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Isang Yun (1917-1995) was a Korean composer residing in Germany after 1957. Reflecting his musical training in both the East and West, Yun's music integrates serial techniques with elements of Korean traditional music. Yun's piano music merits attention for developing this combination in great depth, as perhaps best exemplified by *Fünf Stücke für Klavier* (1958). His later piano works, *Shao Yang Yin* (1966) and *Interludium A für Klavier* (1982) emphasize aspects of Korean traditional music more strongly. This study intends to assist pianists to develop an informed interpretation of these works based on an understanding of Yun's musical bilingualism.

ISANG YUN'S MUSICAL BILINGUALISM: SERIAL
TECHNIQUE AND KOREAN ELEMENTS IN
FÜNF STÜCKE FÜR KLAVIER (1958)
AND HIS LATER PIANO WORKS

by

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APPROVAL PAGE

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CHAPTER I

INTRODUCTION

Isang Yun (1917-1995), one of the most eloquent Korean composers, left us extraordinary musical works. A native of Korea, he went to Germany in 1957 and became a citizen of that country. Yun wished to integrate the music of his native culture with that of the European avant-garde. He studied the twelve-tone technique of the Second Viennese School and composed works based on that technique until about the early 1960s. He created his own compositional method by combining elements of traditional Korean music and the Eastern philosophy of Taoism with twelve-tone technique. For example, certain Korean traditional instrumental techniques such as tremolo, glissando, and vibrato as performed on Western instruments are important aspects of Yun's works. These techniques are often introduced in the solo instrumental works such as *Glissées* for Solo Cello (1970) and *Piri* for Oboe (1971).

The Eastern philosophy expressed in Taoism is also significant in Yun's music. Traditional music in Korea is substantially influenced by this philosophy, and scholars have noted that Yun adequately demonstrated its aesthetics through the distinctive tempi, dynamics, and rhythms in his music. The present study will discuss Yun's association with Eastern philosophy and Korean traditional music in his piano music.

Yun composed only three works for solo piano: *Fünf Stücke für Klavier* (1958), *Shao Yang Yin* (1966), and *Interludium A für Klavier* (1982). The first work, *Fünf Stücke für Klavier*, gives evidence of Yun's intense study of serialism, especially influenced by Arnold Schoenberg's *Suite*, Op. 25 and *Piano Piece*, Op. 33a. This entirely Western aspect of Yun's compositional voice will be thoroughly examined in Chapter III. *Shao Yang Yin* was originally written for harpsichord, but in 1998, it was arranged and performed on the piano by Korean-born pianist Kaya Han. The Chinese title demonstrates the dynamic balance of interactive characters, Yin and Yang, from Taoist teaching. Thus, the contrasts of everyday life such as moods, conditions, or passages of time are rendered in music with the addition of "Shao (small, light)."¹ *Interludium A* (1982) is the use of the main-tone technique and the influence of Korean instrumental techniques, both of which will be discussed in Chapter IV. The main tone in this piece is A, and Yun applies various ornamentations to it.

These piano works elucidate Yun's intentions and style at a deeper level than can be addressed by the simplistic concept of "East meets West." He transferred techniques of Korean traditional instruments to the piano by applying distinctive rhythms, ornamentation, and physical gestures. His first piano work, *Fünf Stücke für Klavier* (1958), established a foothold for the investigation of Yun's compositional thought. It represents Yun's merging of Korean traditional music with Western atonal procedures, and had a strong effect on his later piano works, *Shao Yang Yin* (1966) and *Interludium A für Klavier* (1982).

¹ Isang Yun, *Shao Yang Yin* (1966), piano version by Kaya Han, Boosey and Hawkes, 1998.

Limitations

This paper will not provide a complete overview of Isang Yun's entire corpus of works. Its primary goals are to analyze serial techniques presented in his *Fünf Stücke für Klavier* (1958), simultaneously with Korean aspects, and to assess the relationship of this work to his later piano works.

In considering Korean characteristics, it is difficult to relate indigenous instrumental techniques to the piano, since there is no traditional keyboard instrument in Korea. However, Yun's attempt to emulate certain traditional instruments will be recognized in the application of certain rhythmic and timbral characteristics in terms realizable on the keyboard.

Status/Survey of Related Research

Several dissertations have been published in Korea and in the U.S. based on the theoretical analyses of *Fünf Stücke für Klavier* (1958) and *Interludium A für Klavier* (1982). Their authors assert that Yun's employment of Eastern philosophy is most evident in the two later works, *Shao Yang Yin* (1966) and *Interludium A für Klavier*. For example, Sooah Chae states that "Yun incorporates some Korean musical ideas into *Fünf Stücke für Klavier*, but does not achieve the high level of synthesis of Oriental and Western ideas found in the later work, *Interludium A*."² Sae Hee Kim later analyzes *Fünf Stücke* and

² Sooah Chae, "The Development of Isang Yun's Compositional Style through an Examination of His Piano Works" (DMA diss., University of Houston, 2003), 53.

Interludium A separately in her document as “a brief experiment of the twelve-tone technique” and as “an exemplification of East Asian music and philosophy.”³

However, *Fünf Stücke für Klavier* (1958) is more than “a brief experiment:” it highlights the extensive use of twelve-tone rows (series). Isang Yun demonstrates his musical appreciation of Eastern philosophy and Korean tradition in this work, by using textures and dynamics and by emulating certain instrumental techniques. Thus, the study of this early work is crucial to an understanding of his later works.

Furthermore, none of the published dissertations or documents discusses *Shao Yang Yin* (1966) or its relationship to *Fünf Stücke für Klavier* (1958). Examples from *Shao Yang Yin* and *Interludium A* will assist in tracing the development of Yun’s writing for the piano. This dissertation will reassess the significance of *Fünf Stücke für Klavier* (1958), revealing it as a proving ground for concepts and practices that are developed further in Isang Yun’s later piano works.

³ Sae Hee Kim, “The Life and Music of Isang Yun with an Analysis of His Piano Works” (DMA diss., The Hartt School, University of Hartford, 2004), 53.

CHAPTER II

ISANG YUN: LIFE, WORKS, WRITING

Isang Yun's Life and Works

Isang Yun was born in Sancheong, Gyeongsang South Province, South Korea in 1917, the son of poet Ki-hyon Yun. His musical training began at the age of nine in 1926 when he began to study organ, composition, violin, and guitar at a chapel near the Tongyong Elementary school. His student record notes that he was “an outstanding vocalist with a high intelligence and motivation.”⁴ Yun began composing at the age of thirteen. His early compositions were primarily for voice, but soon he started to compose instrumental music that was performed in silent movie theatres in Tongyong in the 1930s.⁵

Yun's father strongly resisted his son's desire to make a career in music. Isang had to go to a commercial school after his graduation from the Tongyong Elementary school. In protest, he ran away from his father and went to Seoul to enroll in music school in 1934. There he learned composition, the history of Western music, and in particular the music of Richard Strauss (1864-1949) and Paul Hindemith (1895-1963) from a pupil of

⁴ Dong-Eun Noh, “Isang Yun's Life and Music,” *Music and Nation* 17 (Seoul, 1999): 65.

⁵ A small orchestra performed Western music in one of the movie theatres in Tongyong in 1930s, and Isang Yun's music was arranged and performed by the orchestra. Luise Rinser, *Isang Yun: The World of Music and Life*, trans. Kyo-Choon Shin (Seoul: Young-Hak Publications, 1984), 46.

Franz Eckert (1852-1916), who created the first Western military band in Korea.

Yun's father later acknowledged his son's musical talent and permitted his continued musical training. In 1935, Isang gained entry to Osaka Conservatory, Japan on the basis of his string quartet and other compositions. His compositions lacked a command of theoretical fundamentals at that time, and he barely possessed a basic overview of Bach, Mozart, and Beethoven's music. Furthermore, he only owned a violin for the purpose of improvisation, and did not have a piano.⁶ Eventually, the cello became his main instrument. Yun had to move back to Korea in 1937 due to his financial situation, political challenges in Japan, and his mother's death. After returning to Korea he taught music at the Hwayang Elementary school in Tongyong.

Yun went back to Japan to finish his studies in 1939, learning counterpoint and composition from music theorist Ikenouchi Domohiro. However, with the outbreak of the Pacific War in 1941, Yun had to return once again to Korea. There he joined the nationwide independence movement. He was imprisoned and tortured by the Japanese police in 1943, and was accused of resisting the Japanese government after the discovery of a vocal composition in the Korean language at his house. Korea was released from Japanese colonial domination in 1945 and Yun once more returned to his hometown, Tongyong.

In 1947 he formed the Tongyong String Quartet, of which he was the cellist. He continued his teaching career at Tongyong Women's High School in 1948 and Pusan Teachers' College in 1949-1952. He married Soo-ja Lee in 1950, and he became the

⁶ Ibid., 56-57.

secretary-general of the Korean War Composers Society during the Korean War (1950-1953). Nineteen fifty-three saw the composition of *The Song of Cheoyong*, the first collaborative work of music, theatre, and dance performed in Korea, which was performed at the National Theatre of Korea.⁷ Yun continued teaching and composing in several different colleges.

His *String Quartet No.1* (1955) was premiered at the first Korean Composers Society Concert in 1956, gaining him recognition recognized as the Fifth Seoul City Culture Award recipient. This award enabled him to go Europe to study Western music with an emphasis on twelve-tone composition. The book *Composition with 12 Notes* by Joseph Rufer (1893-1985), a pupil of Arnold Schoenberg (1874-1951), inspired Yun's interest in twelve-tone music.

Enrolling in the Paris Conservatory in 1956, Yun studied composition with Tony Aubin (1907-1981) and music theory with Pierre Ravel (1901-1984). He was content with the musical training at the conservatory, but did not like Paris.⁸ He decided to go to West Berlin, Germany the following year. There he studied counterpoint and fugue with Reinhard Schwarz-Schilling (1904-1985), composition with Boris Blacher (1903-1975), and twelve-tone music with Joseph Rufer (1893-1985) at the West Berlin Hochschule.

During his study in Berlin, Yun attended the International Festival of Contemporary Music in Darmstadt (1958), where he met John Cage (1912-1992) and Igor Stravinsky (1882-1971).⁹ Yun thought Cage's *Music for Piano* (1956) and *Concert*

⁷ Soo-ja Lee, *Nae Namp'yôn Yun Isang [My Husband Isang Yun]* (Seoul: Changchakkwa Bipyong, 1998), 1:62.

⁸ Yoon-Taek Chang (Producer), *My Music, My Country- Isang Yun*, DVD. KBS Seoul, 1998.

⁹ Ibid.

for Piano and Orchestra (1958) were impressive and confusing at the same time. Cage left the interpretation of the work up to the performer, whereas Yun felt the musical intentions of a composer needed to guide the interpretation.¹⁰

Yun was attracted to twelve-tone music, and he wanted to create his own musical styles with it. His composition professor, Boris Blacher commented “You are Asian. You have many great oriental traditions. You should find your own music from them.”¹¹

However, Yun was hesitant to challenge the prevailing trend at that time. According to Yun,

I followed Schoenberg’s strict twelve-tone technique at that time, so my music did not have much of impression. However, it was a popular trend back then that every young musician’s compositions and performances were heavily influenced by Schoenberg’s works.¹²

Blacher advised Yun to compose music involving Korean musical elements. Yun turned to Korean traditional court music to find ways of incorporating the aesthetics of Korean sound in his music. His *Five Pieces for Piano* (1958) and *Music for Seven Instruments* (1959) were the first results of his musical endeavors in Europe. Both pieces were premiered at the Gaudeamus Music Festival in Bilthoven and the Darmstadt Contemporary Music Festival.

The 1960s were a productive decade for Yun’s career in Europe. He composed *Bara*, a Korean Buddhist dance (1960) for small orchestra, *Images* for flute, oboe, violin,

¹⁰ Dörte Schmidt, “Yun und die identitätsstiftenden Möglichkeiten der Kunst in Europa,” trans. Eun-jung Hong, in *Isang Yun’s Musical World and the East-Asian Culture* (Seoul: Yesol, 2006), 140.

¹¹ Yoon-Taek Chang (Producer), *My Music, My Country-Isang Yun*, DVD. Isang Yun’s interview in German 1988 subtitled in Korean. English translation by the author of this study.

¹² Ibid.

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 (1963). He was influenced by one of *Goguryeo*'s ancient tomb murals called *Sashindo*, and he visited North Korea to see the original in 1963.¹³ Four years later, this visit was to cause serious difficulties for Yun.

Yun's oratorio based on the Buddhist scriptures, *Om mani padme hum* (Save the jewel in the lotus) (1965), was premiered in Hanover, and *Réak* for large orchestra (1966) was premiered at the Donaueschingen Contemporary Music Festival. With these two pieces, Yun began to gain international renown.

However, in 1967, Yun ran afoul of the political hysteria aroused by the East Berlin Spy Incident. On suspicion aroused by his visit to North Korea in 1963, he was accused of interacting with the North Korean government to resist South Korean President Jung-hee Park's *Yushin* regime.¹⁴ He was kidnapped by South Korean Central Intelligence agents, along with his wife Soo-ja Lee and many other Korean artists in West Berlin, taken to Seoul, and sentenced to life imprisonment. Igor Stravinsky and Herbert von Karajan led a worldwide signature campaign to protest Yun's incarceration and presented the signed document to the South Korean government. Approximately 200 artists signed the petition, including Luigi Dallapiccola (1904-1975), György Ligeti

¹³ *Goguryeo* (918-1392) was an ancient Korean kingdom located in today's northern and central parts of the Korean Peninsula, southern Manchuria, and southern Russia. *Goguryeo* was one of the three Kingdoms of Korea. *Goguryeo* was a powerful kingdom that actively associated with the foreign affairs of China and Japan, along with *Baekje* (18 B.C. – 660 A.D.) and *Shilla* (57 B.C. - 935 A.D.). *Sashindo* exhibits four dragons that are in different colors: blue, red, white, and brown. Yun was inspired by the individual lines and shapes of the four dragons.

¹⁴ The term *Yushin* means "renewal" in Korean. The *Yushin* regime represents the highly imperial role under the *Yushin* Constitution established by the president Jung-hee Park, who insisted on maintaining his dictatorship for life.

(1923-2006), and Karlheinz Stockhausen (1928-2007).¹⁵ Claudio Arrau (1903-1991) cancelled a piano concert in Seoul in protest, and the German government and artists arranged concerts in Europe to collect donations toward gaining Yun's release.¹⁶ Due to undergoing intense torture during his imprisonment, Yun attempted suicide several times. He was eventually released in 1969 with the diplomatic assistance of his German colleagues and the government.

In an interview with the German writer, Luise Rinser (1911-2002), Yun recalled how the East Berlin Spy Incident influenced him and his music:

The East Berlin Spy Incident in 1968 was a tragedy for me. I suffered enormously through this event. It took me over ten years to overcome the Incident. My music written in the early 1970s expresses the searing anger that I felt... Before the East Berlin Incident, it was true that I wrote pieces that were from Asian aesthetics by an Asian mind. This can be described as the purely artistic behavior of an intellectual. [...] The personal memories of the East Berlin Incident caused me to think about my country, its division, and other political issues more structurally and deeply, and to shape these issues into musical works.¹⁷

Some remarkable works were completed during his imprisonment such as *Riul* for clarinet and piano (1968), and *Images* for flute oboe, violin, and cello (1968).¹⁸ Yun also completed an opera, *Die Witwe des Schmetterlings* (*Butterfly Widow*, 1967–1968), which was premiered in Nuremberg on February 23rd, 1969. He was lying on a bed in a Seoul

¹⁵ Huh Jin (Producer), *Yun Isang-kyonggyerul nomoso* [Isang Yun – over the border(s)], DVD. TV KBS Seoul, 2003.

¹⁶ Ibid.

¹⁷ Ohno Kim, *Nalui Umak, Nalui Minjok: Yun Isang ui Umak Segye* (Seoul: Hangilsa, 1991), translated by Jeongmee Kim, in "The Diasporic Composer: The fusion of Korean and German Musical Cultures in the Works of Isang Yun (Diaspora)" (Ph.D. Dissertation, University of California, Los Angeles, 1999), 93-94.

¹⁸ H. Kunz, "Yun, Isang," in Grove Music Online, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30747> (accessed Feb 23, 2012).

prison as the audience gave the opera a standing ovation with thirty-one curtain calls at the Nuremberg Theatre.¹⁹

After his release from the imprisonment in March 1969, Yun moved back to Germany. Immediately, he was appointed a lecturer at the Hanover *Hochschule für Musik* (1970-71). He obtained German citizenship in 1971, the same year his opera *Geisterliebe* (*Ghost's Love*, 1970) brought him the Kiel culture prize.

Yun was appointed honorary professor at the *Hochschule für Musik* in West Berlin in 1972 before he was appointed Professor of Composition at the *Hochschule der Künste* Berlin from 1977 to 1987.²⁰ He composed the opera *Sim Tjong* based on Korean traditional vocal music, *Pansori*.²¹ This work was performed at the opening ceremony of the Munich Olympic Games in 1972 and gained considerable international repute. Yun wanted to premiere the opera at the National Theatre of Korea in his home country, but he reacted furiously to the South Korean government's attempt to kidnap Dae Jung Kim, who was a member of the Korean National Assembly at that time.²²

¹⁹ Soo-ja Lee, *Nae Namp'yôn Yun Isang* [*My Husband Isang Yun*], 1:341.

²⁰ Isang Yun's Life, "1970-1979," *Isang Yun Peace Foundation*, <http://www.isangyun.org/> (accessed June 12, 2012).

²¹ *Sim Tjong* is the name of a brave girl who is the heroine of a famous Korean folk tale. *Pansori* is a genre of Korean traditional vocal music. It features one *sorikkun* (a singer) and one *gosu* (a drummer playing a wooden barrel drum, *buk*). The term *pansori* is derived from *pan* (meaning "a place where people gather"), and *sori* (meaning "sound").

²² Sae Hee Kim, "The Life and Music of Isang Yun with an Analysis of His Piano Works" (DMA diss., The Hartt School, University of Hartford, 2004), 20. While President Jung-Hee Park rammed through the *Yushin* Constitution, which would give him imperial power for life, Dae Jung Kim, a member of Korean National Assembly at that time, who lost to Park by a small majority at the 1971 presidential election, seriously objected to Park's regime and led campaigns against the South Korean government in the U.S. and Japan. Agents of the Korean Central Intelligence Agency kidnapped Kim from a Tokyo hotel in August, 1973. The Agency planned to kill him, but they received strong objections from the U.S. and Japanese governments. Kim was released in Seoul a week after the abduction.

South Korea experienced extreme political tension in 1979-1980. President Jung Hee Park was assassinated by Jae-Kyu Kim, a director of the South Korean Central Intelligence Agency. General Doo-Hwan Chun took over the president's position and directed a massacre in Kwangju, in the southern region of South Korea. Citizens and students in Kwangju raised a democratic resistance movement, whereupon General Chun's armed forces killed thousands of civilians.

To commemorate the massacre of this Kwangju Democracy Movement, Yun wrote *Exemplum in Memoriam Kwangju* (1981), inscribed as "a monument of sorrow for the victims [of the massacre] and an admonition to fight for freedom in the whole world."²³ Many of Yun's works in the 1980s reflect his political beliefs regarding Korea. For example, his hope for Korean unification is expressed in the second movement of the *Violin Concerto No. 2 "Dialog Schmetterling und Atombombe"* (1983-6), and the five symphonies (1983-7).

Yun composed one symphony each year from 1983 to 1987. He called these symphonies "the summation of my music, philosophy, and ideology, and expansion of my musical world from only Asia to the entire world."²⁴ His sorrowful experience during his imprisonment encouraged him to write music on behalf of all people who were suffering from poverty and discrimination. He also wanted these symphonies to convey a message of world peace and love.

Yun also expressed hope for the reunification of North and South Korea through his music. Despite his attempt to maintain a relationship with his heritage, the South

²³ Sae Hee Kim, "The Life and Music of Isang Yun with an Analysis of His Piano Works," 19.

²⁴ Soo-ja Lee, *Nae Namp'yôn Yun Isang [My Husband Isang Yun]*, vol. 2, 131.

Korean Government was never cordial to him after the East Berlin Spy Incident. In fact, the North Korean government had a more inviting attitude than the South Korean government. Isang Yun's Music Research Institute was established in Pyongyang, North Korea in 1984, and the Isang Yun Philharmonic Orchestra was formed in North Korea in 1990. The Music Festival of Isang Yun has been held annually in Pyongyang, North Korea since 1982.

