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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

TWO WORKS BY ISANG YUN AND BYUNG DONG PAIK
FOR HARPSICORD OR PIANO: ANALYSIS
AND PERFORMANCE GUIDE

A Dissertation Submitted in Partial Fulfillment
of the Requirements for the Degree of
Doctor of Arts

Mijung Kim

College of Performing and Visual Arts
School of Music
Piano Performance

May 2017

This Dissertation by: Mijung Kim

Entitled: *Two Works by Isang Yun and Byungdong Paik for Harpsichord or Piano: Analysis and Performance Guide*

has been approved as meeting the requirement for the Degree of Doctor of Arts in College of Performing and Visual Arts in School of Music

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ABSTRACT

Kim, Mijung. *Two Works by Isang Yun and Byungdong Paik for Harpsichord or Piano: Analysis and Performance Guide*. Published Doctor of Arts dissertation, University of Northern Colorado, 2017.

The harpsichord is no longer an instrument of the past. Since its revival in the nineteenth century, it has coexisted with the piano as one of the most important keyboard instruments. Modern composers all over the world have written music not only for the piano but also for the harpsichord. Composers and performers from non-Western countries have become interested in writing and playing music for the harpsichord. South Korean composers like Isang Yun and Byungdong Paik tend to mix their country's musical style with Western compositional techniques. Yun's *Shao Yang Yin* and Paik's *Three Bagatelles* demonstrate the blending of Western modern compositional techniques with traditional Korean musical style. The harpsichord music by Yun and Paik show that the separation of old and new, traditional and modern, and Korean and Western is meaningless.

Isang Yun's *Shao Yang Yin* (1966) was intended from the start to be performed on either the harpsichord or the piano. The two contrasting characters from Taoist teaching – *Yang* and *Yin* – inspired Yun to create a mood and dynamics that change frequently. Yun uses a twelve-tone technique in this composition, as well as what he termed a “main-tone technique,” in which one note is decorated by surrounding notes and ornaments.

Byungdong Paik composed his Three Bagatelles for the piano in 1973 and arranged it for the harpsichord fifteen years later, adding new sections of music in the first and second movements and an Intermezzo for improvisation between the second and third movements. Unlike Yun, Paik did not use twelve-tone technique in his Bagatelles, but instead focused on the basic musical elements of harmony, rhythm, and melody. He also uses a pivotal tone technique, in which a single note appears and is maintained until the end.

Because both works can be performed either on the harpsichord or piano, different practice and performance approaches are required. Each instrument requires a different approach to the expression of dynamics and tone quality. Musical analysis of these two works helps the performer interpret the composer's intention correctly before practice and performance. Performers should recognize the difference between the harpsichord and the piano, understand the strengths and weaknesses of their instrument, and strive to create the most effective and expressive sound on each. Thus, applying appropriate practice methods in accordance with musical context is essential to a successful performance.

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I would like to express my gratitude to publisher Boosey & Hawkes for allowing me to use music examples of Isang Yun's *Shao Yang Yin*. Also, I appreciate Byungdong Paik for letting me interview him and giving his permission to reproduce the music examples. His assistance Hyun-Jin Lee worked helpfully as a messenger between Paik and me. It was a great experience to have their help in working with these two pieces.

Special thanks to all my friends who always treat me as their family member and love me with sincere hearts. Also, I have the deepest appreciation to my parents and sister

who never stop encouraging and supporting me with their endless love. Lastly, I thank my God who blesses me to bring all these super awesome people into my life.

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CHAPTER I

INTRODUCTION

The organ, harpsichord, and piano are the most important instruments in the history of keyboard music. Whereas the organ has been used steadily since the Middle Ages, the harpsichord's golden age occurred during the Baroque period, after which it was surpassed by the piano during the Classical and Romantic periods. As the piano increased in popularity from the eighteenth century on, the harpsichord nearly disappeared. After the last historical harpsichord was built in 1809, no one could have predicted that the harpsichord would make a comeback eighty years later.¹ Nevertheless, nineteenth-century craftsmen -- who had a romantic desire not only to reintroduce objects of antiquity into modern culture, but also to create artistic works -- began to produce harpsichords again in 1889. At that time, harpsichord builders tended to give their instrument a piano keyboard and included many registers to create constantly shifting colors that could introduce piano-like dynamic possibilities.²

Since its revival in the nineteenth century, the harpsichord has continued to coexist with the piano. Indeed, modern composers all over the world have written music not only for the piano but for the harpsichord as well. Some compositions may even be performed

¹ Edward L. Kottick, *The Harpsichord Owner's Guide Book* (Chapel Hill: The University of North Carolina Press, 1987), 49.

² Kottick, *The Harpsichord Owner's Guide Book*, 49-51.

on either instrument. For example, Francis Poulenc's *Concert Champêtre* (1927-28), a concerto for harpsichord, also exists in a version for piano. Thus, harpsichord is no longer exclusively a sound of the past, but is featured in music written in the twentieth and twenty-first centuries by composers and performers who have taken an interest in it and want to experiment with its possibilities. For example, György Ligeti (1923-2006) wrote three pieces for the harpsichord, the first of which, *Continuum*, consists of a continuous flowing sound and tone clusters.

Along with the rest of the musical world, Korean composers and performers have developed an interest in harpsichord music, even though the instrument is still unfamiliar to most Korean students, who have never seen or played one. Unlike schools in the USA and Canada, Korean colleges and universities seldom own harpsichords. Also, Korean audiences, on average, know little about the harpsichord, nor have most ever heard one. This is likely one of the reasons for the few books on harpsichord teaching and performing available in the Korean language, and why very little music has been written for the instrument by Korean composers. Scholarly attention to the instrument and its repertory has also been lacking in Korean universities, with only a few students writing theses and dissertations about harpsichord music. These have focused only on the analysis of the music of Baroque composers such as Domenico Scarlatti (1685-1757), Francois Couperin (1668-1733), Jean-Philippe Rameau (1683-1764), and Johann Sebastian Bach (1685-1750), but not on music by modern composers.

Nevertheless, Korea may be ready to accept this special keyboard instrument. Recently, Korean harpsichordists who studied abroad have performed solo recitals and in concerts of Baroque ensemble music. One of the most popular Korean pianists, Yeoleum

Son -- who placed second in the 2011 International Tchaikovsky Competition -- made her harpsichord debut on July 24, 2015, in Pyungchang, Korea. Moreover, two famous modern Korean composers have written music for the harpsichord: Isang Yun's *Shao Yang Yin* appeared in 1966, and Byungdong Paik's Three Bagatelles for harpsichord in 1988. Yun and Paik introduced their own style of Korean sentiments and modern compositional techniques into their works. Because these two works are the only ones from Korea to have come to the fore in recent years, a deeper understanding of the modernized harpsichord and the piano in relationship to them serves as the subject of this study.

Significance of the Study

On October 12, 2010, a concert called "The Revival of the Harpsichord" was given in Seoul, Korea; it was subtitled "Harpsichord Music of the Baroque and the Twentieth Century." The performers who took part used two different harpsichords: a modernized instrument³ for Isang Yun's *Shao Yang Yin* and Byundong Paik's Three Bagatelles for harpsichord, and a historical harpsichord similar to a double-manual French instrument for music by Bach, Rameau, and Johann Jakob Froberger. This arrangement offered the audience the chance to compare Baroque music and modern music on the different harpsichords. It was also a very special and meaningful concert for the Korean audience, because Paik's Three Bagatelles, which had been performed mostly on the piano, were

³ This harpsichord was restored early in the twentieth century. The difference between this modernized harpsichord and a historical model, such as a double-manual French harpsichord, is that the modernized harpsichord has a metal frame and pedal.

heard on the harpsichord. Moreover, Yun's *Shao Yang Yin* was heard for the first time in Korea.⁴

Although Isang Yun wrote *Shao Yang Yin* for harpsichord, his published score includes expression marks that are decidedly unharpsichord-like. The work is available in two editions now: one is for the harpsichord, with new registrations by Edith Picht-Axenfeld, who premiered the work; the other is for the piano, in an interpretative arrangement by Kaya Han, a Korean-Japanese pianist. Similarly, Byungdong Paik's *Three Bagatelles* were first published in Korea in 1973 as piano works under the title *Three Bagatelles* or *Three Bagatelles for Piano*; he arranged it for harpsichord in 1988. The different versions mean that these works can be performed on either instrument: harpsichord or piano. Nevertheless, because both Yun's and Paik's compositions were viewed in Korea as piano works rather than harpsichord works, they have received little attention by scholars of the harpsichord. These works are worthy of examination in light of both instruments, to compare the different techniques necessary for performing each effectively on the two instruments.

Korean musicians often choose for performance compositions by Korean composers, especially by Yun and Paik, whose works arguably are most frequently performed and studied. I have chosen to study *Shao Yang Yin* and *Three Bagatelles* because they are among the very few pieces written for performance on either the harpsichord or the piano and should be of particular interest to performers and teachers of both instruments. This dissertation focuses on these two compositions and how they can

⁴ Byungwook Jang, "Enjoyable Ears with Fully Ripen Chords"[장병욱, 알알이 영근 화음 귀가 즐거워] *Hankookilbo*, 24 September 2010, 21.

be performed effectively on both instruments. Because of their differing constructions, the harpsichord and piano require very different approaches both in terms of technique and expression. This study is intended to help teachers and performers, even outside of Korea, as a guide in solving technical, practical, and pedagogical problems. It is hoped that this study will provide guidance to pianists and harpsichordists in preparing these two works for performance on either instrument, and help them to understand the works on a deeper level.

Although audience interest in the harpsichord has continued to grow, it is likely that the image of the harpsichord as an old instrument for Baroque music will persist. This study aims to help break this stereotype by stressing the harpsichord's important role in modern music. Additionally, this study will contribute to the understanding and appreciation of the harpsichord repertoire and literature in Korea, where recent music incorporating Korean classical keyboard music and twentieth-century compositional techniques serves to elevate this art form in its home country. Finally, this study will help to bring more awareness of these two modern Korean composers in the United States, and introduce their compositional style. Because Yun and Paik are still unknown composers in the United States, they are seldom included in English bibliographies. Nevertheless, their compositions, which feature modern Korean compositional techniques blending Eastern and Western musical ideas, should be better known in America, where composers often incorporate global influences into their own music.

Literature Review and Methodology

In recent years, Isang Yun has become the most famous Korean composer, inspiring studies by scholars in both Korea and America. Byungdong Paik, Yun's student, has also been the subject of academic interest, especially in Korea. Several dissertations have focused on Yun's piano music, whose compositional style was the subject of dissertations by Saehee Kim,⁵ Sooah Chae,⁶ and Myengsuk Park.⁷ Paik's piano works also were studied by Mi-Sook Kim⁸ and Hyong-Joon Chang.⁹

Because of Isang Yun's relative fame, scholarly source materials about him are more numerous than about Byungdong Paik. The *Journal of the Society for Music and Korea*, published by the Society for Korean Music, often features articles about Isang Yun and his works. A book-length collection of articles about the composer -- *Isang Yun: Essays Contributed in Celebration of Yun's 75th Birthday*¹⁰ -- has also been translated and published. These materials are the principle source of information on Yun's life and his works. On the other hand, because of the lack of published studies about Paik, as well as about his Three Bagatelles, information about Paik's work comes mostly from an interview with him about his Three Bagatelles. This interview occurred by permission of the IRB. However, because it is difficult to contact Paik directly, his student Hyun-Jin Lee helped me with the interview by taking my questions and delivering them to him.

⁵ Saehee Kim, *The Life and Music of Isang Yun with an Analysis of His Piano Works* (D.M.A Diss., University of Hartford, 2005).

⁶ Sooah Chae, *The Development of Isang Yun's Compositional Style Through an Examination of His Piano Works* (D.M.A Diss., University of Houston, 2003).

⁷ Myengsuk Park, *An Analysis of Isang Yun's Piano Works: A Meeting of Eastern and Western Traditions* (D.M.A Diss., Arizona State University, 1990).

⁸ Mi-Sook Kim, *A Musical and Pedagogical Analysis of Selected Piano Works of Byung Dong Paik* (Ed.D Diss., Teachers College, Columbia University, 1990).

⁹ Hyong-Joon Chang and Byung-Dong Paik, *The Evolution of Paik Byung-Dong's Compositional Style as Seen Through His Piano Music* (D.M.A Diss., Manhattan School of Music, 1992).

¹⁰ The Society for Korean Music, *윤이상 / Isang Yun* (Sejong, Korea, 1992).

Questions about the Three Bagatelles focus on three main categories: his intention in composing the work, the background of the compositions, and his performing preference.

Comprehensive analyses of *Shao Yang Yin* and Three Bagatelles discuss structure, form, harmony, melody, rhythm, and other specific compositional techniques. The method of analysis is based on terminology and definitions from *The Complete Musician* by Steven G. Laitz,¹¹ *Materials and Techniques of Twentieth-Century Music* by Stefan Kostka,¹² and *Understanding Post-Tonal Music* by Miguel A. Roig-Francolí,¹³ because they include many essential details such as scale materials, various chords, and compound harmonies. Moreover, theses by Hee-Sun Seo¹⁴ and Jae-Kyung Park,¹⁵ which analyzed Yun's other piano works such as *Interludium A für Klavier*, are referred to in analyzing *Shao Yang Yin*. Two books, *A Study of Byungdong Paik* by Choon-Mi Kim¹⁶ and *The Priest of Sound* by Hye-Ja Kim,¹⁷ are used in analyzing Paik's Three Bagatelles.

Guidelines for practicing and performing these works -- such as hand position, touch, articulation, fingering, pedaling, and musicianship -- are discussed after the analyses. Three important books address comprehensive principles of keyboard techniques: *Mastering Piano Technique* by Seymour Fink,¹⁸ *Principles of Piano*

¹¹ Steven G. Laitz, *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening* (New York: Oxford University Press, 2008).

¹² Stefan Kostka, *Materials and Techniques of Twentieth-Century Music*, 3rd ed. (Upper Saddle River, N.J.: Pearson Prentice Hall, 2006).

¹³ Miguel A. Roig-Francolí, *Understanding Post-Tonal Music* (Boston: McGraw Hill, 2008).

¹⁴ Hee-Sun Seo, "A Study on Isang Yun's Interludium A für Klavier" [서희선, 윤이상의 피아노를 위한 간주곡 A에 관한 연구] (M.M. Thesis, Sangmyung University, 2004).

¹⁵ Jae-Kyung Park, "A Study on the Interludium A für Klavier by Isang Yun" [박재경, 윤이상의 피아노를 위한 간주곡 A에 관한 연구] (M.M. Thesis, Hanyang University, 2014).

¹⁶ Choon-Mi Kim, *A Study of Byungdong Paik* [김춘미, 백병동 연구] (Seoul: Sigongsa, 2000).

¹⁷ Hye-Ja Kim, *The Priest of Sound* [김혜자, 소리의 사제] (Seoul: Noonbit, 1995).

¹⁸ Seymour Fink, *Mastering Piano Technique: A Guide for Students, Teachers and Performers* (Portland, Or.: Amadeus Press, 1992).

Technique and Interpretation by Kendall Taylor,¹⁹ and *The Principles of Expression in Pianoforte Playing* by Adolph F. Christiani.²⁰ These studies address aspects of piano technique that help to understand technical and musical principles and interpretation. A number of appropriate examples of practice techniques are discussed as applied to *Shao Yang Yin* and *Three Bagatelles*. Similarly, *A Guide to the Harpsichord* by Ann Bond²¹ and *Historical Harpsichord Technique* by Yonit Lea Kosovske²² are used to support my discussion of the harpsichord performance guide, which discusses the structure of the harpsichord and the features of its sound, as well as specific issues and solutions for performance.

Several books supplement specific issues of technique: *Piano Technique* by Lillie H. Philipp²³ focuses on producing better tone, touch, phrasing, and dynamics; *Contemporary Piano Technique* by Stephany Tiernan²⁴ features modernistic performing techniques such as tone clusters, attack, striking, and accents; *The Art of Piano Fingering* by Ram í Bar-Nív²⁵ discusses natural fingering techniques; and *Creative Keyboard Musicianship* by Ruth Lloyd²⁶ focuses on improving musicianship. The contents of these books go beyond easy basic concepts for beginners and are appropriate to advanced-level works such as Yun's and Paik's. These books also offer many appropriate exercises for

¹⁹ Kendall Taylor, *Principles of Piano Technique and Interpretation* (Sevenoaks, Kent: Novello, 1981).

²⁰ Adolph F. Christiani, *The Principles of Expression in Pianoforte Playing* (New York: Da Capo Press, 1885).

²¹ Ann Bond, *A Guide to the Harpsichord* (Portland, Or.: Amadeus Press, 1997).

²² Yonit Lea Kosovske, *Historical Harpsichord Technique: Developing la douceur du toucher* (Bloomington: Indiana University Press, 2011).

²³ Lillie H. Philipp, *Piano Technique: Tone, Touch, Phrasing and Dynamics* (New York: Dover, 1982).

²⁴ Stephany Tienan, *Contemporary Piano Technique: Coordinating Breath, Movement, and Sound*, ed. Jonathan Feist (Boston, MA.: Berklee Press, 2011).

²⁵ Ram í Bar-Nív, *The Art of Piano Fingering: Traditional, Advanced, and Innovative* (Ra'anana, Israel: Andrea, 2013).

²⁶ Ruth Lloyd, *Creative Keyboard Musicianship: Fundamentals of Music and Keyboard Harmony through Improvisation* (New York: Dodd, Mead, 1975).

cultivating a variety of sounds, and are the basis for suggestions for playing Yun's and Paik's pieces dynamically and musically. Although Yun's and Paik's pieces are unfamiliar repertoire to students, teachers, and performers, many ideas in these books can be helpful in getting performers interested in these two compositions. By assimilating these valuable sources of information, this study offers a useful guideline for pianists and harpsichordists as they perform *Shao Yang Yin* and Three Bagatelles.

Statement of the Study

This study consists of three principal chapters: (1) A brief background to Korean keyboard music, (2) a discussion of Isang Yun's *Shao Yang Yin*, and (3) a discussion of Byungdong Paik's Three Bagatelles. The content of these chapters are summarized below.

A Brief Background to Korean Keyboard Music

Since its rather recent introduction to Korea, the piano has become one of the most essential instruments in that country. Almost all young children learn how to read music and play the keyboard. Korea has already produced many great pianists known worldwide, such as Yeoleum Son (2nd place in the 2011 International Tchaikovsky Competition), Ji-Young Moon (Busoni Competition winner, 2015), and Sung-Jin Cho (International Frederick Chopin Competition winner, 2015). Interest in the harpsichord is much more recent, and harpsichord music is only starting to be taken seriously. This section discusses the background of Korean keyboard music, including when and how the piano came into Korea, the development of Korean music for the keyboard, and the most significant Korean composers of keyboard music. In general, the composers discussed are

those whose various musical styles have been influenced by Western music, traditional Korean styles, or the combination of the two.

Shao Yang Yin by Isang Yun

Even though Isang Yun is regarded as the most accomplished among Korean composers, his music has in some ways remained obscure in Korea because of his political ideology. Since his death, as classical music has gained greater influence in Korea, many musicians, scholars, and institutes have made efforts to recognize Isang Yun's music. Yearly events such as the Tongyeong (Yun's hometown) International Music Festival and the Isang Yun International Music Competition have contributed to the development of the local culture and economy. Moreover, Yun and his music have been popular subjects of theses and dissertations by Korean music scholars. The first part of this chapter investigates Yun's life, his political ideology, and how it influenced his music. The second part discusses Yun's composition *Shao Yang Yin*. The third part analyzes the piece, including its structure, harmony, rhythm, melodies, and his specific compositional techniques. In-depth research of technical practical issues on the piano and on the harpsichord are included in the fourth and fifth parts, including methods for making effective and expressive sounds on the two very different instruments.

Three Bagatelles by Byungdong Paik

Byungdong Paik studied composition under Isang Yun at the University of Hannover in Germany. Paik's book *Harmony* has been one of the most popular theory textbooks in Korean music schools. Although Paik seems more famous as an author than

as a composer, he has written many different kinds of music, including orchestral works, concertos, chamber music, solo instrumental music, songs, traditional Korean music, dance music, children's music, choral music, cantatas, operettas, and operas. This chapter includes a short biography of Byungdong Paik, a discussion of Three Bagatelles with an analysis of its three movements, and a performing guide for pianists and harpsichordists.

CHAPTER II

A BRIEF BACKGROUND TO KOREAN KEYBOARD MUSIC

Music in Korea is represented by three different types: native music, *Tang-ak*, and Western music.²⁷ Native music is Korea's own traditional music, which has been passed down from one generation to the next. *Tang-ak* is music imported from China during the Tang dynasty.²⁸ These two types are not as popular today as Western music, even though Western music was introduced most recently. Western music was first introduced to Korea in 1885, when American missionaries Henry G. Appenzeller and Horace G. Underwood arrived in Korea, bringing with them Protestant hymns as part of their missionary work. The two missionaries established educational institutions to promote both the Protestant religion and its hymns. Three collections of hymns were published in Korea during the nineteenth century. The first was a collection of twenty-seven hymn texts -- without music -- published in 1892 by two Methodists, George H. Jones and Louis C. Rothweiler. A year later, Horace Underwood published in Japan a collection of 117 hymns with music, which introduced staff notation to a wide area of Korea. Because Underwood was a Presbyterian, Jones and Appenzeller felt the need to publish a version

²⁷ Hey-Ku Lee, *Korean Music*, Ki-Su Kim and Kyung-Mo Lee, eds. (Seoul: Ministry of Culture and Information National Classical Institute, 1970), 23.

²⁸ *Tang-ak* has been assumed to have been imported during the Tang dynasty (618-907C.E.) in the seventh century. This music has been distinguished from original Korean music, which is called *Hyang-ak*. Even though *Tang-ak* was imported music, it was combined with *Hyang-ak*. Koreans have used the term *Tang-ak* for all music imported from China until the fourteenth century.

for the Methodist church in 1896. Other types of Western music began to be published in earnest beginning in the twentieth century.

