining stars in a dark night. It shows a similar texture to Part B: rapid figurations in the upper voice with chord progressions in the lower voice. However, it differentiates by having two layers in the lower part (Example 44). It features three staves including drone-like basses in the lowest staff. Pianists will need to present the two layers of lower part with separate colors and tones. The fast 32nd note figures in the right hand should be

played with crystal clarity, articulating every note for great shimmering sound clarity. Part C quietly ends with 8th note triplets in octave displacement in the left hand and descending 32nd note nonuplets in the right hand.

The image shows a musical score for three layers of music. The top layer is marked 'rall.' and 'ca. 52 (Tempo u. Dynamik im Detail etwas flexibel gestalten)'. The middle layer is marked 'p' and 'pp'. The bottom layer is marked 'sempre pp'. A red box highlights the bass line with the text 'Drone-like bass'. The score includes various musical notations such as triplets, nonuplets, and dynamic markings.

Example 44. Three layers, mm. 16-17, *Interludium A*

♩ = ca. 60 (Part D)

Part D evokes the sound of a Korean instrument, *Piri*. *Piri* is a woodwind instrument made of bamboo including eight finger holes. It frequently plays the main melody in court music, ritual music, and folk music. The abundant trills appearing in Part D emulate an essential performance technique of *Piri*. A variety of grace notes, ornaments, and accents in front of a main note are reminiscent of the timbre and ornamental technique of a Korean woodwind instrument.



Figure 20. Piri (피리)

In terms of texture, it begins with a polyphonic texture as if two different instruments were playing in different register. Each voice progresses in a linear manner. The initial two layers expand to a three-layers texture. In the last two measures (mm. 33-34), it becomes increasingly more vertical and chordal in style. In Part A, B, and C, the pitch A does not prominently present as a principal note, but rather appears as an element of rapid figuration, chord or melodic line. However, in Part D, the pitch A emerges as an important note highlighting with trills, tremolos, grace notes, and accents (Example 45).

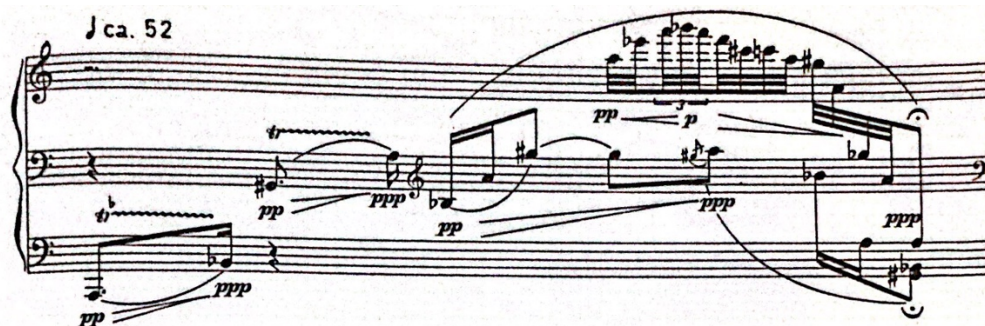
Example 45. Central Pitch A with Trills, mm. 30-31, *Interludium A*

Section III has considerable continuity, as Yun mentioned that “the linear element established the root of my music has subtle persistence, and this nature has infinite possibilities of continuity.”¹⁰² Starting with a slow lyrical melody, Section III progresses through alternating of tension and relaxation with one long breath until the end, where the outpouring of chords is sweeping the entire keyboard in the highest level of dynamic, *ffff*.

6.2.4. Coda

$\text{♩} = \text{ca. } 52$

The Coda speaks of hope for peace and transcendence of suffering. After the overwhelming emotion of Section III, the music becomes calm when the coda begins. The first note, low A, smoothly rises to B \flat in high register, representing the image of “emancipation” (Example 46). Ascending gestures that are predominantly observed in all voices reflect Yun’s strong desire for transcendence of suffering. The upper voice playing in three octaves higher from the middle register produces the angelic and heavenly sound. Moreover, there are numerous high notes vibrating with trills. These quivering high notes create the sound of a birdsong. As we know that a bluebird is a symbol of hope and joy, the high notes embellishing with trills in mm. 36-39 seem to symbolize the sound of hope.