Yun received an honorary doctorate from the *Hochschule der Tübingen* in 1985. His work was recognized by the German government, and he was awarded the "German Republic's Medal of Merit" by President Richard von Weizäcker in 1987. In the same year, his *Symphony No. 5*, commissioned for Berlin's 750th Anniversary Commemoration, was first performed on an international stage by the Berlin Philharmonic Orchestra and singer Dietrich Fischer-Dieskau.²⁵

In the hope of contributing to the reconciliation of both Koreas, Yun proposed that a united concert be given by musicians from both countries in 1988. His idea was well-received, and the Federation of Artistic and Cultural Organization of Korea (FACOK) organized an "Isang Yun Festival" in 1989. However, the festival was postponed for an indefinite period, as FACOK suddenly withdrew the formal invitation to Yun. The chairman of FACOK claimed that Yun planned to participate in the events at Kwangju under the guidance of the Progressive Artist Association without consulting him first, and expressed a concern that this matter concerned Yun's interaction with the North Korean

²⁵ 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.

government.²⁶

Yun's achievements were recognized by many honors and awards in the last decade of his life, including honorary membership in the International Society for Contemporary Music (1991), 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).²⁷

The performance of Isang Yun's works in South Korea was prohibited for political reasons in 1969 (since he had returned to Germany after the East Berlin Incident), but this ban was lifted in 1993, when the Korean Festival Ensemble performed works of his during the 20th- Century Music Festival in Seoul. From then to the present day, his works have been played actively in Korea.²⁸ Yun died in Berlin on November 3rd, 1995 and was buried in a grave of honor by decree of the City Senate. Although he had wanted desperately to return to Korea, he never got to go back due to the long-term political tension between himself and the South Korean government.

²⁶ Sae Hee Kim, "The Life and Music of Isang Yun with an Analysis of His Piano Works," 20.

²⁷ Isang Yun's Life, "1990-1999," *Isang Yun Peace Foundation*, <http://www.isangyun.org/> (accessed June 12, 2012). Isang Yun Biography, "The composer: Biography" *International Isang Yun Society*, <http://www.yun-gesellschaft.de/e/index.htm> (accessed March 1, 2012).

²⁸ Walter-Wolfgang Sparrer, "Yun, Isang-the Composer of the Century," in *My Way, My Ideal, My Music*, trans., Kyochul Chong and Injong Yang (Seoul: HICE, 1994), 158-159.

Isang Yun's Writing

The Eastern Philosophy of Taoism

The Eastern Philosophy expressed in Taoism is a significant aspect in Yun's music. According to Robert Provine, Taoism defines issues of life that are based on the individual and nature, human minds and physical selves, vitality and creativity.²⁹ The term Tao can be translated as path or way in English; when the Tao is in balance, it is possible to find perfect happiness.³⁰ Wing-tsit Chan, an expert on Chinese Philosophy, states that "Tao is the process of self-transformation which concerns all things and operates in the sphere and their nature. Change is the fundamental theme, but it never changes and thus becomes one."³¹ For example, there is no brightness without darkness, no male without female, no newness without oldness. Yun highly admired Taoist philosophy, as is evident in his comment:

I grew up under the influence of the mysticism of Taoism and Buddhism, and I experienced their inspiration by reading books related to these philosophies. They had a deep effect on my music. Over seventy percent of my works have been rooted in Taoism or Buddhism, or based on the related legends...³²

²⁹ Robert Provine, *Music Online: The Garland Encyclopedia of World Music 7*, s.v. "Chinese Philosophy and Aesthetics," Routledge, 2001, <http://gnd.alexanderstreet.com.libproxy.uncg.edu/view/330866> (accessed December 4, 2011).

³⁰ Jeaneane Fowler, *An Introduction to the Philosophy and Religion of Taoism: Pathway to Immortality* (Brighton: Sussex, 2005), 106-107.

³¹ Wing-Tsit Chan, *A Source Book in Chinese Philosophy* (Princeton, NJ: Princeton University Press, 1963), 260-263.

³² Seokyung Kim, "Integration of Eastern and Western music: An Analysis of Selected Flute Works by Korean Composer, Isang Yun" (DMA diss., University of Cincinnati, 2003), 12.

Yun was inspired by certain theories in Taoism. First, that the universe produces energy from which the sky, the land, the sun (Yang spirit), and the moon (Yin spirit) emerge. Yang and Yin are the coexisting polarities in Taoism. All creations in the universe are derived from the balance of Yin and Yang. Yang represents a masculine, hard, and mobile character, whereas Yin represents a feminine, soft, and immobile character. Figure 1 shows *Tajitu*, the symbol of Yin and Yang. Yun applied microcosm within macrocosm as well as rapid motion within stillness to express the balance between Yin and Yang in his works. These two opposites are juxtaposed to create balance.

Figure 1. *Tajitu*, the Symbol of *Yin* and *Yang*³³



Taoism reflects the theory of “The part is the whole; the whole is the part.”³⁴ Yun believed that the four dragons in *Sashindo* exemplify this theory.³⁵ His *Images* for flute, oboe, violin, and cello (1968) invokes the theory with four different instruments, as shown in Figure 2. Each instrument is assigned unique intonations, dynamics, and articulations, and their collaboration makes the combined musical texture effective.

³³ Yin Yang Symbol, “Yin Yang Symbol,” *Yang Cheng Fu Tai Chi Chuan* http://www.yangchengfu.org/yin_yang_symbol.html (accessed March 4, 2012).

³⁴ Yoon-Taek Chang (Producer), *My Music, My Country- Isang Yun*, 1998.

³⁵ See footnote 13, page 9.

Figure 2. *Images* for Flute, Oboe, Violin, and Cello (1968), mm. 12-17

2

The image shows a page of musical notation for the piece 'Images' by Isang Yun. It consists of two systems of four staves each, representing the Flute, Oboe, Violin, and Cello. The first system starts at measure 12. The Flute part (top staff) begins with a dynamic of *pp* and includes a trill marked with a 'b' and a fermata. The Oboe part (second staff) has a dynamic of *p*. The Violin part (third staff) starts with *mp*. The Cello part (bottom staff) starts with *p*. The second system begins at measure 15, marked with a box containing the number '15'. The dynamics continue to vary, with the Flute and Cello parts showing *mf* and *f* dynamics, while the Violin and Oboe parts show *mp* and *f* dynamics. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Images by Isang Yun
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The Main-Tone Technique

Yun developed distinctive musical elements of Taoism with the main-tone technique. Ji-sun Choi asserts in her dissertation that “Yun viewed one note as a minor universe which can be enlarged into a greater one, which in turn can be one of many minor universes within an even greater universe.” Yun’s assertion supports her statement:

The concept of tone in Europe and Asia is totally different. I have mentioned several times that the tone of the West is like a liner pencil, while Asian tones are like a stroke of a brush: thick and thin, and not even straight. 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 of 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.³⁶

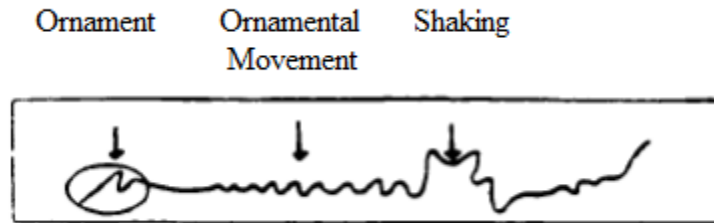
The main-tone technique is distinguished by the use of long-sustained sounds, such as single notes, chords or clusters held for several measures, most often marked by melismatic ornamentations.³⁷ Yun also stated “I do not write notes that suddenly appear or disappear. My notes always gain preparation notes and then settle down. As it repeats, musical vitality occurs.”³⁸ The main tone cannot function as a structural tone itself. It needs to be supported by numerous ornamentations to function as a central tone. Figure 2 shows the sounding progress of the main tone.

³⁶ Isang Yun, “Über meine Musik,” in *Der Komponist Isang Yun*, ed. Hanns-Werner Heister and Walter-Wolfgang Sparrer, 2nd ed. Trans. H.Y. Park (Munich: edition text+kritik, 1997), 297.

³⁷ Francisco Feliciano, *Four Asian Contemporary Composers: The Influence of Tradition in Their Works* (Quezon City: New Day Publishers, 1983), 46.

³⁸ Sungman Choi and Eunmi Hong, eds. *Isang Yun's Musical World* (Seoul: Han'gilsa, 1991), 152.

Figure 3. The Sounding Progress of the Main Tone³⁹



The idea of “placing great emphasis on the production and control of tone-involving articulations, modifications in timbre, pitch inflections, different gradations of intensity, and vibrati”⁴⁰ is a basic concept derived from Korean traditional music.

Yun employed certain instrumental techniques to articulate a main-tone.

According to Junghyun Kim, Yun’s main tones correspond to the duration of a breath, and a particular main tone lasts for an extended time in his *Etüden for Flute Solo* (1974).⁴¹ Figure 4 shows E and D# working as main tones in this work. These two pitches are sustained in various rhythmic durations, grace notes, and articulations. Furthermore, Yun gives various melodic contours to the grace notes.

³⁹ Young Ah Kim, “A Study of Ornamentations in Isang Yun’s Piano Music” (Master’s thesis, Seoul National University, 2002), 8-10, and 38.

⁴⁰ Francisco Feliciano, *Four Asian Contemporary Composers: The Influence of Tradition in Their Works*, 41.

⁴¹ Junghyun Kim, “Isang Yun’s *Duo for Viola and Piano* (1976): A Synthesis of Eastern Music Concepts with Western Music Techniques” (DMA diss., The University of Arizona 2007), 52.

Figure 4. *Etiiden for Flute Solo* (1974), *Moderato*, mm. 30-44⁴²

The image shows a musical score for a flute solo. It consists of three staves of music. The first two staves are marked with a fortissimo (*ff*) dynamic, and the third staff is marked with a piano (*p*) dynamic. The music features various rhythmic patterns, including triplets and sixteenth notes. Red circles are drawn around several notes, and the text "main tone" is written in blue above some of these notes. Measure numbers 30 and 40 are also circled in red.

Etüden for Flute Solo by Isang Yun
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Contributions of Korean Traditional Music

Since China took a significant role in disseminating the Eastern philosophy of *Taoism* to Korea, Chinese court music and temple ceremonies influenced the musical heritage of Korea. Chinese ritual music, *A-ak*, was imported from China in about 1116 AD and became one of the three types of Korean court music along with *Dang-ak* and *Hyang-ak*.⁴³

⁴² Ibid.

⁴³ *A-ak* is often translated as elegant Korean music. *A-ak* was popular during *Goryeo* (918-1392) and *Chosun* (1392-1910) dynasties. It was used for Korean court music, often with lyrics praising the current ruler. *Dang-ak*, translated as “Dang music,” and the style was adapted from Dang Dynasty in China during the Unified Silla (AD 668-936) period. *Hyang-ak* is a village music that is in a traditional form of Korean court music with origins in the Three Kingdoms period (57 BC-668 AD). It is typically accompanied by traditional folk dances in Korea.

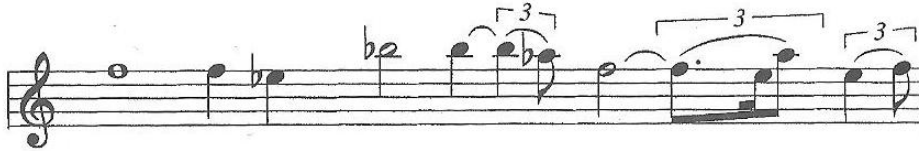
Not every tone is notated in Korean traditional court music; instead, trained performers improvise melodic ornaments. Korean music is characterized by the “consistent use of micro-tones, which are combined with grace notes and embellishments, gentle curves or oscillations and controlled grace notes.”⁴⁴ Figure 5, an excerpt from *Sangyongsan* of *Yuch’osinjigok*, shows the melody played with various ornaments on the *Daegum* (a large transverse flute).⁴⁵ Byong-Won Lee states that the main tones are stable and constant while the ornaments are variable and capricious; their performance can be varied depending on the performer’s decision in relation to the overall musical context.⁴⁶ Grace notes appear prior to the main tones in the melodic line with optional ornamental tones in the example.

⁴⁴ Bang-song Song, *The Sangjo Tradition of Korean Komun’go Music* (Seoul: Jung Eum Sa, 1986), 216.

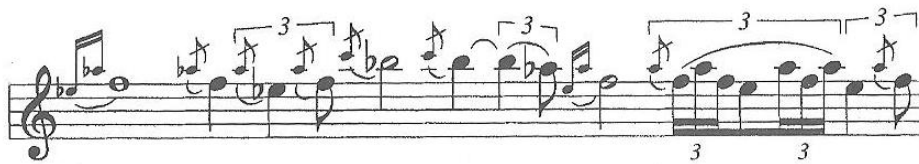
⁴⁵ *Yuch’osinjigok* is a set of works drawn from an orchestral court music known as *Yongsanhoesang*. It has also been arranged for solo instruments as *Daegum Jeong-ak*. *Jeong-ak* refers to a classical court music that has traditionally been associated with the upper classes. *Sangyongsan* is a movement from *Yuch’osinjigok*.

⁴⁶ Byong-Won Lee, “The Ornaments in Traditional Korean Music: Structure, Function and Semantics,” *Ssi-ol. Almanach 1998-99 der Internationalen Isang Yun Gesellschaft e.V.* (1999), 59.

Figure 5. An Excerpt of *Sangyongsan* of *Yuch'osinjigok* – a Court Orchestral Music – as Performed on the *Daegum* (transverse flute)⁴⁷



Melodic line with those tones that have to be performed absolutely.



Melodic line with optional ornamental tones.

Yun applied various types of novel glissandi, pizzicati, crescendi and vibrato drawn from his Eastern heritage.⁴⁸ These techniques are ubiquitous in *Loyang* (1962), as shown in Figure 6.⁴⁹ The violin and violoncello parts in mm. 197-198 play various types of pizzicati, as indicated by the red box. Ornamentations such as trills and appoggiaturas are shown in each instrument, as indicated by the blue boxes in mm. 202-208. They evoke sustained vibrato techniques played by each instrument as indicated by the marking *intensiv halten* (hold strongly). The two string instruments (violin and violoncello) also play glissandi with crescendi, as shown in the green box.

⁴⁷ Ibid., 60.

⁴⁸ Jeongmee Kim, "The Diasporic Composer: The fusion of Korean and German Musical Cultures in the Works of Isang Yun (Diaspora)" (Ph.D. diss., University of California-Los Angeles, 1999), 39.

⁴⁹ *Loyang* (Korean: *Nagyang*) was an area established in 108 BC in the region of today's Pyongyang, North Korea. Loyang survived as a military base and trading post until AD 313, still much more than 1,000 years ago. Keith Howard, "Korean Tradition in Isang Yun's Composition Style" *Ssi-ol. Almanach* (1998/99), 80.

Figure 6. The Ornamentations, *Glissandi*, *Crescendi*, and *Pizzicati* in the Third Movement of *Loyang* for Chamber Ensemble (1962; rev. 1964), mm. 197-208

Loyang by Isang Yun
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Yun applied various vibrato elements and dynamics and allowed different instruments to elaborate on the same pitch, as shown in the opening of *Gasa* for violin and piano, Figure 7. The red box identifies Yun’s indications of various vibrato techniques in the violin part. Keith Howard quotes a simile used by the traditional music expert Hye-Ku Lee, stating that “tones are like a master calligrapher’s brush stroke,

melodies are like clouds drifting gently across an empty field.”⁵⁰ These images appear in Yun’s *Gasa* for violin and piano (1963) with elastic and long melodies.⁵¹ The violin part opens with an *espressivo* melody and a fermata marking in measures 1-2. These markings indicate the flexible, elastic approach desired for this passage. The melody continues to be elastic with various vibrato techniques and decreasing dynamics from *mezzo piano* through *pianississimo* throughout the entire example.

Figure 7. *Gasa* for Violin and Piano (1963), mm. 1-8

GASA Isang Yun (1963)

* n.v. (non vibrato), p.v. (poco vibrato), v. (vibrato), m.v. (molto vibrato),
p.v.c. (poco a poco vibrato crescente).

Gasa by Isang Yun
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⁵⁰ Keith Howard, “Korean Tradition in Isang Yun’s Composition Style,” 81.

⁵¹ Ibid. *Gasa* means literally “narrative songs” in Korean.

As these examples demonstrate, Isang Yun's compositional style references the Eastern philosophy of *Taoism*, elaborates the main-tone technique, and incorporates elements of Korean traditional music. These musical characteristics appear in his piano music in ways that will be discussed in chapter IV. Before taking up this subject, however, it is necessary to take a close look at Yun's application of serial techniques in *Fünf Stücke für Klavier*. For this purpose, *Fünf Stücke für Klavier* will be analyzed in detail.

CHAPTER III

ANALYSIS OF *FUNF STÜCKE FÜR KLAVIER* (1958)

Overview of the Work

Yun composed *Fünf Stücke für Klavier* (1958) while studying composition at the Berlin *Hochschule für Musik* with Boris Blacher.⁵² This work was premiered by Herman Kurpt at Bilthoven in 1959. Like most other composers at that time, Yun used the twelve-tone technique, with which he blended Korean musical elements to create his distinctive writing style.

Before starting the detailed examination of these five pieces, it will be helpful to summarize certain salient features of each. In the first piece, the composer used a free improvisatory style without bar lines to generate five episodes of two-voiced material with overall ascending and descending directions. In the second piece, he introduced contrasting sections in *Andantino* and *Allegretto* with a great variety of textures: two and three voices in alternation, rhythmic chords punctuating an expressive, flowing, right-hand line, a wide range of registers, and a variety of syncopated rhythms. A dramatic crescendo from *forte* through *fortissimo* to *fortississimo* with rhythmic diminution begins and ends the third piece, whose three contrasting sections use alternating-hand chords and single notes with frequent meter changes in a single- and two-voiced texture. The overall gestures of this piece are ascending. Rhythmic complexity abounds in the fourth piece on

⁵² Blacher's influence in Isang Yun's *Fünf Stücke* will be explained when analyzing *Stück II* and *III*.

more than one level. Alternating sections of *Allegro* 4/4 and *Moderato* 6/8 exist in a metric ratio to each other, and within each short section, polyrhythmic counterpoint creates complex textures between the right and left-hand parts. The last piece of the set shows more extensive syncopations and dissonant sounds in a more complex texture than the other previous pieces. The common characteristics of the entire set include dramatic dynamic contrast, polyrhythm, constant tempo and meter changes, and the use of complex articulations and rhythmic patterns.

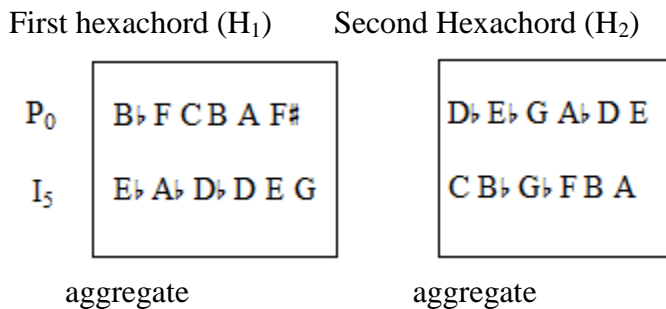
Yun's row presentations are usually congruent with coherent formal units throughout this work. His row statements are indicated as phrases marked by fermatas and contrasting sections in each piece.

Yun further adopts combinatoriality, "the simultaneous presentation of two different forms of a single row so constructed that new twelve-tone aggregates are created by the combination of their hexachords."⁵³ Hexachord combinatoriality is an essential feature of Schoenberg's later twelve-tone music as observed in his *Piano Piece*, Op. 33a. The first hexachord of P_0 is identical to the second hexachord of I_5 . "Since there are no pitch duplications between the first halves of the rows, they can be combined to form a twelve-tone aggregate."⁵⁴ Figure 8 shows how the combination of P_0 and I_5 creates aggregates.

⁵³ Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America* (New York: W.W. Norton & Company, 1991), 195.

⁵⁴ *Ibid.*, 196.

Figure 8. Hexachord Combinatoriality⁵⁵



Yun constructs a total of seven rows and all exhibit hexachord combinatoriality except for the row in *Stück II*. He does not, however, exploit combinatoriality in this work, except for *Stück IV*.