As Christian missionaries made their way to Korea, they established educational institutions, schools, and churches for their missionary work, introducing the organ as the earliest representative Western instrument. The first organ, a reed organ, was brought to the Ewha Educational Institution in 1886. Used as an educational instrument to teach hymns, reed organs were the only keyboard instruments to be used in schools and churches until 1910.²⁹ The first piano was not brought to Korea until 1900 by R.H. Sidebotham (1874-1908), who was dispatched to Daegu as an American Presbyterian missionary on March 26 of that year. A year later, the piano of Edith Parker Johnson -- wife of medical missionary Woodbridge Odlin Johnson (1869-1951) -- arrived in Korea in May of 1901, and was later donated to the Daegu Sinmyung girl's school.³⁰

After 1910, because schools in Korea began to adopt an American curriculum, music was acknowledged as an important subject. The piano appeared in a course of study in 1913, and began to be substituted for organ in concerts in 1915.³¹ The first Korean pianists, who either learned Western music through these modernized schools or had studied abroad, appeared at that time. Well-known early Korean pianists include Young-Hwan Kim (1893-1978), Kyung-Ho Park (1898-1979), Ae-Sik Jung (1890-1951), Mery Kim (1904-2005), Won-Bok Kim (1908-2002), Ae-Nae Lee (1908-1996), and

²⁹ Sun-Min Kim, *Korean Organ Music: Fusion of East and West* (Ph.D. Diss., Arizona State University, 2012), 1.

³⁰ Tae-Ryong Son, "How the Piano was Introduced to Korea" [손태룡, 한국의 피아노 유입과정 고찰], *Korean Music Literature IV* (2013), 9-85.

³¹ Woo-Sun Seo, "The Characteristic of Recipient Classes during The Introduction Period of Pianos and the Social and Cultural Meaning of Pianos" [sic] [서우선, 1970-80년대 광고에 나타난 피아노 이미지], *Journal of Society for Music and Korea XXXIII* (2007), 136-139.

Young-Eui Kim (1908-1987). Pianists typically performed as soloists and as part of multi-performer concerts to raise funds for or to support local organizations or associations. The piano was also used as an accompaniment instrument for voice and other instruments in concert settings. The relative lack of solo performances reflects the fact that the piano most often functioned as an accompanying instrument rather than as a solo instrument.³² Nevertheless, solo piano performances did occur. One of the earliest solo performances was by Kyung-Ho Park, who gave a piano recital in a public assembly hall on June 2, 1933. Two years later, Young-Eui Kim gave a piano recital at the Ewha Woman's University on June 20, 1935. Solo piano repertory was typically limited to music from the Classical and Romantic periods, especially by famous composers such as Wolfgang Amadeus Mozart, Ludwig van Beethoven, Felix Mendelssohn-Bartholdy, Robert Schumann, and Johannes Brahms.³³

As Western music expanded during the twentieth century, Korean music teachers began to appear as well. In-Sik Kim is known as the first Korean composer and teacher of Western music, while Alice Kim taught organ and piano beginning in 1911. Although the Japanese occupation of Korea from 1910 to 1945 affected the careers of Korean musicians, they continued to work to develop the performance of Western music through playing concerts, founding orchestras, and introducing music competitions. After the period of Japanese colonization ended, Korean intellectuals were eager for Western modernity, which they felt could contribute to national development. In general, it was believed that modern civilization was more important than tradition. This viewpoint led

³² Mi-Hyun Kim, "Piano and the Modernity" [sic] [김미현, 피아노와 근대: 초기한국 피아노 음악의 사회사] *Musicology XIX* (2010), abstract.

³³ Kim, "Piano and the Modernity," abstract.

to the introduction of Western music education in Korean schools, which gradually shifted the people's musical taste toward the Western style.³⁴ Thus, the development of Western music in Korea began in earnest after liberation in 1945.

Because Western music became a more valuable part of culture and society, musicians who performed it became more well-known and their status rose. Moreover, universities began to establish music departments as well as orchestras, choirs, and operas. The Korea Symphonic Institute was launched in September, 1945, performing Beethoven's 5th Symphony in their opening concert. Choral music developed comparatively late. Nevertheless, many choirs appeared rapidly and their skills grew to achieve wide recognition. Opera also developed after the International Opera Company was organized in 1948 by In-Sun Lee, who studied music in Italy. Since then, opera has become popular, eventually inspiring Korean operas by Korean composers.³⁵

Keyboard instruments also grew in popularity. After the Korean War (1950-1953), a Hammond organ, donated by one of the American missionaries, was used in the U.S Armed Forces chapel and the Saemoonan church; a Baldwin organ came to Korea as well.³⁶ Since the late 1970s, many electronic organs have been imported from the USA, Germany, and Italy. Moreover, pipe organs have been installed in large auditoriums, such as the Sejong Arts and Culture Center. With the country's general economic growth, pipe organ installation in universities and churches has increased considerably, resulting in

³⁴ Myungwon Yun and others, *Korean Music* [윤명원. 한국음악론] (Paju: Musical World, 2003), 294.

³⁵ Samho Music editorial department, "Western Music in Korea," [삼호뮤직, 한국의 양악] <http://terms.naver.com/entry.nhn?docId=522786&cid=42605&categoryId=42605> (2001); accessed 15 July 2016.

³⁶ Kim, *Korean Organ Music: Fusion of East and West*, 1.

organ education in universities and the revival of the Korean church.³⁷ In the case of the piano, public interest in solo piano performance has increased since 1957. At the same time, the mass-production of pianos by the Korean Instrument Corporation led to the piano becoming the most popular instrument in Korea. Pianists and music critics have drawn attention not only to its concert repertory and its interpretation, but also to technique and musical expression. Piano pedagogy text books from the USA and Europe were introduced in the 1970s, and Korean piano teaching skills have improved since.

Indeed, Western classical music has tended to be considered as part of high-level culture, because music and art were typically enjoyed by those with money and education. However, this tendency has changed since the 1980s with the growing popularity of Western classical music. Many young students learn piano in music academies and college music students often study abroad in countries such as the USA, Germany, France, Austria, Italy, England, and Japan. Also, according to an analysis by Je-Yeon Dong, during the 1980s around 400 piano solo recitals were given in two main art centers: the Sejong Art and Culture Center and the Seoul Arts Center. The most popular repertoire was by Mozart, Beethoven, Schumann, Brahms, Bach, Scarlatti, Franz Joseph Haydn, Franz Peter Schubert, Frederic Chopin, Franz Liszt, Sergei Rachmaninoff, Sergei Prokofiev, Claude Achille Debussy, Maurice Ravel, Bela Bartok, Olivier Messiaen, and Alexander Scriabin.³⁸ It is interesting to note that the repertoire was not limited to works from the Classic and Romantic periods, but included Baroque and modern music.

³⁷ Eun-Mi Han, *Korean Organ and Organ Music* [한은미, 한국의 오르간과 오르간음악] (Ph.D. Diss. Ewha Woman's University, 2005), 1-3.

³⁸ Je-Yeon Dong, "Korean Classic Music Concerts' Social Structure: 1981-2000 Piano Solo Recitals" [동제연, 한국 클래식음악 연주회의 사회구조: 1981-2000년 피아노 독주회] (M.M. Thesis: The Academy of Korean Studies, 2003), 19-29.

Since 1990, Korean piano students have increasingly studied in other countries, including Russia, Poland, Belgium, Holland, and Canada. As many schools in other countries also offer the study of other keyboard instruments, including the harpsichord, clavichord, organ, piano, electric keyboard, and even computer synthesizers, Korean students have had a chance to experience these instruments and educational materials outside their own country's universities. This exposure has led to the expansion of the scope of their repertoire, with an increasing interest in early and modern music. Music by a variety of contemporary composers, both non-Western and Korean, is performed with increasing frequency. Performers and teachers have extended their interests beyond the interpretation of the music, techniques, expression, and musicianship to consider the composer's intentions and the performer's individuality. This has led to two new trends in Korea: the performance of early music on the harpsichord and the performance of modern music by Korean composers.

It is not known exactly when, where, how, or by whom the harpsichord was first introduced in Korea. There is no data on how many harpsichords are currently in public institutions such as schools and cultural centers. At least a few harpsichords are owned by musical instrument companies, which performers may borrow for concerts. Other instruments are no doubt owned by individual performers. Despite the shortage of instruments for performance, interest in the harpsichord on the part of audiences and performers has grown with the awareness of performances of compositions for the instrument. Unlike performers and teachers in the past, who were content to play early music on the piano with a light touch, simple pedaling, and restrained dynamics, there is growing interest in learning essential techniques for the harpsichord. With this growing

interest has come the extension of the early music repertoire from works by Bach and Handel to include those by Scarlatti, Rameau, Louis Couperin, and Francois Couperin.

Because interest in the harpsichord is much more recent than the interest in the piano, harpsichord music is just starting to be taken seriously in Korea. This means that harpsichord music has a great deal of room to develop, particularly in the extension of its repertoire beyond early music to include works by modern composers, such as Francis Poulenc, Gyorgy Ligeti, and Manuel de Falla. As Korean musicians focus more on studying and performing modern harpsichord pieces, the repertoire featured in their concerts will expand, leading more Korean composers to consider writing harpsichord music, since Korean musicians have shown increasing interest in performing modern music by Korean composers.

Korean composers of Western-style music have been active since the beginning of the twentieth century. In the early 1900s, composers focused on writing songs, as they represented the most popular genre of Western music at that time. Among 40 well-known composers, 35 wrote songs. On the other hand, Table 2.1 shows that only 18 composers wrote piano music. Moreover, the pieces for piano by eight of these composers were not included in lists of their official compositions because the works are very short with simple structures. This reflects the status of instrumental music, which was not considered as important as vocal music; piano music was considered even less important.³⁹

³⁹ Mi-Ok Kim, “20th Century Korean Music: Stylistic Study on Early Korean Composer’s Piano Works” [sic] [김미옥, 한국 초기 작곡가들의 피아노 음악] *Journal of the Society for Korean Music* XL (2010), 53.

Table 2.1. Early well-known Korean composers.

Did not compose piano music	Composed piano music
Nan-Pa Hong (1898-1941)	Se-Hyung Kim (1904-1999)
Ki-Young An (1900-1980)	Sung-Tae Kim (1910-2012)
Tae-Joon Park (1900-1986)	Doo-Nam Jo (1912-1984)
Dong-Sun Chae (1901-1953)	Dong-Jin Kim (1913-2009)
Jea-Myung Hyun(1902-1960)	Soon-Nam Kim (1917-1983)
Jae-Hoon Kim (1903-1951)	Dae-Hyun Kim (1917-1985)
Keuk-Young Yoon (1903-1988)	Isang Yun (1917-1995)
Ik-Tae An (1906-1965)	Yoon-Joo Jung (1918-1997)
Hong-Ryul Lee (?-?)	Hee-Jo Kim (1920-2001)
Dea-Woon Ha (?-?)	Soon-Ae Kim (1920-2007)
Yeon-Joon Kim (1914-2008)	Doo-Hee Koo (?-?)
Ki-Su Kim (1917-1986)	Dal-Sung Kim (1921-2010)
Soo-Hyun Keum (1919-1992)	Woon-Young Na (?-?)
Jae-Hoon Park (b.1922)	Sang-Keun Lee (1922-2000)
Nyum Jo (1922-2008)	Hoiy-Kab Jung (1923-2013)
Yong-Ha Yoon (1922-1965)	In-Chan Choi (b.1923)
Jin-Kyoon Kim (1925-1986)	Hae-Joong Yoon (b.1929)
Hyung-Joo Kim (b.1925)	Young-Sub Choi (b.1929)
Hoon Byun (1926-2000)	
Kyoo-Hwan Kim (1926-2011)	
Pan-Kil Park (1929-1998)	
Doo-Young Sung (1929-2015)	

Over time, Korean composers became more interested in writing for the piano, adopting various Western compositional techniques. The compositions for piano by Se-Hyung Kim, Sung-Tae Kim, Soon-Nam Kim, Isang Yun, Dal-Sung Kim, Woon-Young

Na, Sang-Keun Lee, Hoiy-Kab Jung, In-Chan Choi, and Hae-Joong Yoon encompass various styles and forms. These ten composers can be classified into three groups according to their compositional style; these are shown in Table 2.2.

Table 2.2. Groups and features of early composers for piano music.⁴⁰

	First Group	Second Group	Third Group
Feature	Korean musical style + adoption of basic Western musical style	Korean musical style + Proficient skills in the use of Western compositional techniques	Korean musical style + Various Western contemporary compositional techniques
Composer	Sung-Tae Kim Se-Hyung Kim	Soon-Nam Kim	Isang Yun Dal-Sung Kim Sang-Keun Lee Woon-Young Na Hoiy-Kab Jung In-Chan Choi Hae-Joong Yoon

The first group features the use of a national Korean musical style together with basic Western elements. These composers adopted a Western style, but still incorporated melodic elements of Korean folk music. For example, the second movement of the *Piano Suite for Children* by Sung-Tae Kim includes a melody featuring intervals of seconds and fourths, which closely resemble the Korean song *Bird, Bird*, within a three-part form.

⁴⁰ Kim, “20th Century Korean Music: Stylistic Study on Early Korean Composer’s Piano Works,” 55.

Also, the *Variations for Children* by Se-Hyung Kim features Korean-style ornaments and changing tonalities with many triads and seventh chords.⁴¹

Composers in the second group show more proficient skills in the use of Western compositional techniques. Soon-Nam Kim is a representative composer for piano music in this group. He was inspired by Debussy and Bartok, whose more modern styles he combined with Korean elements. In particular, Kim's Piano Concerto combines Korean folk elements with a Western style; the different elements used by Kim are listed in Table 2.3.

Table 2.3. Korean folk elements and Western elements in Piano Concerto by Soon-Nam Kim.

Korean folk elements	Western elements
Korean folk song beat 6/8	Changing meter 5/4, 2/4, 6/8, 9/8, 1/4
2 nd and 4 th interval as the song <i>Bird, Bird</i>	Augmented and diminished interval melody line
Pentatonic scale	Chromatic scale
	Irregular accent
	Allegro-form

Kim wrote his concerto to show off the pianist's skills. Piano music in this group is acknowledged as mature music, compared to the first group, because it is more refined, mixing Korean and Western styles while including modern compositional techniques.⁴²

All the composers listed in Table 2.2 have included traditional Korean style in their compositions, including those in the third group. Nevertheless, composers in this group are more thoroughly grounded in Western contemporary compositional techniques. They

⁴¹ Kim, "20th Century Korean Music: Stylistic Study on Early Korean Composer's Piano Works," 55-59.

⁴² Kim, "20th Century Korean Music: Stylistic Study on Early Korean Composer's Piano Works," 59-61.

can be further separated into three smaller groups according to their use of traditional Korea musical elements:⁴³

- Korean music as world music: This group has attempted to make Korean music more appreciated by a worldwide audience by combining a Korean traditional style with modern Western compositional techniques. Isang Yun is the representative composer in this group. These composers, including Yun, frequently use twelve-tone technique in their music, often introducing Korean musical elements, such as intervals of seconds and fourths, into their twelve-tone rows. Korean-style ornamentation can also be found in their music.
- Korean music as modern music: These composers have tried to make Korean music as modern as possible by using almost all the compositional techniques available to them, including twelve-tone and impressionistic techniques, polytonality and pandiatonicism, and chance music. Sang-Keun Lee is the representative composer in this group.
- Modern music as Korean music: Composers in this group have tried to make newer Korean music without relying on Western techniques: Woon-Young Na, Hoiy-Kab Jung, In-Chan Choi, and Hae-Joong Yoon have used a technique of removal and transformation of traditional Korean scales.

Music by Korean composers tends to involve both traditional Korean elements and Western compositional techniques. This combination of styles continues to be important for living composers such as Byungdong Paik, who is one of the most significant current composers and has studied the music of Isang Yun. Paik is interested in creating a special

⁴³ Kim, “20th Century Korean Music: Stylistic Study on Early Korean Composer’s Piano Works,” 62-86.

sound that can convey his emotions, while also serving as a Korean sound. For example, in his *Three Sketches for the Piano*, he uses a twelve-tone technique to combine a chromatic melodic line with more complex polyphony to create tension. Relaxation is provided by his original twelve-tone style. The combination of tension and relaxation is one of the most important elements of traditional Korean music, which Paik infuses into his compositions.⁴⁴

Many Korean composers have approached their music as multi-cultural. Performers and teachers as well have expanded their horizons to accept various musical styles. Just as contemporary Western composers have sometimes written for old instruments like the harpsichord, so have Korean composers Isang Yun and Byungdong Paik. Even though Yun's and Paik's music is not well known world-wide, their works show that the separation of old and new, traditional and modern, Korean and Western, is in many ways meaningless today; more important than separation are harmony and balance. As the repertory of Korean piano has expanded widely -- and Korean composers have composed music not only for Korean audiences, but also for global audiences -- the repertory of Korean harpsichord music can be expected to expand through the use of modern and Korean styles. This means that all musicians, including composers, performers, and teachers, can experience different musical periods, national styles, and instruments.

⁴⁴ Hae-Young Jang, "Comparison and Research about the Elements of Korean Traditional Music Represented in Korean Modern Composer's Productions" [sic] [장해영, 한국 현대 작곡가의 작품에 나타난 한국전통 음악요소에 관한 비교연구] (M.M Thesis, Chung-Ang University, 2006), 40.

CHAPTER III

SHAO YANG YIN BY ISANG YUN

Biography

Isang Yun was born in Sancheong, Korea, on September 17, 1917. The organ was his first introduction to Western music, in the Tongyeong elementary school. He began to write music when he was fourteen years old, and because of his remarkable musical sense, his talent was recognized early on.⁴⁵ In 1934, Yun went to Seoul to study music, against the will of his father, Ki-Hyung Yun, who disapproved of his son becoming a musician. Yun was taught music theory and harmony by Ho-Young Choi, who was one of the members of Korea's first Western military band. After a year, Yun returned to his hometown, finally receiving his father's permission to continue studying music. Yun enrolled in the Osaka Conservatory in Japan in 1935. Two years later, he returned to Korea, but he went back to Japan to study composition with Ikenochi Tomohiro (1906-1991), who had studied music at the Paris Conservatory.

Yun returned to Korea just before the Pacific War began in 1941. He was detained by Japanese authorities for two months during Japan's occupation of Korea, after being arrested in 1944 on the charge of making weapons for the Korean independence

⁴⁵ Sung-Hwan Jeon, "Isang Yun: His Childhood and Youth" [전성환. 바다 바라보며 용꿈 키우던 소년, 청년시절의 발자취를 찾아서], *Music Dong-Ah*, March 1989, 52.

movement. He was released on September 17, after his health had deteriorated, and was sent to the Seoul National University hospital. Korea was liberated during Yun's hospitalization. After leaving the hospital, he returned home and used his musical talent to contribute to the development of the local culture, establishing the Tongyeong Cultural Institution and founding the Tongyeong String Quartet. Yun also composed school songs for nine different schools.⁴⁶ In 1948, he became a teacher for Tongyeong girl's high school, but he moved to Pusan when he was appointed as a music teacher at Pusan Education University. In 1950, he married Soo-Ja Lee, a fellow teacher at the University.

When the Korean War began in 1950, Yun organized The War Composition Institute. The composers in this institute wrote songs to inspire young people with the spirit of patriotism, including Yun's own *Nakdong River*. After the war ended in 1953, Yun moved to Seoul, where he served as a lecturer at several universities. The music he composed during this time includes cello sonatas, songs, and ensemble music. His String Quartet no.1 and Piano Trio were particularly admired, and led to his receiving the Seoul Culture Award from the city of Seoul. The award motivated Yun to study in Europe to become familiar with modern music, in particular music by Arnold Schoenberg, Alban Berg, and Anton Webern. Yun was aware that studying Western music in Korea and Japan was not enough to learn to compose music well. He had also become interested in serial technique through reading Japanese translation of the treatise *Composition with Twelve*

⁴⁶ These nine schools include Tongyeong Girls Middle School, Tongyeong High School, Yock-Ji Middle School, Tongyeong Elementary School, Choong-Ryul Elementary School, Doo-Ryong Elementary School, Jin-Nam Elementary School, Yong-Nam Elementary School, and Won-Pyung Elementary School.

*Notes*⁴⁷ by Josef Rufer, who was a student of Schoenberg.⁴⁸ Yun entered this new phase of his career in 1956, when he was thirty-nine years old.

At first, Yun studied composition and music theory at the Paris Conservatory. After a year, he moved to West Berlin and entered the Hanns Eisler Academy of Music, where he studied counterpoint and fugue with Reinhard Schwarz-Schilling (1904-1985), composition with Boris Blacher (1903-1975), and twelve-tone technique with Joseph Rufer (1893-1985). In 1959, his compositions *Five Small Pieces for Piano* and *Music for Seven Instruments*, both based on the twelve-tone technique, were premiered successfully. In 1964, he was selected as a scholarship student by the Ford Foundation. A year later, the premiere of his oratorio *Oh, the Pearl in the Lotus* was premiered in Hanover, Germany, and brought him to the forefront of German musical society. His orchestral work *Réak*, which was premiered at the Donaueschingen Contemporary Music Festival in West Germany in October 1967, achieved international recognition.⁴⁹

Despite his growing fame, his life did not run smoothly. In 1967, he was involved in a Korean political incident known as the East Berlin Affair.⁵⁰ Because Yun had visited North Korea in 1963, he became a target of the South Korean secret police, who kidnapped him from Berlin and brought him to Seoul. Yun was forced to confess to acts of espionage and was sentenced to life in prison. This incident subjected the South

⁴⁷ Josef Rufer, *Die Komposition mit Zwölf Tönen* (Berlin: Barenreiter, 1952).

⁴⁸ Yong Hwan Kim, "Isang Yun's Life and Music" [김용환, 윤이상: 그의 삶과 음악], *Journal of the Society for Korean Music* XI (May 1996), 17.

⁴⁹ Kim, "Isang Yun's Life and Music," 19.

⁵⁰ In July 8, 1967, the Korean Central Intelligence Agency announced that 194 people who lived in East Berlin, including celebrities in the academic and cultural art world, had been connected with the North Korea embassy and had committed acts of espionage. Students and overseas Koreans were kidnapped by the Korean government, which the West German government viewed as an infringement of its sovereignty. This led to diplomatic friction between Korea and other countries. In 1970, all those who were kidnapped were released.

Korean government to worldwide criticism; 161 artists -- including György Ligeti, Karlheinz Stockhausen, Igor Stravinsky, and Herbert von Karajan -- signed a petition protesting Yun's imprisonment. Along with the West German government, many musicians raised funds for his release. Under diplomatic pressure from other countries, and with the West German government's help, Yun was released in 1969 and returned to Germany, where he taught composition at the Hochschule für Musik in Hannover. This meant, in fact, that he was exiled from his own country. Soon after his return to Germany, his opera *Butterfly Widow*, which was composed while he was incarcerated, was performed in Nuremberg. His third opera, *Ghost Love*, premiered in 1971 and earned him the Kiel Cultural Award.