Example 46. Ascending Figures (Image of Emancipation), mm. 34, *Interludium A*

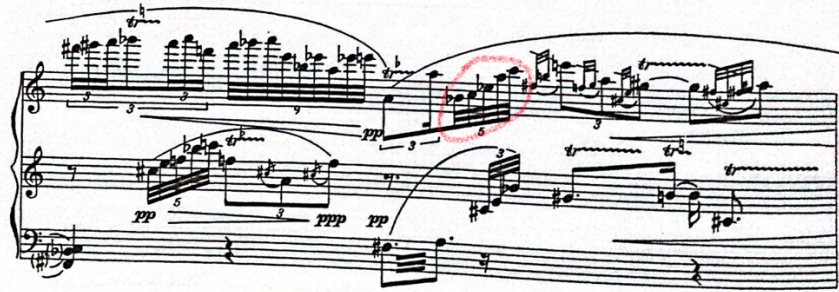
¹⁰² Songman Choi and Eunmi Hong, trans., “Musical World of Isang Yun” 150.



Figure 21. The Bluebird

One main feature of coda is the coexistence of characteristic melodic motives and complex rhythmic figures. Playing rapidly moving melodic motives without ruining complex rhythms in the other hand demands technical dexterity. There are many fascinating moments that display a charming melodic figure. Particularly, Yun utilizes a segment of pentatonic mode signifying the East-Asian character. For instance, the D, F#, A, B, and C# in m. 36 (fragment of major pentatonic) and the Bb, C, Eb, A, and C in m. 40 (fragment of major pentatonic) employ a pentatonic mode. (Example 47-48)

Example 47. Pentatonic Mode, m. 36, *Interludium A*



Example 48. Pentatonic Mode, m. 40, *Interludium A*

The Coda shows the process of how the low A in the opening (m. 34) reaches to the A (six octave higher from the opening note) in the very last measure. Three core pitches of *Interludium A* (the central tone A and two surrounding notes, G# and Bb) play a major role in this section. The first two measures (m. 34-35) inform these three pitches. The vibrating low A goes up to Bb and the trembling G# ascends to A. At measure 38, the trilling A gradually rises to high G# passing through C# and E. The pitch A is further developed by embellishments, trills, successive rapid figures, and complex rhythms. It eventually arrives to the highest A along with the lowest A in the keyboard. Reflecting the transcendence of suffering to peace and the reconciliation of human symbolized by pitch A, the work quietly concludes. The sustaining notes (A) gradually fade away.



Example 49. Highest A and lowest A, m. 44, *Interludium A*

CHATER 7: CONCLUSION

This document investigated Isang Yun's biography, characteristic style, and two representative piano works. Yun occupied a significant position for achieving a satisfying integration of multi-cultural elements. This research concentrated on influences of Taoism, Korean traditional music, and twelve-tone technique. Among more than 120 compositions, he created only two works for solo piano. These pieces were written twenty-four years apart and reflect the development of his style.

Fünf Stücke für Klavier (1958) is based on the twelve-tone technique influenced by Schoenberg. Although Yun followed the stylistic and theoretical principles of Schoenberg, he developed his own style fused with East-Asian concepts. The first and third movements present the same tone row. The row of second movement was the one that Schoenberg wrote but never used in his work. Yun skillfully utilized the variation of row, alternation by omitting or adding notes of row, and combination of fragments of different rows. *Interludium A* (1982) shows technical and stylistic maturity prevailed by innovative *Hauptton* technique. *Hauptton* (a central tone) is presented throughout the piece in order to achieve the greater coherence. The pitch A represents the stability (*yin*), while other pitches and embellishments surrounding central tone A display the mobility (*yang*). This oriental dualism exhibits in dynamics, rhythmic and harmonic intensity, and diverse figurations in both *Fünf Stücke für Klavier* and *Interludium A*.