Introduction to Post-Tonal Theory

The basic concepts of post-tonal theory are useful for comprehending “the relationships that underlie the surface and lend unity and coherence to musical works,”⁵⁶ especially in music of the Second Viennese school. Pitch-class sets are the fundamental elements of much post-tonal music. Ordered and unordered pitch-class sets appear musically in many different ways based on octave and enharmonic equivalence, transposition, and inversion. Since Yun, influenced by Schoenberg, adopted post-tonal

⁵⁵ The format of the Figure is adopted from Bryan R. Simms’ *Music of the Twentieth Century: Style and Structure* (New York: Schirmer Books, 1986), 79.

⁵⁶ Joseph N. Straus, *Introduction to Post-Tonal Theory*, 3rd ed. (Upper Saddle River, New Jersey: Prentice Hall, 2005), 2.

elements in his *Fünf Stücke*, it will assist in the thorough analysis of the work to review the properties of a twelve-tone series.⁵⁷

Properties of a Twelve-Tone Series

Pitch Class

A pitch class (pc) is a class of pitches that are related by octave and enharmonic equivalence. “Every pitch in the equal-tempered system can be assigned to one of twelve pitch classes (pcs).”⁵⁸ For example, any pitch named G is a member of pitch class G as are any pitches that are enharmonically equivalent to G natural. A twelve-tone row (or series) is a specific ordering of the twelve pitch classes that comprise the equal-tempered system. A series can be ordered in four ways: prime, retrograde, inversion, and retrograde-inversion. The very first ordering in a piece is typically designated as the prime form, and the remaining forms are derived from it by applying the operations of transposition, inversion, and/or retrograde.⁵⁹

Any twelve-tone series has forty-eight forms: twelve prime, twelve retrograde, twelve inversion, and twelve retrograde-inversion forms. Since Yun used only one or two

⁵⁷ A selected list of the standard textbooks is provided here. I have adopted Joseph Straus’ terminology and symbology throughout this chapter. Elliott Antokoletz, *Twentieth-Century Music*, Upper Saddle River, New Jersey: Prentice Hall, 1992. Allen Forte, *The Structure of Atonal Music*, New Haven: Yale University Press, 1973. Robert P. Morgan, ed. *Anthology of Twentieth-Century Music*, New York: W. W. Norton, 1992. George Perle, *Serial Composition and Atonality*, 6th ed., revised., Berkeley and Los Angeles: University of California Press, 1991. Bryan R. Simms, ed. *Music of the Twentieth Century: An Anthology*, New York: Schirmer Books, 1986. Joseph N. Straus, *Introduction to Post-Tonal Theory*, 3rd ed. Upper Saddle River, New Jersey: Prentice Hall, 2005. J. Kent Williams, *Theories and Analyses of Twentieth-Century Music*, New York: Harcourt Brace & Company, 1997.

⁵⁸ J. Kent Williams, *Theories and Analyses of Twentieth-Century Music* (New York: Harcourt Brace & Company, 1997), 31.

⁵⁹ *Ibid.*, 183.

row forms in any given piece, it will not be necessary to display matrices of the forty-eight forms of a particular row. Instead, the row or rows used in any given piece will be presented in a table. For example, in Table 2 (see page 36), the pcs are listed in their order of presentation using both pc integers (second row) and pc letter names (third row). The top row of the table displays order numbers, which indicate the ordinal position of each pc in the series.

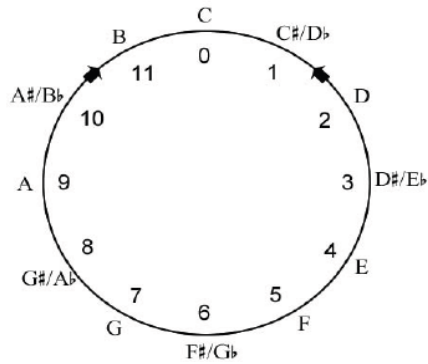
Row forms are designated by one- or two-letter abbreviations plus a pc number that indicates the level to which the row form has been transposed. For example, P_0 is the prime ordering beginning with pitch class 0; I_1 is the transposed inversion of P_0 that begins with pc 1... etc.⁶⁰ Retrogrades of P and I rows are read from right to left in the table and are indexed by their last pc. For example, the retrograde of P_0 is labeled RP_0 ; the retrograde of I_5 is labeled RI_5 .

Ordered and Unordered Pitch-Class Intervals

The twelve pitch classes form a closed modulo 12 system, like the numbers on a clock face. One can think of measuring intervals between pcs like measuring clock time (see Figure 9, page 31). For example, the interval between pc 4 and pc 11 can be calculated in two directions: ascending (clockwise) 7 semitones, or descending (counterclockwise) 5 semitones. Taking these two directions into account, we can measure pitch-class intervals.

⁶⁰ The most common labeling system today uses the fixed-C notation (C = pc 0). A chromatic scale beginning on C assigns each of the remaining eleven pitches to a specific pitch-class number.

Figure 9. Pitch-Class Clockface



A pitch-class interval (abbreviation: *ipc*) is the distance between two pitch classes (pcs) measured in semitones. It has two types: ordered and unordered. An unordered pitch-class interval is also called an interval class (ic). To calculate an ordered pitch-class interval from pc x to pc y , we use the formula $y - x \pmod{12}$. To compute an unordered pitch-class interval, we count the distance between the two pcs in either direction. For example, the ordered pc interval from $E\flat$ to $C\sharp$ ($1 - 3 = -2 \pmod{12} = 10$) is different from $C\sharp$ to $E\flat$ ($3 - 1 = 2$). The shortest distance between two pcs measured in either direction is an unordered pitch-class interval (an interval class). The formula for an interval class is $x - y \pmod{12}$ or $y - x \pmod{12}$, whichever is smaller. Each of the six interval classes (ics) includes a pair of ordered pc intervals (1 and 11, 2 and 10, 3 and 9, etc.) that are complementary with respect to the octave as well as all compound intervals that can be derived from the simple intervals through octave displacement. For example, the interval class between D and A is 5, because 5 ($2 - 9 = -7 = 5$) is smaller than 7 ($9 - 2$

= 7). The terms ordered pc interval and interval class will be used in the figures and text when analyzing each piece.

Pitch Class Set, Normal Form Set Class, T_n/T_nI -type (Set-Type or Prime form), Interval-Class Vector

The term *set* will be used to denote an unordered collection of pcs. Any pc set is related by transposition (T_n) and inversion (T_nI) to certain other sets that have the same number of pcs. Theorists use normal form as an efficient way to represent the various permutations of a pc set. In addition, normal form makes it easier to see the essential attributes of a set and to compare it to other sets.⁶¹ The normal form of an unordered pc-set is the ordering that has the smallest possible interval between the first pc and each of the succeeding pcs.

A T_n -type represents a class of pc sets that are related to each other by transposition; such a class normally contains twelve different sets. A T_nI type represents another class of sets that are related to the original set by inversion (I) followed by transposition (T_n) by some ordered pc interval ($_n$). A group of twenty-four T_n - and T_nI -related sets is called a set class.”⁶² Figure 10 shows the list of sets related to (014) and (034) by T_n .

⁶¹ Joseph N. Straus, *Introduction to Post-Tonal Theory*, 35.

⁶² *Ibid.*, 53.

Figure 10. The List of Sets Related to (014) and (034) by T_n ⁶³

Interval of Transposition	T_n -type	(0 1 4)	T_n -type	(0 3 4)
0		(0 1 4)		(0 3 4)
1		(1 2 5)		(1 4 5)
2		(2 3 6)		(2 5 6)
3		(3 4 7)		(3 6 7)
4		(4 5 8)		(4 7 8)
5		(5 6 9)		(5 8 9)
6		(6 7 10)		(6 9 10)
7		(7 8 11)		(7 10 11)
8		(8 9 0)		(8 11 0)
9		(9 10 1)		(9 0 1)
10		(10 11 2)		(10 1 2)
11		(11 0 3)		(11 2 3)

The T_n/T_nI -type (also called set-type or prime form) of a set is always either its T_n -type or its T_nI -type, whichever one is in the “best” normal form. For example, between T_n -type (037) and T_nI -type (047), (037) is the T_n/T_nI -type, since it has a smaller number as its next-to-last pc.⁶⁴ According to John Rahn, “The equivalence class remaining possible is that of *all sets equivalent under either T_n or T_nI (or both)*, a “ T_n/T_nI ” set type.”⁶⁵ Figure 11 shows the class of 24 sets that are represented by T_n/T_nI -type (037), the major and minor triads of tonal music.

⁶³ J. Kent Williams, *Theories and Analyses of Twentieth-Century Music* (New York: Harcourt Brace & Company, 1997), 82.

⁶⁴ *Ibid.*, 88-89.

⁶⁵ John Rahn, *Basic Atonal Theory* (New York: Longman, 1980), 76.

Figure 11. The Set Class of T_n/T_nI -type (037)⁶⁶

T _n /T _n I-type (037)							
T _n -type	(0	3	7)	T _n -type	(0	4	7)
	(0	3	7)		(0	4	7)
	(1	4	8)		(1	5	8)
	(2	5	9)		(2	6	9)
	(3	6	10)		(3	7	10)
	(4	7	11)		(4	8	11)
	(5	8	0)		(5	9	0)
	(6	9	1)		(6	10	1)
	(7	10	2)		(7	11	2)
	(8	11	3)		(8	0	3)
	(9	0	4)		(9	1	4)
	(10	1	5)		(10	2	5)
	(11	2	6)		(11	3	6)

A set class can be identified by its set-type (T_n/T_nI -type) and its interval-class vector, a one-row table that lists the multiplicity of the intervals formed between all unordered pairs of pcs. Table 1 shows the interval-class vector of T_n/T_nI type (037).

Table 1. Interval-Class Vector of T_n/T_nI type (037)⁶⁷

Interval class	1	2	3	4	5	6
Multiplicity	0	0	1	1	1	0

⁶⁶ J. Kent Williams, *Theories and Analyses of Twentieth-Century Music*, 89.

⁶⁷ *Ibid.*, 90.

Abstract and Literal Subset-Types, Referential Scale Collections

Yun derived certain interval classes and certain types of subsets (trichords, tetrachords, pentachords, hexachords, etc.) from the row forms that he used in each piece. These types of subsets are often contained within referential scale collections, pitch class set-types that correspond to various scales: whole-tone (02468T), octatonic (0134679T), diatonic (013568T), harmonic minor (0134689), melodic minor (013468T), hexatonic (or augmented) (014589).⁶⁸ For example, the set (C, E, G) is a literal subset of the C major scale, and at a more abstract level, it is an instance of major triad. Any major triad is an abstract subset of a diatonic collection, and a major scale is a one possible ordering of a diatonic collection.

These properties, along with Yun's comments, can assist the reader in understanding his philosophical thoughts in this work. He once commented that "Each tone has its own vitality, and each is a musical phenomenon in Eastern philosophy."⁶⁹ Hur has noted that Yun generated his musical inspiration from the frequent use of a single tone derived from Eastern music. Yun believed that a single tone is sufficient to express an entire cosmos of musical understanding with its own type of pleasing aesthetics.⁷⁰ He utilized this philosophical concept in his application of twelve-tone technique.

⁶⁸ Philip Wade Russom, "A Theory of Pitch Organization for the Early Works of Maurice Ravel" (Ph.D. diss., Yale University, 1985), 18. The letter T of set-types (in the parenthesis) represents pc integer 10.

⁶⁹ Luise Rinser, *Isang Yun: Der verwundete Drache. Dialog über Leben und Werk des Komponisten [Isang Yun: Wounded Dragon]*, trans. Tae-nam Chun (Seoul: Younghak Chulpansa, 1988), 108.

⁷⁰ Dae-Sik Hur, "A Combination of Asian Language with Foundations of Western Music: An Analysis of Isang Yun's *Salomo* for Flute Solo or Alto Flute Solo" (DMA diss., University of North Texas, 2005), 42.

Analysis of Each Piece (*Stücke I-V*)

Stück I

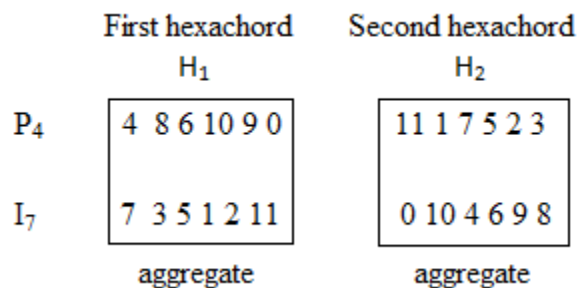
Two rows occur in *Stück I*. Table 2 shows Row 1 with its pc numbers, pc letters, and order numbers.

Table 2. Row 1 (P_4), *Stück I*

	P→											←RP
Order nos.	1	2	3	4	5	6	7	8	9	10	11	12
PC nos.	4	8	6	10	9	0	11	1	7	5	2	3
PC letters	E	G#/A \flat	F#/G \flat	A#/B \flat	A	C	B	C#/D \flat	G	F	D	D#/E \flat

Row 1 (P_4) is hexachord combinatorial with I_7 , as shown in Figure 12.⁷¹

Figure 12. Hexachord Combinatoriality, Row 1 (P_4 and I_7), *Stück I*



⁷¹ The integers illustrate combinatoriality, the simultaneous presentation of two different forms of a single row that creates new twelve-tone aggregates (page 28).

Bryan Simms mentions the nearly-whole-tone hexachord, which can be derived from the whole-tone scale, and its application in the principal theme of Scriabin's Piano Sonata No. 10. Figure 13 shows a nearly-whole tone hexachord, which can be formed by raising or lowering any pc of a whole-tone collection by one semitone.

Figure 13. Derivation of the Nearly-Whole-Tone Hexachord⁷²



The row for Yun's *Stück I* has discrete hexachords that exemplify another type of nearly whole-tone hexachord. Five of the six pitch classes of each hexachord form an incomplete whole-tone collection. A whole-tone collection has the highest possible degree of transpositional and inversive symmetry, and its set class contains only two distinct members: the even-numbered collection (0,2,4,6,8,10) and the odd-numbered collection (1,3,5,7,9,11).⁷³ For example, in Yun's hexachord E, F#, G#/Ab, Bb, and C belong to the even-numbered whole-tone collection, but A (pc 9) belongs to the odd-numbered collection. The same is true for the other hexachord. Five of its six pitch classes Db, D#/Eb, F, G, and B belong to the odd-numbered whole-tone collection, but D (pc 2) belongs to the even-numbered collection. Figure 14 presents the discrete hexachords (H₁ and H₂) of the first row that exhibit the exchange of D and A as the arrows indicate.

⁷² Bryan R. Simms, *Music of the Twentieth Century: An Anthology* (New York: Schirmer Books, 1986), 41.

⁷³ Joseph N. Straus, *Introduction to Post-Tonal Theory*, 147.

Figure 14. Discrete Hexachords of Row 1(P₄)

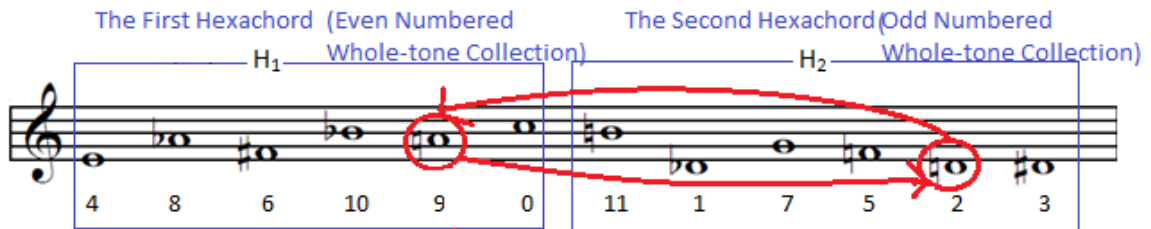


Figure 15 shows the ordered pc intervals and interval classes (unordered pitch-class intervals) for Row 1. The numbers in the boxes on the top show the pcs of P₄ and the ordered pc intervals (P, RP) and interval classes between each pair of pcs. The pcs of I₄ (the boxed numbers) and their ordered pc intervals (I, RI) and their interval classes appear next. This table is followed by another that lists the multiplicity (number of instances) of each type of interval in the various row forms. This format will be used for the other four pieces when discussing row properties. Interval classes (ics) 1 and 2 appear most frequently in *Stück I*. Interval class (ic) 5 is not formed between adjacent pcs in Row 1. Yun constructed the row to emphasize dissonant intervals (major and minor seconds and the sevenths) more than consonant intervals (perfect fourths and fifths).

Figure 15. Ordered PC Intervals and Interval Classes in Row 1(P₄), *Stück I*

Interval Patterns													
P-->	4	8	6	10	9	0	11	1	7	5	2	3	<--RP
ordered pc intervals (P)	4	10	4	11	3	11	2	6	10	9	1		
ordered pc intervals (RP)	8	2	8	1	9	1	10	6	2	3	11		
Interval class	4	2	4	1	3	1	2	6	2	3	1		
I-->	4	0	2	10	11	8	9	7	1	3	6	5	<--RI
ordered pc intervals (I)	8	2	8	1	9	1	10	6	2	3	11		
ordered pc intervals (RI)	4	10	4	11	3	11	2	6	10	9	1		
Interval class	4	2	4	1	3	1	2	6	2	3	1		
Multiplicity of intervals													
ordered pc intervals		1	2	3	4	5	6	7	8	9	10	11	
instances in P <		1	1	1	2	0	1	0	0	1	2	2	>
instances in RP <		2	2	1	0	0	1	0	2	1	1	1	
instances in I <		2	2	1	0	0	1	0	2	1	1	1	
instances in RI <		1	1	1	2	0	1	0	0	1	2	2	
Interval class		1	2	3	4	5	6						
instances <		3	3	2	2	0	1	>					

Figures 16 and 17 show the overlapping trichordal and tetrachordal subsets, their set-types, their interval-class (ic) vectors, and their multiplicity. Instances of the trichordal set-type (013) and the tetrachordal set-type (0124) appear most frequently in this row. The trichordal set-type (013) is an abstract subset of any octatonic, diatonic, harmonic and melodic minor collection.