1972 was a peak year in Yun's life. He was appointed as honorary professor at the Hanns Eisler Academy of Music, and his opera *Simchung* put him in the world spotlight. This international recognition led to performances of his music not only all over Europe, but also in the USA.⁵¹ Beginning in 1975, his music changed. According to Young-Hwan Kim, before 1975, Yun wrote music for himself; after 1975, he wrote music for the public. He was eager to contribute to bringing peace to the world and sharing his love for mankind while he overcame past pains. He looked for his musical motivation and materials in human reality, and denied violence and injustice.⁵² After his experiences with war and politics, he sought humanism. He tried to put his beliefs into his music, so that his music became a means to express his thoughts. His new musical style relaxed

⁵¹ Kim, "Isang Yun's Life and Music," 27.

⁵² Kim, "Isang Yun's Life and Music," 27.

previously complicated structures and featured softer and clearer harmonies. A series of instrumental concertos from this time demonstrate his changed style.⁵³

From 1977 to 1987, Yun taught at the Hochschule der Künste in West Berlin. In the 1980s, Yun concentrated on writing orchestral music, including a number of symphonies. Several of his works from this time expressed his continuing concern for the Korean people and culture: in particular, his 1981 symphonic poem, *Exemplum in Memoriam Kwangju (Forever Kwangju)*, which commemorates the Kwangju democratization movement.⁵⁴ The series of five symphonies Yun composed from 1982 to 1987 can be viewed as a large-scale through-composed work because of their thematic interrelationship. According to Young-Hwan Kim, the symphonies represent themes such as love, peace, condolence, hope, rebuking violence and indifference, and warnings against the danger of the atom bomb.⁵⁵ Yun received an honorary doctoral degree from the University of Tübingen in 1985, and was awarded the Distinguished Conduct Medal from the Federal Republic of Germany in 1988.

In 1990, Yun served on a committee to arrange a pan-national music festival in Pyongyang, North Korea, for which he secured joint performances of musicians from South Korea and North Korea. Thus, he put his wish for the reunification of South and North Korea into practice through music. Yun was a strong nationalist, believing that “Ideology can be changed, but the nation is forever.” At the end of his life, he worked as a member of the Hamburg and Berlin Academies, and served as an honorary member of

⁵³ Kim, “Isang Yun’s Life and Music,” 27-28.

⁵⁴ In 1980, from May 18 to May 27, the Kwangju Democratization Movement in Korea was created by citizens and students protesting against a military takeover. The excessive use of military force resulted in the deaths of at least 200 people.

⁵⁵ Kim, *Isang Yun’s Life and Music*, 28-29.

the International Society for Contemporary Music. Yun died in Berlin in 1995. When he was 75 years old, he wrote, “Composition is an experiment to find and discover the secret. It is shouting at the world more peace, more beauty, more purity and compassion.”⁵⁶

Shao Yang Yin

Shao Yang Yin was composed during the last two months of 1966 for Swiss harpsichordist Antoinette Vischer (1909-1973). From the start, Yun intended *Shao Yang Yin* for either the harpsichord or the piano. He told Vischer in a personal letter that, because the piece can also be performed on the piano, he included more piano-like expression marks.⁵⁷ This could be one of the reasons that *Shao Yang Yin* has been approached as a solo piano work by almost all Korean students, teachers, and performers, who feel closer to the piano than to the harpsichord. Indeed, the harpsichord was an unfamiliar instrument for Isang Yun as well: He admitted in a letter to Vischer that he did not know the instrument well enough.⁵⁸ This is not to say that Yun wrote his harpsichord work inattentively. As he told Vischer, he intended to make the piece as a genuine work for harpsichord to the best of his ability, rather than writing some kind of intermediary work.⁵⁹

⁵⁶ Isang Yun and Walter-Wolfgang Sparrar, “Isang Yun’s Music Aesthetics and Philosophy” [윤이상, 슈파르, 윤이상의 음악미학과 철학], in *My Way, My Ideal, My Music*, trans. Kyonchul Jung and Injung Yang (Seoul: Hice, 1994), 7.

⁵⁷ Isang Yun, personal letter to Antoinette Vischer, 16 December, 1996, as quoted by Walter-Wolfgang Sparrar in the Introductory Notes to Isang Yun, *Shao Yang Yin*, trans. Lynn Matheson (New York/Berlin: Boosey & Hawkes/Bote & Bock, 1998).

⁵⁸ Isang Yun, personal letter to Antoinette Vischer, 14 December, 1966, as quoted by Sparrar, Introductory Notes to *Shao Yang Yin*.

⁵⁹ Isang Yun, personal letter to Antoinette Vischer, 5 November, 1966, as quoted by Sparrar, Introductory Notes to *Shao Yang Yin*.

During the composition of *Shao Yang Yin*, Yun and Vischer corresponded by letter to discuss such things as the title and the registration for the harpsichord. At first, Yun considered the title *Nocturne* or *Fantasia notturna*, because he said he viewed the piece as atmospheric, singable, and musical.⁶⁰ Yun did not want this work to be exceptionally experimental in nature.⁶¹ By the time of its publication in 1968,⁶² the title settled on was *Shao Yang Yin*, which Yun explained in the introduction to the first edition. The two contrasting characters *Yang* and *Yin*, which are used in Chinese Taoist teaching, represent interactive but opposite forces in the natural world.⁶³ Although Yun used the idea of two contrasting things from Taoist teaching, Yun does not set them in conflict in his music. Instead, Yun emphasizes the flow of contrasts in everyday life, such as moods, conditions, or the passage of time. To represent this, Yun added to the title character *Shao*, which means small and light.⁶⁴

Two autograph versions of *Shao Yang Yin* exist. The first version, which bears the date December 12, 1966, was completed in Spandau, Berlin, as a working draft for a piece for piano. The manuscript of this version includes a row matrix and six of its interpolations. The second version was a fair copy, which was expanded slightly from the first version. It is held in the Antoinette Vischer Collection at the Paul Sacher Foundation in Basel. In this version, the provisional harpsichord registration by Yun was marked in red ink, and the original title *Nocturne* was used. In the 1990s, Yun prepared two further

⁶⁰ Isang Yun, personal letter to Antoinette Vischer, 14 December, 1966, as quoted by Sparrer, Introductory Notes to *Shao Yang Yin*.

⁶¹ Sparrer, Introductory Notes to *Shao Yang Yin*.

⁶² Isang Yun, *Shao Yang Yin* (New York/Berlin: Boosey & Hawkes / Bote & Bock, 1968).

⁶³ Taoist teaching is based on the theory of *Yang* and *Yin*. *Yang* and *Yin* represent opposites in the world, such as man and woman, sky and land, plus and minus, black and white, sun and moon, fire and water, and strong and weak. Even though *Yang* and *Yin* exist on opposite sides of the world, Taoist teaching emphasizes their harmony and unification.

⁶⁴ Sparrer, Introductory Notes to Yun, *Shao Yang Yin*.

editions of *Shao Yang Yin*: one for the harpsichord with Edith Picht-Axenfeld, and one for piano with Kaya Han. Unfortunately, Yun died on 3 November 1995, before they were published.⁶⁵

Nonetheless, currently two new editions exist, one each for harpsichord and piano. The edition for the harpsichord⁶⁶ includes Yun's original registration, another registration by Antoinette Vischer presented in italics, and new registrations by harpsichordist Edith Picht-Axenfeld (1914-2001) printed in a different color. The edition for the piano⁶⁷ also uses a different color to show octave transpositions by pianist Kaya Han.

Shao Yang Yin was premiered while Yun was caught up in the East Berlin Affair. Antoinette Vischer recorded the work in September of 1967, during Yun's imprisonment in Seoul (from 1967 to 1969).⁶⁸ It was first performed publicly by harpsichordist Edith Picht-Axenfeld in Freiburg in Breisgau on 12 January 1968. Exactly a year after Yun died, on 3 November 1996, Kaya Han gave the first public performance of the present piano version. *Shao Yang Yin* for the harpsichord was not introduced to Korea until 2010, when Juhee Oh premiered it on September 27 in the Sejong Culture Art Center in Seoul.

Shao Yang Yin has not been as popular as Yun's other piano pieces, such as Five Pieces for Clavier and *Interludes A*. Even though *Shao Yang Yin* has not been the subject of much study, it deserves attention for its fusion of Asian and Western, traditional and contemporary, and Korean and global styles and influences.

⁶⁵ Sparrer, Introductory Notes to Yun, *Shao Yang Yin*.

⁶⁶ Isang Yun, *Shao Yang Yin*, ed. Edith Picht-Axenfeld (New York/Berlin: Boosey & Hawkes/Bote & Bock, 1998).

⁶⁷ Isang Yun, *Shao Yang Yin*, ed. Kaya Han ((New York/Berlin: Boosey & Hawkes/Bote & Bock, 1998).

⁶⁸ Antoinette Vischer, *Shao Yang Yin*, Schott Music & Media, Wergo (1968), CD WER 6620-2 (1998).

Analysis

Shao Yang Yin is composed as a single movement, lasting approximately 6 to 8 minutes in performance. It is unmeasured music, without bars or even time signatures. The texture is continuously changing through the connection, overlapping, and interference of sound units without formal groupings.⁶⁹ To indicate tempo, Yun uses metronome numbers together with terms such as *ritardando*, *rallentando*, and *accelerando*; breath marks help indicate phrasing. Figure.3.1 shows the sequence of metronome markings used in *Shao Yang Yin*. Between them markings for *ritardando* (---) and *rallentando* (....) indicate changes within the given tempo that lead to the next.

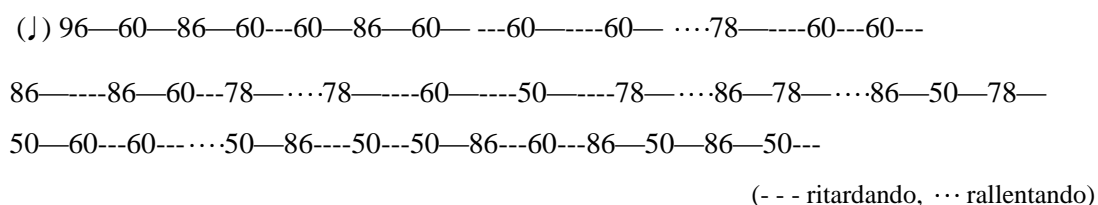


Fig.3.1. Metronome numbers in *Shao Yang Yin*.

Like Yun's other compositions from the late 1950s, such as *Five Pieces for the Piano* (1959) and *Music for Seven Instruments* (1959), *Shao Yang Yin* was composed using a twelve-tone technique. Ex.3.1a shows the prime form of the work's tone row, which is stated in the first phrase of the work; the pitches are circled and numbered in Ex.3.1b.

⁶⁹ Christian Martin Schmidt, "Human Isang Yun and Composer Isang Yun" [인간 윤이상, 그리고 작곡가 윤이상], in *Essays in Celebration of Isang Yun 75th Birthday*, trans. Sunwoo Cho (Pusan: Sejong, 1992), 17.



Ex.3.1a. Prime form of the row.

Ex. 3.1b. Isang Yun, *Shao Yang Yin*, opening phrase. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

The interval content of the row affects the piece's harmonic and melodic structure. As can be seen in Fig.3.2, the order of the pitches in the row results in five minor 2nds (major 7ths in inversion), two augmented 4ths (diminished 5ths in inversion), two major 2nds (minor 7ths in inversion), a single perfect 5th (perfect 4th in inversion), and a diminished 5th (augmented 4th in inversion).

	F#	C	B	C#	G#	G	F	E	A#	A	D#	D
Intervals:	dim.5	m2	M2	p5	m2	M2	m2	aug.4	m2	aug.4	m2	
Inversions:	aug.4	M7	m2	p4	M7	m7	M7	dim.5	M7	dim.5	M7	

Fig.3.2. Interval analysis of the prime form.

In particular, the major 7th occurs frequently in the melody line, while the minor 2nd appears frequently in chords. These intervals result in an active melodic motion with leaps of the largest interval within an octave, as well as a modernistic dissonant sound through the conflict between the nearest neighboring notes.

The twelve-tone matrix made from the tone row is shown in Fig.3.3. Yun uses only the versions of P0, P1, P9, P11, R3, and I4 as highlighted in Figure.3.3.

↓ Inversion

Prime →

F#	C	B	C#	G#	G	F	E	A#	A	D#	D
C	F#	F	G	D	C#	B	A#	E	D#	A	G#
C#	G	F#	G#	D#	D	C	B	F	E	A#	A
B	F	E	F#	C#	C	A#	A	D#	D	G#	G
E	A#	A	B	F#	F	D#	D	G#	G	C#	C
F	B	A#	C	G	F#	E	D#	A	G#	D	C#
G	C#	C	D	A	G#	F#	F	B	A#	E	D#
G#	D	C#	D#	A#	A	G	F#	C	B	F	E
D	G#	G	A	E	D#	C#	C	F#	F	B	A#
D#	A	G#	A#	F	E	D	C#	G	F#	C	B
A	D#	D	E	B	A#	G#	G	C#	C	F#	F
A#	E	D#	F	C	B	A	G#	D	C#	G	F#

← Retrograde

↑ Retrograde Inversion

Fig.3.3. Twelve-tone matrix

Despite the order implied by this matrix, Yun frequently departs from a strict twelve-tone technique in *Shao Yang Yin*. He shows a strong interest in introducing irregularity, change, and inversion in his twelve-tone compositions, which are never strictly structured; indeed, “structure” seems to be unsuitable concept in Yun’s music.⁷⁰

On the other hand, Yun uses a specific compositional technique in his music that reflects a traditional Korean style. Referred to by Yun as the *Haupttontechnik*, or “main-tone technique,” it features individual notes decorated by surrounding notes and ornaments. This technique reflects an aspect of Korean traditional music called *sigimsae*, in which traditional Korean ornaments or short notes decorate a single note or a melody line. Common Western ornaments -- appoggiatura, double appoggiatura, trill, tremolo, and glissando -- can evoke the effect of Korean *sigimsae*. Figures in *sigimsae* include the *ssareng* (싸랭) and the *toaesung* (퇴성: literally, dragging the note). *Ssreng* is an acciaccatura note that leaps an octave or more, while the *toaesung* features a step-wise figure leading to the principal note. Ex.3.2 and 3.3 compare the two ornaments in their use in traditional Korean music to how they appear in Yun’s *Shao Yang Yin*.



Ex.3.2a. *Ssareng* in traditional Korean music, *Dance Sanjo*.

⁷⁰ Schmidt, “Human Isang Yun and Composer Isang Yun,” 13.

Ex.3.2b. Yun, *Shao Yang Yin, ssareng*. © Copyright 1966 by Bote & Bock Musik – Und Buhnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Ex.3.3a. *Toaesung* in traditional Korean music, *Han-o-baek-nyun*.

Ex.3.3b. Yun, *Shao Yang Yin, toaesung*. © Copyright 1966 by Bote & Bock Musik – Und Buhnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Yun also uses a traditional Korean harmonic structure based on intervals found in the Korean folk song, *Bird, Bird*, which consists of mostly major 2nds and perfect 4ths, as seen in Ex.3.4. Yun is not alone in this usage; modern Korean composers often use 2nds and 4ths to reflect traditional Korean style, although sometimes they use a minor 2nd

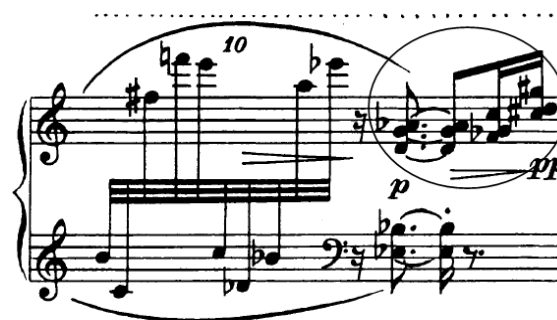
instead of a major 2nd and an augmented 4th instead of perfect 4th to make the sound more modern. Yun also modifies these intervals, so that his chords frequently incorporate minor 2nds and perfect 4ths (or augmented 4ths), as listed in Fig.3.4 and indicated in Ex.3.5.



Ex.3.4. Part of Korean folk song, *Bird, Bird*.

B C F	E F B \flat	B E F	C# F# G	D G A \flat	C F G \flat
(m2-p4)	(m2-p4)	(p4-m2)	(p4-m2)	(p4-m2)	(p4-m2)

Fig.3.4. Chords that appear in *Shao Yang Yin*.



Ex.3.5. Chords in Yun's *Shao Yang Yin*. © Copyright 1966 by Bote & Bock Musik – Und Buhnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Shao Yang Yin can be divided into six parts according to their different features.

The first part consists of six short ascending phrases created out of the twelve-tone row; it serves as an introduction. The second part contains features found in all the other parts,

such as arpeggio passages, thick chord progressions, and the use of the low register. The mood changes in the third part, with a slower movement and softer dynamics in passages played in the high register. The fourth and fifth parts contrast each other; the former consists of arpeggios, while the latter features thick chords. In particular, the fifth part features passages in the low register, which contrast the higher register in the third part. In the sixth part, the right hand plays a sustaining line in long notes, while the left hand has an active line in short notes. Table 3.1 summarizes the sections and their characteristics.

Table 3.1. Structure analysis of *Shao Yang Yin*.

Part	Section	Tempo Change	Feature
Part 1	Beginning to 3 rd system, page 1	96—60—86—60— 60—86—60— ---	Short ascending phrases Following regular twelve-tone row
Part 2	4 th system, page 1– 2 nd system, page 3	60-----60— ...78— ---60---60---86— ----86—60---	Combination of features found in all parts
Part 3	3 rd system, page 3– 1 st system, page 4	78—...78-----60— ---50-----78— ...86—78—...86—	Slow and soft; high register passage with thin voicing line
Part 4	2 nd system, page 4– 4 th system, page 5	50—78—50—	Active 32 nd -notes arpeggio passages
Part 5	5 th system, page 5– 1 st system, page 7	60---60-----50—86--- 50---50—	Heavy chords and low register passages
Part 6	2 nd system, page 7– end	86---60---86—50— 86—50	R.H has less movement with long notes; L.H features of short and fast movement

Part 1

The first part serves as an introduction. It consists of six short phrases, each of which follows a general pattern of ascending quickly to a chord in a high register, then slowing in tempo; the first phrase (seen above in Ex.3.1b) sets the pattern, which is followed most closely in the second and sixth phrases (see Ex.3.6 and 3.7). The tone row P1 is used for the second phrase, while P11 is used for the sixth phrase. The pitches of the tone row are shown in the examples by numbers according to their order in the row.

Ex.3.6. Yun, *Shao Yang Yin*, part 1, phrase 2 using tone row P1. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Ex.3.7. Yun, *Shao Yang Yin*, part 1, phrase 6 using tone row P11. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Part 2

The second part presents all the characteristic features of the piece, reflecting the Taoist concept that the part is in the whole, and the whole is in the part. In particular, the top voice of the right hand resembles one of the typical traditional Korean music features, in which one note can be brought alive by shaking it with vibrato and highlighting it with scattered melismatic notes. According to Dong-Eun Noh, Yun drew the curved line shown in Fig.3.5 to illustrate such an enlivened note.⁷¹ This curved line bears a resemblance to the picture *Sasindo*, which reflects the Taoist teaching that the cosmic order is guarded by valiant and mysterious animals (see Fig.3.6). Together these figures show that both Korean music and Korean art are affected by Taoist concepts, which Yun brings to his music.

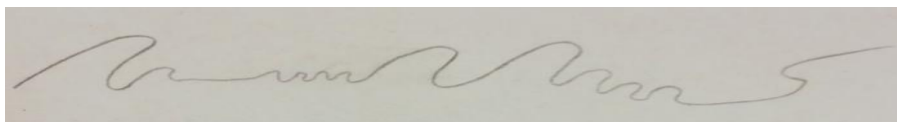


Fig.3.5. Alive note in Korean music by Isang Yun.⁷²



Fig.3.6. *Sasindo*.

⁷¹ Dong-Eun Noh, "Isang Yun's Life and Music in Korea" [노동은, 한국에서 윤이상의 삶과 예술], *Journal of the Society for Korean Music* XVII (April 1999), 78.

⁷² Noh, "Isang Yun's Life and Music in Korea," 78.

A similar curved line can be drawn by following the contour of the notes in the top voice of the right hand (see Ex.3.8); in it, Yun uses scattered 32nd notes, appoggiaturas, and trills to enliven the main note, B. Just as Yun's drawing of a curved line represents an important feature of Korean music, so does his melodic line in this passage.

The image shows a musical score for a passage in Yun's *Shao Yang Yin*. Above the staff is a hand-drawn curved line that follows the contour of the notes. The score itself is in treble clef, 4/4 time, and begins with a piano (*p*) dynamic and the instruction *dolce e legato*. The tempo is marked as quarter note = 60 (♩)60. The music consists of a single melodic line with various ornaments, including scattered 32nd notes, appoggiaturas, and trills. The dynamics shift to mezzo-piano (*mp*) later in the passage.

Ex.3.8. Curved line in Yun's *Shao Yang Yin*. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

The end of this part is characterized by trills, tremolos, 32nd notes, an increasing tempo, and stronger dynamics, all of which contribute to its active movement, and pave the way for the contrasting mood of the next part.

Part 3

In sharp contrast to the activity and loud volume of the previous section, part 3 features a slow and soft mood, with no scattered melismatic notes or strong dynamics. The voice of the right hand draws a thin and long melodic line with small intervals: E → D# → D, D# → D#, E → D# (E ♭) → C#, D (see Ex.3.9).

The image displays four staves of musical notation for the principal voice in the right hand of Yun's *Shao Yang Yin*, part 3. The notation includes various dynamics (mp, p, f, pp, ppp), articulations (accents, slurs), and rhythmic markings (triplets, 5ths, 6ths). Specific measures are circled in red, and some are labeled with measure numbers (78, 60, 50). The tempo marking "molto rit." is present at the end of the fourth staff.

Ex.3.9. Yun, *Shao Yang Yin*, part 3, principal voice in the right hand. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

The rhythm of the left hand features dotted notes and triplets:

The image shows a sequence of rhythmic patterns in the left hand. It consists of seven measures of music, each starting with a dotted quarter note followed by an eighth note. The second measure through the seventh measure feature triplets of eighth notes, with the final note of each triplet being a dotted eighth note. The triplets are marked with a "3" and a bracket.

The weak notes of the triplets are often emphasized to create syncopation and irregular rhythms. Ex.3.10 shows one of Yun's special rhythmic patterns that he often used in his compositions, including his *Interludium A für Klavier*.

Ex.3.10. Yun, *Shao Yang Yin*, part 3, triplets with weak notes emphasized. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

The chords in this part consist mostly of major and minor seconds, without a 4th, whose inclusion in three-note chords was common in the first two parts (see Ex.3.11). These two-note chords help contribute to the thinner overall sound, so that the entire mood of this part contrasts to both the previous part and the next part.

