A COMPARATIVE STUDY OF SELECTED VIOLIN WORKS OF ISANG YUN:  
GASA FÜR VIOLINE UND KLAVIER (1963) AND SONATE FÜR VIOLINE UND  
KLAVIER NR. 1 (1991)  

D.M.A. DOCUMENT  

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ABSTRACT

Composer Isang Yun (1917-1995) was especially well known for his unique compositional language that integrates the distinctive features of Korean traditional music with the Western compositional tradition. This document will explore this unique style through a comparative analysis of two of his violin works, *Gasa für Violine und Klavier* (1963) and *Sonate für Violine und Klavier Nr. 1* (1991). After an introductory chapter 1, chapter 2 presents biographical information on Yun’s life and musical works, which can be divided into four stylistic periods. Yun’s musical and cultural background and significant events from his life will be discussed, as these influences permeate his music. Chapter 3 provides a comprehensive understanding of Yun’s music by giving an overview of his compositional style including his philosophical background and harmonic languages which were derived from both the Western European tradition and Korean traditional music. This chapter will discuss his most significant philosophical ideas—Taoism and “yin and yang” dualism—which became the foundation for his invention of the *Hauptton* compositional technique. The *Hauptton* technique, which originates from the Eastern concept of a single tone, is the product of Yun’s successful synthesis of Eastern and Western musical elements. Yun did not just adapt Asian music into the Western style but created his own unique hybrid musical language. In addition, this chapter examines the influences from Korean Traditional Music, in particular, the
Nonghyun performance technique. This technique is the representative traditional Korean string technique which appears throughout his works in different types of trills, glissandi, and vibrato. Chapter 4 and 5 consist of a detailed analysis of *Gasa* and *Sonate* respectively. Both analyses show how Yun successfully combined Eastern and Western musical concepts within an avant-garde context, narrowing the gap between the Eastern and Western musical traditions. In between these two violin works, his compositional language matured and his musical style became more universally recognized. Yet, he never forgot his native roots, even while living in Europe, and constantly strove to integrate both his cultural identities into his works. Yun’s successful synthesis of his Korean traditional background with a contemporary Western musical style has diversified 20th-century music and caused it to flourish.
Dedicated to my God
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CHAPTER 1

INTRODUCTION

The purpose of this study is to identify and discuss the unique features of Isang Yun (1917-1995)’s compositional style by performing a comparative analysis of his selected violin works: *Gasa für Violine und Klavier* (1963) and *Sonate für Violine und Klavier Nr. 1* (1991). With these musical examples, the analysis of his early violin composition and later work will show not only their similar aspects but also how his musical style matured.

Isang Yun was the first prominent Asian composer to make a career within European avant-garde music. Many critics consider Yun’s music to be an integration of Eastern and Western music because he developed his own unique compositional language which has been characterized as a reflection of Korean traditional sound and performance techniques within the notation of Western instruments. Since he spent most of his compositional career in Germany, he was influenced by the European contemporary musical languages. However, he captured the features, sound and technique of Korean traditional music in his works and created his own compositional technique from this combination.
The fundamental concepts of Isang Yun’s music are the combination of East Asian performing practice with European instruments and the successful expression of an oriental philosophy in contemporary Western music idioms. Also much of his music, especially in his late period, is considered to have programmatic elements because it reflects his changing point of view from one in which he first prioritized music itself and to another where he saw music as a medium for expressing the political world outside of it. The study of the significant events in Yun’s life—the philosophical background, cultural and political influences—will be critical to understanding his music because these influences permeate his musical works and shape his musical identity. Therefore, the second chapter of this document will discuss his life and musical styles divided into four periods.

The third chapter will continue with a discussion of the general characteristics of his music. First of all, Taoism, the predominant philosophy of his music, will be introduced since most of his works are based on traditional Asian philosophies. Taoism\(^1\) literally means ‘way’ or ‘path’: it implies a way to follow, a way of truth, the core elements of which are derived from nature. This Taoistic interpretation is characterized by the *Jung-Joong-Dong* (moving while seeming still) theory and *yin* and *yang* dualism, both of which appear throughout Yun’s works. The influence from this philosophy on his music has resulted in a unique compositional technique, called the *Hauptton/Hauptklang* technique (a main/central tone technique) which is derived from the Eastern concept of an individual tone. Thus, his most representative harmonic languages, which

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\(^1\) Taoism is a Chinese mystical philosophy. The word Tao became related with the philosopher Laozi (ca.600 B.C.) in China and his school.
are both twelve-tone techniques from Western compositional traditions and his own Hauptton technique developed from Eastern concepts, will be discussed next. Further, the chapter will explain Korean influences on his works. These influences are immediately apparent in the Korean titles he used for composing and, furthermore, the sounds and techniques of Korean traditional instruments. These sounds are a profound source of inspiration for Yun’s compositional idiom, although he does not borrow folk materials or traditional instruments directly, but rather makes use of Asian philosophy, such as Taoism and yin and yang philosophy, expressed through Western instruments or notations.²

The fourth chapter will contain an analysis of one of his early works: Gasa für Violine und Klavier (1963). This particular work provides a good example of his early experiment: the musical syncretism of Asian and European elements in his music. The Korean influence on this piece is evident even from the Korean title “Gasa.”³ He experiments with the characteristics of gasa, the Korean traditional vocal genre that permeates his violin work, by using his “new performing techniques on traditional Western instruments in order to produce a new sound and procedures, called Hauptton.”⁴ This technique forms centers of gravity that produce the form of his music. However, in Gasa, Yun clearly used twelve-tone rows from the European tradition for composing, since the root of his compositional technique was developed out of this tradition.

³ A Korean word Gasa, generally meaning lyrics, comes from a Korean traditional court music known as Jung-Ak which includes three types of vocal music: Gasa (narrative art songs), Gagok (aristocratic vocal chamber music) and Sijo (lyric songs with long sustained notes).
The fifth chapter will continue to discuss the musical integration exemplified in one of his late works, *Sonate für Violine und Klavier Nr. 1* (1991). Analyzing his violin sonata, I will approach how his life experiences affected his late period music. Also, the chapter will focus on how Yun’s musical synthesis matured to allow him to develop his internationally compelling style which will continue to serve as a model for generations to come.

Overall, this comparative analysis of two violin works of Isang Yun suggests his ongoing interest in integrating Eastern and Western musical aspects in his works as well as how this interest advanced throughout his career and the benefit it had on 20th century music in general.
CHAPTER 2

ISANG YUN: HIS LIFE AND MUSICAL WORKS

Yun’s musical life will be divided in this chapter into four stylistic periods of his compositions: the Korean period, the first European period, the second European period, and the third European period. This biographical section is meant to foreground the cultural background and significant events in the composer’s life that impacted his musical style.

2.1 The Korean Period (1917-1955)

Isang Yun was born in 1917 in Kyunsangnam-do, Sanchung-gun, a very small town near Tongyong in South Korea. Yun attended a private school, where he studied Chinese classics including the philosophy of Confucius and Laozi. These philosophies, through their relationship to Taoism, would later have essential influences on his musical style.

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style. He started his first formal training in harmony at the age of seventeen in Seoul and went to the Osaka Conservatory in Japan (1935-36), where he studied composition, music theory and cello. In 1939, Yun went to Tokyo and studied counterpoint with Tomijiro Ikenouchi, who had studied composition at the Paris Conservatoire.

After Japan attacked Pearl Harbor in 1941, Yun returned to Korea. From 1910-1945 Korea was ruled by the Japanese military government. The Japanese military strictly prohibited all political assembly and Korean cultural activities were under tight surveillance. In 1944, Yun was imprisoned for two months due to his participation in the Korean independence movement against Japan. From 1946 to 1955, Yun worked as a music teacher in Tongyoung, Pusan and Seoul. During the Korean War, he started the Korean Composers Association and published his early songs. Also, as an active cellist, he organized the Tonyoung String Quartet in 1947.6

During this period he composed many songs for children,7 Gagok,8 and some chamber works. In 1955, Yun received the Seoul City Culture Award for his String Quartet No.1 and his Piano Trio. This award enabled him to study in Europe.

The first half of Yun’s life can be interpreted as a long preparation to his decision to go to Europe to become an internationally renowned composer.

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7 In 1950, Yun published a collection of Korean song named Dalmuri.
8 Gagok comes from a Korean traditional court music known as Jung-Ak which includes three types of vocal music: Gagok (aristocratic vocal chamber music) Gasa (narrative art songs) and Sijol (lyric songs with long sustained notes).
2.2 The First European Period (1956-1971)

In 1956, at the age of thirty-nine, Yun decided to go to Europe for further study. He studied composition at the Paris Conservatoire (1956-7) with Tony Aubin and theory with Pierre Ravel, who was a student of Paul Dukas. Following this he began more focused studies at the Berlin Hochschule für Musik (1958-9), where he worked on composition with Boris Blacher and counterpoint with Reinhard Schwarz-Schilling. He also studied twelve-tone technique with Josef Rufer, who was a pupil of Schoenberg. He also attended several of the Darmstadt summer courses where he met such composers as Stockhausen, Boulez, Cage and Nono.