Figure 16. Overlapping Trichordal and Tetrachordal Subsets, Their Set-Types, and Their IC Vectors of Row 1, *Stück I*

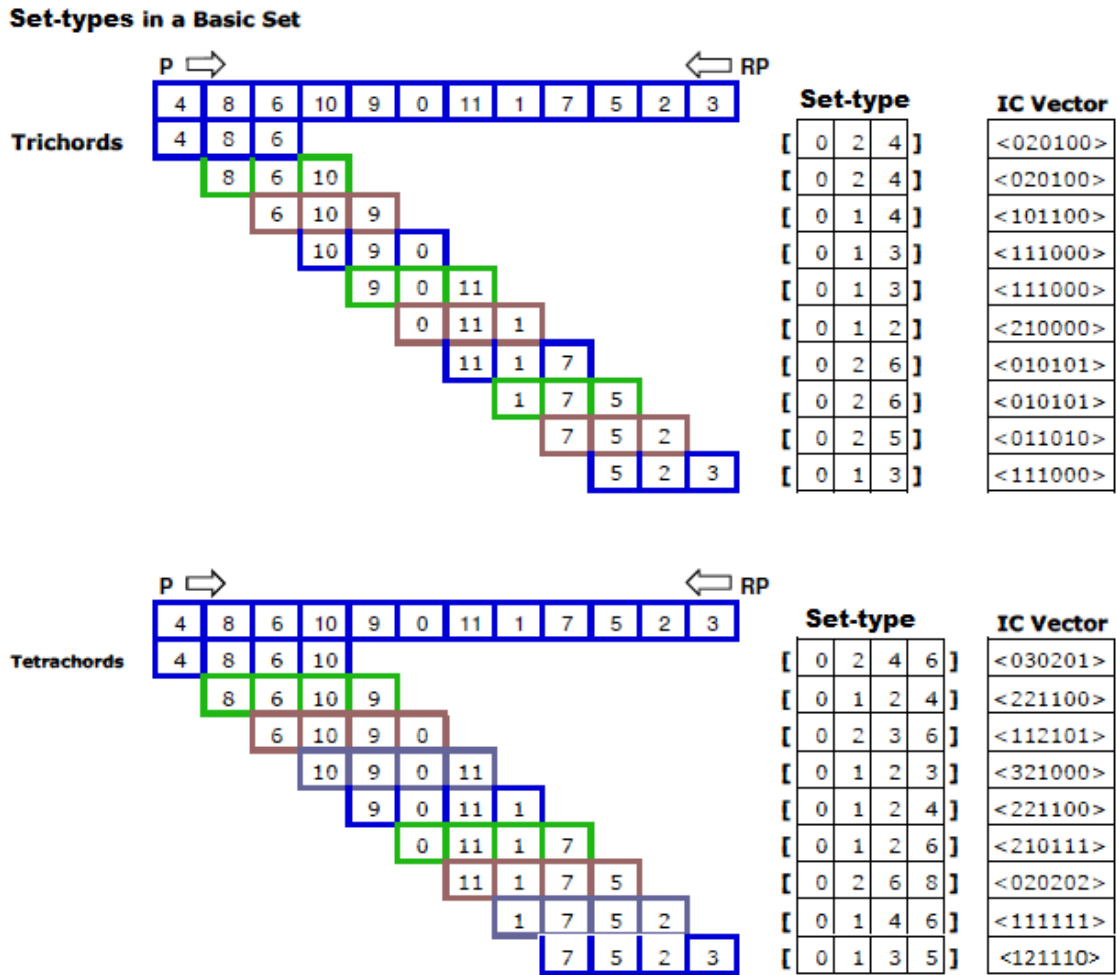


Figure 17. Trichordal and Tetrachordal Set-Types in Row 1 of *Stück I*

Trichords

Set-type	IC Vector	Multiplicity
[012]	<210000>	1
[013]	<111000>	3
[014]	<101100>	1

[024]	<020100>	2
[025]	<011010>	1
[026]	<010101>	2

Tetrachords

<u>Set-type</u>	<u>IC Vector</u>	<u>Multiplicity</u>
[0123]	<321000>	1
[0124]	<221100>	2
[0126]	<210111>	1
[0135]	<020100>	1
[0146]	<111111>	1
[0236]	<112101>	1
[0246]	<030201>	1
[0268]	<020202>	1

The beginning of *Stück I* has Row 1 realized in ascending motion. The first hexachord (H₁) appears in the left hand and the second hexachord (H₂) appears in the right hand, as shown in Figure 18. Yun applies several tones of the first hexachord as grace notes. The first tones, E (order no. 1) and F[#], (order no. 3), embellish the main-tones A^b and B^b. Yun repeats E (as an ornament) to embellish the long-held A^b and to initiate the ascending gesture as the circle indicates in the Figure. He further uses A, (order no. 5) and F (order no. 10) as ornaments moving down by step from their previous tones (B^b and G) to prepare the next ascending tones (C and D). Such ornaments play an important role in Korean traditional music and their functions will be discussed in more depth in the next chapter. The sustained diminished triad (A - C - D[#]), an instance of (036), marks end of the first phrase.

Figure 18. *Stück I*, H₁ and H₂ in the Beginning

The image shows a musical score for 'Stück I' by Isang Yun, marked 'Adagio, grazioso'. It features two staves: a treble clef staff and a bass clef staff. The bass clef staff begins with a piano (*P*) dynamic and a half note G4. A bracket labeled 'P₄' spans the first four notes (G4, A4, B4, C5). A bracket labeled 'H₁' spans the first six notes (G4, A4, B4, C5, D5, E5). A bracket labeled 'H₂' spans the last six notes (G5, A5, B5, C6, D6, E6). Fingerings are indicated by numbers 1-5. Order numbers (pc) are shown in red: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. A blue box highlights the final three notes (G5, A5, B5) with an arrow pointing to it labeled 'End of the phrase'.

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The retrograde of P₄ (RP₄) follows next, as shown in Figure 19. It appears that Yun chose RP₄ to effect a smooth resolution of the previous diminished triad. He carries the first tone (D#) three octaves higher than the second tone (D) to prepare the following ascending motion. The ascending septuplet (containing pc order nos. 3-9 as indicated in the first box) embellishes the arrival of G \flat , A \flat , and E (order nos. 10-12) in *sforzatissimo*. This septuplet reflects an instance of (0123468), whose ic vector is <453432>. The following two high-register harmonic dyads (E - A \flat , B \flat - G \flat) form an instance of (0246) whose ic vector is <030201>. While the ascending septuplet contains a rather even distribution of the six interval classes, the tetrachord formed by the two harmonic dyads contains only even-numbered interval classes. This tetrachord set-type (0246) is a literal subset of the even-numbered whole-tone collection (WT₀) and, therefore, an abstract

subset of either whole-tone collection. In this atonal context, the final two harmonic dyads sound like a consonant resolution of the much more dissonant septuplet figure.

Figure 19. *Stück I*, the Retrograde of P_4 (RP_4) in the First Section

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Yun recalls Row 1 in a modified format from the opening passage, as shown in Figure 20. The eleventh and the twelfth tones (E and $A\flat$) of RP_4 (also shown in Figure 19) sustain and become the first and the second tones of Row 1 after the triplet. Yun places each tone of P_4 in consecutive order with alternating hands in a group of ten fast thirty-second notes to embellish the following RI_4 . Yun emphasizes several trichords in this row: (F - $G\flat$ - $E\flat$), ($A\flat$ - B - C), (C - D - E) as the three boxes indicate. The first (F - $G\flat$ - $E\flat$) and the second ($A\flat$ - B - C) boxes enclose instances of trichordal set-types (013) and (014). The last trichord (D - C - E) is an instance of set-type (024), a literal subset of the whole-tone collection (WT_0) as well as of any diatonic collection. Yun combines

subsets of different referential scale collections to attain a more chromatic/atonal than diatonic tonal context in this excerpt.

Figure 20. *Stück I*, End of First System

The image shows a musical score for the end of the first system of 'Stück I' by Isang Yun. The score is written for piano and features a complex, chromatic passage. Annotations include 'Order Numbers' in red, 'RP₄' in blue, 'P₄' in blue, and 'RI₄' in blue. The score is divided into two systems, each with a '10' above it. The first system has a '3' above it, and the second system has an '8' above it. The score includes various dynamics such as 'ff' and 'fff'. The annotations highlight specific pitch classes and their relationships, including dyads like (013) and (014) in blue boxes, and (024) in a blue box. Red circles highlight specific notes in the first system, and red lines connect them to notes in the second system, illustrating the invariance of unordered pitch-class dyads.

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Row 2 is derived from Row 1. Yun begins with the first pc of Row 1, then continues with order numbers 12 through 4 of RP₄, but he reorders some of these pcs. This is an example of the invariance of unordered pitch-class dyads between two different rows. “Any musical quality or relationship preserved when the series is transformed is called an invariant.”⁷⁴ This relationship is shown in Figure 21. The dyads (A \flat - F \sharp), (B \flat - A), (C - B), (G - F), (D - D \sharp) of Row 1 are reordered in Row 2. The pcs within the dyads (G - F) and (D - D \sharp) are reversed in Row 2.

⁷⁴ Joseph N. Straus, *Introduction to Post-Tonal Theory*, 195.

Figure 21. The Invariance of Unordered Pitch-Class Dyads between the Two Rows, *Stück I*

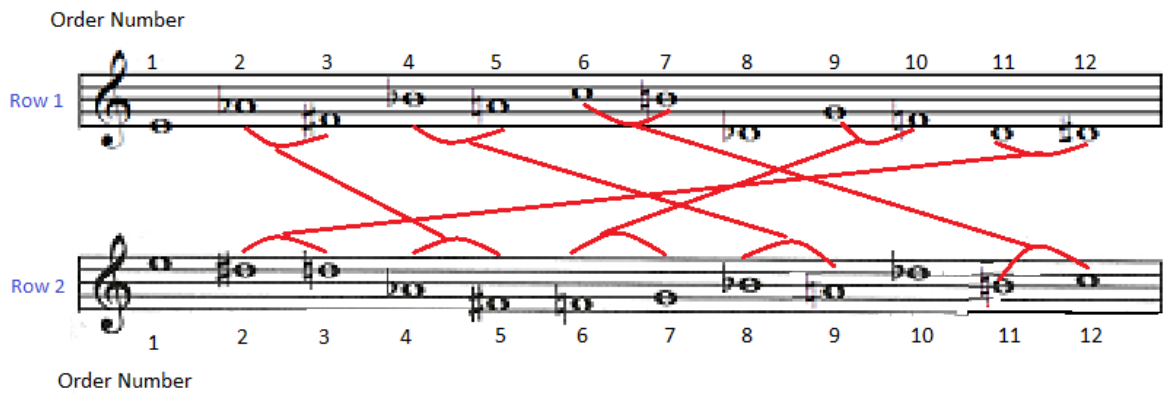


Table 3 shows the prime form of Row 2 (P_4) in *Stück I*.

Table 3. Row 2 (P_4), *Stück I*

	P→											←RP
Order nos.	1	2	3	4	5	6	7	8	9	10	11	12
PC nos.	4	3	2	8	6	5	7	10	9	1	11	0
PC letters	E	D#/E \flat	D	G#/A \flat	F#/G \flat	F	G	A#/B \flat	A	C#/D \flat	B	C

Row 2 (P_4) is hexachord combinatorial with I_{11} , as shown in Figure 22.

Figure 22. Hexachord Combinatoricity, Row 2 (P_4 and I_{11}), *Stück I*

	First hexachord	Second hexachord
	H_1	H_2
P_4	4 3 2 8 6 5	7 10 9 1 11 0
I_{11}	11 0 1 7 10 9	8 5 6 2 4 3
	aggregate	aggregate

Figure 23 shows the ordered pc intervals and interval classes of Row 2 (P_4). Ic 1 appears the most often, but ic 5 does not appear. For the most part, Yun avoids traditionally consonant intervals, such as perfect fourths and fifths (ic 5) and major and minor thirds and sixths (ics 3 and 4).

Figure 23. Ordered PC Intervals and Interval Classes in Row 2 (P_4), *Stück I*

Interval Patterns													
P-->	4	3	2	8	6	5	7	10	9	1	11	0	<<- RP
ordered pc intervals (P)	11	11	6	10	11	2	3	11	4	10	1		
ordered pc intervals (RP)	1	1	6	2	1	10	9	1	8	2	11		
Interval class	1	1	6	2	1	2	3	1	4	2	1		
I-->	4	5	6	0	2	3	1	10	11	7	9	8	<<- RI
ordered pc intervals (I)	1	1	6	2	1	10	9	1	8	2	11		
ordered pc intervals (RI)	11	11	6	10	11	2	3	11	4	10	1		
Interval class	1	1	6	2	1	2	3	1	4	2	1		
Multiplicity of intervals													
ordered pc intervals	1	2	3	4	5	6	7	8	9	10	11		
instances in P <	1	1	1	1	0	1	0	0	0	2	4	>	
instances in RP <	4	2	0	0	0	1	0	1	1	1	1		
instances in I <	4	2	0	0	0	1	0	1	1	1	1		
instances in RI <	1	1	1	1	0	1	0	0	0	2	4		
Interval class	1	2	3	4	5	6							
instances <	5	3	1	1	0	1	>						

Figures 24 and 25 show the overlapping trichordal and tetrachordal subsets, their set-types, their ic vectors of Row 2, and their multiplicity. The trichordal set-type (012),

and the tetrachordal set-types (0124) and (0136) are the most abundant in this row. All of these set-types emphasize ics 1 and 2 (traditional dissonances) and de-emphasize ics 3, 4, and 5 (traditional imperfect and perfect consonances). Of these three set-types, (0136) is the only one that is contained within certain referential scale collections, specifically the diatonic, octatonic, harmonic minor, and melodic minor collections.

Figure 24. Overlapping Trichordal and Tetrachordal Subsets, Their Set-Types, and Their IC Vectors of Row 2, *Stück I*

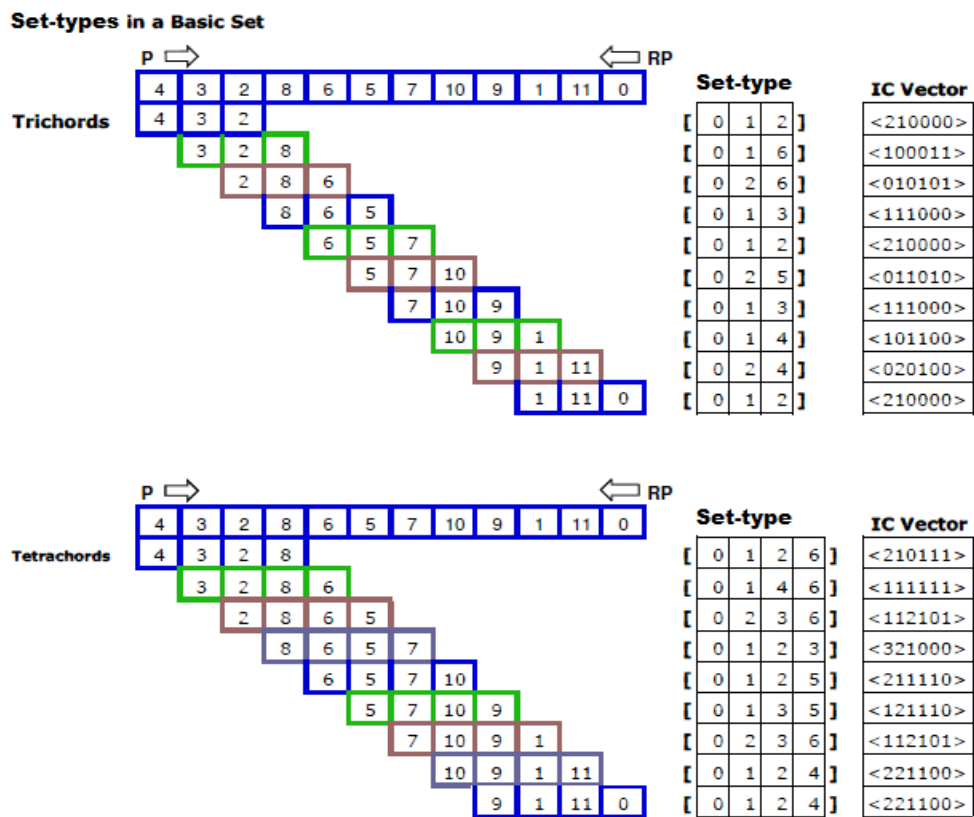


Figure 25. Trichordal and Tetrachordal Set-Types in Row 2 of *Stück I*

Trichords

<u>Set-type</u>	<u>IC Vector</u>	<u>Multiplicity</u>
[012]	<210000>	3
[013]	<111000>	2
[014]	<101100>	1
[016]	<100011>	1
[024]	<020100>	1
[025]	<011010>	1
[026]	<010101>	1

Tetrachords

<u>Set-type</u>	<u>IC Vector</u>	<u>Multiplicity</u>
[0123]	<321000>	1
[0124]	<221100>	2
[0125]	<211110>	1
[0126]	<210111>	1
[0135]	<121110>	1
[0146]	<111111>	1
[0236]	<112101>	2

Figure 26 shows several instances of trichordal, tetrachordal, and further pentachordal and septachordal set-types used in Row 2. After the prime form appears as two ascending sextuplets and a descending left-hand melody, the inversion follows immediately. The first four notes of the two sextuplets marked in two circles (E - D# - D - Ab, F# - F - G - Bb) reflect tetrachordal set-types (0126) and (0125). The last four tones of the row in the left hand (A - Db - B - C) express tetrachordal set-type (0124). The fourth tone (C) of I₄ embellishes the chord in the seventh (Db), the eighth (Bb), and the eleventh

(A) tones as marked in the blue circle in the second red box. This figuration reflects the plucking technique of the Korean string instrument *Haegum*, a two-string spike fiddle.⁷⁵

RI₈ follows with a series of vertical trichords played by the right hand. The first chord is an instance of trichordal set-type (012), followed by instances of (013), (026), and (014). RP₄ accompanies RI₈ in a linear descending motion containing instances of (0124) and (0145679) in the left hand. Yun combines abstract subsets of various referential scale collections and includes other dissonant set-types to achieve an atonal idiom.

Figure 26. *Stück I*, Lines 3 and 4

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⁷⁵ *Haegum*: *Hae* means the name of a Tatar tribe and *gum* defines a stringed instrument. The performer sits cross-legged, with the instrument propped up vertically on the player's left knee, the bow held horizontally in the right hand. Robert C. Provine, "Haegūm," in Grove Music Online, Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/48366> (accessed May 6, 2012).

Stück II

Only one row occurs in *Stück II*. Table 4 shows the row structure. Among the rows that Yun uses, this is the only one that is not combinatorial.

Table 4. Row (P₇) in *Stück II*

	P→											←RP
Order nos.	1	2	3	4	5	6	7	8	9	10	11	12
PC nos.	7	4	3	11	1	2	5	8	10	0	9	6
PC letters	G	E	D#/E♭	B	C#/D♭	D	F	G#/A♭	A#/B♭	C	A	F#/G♭

Only certain pitch-class intervals are used in this piece, as shown in Figure 27. Instances of ics 2 and 3 appear the most frequently; instances of ics 5 and 6 do not occur in this row.

Figure 27. Ordered PC Intervals and Interval Classes for P₇, *Stück II*

Interval Patterns													
P-->	7	4	3	11	1	2	5	8	10	0	9	6	<--RP
ordered pc intervals (P)	9	11	8	2	1	3	3	2	2	9	9		
ordered pc intervals (RP)	3	1	4	10	11	9	9	10	10	3	3		
Interval class	3	1	4	2	1	3	3	2	2	3	3		
I-->	7	10	11	3	1	0	9	6	4	2	5	8	<--RI
ordered pc intervals (I)	3	1	4	10	11	9	9	10	10	3	3		
ordered pc intervals (RI)	9	11	8	2	1	3	3	2	2	9	9		
Interval class	3	1	4	2	1	3	3	2	2	3	3		
Multiplicity of intervals													
ordered pc intervals		1	2	3	4	5	6	7	8	9	10	11	
instances in P <		1	3	2	0	0	0	0	1	3	0	1	>
instances in RP <		1	0	3	1	0	0	0	0	2	3	1	
instances in I <		1	0	3	1	0	0	0	0	2	3	1	
instances in RI <		1	3	2	0	0	0	0	1	3	0	1	
Interval class		1	2	3	4	5	6						
instances <		2	3	5	1	0	0	>					

Figures 28 and 29 show the overlapping trichordal and tetrachordal subsets, their set-types, ic vectors, and multiplicity. The most frequent trichordal and tetrachordal set-types are: (013), (014), (024), (036), and (0124). Yun uses instances of (036), the diminished triad, in various formations throughout the piece.

Figure 28. Overlapping Trichordal and Tetrachordal Subsets, Their Set-Types, and Their IC Vectors of the Prime Row, *Stück II*

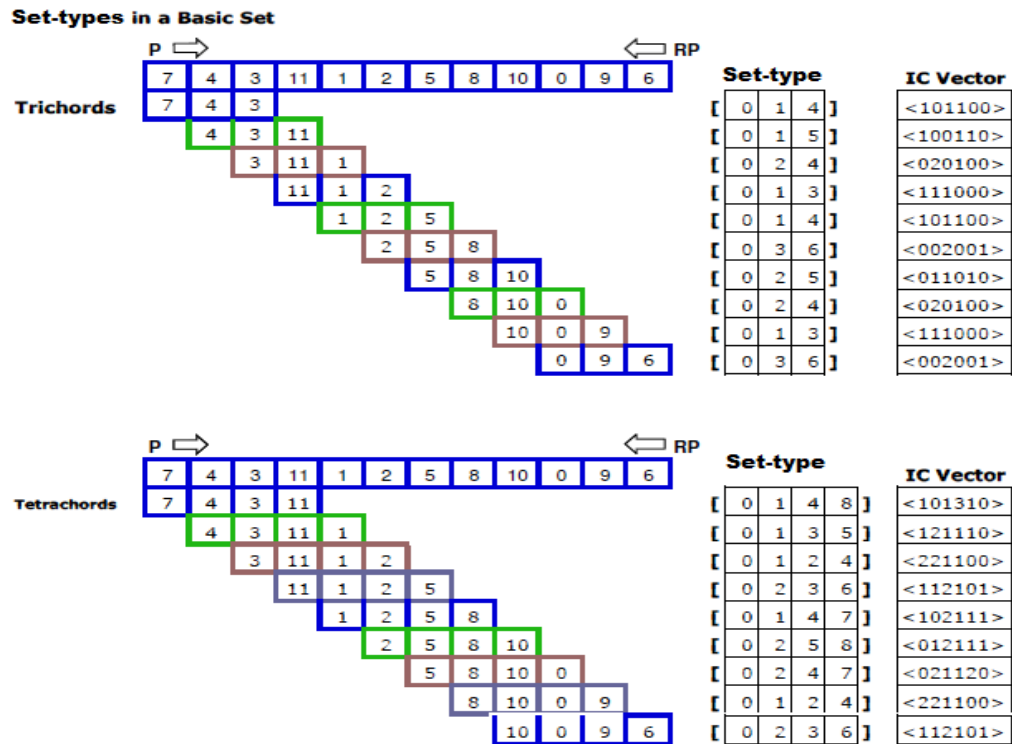


Figure 29. Trichordal and Tetrachordal Set-Types in the Row of *Stück II*

Trichords

Set-type	IC Vector	Multiplicity
[013]	<111000>	2
[014]	<101100>	2
[015]	<100110>	1
[024]	<020100>	2
[025]	<011010>	1
[036]	<002001>	2

Tetrachords

<u>Set-type</u>	<u>IC Vector</u>	<u>Multiplicity</u>
[0124]	<221100>	2
[0135]	<121110>	1
[0147]	<102111>	1
[0148]	<101310>	1
[0236]	<112101>	2
[0247]	<021120>	1
[0258]	<012111>	1

P_7 appears in different forms with *crescendo* from *piano* to *forte* in the opening of *Stück II*, as shown in Figure 30. It is realized melodically in triplets and sixteenth notes, and harmonically in chords, while the notated meter changes in every measure. The trichordal set-types (014) (G - E - D \sharp), (036) (C - A - F \sharp), and the tetrachordal set-type (0124) (D \sharp - B - C \sharp - D) appear most frequently in different durational patterns in measures 1-4. P_7 follows in a syncopated-triplet accompaniment in measure 5, highlighting instances of three trichordal subsets, (014) (G - E - D \sharp), (012) (C - C \sharp - D), and (025) (D \sharp - F - A \flat and E - F \sharp - A). I_7 accompanies the sextuplets in the right hand.