Most Yun's works including *Fünf Stücke für Klavier* (1958) and *Interludium A* (1982) are very difficult to grasp at a first hearing. However, after fully understanding his compositional

language, the works seem to take on a new life. It is expected that research on Yun's output will become more developed, helping performers and audiences experience the fascinating works of this outstanding composer.

BIBLIOGRAPHY

- Antokoletz, Elliott. *Twentieth-Century Music*. Englewood Cliffs, NJ: Prentice Hall, 1992.
- Billington, Ray. *Understanding Eastern Philosophy*. London: Routledge, 1997.
- Boss, Jack. *Schoenberg's Twelve-Tone Music: Symmetry and the Musical Idea*. Cambridge: Cambridge University Press, 2014.
- Chang, Sa-Hun. *Introduction to Korean Traditional Music*. Seoul: Hanguk Gugak Hakhoe, 1975.
- Chen, Ellen M. *The Tao Te Ching: A New Translation With Commentary*. Paragon House: New York, 1989.
- Cho, Inhye. "Five Pieces for Piano by Isang Yun and Etude No.1 by Unsuk Chin: An Analysis." D.M.A. diss., University of South Carolina, 2020.
- Choi, Ji Sun. "The Merging Korean Traditional Music and Western Instrumentations as Exemplified in Four Chamber Works for Piano Composed by Isang Yun." D.M.A. diss., University of Miami, 2007.
- Forte, Allen. *The Structure of Atonal Music*. New Haven, CT: Yale University Press, 1973.
- Francisco F. Feliciano, *Four Asian Contemporary Composers: The Influence of Tradition in Their Works*. New Day Publishers Quezon City, 1983.
- Fowler, Jeaneane. *An Introduction to the Philosophy and Religion of Taoism: Pathway to Immortality*. Brighton: Sussex, 2005.
- Griffiths, Paul. *Modern Music: The Avant-Garde since 1945*. New York: George Braziller, Inc., 1981.
- Hesselink, Nathan, ed. *Contemporary Directions: Korean Folk Music Engaging the Twentieth Century and Beyond*. Berkeley, CA: Institute of East Asian Studies, 2001.
- Hur, Dae-Sik. "A Combination of Asian Language with Foundations of Western Music: An Analysis of Isang Yun's *Salomo* for Flute Solo or Alto Flute Solo." D.M.A. diss., University of North Texas, 2005.
- Isang Yun, "Über meine Musik," in *Der Komponist Isang Yun*. Edited by Hanns-Werner Heister and Walter-Wolfgang Sparrer, 2nd ed. Translated by. H.Y. Park. Munich: Kritik, 1997.
- KBS Documentary: "Isang Yun, Over the Border" produced by Jin Huh, (DVD), 2003.

Kim, Je-Chang. "Study of Gagok fur Stimme, Gitarre und Schlagzeug 1972: Comparison with Korean Traditional Songs." M.M. diss., Seoul National University, 1986.

Kim, Junghyun. "Isang Yun's Duo for Viola and Piano (1976): A Synthesis of Eastern Music Concepts with Western Music Techniques." DMA diss., University of Arizona, 2007.

Kim, Sae Hee. "The Life and Music of Isang Yun with an Analysis of His Piano Works." DMA diss., University of Hartford, 2004.

Kim, Younghwan. *The Study of Isang Yun*. Seoul: Si-Gong-Sa, 2001.

Ko Eun Lee, "Isang Yun's Musical Bilingualism: Serial Technique and Korean Elements in Funf Stucke Fur Klavier (1958) and His Later Piano Works." DMA diss., University of North Carolina at Greensboro, 2012.

Kwon, Oh-Sung. *Korean Music Theory*. Seoul: Hakmoonsa, 1999.

Kunz, H. "Yun, Isang." In Grove Music Online. Oxford Music Online.
<https://doi.org/10.1093/gmo/9781561592630.article.30747> (accessed March 22, 2022).

Lee, Kyung Ha. "A Comparative Study of Selected Violin Works of Isang Yun: *Gasa Für Violine Und Klavier* (1963) and *Sonate Für Violine Und Klavier Nr. 1* (1991)." DMA diss., Ohio State University, 2009.