Ex.3.11. Yun, *Shao Yang Yin*, part 3, chords without a 4th. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Part 4

The remarkable feature of part 4 is its passages of 32nd-notes arpeggio passages made up of collections of all twelve pitches, frequently in an ascending motion. The arpeggio passages also tend to avoid conjunct motion, using leaps instead. The twelve-note collections are sometimes overlapped and repeated to form patterns or groups. Ex.3.12 shows the overlapping of tone row I4. In this arpeggio passage, Yun divides tone row I4 into three parts, and often uses them to overlap and to extend the passage.

12 notes

12 notes

Tone row: [G#, D, D#, C#] [F#, G, A, A#, E] [F, B, C]

[B C F] [G# D D# C#] [G F# A A# E]

[G F# A A# E] [F C B] [G# D D# C#]

Ex. 3.12. Yun, *Shao Yang Yin*, part 4, overlapping of tone row I4. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Ex.3.13 shows patterns or groups created by repetition, including the tone row appearance (A), its transformation (A'), and the repetition of segments of the row (B, C and D). This is a typical feature in Yun's twelve-tone technique. Instead of using

individual pitches to create color in a pointillistic manner, Yun groups them together, so that they are heard more as a bundle of twelve notes instead of individually.

The image shows three systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The first system is marked with a quarter note and '86 sempre' and 'ppp'. It features three measures grouped into sections labeled A, A', and A. The second system is marked with a quarter note and '86' and 'p'. It features six measures grouped into sections labeled A', B, B', B'', and D, D, D'. The third system is marked with a quarter note and '86' and 'mp'. It features six measures grouped into sections labeled B, B', B'', and D, D, D'. The notation includes various rhythmic values, slurs, and dynamic markings.

Ex. 3.13. Yun, *Shao Yang Yin*, part 4, repetition to create patterns (or groups). © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Part 5

After the quarter rest that ends part 4 (seen at the end of Ex.3.13), the mood changes completely. The tempo slows from 86 to 50, and arpeggio passages are transformed into chord passages, which are reinforced by *sf*, *sff*, *sfff*, and accents. The first three chords of the section include all twelve notes (see Ex.3.14), like the arpeggios in part 4.

These two different ways to incorporate all twelve notes of the row -- arpeggios and chords -- reflect the difference between the contrasting entities, *Yang* and *Yin*. However, neither follows the precise ordering of tone row.

12 notes in the middle of the fourth part

12 notes in the beginning of the fifth part

Ex. 3.14. Yun, *Shao Yang Yin*, comparison of the different appearances of all 12 notes. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

After two *lungas* in the middle of part 5, the left hand plays slow, thick chords centered on F, A \flat , and B. Their tempo and rhythm closely resemble the traditional Korean beat called *jinyang*: both have 24 slow beats, forming four groups of six beats

(see Ex.3.15a). *Jinyang* often includes syncopated rhythms and is often used in music with a slow and lyrical mood to express a sigh of grief, or a heroic or solemn character. The thick and heavy atmosphere created by part 5 of *Shao Yang Yin* shows a thread of connection to *jinyang* (see Ex.3.15b).

진양조 (6/1.) J.=25-30



Ex.3.15a. *Jinyang* rhythm.

J(50)



Ex.3.15b. Yun, *Shao Yang Yin*, middle of part 5, left hand. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Part 6

As the tempo increases from 50 to 60 in part 6, the entire register moves upward. The important notes at the beginning of part 6 move from E to F, the highest note in the piece. F is maintained as the most important note to the end, and is emphasized either by an accent or with short appoggiaturas representing Yun's "main-tone technique" or Korean *sigimsae*, as discussed above (see Ex.3.16 and Ex.3.17).

Ex.3.16 shows a musical score for piano and oboe. The tempo is marked as 50 *sempre*. The piano part is marked *p* and the oboe part is marked *mp*. The piano part features a melodic line with accents on the main notes, and the oboe part provides harmonic support. The score includes the instruction *lunga-lunga* and *immer so zart wie möglich*. The piano part has a 5-measure rest at the beginning, and the oboe part has a 5-measure rest. The tempo is marked as 50 *sempre*.

Ex.3.16. Yun, *Shao Yang Yin*, part 6, emphasizing the main note with accents. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Ex.3.17 shows a musical score for piano and oboe. The tempo is marked as 60, 86, and 50. The piano part is marked *loco* and the oboe part is marked *mp*. The piano part features a melodic line with appoggiaturas on the main notes, and the oboe part provides harmonic support. The score includes the instruction *lunga-lunga* and *immer so zart wie möglich*. The piano part has a 5-measure rest at the beginning, and the oboe part has a 5-measure rest. The tempo is marked as 60, 86, and 50.

Ex.3.17. Yun, *Shao Yang Yin*, part 6, emphasizing the main note with appoggiaturas. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

While the main note is sustained through repetition, the lower register is more active, using faster 32nd notes with major-7th intervals. Finally, the last phrase ascends from a low chord (C#, G, C) to the highest note F, played *pp* and fading away (see Ex.3.18). This ending can be viewed as a representation of the ultimate goal of Taoism thought: to pursue the upper world, and to disappear from the real world.

Ex.3.18. Yun, *Shao Yang Yin*, last phrase. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Performing Guide for Pianists

The performing guides for pianists and for harpsichordists suggest the most important practice methods designed to create effective and expressive sounds on each instrument. For the pianist, it is crucial not only to know how to practice dynamics, pedaling, and fingering, but also how to use the body effectively, how to play comfortably, and how to create a variety of tone colors for the specific parts discussed. For the harpsichordist, the key is to have the correct posture for a double manual harpsichord, as well as the ability to distinguish between several different types of touches, including

legato and non-legato. Changes in manual and registration are needed to produce different dynamics and various tone colors, while agogic accents are required to emphasize some notes or chords.

Dynamics

One of the most remarkable strengths of the piano is its ability to convey dynamic expression through the control of volume, which is produced by the speed of the hammer as it strikes the strings. The frequent changes of dynamics and mood in *Shao Yang Yin* reveal the piano's strength in creating an effective sound for a dramatic performance. However, because *Shao Yang Yin*'s dynamics range from *ppp* to *fff*, it is easy to miss the required expression if the dynamics are not controlled carefully. Therefore, before practicing or performing this piece on the piano, the pianist needs to work on establishing the different dynamic levels. One suggestion is to equate the dynamics with numbers, so that their levels can be easily understood. With 5 as the center, smaller and larger numbers can be used to represent softer and louder dynamics (see Table.3.2).

Table.3.2. Dynamics and corresponding numbers.

Dynamics:	<i>ppp</i>	<i>pp</i>	<i>p</i>	<i>mp</i>	criteria	<i>mf</i>	<i>f</i>	<i>ff</i>	<i>fff</i>
Strength:	1	2	3	4	5	6	7	9	11

Ex.3.19 offers a helpful method for practicing skills in touch and listening to develop the ability to play fine distinctions in dynamics.

Comfortable playing (*) * *mp p pp ppp* * *mf f ff fff*

* *ppp* * *pp* * *p* * *mp* * *fff* * *ff* * *f* * *mf*

ppp ↔ *fff* *pp* ↔ *fff* *p* ↔ *fff* *mp* ↔ *fff* *mf* ↔ *fff* *f* ↔ *fff* *ff* ↔ *fff*

ppp ↔ *ff* *pp* ↔ *ff* *p* ↔ *ff* *mp* ↔ *ff* *mf* ↔ *ff* *f* ↔ *fff*

ppp ↔ *f* *pp* ↔ *f* *p* ↔ *f* *mp* ↔ *f* *mf* ↔ *f*

ppp ↔ *mf* *pp* ↔ *mf* *mp* ↔ *mf* *p* ↔ *mf*

ppp ↔ *mp* *pp* ↔ *mp* *p* ↔ *mp*

ppp ↔ *p* *pp* ↔ *p* *ppp* ↔ *pp*

Ex.3.19. Practice method for dynamics.

Matching dynamics to numbers can also be used throughout the entire piece. In particular, dynamic expressions in part 1 should be performed precisely and expressively, because it sets the standard for the rest of the piece. Ex.3.20 shows the first two phrases of the opening, with the dynamic changes highlighted; the indications above the example collate the dynamic markings and specify the numbers associated with the volume level.

1st phrase: *ff fff p p mp cresc. f* 2nd phrase: *ff cresc. decresc. mp p pp*
 9 11 3 3 4 (5, 6) 7 9 (10,11,9,7,5) 4 3 2

The musical score for Yun, Shao Yang Yin, part 1, shows the first two phrases. The score is written for piano and bass. The first phrase (measures 1-7) starts with a tempo of ca. 96 and a dynamic of *ff*. It includes markings for *lunga*, *fff*, *lunga p*, *legato*, *mp*, and *f*. The second phrase (measures 8-12) starts with a tempo of 60 and a dynamic of *ff*. It includes markings for *molto rit.*, *ova*, *mp*, *p*, *pp*, and *dolce*. The score also includes performance instructions like *lunga*, *legato*, *mp*, *f*, *mp*, *p*, and *pp*.

Ex.3.20. Yun, *Shao Yang Yin*, part 1, dynamics for the 1st and 2nd phrases. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

When an *mp* or *p* appears after *f* or *ff* or *fff* (*subito*), performers commonly reduce the volume too much, because they want to make a sharp distinction between a big sound and a small sound. However, because Yun uses *pp* and *ppp* frequently, performers should be careful not to reduce the volume too much for *p*, or else the difference between *p* and *pp* (or *ppp*) will not be perceptible. Using numbers can serve as a helpful guideline for measuring volume.

In addition to dynamics, other dynamic articulations are used to emphasize the main note, melody line, or a specific chord. These include the simple accent (>), *sf*, *sff*, and *sfff*, which are expressed differently depending on the musical context. Performers should be aware that these dynamics are emphasized not only by the volume of the sound, but also by its length and depth.

Notes marked *sf*, *sff*, and *sfff* are emphasized mostly by the volume of the sound, and should be performed with a strong touch. When we matched numbers and dynamics previously (see Table.3.2), the numbers 8 and 10 were deliberately omitted so they can be used for the volume created by *sf* and *sff* respectively, with 12 corresponding to *sfff* (see Table.3.3).

Table.3.3. Dynamics and corresponding numbers, with *sf*, *sff*, and *sfff*.

Dynamics:	<i>mf</i>	<i>f</i>	(<i>sf</i>)	<i>ff</i>	(<i>sff</i>)	<i>fff</i>	(<i>sfff</i>)
Numbers:	6	7	(8)	9	(10)	11	(12)

Ex.3.21 shows the beginning of part 5 of *Shao Yang Yin*; overall, this passage is played at *f*, with *sf* added to emphasize the chords at the top of the texture. The volume builds to a climax with the *ff* arpeggio. The numbers in Table.3.3 can be applied to this example.

Ex.3.21. Yun, *Shao Yang Yin*, dynamics in the beginning of part 5. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Individual notes and chords can also be emphasized by the length of the sound.

Performers should be careful to give sufficient length to notes with an accent or *sf*.

Ex.3.22 shows the beginning of part 6, which includes an accent on the highest note, F. It would be more natural to make this note longer rather than stronger, since it must be played with the fifth finger, which should strike the key firmly and sharply. The note must be held until the next, so that the tone does not disappear, but it is kept alive.

Sometimes these emphasizing dynamics are found on the last note of a phrase with a *fermata* (as seen in the last chord in Ex.3.21); this is another instance where the note can be emphasized by length.

(♩) 50 *sempre*
 8va -
 lunga lunga
 3
 5
 p *immer so zart wie möglich*
 lunga
 5
 8va
 mp
 8va

Ex.3.22. Yun, *Shao Yang Yin*, dynamics in the beginning of part 6. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Notes and chords can be emphasized by the depth of the sound. In particular, in Ex.3.23, the *sfff* on the left-hand bass chords (F, A \flat , B) should be performed with a deeper touch. This *sfff* can be a difficult dynamic to execute because most of the music in the part is already at *f* or *ff*. Playing continuously at a loud dynamic can lead to body tension. Therefore, to make a deeper touch, a relaxed body and correct hand position must be prepared before touching the key. Then, the finger should accelerate to touch the key. The body weight releases immediately, while the finger remains on the key. During this time, the performer should listen to the reverberation of the sound and the decay of the volume. Indeed, these chords can be emphasized not only by depth but also by length, since the note value is long. However, because this section has a heavier mood, it is better performed with a deeper sound rather than a longer sound.

Ex.3.23. Yun, *Shao Yang Yin*, *sfff* in part 5. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Scattered Melismatic Passages: Flexible Wrist

After part 1, active movement begins in earnest for the performer in part 2. In particular, the scattered melismatic passages in the right hand are one of the most remarkable features in this part (see Ex.3.24). Because these passages include fewer leaps, they need to flow naturally and smoothly. In addition, because the range of the passage remains within a single octave, the motion of arms and shoulders should be small. It is important to practice and perform this section with flexible wrists. The right hand includes many ascending figures that require the use of the fourth and fifth fingers, which are weaker than the others and need support from the arm and shoulder. The wrist can

serve as a bridge between the arm/shoulder and hand/finger. An outward motion of the wrist, keeping a parallel line from the elbow to the finger tip, allows the power from the arm and shoulder to be delivered to the hand and fingers. Because this passage consists of fast 16th and 32nd notes, it is easy to become inattentive to the touch on every individual note, causing relaxation problems if the wrist is distorted. Therefore, the passage should be practiced in a slow tempo, with a natural direction of the wrist, and by tracing a circle with a down-up motion. The resulting agile fingers and flexible wrist will be able to shape the phrase in a fast tempo.

Ex.3.24. Yun, *Shao Yang Yin*, scattered melismatic passage in part 2. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Connection between the Right and Left Hands in Playing Widely-Dispersed Notes

One of the most difficult passages in *Shao Yang Yin* features scattered notes with large leaps across a wide range. Because it cannot be performed in one hand, the performer needs to decide how to divide the notes between the hands. Ex.3.25 shows one

possible way to divide the passage, but the performer should decide on the most comfortable and efficient division.

The image shows a musical score for a 32-note passage. The score is written for piano and includes a right hand (R.H.) and a left hand (L.H.). The tempo is marked as quarter note = 60. The key signature has one flat (B-flat). The score includes various dynamic markings: *pp* (pianissimo), *mp* (mezzo-piano), *fp* (fortissimo), *p* (piano), and *dolce e* (dolce e). Fingering instructions are provided for both hands: R.H.: 5.1, L.H.: 5.1, 1 2 5 2 5, 5 1, 5 1 2. The score is divided into two sections by a dashed line, with a tempo marking of quarter note = 60 on both sides.

Ex.3.25. Yun, *Shao Yang Yin*, the middle of part 2. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

The key is to make it sound as if one hand is playing. Also, although each note may have a different volume, depending on its dynamic marking, every note has to have same tone quality. Therefore, a smooth connection and balance between the right and left hands must be practiced. This requires independent finger movement that can be achieved by practicing the 32nd-note passage in smaller groups of notes: first two, then three, and then four, as shown in Ex.3.26. These practice groupings can be increased to five notes, six notes, and more, until all the notes are practiced together. Some groupings, including the notes divided between the two hands, should be practiced more than others. Fingers need to be kept close to the key, and the performer should listen for an even sound and pace to achieve a consistent balance between the hands.

a. Grouping by 2 notes

b. Grouping by 3 notes

c. Grouping by 4 notes

Ex.3.26. Yun, *Shao Yang Yin*, part 2, grouping notes for practice. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Minor-2nd and Major-2nd Chords: Correct Hand and Finger Position with a Gentle Touch

While part 2 of *Shao Yang Yin* is active and dynamic, part 3 is completely opposite in character, with a slow tempo and longer note values, featuring major-2nd and minor-2nd chords that require smaller hand motions. In this part, the most effective sound is produced by a soft touch. When a chord is made up of small intervals, performers tend to

press the keys using their finger joint only. This can result in a thin sound without warmth. Performers are advised to imagine that the palm is pressing into a sponge, while maintaining a comfortable and correct body and hand position. The curved finger then supports the palm, and the key can be depressed using the same motion and touch. As soon as the finger presses the key, the hand and arm should relax. Ex.3.27 shows an exercise for practicing major- and minor-2nd chords with different fingerings. The different shapes enclosing the pitches represent different hand positions required by the length of the fingers, as described below.

○: Longer finger on the black key and shorter finger on the white key: A natural finger position and hand position is possible because the shorter finger is on the closer key and the longer finger is on the key farther away. Performers are encouraged to practice with as comfortable a hand position as possible.

△: Both fingers touch the black keys or white keys together: The longer finger should be bent more than the shorter finger, so that both fingertips are parallel and touch the keys at the same time.

□: Longer finger on the white key and shorter finger on the black key: The wrist and arm should be prepared carefully in the correct position because the short finger must reach key that is farther away, which is an unnatural physical position. When the fourth and fifth fingers have to reach a black key, the performer needs to raise the elbow and move the wrist outward to support the fingers. On the other hand, to support the thumb or index finger, the performer should draw the elbow closer to the body and move the wrist inward with a level hand.

Ex.3.27. Major-2nd and minor-2nd chords.

The shapes in the exercise shown in Ex.3.27 are shown in Ex.3.28 to identify the hand positions needed in part 3 of *Shao Yang Yin*.

Ex.3.28. Yun, *Shao Yang Yin*, major-2nd and minor-2nd chords in the beginning of part 3.

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Comfortable Fingerings for Irregular Arpeggio Patterns

The principle passage of part 4 of *Shao Yang Yin* features irregular 32nd-note arpeggio patterns. This passage reaches its peak at the end, with both hands playing in the same rhythmic pattern in a constant motion with growing dynamics. Although the same pattern seems to repeat over and over, it has slight changes that are very tricky. Therefore, correct fingering is required to avoid a tangle of fingers. Ex.3.29 gives a recommendation for a natural fingering, which creates a comfortable hand position and minimizes finger crossing.

The image shows a musical score for a piano piece, specifically a passage from 'Shao Yang Yin' by Yun. It consists of two systems of music, each with a treble and bass clef. The first system begins with a tempo marking of quarter note = 86 and a dynamic of ppp. Above the notes, fingerings are indicated by numbers 1-5. The first system's fingering is (5 1 2 3) for the first four notes, followed by 4 1 5 1 5 2 1 2, 1 3 1 5 1 3, and 1 5 2. The second system's fingering is 2 5 1 5 4 1 4 2, followed by 5 2 4 2 1 5 4 1. The score includes various musical notations such as slurs, accents, and dynamic markings.

Ex.3.29. Yun, *Shao Yang Yin*, part 4, fingering at (♩)80 *sempre*. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

After practicing with correct fingering, the next step is to practice quickness with a cupped shape to the fingers and hands. When the notes are contiguous intervals of 5ths or 6ths, each note is played with contracted hands and a light movement of the fingers. On the other hand, for intervals larger than a seventh, spread the palm and stretch the fingers.

Various Methods for Approaching Chordal Passages

Unlike the previous parts, which should be practiced and performed controlling the fingers, hands, and wrists, part 5 of *Shao Yang Yin* requires more use of the arm and body, because it includes thick chords with spread-out arpeggio appoggiaturas. Part 5 begins with a dissonant chord progression without appoggiatura or ornaments (see Ex.3.30). Without voicing, the chords can easily sound tuneless and noisy. The performer is encouraged to play the top note louder, and to feel the chords' descending and ascending movement. This will allow both the performer and the audience to follow the voiced line more easily. Indeed, playing the top note louder also makes the chords sound more brilliant.⁷³ Also, for all the chords, producing an up-and-down motion to release the forearm is essential, but the arm should not rise above the key.



Ex.3.30. Yun, *Shao Yang Yin*, chord progression at the beginning of part 5. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

In Ex.3.31, the chords in the A and C boxes are relatively simple to play in their triplet or dotted patterns. Although box B seems to be made more complicated by ornaments, the chords are in the same vein. Unlike the voiced chords at the beginning of

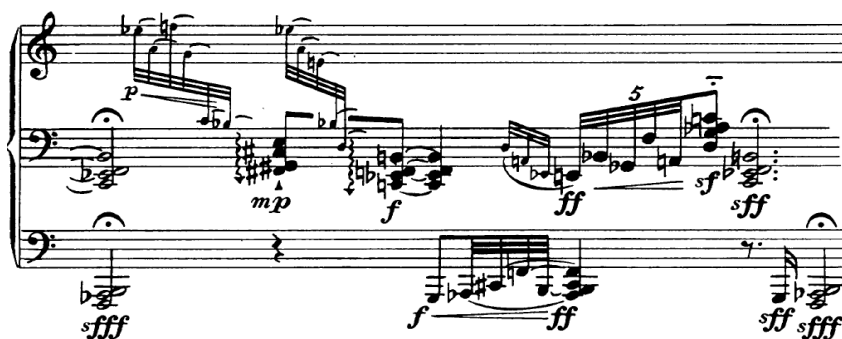
⁷³ Lillie H. Philipp, *Piano Technique* (New York: Dover, 1982), 46.

part 5, the chords in box A, B, and C need to be emphasized by rhythmic movement rather than by voicing the top note of each chord. The fast repeated chords in box D create a short tremolo. All the notes of the chords should be played at the same volume, so that the performer and the audience can hear the resonance and the raging tremolo of the dissonant chords.

Ex.3.31. Yun, *Shao Yang Yin*, chords in the middle of part 5. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Part 5 includes passages with arpeggio appoggiaturas and broken chords, one of which is shown in Ex.3.32. These passages must be practiced both using arm and body weight and without weight. The ornaments, all of which are appoggiaturas, should be performed without very much body weight. The arms and the body should be as light as

possible to play the ornaments flowingly. Also, because these ornaments are performed by both hands, their connection must be seamless. The broken chords, most of which feature descending lines from the top note to the bottom, should be played with a rolling motion, using the weight of the arms and body. The lowest notes in the chord should be brought out to make the sound warmer.⁷⁴ The rolled chords should be played faster than the speed of the ornaments, so that the listener can tell them apart. Moreover, playing the arpeggios evenly is important to contributing to a full and rich sound.⁷⁵



Ex.3.32. Yun, *Shao Yang Yin*, passages with arpeggio appoggiaturas and broken chords of part 5. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Better Tone Quality with Pedaling

The use of the damper pedal can enhance dynamics and create a continuous sound. The duration of sound on the piano -- even without using the damper pedal -- is by nature longer than on the harpsichord. This is a strength of the piano that makes it easy to

⁷⁴ Philipp, *Piano Technique*, 46.