Figure 30. Trichordal and Tetrachordal Set-Types, *Stück II*, mm. 1-5

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This excerpt shows the influence of Boris Blacher (1903-1975) on Yun's compositional method. Blacher suggested changing the duration of the first note in the A' section of his pupil Francis Burt's wind trio instead of simply repeating A. Figure 31 shows the notation of the rhythm in the two segments of Burt's trio.⁷⁶ Yun modifies the rhythm of the opening motive of *Stück II* (see mm. 1-3 and 4 of Figure 30, and m. 10 of Figure 32, page 55). His use of a varied rhythm in connection with melody may derive from Blacher's instruction.

⁷⁶ Francis Burt, "The Teaching and Ideas of Boris Blacher," *The Score*, no. 9 (1954): 15.

Figure 31. The Rhythmic Incipit of the A and A' Sections in Francis Burt's *Wind Trio*⁷⁷



Figure 32 shows various instances of (014) and (036). An instance of (014), the triplet opening triplet motive (G - E - D#), returns in measure 7 (the first red circle) and its triplet-dyad (the second red circle) form (after G) follows in the left-hand accompaniment in measure 8. In measure 9, the motive recurs in its retrograde form (D# - E - G). An instance of (036) (C - A - F#) appears in the left hand in m. 6 (the first blue circle), and its inversion appears (the second and the fourth blue circles) in eighth notes and a triplet in measures 8-9.

Figure 32. Instances of Trichordal Set-Types (014) and (036)

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Yun recalls P₇ two octaves higher than the beginning in measure 10, as shown in Figure 33. He specifies *poco allegretto, leggiero* to evoke a lively character in this

⁷⁷ Ibid.

passage. The blue circles show the rhythmic variations of (014) from the opening motive, and the green circles indicate instances of (025), an abstract subset of any diatonic, harmonic and melodic minor, and octatonic collection. All instances of each trichordal set-type are comprised of the same pcs: G - E - D# for (014) and F - A \flat - B \flat for (025).

Figure 33. *Stück II*, mm. 10-11

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The *Allegretto* section displays I_7 , RP_7 , and RI_7 , as shown in Figure 34. Yun applies I_7 and RI_7 based on syncopated sixteenth notes in the right hand in measures 12-13. Measure 14 uses RP_7 in contrasting melodic motion (ascending and descending), with contrasting articulation (accent and legato), dynamics (*forte-sforzando* and *piano*), and tempo (*accelerando* and *rallentando*). Instances of the diminished trichord set-type (036) (as D - F - A \flat and F# - A - C) appear in rhythmic variations, indicated by blue circles. The tetrachordal set-type (0124) (D - C# - B - D#) collaborates with the second instance of (036), as indicated in green circles in measures 14-15.

Figure 34. *Stück II*, mm. 12-16

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The *Andantino* section marks the return of the A section with the use of the opening motive in its original register in *dolce espressivo* in Figure 35. In mm. 16-18, Yun exchanges rhythmic variants of the opening motive (see Figure 30, page 54), using the first three (G-E-D#), and (F-A \flat -B \flat), the seventh, eighth, ninth pcs of P₇, as the box indicates in this figure. These are the same trichords he used in Figure 33 (see page 56). The last three tones (C-A-F#) in the eighth-note triplet in Figure 30 appear in an eighth-quarter-eighth pattern in measure 18. Then, I₇ reappears in measures 19-20 with triplet-oriented linear motion, *sempre diminuendo*. Yun repeats both the eighth and ninth (F#-E), and the fourth and fifth (D#-C#) tones with rhythmic augmentation from triplets to eighth-notes, as the circles indicate in these two measures of the figure.

Figure 35. *Stück II*, mm. 16-21



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Stück III

Two rows occur in *Stück III*. Table 5 shows Row 1 of *Stück III*, which is RP_4 from the second section in *Stück I* (See Table 2, page 36).

Table 5. Row 1 (P_0), *Stück III*

	P→											←RP
Order nos.	1	2	3	4	5	6	7	8	9	10	11	12
PC nos.	0	11	1	9	10	7	5	6	8	2	3	4
PC letters	C	B	C#/D♭	A	A#/B♭	G	F	F#/G♭	G#/A♭	D	D#/E♭	E

Row 1 (P_0) is hexachord combinatorial with I_3 , as shown in Figure 36.

Figure 36. Hexachord Combinatoriality in Row 1 (P_0 and I_3), *Stück III*

	First hexachord H_1	Second hexachord H_2
P_0	0 11 1 9 10 7	5 6 8 2 3 4
I_3	3 5 2 6 5 8	10 9 7 1 0 11
	aggregate	aggregate

Ic 1 appears most frequently; ic 5 does not appear in Row 1 of *Stück III*, as shown in Figure 37.

Figure 37. Ordered PC Intervals and Interval Classes for Row 1, *Stück III*

Interval Patterns													
P-->	0	11	1	9	10	7	5	6	8	2	3	4	<-RP
ordered pc intervals (P)	11	2	8	1	9	10	1	2	6	1	1		
ordered pc intervals (RP)	1	10	4	11	3	2	11	10	6	11	11		
Interval class	1	2	4	1	3	2	1	2	6	1	1		
Interval Patterns													
I-->	0	1	11	3	2	5	7	6	4	10	9	8	<-RI
ordered pc intervals (I)	1	10	4	11	3	2	11	10	6	11	11		
ordered pc intervals (RI)	11	2	8	1	9	10	1	2	6	1	1		
Interval class	1	2	4	1	3	2	1	2	6	1	1		
Multiplicity of intervals													
ordered pc intervals		1	2	3	4	5	6	7	8	9	10	11	
instances in P <		4	2	0	0	0	1	0	1	1	1	1	>
instances in RP <		1	1	1	1	0	1	0	0	0	2	4	
instances in I <		1	1	1	1	0	1	0	0	0	2	4	
instances in RI <		4	2	0	0	0	1	0	1	1	1	1	
Interval class		1	2	3	4	5	6						
instances <		5	3	1	1	0	1						>

Instances of (012), (0124), and (0136) are prominent in Row 1. Because this row is a retrograde of Row 2 of *Stück I*, its overlapping trichords and tetrachords exemplify the same set classes (See Figures 24-25, pages 47-48).

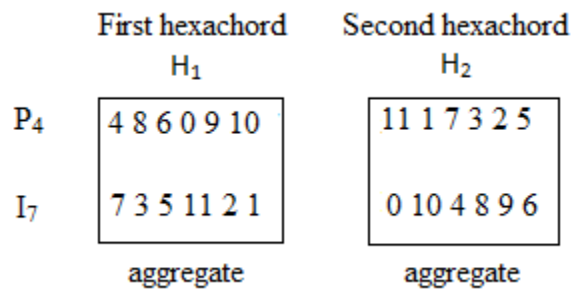
Table 6 shows the prime form of Row 2 (P_4) of *Stück III*.

Table 6. Row 2 (P₄) of *Stück III*

	P→											←RP
Order nos.	1	2	3	4	5	6	7	8	9	10	11	12
PC nos.	4	8	6	0	9	10	11	1	7	3	2	5
PC letters	E	G#/A \flat	F#/G \flat	C	A	A#/B \flat	B	C#/D \flat	G	D#/E \flat	D	F

Row 2 (P₄) is hexachord combinatorial with I₇, as shown in Figure 38.

Figure 38. Hexachord Combinatoriality in Row 2 (P₄ and I₇), *Stück III*



Instances of ic 1 appear most often in the second row. Instances of ic 5 are absent, as shown in Figure 39. It is worth noting that they are absent from Yun's other rows as well, perhaps reflecting his preference to avoid any suggestion of tonal resolution.

Figure 39. Ordered PC Intervals and Interval Classes for Row 2, *Stück III*

Interval Patterns													
P-->	4	8	6	0	9	10	11	1	7	3	2	5	<--RP
ordered pc intervals (P)	4	10	6	9	1	1	2	6	8	11	3		
ordered pc intervals (RP)	8	2	6	3	11	11	10	6	4	1	9		
Interval class	4	2	6	3	1	1	2	6	4	1	3		
I-->	4	0	2	8	11	10	9	7	1	5	6	3	<--RI
ordered pc intervals (I)	8	2	6	3	11	11	10	6	4	1	9		
ordered pc intervals (RI)	4	10	6	9	1	1	2	6	8	11	3		
Interval class	4	2	6	3	1	1	2	6	4	1	3		
Multiplicity of intervals													
ordered pc intervals		1	2	3	4	5	6	7	8	9	10	11	
instances in P <		2	1	1	1	0	2	0	1	1	1	1	>
instances in RP <		1	1	1	1	0	2	0	1	1	1	2	
instances in I <		1	1	1	1	0	2	0	1	1	1	2	
instances in RI <		2	1	1	1	0	2	0	1	1	1	1	
Interval class		1	2	3	4	5	6						
instances <		3	2	2	2	0	2	>					

Figures 40 and 41 show the overlapping trichordal and tetrachordal subsets, their set-types, their ic vectors, and their multiplicity. The trichordal set-types (013), (026), and the tetrachordal set-type (0236) appear most frequently.

Figure 40. Overlapping Trichordal and Tetrachordal Subsets, Their Set-Types, and Their IC vectors of Row 2, *Stück III*

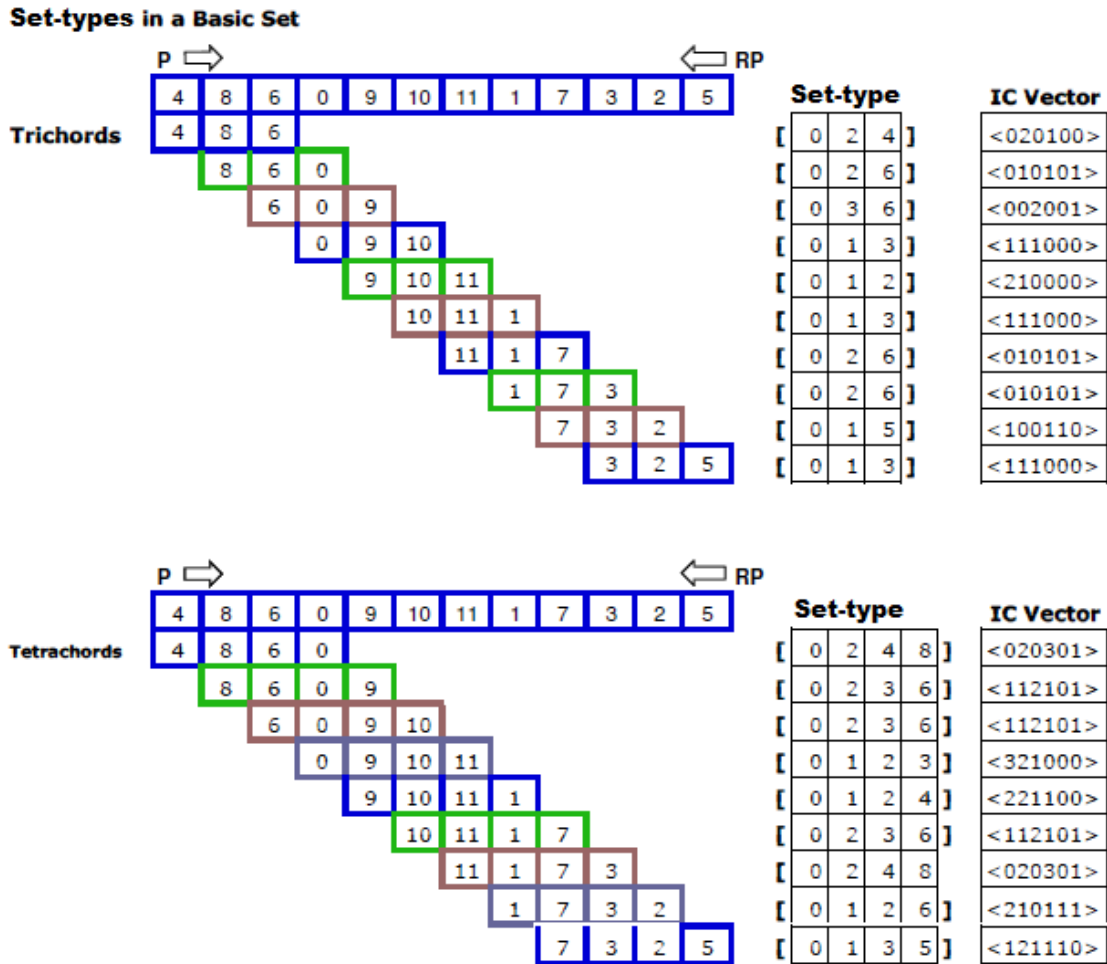


Figure 41. Trichordal and Tetrachordal Set-Types in Row 2 of *Stück II*

Trichords

<u>Set-type</u>	<u>IC Vector</u>	<u>Multiplicity</u>
[012]	<210000>	1
[013]	<111000>	3
[015]	<100110>	1
[024]	<020100>	1

[026]	<010101>	3
[036]	<002001>	1

Tetrachords

<u>Set-type</u>	<u>IC Vector</u>	<u>Multiplicity</u>
[0123]	<321000>	1
[0124]	<221100>	1
[0126]	<210111>	1
[0135]	<121110>	1
[0236]	<112101>	3
[0248]	<020301>	2

Figure 42 portrays dramatic rhythmic activity (triplet figurations), percussive sound, meter changes in every measure, and crescendo from *forte* through *fortissimo* to *fortississimo* in the opening three measures. P₀ leads a dramatic ascending gesture to the arrival of the second row, realized with bombastic chords. Instances of (013) and (026) appear throughout this excerpt. Instances of (013) (A - B \flat - G and F - F \sharp - A \flat) indicated in red circles alternate with instances of (012) (G - F - F \sharp , D - D \sharp - E) enclosed in green circles in measure 2. This pattern is determined by which pitch class begins either one of these set-types. In the first three beats of measure 3, instances of set-types (013) (A - B \flat - C, F - D - E \flat) and (026) (B - D \flat - G) appear in the right hand with the repetitive chord in the left hand instantiating set-type (024) (F \sharp - A \flat - E). Yun again combines subsets of various referential scale collections in a dramatic gesture.

Furthermore, this excerpt shows additional evidence of Blacher's influence in Yun's music. According to Burt, Blacher gave his students the exercise of writing "successions of chords, proceeding from consonance to ever increasing dissonance,

beginning with notes of long duration and finishing with the smaller units.”⁷⁸ Figure 42 partially reflects this compositional method: the successive meter changes (3/8 - 5/8 - 6/16) and a texture change from single-note to chords.

Figure 42. *Stück III*, mm. 1-6

The image shows a musical score for 'Stück III' by Isang Yun, measures 1-6. The score is in 3/8, 5/8, and 6/16 time signatures. It features two rows of pitch classes: Row 1 (P₀) and Row 2 (P₄). The music is marked 'Allegro moderato con forza' and 'accel.'. Dynamics include *f*, *ff*, *fff*, *mp*, and *pp*. Annotations include circled notes with pitch class labels (013), (012), (026), and (024). A blue arrow points to a retrograde of Row 2 in the first movement.

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Figure 43 shows Rows 1 and 2 with accelerating rhythmic movement. The second beat of measure 7 shows an instance of (012346, C - B - D \flat - A - B \flat - G), whose ic vector is <443211>, and following triplets are instances of (013, F - F \sharp - A \flat) and (012, D - D \sharp - E). Row 2 appears in measure 8, beginning with order number 7 (pc 11, B). An instance of (02346), ic vector <223111>, appears on the quintuplet in the last beat of the measure.

⁷⁸ Francis Burt, "The Teaching and Ideas of Boris Blacher," *The Score*, no.9 (1954): 15-16.

An instance of (023468), another almost whole-tone hexachord, follows in the next measure. Yun expands the smaller set-types (012), (013), and (026) to larger set-types to support the rhythmic complexity of the piece.

Figure 43. *Stück III*, mm. 7-9

The figure shows a musical score for three measures (7, 8, and 9) of *Stück III*. The score is annotated with set-theoretic labels and circled groups of notes. The labels are: P_0 (012346) in blue, (013) in red, (012) in green, P_4 (out of order, starting with order number 7) in blue, (02346) in red, (023468) in blue, and (026) in blue. The score is written in 7/8 time and features complex rhythmic patterns, including triplets and sixteenth notes.

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Figure 44 shows $A\flat - C - F\sharp$, an instance of (026) in a chordal texture in measure 12. The T_nI -type (046) ($A\flat - B\flat - E$) is the T_nI -related set of (026) in the same measure. Another trichord ($G - D\flat - E\flat$) reflecting (026) appears in measure 13. The *sforzatisissimo* on the downbeat of measure 13 signals the strong ending of the first section of the piece, but the left-hand accompaniment decreases the dynamic level to *piano*. On a more speculative level, these gestures may be intended to portray difficulties that Yun had to face while developing his musical career in Korea prior to his study in Europe. These difficulties include the forced occupation of Korea by the Japanese and the Korean War. Yun expands this type of figuration in his later piano works.

Figure 44. *Stück III*, mm. 12-13

The image shows a musical score for two staves (treble and bass clef) in 4/4 time. Measure 12 is marked with a green circle around a chord in the treble clef, labeled 'TnI type of (026) [046]'. In measure 13, there are blue circles around chords in both staves. The score includes dynamic markings such as 'stff', 'rit.', 'mp', and 'p'. The notation is complex, with many beamed notes and rests.

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Yun recalls the first prime row in measures 14-15, as shown in Figure 45, but he omits the sixth tone (G). He realizes the row with a quintuplet, sixteenth notes, and triplets in a two-voiced texture in measures 14-15. He uses instances of (01234), whose ic vector is $\langle 432100 \rangle$, and (012346), whose ic vector is $\langle 443211 \rangle$, in these two different rhythmic indications and meters. Although the two figures (quintuplet and sextuplet) have no pcs in common, the pentachordal set-type is an abstract subset of the hexachordal set-type.

Figure 45. *Stück III*, mm. 14-15

The musical score for Figure 45 shows measures 14 and 15 of *Stück III*. The piece is in 5/8 time and marked *poco Andante*. The right hand part begins with an 8-measure phrase, and the left hand part begins with a 5-measure phrase. The score is annotated with blue and green circles and lines highlighting specific patterns. The right hand part has an 8-measure phrase, and the left hand part has a 5-measure phrase. Fingerings (01234) and (012346) are indicated above the notes. The score is annotated with blue and green circles and lines highlighting specific patterns.

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The last section consists of five measures that exhibit a powerful return of Yang energy (see Chapter II, page 15-17), as shown in Figure 46, using a surge of fast notes, marked *con anima*, to drive to a dramatic, almost violent ending.