Lee, Soo-Ja. *My husband Isang Yun*. 2 vols. Seoul: Changchak kwa Bipyong, 1998.

Lee, Youn Joo. "East and West: Exploring the Sound World of Isang Yun through An Analysis of *Piri* for Solo Oboe." DMA diss., University of Indiana, 2016.

Lynn, John translated by. *I Ching: The Classic of Changes*. New York: Columbia University Press, 1994.

MBC Documentary: Isang Yun 100 years Special Production "Melodies from Heaven." April 25, 2006. <https://youtu.be/J46FxZRpOAA>

Moon, Chaekyung. "Isang Yun's Piano Music: Fusion of East and West in Twelve-Tone and Atonal Contexts." *International Journal of Musicology*, vol. 1, 2015, pp. 175–201. JSTOR, <http://www.jstor.org/stable/43858072>. Accessed 18 March. 2022.

Moon, Jikyung. "Study of Isang Yun's Exemplum in Memorium Gwangju." DMA diss., University of Georgia, 2011.

Morgan, Robert P. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. New York: W.W. Norton & Company, 1991.

Park, Myeong Suk. “An Analysis of Isang Yun’s Piano Works: a Meeting of Eastern and Western Traditions.” DMA diss., Arizona State University, 1990.

Pathétique. Performed by Kaya Han, piano. NEOS Music, 2008. Compact Disc. Filmography and Discography

Perle, George. *Serial Composition and Atonality*. 6th ed. Berkeley and Los Angeles: University of California Press, 1991.

Rahn, John. *Basic Atonal Theory*. New York: Longman, 1980.

Rufer, Josef. *Composition with Twelve Notes*. Translated by Humphrey Searle. London: Barrie and Jenkins, 1970.

Saso, Michael R. *Taoism and The Rite of Cosmic Renewal*. Washington State University Press, Pullman: Washington, 1990.

Schoenberg, Arnold. *Style and Idea*, Edited by Leonard Stein with translations by Leo Black. Berkeley & Los Angeles: University of California Press, 1975.

Simms, Bryan R. *Music of the Twentieth Century: Style and Structure*. New York: Schirmer Books, 1986.

Song, Injung. “In-Depth Study of Isang Yun’s Glissées pour Violoncelle seul.” PhD diss., Boston University, 2008.

Straus, Joseph N. *Introduction to Post-Tonal Theory*. 3rd ed. Upper Saddle River, NJ: Prentice Hall, 2005.

Sparrer, Walter-Wolfgang. *The Music World of Isang Yun (윤이상의 음악세계)*. Edited and translated by Sungnam Choi and Eunmi Hong. Seoul: Hangil Sa, 1991.

Sparrer, Walter-Wolfgang. *My Path, My Dream, My Music*. Translated by Kyo-chul Jung and Injung Yang. Seoul: HICF Publisher, 1994.

The official website of Korean National Gugak Center (The National Center for Korean Traditional Performing Arts) [National Gugak Center](#) (accessed April 17, 2022)

The official website of TIMF (Tongyeong International Music Foundation) [TIME](#) (accessed March 22, 2022)

Yoon, Sinhyang, *Isang Yun: Music on the Border*. Pajoo: Hangilsa, 2005.

“2013 Meeting of East and West, Tongyeong and Berlin.” UNITEL CLASSICA, Bernhard Fleischer Moving Images and MBC Production. <https://youtu.be/auJk1JAVTU> (accessed December 17, 2021)

MUSIC SCORES

Yun, Isang. *Fünf Stücke für Klavier* (1958). Berlin: Boosey& Hawkes/Bote & Bock, 1958.