In 1959, Yun’s two works based on twelve-tone technique, *Fünf Klavierstück* (1958) and *Musik für Sieben Instrumente* (1959), were selected for the International Gaudeamus Music Festival and premiered in both Billthoven and Darmstadt. These two pieces united aspects of Korean traditional music within twelve-tone techniques from Western music. These two festivals, which introduced his music to Europe, sparked a great deal of Western attention to Yun’s music that would lead to his eventual fame.

After spending the period from 1960-63 in Krefeld, Freiburg, and Cologne, he returned to Berlin at the invitation of the Ford foundation. In 1964, Isang Yun decided to settle down in East Berlin with his family. During this early period, he composed *String Quartet No. 3* (1959), *Fluktuation für Orchester* (1960), *Loyang für Kammer Ensemble* (1962), *Reak für Großes Orchester* (1966), *Gasa für Violine und Klavier* (1963), and *Namo* (1971). In particular, *Reak für Großes Orchester* (1966) was premiered by the South German Radio Symphony orchestra in the Donaueschingen Music Festival and was pronounced a great success. The piece received great attention from audiences as...
well as composers. In *Reak für Großes Orchester*, he expressed an oriental exoticism which was inspired by traditional Asian court music. His new experimental techniques were successfully blended with Western instrument and demonstrated new possibility that Korean/Asian musical elements can be naturally adapted into Western music.

In addition, Isang Yun wrote three operas in the period, *Der Traum Des Liu Tung* (1965), *Die Witwe desSchmetterlings* (1967), and *Sim Tjong* (1971). The *Sim Tjong*, based on a story from Korean folklore, was composed for the opening ceremony of the Munich Olympics. During the first European period, Isang Yun wrote music using not only his own musical style of *Hauptton Technik* (main-tone technique), but also Western musical tradition, especially twelve-tone techniques derived from Schoenberg.

In 1967, Yun reached a turning point in his life. He served as a chair of the Korean society in Germany, which organized meetings that discussed the re-establishment of democracy in Korea. Yun’s political activities and his visit to North Korea in 1963 resulted in his abduction from Germany to Seoul by the Korean CIA under Chung Hee Park’s regime, part of the ‘East Berlin Spy Affair.’ He was charged as a communist, imprisoned and sentenced to death in 1967. In fact, however, he was neither a communist nor a spy. His visit to North Korea was solely intended for observing the cultural inheritances remaining in North Korea. After two years, he was released due to international pressure and was taken back to Berlin, where he was granted amnesty in

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9 Park, Chung Hee (1917-1979) was the third president of Republic of Korea from 1962 to 1979. He was assassinated in 1979. His government considered Yun as a communist, imprisoned him, and prohibited the playing his music.
10 After viewing fresco (called Sa-Sin-Do) in an ancient tomb located in North Korea, he was inspired to compose *Image* (1968).
11 Over two hundred musicians signed petitions requesting Yun’s release, including Herbert von Karajan, Stravinsky, Stockhausen, Carter and Ligeti.
1970. After returning to West Germany, Yun was awarded the Kiel culture prize (1970) and earned his West German citizenship in 1971. From 1970 to 1985, he served as a professor at Hochschule der Künste in Berlin.

2.3 The Second European Period (1972-1982)

After the imprisonment, Yun’s viewpoint on the world changed, which greatly affected his music. Chapter 5.1 will describe in detail how his music became more political and humanistic. In his second European period, Yun primarily composed works with traditional European musical titles, such as concerto, symphony and overture. This serves to contrast his earlier periods, which used predominantly Korean/Asian titles. Although Yun’s compositional inspiration stemmed from the sounds of the East, he tried to base his musical motivations on the realities of people’s lives. He pursued strong messages of world peace and showed his love for people through his music. In this period, Isang Yun began to take into consideration the importance of communication with people, and it is purely reflected in his music. His previous focus on solely the music itself was shifted towards more open communication with his audiences.

Yun said that “Until the middle of the 1970s, the focus of my music was material coming from East Asian tradition. Because of the powerful experience of the political abduction, however, a certain hope began to bloom inside my mind. Confronted with this reality, I have begun to express myself with musical language that more clearly communicate this.”

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12 Sungman Choi, and Eunmi Hong, compiled and translated. 한길문학예술총서
As addressed above, he tried to reflect motives about humanism in his works. *Exemplum in memoriam Kwangju* (1981), a symphonic poem, is based on a true story. In May of 1980, large-scale crowds demonstrated against the military authorities in Kwangju, a big city in South Korea. The Korean government suppressed them with military power. In the process, many citizens were killed or hurt. Isang Yun expressed his lamentation in *Exemplum in memoriam Kwangju*.

Sukkyoung Yoon described that “this piece, divided into three sections, is a musical documentary: the first section describes the protest and massacre; the following section shows the quietness of the graveyard, grief of death. And the last section, in contrast to the previous section, suggests another protest to fight for democracy.” On May 8, 1981, this piece was premiered by the Köln Radio Broadcasting Symphony Orchestra of West Germany. In 1984, the German government selected this piece for an international contemporary music festival, and the Montreal Symphony Orchestra performed in under the conductor Charles Dutoit. In addition, in this period, Isang Yun composed *Muak für voll Orchester* (1978), *Violine Konzert no. 1* (1981), *5 Etüdes für Flöte* (1974), *Stück Concertante* (1978), *Gedächtnis für Solo Stimme und Ensemble* (1974), in addition to other works.

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(Collection of Hangil Books on Art and Literature) *윤이상의 음악세계 (Isang Yun’s World of Music)* (Seoul: Hangil Sa, 1991), 49.

13 Sukkyoung Yoon, “*A study of Isang Yun and His Works*” (DMA diss., Northwestern University, 2005), 15.
2.4 The Third European Period (1983-1995)

During this period, Isang Yun was heavily involved in politics. He intended to reflect his political desires of reunification of South and North Korea, world peace, and freedom in his music. In his music, Yun was neutral in terms of political standpoint, favoring neither South nor North Korea. His life-long desire was to witness the reunification of Korea. Coming out of exile, he served as president of the European branch of the Korean Democratic United Nation. He continued to visit North Korea for performances and compositions. In North Korea, the Research Institute of Music of Isang Yun was established in Pyong-Yang in 1984 and the Isang Yun Music Festival was established and has taken place since 1982. In 1988, he proposed the South-North Korean Music Festival for increasing an artistic interchange. The first national music festival encompassing both South and North Korea was proposed and planned to have over two hundred musicians invited. However, due to political conflicts, this first unifying event did not come true.

In this period, Isang Yun focused on symphonic and chamber music. His “Symphonies of peace”\textsuperscript{14} included five symphonies written by him each year between 1983 and 1987. The title “Symphonies of peace” was later applied to these symphonies by the general population. These five symphonies, which he completed in 1987, brought

\textsuperscript{14} “In his symphonies Yun varied the composition of the orchestra in formal structure as well as the musical content. The four-movement Symphony I (1982-83) concerns admonition and appeal, and the three movement Symphony II (1984) deals with impressions, an answer to the question of how the composer perceives the world. The one-movement Symphony III (1985) develops the basic idea that hardness is to be tamed by softness, The two-movement Symphony IV (1986) bears the pain of all Asian women in darkness with its subtitle “…Im Dunkeln Singen…”” from Soonjung Suh, “Taoistic Influences on the Music on Isang Yun: A Study of Etüden für Flöte(n) solo and Reak” (DMA diss., Manhattan School of Music, 2007), 20.

In 1985, Yun received an honorary doctorate of philosophy from the University of Tübingen in West Germany. In 1987, Yun’s Symphony No.5 was played at the ceremony for the celebration of Berlin’s 750th birthday. Yun was also awarded the Grand Cross for Distinguished Service of the German Order of Merit from the German president Richard von Weizsäcker in 1988.

Yun continued to promote the unifying concert of South and North Korea. As a result, the unification concert took place in Pyong-Yang, North Korea in October, 1990. The second concert was held in Seoul, South Korea two months later.

His honors include the Kiel culture prize (1970), the Federal German Republic’s Distinguished Service Cross (1988), the medal of the Hamburg Academy (1992), the medal of the Goethe Institute (1994), and membership of the Hamburg and Berlin academies. Isang Yun died on 3 November 1995 in Berlin, and was buried in a grave of honor provided by the City Senate. The following year, the International Isang Yun Society was established in Berlin.