Figure 46. *Stück III*, mm. 17-21

The musical score for *Stück III*, measures 17-21, is presented in a grand staff. The top staff is in treble clef and the bottom in bass clef. The time signature is 3/16. The piece is marked 'Tempo I' and 'f con anima'. The music consists of intricate rhythmic patterns, primarily using sixteenth notes and rests. The final measure (measure 21) features a fermata over the notes.

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Stück IV

Stück IV contains contrasting tempo, rhythm, meter, and rows in five sections. The tempo alternates between *Allegro* and *Moderato*, and each of them reflects the characters of Yin and Yang from Taoist teaching.⁷⁹ The *Allegro* section has active melodic gestures in the right hand with *agitato* syncopations in the left hand reflecting the character of Yang. The *Moderato* section is lyrical with *piano* and *legatissimo* gestures characteristic of Yin.⁸⁰ Each hand presents a different row form. The rows appear in two different temporal and metric contexts: *Allegro* in 4/4 and *Moderato* in 6/8, each in consecutive order. Table 7 shows the row of *Stück IV* (P₇).

⁷⁹ See pages 15-17.

⁸⁰ The balance of Yin and Yang in Yun's later piano works will be discussed in the next chapter.

Table 7. Row of *Stück IV* (P_7)

	P→											←RP
Order nos.	1	2	3	4	5	6	7	8	9	10	11	12
PCnos.	7	8	2	3	6	10	11	4	0	9	1	5
PC letters	G	G#/A♭	D	D#/E♭	F#/G♭	A#/B♭	B	E	C	A	C#/D♭	F

The row (P_7) is hexachord combinatorial to I_0 , as shown in Figure 47.

Figure 47. Hexachord Combinatoriality in Row 1 (P_7 and I_0), *Stück IV*

	First hexachord H_1	Second hexachord H_2
P_7	7 8 2 3 6 10	11 4 0 9 1 5
I_0	0 11 5 4 1 9	8 3 7 10 6 2
	aggregate	aggregate

Stück IV is the only piece that openly manifests hexachordal combinatoriality. The combinatorial pair P_7 and I_0 appears with active sixteenth notes in the right hand and syncopated rhythm in the left hand in measure 1, as shown in Figure 48. The first two beats of the measure show the aggregate formed by the first hexachords (marked H_1) of each row. The circles indicate the syncopated rhythm in the left hand deriving from the second piece (measures 12-13). The four sixteenth-notes (G - A♭ - D - E♭) in the second beat of measure 1 exemplify (0148), which appears most frequently among the

tetrachordal set-types listed above in this piece. The three following sixteenth-notes (G - A \flat - D) exemplify (016), the most frequent trichordal set-type used in this piece.

Figure 48. *Stück IV*, the Opening

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Figure 49 shows the combinatorial pairs P_7 and I_0 , and P_2 and I_7 . The hexachords of the rows are marked H_1 and H_2 . The green box in measure 13 shows the aggregate formed by the hexachords of P_7 and I_0 , and the blue boxes in measures 14-17 indicate the same for P_2 and I_7 .

Figure 49. *Stück IV*, mm. 13-17

The image displays a musical score for 'Stück IV' (mm. 13-17) with annotations for interval classes. The score is written for piano and includes the following elements:

- Measure 13:** Annotated with P_7 (blue) and H_1 (red).
- Measure 14:** Annotated with H_2 (red).
- Measure 15:** Annotated with H_1 (red).
- Measure 16:** Annotated with H_2 (red).
- Measure 17:** Annotated with H_1 (red).
- Measure 18:** Annotated with H_2 (red).
- Measure 19:** Annotated with H_1 (red).
- Measure 20:** Annotated with H_2 (red).
- Measure 21:** Annotated with H_1 (red).
- Measure 22:** Annotated with H_2 (red).
- Measure 23:** Annotated with H_1 (red).
- Measure 24:** Annotated with H_2 (red).
- Measure 25:** Annotated with H_1 (red).
- Measure 26:** Annotated with H_2 (red).
- Measure 27:** Annotated with H_1 (red).
- Measure 28:** Annotated with H_2 (red).
- Measure 29:** Annotated with H_1 (red).
- Measure 30:** Annotated with H_2 (red).
- Measure 31:** Annotated with H_1 (red).
- Measure 32:** Annotated with H_2 (red).
- Measure 33:** Annotated with H_1 (red).
- Measure 34:** Annotated with H_2 (red).
- Measure 35:** Annotated with H_1 (red).
- Measure 36:** Annotated with H_2 (red).
- Measure 37:** Annotated with H_1 (red).
- Measure 38:** Annotated with H_2 (red).
- Measure 39:** Annotated with H_1 (red).
- Measure 40:** Annotated with H_2 (red).
- Measure 41:** Annotated with H_1 (red).
- Measure 42:** Annotated with H_2 (red).
- Measure 43:** Annotated with H_1 (red).
- Measure 44:** Annotated with H_2 (red).
- Measure 45:** Annotated with H_1 (red).
- Measure 46:** Annotated with H_2 (red).
- Measure 47:** Annotated with H_1 (red).
- Measure 48:** Annotated with H_2 (red).
- Measure 49:** Annotated with H_1 (red).
- Measure 50:** Annotated with H_2 (red).
- Measure 51:** Annotated with H_1 (red).
- Measure 52:** Annotated with H_2 (red).
- Measure 53:** Annotated with H_1 (red).
- Measure 54:** Annotated with H_2 (red).
- Measure 55:** Annotated with H_1 (red).
- Measure 56:** Annotated with H_2 (red).
- Measure 57:** Annotated with H_1 (red).
- Measure 58:** Annotated with H_2 (red).
- Measure 59:** Annotated with H_1 (red).
- Measure 60:** Annotated with H_2 (red).
- Measure 61:** Annotated with H_1 (red).
- Measure 62:** Annotated with H_2 (red).
- Measure 63:** Annotated with H_1 (red).
- Measure 64:** Annotated with H_2 (red).
- Measure 65:** Annotated with H_1 (red).
- Measure 66:** Annotated with H_2 (red).
- Measure 67:** Annotated with H_1 (red).
- Measure 68:** Annotated with H_2 (red).
- Measure 69:** Annotated with H_1 (red).
- Measure 70:** Annotated with H_2 (red).
- Measure 71:** Annotated with H_1 (red).
- Measure 72:** Annotated with H_2 (red).
- Measure 73:** Annotated with H_1 (red).
- Measure 74:** Annotated with H_2 (red).
- Measure 75:** Annotated with H_1 (red).
- Measure 76:** Annotated with H_2 (red).
- Measure 77:** Annotated with H_1 (red).
- Measure 78:** Annotated with H_2 (red).
- Measure 79:** Annotated with H_1 (red).
- Measure 80:** Annotated with H_2 (red).
- Measure 81:** Annotated with H_1 (red).
- Measure 82:** Annotated with H_2 (red).
- Measure 83:** Annotated with H_1 (red).
- Measure 84:** Annotated with H_2 (red).
- Measure 85:** Annotated with H_1 (red).
- Measure 86:** Annotated with H_2 (red).
- Measure 87:** Annotated with H_1 (red).
- Measure 88:** Annotated with H_2 (red).
- Measure 89:** Annotated with H_1 (red).
- Measure 90:** Annotated with H_2 (red).
- Measure 91:** Annotated with H_1 (red).
- Measure 92:** Annotated with H_2 (red).
- Measure 93:** Annotated with H_1 (red).
- Measure 94:** Annotated with H_2 (red).
- Measure 95:** Annotated with H_1 (red).
- Measure 96:** Annotated with H_2 (red).
- Measure 97:** Annotated with H_1 (red).
- Measure 98:** Annotated with H_2 (red).
- Measure 99:** Annotated with H_1 (red).
- Measure 100:** Annotated with H_2 (red).

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Figure 50 shows the ordered pc intervals and interval classes for the prime row in *Stück IV*. Ic 4 is the most prominent, while ic 2 does not appear in this row.

Figure 50. Ordered PC Intervals and Interval Classes for the Prime Row, *Stück IV*

Interval Patterns													
P-->	7	8	2	3	6	10	11	4	0	9	1	5	<-- RP
ordered pc intervals (P)	1	6	1	3	4	1	5	8	9	4	4		
ordered pc intervals (RP)	11	6	11	9	8	11	7	4	3	8	8		
Interval class	1	6	1	3	4	1	5	4	3	4	4		
I-->	7	6	0	11	8	4	3	10	2	5	1	9	<-- RI
ordered pc intervals (I)	11	6	11	9	8	11	7	4	3	8	8		
ordered pc intervals (RI)	1	6	1	3	4	1	5	8	9	4	4		
Interval class	1	6	1	3	4	1	5	4	3	4	4		
Multiplicity of intervals													
ordered pc intervals		1	2	3	4	5	6	7	8	9	10	11	
instances in P <		3	0	1	3	1	1	0	1	1	0	0	>
instances in RP <		0	0	1	1	0	1	1	3	1	0	3	
instances in I <		0	0	1	1	0	1	1	3	1	0	3	
instances in RI <		3	0	1	3	1	1	0	1	1	0	0	
Interval class		1	2	3	4	5	6						
instances <		3	0	2	4	1	1	>					

Figures 51 and 52 show the overlapping trichordal and tetrachordal subsets, their set-types, ic vectors, and multiplicity. The trichordal set-type (016), an abstract subset of diatonic, octatonic, harmonic and melodic minor collections, and the tetrachordal set-type (0148), an abstract subset of harmonic and melodic minor, and augmented collections, are the most frequently used set types in this row.

Figure 51. Overlapping Trichordal and Tetrachordal Subsets, Their Set-Types, and Their IC Vectors of the Prime Row, *Stück IV*

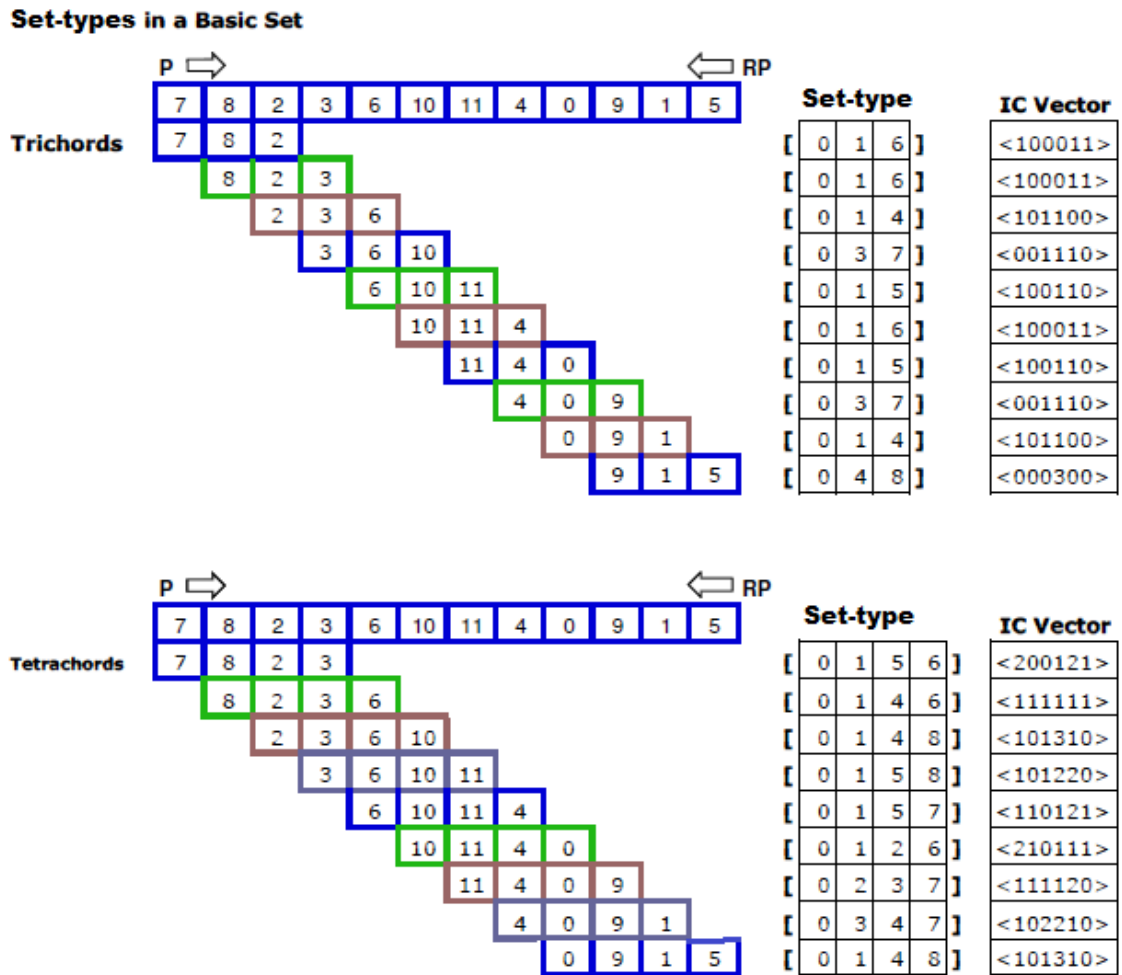


Figure 52. Trichordal and Tetrachordal Set-Types in the Row of *Stück IV*

Trichords

Set-type	IC Vector	Multiplicity
[014]	<101100>	2
[015]	<100110>	2
[016]	<100011>	3
[037]	<001110>	2

[048]	<000300>	1
-------	----------	---

Tetrachords

<u>Set-type</u>	<u>IC Vector</u>	<u>Multiplicity</u>
[0126]	<210111>	1
[0146]	<111111>	1
[0148]	<101310>	2
[0156]	<200121>	1
[0157]	<110121>	1
[0158]	<101220>	1
[0237]	<111120>	1
[0347]	<102210>	1

Yun applies P_7 and I_0 (indicated in the box) in contrapuntal style in the *Moderato* section in measures 3-4, as shown in Figure 53. He begins measure 3 with the first three tones (G - A \flat - D) of the prime row in the right hand, and applies the fourth, the fifth, and the sixth (E - C \sharp - A) tones of the I_0 in the left hand. The aggregate appears again in that measure: the first hexachord of P_7 (7,8,2,3,6,10) with the first hexachord of I_0 (0,11,5,4,1,9).

Figure 53. *Stück IV*, mm. 3-4

The image shows a musical score for two staves, piano and right hand. The tempo is marked 'Moderato' with a note equal to a quarter note. The piano part is marked 'mp' and has a '3' above the first measure. The right hand part has a '4' above the first measure. A green box labeled '(aggregate)' encompasses the first measure of both staves. A blue box encompasses the first two measures of both staves. A red box labeled '(016)' encompasses the first measure of the piano part and the first two measures of the right hand part. Red circles highlight specific notes in the piano part and the right hand part. The piano part has a 'b' below the first measure. The right hand part has a '2' above the second measure.

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Furthermore, Yun indicates that an eighth note of the first *Moderato* section equals a quarter note of the first *Allegro* section, as shown in Figure 54, a relationship that he did not call for in other pieces. Each quarter-note beat of 4/4 (*Allegro*) has the same duration as each eighth-note beat of 6/8 (*Moderato*). Figure 54 shows how these meters correspond in these two sections.

Figure 54. The Metric Complexity of *Allegro* and *Moderato*

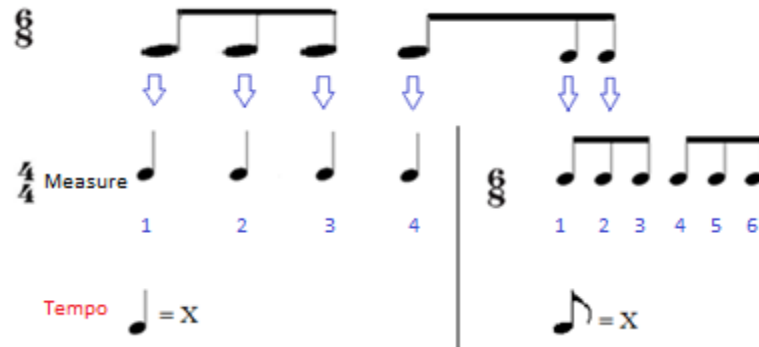


Figure 55 shows instances of (0148) in the first two beats of measure 7 in the right hand and of (01256), whose ic vector is $\langle 311221 \rangle$, in the last beat of the measure. The contrast between these two set-types is that (0148) is missing two interval classes (ics 2 and 6, the tritone), while (01256) contains every interval class, with ic 1 being the most prominent. Therefore, an instance of (01256) ends the measure with a dissonant sound effect played in quintuplets by both hands. Yun superimposes a dotted-note pattern of R_7 in the right hand upon the eighth-note pattern of RI_0 in the left hand with the hands moving apart in contrary motion in widely separated registers.

Figure 55. *Stück IV*, m. 7

Musical score for *Stück IV*, m. 7. The score is in 5/4 time and consists of two staves. The right hand (RH) starts with a circled blue box around measures 7-8, labeled (0148) with an arrow pointing to 'R7'. The left hand (LH) starts with a circled blue box around measures 7-8, labeled 'Rl6' with an arrow. Both hands have a circled red box around measures 13-14, labeled (01256) with a '5' above it. The piece ends with a double bar line and a repeat sign. Dynamics include 'ff'.

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The left-hand syncopated pattern in measure 14 recurs in measure 18 in the right hand, as the boxes indicate in Figure 56.

Figure 56. *Stück IV*, mm. 14 and 18

Musical score for *Stück IV*, mm. 14 and 18. The score is in 5/4 time and consists of two staves. The tempo is marked 'Allegro' with a quarter note equal to a specific speed. Measure 14 is on the left, and measure 18 is on the right. Red boxes highlight the syncopated patterns in the left hand of measure 14 and the right hand of measure 18. Dynamics include 'f' and 'p'.

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The accents in quintuplets generate rhythmic complexity in measures 19-20, as shown in Figure 57. The circles indicate that the accents appear on the beats in the right hand, whereas those in the left hand are displaced by one sixteenth note. Yun again applies larger subsets than the trichordal and the tetrachordal set-types as indicated in the figure. On the second and the third beats of measure 19, he provides pentachordal set-types (02347), whose ic vector is $\langle 222220 \rangle$, and (01348), whose ic vector is $\langle 212320 \rangle$. Both set-types are void of tritones, and both contain the same number of instances of the odd-numbered interval classes (ics 1, 3, and 5). A pattern similar to that of Figure 55 (see page 78) appears in the following measure, with the tetrachordal set-type (0148) followed by a larger hexachordal set-type (012348), whose ic vector is $\langle 432321 \rangle$.

Figure 57. *Stück IV*, m. 19-20

The image shows a musical score for two staves, measures 19 and 20. Measure 19 is in 3/4 time and contains two quintuplets. The first quintuplet is in the right hand (RH) and the second is in the left hand (LH). The RH quintuplet is annotated with a red circle and the set-type (02347). The LH quintuplet is annotated with a blue circle and the set-type (01348). Both are marked with a '5' and a red accent symbol. Measure 20 is in 4/4 time and contains two groups of notes. The first group is annotated with a blue circle and the set-type (0148). The second group is annotated with a blue circle and the set-type (012348). The score includes dynamics such as *f*, *mf*, and *p*, and a tempo marking of *poco rit.*

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Stück V

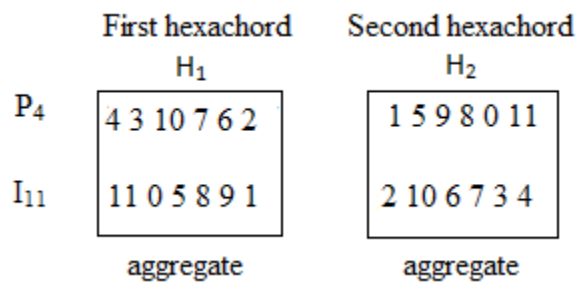
Stück V presents the most complex texture of the set in three sections with repetitive rhythmic patterns. Table 8 shows prime form of the row that appears in *Stück V*.

Table 8. Prime Row (P_4), *Stück V*

	P→											←RP
Order nos.	1	2	3	4	5	6	7	8	9	10	11	12
PC nos.	4	3	10	7	6	2	1	5	9	8	0	11
PC letters	E	D#/E \flat	A#/B \flat	G	F#/G \flat	D	C#/D \flat	F	A	G#/A \flat	C	B

Row 2 (P_4) is hexachord combinatorial with I_{11} , as shown in Figure 58.