_____. *Réak* (1966). Berlin: Boosey& Hawkes/Bote & Bock, 1966.

_____. *Etüden für Flöte(n)* (1974). Berlin: Boosey& Hawkes/Bote & Bock, 1974

_____. *Interludium A* (1982). Berlin: Boosey& Hawkes /Bote & Bock, 1982.

_____. *Sonate für Violine und Klavier* (1991). Berlin: Boosey& Hawkes/Bote & Bock, 1991.

APPENDIX A

LIST OF COMPOSITIONS BY ISANG YUN

- 1958** *Fünf Stücke für Klavier*
- 1959** *Musik für sieben Instrumente*
- 1960** Orchesterstück Bara
- 1961** *Colloïdes sonores für Streichorchester*
- 1962** *Loyang für Kammerensemble*
- 1963** *Gasa für Violine und Klavier*
Garak für Flöte und Klavier
- 1964** *Fluktuationen für Orchester*
Om mani padme bum
Nore für Violoncello und Klavier
- 1965** *Der Traum des Liu-Tung*
- 1966** *Réak für großes Orchester*
Shao Yang Yin für Cembalo
- 1967** *Tuyaux sonores für Orgel*
- 1967/68** *Die Witwe des Schmetterlings*
- 1968** *Ein Schmetterlingstraum für gem. Chor und Schlagzeug*
Riul für Klarinette und Klavier
Images für Flöte, Oboe, Violine und Violoncello
- 1969/70** *Geisterliebe*
Schamanengesänge aus der Oper Geisterliebe nach Texten von Harald Kunz
- 1970** *Glissées für Violoncello solo*
- 1971** *Namo für 3 Soprane und Orchester*
Dimensionen für großes Orchester mit Orgel
Piri für Oboe solo
- 1971/72** *Sim Tjong*

- 1972** *Konzertante Figuren für Kleines Orchester*
Gagok für Gitarre, Schlagzeug und Stimme
- 1972/73** *Trio für Flöte (Altflöte), Oboe und Violine*
- 1972/75** *Trio für Violoncello und Klavier*
- 1972/82** *Vom Tao*
- 1973** *Ouverture für großes Orchester*
- 1974** *Memory für 3 Stimmen und Schlaginstrumente*
Etüden für Flöte(n) solo
Harmonia für Bläser, Harfe und Schlangenzug
- 1975** *An der Schwelle*
Fragment für Orgel
Rondell für Oboe, Klarinette und Fagott
- 1975/76** *Konzert für Violoncello und Orchester*
- 1976** *Pièce concertante für Kammerensemble oder Kleines Orchester*
Duo für Viola und Klavier
Königliches Thema für Violine solo
- 1977** *Konzert für Flöte und Kleines Orchester*
- 1977** *Doppelkonzert für Oboe und Harfe mit Kleinem Orchester*
Der weise Mann
- 1977/78** *Salomo für Altflöte oder Flöte (nach Der weise Mann)*
- 1978** *Oktett (Klar., B. Kl., Fag., Hrn., Str. quintett)*
Muak
- 1979** *Sonata für Oboe, Harfe und Viola oder Violoncello*
Fanfare & Memorial für Orchester mit Harfe
- 1980** *Novellette für Flöte (Altflöte) und Harfe*
Teile dich Nacht
- 1981** *Exemplum in memoriam Kwangju*
O Licht
Konzert für Klarinette und Kleines Orchester
Konzert für Violine und Orchester Nr. 1
Der Herr ist mein Hirte

- 1982** *Interludium A für Klavier*
- 1982/83** *Symphonie Nr. 1 für großes Orchester*
- 1983** *Monolog für Baßklarinette*
Concertino für Akkorden und Streichquartett
Sonatina für 2 Violinen
Inventionen für 2 Oboen
- 1983/84** *Monolog für Fagott*
- 1983/86** *Konzert für Violine und Orchester Nr. 2*
- 1984** *Duo für Violoncello und Harfe*
Quintett für Klarinette und Streichquartett
Symphonie Nr. 2 für Orchester
Gong-Hu für Harfe und Streicher
- 1985** *Symphonie Nr. 3 für Orchester*
Li-Na im Garten
- 1986** *Mugung-Dong*
Rencontre für Klarinette, Harfe und Violoncello
Symphonie Nr. 4 (Im Dunkeln singen)
Quartett für Flöten
Quintett für Flöte und Streichquartett
Impression für Kleines Orchester
- 1987** *In Balance für Harfe solo*
Kontraste 2 Stücke für Violine solo
Symphonie Nr. 5 für Orchester und Bariton solo
Kammersinfonie I
Duetto concertante für Oboe/Englishhorn, Violoncello und Streicher
Tapis pour Cordes
- 1988** *Distanzen für Bläser- und Streichquintett*
Contemplation für zwei Violinen
Festlicher Tanz für Bläserquintett
Intermezzo für Violoncello und Akkordeon
Pezzo fantasioso per due strumenti conbasso ad libitum