Due to political issues, Yun’s music was not widely performed in South Korea until the late twentieth century, in contrast to Europe and North Korea where it had already gained widespread popularity. However, his music is much more widely performed and studied in South Korea today. In 2000, the Tong Young Contemporary
Music Festival 2000 commemorated Isang Yun with a concert held in his hometown of Tongyoung, South Korea. In 2002, this music festival began to be held annually. The Isang Yun Peace Foundation was established in Seoul in 2005. The Isang Yun International Composition Prize\textsuperscript{15}, established in 2007\textsuperscript{16}, and Isang Yun competition\textsuperscript{17} (previously known as the Gyeongnam International Music competition) are held in South Korea. Numerous books, lectures, and studies about his music are being published at many institutes, including the Korean National University of Arts in Seoul.

\textsuperscript{15} The Isang Yun Peace Foundation in Seoul and the International Isang Yun Society in Berlin co-established this competition in 2007.
\textsuperscript{16} In May of 2007, the South Korean government officially apologized to Ms. Soo-Ja Lee, Yun’s wife, thereby proclaiming Yun’s political innocence.
\textsuperscript{17} The International Music Competition in Korea, Isang Yun in memoriam. It is presented by Gyeongnam Province, Tongyeong City and Masan MBC, and managed by Tongyeong International Music Festival Foundation. The Competition is held annually, rounding three different categories in succession of cello (2003), violin (2004), piano(2005), cello(2006), violin(2007), piano(2008) and cello(2009).
CHAPTER 3
GENERAL CHARACTERISTICS OF YUN’S COMPOSITIONAL STYLE

3.1 Philosophy

Yun’s works were deeply influenced by Korean traditional music; specifically, he used the philosophy of Taoism as his main tool. Although he was influenced by a range of Eastern philosophies, including Confucianism and Buddhism, Taoism is the most significant method of thought on his compositional style. Thus, this chapter will be focused only on the Taoism philosophy. The *yin* and *yang*, which is a derivative of Taoism philosophy, will be discussed as well. This concept of Taoist philosophy, including *yin* and *yang* dualism, became the fundamental basis of Yun’s music.

3.1.1. Taoism

As mentioned, Yun’s music is deeply rooted in Taoism, which is the most significant philosophy for his compositional style. He explained the Taoistic influence on his composition as such: “I think there should not be any fixed matter in the world of art and I oppose such ideas of repeating same things or being fixed at one place. These

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18 Injung Song, “In-Depth Study of Isang Yun’s Glissees Pour Violoncelle Seul” (DMA diss., Boston University, 2008), 20.
concepts are found in Taoism in detail.”19 His study of Tao continued throughout his life, even when he lived in Europe. It was the most prominent philosophy to shape his point of view for everything: not only for composing music, but also for his life. Thus, understanding the basic concept of the Taoism is very critical to understanding his music beyond the surface.

Taoism is a Chinese mystical philosophy, established by Laozi (6th century B.C.) that teaches harmony to the Tao through passive action and simplicity. The two main figures in the Taoist school were Laozi and Chuangzi (4th century B.C.).20 Taoism originally comes from the word “Tao” which means literally “path” or “way”: a way to follow, a way of truth, and a principle.21 However, as Jeongmee Kim commented, the word Tao itself connotes various meanings in its different contexts and interpretations; it commonly refers to universal and specific order, method, principle and also “the sign of moving and ahead.”22 She explained in her article, “Musical Syncretism in Isang Yun’s Gasa,” about its manifold meanings.

It is the mother and ancestor of all things. It exists before heaven and earth. In its substance it is invisible, inaudible, vague, and elusive, indescribable and above shape and form. It is one, a unity behind all multiplicity. It is nameless because it is not a concrete, individual thing or describable in particular terms. Above all, it is nonbeing. All things in the world come from being. And being comes from nonbeing. This concept of nonbeing is basic in Laozi’s thought. In a sense being and nonbeing are of equal importance; they complement and produce each other. Laozi does not define big or hot, but only the relativity of properties. The notion that everything has its opposite, and that these

21 Sukkyoung Yoon, “A study of Isang Yun and His Works” (DMA diss., Northwestern University, 2005), 19.
opposites are the mutual causations of each other, forms a basic part of Chuangzi’s and later Chinese philosophy. It is important to note that this philosophy treats opposites not as irreconcilable conflicts but as complements. The traditional Chinese ideal that opposites are to be synthesized and harmonized can be said to have originated with Laozi.\(^{23}\)

As Soonjung Suh points out, Tao is more like a philosophy than a religion, although it is hard to differentiate the two perspectives in Asian culture.

Tao does not have a temple because it is not a religion, but pure philosophy. Based on the original definition, Tao has very complex meaning: a movement always exists in the universe, but it certainly returns to its original position. So, according to Tao, all things move internally, but ultimately their energy does not move. Tao is the spirit of mankind and one’s life force filled in a microcosm. There are four important elements in the universe: human being, the earth, the sky, and Tao. They all coexist with each other and maintain a relative balance. Within the principle of Tao, mankind is a very important by-product of nature.\(^{24}\)

According to ancient Asian tradition, Tao is seen as the eternal principle at the origin of all transformation. At a fundamental level, the name Taoism refers to a universal principle because ancient Asian philosophers believed that Tao existed before the world was born out of the primordial chaos. There are three steps of cosmological principles: 1) Tao: empty and still in the chaos 2) Qi: primal energy, which is spontaneously swirled in a chaos 3) Yin and Yang: the complementary forces, which are generated by Tao. The creative interactions of these forces lead the primal energy Qi into patterns of movement and transformation, which produced the universal principle.\(^{25}\) The universal principle theory provides a fundamental basis in understanding East Asian music, since according to Taoism Eastern music is small part of the universe.


\(^{24}\) Soonjung Suh, “Taoistic Influences on the Music of Isang Yun: A Study of Etüden für Flöte(n) solo and Reak” (DMA diss., Manhattan School of Music, 2007), 10.

\(^{25}\) Sukkyoung Yoon, “A study of Isang Yun and His Works” (DMA diss., Northwestern University, 2005), 19.
There is a fundamental discrepancy between Eastern and Western music. Even its tuning system and scale pattern are different from those of Western. In contrast to western music, in which the theory of harmony or counterpoint is an important component, there is no such effort to fit music within such a theory in East Asian Music.²⁶ From the view of Taoism, sound always flows via the universe where people are only able to partially recognize it.²⁷ Basically, the way ancient Asian people viewed music was that to compose music was to receive the sound from a universe, like using an antenna and transforming it into musical language. The music had already existed in space before the human race. Therefore, music is to be born, not to be composed. Music is the birth of a small part of the universe.²⁸ In other words, “based on this view of Tao, the sound exists by itself and a composition is merely a process of finding a spiritual space for this sound.”²⁹

In Yun’s musical works, the Taoistic philosophy is presented as one of the major representatives of \textit{Hauptton} techniques, which will be revisited in chapter 3.2.2. In addition, \textit{Jung-Joong-Dong} (靜中動, meaning of moving while seeming still) is another way of understanding Taoistic philosophy in Yun’s music. In an interview with the Japanese Musical Journal \textit{Musical Art}, Yun said, “There are plenty of constant moving notes in my music. If you look at them closely, like with a microscope, all of them are

²⁶ Soonjung Suh, “\textit{Taoistic Influences on the Music on Isang Yun: A Study of Etüden für Flöte(n) solo and Reak}” (DMA diss., Manhattan School of Music, 2007), 11.
²⁷ Ibid., 11.
²⁹ Soonjung Suh, “\textit{Taoistic Influences on the Music on Isang Yun: A Study of Etüden für Flöte(n) solo and Reak}” (DMA diss., Manhattan School of Music, 2007), 11.
moving but if you take a wide view you can see a flow. In a further distant view, you can see everything is in standstill. This has something in common with the truth in oriental philosophy of ‘cessation is moving and moving is cessation’. In Taoism, the universe and humankind exist as one great complete whole. An important element of Jung-Joong-Dong is “Great matter.” Ji Sun Choi explained the meaning of Jung-Joong-Dong (靜中動) with the terms, “Great matter” and the part or whole relativity theory.

This “Great matter” moves and moving objects do not stop. However, objects move to distant places but distant objects come back. Therefore, movement always exists but because everything returns, matter in motion can be perceived to be fixed, or motionless. This principle is called Jung-Joong-Dong (靜中動): not moving but moving, or stillness while moving. For example, the stars in the sky move in rotation but they always remain in the sky and they always return to their original place. Likewise, the Tao is in motion but not moving, that is to say, it has internal motion. This is the spirit and life force in humans. Relativity, however, does not justify large matter or hot matter, but refers only to relative matter. …The concepts of major and minor are infinitely diverse. In other words, a part already includes a whole in its part. That which in itself is a whole, from the standpoint of a greater whole, becomes a part. Thus relativity is “movement within no movement.”