⁷⁵ Philipp, *Piano Technique*, 46.

connect notes, especially in the slow and soft part 6 of the piece, which has many slurs and needs to be performed legato. However, because *Shao Yang Yin* is modern music, the application of the pedal should be done cleanly and clearly to prevent a messy sound created by the different types of dissonances and irregular rhythm patterns. Several different pedaling methods can be used to perform *Shao Yang Yin* effectively.

- (1) Legato pedaling: This is also known as syncopated pedaling and is the most common type of pedaling used by pianists for connecting notes or chords. When a note or chord is to be continued or connected to the following note or chord, the damper pedal needs to be pressed after the first one is played, then lifted when the next one is played.
- (2) Non-legato pedaling: When a specific rhythm or accent needs to be emphasized, non-legato pedaling can be used. This is when the pedal is pressed at the same time the note or chord is depressed. The pedal is touched lightly and quickly; full pedaling should be avoided.
- (3) Dynamic pedaling: This is done by pressing or lifting the pedal gently. It can be used for a slurred arpeggio, a long trill, and *crescendo* or *decrescendo*. It is also known as fade-in pedaling or fade-out pedaling.
- (4) Full, 1/4, 1/2, 3/4 pedaling: Full pedaling -- depressing the pedal as far as possible -- is suitable for passages in an expansive mood with loud dynamics. A slightly lighter sound can be produced with 3/4 pedaling. If some notes or chords need to be played clearly, but should not be too dry, 1/2 pedaling can add some

reverberation to a hard sound without smearing the notes together. On the other hand, a bright mood can be expressed with 1/4 pedaling.⁷⁶

Ex.3.33 shows recommended pedaling for the end of the work. Whereas the damper pedal can be used throughout the work, different pedaling techniques are particularly useful in bringing out the textures of the music in the last part of the piece.

Full pedaling Dynamic pedaling (or) No pedal Non-legato pedaling Full pedaling Non-legato pedaling (or) No pedal Full pedaling

Ex.3.33. Yun, *Shao Yang Yin*, pedaling in the last part. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Performing Guide for Harpsichordists

Before Practice or Performance: Correct Posture and Instrument Set-up

Before practicing or performing *Shao Yang Yin*, harpsichordists should approach the instrument with two things in mind. The first is posture, which should be upright and in the middle of the keyboard. Perhaps even more important is the chair height. Because

⁷⁶ Sook-hee Kim, “General Principles and Techniques of Pedaling for Piano Performance” [김숙희, 피아노 연주에 관한 페달링의 일반적인 원리와 연주기법] (M.M. Thesis, Daejin University, 2009), 12-27.

Shao Yang Yin is composed for double manual harpsichord, the correct choice of harpsichord model and appropriate chair height for the chosen instrument should be settled on before performing. The chair needs to be slightly higher than usual to be able to play comfortably on the top manual. If the chair is too low, the hands and forearms will be higher than the elbows when playing on the top manual. This can cause neck and shoulder pain. Also, the distance between the chair and keyboard should not be too far or too close, so that the performer can feel comfortable and have free body movement on any manual and in any range.

Secondly, the harpsichord's lid must be opened during practice or performance. Performers and students often practice with a closed lid not only on the harpsichord, but also on the piano. This is not a good habit for the harpsichord in particular because its volume is naturally soft, and a closed lid will stifle the sound. Because the harpsichord's sound is made by plucking a string, dynamic contrasts and dramatic expressions are more difficult to create, compared to the piano. Nevertheless, subtle dynamic changes and various tone colors can be produced on the harpsichord with a careful touch, which the harpsichordist needs to practice and cultivate. Practicing with the harpsichord lid open makes it easier to listen for the instrument's subtle dynamics and tone colors.

The Right Touch

A harpsichordist's concern for dynamic expression is meaningless, because worrying about dynamic expression can cause the performer to strike the key rather than touch it. Harpsichordist Yonit Lea Kosovske has written about the difference in approach to the harpsichord and piano:

In my experience, pianists often say that they “play” or “strike” the keys, whereas harpsichordists “touch” them. The difference in terminology may seem small, but is nonetheless significant. Perhaps harpsichordists say they “touch” the keys because it has a more intimate, sensory connotation than “hit” or “strike.” Harpsichordists learn to develop their touch so that they increase the intimate connection with the plectra and strings.⁷⁷

In order to avoid striking and hitting, three things are recommended: touching the key as gently as possible, holding the full the length of the note, and lifting the finger only as high as the key rises. These basic skills of touch are applied throughout the entire piece. If the harpsichordist strikes or hits the key from too great a height, the tone is drastically diminished and the pitch is barely audible.⁷⁸ This usually happens when the performer tries to make a louder sound. Therefore, because each phrase in part 1 particularly consists of two contrasting sections -- faster and slower, louder and softer -- a focus on bringing out the contrast between faster and slower, and using a careful touch would result in a better performance on the harpsichord than worrying about loud and soft. This is certainly one of the most distinguishing approaches to the instrument between the piano and the harpsichord.

Ex.3.34 shows the 6 phrases of the opening part of *Shao Yang Yin*. Each phrase includes two short contrasting sections: A and B. The performer should note that the edition for harpsichord is almost same as the edition for piano, except for some octave differences. It even includes piano-like dynamics, which need to be approached with care. The A and B sections can be performed with following suggestions:

⁷⁷ Yonit Lea Kosovske, *Historical Harpsichord Technique* (Bloomington: Indiana University Press, 2011), 47.

⁷⁸ Kosovske, *Historical Harpsichord Technique*, 48.

- A. The A section is faster and features triplets or 16th notes or 32nd notes. The dynamic markings are loud, such as *f* or *ff*, which may encourage the performer to strike the key too hard. No matter what the dynamics are in the score, the fingers and hands should not be held too far from the key. Nevertheless, the speed of the touch on the key has a very subtle affect on the dynamics. For a *f* or *ff*, a quick touch with agile fingers can produce a more aggressive mood. For a *p* or *mp*, the touch speed should slow down.
- B. In the slower sections with long notes and chords, performers should relax their bodies. Shoulders, arms, elbows, and wrists should be as comfortable as possible. The key should be pressed using the third phalanx of finger with minimal weight to cause the string to be plucked. Too much relaxation and a weak touch can result in missing some notes, so the performer needs to keep in mind how much weight and strength is required to pluck the string.

1st phrase 2nd phrase

3rd phrase 4th phrase 5th phrase

6th phrase

Ex.3.34. Yun, *Shao Yang Yin*, two different sections in part 1. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Mood or Dynamic Changes: Using Different Manuals and Registrations

Because part 2 of *Shao Yang Yin* brings together almost all the features of the piece, manual and registration changes should be made more frequently here than in the other sections. Also, because changing manuals and registrations can sometimes drive the performer to distraction, the harpsichordist must practice them until they are second

nature. In the edition of *Shao Yang Yin* for the harpsichord, three different registration options are included: Yun's original markings in plain text; harpsichordist Antoinette Vischer's markings in italics; and editor Edith Picht-Axenfeld's markings in red. Harpsichordists can choose one of these options or combine two or three, depending on the instrument to be used and the performer's preference. Ex.3.35 shows how the registrations and manual shifts are indicated in the beginning of part 2. The different musical textures here call for specific uses of registrations and manuals.

The image shows a musical score for harpsichord, consisting of three staves. The top staff is a treble clef with a tempo marking of (♩)60. It contains a melismatic passage with notes slurred together. The middle staff is also a treble clef, with notes and chords. The bottom staff is a bass clef. The score includes various performance markings such as *dolce e legato*, *p*, *mp*, and registration indicators like *I liuto* and *8' II*. There are also dynamic markings like *Arpeggio erst nach dem Vorschlag.* and *-L*.

Ex.3.35. Yun, *Shao Yang Yin*, registration in the beginning of part 2. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

- Scattered melismatic passage with *dolce e legato* and *p*: The 8-foot register is appropriate for a soft and gentle sound. In Ex.3.35, the higher notes on the two treble staves can be played on the top manual with the 8-foot stop, and the lower notes on the bass staff can be played on the grand manual, also with the 8-foot stop. Surprisingly, Edith Picht-Axenfeld took an opposite approach to the manuals, calling for the top staff on the lower manual, and the other two staves on the upper manual. She also adds the lute stop for a warmer and softer sound.

- Different ranges: The phrase shown in Ex.3.36, from the middle of part 2, includes three different features: long notes in the high range with appoggiaturas and trills; a chord in the middle range; and a wide arpeggio crossing the middle and low ranges. The example is distinguished not only by three different ranges, but also by three different types of musical figures. The notes in the high range feature ornamental figures and are played on the top manual with the 4-foot stop. On the other hand, other notes or chords in the low range with loud dynamics are performed on the grand manual with the 16-foot stop. Any body movement beyond what is needed to change the manual and registration can easily be distracting. The body should follow the arm's position smoothly: one arm stretching for the top manual and the other bending for the grand manual.

The musical score for Ex.3.36 consists of three staves. The top staff is marked 'Solo' and 'II 4'' with dynamics 'pp' and 'fp'. The middle staff has dynamics 'pp', 'mp', and 'p'. The bottom staff has dynamics 'mf' and 'pp'. The score includes various musical notations such as appoggiaturas, trills, and arpeggios, along with registration markings like 'II 8'', 'I 8'', and 'I + 16''.

Ex.3.36. Yun, *Shao Yang Yin*, part 2, manual and registration change for the different ranges. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

- Overlapping hands: The passage from the latter part of part 2 shown in Ex.3.37, features a three-voice texture. At first, the hands overlap for the closely-spaced

lines. One of the harpsichord's strengths is the opportunity it provides to play different lines on different manuals when the hands are in the same range or overlap. Moreover, each of the melody lines stands out on its own manual, giving each a different tone color while moving together. For this passage, the harpsichordist is encouraged to practice each melody line separately, and then combine the two top lines, the two bottom lines, or the top and bottom lines alternately, before practicing all three lines together in a slow tempo.

Ex.3.37. Yun's *Shao Yang Yin*, part 2, using different manual for overlapping. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

- Wide dynamic changes: As stated previously, because striking or hitting the key from above never results in a louder sound on the harpsichord, the harpsichordist must never focus on playing with a strong touch. As the grand manual produces a brighter and richer sound than top manual, performing on the grand manual seems to be called for in the passage shown in Ex.3.38. The coupler can also be used to create a louder sound. In particular, the combination of two 8-foot stops and one 4-foot stop produces abundant sound, maximizing the volume, and creating a splendid tone color. The notes of the arpeggios and

broken chords are held by ties, so the fingers should remain on the keys; the reverberation of the notes even adds resonance. In this passage, the fingers need to glide evenly and the finger tips should hold on to the key solidly. After the *fermata* in middle of the example, the dynamic changes to *p* for a staccato arpeggio. While holding the notes with a *fermata*, the lute stop should be engaged to change the volume and the tone color for the next section.

The image shows a musical score for a harpsichord, consisting of two systems of staves. The first system starts at measure 86 and ends at measure 60. The second system starts at measure 60 and ends at measure 4. The score includes various dynamics such as *fff*, *ff*, *pp dolce*, and *ppp*. It also features performance instructions like *lunga*, *Liuto*, and *[sehr wenig betonen]*. The score is marked with registration changes (K, 4', I, 8') and includes a *fermata* over a broken chord in the middle of the first system. The tempo is marked as *♩* 86 and *♩* 60.

Ex.3.38. Yun, *Shao Yang Yin*, the registration for loud dynamics at the end of part 2. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Cantabile and a Singing Tone

At the end of part 2, the passionate mood changes to a soft one, as the dynamics go from *ff* to *p*, *pp*, and *ppp*, and the tempo slows. Marked *dolce*, part 3 begins with a very different style from the previous. This part is more lyrical and flowing, and the performer should think of a singing sound for the passage marked *cantabile e sostenuto*, shown in the second system of Ex.3.39. The harpsichordist is encouraged to emulate a vocal quality, breathing at the appropriate moment. Imagining words set to the notes can help convey

phrasing and lyricism clearly and effectively.⁷⁹ In the example, the arrows indicate the direction of the different melodic lines. Singing aloud is recommended while practicing this part; this will help the performer determine the course of the music and find where breaths are needed in the melodic lines.

Ex.3.39. Yun, *Shao Yang Yin*, part 3, singing style. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Constant Progression in an Active Mood: Detached Touch and Independent Finger Movement

Part 4 consists of two different sections. The first features arpeggiation, a tremolo, and rolled chords (see Ex.3.40). The circled notes need to be detached, and the rests in the squares must be silent. In order to avoid a tuneless brassy sound, detached playing is recommended. Relaxation and silence at rests and breathing marks is crucial for

⁷⁹ Kosovske, *Historical Harpsichord Technique*, 100.

interrupting the wild forward motion of the music, creating a thrilling contrast. The harpsichordist must decide where and how long to detach the notes, depending on their length and that of the rests. Short notes and those marked staccato and *staccatissimo* should be detached more quickly than the others. Although the dynamic is consistently loud (*ff* and *fff*), the harpsichordist should focus on holding the accented notes longer, and playing the tremolo and 32nd notes faster, creating an active mood rather than a louder sound.

Ex.3.40. Yun, *Shao Yang Yin*, first section of part 4, detached notes and silence. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

The second section features constant arpeggiation at a soft volume: *ppp*, *p*, and *mp* (see Ex.3.41). The fingers of the right hand need quickness and independence to make an effective sound. All fingers should be relaxed and move naturally from one key to the next, and must remain relaxed for the arpeggios. The hands should follow the fingers to

support the correct touch. Two contrasting touches are needed in this section: one for connecting slurred notes, and another for detached notes in the left hand. The fingering for the right hand can be same as the one given previously for the piano. Even though detached notes are played quickly and sharply, the harpsichordist must never forget to maintain a constant light contact between finger and key, to avoid striking the key forcefully.⁸⁰



Ex.3.41. Yun, Shao Yang Yin, second section of part 4, detached notes and silence. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Creating Emphasis: The *Agogic Accent*

One of the ways to emphasize a note or chord on the harpsichord is to create an *agogic accent*. A note or chord cannot be emphasized by a loud volume or a strong touch on the harpsichord. Instead, the *agogic accent* -- an emphasis created by a longer duration -- can be used. The process of making an *agogic accent* includes three steps: (1) the shortening of the previous note or chord, (2) a slightly delay of the note in question, and (3) the slight lengthening of the note. The *agogic accent* should be applied tastefully, depending on context and character.⁸¹ Because *Shao Yang Yin* includes different styles, and thus different contexts, the distinction between a strong and weak note (or chord),

⁸⁰ Kosovske, *Historical Harpsichord Technique*, 104.

⁸¹ Kosovske, *Historical Harpsichord Technique*, 107.

and a significant and insignificant note (or chord) must be expressed clearly. This distinction cannot be controlled by striking, hitting, and attacking the keys with force, as noted previously. Instead, the distinction is best drawn by applying an agogic accent to a significant note and chord. Part 5 of *Shao Yang Yin* particularly needs the agogic accent, because it includes many chords, not all of which can be strong or significant. The harpsichordist should decide the order of priority.

In Ex.3.42, boxes are placed around most important chords, which are either long or accented, or both. The first three indicated chords follow each other in descending motion, while the next chords ascend. On the piano, the top notes of the chords can be brought out to voice the line clearly and to create a brilliant sound. On the harpsichord, the significant chords are made longer, rather than louder. The length of the chords that precede the important chords should be shortened to create a space between the two. The main chords should then be held a little longer to keep them in the performer's and listeners' ears. This agogic accent is one way to create expressive drama,⁸² which is suited to the changing mood of part 5.

The image shows a musical score for a Liuto Solo, part 5 of *Shao Yang Yin*. The score is written in 8/4 time and features two staves. The music is characterized by complex chordal structures and dynamic markings. Several chords are highlighted with black boxes, indicating their importance. The dynamics range from *f* (forte) and *sf* (sforzando) to *ff* (fortissimo) and *p* (piano). The score includes various fingerings and articulations, such as slurs and accents. The tempo is marked as *♩* 50 *sempre*. The score is annotated with red markings, including 'K 4' I L' and '+L 8' II 8'.

Ex.3.42. Yun, *Shao Yang Yin*, part 5, emphasizing chords. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

⁸² Kosovske, *Historical Harpsichord Technique*, 108.

The passage shown in Ex.3.43 is in the same vein. The broken chords in the first two squares can be emphasized by space between the chord and the note that precedes it. Because the preceding note and the first note of the broken chord use the same finger (the thumb of the left hand), the two notes must be detached. The harpsichordist should feel the space between them and let the chords sound slightly longer. The two long chords at the end of the example should be held until their sound disappears completely.

The musical score for Ex.3.43 is written for harpsichord. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The piece is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score features several broken chords and dynamic markings. The first two broken chords are marked *mp* and *f*. The third broken chord is marked *ff*. The fourth broken chord is marked *sf*. The fifth broken chord is marked *fff*. The sixth broken chord is marked *ff*. The seventh broken chord is marked *fff*. The eighth broken chord is marked *fff*. The score also includes fingering numbers (II, I, 5) and articulation marks (accents, slurs). The piece ends with a final chord marked *fff*.

Ex.3.43. Yun, *Shao Yang Yin*, part 5, chords using agogic accent. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

Diversity in Touch: Legato and Non-Legato

The last part of *Shao Yang Yin* is like the calm after a storm. The harpsichordist should focus on connecting and detaching notes, which means practicing both a legato and non-legato touch. Legato -- which means “bound” or “tied up” in Italian -- should be used for the flowing sections of music. However, for advanced harpsichordists, legato and non-legato should be applied differently, depending on the context. There are several

degrees of connection in legato and non-legato playing, which are described below and shown in Ex.3.44, identified by the numbers below:

- (1) Regular legato: In a regular legato, the finger should remain on the key in a relaxed manner after the note has been played. The finger for the following note should be ready in a correct position. As soon as it presses its key, the previous finger leaves its key in graceful manner. There is no gap between the two notes, so the sound never stops. This can be applied to almost all lyrical passages.
- (2) Over-legato: This takes on the same role as pedaling. After pressing the key, the finger remains on it in a relaxed manner. Even after the next note is played, the previous note is held a bit longer, so that the sounds overlap. *Legatissimo* is in the same vein. Broken chords with slurs can be played with over-legato.
- (3) Legato with detachment: When the distance between two notes is far, the sound of the notes is naturally detached. The palm should open and the fingers stretch, moving from one note to the next as gently as possible. It is helpful to image an audible glissando between the two notes, as if all the keys between are played. This can help prevent a disconnection between two distant notes.
- (4) Non-legato: The performer should be careful to distinguish non-legato from staccato. On the harpsichord, as soon as the key rises, the sound stops. For non-legato, there should be a slight space between the notes. Because non-legato is always made naturally on the harpsichord as soon as the finger leaves the key, the harpsichordist should focus carefully on the touch and note length.
- (5) *Tenuto*, *tenuto-staccato*, *mezzo-staccato*, *staccato*, and *staccatissimo*: A repeated note or chord is naturally detached. If a *tenuto* mark is added, the note length

should be expressed in full. If a *mezzo-staccato* or *tenuto-staccato* is added, the length can be held for three-fourths of the note's value. If *staccato* is added, it should be held for one-half of the note's value. Finally, if *staccatissimo* is added, it should be held for one-third of the note's value.

These different types of connection can be applied to the entire piece. The harpsichordist should divide each part into different segments according to texture and tempo, and practice each to find the appropriate touch and legato or non-legato.

Ex.3.44. Yun, *Shao Yang Yin*, diversity in touch at the beginning of part 6. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

The previous sections of chapter III presented several different practice methods designed to create effective and expressive sounds on each instrument. Because *Shao Yang Yin* features frequent dynamic changes, expressing dynamic levels with numbers can be one of the most important practice techniques for the pianist. Also, the use of the right body movement is always required to support comfortable playing. Several different pedaling methods can be used to create better tone quality as well as to contribute to expression of dynamics. On the other hand, the most significant practice method for the harpsichord is applying the right touch,

including legato, over-legato, legato with detachment, non-legato, *tenuto*, *tenuto-staccato*, *mezzo-staccato*, staccato, and *staccatissimo*. For different dynamic and tone color expressions, manual and registration changes must be learned. Also, agogic accents can help to emphasize some notes or chords. Both pianists and harpsichordists should keep in mind that the piano and the harpsichord are completely different keyboard instruments and must be approached in very different ways.

CHAPTER VI

THREE BAGATELLES BY BYUNG DONG PAIK

Biography

In 1934, Byungdong Paik was born in Jeokbong, Manjoo, the fourth of six siblings. As his father was the director of a hospital, Paik grew up in a wealthy family. However, because Paik's father was very strict, Paik never liked his authoritarian home.⁸³ His family moved to Seoul in the 1940s, just before Korea's liberation from Japan, and Paik took an interest in music when he was seven years old, enjoying singing, playing the organ, and listening to any music that was on the radio.⁸⁴ When he was a middle school student, he decided to become a composer, against the wishes of his authoritarian father. Paik had fallen in love with the Beethoven Symphonies, in particular the sixth; this symphony can be considered as Paik's music teacher, because he learned about important musical elements from it.⁸⁵ Even though he had not studied music systematically, he tried to learn how musical structure worked by listening and studying scores. He

⁸³ Hae-Young Jang, "Korean Traditional Music Elements in Korean Modern Composers' Compositions: Woon-Young Na, Isang Yun, and Byungdong Paik" [sic] [장해영, 한국 현대 작곡가의 작품에 나타난 한국 전통 음악요소에 관한 비교 연구] (M.M. Thesis, Chung-Ang University, 2006), 33.

⁸⁴ Seok-Kyung Kang, *The Study of Man-Working Artists* [강석경, 강석경의 인간탐구-일하는 예술가들] (Seoul: Yeolhwadang, 1986), 191.

⁸⁵ Choon-Mi Kim, *A Study of Byungdong Paik* [김춘미, 백병동 연구] (Seoul: Sigongsa, 2000), 40-41.

imagined that someday his music might impress other people, as Beethoven's had impressed him.⁸⁶

In 1955, Paik entered the music department at Seoul National University to study composition. He formed a study group with his fellow students -- called the Tuesday Group -- to listen to and analyze modern music together. At that time, he became familiar with the music of Bartok and Schoenberg, and found himself attracted to the twelve-tone technique.⁸⁷ Two years later, Paik entered the military, returning to college in 1959. By the time he arrived back at the university, some of his friends had already studied abroad; through one of them, he was able to acquire the score of Stravinsky's *The Rite of Spring*, which was otherwise unavailable in Korea. The work made a huge impression on him. Paik has said that to look at this score was a completely new experience for him. Deeply impressed, Paik began to study Western music history on his own, to understand from where such a work had come.⁸⁸

Paik's first composition recital occurred when he was in his senior year. After two more composition recitals in 1963 and 1966, Tuesday Group member Seok-Hee Kang recommended that Paik study abroad. In 1969, Paik left Korea to study at the Hochschule für Musik in Hannover, Germany, where Isang Yun was teaching. Unfortunately, studying modern Western music abroad did not live up to his expectations. Paik felt limited in using his compositional ability, because he had difficulty expressing his emotions in modern Western music. Despite the difference in musical sentiment between East and West, Paik wanted to compose by combining their styles. Paik was helped by studying

⁸⁶ Kim, *A Study of Byungdong Paik*, 41.