Figure 58. Hexachord Combinatoriality (P_4 and I_{11}) in the Row of *Stück V*



Ics 2 and 6 are missing between adjacent pcs in this piece, as shown in Figure 59. Ordered pc intervals 1 and 11 appear most frequently. These intervals complement each other, mod 12, and thus belong to the same interval class (ic 1).

Figure 59. Ordered PC Intervals and Interval Classes for the Row, *Stück V*

Interval Patterns													
P-->	4	3	10	7	6	2	1	5	9	8	0	11	<--RP
ordered pc intervals (P)	11	7	9	11	8	11	4	4	11	4	11		
ordered pc intervals (RP)	1	5	3	1	4	1	8	8	1	8	1		
Interval class	1	5	3	1	4	1	4	4	1	4	1		
I-->	4	5	10	1	2	6	7	3	11	0	8	9	<--RI
ordered pc intervals (I)	1	5	3	1	4	1	8	8	1	8	1		
ordered pc intervals (RI)	11	7	9	11	8	11	4	4	11	4	11		
Interval class	1	5	3	1	4	1	4	4	1	4	1		
Multiplicity of intervals													
ordered pc intervals	1	2	3	4	5	6	7	8	9	10	11		
instances in P <	0	0	0	3	0	0	1	1	1	0	5	>	
instances in RP <	5	0	1	1	1	0	0	3	0	0	0		
instances in I <	5	0	1	1	1	0	0	3	0	0	0		
instances in RI <	0	0	0	3	0	0	1	1	1	0	5		
Interval class	1	2	3	4	5	6							
instances <	5	0	1	4	1	0	>						

Figure 60-61 show the overlapping trichordal and tetrachordal subsets, their set-types, and ic vectors, and multiplicity. The trichordal set-type (014) and the tetrachordal set-type (0148) are the most prominent set-types in this piece.

Figure 60. Overlapping Trichordal and Tetrachordal Subsets, Their Set-Types, and Their IC Vectors of the Prime Row, *Stück V*

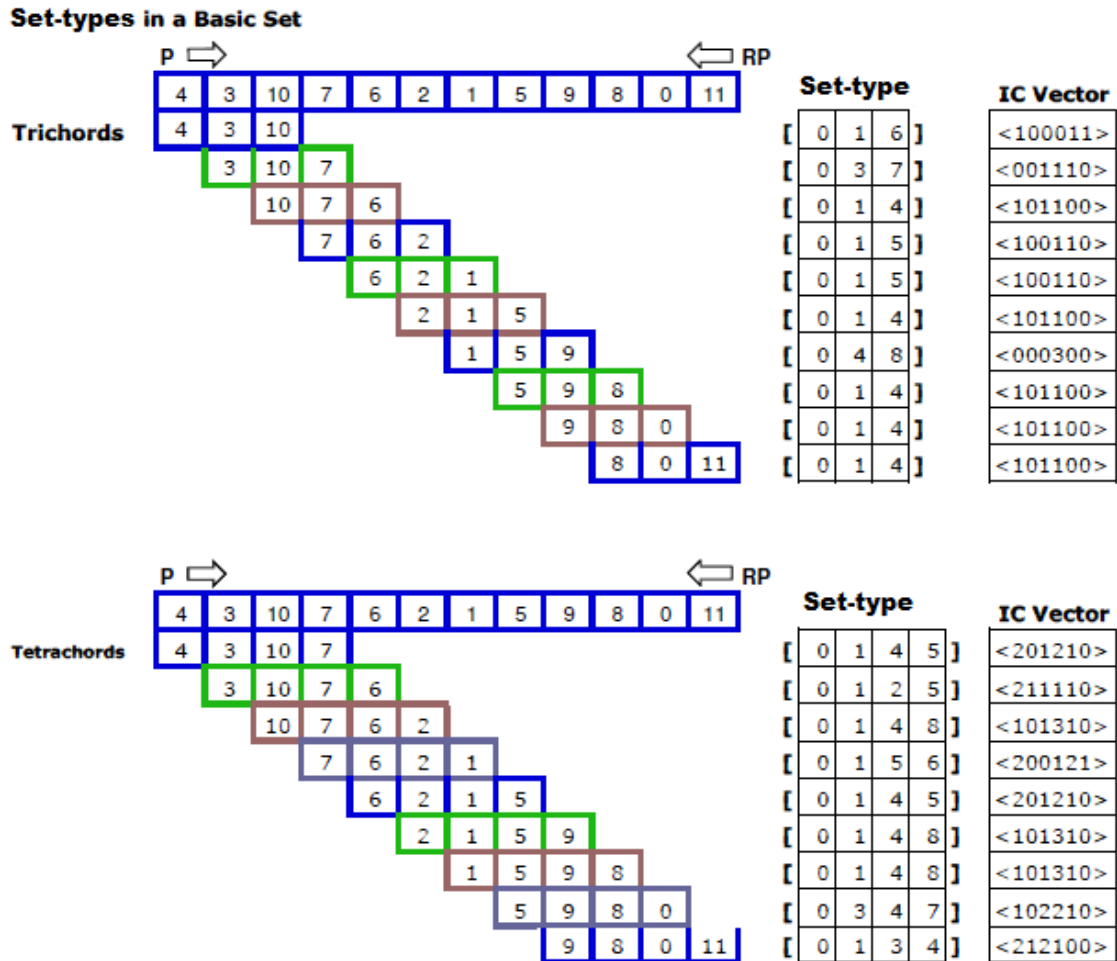


Figure 61. Trichordal and Tetrachordal Set-Types in the Prime Row of *Stück V*

Trichords

Set-type	IC Vector	Multiplicity
[014]	<101100>	5
[015]	<100110>	2
[016]	<100011>	1
[037]	<001110>	1
[048]	<000300>	1

Tetrachords

<u>Set-type</u>	<u>IC Vector</u>	<u>Multiplicity</u>
[0125]	<211110>	1
[0134]	<212100>	1
[0145]	<201210>	2
[0148]	<101310>	3
[0156]	<200121>	1
[0347]	<102210>	1

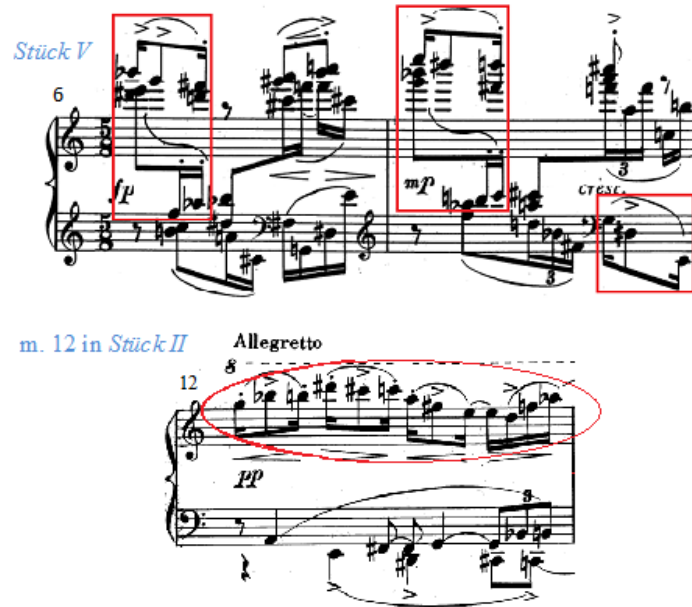
Figure 62 shows the opening of the piece. P_4 appears in a single-voiced texture reflecting the trichordal set-types (016), (015), (014), and (048) in measure 1. In measure 2, Yun generates a complex texture by combining the rhythm derived from the *Moderato* section of *Stück IV* (top voice, indicated by boxes, see Figure 53, page 76) indicating (02468), with inner-voice triplets and syncopated chords. RI_4 is restated with these two contrasting textures and rhythmic patterns in measures 3 and 4, although the registral direction of measures 1 and 2 is reversed. The tetrachordal set-types from measure 1 recur in measure 3, while the pentachordal set-type in measure 4 (02358, ic vector <123121>) is a different from that of measure 2. The first pentachordal set-type (02468, ic vector <040402>) contains only even-numbered interval classes and is a nearly complete even-numbered whole-tone collection. Meanwhile, the next pentachordal set-type (02358) contains at least one instance of every interval class. Therefore, the second pentachordal set-type (02358) could be regarded as the dissonant “resolution” of the previous more consonant sonorities.

Figure 62. *Stück V*, mm. 1-4

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The rhythmic pattern from the *Allegretto* section (measures 12-13) of the second piece returns in measures 6-7, as indicated in boxes in Figure 63. The rhythm returns in a complex polyphonic texture with accents on downbeats.

Figure 63. *Stück V*, mm. 6-7



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Figure 64 shows instances of (016) (E - B \flat - D \sharp) in rhythmic variations, as indicated in blue circles in measures 8-10. The trichordal set-types (015), (048, a whole-tone subset), (014), and (016) appear in consecutive order in measure 9. (This passage is similar to Figure 62, page 84). Instances of (0148) appear in measure 10 (indicated in green circles). The A \sharp (the sustaining last note of the triplet in the left hand) and D (in the right hand) belong to both instances of this set-type.

Figure 64. *Stück V*, mm. 8-10

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The triplets in measure 16 reveal instances of two possible set-types, as shown in Figure 65. An instance of (014) appears in the triplet in the right hand, but the last note of the triplet (G#) could also be a pc of an instance of (0148). The left hand triplet figurations indicate instances of set-types (048) and (014).

Figure 65. *Stück V*, m. 16

The image shows a musical score for two staves, treble and bass clef, in 4/8 time. Measure 16 is marked with a blue R_2 and mf . Measure 17 has a green (0148) and f . Measure 18 has a red (048) . Annotations include blue (014) and green (0148) above the treble staff, and red (048) and blue (014) below the bass staff. Rhythmic markings include triplets and sextuplets with accents.

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Figure 66 shows a series of tetrachordal and hexachordal set-types at the end of the piece. The tetrachordal set-types (0134, ic vector $\langle 212100 \rangle$, an abstract subset of any octatonic, harmonic and melodic minor collections), (0145), an abstract subset of any harmonic minor collection and augmented collection, and (0148) appear in measure 18 in the figure. The G# and F in the left hand belong to both set-types (0148) and (0134). These tetrachordal set-types develop the dramatic tension to the end with thirty-second note runs in the right hand. Instances of (012458), whose ic vector is $\langle 323421 \rangle$, appears in both hands. The displaced accents, together with presence of all twelve pitch classes in the sextuplets of the final measure create an aural saturation that prepares the final chords.

Figure 66. *Stück V*, mm. 18-19

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Summary

The five pieces are unified by the cyclic use of rhythmic motives, interrelated rows, and instances of unordered set-types. Yun emphasizes trichordal subsets of various referential scale collections such as octatonic, diatonic, whole-tone, and harmonic-minor and melodic-minor collections. Instances of set-types (013), (014), (024), (026), and (048) appear frequently in various rhythmic patterns and voicings. Yun defines atonality by combining these subset-types in both linear and chordal textures in contrasting sections, further by expanding them into larger sets such as hexachords and septachords.

Table 9 lists the most frequent trichordal and tetrachordal subset-types in the entire work and the referential scale collections that contain them.

Table 9. The Most Abundant Subset-Types and Their Inclusion in the Referential Scale Collections in Yun's *Fünf Stücke für Klavier*

Set-type	Abstract subset of Referential Scale Collections
(013)	Diatonic, Harmonic minor, Melodic minor, Octatonic
(014)	Harmonic minor, Melodic minor, Octatonic, Augmented
(015)	Diatonic, Harmonic minor, Melodic minor, Augmented
(016)	Diatonic, Harmonic minor, Melodic minor, Octatonic
(024)	Diatonic, Pentatonic, Harmonic minor, Melodic minor, Whole-tone
(025)	Diatonic, Pentatonic, Octatonic, Harmonic minor, Melodic minor
(026)	Diatonic, Harmonic minor, Melodic minor, Octatonic, Whole-tone
(048)	Harmonic minor, Melodic minor, Augmented, Whole-tone
(0134)	Harmonic minor, Melodic minor, Octatonic
(0136)	Diatonic, Harmonic minor, Melodic minor, Octatonic
(0145)	Harmonic minor, Melodic minor, Augmented
(0148)	Harmonic minor, Melodic minor, Augmented
(0236)	Harmonic minor, Melodic minor, Octatonic

Although Yun's *Fünf Stücke für Klavier* contain numerous instances of set-types that are found within the various referential scale collections, his music is nevertheless atonal. His compositional method reflects serial atonality in which all twelve pcs are presented and kept in constant circulation within a relatively short time span. The set-types refer to certain combinations of pcs. In tonal music, pitch combinations are

contextually defined based on diatonic scales, and a hierarchy of key areas forms the tonal plan of a work. In atonal music, major and minor triads are rare, and pitch organization is not based on tonal function or the hierarchical organization of key centers.⁸¹ Although Yun uses certain subsets of various referential collections in *Fünf Stücke*, he does not apply them in reference to any traditional scale-type, such as the diatonic, harmonic minor, melodic minor, but rather to the chromatic scale.

Yun avoids interval class 5, which includes the stable key-defining intervals of the perfect fourth and perfect fifth. When he uses set-types (026) (a dominant-seventh chord without the fifth) and (036) (a diminished triad), he does not resolve them in ways that would establish a tonal center. He also does not employ any major or minor triads.

The redundant use of certain set-classes reflects an idea of Eastern philosophy, referenced above on page 35, that “the single tone can express an entire cosmos of musical understanding with its pleasing aesthetics.”⁸² Yun expands the emphasis of the “single tone” in the Eastern philosophy to certain subsets or row forms to highlight their functions as both a whole and a part. Revitalization of these subsets or row forms coincides with this philosophical concept.

Yun constructs interesting relationships among certain rows. He applies invariance of unordered pitch-class dyads between the two rows in *Stück I*. He also uses the retrograde of Row 2 in *Stück I* as Row 1 in *Stück III*. These rows are composed out in complex rhythmic patterns that often involve combination of irregular subdivisions of the

⁸¹ Paul Lansky, George Perle, and Dave Headlam, “Atonality,” in Grove Music Online, Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/47354> (accessed June 13, 2012).

⁸² As explained above, page 35.

beat. Furthermore, various forms (RP, I, RI) of each row interact with the prime form within this rhythmic complexity.

All of the rows that Yun constructs for *Fünf Stücke* have latent combinatorial properties, specifically hexachord inversive combinatoriality, the type that Schoenberg utilized in several of his later serial works. Yun exploited these properties in *Stück IV*. Furthermore, as can also be seen in Schoenberg's piano works, certain elements recur constantly, generating unity within the work. For instance, set-types (014) and (036) appear in different rhythmic realizations in *Stück II*, and the syncopated rhythmic motive from *Stück II* recurs in *Stück IV* and *Stück V* with different pitch combinations.

The *Fünf Stücke für Klavier* also reflect certain elements of Korean traditional music. This topic will be discussed in the next chapter in relation to Yun's later piano works.

CHAPTER IV

KOREAN MUSICAL ELEMENTS IN YUN'S LATER PIANO WORKS

Scholars who focus on the twelve-tone aspect of *Fünf Stücke für Klavier* have asserted that this work is not related to Korean traditional music, nor thoroughly influential upon his later piano works, *Shao Yang Yin* (1966) and *Interludium A* (1982).⁸³ Selected figures from these two works will show that, on the contrary, Yun's writing in these two works extends his exploration of elements of Korean traditional music that were already present in *Fünf Stücke für Klavier*.

Overview of *Shao Yang Yin* and *Interludium A*

Shao Yang Yin was completed toward the end of 1966. Its premiere was given in Freiburg im Breisgau in January 1968 by Edith Picht-Axenfeld (1914-2001). At the time, Yun was imprisoned because of the East Berlin Spy Incident.⁸⁴

Although the first edition of the work was designed for harpsichord, Yun wished to issue a new edition suitable for “a copy of an historic harpsichord on the one hand and for piano on the other hand.”⁸⁵ Work on his new edition for piano was interrupted by his

⁸³ Chang-Suk Choi, “Analysis of Isang Yun’s Piano Music: *Fünf Stücke für Klavier* and *Interludium A*,” Master’s thesis, Cheonbuk University, 1999. Sooah Chae, “The Development of Isang Yun’s Compositional Style through an Examination of His Piano Works,” DMA diss., University of Houston, 2003. Myeong-Suk Park, “An Analysis of Isang Yun’s Piano Works: A Meeting of Eastern and Western Traditions,” DMA diss., Arizona State University, 1990.

⁸⁴ See pages 9-10.

⁸⁵ Walter-Wolfgang Sparrer, “Five Pieces for Piano (1958); Shao Yang Yin for piano (1966); Interludium A for piano (1982),” Program Notes for *Pathétique: Yun-Beethoven-Yun*, Performed by Kaya Han, piano, Neos 20803, 2008.

death in 1995. The piano edition was completed by Kaya Han (b. 1958) and appeared in 1998.⁸⁶ Han used the extreme registers of the modern concert grand piano in order to expand the expressive character and the musical gestures of the work.⁸⁷ Mi-kyoung Lee conveys Yun's belief that "music does not develop, but changes. The changes appear in the balance of Yin and Yang. There is no extreme break or contrast in this philosophy. Music is type of a large stream."⁸⁸ This philosophy is realized on the piano in the non-metric *Shao Yang Yin* using various tempi, textures, dynamics, and registers in its twelve sections.

Interludium A, completed in 1982, is Yun's last solo piano work, written for his friend the Japanese pianist Aki Takahashi, who premiered the work in Tokyo in May, 1982. The letter A in the title is derived from Takahashi's first name, and also refers to the note A, which symbolizes the world peace and the freedom that Yun idealized.⁸⁹ Yun believed that "the note A has the sound that symbolizes peace and reconciliation between humans."⁹⁰ This statement also refers indirectly to the mental and physical pain that Yun endured during his imprisonment in his home country. For example, cello and trumpet alternate the note G# in his cello concerto (1974) to embody humans' desire to pursue

⁸⁶ Kaya Han, the daughter of Korean parents, was born and grew up in Japan. She studied at the Toho-gakuen Conservatory in Tokyo and at the *Hochschule für Musik* in Freiburg. She received further encouragement as a pianist from Edith Picht-Axenfeld, who was in a close contact with Isang Yun. She performed all of his piano music in a recital before Yun himself prior to his death in 1995.

⁸⁷ Walter-Wolfgang Sparrer, "Five Pieces for Piano (1958); Shao Yang Yin for piano (1966); Interludium A for piano (1982)," 2008.

⁸⁸ Mi-kyoung Lee, "The Musical Thought of Composer Isang Yun" *Music and Korea* 22 (2001): 56.

⁸⁹ Myeong-Suk Park, "An Analysis of Isang Yun's Piano Works: A Meeting of Eastern and Western Traditions," 60.

⁹⁰ Huh Jin (Producer), *Yun Isang kyonggyerul nomoso [Isang Yun – over the border(s)]*, DVD. TV KBS Seoul, 2003.

peace (the note A).⁹¹ Yun appoints the note A as the main note in *Interludium A* and expresses it in many different ways. The piece contains nine different sections, both non-metric and metric, differentiated by various timbres, colors, and dynamics.

The Balance of Yin and Yang

As discussed in Chapter III, Yun applied the idea of Yin and Yang in the fourth piece of *Fünf Stücke für Klavier* (see page 69). The Allegro section represents Yang, the masculine character, in the series of active sixteenth notes in *forte* and *agitato*, while the Moderato section establishes Yin, the feminine character, in the lyrical melody in *mezzo piano*. These two contrasting characters interact throughout the piece, as shown in Figure 67.

⁹¹ Ibid.

Figure 67. *Stück IV* of *Fünf Stücke für Klavier*, mm. 1-6

The image shows a musical score for two systems of piano music. The first system, measures 1-4, is marked 'Allegro' and 'f agitato'. It features a complex rhythmic pattern with many sixteenth notes and triplets. The second system, measures 5-6, is marked 'Moderato' and 'mp'. It features a more relaxed tempo and dynamics, with a prominent triplet in the right hand. The score is written for piano and includes various musical notations such as slurs, accents, and dynamic markings.