One helpful example of this Jung-Joong-Dong concept is presented in the Korean traditional song, Arirang of Milyang County. In this song, a three-note figure is repeated three times in consecutive measures, followed by a slight modification, and the last pitch (long A) is reiterated at the very end of each measure. This feature maintains an

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30 This is also known as Jung-Joong-Dong.
32 Ji Sun Choi, “The merging of Korean Traditional Music and Western Instrumentation As Exemplified in Four Chamber works for Piano Composed by Isang Yun” (DMA diss., University of Miami, 2007), 32.
33 Ibid., 32-33.
overall static feeling to the phrase, even though the three variations of the seven-note figuration are constantly moving (see figure 3.1).

An alternative way of interpreting Taoism in Yun’s music is to learn the meaning of Microcosm within Macrocosm. So to speak, a single moment resides within the eternity and at the same time, the eternity is also present in the moment. Yun’s compositional techniques were also significantly influenced by this concept of Microcosm within Macrocosm, which can be explained by his use of dynamics. As illustrated in Figure 3.2, which is an excerpt from the score of Yun’s *Concerto for Violoncello and Orchestra* (1975/76), Yun’s perceptions of Taoism with regards to microcosm within macrocosm are represented in the subtle dynamic changes that take place in the moment within a larger framework of long-term dynamics, which represent eternity.

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34 Yun-Jeong Choi, “The Study about Isang Yun’s Compositional Technique: Sim Tjong’s aria” (M.M. diss, Seoul National University, 2003), 29-30.
3.1.2 Yin and Yang Theory

From the Eastern philosophy, the idea of coexistence of two opposite forces applies to the all-natural phenomena in the entire universe. In other words, the entire universe could be understood by the relationship of the totally opposite duality of *yin* and *yang*. Chuangzi (4th century B.C.), an important figure in Taoism, thought that change is the fundamental theme of the philosophy and “all changes and transformations are the result of the interaction of the two general modes: *yin* and *yang.*”36

According to a Chinese classical book of Taoism, *The Book of Changes (I-Ching)*, the *yin* symbolizes dark, black, female, negative, weak, passive and the moon, while *yang* represents bright, red, male, active, strong, positive and the sun. The mutual process of *yin* and *yang* is called “Tao.”37 In his book, *An Introduction to the Philosophy and Religion of Taoism: Pathway to Immortality*, Fowler commented that *yin* is the yielding, receptive aspect in life which is the feminine essence, gentle and beautiful but also negative, cold and dark. He also mentioned that *yang*, which represents the spirit, intellect, male and active principle in life, came out from the *yin* as the sun arises from

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the darkness. Ray Billington explained in his book, *Understanding Eastern Philosophy*, “Each extreme return eternally to each other: neither can be without the other, since wholeness is contained in duality: the one is in fact two, this is the yin and yang.”

The most recognized factor of Yun’s music appears to be his unique harmonic languages using Western compositional notation, which will be discussed in chapter 3.2. However, inner details of his whole music can be explained by the process of yin and yang. From the Asian point of view, the theory “the part contains the whole, the whole contains the part” means that the music itself is identical to the whole, even as it acts as the continuation of constantly evolving moments. In Yun’s musical works, the idea of yin and yang theory is presented by the harmony of two contrastive matters within the same passage. This interaction of two different energies creates the tension and its resolution, which are very critical to the process of the piece. Yun characterized yin and yang in his compositional works, saying that, “two elements, yin and yang are harmonized in my music. They are dependent on each other and they support each other while they are moving together.” Sukkyoung Yoon pointed out the characteristics of Yun’s music based on yin and yang.

In the Taoist view, this execution of dynamic can be seen as an implication of energy between tension and release. It is deeply related to the physical distribution of energy in instruments and voices. This pulling and reducing energy is connected directly with power of yin and yang. The energy of yin and yang, which can be seen as interaction between tension and release in the music, is an important musical element for the

40 Ji Sun Choi, “The merging of Korean Traditional Music and Western Instrumentation As Exemplified in Four Chamber works for Piano Composed by Isang Yun” (DMA diss., University of Miami, 2007), 33-34.
progress of music. While melodic line, which produced by voice or melodic instruments, continues on the horizontal line, the percussion instrument emphasizes rhythmic articulation as effect of a disjunction or discontinuation against to the melodic line.\textsuperscript{42}

Also, based on the principles of \textit{The Book of Changes (I-Ching)}, Chul-Hwa Kim categorized \textit{yin} and \textit{yang} principles in Yun’s work; stillness, softness, lower register, dissonance, flat notes, non-vibrato, pizzicato, decrescendo and tension express the \textit{yin} energy, while loudness, higher register, consonance, sharp notes, vibrato, glissando, crescendo and balance present the \textit{yang} energy.\textsuperscript{43}

\textbf{3.2 Harmonic Language}

Yun has established his own compositional tools in order to integrate elements of Eastern and Western music into his musical world. However, when he settled down in Europe to start his career, serial music was the mainstay in compositional innovations. His composition studies included lessons with Schoenberg’s pupil, Josef Rufer, study of fugue with Seinhard Schwarz Schilling, and counterpoint lessons from Boris Blacher in the Hochschule für Musik in Berlin.\textsuperscript{44} Boris Blacher, Yun’s twelve-tone composition teacher, not only influenced Yun in learning about twelve-tone techniques, but also encouraged the idea of embodying his Korean heritage into his music. Therefore, during Yun’s early compositional periods, the use of twelve-tone technique was the most

\begin{itemize}
\item \textsuperscript{42} Sukkyoung Yoon, “\textit{A study of Isang Yun and His Works}” (DMA diss., Northwestern University, 2005), 30.
\item \textsuperscript{43} Chul-Hwa Kim, “\textit{The Musical Ideology and Style of Isang Yun, as Reflected in his Concerto for Violoncello and Orchestra}” (D.M.A. diss., University of Illinois, Urbana-Champaign, 1997), 19.
\item \textsuperscript{44} Dae-Sik Hur, “\textit{A Combination of Asian Language with Foundations of Western Music: An Analysis of Isang Yun’s Salomo for Flute Solo or Alto Flute Solo}” (D.M.A. diss., University of North Texas, 2005), 4-8.; Ji Sun Choi, “\textit{The merging of Korean Traditional Music and Western Instrumentation As Exemplified in Four Chamber works for Piano Composed by Isang Yun}” (DMA diss., University of Miami, 2007), 35.
\end{itemize}
prevalent harmonic language in his music. But, over time Yun gradually developed the
_Hauptton_ techniques after going through many experimental phases.

### 3.2.1 Twelve-Tone Technique

Twelve-tone technique arose as the most outstanding trend in twentieth century music. Arnold Schoenberg (1874-1951), Anton Webern (1883-1945) and Alban Berg (1885-1935), who were representative composers of early twentieth century music, invented this twelve-tone technique. This was the use of a pre-determined row consisting of twelve pitches of the chromatic scale as the basis of a composition. In twelve-tone music, setting the systemized pitches into the piece was the most important element for composing music. Eventually, the musical world of the early twentieth century was dominated by this new trend. This trend came to develop the idea of “Integral Serialism,” used by such composers as Messiaen (1908-1992), Boulez (b.1925), and Stockhausen (1928-2007).

Eventually, the twelve-tone technique dominated the beginning of the Isang Yun’s career because he believed that he could become a more widely-recognized composer in this period by writing twelve-tone music. Although, his earliest compositions in Europe followed in the twelve-tone tradition, he did not limit himself by the boundaries of the strict rules of twelve-tone technique. Instead, he used inversions and variations of the tone row, and highlighted specific groups of sound through the use

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45 The composition by applying serial principles on all possible aspects, not only the pitches, but also all aspects such as the duration, the dynamics and the attack types.
46 Injung Song, “In-Depth Study of Isang Yun’s Glisses Pour Violoncelle Seul” (DMA diss., Boston University, 2008), 14.
47 Ji Sun Choi, “The merging of Korean Traditional Music and Western Instrumentation As Exemplified in Four Chamber works for Piano Composed by Isang Yun” (DMA diss., University of Miami, 2007), 36.
of repeats. In *Gasa für Violine und Klavier* (1963), Yun used a free twelve-tone system that did not follow strict rules of the technique. Furthermore, specific tones were presented with more emphasis, which contrasted the generally accepted rules of twelve-tone composition.

### 3.2.2 Hauptton Technique

To express his perspectives of Korean elements, Yun developed his own compositional technique, the so-called *Haupttontechnik* (main-tone or principal tone technique) or *Hauptklangtechnik* (main sound or sound complex). This would become his most widely recognized compositional device. Yun integrated elements of his ethnic background into a technique based on Korean-Asian tradition and Taoism philosophy. Jeongmee Kim referred to what Yun said in his lecture.

These terminologies help to explain his compositional techniques in more generalized terms, establishing an ideological base for his treatment of a tone or a group of tones that are organized by a center that is colored by ornamental tone movement: The basis of my composition is “Einzelton” (a single tone). Each tone, involving the power of chameleon, becomes a foundation along with ornamentations, vibratos, accents, glissandos which envelops the sound unit of a single note. I called this ‘Hauptton’.