⁸⁷ Kim, *A Study of Byungdong Paik*, 46.

⁸⁸ Kim, *A Study of Byungdong Paik*, 49-50.

with Yun. Together they analyzed Yun's orchestral composition *Réak* and his ensemble work *Royang*, both of which included traditional Korean elements. Paik worked to develop his own methods for blending his Korean emotional expression with Western techniques.⁸⁹

Paik returned to Korea in 1971 to become a professor at the Ewha Woman's University, after which time he devoted himself to actively finding his own sound. He put a premium on using different instrumental tones as well as frequent changes of dynamics, rhythm, and melody line. One of the first works to feature his new approach was his composition *Rhyme* (운). Paik expanded his approach to accept not only Isang Yun's musical ideas but also various Western modern musical ideas, including twelve-tone technique and a pointillistic style.⁹⁰ His use of modern techniques has led to his music sometimes being considered experimental.

In 1976, Paik began teaching at the Seoul National University, where he has worked since. Among his many recognitions, he was given the Korean Composition Award from the Music Association of Korea. In 1977, he published a book on *Music Theory*, which has become one of the most popular textbooks in Korean music programs. Over the years he has composed many works, including orchestral music, chamber music, solo pieces, songs, dance music, Korean music, cantatas, and opera. Since the 1980s, his compositional style -- which had been experimental and featured extreme tension and conflict -- has changed. Instead of pursuing experimental techniques, he has composed music that focuses on both natural and clear sounds as well as special Korean

⁸⁹ Jang, "Korean Traditional Music Elements in Korean Modern Composers' Compositions: Woon-Young Na, Isang Yun, and Byungdong Paik", 40.

⁹⁰ Kim, *A Study of Byungdong Paik*, 97-104.

instrumental sounds. His music has since entered a mature period.⁹¹ Representative music in this period includes *Rhyme IV* (운IV, 1981), *Sori for flute, guitar, and cello* (플룻, 기타 첼로를 위한 소리, 1981), *Sonatte sonor* (1985), and *for the disappeared spirit* (사라지는 영을 위하여, 1988). In 1982, he was given the Music Award from the Korean Dance Festival and the Culture Prize from Seoul in 1983. That same year, he published the book *Harmony*, which has become another popular college textbook.

From the 1990s until now, Paik has been one of the most active artists in Korea. He won the Korean Composition Award again in 1990, as well as the Youngchang Music Award (1993), the Korean Music Award (1995), the Arts of the Year Award (2006), the 54th National Academy of Arts of the Republic of Korea Award (2009), the Korean Music Special Prize (2010), and the 5th Daewon Music Award (2010). Currently, he is an emeritus professor at Seoul National University and a member of the National Academy of Arts of the Republic of Korea. He continues to compose music.

Three Bagatelles

Because Byungdong Paik was commissioned by a pianist, Su-Jung Seo, a professor at Ewha Woman's University, he composed his Three Bagatelles (Drei Bagatellen) originally as a work for piano in 1973. Even before writing the Bagatelles, Paik had experimented with special instrumental sounds and their appropriate techniques with compositions such as *Sinbyulgok* (신별곡, 1972) for the Korean traditional instrument *kayaguem* (가야금), and *Divagation* (방황, 1973) for two harps.⁹² With his Bagatelles,

⁹¹ Kim, *A Study of Byungdong Paik*, 172-176.

⁹² Kim, *A Study of Byungdong Paik*, 109.

Paik tried to avoid writing difficult and complicated music, so he focused instead on the basic elements of music: harmony, rhythm, and melody.⁹³ In November 12, 1974, *Three Bagatelles for piano* was premiered by Su-Jung Seo at the Ryu Kwan-Soon memorial hall in South Korea. Currently, this piece is included in the publications *Paik's Piano Book* and *Contemporary Korean Piano Works*.

In 1988, Japanese harpsichordist Michiyo Honma asked Paik to compose some harpsichord music for her. Paik replied that he could not afford to take the time to compose new music for a new instrument. Because Honma liked Paik's *Three Bagatelles for piano*, she persuaded Paik to arrange them for harpsichord.⁹⁴ The arrangement he gave to Honma includes added arpeggio sections in the first and second movement, and the Intermezzo between the second and third movements, which is designed to showcase the performer's skill in improvisation. Paik did not decide on a specific type of harpsichord for this piece, but he has acknowledged that he began the arrangement after encountering a single harpsichord in Japan.⁹⁵ However, because *Three Bagatelles for harpsichord* do not include any indication of specific manual and registration, they can be played on any kind of harpsichord.

Paik's *Three Bagatelles for harpsichord* were premiered by Michiyo Honma on December 9, 1989, in Tokyo, Japan. On the same program, she also played Isang Yun's *Shao Yang Yin*, using a modern harpsichord for both works. Her performance of the *Bagatelles* can be found on the recording of the 17th Pan Music Festival. Despite Paik's arrangement, the *Bagatelles* are known primarily as a piano work, since the version for

⁹³ Hyun-Jin Lee (assistant to Byungdong Paik), personal email, 20 November 2016.

⁹⁴ Lee, personal email, 20 November 2016.

⁹⁵ Lee, personal email, 20 November 2016.

harpsichord remains unpublished. Even though some harpsichordists might consider performing from the piano score, the harpsichord score contains more idiomatic details, and using that score will demonstrate the harpsichord's strength and potentiality better than the piano score. However, Paik has allowed performers to interpret his music freely, which could be one of the reasons he did not include any indications of manual and registration. Paik believes that, after a composer finishes writing the music, the responsibility to create it shifts to the performer; therefore, a variety of performances can be realized through the interpretation and skills of individual performers.⁹⁶

Analysis

Although the Three Bagatelles for piano (1973) and for harpsichord (1988) each have three movements, they differ in two important ways. First, the first movement of piano version is unmeasured, whereas the harpsichord version includes a meter and bar lines. It is not clear why Paik made that change, from a natural rhythmic flow on the piano to clear and accurate meters on the harpsichord. Nevertheless, a natural rhythmic flow can still be created on the harpsichord, because Paik uses changing time signatures. Second, Paik adds new arpeggio sections to the first and second movements in the harpsichord score. Also, the harpsichord score includes an Intermezzo between the second and third movements as noted above. Also noted was the harpsichord score's lack of indications for manuals and registrations. The harpsichord score does, however, include dynamic markings like the piano score. Even though accurate dynamic levels

⁹⁶ Lee, personal email, 20 November 2016.

cannot be created on the harpsichord, these dynamic markings can offer suggestions for how to change the manuals and registrations.

Each of the Three Bagatelles has different features: the first movement focuses on harmony, the second movement on rhythm, and the third movement on melody.⁹⁷ Unlike the twelve-tone technique Yun used for his *Shao YangYin*, Three Bagatelles does not seem to adhere to any specific Western modern compositional system. Instead, Paik focuses on basic musical elements -- harmony, rhythm, and melody -- and introduces some modern features such as frequent meter changes and dissonant intervals and chords. Also, Paik uses a pivotal tone technique, in which one note appears and is maintained until the end, supported by other musical elements, similar to Isang Yun's main-tone technique. In Yun's main-tone technique, one note is decorated by surrounding notes or ornaments, but Paik's pivotal tone is introduced at the beginning and continues until the end. To avoid the monotony of repeating and sustaining a single note, Paik supports it with dynamic, harmonic, or rhythmic changes, or with a combination of them. According to Choon-Mi Kim, Paik's pivotal tone technique portrays one note's life in music.⁹⁸

First Movement

In the first movement, the pivotal tone is A \flat , which Paik enlivens through detailed dynamics and harmonic support.⁹⁹ The movement begins with a *pp* A \flat in the right hand, which is maintained until the movement's end with various dynamic changes. Table.4.1 compiles the dynamic changes in both the piano and harpsichord versions. Even though

⁹⁷ Hye-Ja Kim, *The Priest of Sound* [김혜자, 소리의 사제] (Seoul: Noonbit, 1995), 29.

⁹⁸ Kim, *A Study of Byungdong Paik*, 113-114.

⁹⁹ Kim, *A Study of Byungdong Paik*, 109-110.

some dynamics differ between the versions for harpsichord and piano, both begin at *pp* and increase to *ff* in the middle of the movement, then decrease to finish with *pppp*.

Although the delicate expression of dynamics through the control of volume is impossible on the harpsichord, these dynamics can help indicate mood changes and give the harpsichordist some ideas for different manuals and registrations. For the examples in this movement, I will refer to the harpsichord score because it includes measure numbers, whereas the piano score is without bar lines.

Table.4.1. Dynamic changes in the first movement of Paik's Three Bagatelles.

Measure	Dynamic changes on the harpsichord	Dynamic changes on the piano
1	<i>pp</i>	<i>pp</i>
2	<i>cresc.- mp- decresc.</i>	<i>cresc.-decresc.</i>
3	<i>p</i>	
4	<i>pp- p- cresc.</i>	<i>p- mp- mp-decresc.</i>
5	<i>mp- cresc.- sf- p- cresc.</i>	<i>sf- p- cresc.</i>
6	<i>mf- p- mp- decresc.</i>	<i>mf- p-mp- decresc.</i>
7	<i>cresc.</i>	<i>mf- mf- cresc.</i>
8		<i>Decresc.</i>
9	<i>decresc.- p-p</i>	<i>p- decresc.</i>
10	<i>decresc.- cresc.- ff</i>	<i>p- decresc.- cresc.- ff</i>
11-15 (New section for harpsichord)	<i>decresc.- mp- cresc.- f- cresc.- sf- mp- decresc.</i>	
16	<i>cresc.</i>	<i>decres.- mf- cresc.</i>
17	<i>f- decresc.</i>	<i>f- decresc.</i>
18	<i>mf- decresc.</i>	<i>mf- decresc.</i>
19	<i>p- mp</i>	<i>p- mp</i>
20	<i>decresc.- p</i>	<i>P</i>
21	<i>decresc.</i>	<i>decresc.</i>
22	<i>ppp- pppp</i>	<i>ppp- pppp</i>

The first movement consists of 5 phrases. In the first phrase, A \flat appears as a main note repeated in an accelerating rhythm, and decorated by a trill and an arpeggiated chord of E - G - B \flat -A \flat in the harpsichord score (see Ex.4.1a). This A \flat is introduced

differently in the piano score. As seen in Ex.4.1b, in the piano score the $A\flat$ is shorter than in the harpsichord score, in which Paik emphasizes the note by repeating it in an accelerating rhythm; in the piano score, a *crescendo* is made across only two $A\flat$ s and a trill. In measure 4, the $A\flat$ becomes a minor 2nd through an added G, supported by a perfect 5th, B-F# (see Ex.4.1a). The two highest notes G and $A\flat$ are imitated in measure 5 at a perfect 5th below by the C and $D\flat$ in the left hand.

The image shows two musical staves. The top staff is for harpsichord, starting in 6/4 time with a circled $A\flat$ note. It features a trill and a crescendo. The bottom staff is for piano, starting in 3/4 time with a trill. It includes a *crescendo* and a *sf* dynamic. Annotations include 'Perfect 5th' and '3'.

Ex.4.1a. Byungdong Paik, Three Bagatelles for harpsichord, movement 1, mm.1-5. Used by permission of the composer.

The image shows a single musical staff for piano, starting in 3/4 time with a circled $A\flat$ note. It features a trill and a *crescendo*. Dynamics include *pp*, *p*, and *mp*. Annotations include '3'.

Ex.4.1b. Paik, Three Bagatelles for piano, movement 1, introduction of $A\flat$ at the beginning. Used by permission of the composer.

The second phrase begins with the last chord of the first. However, in this phrase the $A\flat$ breaks away and scatters to the notes around it, before moving to $B\flat$ in measure 7 (see Ex.4.2a). These scattered notes closely resemble the beginning of part 2 of *Shao Yang Yin*, shown in Ex.4.2b. The rhythms are almost identical, the melody has the same contour, and the pitches are very similar. This shows Yun's obvious influence on Paik's work. At this point, the C and $D\flat$ in the left hand move down an octave to anchor the scattered notes in the right hand. In this phrase, almost all the harmonic intervals include a major or minor second.

Second phrase

Ex.4.2a. Paik, *Three Bagatelles for harpsichord, movement 1, mm.4-8, second phrase*. Used by permission of the composer.

Ex.4.2b. Yun, *Shao Yang Yin*, beginning of part 2. © Copyright 1966 by Bote & Bock Musik – Und Bühnenverlag GMBH & Co. Reprinted by Permission of Boosey & Hawkes, Inc.

The third phrase is shown in Ex.4.3, where the original $A\flat$ returns in measure 9, emphasized by repetition, but this time in a slowing rhythmic pattern. The $A\flat$ is supported by the pitches from the chromatic scale $F\#- G- A- A\flat$. The phrase ends in a lower range, arrived at by a quick *crescendo* to *ff*.

Ex.4.3. Paik, Three Bagatelles for harpsichord, movement 1, mm.9-10, third phrase. Used by permission of the composer.

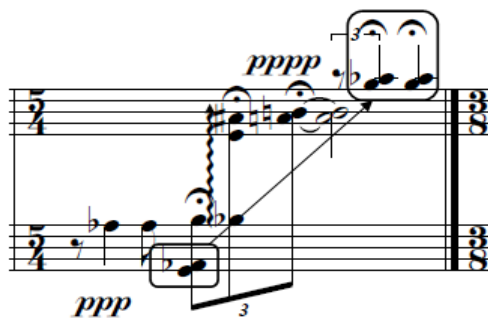
For the harpsichord version of this Bagatelle, Paik composed five new measures, numbers 11 to 15 (shown in Ex.4.4), which in the measureless version for the piano come after the $G\#-B$ dyad in the left hand that ends the third phrase. The insertion of new material at this point creates a boundary between the previous phrase and next phrase. The new measures feature arpeggios and running passages that create an active flowing atmosphere. The pivotal tone of $A\flat$ seems to get lost in the texture. However, it is actually emphasized in various ways throughout. $A\flat$ is the goal of the ascending motion in measure 11, but drops out in measure 12, which features perfect 5^{ths} outlined in the left hand. The $B\flat$ and G outlined in the left hand are echoed an octave higher about a beat later (see Ex.4.4, m.12). The rising chromatic scales at the end of measure 12 leads back to the original $A\flat$, supported by the lower semi-tone, G , in the next measure. At this point,

the repeated $A\flat$ is emphasized by a rhythmic staccato. Chromatic scales take over the texture in measures 13-15, but the $A\flat$ continues to reappear as the movement's pivotal tone.

The image displays a musical score for harpsichord, measures 11-15, in 3/4 time. The score is divided into four systems, each with a treble and bass staff. The first system (measures 11-12) features an ascending scale in the bass staff, marked *mp*, with a triplet of eighth notes in the treble staff. The second system (measures 13-14) shows a 'Perfect 5th' interval in the bass staff and a 'Chromatic scale' in the treble staff. The third system (measures 15-16) highlights the $A\flat$ with *staccato* markings and a forte (*f*) dynamic. The fourth system (measures 17-18) includes a *rit.* (ritardando) marking and a *mp* dynamic, with a triplet of eighth notes in the treble staff and a quintuplet of eighth notes in the bass staff.

Ex.4.4. Paik, Three Bagatelles for harpsichord, movement 1, mm.11-15, new section for the harpsichord version. Used by permission of the composer.

The last phrase of this movement is like a brief coda (see Ex. 4.7). The all-important $A\flat$, with its half-step partner G , is transferred from the lower range in the left hand to the higher range through an ascending arpeggio. This final $A\flat$ is heard with G , and both are repeated *pppp* and held until they fade away.



Ex.4.7. Paik, *Three Bagatelles for harpsichord*, movement 1, coda. Used by permission of the composer.

In the first movement, the pivotal tone $A\flat$ is maintained and emphasized until the movement ends. To avoid boredom from the repetition, duration, and reappearance of a single pitch, harmonic changes add various characters and different colors. Hye-Ja Kim offers the harmonic structure of this movement in her book about Paik, *The Priest of Sound*, which is laid out in Ex.4.8.¹⁰⁰ As discussed above, the $A\flat$ appears in the first phrase, supported by a diminished triad (E- $B\flat$ - G), a minor second (G), and a perfect 5th (F#- B). From the end of the first phrase, the minor second C- $D\flat$ supports the pivotal tone through the second phrase. In the third phrase, all the harmonic support comes from chords in the low range, whereas in the fourth phrase some notes higher than $A\flat$ appear,

¹⁰⁰ Hye-Ja Kim, *The Priest of Sound* [김혜자, 소리의 사제] (Seoul: Noonbit, 1995), 19.

My version of the harmonic reduction is revised slightly from what was published by Kim (p.19), to make it clearer and to correct a few mistakes.

such as A, F#, and G in the top line. Finally, an ascending motion starts from the A \flat in the bass clef and reaches the A \flat in the treble clef, the same note as at the beginning.

The image shows a musical score for a piano piece, divided into five phrases. The first three phrases are grouped together, and the last two are grouped together. The score is written in treble and bass clefs. The first phrase (1st phrase) starts with a treble clef and a bass clef. The second phrase (2nd phrase) continues the first. The third phrase (3rd phrase) ends with a treble clef. The fourth phrase (4th phrase) starts with a treble clef and a bass clef. The fifth phrase (5th phrase) continues the fourth. The score includes various chords and melodic lines, with some notes marked with accidentals (sharps and flats).

Ex.4.8. Harmonic structure in the first movement.

Second Movement

For the harpsichord score, Paik added five new measures to the beginning of the second movement, seemingly as an introduction (see Ex.4.9); therefore, measure 6 of the harpsichord score corresponds to measure 1 of the piano score. In the new introduction, the pitches G#, D, B \flat , and A are heard individually as repeated staccato notes. These notes are reminiscent of the Korean song *Bird, Bird* (see Ex.3.4). The original intervals in *Bird, Bird* -- perfect 4th, perfect 5th, and major 2nd -- are modified to an augmented 4th, augmented 5th, and minor 2nd and moved to different octaves to create a more modernistic sound.

The musical score shows five measures in a single system. The top staff is in treble clef and the bottom in bass clef. The time signatures change from 3/8 to 4/8, 5/8, 6/8, and finally 7/8. The first measure in both staves has a dynamic marking of *mf*. The second measure has a *mf* marking in the bass staff. The third measure has a *mf* marking in the bass staff and a triplet of eighth notes in the treble staff. The fourth measure has a *mp* marking in the bass staff and a triplet of eighth notes in the treble staff. The fifth measure has a *mp* marking in the bass staff and a triplet of eighth notes in the treble staff.

Ex.4.9. Paik, Three Bagatelles for harpsichord, movement 2, mm.1-5, new measures at the beginning of the harpsichord score. Used by permission of the composer.

Whereas $A\flat$ was main note of the first movement, the second movement does not seem to have a single main note until the end. Nevertheless, Choon-Mi Kim considers $G\sharp$ -- the enharmonic to $A\flat$ -- as the main note of this movement,¹⁰¹ because it begins and ends with $G\sharp$. The second movement focuses on rhythm, in contrast to the first

movement's concentration on vertical harmony. A basic rhythmic pattern dominates the second movement:

A rhythmic pattern consisting of seven eighth notes. The first three eighth notes are grouped together as a triplet, indicated by a bracket and the number 3 below them.

The repeated pattern is transformed through the omission, addition, expansion, and reduction of notes and note values within it.¹⁰² Ex.4.10 shows examples of the transformation of the pattern, which is always heard in a principle voice.

Two rows of rhythmic patterns. The first row shows three variations: 1) a triplet of three eighth notes followed by four eighth notes; 2) a triplet of three eighth notes followed by three eighth notes; 3) a triplet of three eighth notes followed by two eighth notes. The second row shows four variations: 1) a triplet of three eighth notes followed by four eighth notes; 2) a triplet of three eighth notes followed by three eighth notes; 3) a triplet of three eighth notes followed by two eighth notes; 4) a triplet of three eighth notes followed by one eighth note.

Ex.4.10. Transformations of the main rhythmic pattern.

¹⁰¹ Kim, *A Study of Byungdong Paik*, 111.

¹⁰² Kim, *The Priest of Sound*, 31.

The recurring rhythmic pattern heard in the principal voice is always accompanied by incidental musical features. The rhythmic pattern combines 16th-notes and triplets, and serves as a connection between the two main voices of the texture, with various added ornamentations to create a smooth flow.¹⁰³ This accompanying rhythmic figure is also combined with large leaps in notes or chords, which cover the simplicity of the repeated rhythm and the monotony of the melodic progression by semitones and whole tones (see Ex.4.11).

¹⁰³ Kim, *A Study of Byungdong Paik*, 113.

a

3/4 *f* *mf* *f* *mf*

7/8 *mp* *mf*

(mm.6-10)

b.

5/4 *mf* *mp* *mf* *p* *f*

(mm.26-27)

c.

3 *ff* 5

(Measure 33)

Ex.4.11. Paik, Three Bagatelles, movement 2, incidental musical features. Used by permission of the composer.

The second movement can be divided into two parts: in the piano score, from measure 1 to 10, and measure 11 to the end. As with the first movement, Paik included new material for the harpsichord version: the five measures added to the beginning (mentioned above) and ten more measures between the first and second sections of the piano score. The new measures correspond to measures 15 to 25 in the harpsichord version, which results in three sections instead of the original two. This new section for the harpsichord features the principal rhythmic figure against flowing 32nd-notes, which is heard as a main voice with an accompanying part.

The principal voice in the first part is introduced in the right hand with the basic rhythmic pattern on G#, moving to F# in the left hand (see Ex.4.12). In measures 7 and 8, it moves to E. Even though the principal voice appears in different hands, the central pitches move downward in a conjunct motion from G# to E. In particular, its appearance on F is transformed through the omission of the basic rhythmic pattern.