Fünf Stücke für Klavier by Isang Yun
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Walter-Wolfgang Sparrer states that *Shao Yang Yin* represents “the taoistic teachings and the great dichotomy of Yin and Yang states which complement each other. The addition of ‘shao’ (small, light) makes clear that everyday opposites (moods, states, temporal processes) are carried over into the realm of music.”⁹²

The *tempo ad lib* allows flexibility in tempo, gesture, and expression with contrasting dynamics, exhibiting the balance of Yin and Yang, as shown in Figure 68. The thirty-second grace notes are lyrical in *piano* (Yin), and they prepare the rolled chords in louder dynamics (in *fortississimo* and *mezzo piano* in the first two boxes). The

⁹² Walter-Wolfgang Sparrer, “Five Pieces for Piano (1958); Shao Yang Yin for piano (1966); Interludium A for piano (1982),” 2008.

half-note chords marked *sforzatisissimo* with fermatas in the bass (in the marked circles) implies the arrival of Yang. The tremolo in *mezzo piano* in the bass staff with fermatas (see the last box) captures the sensitive character of Yin and leads to the fast tempo of Yang.

Figure 68. *Shao Yang Yin*, the Tenth Section, pg. 6

The image shows a musical score for the piece 'Shao Yang Yin' by Isang Yun. It consists of two systems of piano and bass staves. The first system includes markings for 'lunga' and 'tempo ad lib.'. The second system includes markings for 'lunga' and '78'. Two half-note chords in the bass staff are circled in red, and two sections of the bass staff are boxed in blue.

Shao Yang Yin by Isang Yun
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In *Interludium A*, bursts of aggressive rhythmic activity and *fortissimo* dynamics correspond to Yang, and music of a slow-moving, soft, and ruminative character represents Yin. The *fortississimo* accented chords at the beginning of Figure 69, followed by the ascending thirty-second note runs covering a wide range of the keyboard register reflect the energetic tendency of Yang, applying a progressive dynamic increase from

piano to *fortissimo* (see the first box). The repetition of chords at the end of this excerpt embodies the sensitive and reflective character of Yin, with a dynamic level decreasing from *mezzo piano* to *pianissimo* in the high register of the keyboard.

Figure 69. The Third System of the Opening of *Interludium A*

The image shows a musical score for the third system of the opening of *Interludium A*. The score is divided into two sections: 'Yang' (left, red border) and 'Yin' (right, blue border). The 'Yang' section features a dynamic range from *fff* to *f*, with a *delta va* (delta variation) marking. The 'Yin' section features a dynamic range from *mp* to *pp*, also with a *delta va* marking. The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is written for piano, with staves for the right and left hands.

Interludium A

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In the seventh section of the work, Yun uses pitch and rhythm to express the concept of duality. The repeated A represents Yin through soft dynamic ranges from *mezzo piano* to *pianissississimo*, while the active register changes show the encroachment of Yang. The main tone A is surrounded by pitches that form intervals of an augmented sixth or diminished third (G# and Bb, in the first box), and a perfect fifth (F# and C#, in the second box), as shown in Figure 70. The mildly dissonant augmented

sixth/dimininished third appears to support Yang’s mobile character, while the consonant perfect fifth belongs to Yin with purity in sound.

Figure 70. The Seventh Section of *Interludium A*



Interludium A

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Techniques and Sounds of Korean Traditional Instruments

Yun intended to emulate certain sounds of Korean traditional instruments in his piano music. He especially adopted the instrumental ornamental technique, *Shigimsae*,⁹³ found in such Korean music as *sanjo* (music for a solo instrument accompanied by the *janggu*, an hourglass-shaped drum), *kagok* (a lyrical song based on *sijo*, Korean poetry), and *dodeuri* (an orchestral work that accompanies court-dance music, the word literally means “to return”). In these musical forms, ornamentation characterizes the main-tone technique as well as certain melodies and rhythmic figurations. Yun adopted the characteristics of the ornaments in his piano music.

The *piri* is one of the instruments emulated in *Fünf Stücke für Klavier*, as shown in Figure 71. The trill embellishes the main tone G in the high register of the keyboard.

Figure 71. m. 10, *Stück IV*



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⁹³ *Shigimsae* is a name for all possible ornamentations in Korean traditional music. The type of *Shigimsae* varies depending on genre (instrumental or vocal). *Nonghyun* is often considered a type of *Shigimsae* in a form of trill or tremolo.

In the later piano works, Yun amplifies this allusion. Figure 72 shows the trills that indicate the sustained vibrato technique of this instrument as notated in its own music. On the *piri*, trills can be affected by varying the speed of tonguing. They can appear as tremolos or in combination with additional grace notes, such as those shown in the figure. Music for the *piri* typically consists of many trills and rapid rhythmic figurations.

Figure 72. *Piri Sanjo* “Jin Yang”⁹⁴



In Yun’s piano works, the trills reflect the register of the *piri*, as shown in Figures 74 and 75. Figure 73 shows the range of the *piri* in *Jeong-ak* (see footnote 45, page 21) and *Sanjo* (see page 99).

⁹⁴ The National Center for Korean Traditional Performing Arts, *Anthology of Korean Traditional Music 3: Sanjo* (Eun-ha Publishing company, 1969), 119. Used by permission. “Jinyang” is the slowest rhythmic pattern in *Sanjo*.

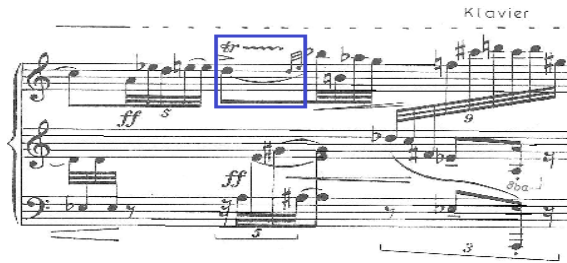
Figure 73. Range of the *piri* in *Jeong-ak* and *Sanjo*⁹⁵



The trills are especially embellished by other ornament types that reflect the distinctive timbre of the *piri*, as indicated in the circle in Figure 75. Whereas the trill anticipates the forthcoming melody in the right hand with emphasis on the main tone G in the excerpt from *Stück IV* (see Figure 71, page 99), the series of trills expands the melodic continuity in both hands in this passage from *Interludium A* (Figure 75). The left hand outlines an independent melody rather than an accompaniment, introducing a dissonant sonority against the right-hand melody.

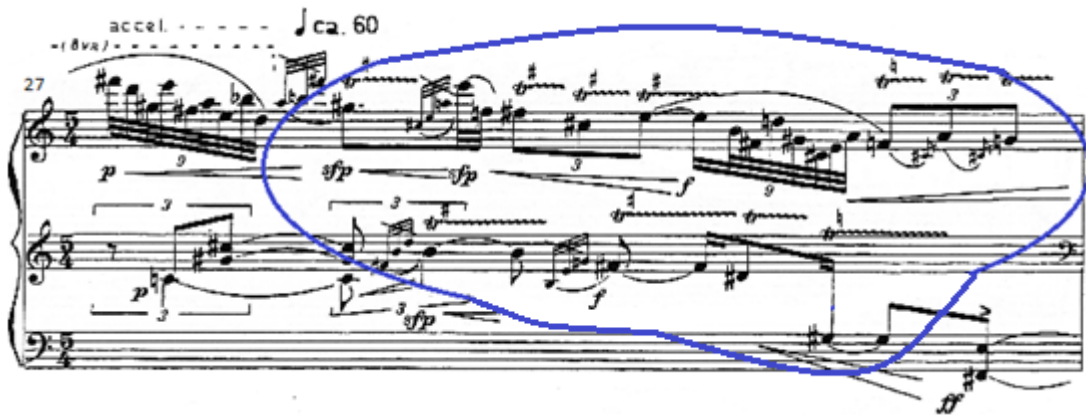
⁹⁵ The range of the *piri* differs depending on the genre of music. Young-ho Kim, "A Study on the Effective Training Way of Fundamental Learning Course of the *Piri*," (Master's thesis, Woosuk University, 2004), 9-12.

Figure 74. *Shao Yang Yin*, p. 3



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Figure 75. *Interludium A*, m. 27

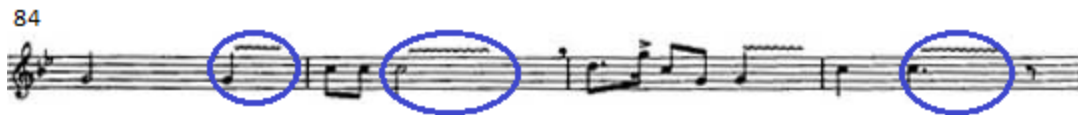


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The Combination of Main Tone and Ornamentation

Another aspect of Korean traditional music is the combination of the main tone with ornaments, as shown in Figures 76-78. The trill emphasizes the tone G, as shown in Figure 76. Figure 77 shows an F# diminished arpeggio embellishing the main tone F# in Byoung-ki Hwang's *Kayaguem Sanjo*. A similar style occurs in Korean vocal music, *Yangyang-ga* (an anonymous song, one of the twelve *gasa* from the Joseon dynasty [1392-1910]) emphasizing important words in the lyrics.⁹⁶ Ki-soo Kim states that most of the *Gasa* are scenic descriptions set with slow, flowing rhythms and delicate melodies. Their singing technique includes various types of vibrato and glissando.⁹⁷ The grace note D embellishes the main tone E, an embellishment that is then repeated and extended by means of additional ornamental notes, as shown in the first and second circles respectively.

Figure 76. "Joongmori," from *Daegum Sanjo*, mm. 84-87⁹⁸



⁹⁶ *Gasa* is a song based on poetry. Twelve *Gasa* exist today, and they are all anonymous.

⁹⁷ Program notes written by Ki-soo Kim. The National Center for Korean Traditional Performing Arts, *Anthology of Korean Traditional Music 9: Gasa, Sijo, Danga* (Seoul: Eun-ha Publishing company, 1972), 5.

⁹⁸ The National Center for Korean Traditional Performing Arts, *Anthology of Korean Traditional Music 3: Sanjo* (Seoul: Eun-ha Publishing company, 1969), 97. Used by permission. "Joongmori" means the rhythmic pattern in the second movement of *Sanjo*. *Daegum* is a woodwind instrument, a large transverse bamboo flute.

Figure 77. “Young-Mok,” from *Music for Kayaguem*, by Byoung-ki Hwang, m. 8⁹⁹



Figure 78. *Yangyang-ga*, mm. 45-46¹⁰⁰



This combination of the main-tone technique and embellishments, first seen in *Stück I* of *Fünf Stücke für Klavier* (See Figure 18, Page 42), was developed further, with greater rhythmic complexity and bolder gestures, in Yun’s two later piano works. Each box marked in Figure 79 indicates the ornaments embellishing a main tone in *Shao Yang Yin*. The first box illustrates the main tone B, the second A, and the third F in a high register. Rapid thirty-second note runs spanning more than three octaves embellish these three main tones.

⁹⁹ Sun-mi You, “A Study on the New Style of Playing shown in Byung Ki Hwang’s Kayagum Works” (Master’s thesis, Ewha Womans University, 1999), 31.

¹⁰⁰ The National Center for Korean Traditional Performing Arts, *Anthology of Korean Traditional Music 9: Gasa, Sijo, Danga* (Seoul: Eun-ha Publishing company, 1972), 46. Used by permission.

Figure 79. *Shao Yang Yin*, pg. 2

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As the repetition of the main tone is also observable in Korean traditional music as shown in Figure 76-78, it appears that Yun intended to allude to this tradition through the repetition of certain pitches. Yun also applied this process of repeated main tones in the form of repeated chords, as seen in the opening of *Interludium A*, Figure 80. The chord (A - C# - D#) itself functions as a main tone or referential sonority, embellished by F# the second time.

Figure 80. The Opening of *Interludium A*



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Yun’s frequent use of ascending and descending grace notes embellishing a main tone reflects *Nonghyun*, a vibrato technique used in playing such ornaments as trills and appoggiaturas, as shown in *Stück I* of *Fünf Stücke für Klavier* (see Figures 18 and 72, pages 42 and 100). Hanbeom Suh refers to this practice as “one of the most important devices that create the delicate shadings and nuances of a tone or a melodic pattern.”¹⁰¹ Sue-Hye Kim links the ornaments expressed in *Nonghyun* to the shape formed by the end of the roof line of a Korean traditional house, *Hanok*. She believes *Nonghyun* to be “a musical adaptation of the mobile curve – an harmonious expression of an esthetic sensibility unique to Korean music.”¹⁰²

The anonymous first song of the Kagok set *Namchang Kagok* (*Kagok* for male voice), a piece titled *Chosudaeyop*, “Dawn on the Farm,” demonstrates two types of

¹⁰¹ Hanbeom Suh, *Guk-Ak Tongron* (Seoul: Taelim Publication, 1999), 167, in “The Life and Music of Isang Yun with an Analysis of His Piano Works” Sae-Hee Kim (DMA diss., The Hartt School, University of Hartford, 2004), 60.

¹⁰² Sue-Hye Kim, “Analysis of Isang Yun’s *Réak für Orchester* (1966)” (Ph.D. diss., University of California-Davis, 2010), 60.

ornaments that are related to *Nonghyun*, as shown in Figure 81. The appoggiatura-like ornaments may be sung, as indicated in the first box, or played by wind instruments such as the *danso* and the *daegum*, as indicated in the second box (the circle identifies these two instruments' parts). The vibrating sound of the *janggu* drum, produced by rolling the stick, is represented in the third box in the figure. *Kagok* (Lyric Song) is a vocal genre of the *Jeong-ak* tradition (see footnote Number 45 in page 21). The singer is accompanied by an instrumental ensemble that includes at least five instruments: the *komungo* (a zither-like instrument with six strings), the *se-piri* (a soft oboe), the *daegum* (a large transverse flute), the *haegum* (a fiddle), and the *janggu* (a drum). The *danso* (a short bamboo flute) and the *kayaguem* (a zither-like instrument with twelve strings) may occasionally be added.¹⁰³

¹⁰³ The National Center for Korean Traditional Performing Arts, *Anthology of Korean Traditional Music 19: Kagok (Namchang P'yongjo)* (Seoul: Eun-ha Publishing company, 1983), 5. *Chosudaeyop* is the first song in a set of *Kagok* repertory that only exists for male solo.

Figure 81. The Opening of ‘Dawn on the Farm,’ *Namchang Kagok*, *Chosudaeyup* (The First Song for Male Solo)¹⁰⁴

Ascending and descending grace notes not only typify the main-tone technique but also represent the particular sound of an instrument. They appear in the later two works, as shown in Figures 82 and 83. The ascending thirty-second grace-notes (D# - G# - A) eventually become the main tones in which the sound releases by staccato and accent, as shown in the first circle in Figure 82. The descending grace notes (E - A - D#) embellish the chord (F - B# - E#) in a quick staccato release (the second circle), and the chord (D \flat - C - G# - F - B \flat) is embellished by following grace notes (A - F# - D - A) in strong *fortississimo* (the third circle). The tremolos emulate the rolling sound of the *janggu* as indicated in the red squares in the figure.

¹⁰⁴ Ibid., 11. Used by permission.

Figure 82. *Shao Yang Yin*, pg. 4



Shao Yang Yin by Isang Yun
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The ornamental notes of *Interludium A* display an expanded range, using wider intervals in groupings that exceed the octave span, as seen in Figure 83. They are assigned to both hands alternately at various dynamic levels. Such ornaments covering a wide range are not typical of Korean traditional music. Thus, Yun adopted a traditional musical practice to the expanded capacities idiomatic to the piano.

Figure 83. *Interludium A*, the Second Section, Non-Metric

The image shows a musical score for a piano piece titled 'Interludium A, the Second Section, Non-Metric'. The score is written for piano and features three systems of music. The first system includes a vocal line with the word 'eva' above it. The score is characterized by frequent repetitions and variations of a small motive, highlighted by blue boxes and circles. Dynamics such as p, ff, and mp are indicated throughout the piece.

Interludium A

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The frequent repetitions and variations of a small motive typical of Korean vocal and instrumental music are shown in Figure 84, drawn from the orchestral piece *Dodeuri* for winds and strings.¹⁰⁵ The opening melody, based on the notes F - A \flat - E \flat - C played by

¹⁰⁵ A *Dodeuri* is an orchestral work characterized by the repetition of certain melodies and rhythmic patterns. The term literally means “to return.” The National Center for Korean Traditional Performing Arts, *Anthology of Korean Traditional music 12: Dongdong, Dodeuri, Julwaha* (Eun-ha Publishing company, 1991), 6. Used by permission.

the *sogeu*, is repeated in other instruments' parts in various orderings of pitch and rhythmic figuration.¹⁰⁶

Figure 84. *Dodeuri* "Su Yeon Jang, Song Gu Yeo," mm. 1-2, 7-8, 17-18¹⁰⁷

The image displays a musical score for the piece "Su Yeon Jang, Song Gu Yeo" from the *Dodeuri* collection. The score is arranged in three systems. The first system (measures 1-2) features a single staff for the Sogeu instrument, with a tempo marking of ♩ = 70. Two blue circles highlight specific rhythmic and pitch patterns in the Sogeu line. The second system (measures 7-8) consists of four staves: Sogeu, Danao, and two Daegeum parts. Two blue circles highlight corresponding patterns across the Sogeu and Danao parts. The third system (measures 17-18) consists of two staves: Sogeu and Danao. A large blue oval highlights a complex rhythmic and pitch figure that is mirrored in both parts.

In his later piano works, Yun expanded the application of Yin Yang theory, the emulation of Korean traditional instruments, and the combination of main tone and ornamentation. He pursued a distinctive pianistic style by incorporating these elements that reflect his great admiration of Korean traditional music.

¹⁰⁶ The *sogeu* is a small bamboo transverse flute. It is one of *Samjuk*, the three primary flutes (the *daugeum*, the *joonggeum*, and the *sogeu*) of the Silla period (BC 57-AD935). The *sogeu* has the highest pitch register of the three flutes.

¹⁰⁷ The National Center for Korean Traditional Performing Arts, *Anthology of Korean Traditional Music 12: Dongdong, Dodeuri, Julwaha* (Eun-ha Publishing company, 1991), 17, 20, and 25. Used by permission.

CHAPTER V
YUN'S BILINGUAL PIANO MUSIC

Although Yun lived in Germany for the second half of his life, his piano music displays philosophical and aesthetic values derived from the heritage of Korea. His effort and enthusiasm for merging the two cultures led him to successful musical endeavors as an expatriate artist. He often integrated Korean instrumental techniques and Western musical elements in his music.

Yun's piano music merits attention for exhibiting a relationship between musical expression and the Eastern philosophy in the Western framework of twelve-tone style. *Fünf Stücke für Klavier* (1958) integrates the atonal aspect of serial technique with some elements of Korean traditional music. Korean traditional music is further developed in his later piano works, *Shao Yang Yin* (1966) and *Interludium A* (1982).

Using the information contained in this study, pianists can be equipped to realize the expressive benefits of Yun's bilingual blending of Western atonality and Korean musical elements. The circulation of twelve pitch classes appears in many different forms with emulations of Korean instruments, which encourages performance-practice contemplations for pianists. Although analysis of *Fünf Stücke für Klavier* is necessary to demonstrate the purely Western aspect of Yun's compositional method, a complete understanding of his musical purposes can only be achieved when his expression of Korean musical traditions is taken into account.

Furthermore, Yun's piano music expands the concept of Yin and Yang to the balance of East and West. The polarity and the balance between both musical cultures always co-exist similarly to the co-existence of Yin and Yang. In a broad sense, Yun was more interested in the two musical cultures' unity than in their polarity, yet he never artificially attempted to integrate the two. His music exists at the intersection of East and West.

Yun states that:

The inner truth is, in actuality, a music of the cosmos. Realistically seen, I've had two experiences, and I know the practice of both Asian music and European. I am equally at home in both fields [...] My purpose is not an artificial connection, but I'm naturally convinced of the unity of these two elements. For that reason, it's impossible to categorize my music as either European or Asian. I am exactly in the middle. That's my world and my independent unity.¹⁰⁸

Yun's musical bilingualism has expanded this author's comprehension of analytical procedure, artistic interpretation, and performance practice, fostering a more deeply informed and spiritually inspired musical identity. It is hoped that this introduction to his musical message may serve to assist others in likewise developing a personal, informed, and persuasive musicianship.

¹⁰⁸ Bruce Duffie, "Composer Isang Yun: A Conversation with Bruce Duffie (July 1987)," *Bruce Duffie*, <http://www.bruceduffie.com/yun.html> (accessed June 20, 2012).

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APPENDIX A

A LETTER OF PERMISSION FOR THE CITATION OF MUSICAL EXAMPLES

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With kind regards,
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A handwritten signature in black ink that reads "John White". The signature is written in a cursive, flowing style.

John White
Copyright Administration, Associate