To understand his Hauptton idea, we need to understand the difference between the Western and Eastern conception of a single tone. Sukkyoung Yoon explained the concept of a single tone in Eastern music.

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49 In general, all twelve notes of the chromatic scale have an equal importance in the pure form of twelve-tone music.
One can easily recognize from Yun’s music that it is not constructed like other Western compositions. The main difference in emphasis on tone color is connected directly to the philosophy of Taoism. The tone color in Yun’s music and in traditional Korean music is not the same as tone color in Western music, which is usually made through many voices. The tone color of Yun’s music and traditional Korean music is usually made and changed on a single pitch. The character of the single pitch in his music …is very different from the single pitch of Western music.

Hans Oesch insists that the Western concept of a single tone comes out of clearly defined matter. Although each individual sound has its own pitch, length, or duration, it will not be able to gain its meaning or tone until it is grouped and harmonized with other tones. In other words, the single pitch in Western music gets its meaningful expression in the piece through the group of tones where it belongs horizontally in melody and vertically in harmony. Therefore, the theory of harmony and counterpoint is central to Western music. However, in Korean traditional music, the single tone has its own distinctive character. In Korean traditional music, each note contains its own meaning and expression even without being grouped or encircled within other notes. Each note already has its life until it dies away. Its musical expression is enhanced with ornaments, grace notes, vibrato, glissandi and changes in dynamics. In other words, varying each note with decorative techniques, such as adding grace notes, glissandi and trills, is important to bring out the distinct character of each note.

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54 Sukkyoung Yoon, “A study of Isang Yun and His Works” (DMA diss., Northwestern University, 2005), 28.
In a symposium, “Berlin Confrontation” sponsored by the Ford Foundation, Yun said:

While in European music the concept of form plays a decisive part, and notes become significant only when a whole group of them are related horizontally as melody or vertically as harmony, the thousand-year-old tradition of Eastern Asiatic music places the single note, the constructive element in the foreground. In European music only a series of notes comes to life, so that the individual note can be relatively abstract, but with us the single note is alive in its own right.

Our notes can be compared to brush strokes as opposed to pencil lines. From the beginning to end each note is subject to transformations, it is decked out with embellishments, grace notes, fluctuations, glissandi, and dynamic changes; above all, the natural vibration of each note is consciously employed as means of expression. A note’s changes in pitch are regarded less as intervals forming a melody than as an ornamental function and part of the range of expression of one and the same note. This method of treating individual notes sets my music apart from other contemporary works. It gives it an unmistakably Asiatic color, which is evident even to the untrained listener.56

However, these ornamentations are not specifically indicated in the score and performers are free to play with their own styles. Therefore, the player’s decision is critical in interpreting the music, similar to performing Jazz music in Western culture.

As mentioned above, a single tone in Eastern music is decorated in various ways. This provides the possibility of producing different expressions within the same note. Yun translated this idea to create his Hauptton technique. Yun chose one central note and then created a preparation to decorate it. Yun used the term, Umspielung (playing around), to refer to this decoration. Thus, the single note is initiated with a preparation at the beginning, developed in the middle, and faded away at the end with various gestures.57

The Eastern concept of ornaments is different from that of the Western. Yun explained this difference as such: “Western ornamentation happens by momentary

57 Injung Song, “*In-Depth Study of Isang Yun’s Glissees Pour Violoncelle Seul*” (DMA diss., Boston University, 2008), 47.
pulsation, while … *Umspielung* takes place through several measures for maximum effect."58 In other words, *Umspielung* comprises the total process from developing to finishing of the main tone. As a result, *Hauptton* implies the comprehensive component, not just meaning a single note.59 This idea of *Umspielung* has a close relationship with *Nonghyun*, a Korean instrumental performance technique,60 which will be discussed in chapter 3.3.3.

Yun’s representative compositional device, the *Hauptton* technique, should be understood in relation to the interpretation of *Jung-Joong-Dong*(靜中動, moving while seeming still) as the composer intended.61 An original drawing image of *Hauptton* by Yun (see Figure 3.3) will be helpful to understand this relationship. First of all, the line illustrated in the drawing stands for the *Hauptton* itself and this drawing shows how it moves. The sustained parts represent *Jung* (靜, stillness) and movements with ornamentation symbolize the *Dong* (動, movement).

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58 Ibid., 47-48; Rainer Sachtleben, “Gespräch mit Isang Yun” in Der Komponist Isang Yun, 294.
59 *Hauptton* can cause some confusion because it is translated as “main tone” which indicates a single note. C.M.Schmidt proposed the term ‘*Tonkomplex*’ (tone complex) to imply its compound meaning instead of *Hauptton*.
60 Injung Song, “*In-Depth Study of Isang Yun’s Glisses Pour Violoncelle Seul*” (DMA diss., Boston University, 2008), 48.
To clarify the Hauptton, Christian Martin Schmidt used the following figure with detailed images of Hauptton (see figure 3.4).

As seen in this image, Schmidt divided Hauptton technique into three stages: begin, develop, and fade away. Hauptton starts from a straight line with an initial ornament, is followed by ornamental variation, and then finally fades away.

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63 Injung Song, “In-Depth Study of Isang Yun’s Glisses Pour Violoncelle Seul” (DMA diss., Boston University, 2008), 49.
The concept of *Hauptklang* is the same as that of *Hauptton*. The main sound unit (*Klangband*) takes the place of main tone. In solo work, there is only one *Hauptton* at a time. However, in larger works such as symphonies, each part in an instrumental group has its own *Hauptton*. When they play together, it creates a complex melody called *Hauptklang*, “an integrated version of tone cluster.”

In summary, one of the major characteristics of Yun’s compositional techniques is *Hauptton* (main-tone), which originates from traditional Korean music and Taoism philosophy. Basically, traditional Korean music is a single-voice line with a variety of decoration tools. Yun created the *Hauptton* concept for his compositions in association with *Jung-Joong-Dong*; long sustaining single tones with small moving figures. These single tones have distinctive characteristics arising from their ornamental pitches. Also, *Hauptton* technique could be explained by *yin* and *yang* theory. The main tone is present in the long sustaining tone as *yang*, yet simultaneously the *yang* elements are encircled by *yin* components. These two opposite constituents produce active and harmonizing combinations.

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66 *Jung-Joong-Dong* (moving while seeming still) stems from Taoism.
3.3 Influences from Korean Traditional Music

3.3.1 Korean Titles

During Yun’s first European period, Korean/Asian philosophical and esthetic backgrounds helped him to develop Korean instrumental techniques and Hauptton/Haupklang technique. This characteristic feature in Yun’s compositional technique can be observed by an example of the first orchestral piece he wrote in Europe, *Bara* (1960). The *bara* is an Asian percussion instrument similar to Western cymbals and this instrument is used in court or temple ceremonies in Asia. *Bara* was the first piece in which Yun used a Korean/Asian title. After the success of *Bara*, which has many exotic features, Yun started using Korean/Asian titles more frequently, as listed in figure 3.5. *Gasa für Violine und Klavier* (1963) is another piece representative of Yun’s use of Korean/Asian titles. These examples enable us to identify his experimental efforts that attempted to assimilate his Korean/Asian background into Western music.

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3.3.2 Western instrumentation imitating Korean instrumental sound

One of the interesting features in Yun’s musical philosophy is how he endeavored to incorporate Korean/Asian musical constituents into his music and to reproduce the sound of the East. However, one very distinctive characteristic is that he did not simply borrow Korean traditional instrumentation to produce its sound effect, but rather he adapted or adjusted its performing technical aspects for European instruments. Instead of extending the use of exotic Eastern instruments widely, Yun tried to engage Western instruments in mimicking the sounds of the East.

In Colloides Sonores for string orchestra (1961), Yun provide a variety of examples of his experiments to imitate the sound of East. He named each movement after Korean traditional instruments as follows: I. Hogung, II. Gomungo, III. Yanggum. All three instruments are stringed instruments. The hogung (haegum) is a two-stringed fiddle with silk strings tuned a fifth apart, has a fingerboard, and is played vertically on the left
knee with a bow drawn over the two silk strings. The *komungo* (Yun spelled it here as *gomungo*) is a zither-like instrument (a Korean version of the Chinese *ch’in*) and has six strings stretched over a wooden board. The *yanggum* (dulcimer) is the only Korean string instrument with strings of steel rather than silk and the fourteen metal strings produce a light, transparent timbre when brushed by a tiny bamboo bow.\(^68\)

Jeongmee Kim interpreted the way in which the sound imitation works in the second movement of *Colloides Sonores* as seen below (see Figure 3.6):

Yun tries to reproduce the sound of these instruments in *Colloides Sonores*. For instance, the second movement, “*Gomungo*” imitates the sound of the Korean *komungo*. The *komungo* is a six-string instrument, like a zither in that it possesses both free and fretted strings. It is played with a small horn or bamboo plectrum held in the right hands, and the player’s left hand pushes the strings forward and backward to produce desired pitches and vibrato. The beginning of the upper strings in Yun’s movement produces *komungo*-like pizzicato tremolo.\(^69\)

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It is evident that applying Eastern instrumental techniques to Western instrumentation not only enabled Yun to elicit the East Asian sound quality, but also broaden the range of sound that can be expressed by Western instruments.