The image shows a musical score for Paik's Three Bagatelles, movement 2, measures 6-14. The score is written for piano and harpsichord. It consists of three systems of music. The first system (measures 6-8) is in 3/8 time and features a treble clef with a forte (f) dynamic and a bass clef with a forte (f) dynamic. The second system (measures 9-10) features a mezzo-piano (mp) dynamic in both hands. The third system (measures 11-14) features a mezzo-forte (mf) dynamic in the treble and a fortissimo (sf) dynamic in the bass. The score includes various musical notations such as triplets, accents, and dynamic markings.

Ex.4.12. Paik, Three Bagatelles, movement 2, mm.6-14, downward motion of the principal voice from G# to E. Used by permission of the composer.

In contrast, the principal voice in the new section for the harpsichord moves in the opposite direction (see Ex.4.13). It begins with E in the right hand, and continues to move upward to F and F#, returning to G# at the end of the section. Both in the first part and in the new part for the harpsichord, the principal voice is heard on the exact same notes: E, F, F#, and G#. It is clear that Paik's intention is to create symmetry between these two parts.

The image displays a musical score for Paik's *Three Bagatelles for harpsichord*, movement 2, measures 15-25. The score is written for harpsichord in 10/8 time. It features a complex rhythmic pattern with triplets and sixteenth notes. The principal voice is highlighted with a box and arrows, showing an upward motion from E to G#. The score includes dynamic markings such as *mf*, *f*, and *mp*, and various articulations like accents and slurs.

Ex.4.13. Paik, *Three Bagatelles for harpsichord*, movement 2, mm.15-25, upward motion of the principal voice from E to G#. Used by permission of the composer.

The final section of this movement is more dramatic than the previous parts: the dynamics change frequently, and leaping notes or chords -- sometimes with ornamentation -- appear often. In particular, the continuous chords of 16th-notes in measure 32 begin with a narrow interval and increase in width (see Ex.4.14). A *crescendo* leads to the *ff* climax in the measure 33, with the accented chord C- A- B \flat in the right hand and large leaping staccato pitches in the left hand. After this climax, A \flat and G \sharp (which is the same note) appear continuously until the end. Clearly this pitch is significant not only for the first movement but also for the second movement.

The image displays two systems of musical notation for a harpsichord piece. The first system consists of two staves (treble and bass clef) for measures 31, 32, and 33. Measure 31 features a treble staff with a triplet of eighth notes and a bass staff with a half note chord, marked with dynamics *p* and *mf*. Measure 32 shows a treble staff with a triplet of sixteenth notes and a bass staff with a half note chord, marked with dynamics *f* and *p*. Measure 33 is a climax with a treble staff featuring a triplet of sixteenth notes and a bass staff with a half note chord, marked with dynamics *ff* and *p*. The second system covers measures 34, 35, and 36. Measure 34 has a treble staff with a triplet of sixteenth notes and a bass staff with a half note chord, marked with dynamics *pp* and *mf*. Measure 35 has a treble staff with a triplet of sixteenth notes and a bass staff with a half note chord, marked with dynamics *pp* and *mf*. Measure 36 has a treble staff with a triplet of sixteenth notes and a bass staff with a half note chord, marked with dynamics *ff* and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Ex.4.14. Paik, Three Bagatelles for harpsichord, movement 2, mm.31-36, last part. Used by permission of the composer.

Intermezzo

In his version of Three Bagatelles for harpsichord, Paik added a page for improvisation between the second and third movements, so this Intermezzo is in the harpsichord score only. Paik intended the Intermezzo to serve as an introduction to the third movement, as noted in his instructions, and seen in the similar interval structure of the Intermezzo and the subsequent movement. Paik offers three different materials as the basis for improvisation (see Ex.4.15), with the following instructions:¹⁰⁴

1. Improvise using the three materials below.
2. Improvise each material differently.
3. Improvise as an introduction to the third movement, understanding the structure, which is similar to the third movement.
4. There is no time limit, but do not separate it as a different movement.
5. Improvise mostly using arpeggios. Do not use a rhythmic pattern.

Each of the materials for improvisation is to be used in turn. The first consists of a series of four-note chords, the outer pitches of which are static Bs, but with inner voices that move in contrary motion through the intervals m3, m2, m2 / m2, m2, m2 / m2, M2, M3. The second material is similar to the first. The two-note chords in the outer voices include a static E in the right hand and A in the left hand; the chords, played as tremolos, feature the same intervals in both hands: m2, aug4, and M7. An inner voice moves in contrary motion as well, but not by the same intervals. The third material for improvisation consists of three-note chords with a static middle note of F; the outer voices move in contrary motion by the same interval, a minor second. A discussion of ways to perform the Intermezzo is included in the performance guide for harpsichordists.

¹⁰⁴ Byungdong Paik, Introduction to the Intermezzo, Three Bagatelles for Harpsichord.

Ex.4.15. Paik, Three Bagatelles for harpsichord, Intermezzo. Used by permission of the composer.

Third Movement

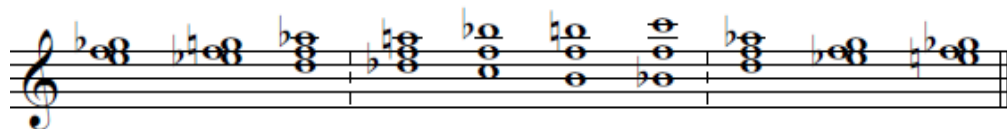
No new music was added to the third movement in the version for harpsichord, although some passages are transposed an octave higher or lower to accommodate the harpsichord's narrower range. In the third movement, Paik emphasizes the melody line, which ascends continually from E and B \flat in the lower range of the left hand to C#, D, and E \flat in the upper range of the right hand. Paik demonstrates the progression of the entire melody line in an example in his article *My Music*,¹⁰⁵ which is shown in Ex 4.16. Each pitch of the melody line is made up of a vertical sonority.

¹⁰⁵ Byungdong Paik, "My Music [백병동, 나의 음악을 말한다]," *Nang-Man Music* (Fall 1990), 26.

Ex.4.16. Paik, Three Bagatelles, melody line of the third movement.¹⁰⁶

Aspects of the melodic progression in this movement are reflected in the improvisatory Intermezzo added to the harpsichord version. In measures 1 to 11, each note of the melody line is paired with a static note, like a pedal tone. The moving melody note progresses upward by semitone, whole-tone, major 3rd, or minor 3rd, as in the improvisation materials for the first part of the Intermezzo. From measure 11 to 15, the two-note chords are expanded to three notes, two of which are static, while the melody moves. This is a similar structure to the second part of the Intermezzo. For the most part, the two static notes form a minor 2nd (semitone). On the other hand, in measure 16 to the end, the chord structure seems to depart from the Intermezzo materials; none of the notes are statics which means all three move. This seems to be different from the third part of the Intermezzo, which keeps the static note F. Nevertheless, there is a close resemblance between these two, because the interval between the top two notes and the bottom two notes are same (see Ex.4.17).

¹⁰⁶ Paik, "My Music," 26.



m2 M2 m3 M3 P4 dim.4 P5 m3 M2 m2

Ex.4.17a. Paik, *Three Bagatelles* for harpsichord, *Intermezzo*, intervals between top two notes and bottom two notes. Used by permission of the composer.



Ex.4.17b. Paik, *Three Bagatelles*, movement 3, mm.16-19, intervals between top two notes and bottom two notes. Used by permission of the composer.

Paik includes several elements that support this horizontal melody line of vertical chords. The first is dispersed 16th-notes, which contrast the slow-moving melody with its stagnant pedal tone, and the simplicity of its repeated rhythmic pattern (see Ex.4.18).

The image displays two systems of musical notation for harpsichord. The first system consists of a bass staff and a treble staff. The bass staff has a 6-measure phrase highlighted in a box, with dynamics *mf*, *f*, and *mf*. The treble staff has a 3-measure phrase highlighted in a box, with dynamics *f* and *sf*. The second system also has a bass staff and a treble staff. The treble staff has a 3-measure phrase highlighted in a box, with dynamics *mp*, *p*, *mf*, and *mp*. The bass staff has a 2-measure phrase highlighted in a box, with dynamics *f* and *mf*. The music includes various ornaments, slurs, and dynamic markings.

Ex.4.18. Paik, Three Bagatelles for harpsichord, movement 3, mm.7-11, dispersed 16th-notes. Used by permission of the composer.

Another element is the use of repeated chords, which are played mostly on the off-beat.

Short leaping appoggiaturas are also added to create more rhythmic movement (see

Ex.4.19).

a.

mm.12-13

b.

mm.15-17

Ex.4.19. Paik, Three Bagatelles, movement 3, repeated chords and appoggiaturas. Used by permission of the composer.

The movement progresses through well-organized dynamics, from soft to loud, and back again, as summarized below.

<i>pp - p - mp - mf - f - ff - mf - mp - p - pp - ppp</i>	
<i>crescendo</i>	<i>decrescendo</i>

Paik often calls for *crescendo* and *decrescendo* within each measure, evoking a resemblance to Taoistic teaching, in which the part is in the whole and the whole is in the part, which we saw in Isang Yun's *Shao Yang Yin*. Moreover, the last part, in which the melody reaches the highest note in the movement with the softest dynamic level (*ppp* and *decrescendo*), reflects the ultimate goal of Taoist thought: to pursue the upper world, and to disappear from the real world.

Performing Guide for Pianists

Because the piano and harpsichord have different strengths and weaknesses, appropriate performing approaches for each instrument should be considered respectively. In the first movement, to express dramatic dynamic levels and various tone colors, the pianist needs to practice pedaling, which is a significant strength of the piano. In the second movement, easier fingering for repeated notes and practice methods for *hemiola* are discussed to create an effective rhythmic sound. For the third movement, the correct movement of the fingers, hands, arms, and body is discussed to facilitate the large leaps by wider intervals. Also, pedaling for the piano is considered once again for an effective ending.

First Movement

The most important musical element at the beginning of this movement is the repeating $A\flat$. Using the *una corda* pedal can help to produce a faint sound appearing out of the silence. The pedals should be depressed before playing the first note to avoid the noise of pressing the pedal and touching the key at the same time. During the half-note $A\flat$ in the first phrase, the damper pedal should be slowly released to make an effective *decrescendo*. Moreover, the following notes -- E, G, $B\flat$ and $A\flat$ -- are better performed without damper pedal to make the sound clear and to allow the eighth-note in the top voice to be heard easily. Instead of using the damper pedal, the notes can be performed with over-legato by the fingers. For the second phrase, a flexible wrist should follow the fingers in the right hand to support natural finger movement, as in the beginning of the second part of *Shao Yang Yin* (see Ex.4.20).

Ex.4.20. Paik, Three Bagatelles for piano, movement 1, first and second phrases. Used by permission of the composer.

For the fast repetitions of the $A\flat$ -- the principal note of the movement -- the use of changing fingers is necessary to touch the key quickly and to make the rhythmic groupings clear. Using the thumb as one of the fingers is effective for fast repetition,¹⁰⁷ and it can be included in the first quintuplet and triplet particularly. Ex.4.21 shows several different fingering options. The pianist can follow one of them or combine them for comfortable finger movement. Also, fade-out pedaling -- that is, releasing the pedal slowing-- contributes to effective dynamic expression and allows silence for the rests in the gradually slowing tempo. At the end of the third phrase, the line descends quickly to the chord $B- G\#- E- G\flat$ played *ff*, the strongest dynamic in the movement. The pianist is encouraged to listen to the closely-spaced dissonant notes and to feel the thick chords in the low range. The bass notes should be brought out to make a richer volume and heavier sound. The weight of the body should be delivered to ends of the fingers -- in particular

¹⁰⁷ Rami Bar-Niv, *The Art of Piano Fingering* [2008], 6th ed. (Raana, Israel: Andre A, 2015), 90-93.

to the fifth finger of the left hand -- and transferred deep into the keys with relaxation to achieve the louder, heavier, and deeper sound that comes from a comfortable body.

3 2 1 3 2 1 3 2
4 3 2 1 4 3 2 1
5 4 3 2 1 4 3 2

Ex.4.21. Paik, Three Bagatelles for piano, movement 1, suggested fingerings for the third phrase. Used by permission of the composer.

In the fourth phrase (see Ex.4.22), the $A\flat$ reappears on the top of the texture. The $A\flat$ should be brought out more than the other notes, so that both the performer and audience can feel that it is still the main note. The subsequent F in the left hand is the lowest and longest note in this movement. Because the main note is near the top, and this note is softer (*mp*) than the top line, it is better performed effortlessly and shallowly rather than deeply and heavily. For pianists who have small hands or who want to perform this part with a connected legato, the top line can be performed with both hands, with the F held by the *sostenuto* pedal. The *una corda* pedal can be used in the coda for *ppp* and *pppp*. The last note of each rolled chord should be brought out more, so that the coda sounds as $A\flat$, G, $A\sharp$, A, and $A\flat$. The last G and $A\flat$ are held until the sound disappears.

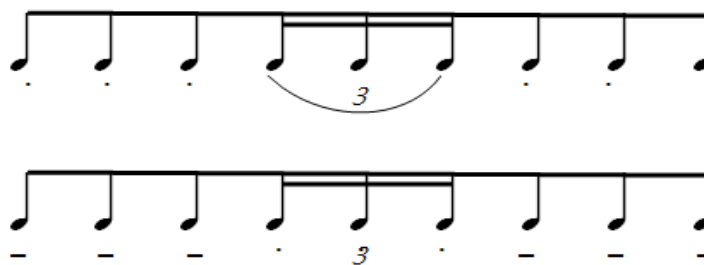
Ex.4.22. Paik, Three Bagatelles for piano, movement 1, fourth phrase and coda. Used by permission of the composer.

Second Movement

The second movement raises two important technical issues. First, the main rhythmic pattern, which usually includes staccato repeated notes, should be isolated for practice (see Ex.4.23).

Ex.4.23. Paik, Three Bagatelles for piano, movement 2, staccato in the main rhythmic pattern in the second movement. Used by permission of the composer.

Some pianists might perform the repeated notes by changing fingers. However, as this rhythm pattern is not very fast, the use of the same finger is recommended, because it is easier to control the tone, since there will be no change in the angle at which hand is held relative to the key.¹⁰⁸ The action of the fingers alone cannot make a good tone; the arm must be used as well. To achieve an effective sound and clear tone quality, opposite practice is recommended: this means that staccato notes are performed legato, and legato notes are performed staccato (see Ex.4.24). This will help avoid producing a too light staccato and a sliding fast triplet, and will help create a balance of volume and tone.



Ex.4.24. Opposite practice between legato and staccato.

Second, because of the rhythmic nature of the movement and its frequent meter changes, the vertical *hemiola* should be practiced to achieve accurate rhythm. This is true not only for the pianist but also for the harpsichordist. The basic rhythmic elements of the movement are shown in Ex.4.25.

¹⁰⁸ Kendall Taylor, *Principles of Piano Technique and Interpretation* (Sevenoaks, Kent, UK : Novello, 1981), 12.



Ex.4.25. Basic rhythmic elements in the second movement.

These basic elements are combined horizontally or vertically throughout the movement.

Tapping these rhythmic elements before playing them is recommended. In particular, some measures with particularly difficult rhythms, such as measures 5 and 11, should be practiced first by tapping in a slow tempo in several different ways: (1) each hand separately; (2) with two hands, each beat separately; and (3) grouping two or three beats (see Ex.4.26).

Ex.4.26. Paik, Three Bagatelles, movement 2, tapping practice for measures 5 and 11. Used by permission of the composer.

Because these parts include not only vertical *hemiola*, but also triplets across one or two beats within a measure, performing rhythms accurately between the two hands can be extremely difficult. Making a table that represents each beat of the subdivision can be helpful. Figure 4.1 shows the rhythms in measures 5 and 11, with each beat divided into six parts: 3 (triplets) times 2 (duples). A visual representation of exactly when each note sounds is made by filling in the boxes corresponding to the notes in the rhythmic pattern. This makes the coordination of the two hands easier to understand and practice accurately.

measure 5

measure 11

Fig.4.1. Table for tapping practice for measures 5 and 11.

Third Movement

The third movement features a melodic progression that consists of continuous ascending chords that frequently happen off the beat. Unlike a typical singable melody in Western music, Paik's melody line in this movement has frequent repeated notes and no slurs. While the melody line leads the music, it also mingles with other subsidiary musical elements, such as dynamics and ornaments. The first chord in the main melody line, B \flat -E, enters on the off-beat, beginning a series of syncopated rhythms (see Ex.4.27). It needs to be practiced with accurate counting. As the interval in each chord in the left hand gets wider, the palm should open side-to-side, so that the third finger, second finger, and thumb can reach further with ease. The chromatic scale in the right hand in measure 2 starts on G# with a short note on a weak beat, with an added accent. This sets up a pattern of three statements, each of which begins with an accented G# and adds another note to the chromatic scale. A flexible down-up motion of the wrist is needed to produce a natural *decrescendo* with a comfortable relaxation of the arm and hand.

Ex.4.27. Paik, Three Bagatelles for piano, movement 3, mm.1-6. Used by permission of the composer.

In measure 8 (see Ex.4.28), the left hand plays simple repeated notes, while the right hand has an undulating figure that resembles the scattered notes in wide leaps seen in *Shao Yang Yin*. While the right hand holds the A \flat and G at the beginning of the measure, the thumb on A \flat should leave the key earlier to prepare the next note, D. As soon as D is pressed, the fifth finger moves to E \flat with a diagonal motion of the hand, because the fifth finger is moving to a black key. This motion can be repeated again for the next notes: B and D/E. This time the hand moves sideways because fingers 4 and 5 are moving to a white key.

Ex.4.28. Paik, Three Bagatelles for piano, movement 3, mm.7-9. Used by permission of the composer.

For a large leap between one note and a chord, the pianist is encouraged to imagine that the fingers move from the single note to the closer of the keys in the chord. For example, to move from D \flat to the following chord, B-F, on the third beat of measure 8, the pianist is advised to imagine that the fingers move from D \flat to B rather than from D \flat to F. This can also be applied in the third beat of measure 9, from the chord B- E \flat to the single note G. The movement from B \flat to G is closer than the movement from E \flat to G, so it feels easier to reach.

In the middle of the third movement, the melody line in the left hand frequently includes an appoggiatura, one of the most effective elements that supports the main melody line (see Ex.4.29). Several practice steps should be followed to play this figure accurately: (1) practice the left hand alone without the appoggiatura to become familiar with its rhythm; (2) add the appoggiatura, but play all the notes together as a chord; then (3) separate the appoggiatura and main notes, performing it as written with a percussive touch. While the left hand is occupied with this rhythmic pattern, the right hand ascends gradually and grows dynamically to its arrival on the first beat of measure 18, where the dynamic is the loudest in this movement: *fff*. Taking the time for a very short breath to set up this chord can create a more dramatic moment.

The image shows a musical score for two staves, Treble and Bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The score spans four measures. The left hand (Bass clef) features complex rhythmic patterns with triplets and quintuplets, often with an appoggiatura. Dynamics include *ff*, *fff*, and *sf*. The right hand (Treble clef) has a more melodic line with some chords and a final chord in measure 18 marked *fff*. Fingerings and articulation marks are present throughout.

Ex.4.29. Paik, Three Bagatelles for piano, movement 3, mm 15-18. Used by permission of the composer.

After measure 18, the dynamic gets softer, finishing with a *decrescendo* from *ppp* (see Ex.4.30). The pianist should be careful not to reduce the volume too quickly, as moving from *mp* to *ppp* with a continuous *decrescendo* easily results in a small sound too soon. The *decrescendo* can be practiced using corresponding numbers, as I mentioned in the performance guide to *Shao Yang Yin* for pianists. To make sure the staccato notes are

clear and the rests between notes are audible, the damper pedal should be touched as lightly as possible, the foot leaving the pedal as soon as the note is released. A half-pedal or quarter-pedal would be suitable here. The *una corda* pedal should be prepared as the volume goes from *pp* to *ppp*, to facilitate the vanishing sound. It is better to fade out the damper pedal slowly and release it completely before the fifth beat of the last measure, so that the *decrescendo* and the rest in the triplet can be heard clearly.

Ex.4.30. Paik, Three Bagatelles for piano, movement 3, mm 23-24. Used by permission of the composer.

Performing Guide for Harpsichordists

The score of Three Bagatelles for the harpsichord includes dynamics and accents, which a harpsichord is incapable of doing. However, the dynamics and accents indicate the important notes, chords, or melody lines, and show changes in the mood. Even though dynamics and accents cannot be created by a stronger touch, they can be expressed in several different ways, as discussed previously in the performing guide for Isang Yun's *Shao Yang Yin*, through applying various types of touches, articulation, and different manuals and registrations.

First Movement

Because the harpsichord score includes bars and meters, the harpsichordist can perform the rhythm more accurately and easily than the pianist. Nonetheless, the harpsichordist is encouraged to focus on expressing the natural flow of the music rather than keeping accurate rhythm. Because each phrase extends through several bars and the meters change frequently, rhythmic regularity cannot be heard. Therefore, after the harpsichordist is familiar with the movement's tempo, rhythm, and meter changes, he or she should perform it flowingly in a graceful manner, listening to its harmonic progression.

The beginning of the first phrase is different from the piano score, because the $A\flat$ is repeated more often. Unlike the pianist's focus on expressing effectively the entrance of the repeated $A\flat$, the harpsichordist needs to concentrate on the note's extension through its accelerating rhythm. The player can begin on the top manual to produce a smaller and softer $A\flat$. Nevertheless, because $A\flat$ is a very important note in this movement, some may want to give it added meaning. In this case, the $A\flat$ can be performed on the grand manual to produce a richer and brighter sound. On the other hand, because the indicated dynamic is small, the lute stop can be used to reduce the volume and to make the tone color special. The repetitions of $A\flat$ can easily lead to a detached touch. Once the finger touches the first $A\flat$, it should maintain contact with the key between each repeated note. A gentle up-down motion is required to keep the finger as close the key as possible (see Ex.4.31).

Ex.4.31. Paik, Three Bagatelles for harpsichord, movement 1, mm.1-3.Used by permission of the composer.

As noted previously, measures 11 to 15 were added to the harpsichord score. This new section brings up three practical and technical issues. First, the harpsichordist should perform the arpeggio section smoothly. The arpeggio figures are not common broken-chord arpeggios, but include irregular intervals and changes in direction (see Ex.4.32). The harpsichordist should be aware of how the distance between notes feels under the hand, and practice groups of three notes, four notes, or more at a slow tempo. The player should make sure the wrist and elbow are positioned to support the finger's movements and to allow for a comfortable hand position. Natural body movement can also help make the arpeggios smooth.

Ex.4.32. Paik, Three Bagatelles for harpsichord, movement 1, m.11. Used by permission of the composer.