- Quartett für Flöte, Violine, Violoncello und Klavier*
Streichquartett IV in zwei Sätzen
Sori für Flöte solo
- 1989** *Kammersinfonie II "Den Opfern der Freiheit"*
Konturen für großes Orchester
Rufe für Oboe und Harfe
Together für Violine und Kontrabaß
- 1990** *Konzert für Oboe/Oboe d'amore und Orchester*
Kammerkonzert II
Streichquartett V in einem Satz
- 1991** *Bläserquintett in zwei Sätzen*
Sonate für Violine und Klavier
- 1992** *Silla. Legende für Orchester*
Konzert für Violin emit Kleinem Orchester Nr. 3
Espace I für Violoncello und Klavier
Quartett für Horn, Trompete, Posaune und Klavier
Streichquartett VI in vier Sätzen
Trio für Klarinette, Fagott und Horn
- 1993** *Espace II für Violoncello, Harfe und Oboe ad lib.*
Bläseroktett mit Kontrabaß ad libitum
Chinesische Bilder für Blockflöte
Sieben Etüden für Violoncello solo
- 1994** *Engel in Flammen Memento für Orchester*
OstWest-Miniaturen für oboe und Violoncello
Quartett für Oboe, Violine, Viola und Violoncello
Quintett II für Klarinette und Streichquartett

APPENDIX B

Consent Letter from Boosey & Hawkes, Inc.



July 15, 2022
Soo Jung Lee
The University of Oregon
RE: Etuden No. 5 Fur Flote by Isang Yun
Funf Stucke Fur Klavier by Isang Yun
Interludium A by Isang Yun
Reak Fur Grosses Orchester by Isang Yun
Sonate Fur Violine und Klavier by Isang Yun

Dear Soo:

We hereby grant you gratis permission to include excerpts from the above referenced work in your dissertation for the University of Oregon.

We do require that you include the following copyright notice immediately following the excerpts for which it pertains:

Etuden No. 5 Fur Flote by Isang Yun
© 1974 By Bote & Bock Musik- UND Buhnenverlag GMBH & Co. Administered By Boosey & Hawkes.
All Rights Reserved. For The Sole Use Of Soo Lee, The University of Oregon.

Funf Stucke Fur Klavier by Isang Yun
© 1958 By Bote & Bock Musik- UND Buhnenverlag GMBH & Co. Administered By Boosey & Hawkes.
All Rights Reserved. For The Sole Use Of Soo Lee, The University of Oregon.

Interludium A by Isang Yun
© 1982 By Bote & Bock Musik- UND Buhnenverlag GMBH & Co. Administered By Boosey & Hawkes.
All Rights Reserved. For The Sole Use Of Soo Lee, The University of Oregon.

Reak Fur Grosses Orchester by Isang Yun
© 1966 By Bote & Bock GMBH & Co., Berlin. Administered By Boosey & Hawkes.
All Rights Reserved. For The Sole Use Of Soo Lee, The University of Oregon.

Sonate Fur Violine und Klavier by Isang Yun
© 1991 By Bote & Bock Musik- UND Buhnenverlag GMBH & Co. Administered By Boosey & Hawkes.
All Rights Reserved. For The Sole Use Of Soo Lee, The University of Oregon.

Permission is also granted for you to deposit one copy of your paper with ProQuest, and one copy with the University of Oregon's Scholar Bank. Should you wish to place your paper elsewhere, beyond that which is required for the degree, you will have to contact us in advance as a royalty may be payable.

Thank you,

Allison Rau

BY: _____
Allison Rau
Permissions Coordinator
Concord Music Group, LLC.