3.3.3 Performance Techniques

To develop his main compositional style, Hauptton technique, Yun adapted performance techniques of traditional Korean music. Vibratos and glissandi in Korean

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70 Sunghwan Yun, “Analytic Study on “String Quartett No. VI” of Isang Yun”(M.M. diss., Chosun University, 2003), 13-14.
traditional music were the most attractive sounds or instrumental techniques to him.\textsuperscript{71}

Korean music is characterized by the consistent use of microtones, which are combined with different kinds of vibrato, controlled grace notes, and glissandi.\textsuperscript{72} Also, as Coralie Rockwell described, the use of different types of vibrato (shaking), grace notes (or ornamentation), glissandi (sliding), and rapid crescendo-decrescendo characterize Korean music. Not all of these embellishment notes are notated, but expert players who are trained in such techniques over long periods of time improvise most of the traditional embellishments.\textsuperscript{73} Jeongmee Kim explained that “These characteristics- vibratos, glissandos, grace notes, flutters, whispers, half tones, quarter tones, et cetera- are the important Korean instrumental techniques that can be distinguished from those of the west; nevertheless, Yun found that these Korean instrumental techniques could be applied to Western instruments to produce Korean sounds.”\textsuperscript{74}

\textit{Nonghyun} (meaning rules for vibrating strings\textsuperscript{75}) is the most important string ornamentation technique in traditional Korean music. \textit{Nonghyun} refers to the left-hand ornament patterns for string instruments. Korean traditional music includes various other ornamentation techniques for many other instruments. However, since two violin works composed by Isang Yun will be analyzed in chapters 4 and 5, emphasis will be made only on \textit{Nonghyun} techniques.

\textsuperscript{71} Jeongmee Kim, “Musical Syncretism in Isang Yun’s Gasa,” in \textit{Locating East Asia in Western Art Music}, ed. Yayoi Uno Everett and Frederick Lau (Wesleyan University Press, 2004), 175.

\textsuperscript{72} Bang-Song Song, \textit{The Sanjo Tradition of Korean Komungo Music} (Seoul: Jung Eum Sa, 1986), 216.


\textsuperscript{74} Jeongmee Kim, “Musical Syncretism in Isang Yun’s Gasa,” in \textit{Locating East Asia in Western Art Music}, ed. Yayoi Uno Everett and Frederick Lau (Wesleyan University Press, 2004), 175.

\textsuperscript{75} Ji Sun Choi, “The merging of Korean Traditional Music and Western Instrumentation As Exemplified in Four Chamber works for Piano Composed by Isang Yun” (DMA diss., University of Miami, 2007), 45.
Yun mentioned that “Korean string instruments are able to express various curved sounds... These are called nonghyun. Nong means playing or amusing oneself and Hyun means a string. What is important is how to make the individual sound curved after the string is plucked.”

The meaning of Nonghyun in Korean music is translated mostly into ornaments or vibrato in Western music. However, in terms of producing musical sound, these two are not completely identical. For instance, the width of vibration of a single note in Korean traditional music is bigger than in Western music. Ingjung Song addressed this different concept as follows:

On the violin or cello, the bridge and the fingerboard are placed closer as compared to those of the Korean instruments, and the performers are supposed to make vibrato while they fix their finger on the fingerboard at the place of the desired pitch. However, in the instruments such as Komungo, the width between the bridge and the soundboard is relatively wide. Therefore, the performers are not able to fix their fingers on the soundboard of the instruments. Due to that width, the performers are able to move their left hand more widely and more freely up and down…. With the capability to use a freer left hand that these instruments provide, Korean traditional music requires many specific ornament patterns, Nonghyun, depending on the phrase and the mood.

Nonghyun includes various kinds of expression techniques such as vibrato and glissando. Nonghyun is embedded in most of the tones in traditional Korean music for the sense of preventing long sustained tone from becoming inactive.

Nonghyun contains four different performance techniques, including:

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76 Soo-Ja Lee, 내남편 윤이상 (my husband Isang Yun), (Seoul: Changchak kwa Bipyong, 1998), 176.
77 Sa-Hun Chang, 국악개론 (introduction of Korean Traditional Music) (Seoul: Hanguk Gugak Hakhoe, 1975), 17.
78 The komungo is a 6-string long zither with 3 movable bridges and 16 convex frets, plucked with a pencil-size bamboo stick.
79 Injung Song, “In-Depth Study of Isang Yun’s Gisseees Pour Violoncelle Seul” ( DMA diss., Boston University, 2008), 29.
80 Sukkyoung Yoon, “A study of Isang Yun and His Works” (DMA diss., Northwestern University, 2005), 70.
1. **Yosung (요성)**: vibration or shaking of notes, generally appears in the long notes

2. **Chusung (추성)**: a method that involves a high tone sliding up from a lower tone, usually occurs in ascending leaps of a second, third, or fifth

3. **Toesung (퇴성)**: a concept in contrast to **Chusung (추성)**, sliding down of sound and usually occurs in descending leaps of a second, third, or fifth

4. **Jeonsung (전성)**: a reduction of **Yosung (요성)**, or the turn of a tone. It appears on very short notes within a single beat.

These *Nonghyun* techniques described above were utilized in Yun’s music as below:

1. **Yosung (요성)**: vibrato/ no-vibrato/ trill

2. **Chusung (추성)**: ascending glissando/ ascending glissando after playing the pizzicato

3. **Toesung (퇴성)**: descending glissando/ descending glissando after playing the pizzicato

4. **Jeonsung (전성)**: short grace note (only one or two notes used for grace notes)

In Korean music, *Nonghyun* is a highly inevitable component in playing sustained notes, which prevents one from playing a straight line monotonously. Even a single pitch is supposed to produce its own distinctive sound with a help of *Nonghyun*. Furthermore, the primary notes decorated by *Nonghyun* are considered to be one note, instead of two or more different notes. This compound concept is related to Hauptton as discussed in chapter 3.2.2 above, as Hauptton is also the product of the combination of primary notes and ornament notes.

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81 Sunghwan Yun, “Analytic Study on “String Quartett No. VI” of Isang Yun” (M.M. diss., Chosun University, 2003), 13-14.; Ji Sun Choi, “The merging of Korean Traditional Music and Western Instrumentation As Exemplified in Four Chamber works for Piano Composed by Isang Yun” (DMA diss., University of Miami, 2007), 45.
CHAPTER 4

ANALYSIS OF GASA FÜR VIOLINE UND KLAVIER (1963)

4.1 General Information on Gasa für Violine und Klavier

Gasa für Violine und Klavier is one of Yun’s first compositions in which he displayed the Korean character within a piece of Western music. He was trying to merge the Korean musical sound into the Western compositional method. Gasa, written in 1963, was premiered in Prague, Czechoslovakia by Dusan Pandula and Ales Bilek on October 2 of the same year.

Gasa is one of the first pieces in which Yun used his most renowned compositional technique, called Hauptton. The Hauptton is only partially used in Gasa in comparison to his later works, in which it matured and became more profound. The Hauptton most clearly appears in the violin part as sustained or repeated notes, while the piano often embellishes and supports the Hauptton with ornamentation. Yun employed Hauptton throughout the work by using various dynamic expressions and ornaments such as vibrato, glissandi and trills. The different conception of single tones in Eastern and Western music, which is discussed in chapter 3.2.2, is exemplified in the piece. Yun believed that every single note has a distinguished meaning, which is maintained throughout the ornamentation. Even though Gasa develops through use of the Hauptton technique, Yun’s choice of notes are based on twelve-tone rows material as the Hauptton
(main-tune) to form the frame of the melody. In doing so, he fused the twelve-tone technique, one of the representative western compositional techniques in 20th century music, with Korean musical language.

Throughout *Gasa*, a Taoistic balance derived from *yin* and *yang* dualism is maintained. His music utilizes dramatic dynamic changes, which at first makes it appear chaotic. However, his use of rhythms and intervals are based on symmetrical structure which establishes a sense of balance throughout the piece. For example, Jeongmee Kim pointed out that Yun kept the balance through the symmetrical structural distribution of the rhythmic pattern in this piece.\(^82\) Also, the intervallic interplay between forward motions and retrograde motions creates further symmetrical balance throughout the piece.