The second issue involves places where the right and left hands are connected in a fast passage or a phrase (see Ex.4.33). To bring out the top line (A and E), and to perform the other part flowingly, the 16th- and 32nd-notes should sound as if they are being played with one hand, even though they are performed with both hands. The right and left hands must be balanced, so that the B \flat and G in the left hand do not stand out. To achieve balance between the hands, this passage should be performed entirely on the grand manual. On the other hand, the left hand can use the upper manual, if the performer wants to bring out the B \flat and G in the bass clef to highlight its reappearance in the treble clef. In this case, the performer should work to maintain the musical flow between the hands.

Ex.4.33. Paik, Three Bagatelles for harpsichord, movement 1, m.12. Used by permission of the composer.

The third issue involves the staccato chromatic scales in measure 13 (see Ex.4.34). To contrast the previous arpeggio section, this measure should be more rhythmically active. Using different manuals can help produce a colorful sound. To bring out the G and A \flat , they should be performed on the grand manual, while the left hand is performed on the top manual.

The image shows a musical score for a harpsichord piece. It consists of two systems, labeled I and II. System I is a grand staff with a treble clef on top and a bass clef on the bottom. The time signature is 2/4, and the key signature has one flat (B-flat). The right hand (RH) has a melody with slurs and triplets. The left hand (LH) has a bass line with a triplet of eighth notes. There are manual changes indicated by 'I.h.(II)' above the RH staff. System II is a single bass clef staff with a 2/4 time signature, continuing the bass line from System I.

Ex.4.34. Paik, Three Bagatelles for harpsichord, movement 1, m.13, manual changes. Used by permission of the composer.

From measure 16 to the end, the performer should emphasize $A\flat$ continuously, to show its importance as a main note (see Ex.4.35). However, because it cannot be emphasized by volume on the harpsichord -- which can easily lead to striking the key too forcefully -- other methods are required.

- (1) Holding the key longer: Even though $A\flat$ is supported by simultaneous chords, and is heard together with the other notes, it can be emphasized by holding it longer than the other notes, so that it is still heard after the other notes are muted.
- (2) Taking some time: Rather than trying to make a louder sound by striking the key more strongly, the harpsichordist is encouraged to take a very short time to prepare the note before touching it. The momentary delay causes the listener to expect a special sound on the low, richer $A\flat$.
- (3) Using a different manual: The two $A\flat$ s in measure 18 occur on up-beats, connected to the following long notes by slurs. To differentiate between $A\flat$ and its harmonic support (G and F), using two different manuals can be helpful.

Ex.4.35. Paik, Three Bagatelles for harpsichord, movement 1, mm.16-18. Used by permission of the composer.

From measure 19 to the end, the dynamics change from *p* to *pppp*. In order to express the dynamic *pppp* at the end, the harpsichordist must use the top manual for the last two chords, A \flat -G. Also, for these chords, the harpsichordist should hold the notes until the sound disappears completely, then lift the fingers gently to leave an effect of lingering imagery.

Second Movement

For the opening measures (1 to 5), using different manuals can help create the different dynamics of *mf* and *mp*: The grand manual should be used for the right hand and the top manual for the left (see Ex.4.36).

Ex.4.36. Paik, Three Bagatelles for harpsichord, movement 2, mm.1-5. Used by permission of the composer.

Because this movement highlights rhythmic activity, the main rhythmic pattern should be performed with precision. The musical texture is primarily in two parts, so the line with the main rhythmic pattern can be performed on a different manual from the subsidiary part. However, because both the main voice and subsidiary parts frequently include repeated staccato notes, it is easy for the listener to lose track of the main voice line. To prevent this from happening, the harpsichordist should express the staccato in the main voice and in other parts differently: this can be controlled by using a “sticky” touch in one voice and a “bouncy” touch in the other (see Ex.4.37).

The staccato in the main voice line should be performed with an accent, by holding onto the key for a very slight extra time: a “sticky” touch. The performer can imagine that glue is smeared on the top of the key to prevent a chopping touch and a broken sound. Creating a wider finger surface and maintaining a flexible movement from the elbow to the fingertip results in a comfortable and relaxed touch. On the other hand, the normal staccato in the subsidiary part can be performed with a shorter stroke of the finger and a light bounce. The harpsichordist should take care to differentiate between these repeated staccato notes and slurs, which require legato.

The image shows a musical score for harpsichord, consisting of two staves. The top staff is labeled "Main voice line" and the bottom staff is labeled "Subsidiary part". Both staves are in 3/8 time. The main voice line starts with a forte (f) dynamic and features a sequence of notes with staccato markings (>) and accents (>). It includes a triplet of notes. The subsidiary part starts with a mezzo-forte (mf) dynamic and also features a sequence of notes with staccato markings (>) and accents (>). It includes a triplet of notes. The main voice line ends with a forte (f) dynamic and a triplet of notes. The subsidiary part ends with a mezzo-forte (mf) dynamic and a triplet of notes.

Ex.4.37. Paik, Three Bagatelles for harpsichord, movement 2, mm.6-8, staccato in the main voice and subsidiary part. Used by permission of the composer.

In the new section added to the harpsichord score (mm 15-25), the accents on the staccato notes in the principle voice are omitted. It is clear they are no longer needed, because the character of the subsidiary line changes to a legato arpeggio accompaniment, providing a sharper contrast to the main voice. The harpsichordist needs to carefully express the difference between the rhythmic main voice and the flowing arpeggio accompaniment. The “sticky” staccato is no longer needed for the main voice, so the “bouncy” staccato should be used instead. The fingering for the arpeggio is difficult because the line moves in unexpected directions with different intervals between the notes: Ex.4.38 shows a fingering option that should feel easy and comfortable. The harpsichordist should remember that all the arpeggio sections should flow naturally with legato.

The image displays two systems of musical notation for a harpsichord score. The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a 10/8 time signature and contains a main voice with staccato notes. The bass staff contains an arpeggio accompaniment. Dynamic markings include *mf* and *mf* with hairpins. Fingering numbers 5, 3, and 6 are indicated. The second system continues the piece, with the treble staff featuring a main voice and the bass staff featuring an arpeggio accompaniment. Dynamic markings include *f* and *mf*. Detailed fingering numbers are provided for the arpeggio accompaniment: 2 1 2 3 1 4, 5 4 5 1 2 5 4 5 1 2, 3, and 6. The time signature changes to 4/8.

Ex.4.38. Paik, Three Bagatelles for harpsichord, movement 2, mm.15-19, recommended fingering. Used by permission of the composer.

The loudest dynamic, *ff*, appears at the very end of this movement (see Ex.4.39).

This ending is quite different from the other movements, which finish with the sound fading quietly into silence. To produce a loud ending, manual and registration changes are needed: Ex.4.39 shows a possible registration change. In measure 32, the right hand can use the top manual to create a lighter and smaller sound for *p*. Right before the appearance of *ff* in measure 33, the harpsichordist can return to the grand manual to produce a larger sound. For the ending in the measure 36, the harpsichordist should add the 4-foot to make a dramatic ending with the largest sound.

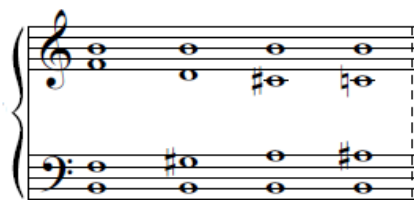
The musical score consists of two systems of staves. The first system (measures 31-33) features a right-hand part with dynamics *p*, *f*, *p*, and *ff*, and a left-hand part with *mf* and *p*. The second system (measures 34-36) features a right-hand part with dynamics *pp*, *f*, and *ff*, and a left-hand part with *pp*, *mf*, and *pp*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Ex.4.39. Paik, Three Bagatelles for harpsichord, movement 2, mm.31-36, recommended manual and registration. Used by permission of the composer.

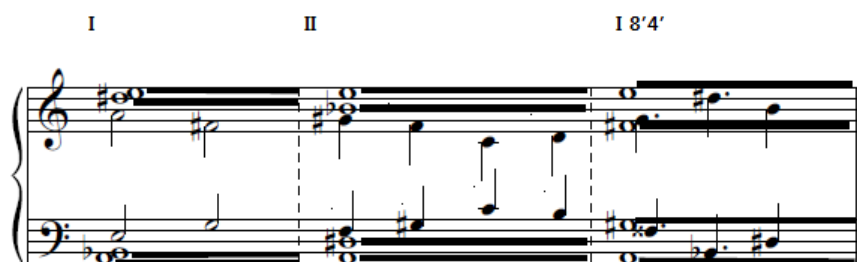
Intermezzo

Because the Intermezzo is intended to be improvised, it can be performed in many different ways. The score merely provides the musical elements to be elaborated upon. The harpsichordist can explore many different options: registration changes, manual changes, meter changes, using the lute stop, repeating some notes, playing unexpected scattered notes, adding ornaments like the *appoggiatura* and trill, creating different rhythmic groupings, arpeggios, scales, chords, staccato, legato, over-legato, ascending motion, descending motion, dotted rhythms, *hemiola*, syncopation, etc. The harpsichordist should remember that this is modern music, so anything that resembles Baroque, Classical, or Romantic music should be avoided.

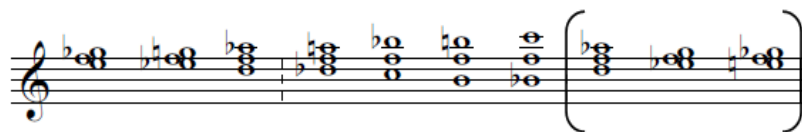
Ex.4.40a shows an example of how the first measure of the first material might be realized. The example includes syncopated rhythm, *appoggiaturas*, a meter change, a triplet, a repeated chord, and arpeggios. On the other hand, changing the manual and registration can be considered for the second material, as shown in Ex.4.40b. Ex.4.40c shows a possible improvisation for the third of the materials introduction to the third movement. It includes not only arpeggios, a triplet, a repeated chord, and *appoggiaturas*, but also accents and chromatic motion that resemble the right hand at the beginning of the third movement.



Ex.4.40a. Paik, Three Bagatelles for harpsichord, Intermezzo, possible improvisation for the first measure of the first material.



Ex.4.40b. Paik, Three Bagatelles for harpsichord, Intermezzo, possible manual and registration change for the second material.



Ex.4.40c. Paik, Three Bagatelles for harpsichord, Intermezzo, possible improvisation for the last measure of the third material.

Third Movement

In the third movement, the most important task is to perform the melody line smoothly. Even though the horizontal melody line consists of vertical chords, the harpsichordist should play the chords gently with legato. Before playing the third movement, the harpsichordist should practice the main melody line first, with long phrases to avoid a chopping sound and to feel the flow of the music.

Because in measure 4, the G# is overlapped by both hands (see Ex.4.41), different manuals need to be used from the beginning: The left hand can use the top manual while the right hand uses the grand manual to achieve a different tone color and dynamics. The principal melody line includes the frequent repetition of chords, so each chord can be detached easily. The harpsichordist needs to practice the left hand alone and listen for the legato connection between the chords. Then, the ascending melodic line should be isolated to make it sing. For the right hand, an accent is put on G#, which is a shorter note. In this case, G# should be held slightly longer than what it is written to emphasize it and to produce a legato touch.

Ex.4.41. Paik, Three Bagatelles for harpsichord, movement 3, mm.1-4. Used by permission of the composer.

Even though the principal melody line flows continuously from the beginning of the movement to the end, it should not be played as if in one breath. Depending on how the mood is affected by the subsidiary part, the performer will need to take some time to breathe and to articulate the sections of the movement. Measure 8 is one place where a new section can be articulated, because the mood changes with a new dynamic level and the introduction of scattered 16th-notes in a higher range (see Ex.4.42). The first C-E dyad in the left hand should be thought of as the last chord of the first section, and the second C-E as the first chord of the next, so they should be detached. The first C-E can be held slightly shorter than the note's written value, and the right hand should take a short time before the appoggiatura, so that a very short space is created for a breath between the first and second beats.

The image shows a musical score for two staves, likely piano and harpsichord. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time. The score includes various articulations such as slurs, accents, and dynamic markings. Dynamics include *mf*, *f*, *mf*, *f*, and *sf*. There are also markings for *mf* in the bottom staff. The score features several triplet markings (3) and a sextuplet (6). There are also some boxed-in sections in the bottom staff.

Ex.4.42. Paik, Three Bagatelles for harpsichord, movement 3, mm.7-9, articulation. Used by permission of the composer.

Similarly, measure 11 is another place where the mood and musical texture change: not only do the two parts of the melody line expand into three parts, but the range moves higher once again (Ex.4.43). The division between the sections occurs between the $E\flat$ - $A\flat$ and G - $A\flat$ dyads in the left hand. To articulate the sections, these two chords need to be given different characters. The first chord should be closely connected to the previous repeated chord and played with a gentle touch. On the other hand, the chord G - $A\flat$ should be played a little bit late, because a slight pause between these two chords is needed to differentiate their characters. Additionally, the 8th-rest in the right hand also can be expanded slightly, so that accents at the beginning of the new phrase are more dramatic.

The image shows a musical score for two staves, likely piano and harpsichord. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time. The score includes various articulations such as slurs, accents, and dynamic markings. Dynamics include *mp*, *p*, *mf*, *mp*, and *f*. There are also markings for *f* in the bottom staff. The score features several triplet markings (3) and a sextuplet (6). There are also some boxed-in sections in the bottom staff.

Ex.4.43. Paik, Three Bagatelles for harpsichord, movement 3, mm.10-11, articulation. Used by permission of the composer.

Even though the melody of this movement is its most notable feature, the harmony plays an important role, as the melody line moves in an ascending harmonic progression. Rhythmic features can also be heard through the frequent meter changes, active ornaments, staccato, legato, *tenuto*, accent, triplets, repetition, and syncopated rhythms. Because the last part of the movement brings together almost all these rhythmical elements, it should be performed more dynamically (see Ex.4.44). One suggestion is to make the top line of the right hand more lyrical and the left hand more percussive. The right hand should be performed with full legato to create a connected melody line, while the left hand is played *non-legato* to make more space between notes, so that the listeners can easily follow the flowing melody line with its rhythmic accompaniment.

The image displays two systems of musical notation for a piano piece. The first system is in 4/4 time and consists of two staves. The right-hand staff contains a melodic line with several triplet markings and a dynamic marking of *mf*. The left-hand staff features a rhythmic accompaniment with a quintuplet and a dynamic marking of *mp*. The second system shows a change in meter to 3/4 and then 2/4. The right-hand staff has a melodic line with a dynamic marking of *mp* and a triplet, followed by a section with dynamics of *p*, *pp*, and *ppp*. The left-hand staff continues the rhythmic accompaniment with dynamic markings of *pp* and *ppp*.

Ex.4.44. Paik, Three Bagatelles for harpsichord, movement 3, mm.20-23, last part. Used by permission of the composer.

Both pianists and harpsichordists must keep in mind how each movement features the basic musical elements (harmony, rhythm, and melody). However, approaches to practicing and performing need to be considered differently depending on the instrument. For the pianist, pedaling is an important means of expressing different dynamic levels and various tone colors. Also, maintaining a comfortable body position always makes for an easier performance. On the other hand, for the harpsichordist, changes of manual and registration create special sounds and dynamics. Moreover, different types of touches are needed to perform effectively the different parts of the movements. Nevertheless, the most important performing guide for both pianists and harpsichordists should be to cultivate a pleasant attitude for practice and performance.

CHAPTER V

CONCLUSION

Since the nineteenth-century revival of the harpsichord, it has continued to coexist with the piano, with a number of modern composers having written music for both instruments. Korean composers and performers also have developed an interest in harpsichord music, including Isang Yun (1917-1995) and Byungdong Paik (b.1934). Yun's *Shao Yang Yin* and Paik's Three Bagatelles represent the most famous modern harpsichord music in Korea, although both were written for either piano or harpsichord. It is not surprising that these works by Yun and Paik show a number of similarities, because Paik was Yun's student when he studied abroad in Germany. Both composers have made a constant effort to put their emotion and Korean sentiment into their music, and have had a flexible attitude in accepting various types of Western compositional techniques and modern musical elements.

For *Shao Yang Yin* and Three Bagatelles, both Yun and Paik use their own special compositional techniques that reflect Korean traditional musical style in which one note is enlivened by other musical elements. Yun uses a "main-tone technique," in which individual notes are decorated by surrounding notes and ornaments, whereas Paik uses a "pivotal tone technique," in which one note appears and is maintained until the end. Even though they are different techniques, both show the significance of composing around a

single note. This one note can be changed and characterized by using ornaments, dynamics, and harmonic / rhythmic / melodic supports, as well as surrounding them with scattered melismatic notes. Moreover, both Yun and Paik seem to conceive of their music as a continuous natural flow, so that Yun's *Shao Yang Yin* is unmeasured without bars and time signatures, and Paik's *Three Bagatelles* uses frequently changing time signatures.

On the other hand, Yun and Paik use different Western modern compositional techniques. Yun uses the twelve-tone technique to create a modern sound; however, unlike the pointillistic style of twelve-tone music in which individual pitches are used to create color, Yun often groups all the notes together to be heard more as a bundle of twelve pitches instead of individually. Also, Yun frequently departs from a strict twelve-tone technique, introducing irregularity, extension, change, inversion, and the grouping of rows. On the other hand, Paik focuses on the basic musical elements of harmony, rhythm, and melody, with some modern features such as frequent meter changes, dissonant intervals and chords, and equal interval cycles. Moreover, Paik seems to recognize an aspect of one of the harpsichord's strengths, adding new material to his harpsichord score that highlight the instrument's character: arpeggio sections to the first and second movements, and an improvisatory Intermezzo between the second and third movements.

As both *Shao Yang Yin* and *Three Bagatelles* are composed for either harpsichord or piano, different practice methods are required to perform each version effectively and expressively. For the pianist, the most important element to practice is dynamic expression. To equate the dynamics with numbers can help to understand their levels and guide to control the volume accurately. In addition to dynamics, other dynamic articulations, such as (>), *sf*, *sff*, and *sfff*, are used to emphasize the main note, melody

line, or a specific chord. These dynamics are emphasized not only by the volume of the sound, but also by its length and depth, depending on the musical context. Dynamic expression also can be controlled by pedaling. The pianist should learn several different pedaling methods, such as legato pedaling, non-legato pedaling, dynamic pedaling, and full, 1/4, 1/2, 3/4 pedaling, and apply them to appropriate sections or phrases. The use of the pedals also can help to create better tone quality, which is one of the most significant strengths of the piano. Also, the use of the correct body movement is always required to support comfortable playing and to create effective sounds. For example, scattered melismatic passages in part 2 of *Shao Yang Yin* and chromatic scales in the right hand in the beginning of third movement of *Three Bagatelles* should be performed with a flexible wrist and a down-up motion. The connection of widely-dispersed notes must be divided between the right and left hands. Chords with narrow intervals should be performed with correct hand and finger position and a gentle touch, whereas wider interval notes should be supported by the arm and elbow. Comfortable fingering and relaxation should be checked often during practice as well.

For the harpsichordist, a slightly higher chair and opened lid must be prepared before practice and performance, because the harpsichordist should be able to use any manuals and registrations comfortably, and to listen carefully to the instrument's subtle dynamics and tone colors. To create different dynamic and mood changes on the harpsichord, using different manuals and registrations are necessary. Harpsichordists should remember that *f*, *ff*, and *fff* can never be produced by a strong touch. Hitting or striking the key with force creates a worse sound. Instead, the harpsichordist should understand how different manuals and registrations affect dynamics and tone color.

Generally, the grand manual offers a richer and brighter sound, and the top manual provides a lighter sound. The 8-foot stop is appropriate for a soft and gentle sound. For loud dynamics, the grand manual with the combination of two 8-foot stops and one 4-foot stop can be used. In contrast, the lute stop can produce a warmer and softer sound. If two different phrases overlap the same pitches, the harpsichordist can play each phrase on a different manual. The most important skills to practice for the harpsichord involve applying the correct touch, including legato, over-legato, legato with detachment, non-legato, *tenuto*, *tenuto-staccato*, *mezzo-staccato*, staccato, and *staccatissimo*. These different touches can create accurate and clear phrasing, rests, and articulation as well as a natural flow of music. Notes or chords can be emphasized by an agogic accent, which is an emphasis created by a longer duration.

Performers need to understand the important musical ideas in both versions of Yun's *Shao Yang Yin* and Paik's Three Bagatelles, as well as the strengths and weaknesses of the two instruments, so they can recognize that each instrument requires different practice methods and performance approaches. Generally, traditional harpsichord music does not include dynamics, or has minimal dynamic indications, because composers and performers have understood that controlling the volume of sound on the harpsichord is difficult. In this sense, it is very interesting that both Yun and Paik include dynamics in their works; clearly Yun and Paik did not expect the harpsichord to be able to realize these dynamics in the same way a piano is able to, but rather they included specific dynamics to give ideas for how the atmosphere of the music flows. Not only harpsichordists but also pianists can reflect on what these dynamics mean for the structure and atmosphere of these works, and learn appropriate methods for expressing

them on their instrument by using different manuals, registrations, pedals, and applying various touching skills. As a result, *Shao Yang Yin* and *Three Bagatelles* teach us that there is no limit to creating dynamics on the harpsichord. On the other hand, these two works provide an opportunity to give full play to the piano's strengths. We can expect the pianist to create a more dramatic performance, while the harpsichordist will make one that is more moderated and refined. Perhaps most of all, Yun and Paik show us that difficult or abstruse Western modern music can be combined with traditional Asian musical styles, offering other composers ideas to write music that fuses West and East, modern and traditional, and two similar, yet very different, instruments.

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APPENDIX

INSTITUTIONAL REVIEW BOARD APPROVAL



Institutional Review Board

DATE: June 2, 2016

TO: Mijung Kim
FROM: University of Northern Colorado (UNCO) IRB

PROJECT TITLE: [904240-3] Two works by Isang Yun and Byungdong Paik for Harpsichord or Piano: Analysis and Performance Guide

SUBMISSION TYPE: Amendment/Modification

ACTION: APPROVAL/VERIFICATION OF EXEMPT STATUS

DECISION DATE: May 23, 2016

EXPIRATION DATE: May 23, 2020

Thank you for your submission of Amendment/Modification materials for this project. The University of Northern Colorado (UNCO) IRB approves this project and verifies its status as EXEMPT according to federal IRB regulations.

Hello Mijung,

Thank you for the modifications to your IRB application. Everything looks excellent and your application is approved. Good luck with your interview.

Sincerely,

Nancy White, PhD, IRB Co-Chair

We will retain a copy of this correspondence within our records for a duration of 4 years.

If you have any questions, please contact Sherry May at 970-351-1910 or Sherry.May@unco.edu. Please include your project title and reference number in all correspondence with this committee.

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.