4.2 The characteristics of Korean Traditional Gasa\(^83\)

As discussed in chapter 3.3.1, the piece *Gasa* is one of Yun’s many works possessing Korean or Asian titles, which makes it apparent that he uses the Korean/Asian philosophical and esthetic ideas. The Korean word *gasa*, generally meaning lyrics, comes from the Korean traditional court music known as *Jung-Ak*, which includes three types of vocal music: *Gasa* (narrative art songs), *Gagok* (aristocratic vocal chamber music) and *Sijo* (lyric songs with long sustained notes).\(^84\) *Gasa*, with its long narrative style, is longer than the other genres because of its extended musical structure.\(^85\) *Gasa* is sung by a woman, usually accompanied with the *taegum* (Korean traditional bamboo flute) and

\(^{82}\) Jeongmee Kim, *“The diasporic Composer: The Fusion of Korean & German Musical Cultures in the Works of Isang Yun”* (Ph.D. diss., University of California LA, 1999), 87.


\(^{84}\) Ji Sun Choi, *“The merging of Korean Traditional Music and Western Instrumentation As Exemplified in Four Chamber works for Piano Composed by Isang Yun”* (DMA diss., University of Miami, 2007), 49.

\(^{85}\) Bum Suk Ko, *“Analytic Study on “Gasa” of Isang Yun”* (MM diss., Kyunghee University, 2001), 30.
the *changgo* (Korean traditional hourglass type of drum), but the ensemble may be either reduced by the omission of the *taegum* or augmented by the addition of the *se-piri* (Korean traditional thin bamboo oboe) and the *heagum* (Korean traditional fiddle with two strings). Yun adopted the reduced instrumentation, using only the *changgo*, for composing *Gasa für Violine und Klavier*. His work does not quote any narratives of specific Korean *gasa* like his other works with Korean/Asian titles, but follows overall characteristics of Korean *gasa*.

His *Gasa* contains the characteristics of Korean traditional *gasa* in several ways:

1) The voice of the violin refers to the voice of the woman and represents the structural focus. The piano part is accompanying in a free and improvisatory way in the role of the *changgo*, which has ornamental and rhythmic functions similar to those of the percussion in Yun’s orchestral pieces. As a result, the piano part has a more independent role from the structure because “it is written as a non-linear segment of the series.” 2) The beginning and ending of *Gasa* are in 6/4 which is the most common meter in Korean traditional *gasa*. 3) Tempo changes in *Gasa* follow the Korean traditional *gasa* which often has an overall slow tempo, including tempo rubato in the middle of the song (see Table 4.1). 4) The falling cadence in *Gasa* is similar to the ending of Korean *gasa* which imitates the Korean language. In the Korean language, most sentences end with falling intonation and weak pronunciation, fading with soft and disappearing endings. 5) The use

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87 In Korean traditional *Gasa*, *changgo* players improvise the accompanying melody while listening to the vocal melody. This accompaniment method called “*Susung Garak*”

88 Luise Rinser, *The wonded dragon*, trans. From German to Korean (Seoul: Randomhouse Korea, 2005), 94.

of many kinds of vibrato trills and glissandi in *Gasa* are one of the characteristics of Korean traditional *gasa*.

<table>
<thead>
<tr>
<th>Measure 1-63</th>
<th>Measure 64-66</th>
<th>Measure 67-117</th>
<th>Measure 118-146</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \dot{\text{J}} = 52 )</td>
<td>( \dot{\text{J}} = 76 )</td>
<td>( \dot{\text{J}} = 60 )</td>
<td>( \dot{\text{J}} = 52 ) Tempo I</td>
</tr>
</tbody>
</table>

**Table 4.1 Tempo changes in Yun’s *Gasa***

According to Sa-hun Chang, an unusual character of Korean *gasa* is the phonetic treatment of the text.\(^{90}\) The general tempo is so slow that individual syllables last quite a long time, in some cases over 30 seconds. Rather than simply sustaining the vowels of such syllables unchanged, extraneous vowel sounds are often introduced in such combinations as:\(^{91}\)

\[\text{\small a --- ---\rightarrow a ---\rightarrow u} \]

\[\text{\small o --- ---\rightarrow o ---\rightarrow u} \]

Yun applied this unique feature of traditional music to *Gasa* by changing the vibrato rather than changing the actual pitches. In other words, he introduced the change of vibrato in the violin part within unchanged sustained note (see Figure 4.1).


\(^{91}\) Jeongmee Kim, “The Diasporic Composer: The Fusion of Korean & German Musical Cultures in the Works of Isang Yun” (Ph.D. diss., University of California LA, 1999), 87.
4.3 Analysis

4.3.1 Overall Form

Regarding the structure, Gasa does not follow the form found in Western music. Rather, it follows the Korean gasa style since Yun did not regard the structural frame to be as important as the sound itself. According to Taoism, sound itself already exists in the world and space is filled with sounds. Therefore, Eastern composers write music by

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92 Ji Sun Choi, “The merging of Korean Traditional Music and Western Instrumentation As Exemplified in Four Chamber works for Piano Composed by Isang Yun” (DMA diss., University of Miami, 2007), 50.
receiving sounds from space rather than following an artificial form. Despite the fact that *Gasa*, which is a single movement piece lasting approximately thirteen minutes, doesn’t adhere to a strict formal design it can be divided into three distinct sections defined by tempo change (See Table 4.2).

<table>
<thead>
<tr>
<th>Section 1</th>
<th>Measure 1-64 (before the rest) ( \dot{=} \text{ca. 52} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section 2</td>
<td>Measure 64-117 ( \dot{=} \text{ca. 76-ca. 60} )</td>
</tr>
<tr>
<td>Section 3</td>
<td>Measure 118-146 ( \dot{=} \text{ca. 52, Tempo I} )</td>
</tr>
</tbody>
</table>

**Table 4.2 Three sections of *Gasa für Violine und Klavier***

The first section is in slow tempo with a lyrical and quiet attitude, which is contrasted by a relatively fast and exciting development in the middle section. The calm and slow tempo returns in the third section, which is more peaceful and restful than the first section.

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4.3.2 Section 1

The piece unexpectedly opens with a twelve-tone melody played by the violin, not using any Korean gasa melody. In measures 1-8, the violin seems to follow the twelve-tone row strictly, which is supported by harmonies in piano part. Yun gradually uses free twelve-tone technique later in the piece, rather than following the strict rules of serial composition throughout the piece. Also, another distinct characteristic of Korean traditional music, abundant use of vibratos and trills derived from the Nonghyun traditional string technique, is presented in the section. Especially, Yun indicates the various ranges of vibratos in measures 1-4: n.v. (non vibrato), p.v. (poco vibrato), v. (vibrato), m.v. (molto vibrato), p.v.c. (poco a poco vibrato crescente) (see Figure 4.2). The following example shows the tone row used in the opening of piece in measure 1-8 (See Figure 4.3).

Figure 4.2 Gasa, measure 1-8.
From measure 9 to measure 64, the Hauptton technique replaces the twelve-tone technique for dictating Yun’s choice of pitches to form the compositional structure. However, his twelve-tone material from the opening is reused and becomes the Hauptton throughout this section.

The Hauptton in this section usually appears as sustained notes. The following example shows one of the long continuous Hauptton appearing in the violin part. Surrounding notes, which support the Hauptton, occur mostly in the piano part and occasionally in the violin part. (See figure 4.4).

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Figure 4.3 The tone row used in Gasa

![Figure 4.3 The tone row used in Gasa](image)

Figure 4.4 Gasa, measure 26-27

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94 Ji Sun Choi, “The merging of Korean Traditional Music and Western Instrumentation As Exemplified in Four Chamber works for Piano Composed by Isang Yun” (DMA diss., University of Miami, 2007), 52.
In this section, all twelve pitches appear within the *Hauptton*, unlike other sections of the piece which don’t always use all twelve tones. The following example shows the *Hauptton* used in section 1 (see figure 4.5).

Figure 4.5 The *Hauptton* used in section 1

The rhythmic content of this section is characterized by many irregular rhythms, such as triplets and quintuplets, and syncopations. The following example shows Yun’s frequent use of irregular rhythms in both the violin and piano parts. (See figure 4.6). As seen in measures 35-37, the melody is propelled and supported by syncopations in the piano after the A# downbeat in the violin part. (See figure 4.7). These rhythmic characters

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95 Ibid., 57.; Bum Suk Ko, “*An Analytic Study on “Gasa ” of Isang Yun*” (MM diss., Kyunghee University, 2001), 50-51.
are developed in the next section in more varied and complex way as the music progresses to the climax.

Figure 4.6 Gasa, measure 21-25
In measures 45-50, Yun maintained a Taoistic structural balance the symmetrical distribution of the rhythmic patterns. Also, repetition of figures with upward motion is frequently displayed throughout the section. (See Figure 4.8)
4.3.3 Section 2

In section 2, the ideas of both twelve-tone and Hauptton technique are also applied to the music, but the overall structure of this section no longer depends on the Hauptton technique. Rather, the structure is derived primarily from the varied motion of complex rhythms which create a sense of direction throughout the section. This section of the piece supports Sungman Choi’s assertion that Yun’s music is fundamentally based on the motion of many notes within very complex and diverse rhythms based on Jung-Jung-Dong (Moving While Seeming Still) theory. Due to the many ornaments and

96 Sungman Choi, and Eunmi Hong, compiled and translated. 한길문학예술총서 (Collection of Hangil Books on Art and Literature) vol. 4, 윤이상의 음악세계 (Isang Yun’s World of Music) (Seoul: Hangil Sa, 1991), 152.
improvisations in Korean music, there are no strict rules of rhythmic structure. Rather than resulting in chaos, this actually emphasizes the free and improvisatory characteristics that are so prominent in Korean music. In this section, for example, abundant use of syncopation with varied rhythm breaks down the concept of meter and beat. Furthermore, irregular rhythms such as triplets and quintuplets are also frequently used, similar to those in section 1 but in greater variety. Most of the irregular divided rhythms are used in both the piano and violin in turn. Also consecutive triplet notes produce the feeling of acceleration (see figure 4.9). Despite this rhythmic complexity, Yun still kept the symmetrical balance based on yin and yang theory, as seen in measures 70-71 and 106-107 later in this section, by juxtaposing forward and retrograde intervallic motion. (See figure 4.10, 4.11).

Figure 4.9 Gasa, measure 75-76
As previously mentioned, Yun continued use of the *Hauptton* in this section, but maintains a more secondary structural role and appears in different musical devices than in section 1. It usually appears as repeated notes (not sustained notes as in section 1) (see figure 4.12) or with trills in the violin part (see figure 4.13).
Figure 4.12 Gasa, measure 64-65

Figure 4.13 Gasa, measure 97-99
Measures 99-100 and 105 in this section show the diverse trills which embody the characteristics of Korean traditional string technique, Nonghyun. The Nonghyun influences are showed as: 1) simple trill, 2) glissando + trill, 3) grace note + glissando + trill, 4) vibrato+ grace note + glissando + trill (see figure 4.14, 4.15).

Figure 4.14 *Gasa*, measure 99-100

Figure 4.15 *Gasa*, measure 105
In measures 110-113, the piano part is used to evoke the percussive sound of the *changgo*, which accompanies the vocal melody in Korean traditional *gasa* (see figure 4.16). The chords in both hands of the piano imitate the sound of the *changgo*, with trills imitating a roll on the right head of the drum.

![Figure 4.16 Gasa, measure 110-113](image)

4.3.4 Section 3

The last section begins with a return to the slow tempo of section 1, bringing back and maintaining a calm atmosphere. In measures 119-125, Yun continued to emphasize a Taoistic structural balance through the symmetrical distribution of the rhythmic patterns. Also, measures 120-121 exemplify Yun’s diverse use of trills to
embody the characters of Korean traditional music derived from Nonghyun technique.

Yun used the “trill + grace note + glissandi” figure in this section (see figure 4.17).

Figure 4.17 Gasa, measure 119-125
In section 3, the *Hauptton* appears mostly as short notes, while sustained long notes in the *Hauptton* seem no longer to exist. Also, the *Hauptton* shown in measures 144-146 includes unique sounds, made by open string pizzicato, harmonics and trills. As discussed earlier, final cadences in Korean *gasa* utilize several characteristics of cadences in Korean traditional music, including falling intonation and disappearing sound. In the last two measures, the piano part shows a huge drop and ends at a very soft dynamic level (ppppp). The violin part also finishes with a diminuendo, which fades into a *morendo* at the end of the piece. Additionally, the intervals used in last two measures also show characteristics of *yin* and *yang* theory. According to Taoism, *yin* represents minor while *yang* represents major. In the violin part, the note C is maintained throughout the final two measures while Yun alternates between a trill to Db (minor 2nd) and harmonics on the note D (major 2nd), which is reflective of the *yin* and *yang* theory (see figure 4.18).97

97 Bum Suk Ko, “An Analytic Study on “Gasa” of Isang Yun” (MM diss., Kyunghee University, 2001), 73-74.
CHAPTER 5

ANALYSIS OF SONATE FÜR VIOLINE UND KLAVER NR. 1 (1991)

5.1 General Information of Sonate für Violine und Klavier Nr. 1

Yun’s Sonate für Violine und Klavier Nr. 1 was one of his late works. This work was commissioned for the Frankfurter Feste 1991 and premiered by violinist Thomas Zehetmair and pianist Siegfried Mauser in the Mozart Hall of Frankfurt’s Alte Oper on September 28, 1991. He titled this piece “Nr. 1” perhaps with intention of composing another violin sonata, yet this was never realized by the time he died four years later in 1995.

It is evident that this piece has prominent ethnic aspects which clearly indicate his Korean heritage. The Korean traditional string performance technique Nonghyun pervades Yun’s Sonate für Violine und Klavier Nr. 1. It is applied through such string techniques as various kinds of trills, glissandi and specific types of vibrato. The piece initially appears extremely complicated due to its development through the frequent repetition or variation of small motives, which is a distinctive characteristic of Korean music, its use of wide intervallic gaps and Yun’s numerous detailed expression markings. However, the symmetrical balance based on Taoism creates a sense of stability throughout the work. For example, the restless and aggressive first section and very restful and pastoral second section provide a good contrastive balance within the larger
structure of the piece. Also, Yun’s systemically planned dynamic indications and rhythmic distributions reinforce the symmetrical balance. Yet, the Hauptton technique holds a main role throughout this work. The Hauptton occurs mostly in the violin, which is the leading instrument. The piano functions to support the linear and melodic development of the violin part, at some points even providing a percussive effect to accompany the violin. Sometimes the intervals between two Hauptton pitches create tension, which is an underlying element that drives the development of the piece.

One can insist that music becomes a musician's life, or conversely, that life experiences shape a composer's music. An examination of the mutual relationship of Yun's personal and political background confirms that, for him, both arguments are true and valid. This piece was written in his late compositional period. His musical style had clearly changed after his abduction and imprisonment from 1967 to 1969 by the government of South Korea. Jeongmee Kim discussed how the changes in Yun’s standpoint on life, society, and the world affected his music from the 1970s to the end of his life.

How did these changes in Yun’s life and philosophy affect his musical art? Yun maintained his earlier principles of composition during the latter part of his career. In his exile, his actual physical environment had not changed from the previous period: he was back in Germany with many of the same colleagues, institutions, and stylistic debates. His fundamental way of expressing his own identity also remained unchanged. Yet, because of the cruel experience of abduction, imprisonment, and torture, his thoughts on life and music deviated from those of the 1960s. In the 1960s, his music reflected purely artistic contemplation: it negotiated an intersection between the Western world and his homeland tradition, producing a hybrid musical form. The devastating experience of the

East Berlin Event, however, no longer allowed Yun to regard the nation, the division of Koreas, or any social problems in the world passively.\textsuperscript{100}

Yun recognized that his experience in South Korea was valuable, resulting in significant changes in his late compositional style. He also commented that “A composer is not merely an artist, but also a human being in the world. He can not observe his world indifferently. In this world, there exist human agony, oppression, ordeal and injustice simultaneously. All these things come into my mind. When there is agony and injustice, I want to speak out (participate in it) through my music.”\textsuperscript{101} Therefore, he had to find a more accessible mode of expression to reflect the problems of society. As a result, his compositional language became clearer and more understandable in comparison to his early style, due to its use of more tonal and consonant melodies.

In his 70’s and 80’s, Yun attempted the humanistic approach in larger scale works such as series of concertos and symphonies. The works in this period have especially extra-musical elements, so called representation and symbolism.\textsuperscript{102} For example, in many concertos, conflict is represented between a solo instrument- the suffering individual- and the orchestra- the oppression of society. Symphony no. 4 “Singing in the Dark” provides an example of this specific type of symbolism. In order to indicate his purpose and the principal meaning of the symphony, Yun took the sub-title

\textsuperscript{100} Jeongmee Kim, “The Diasporic Composer: The Fusion of Korean & German Musical Cultures in the Works of Isang Yun” (Ph.D. diss., University of California LA, 1999), 175-176.

\textsuperscript{101} This statement is by Isang Yun as quoted in Urlich Ekhardt, “나의 음악은 물결치며 흘러가야 합니다.” (My Music Shall Flow as Waves of a River) Gaekseok ‘95 Special Edition of December (1995), 30.

“Im Dunkeln Singen”\textsuperscript{103} (“Singing in the Dark”) from the published diaries (1982-85) of the writer Luise Rinser who also led the “Dialogue Concerning the Composer’s Life and Work” on the occasion of his sixtieth birthday.\textsuperscript{104} In her diary, Rinser emphasizes that although the present condition of women may be dark and obscure, still they should not be bereft of singing.\textsuperscript{105} It can be argued that Yun wanted to express the “hope” of political freedom in Korea (Democracy and the unification between South and North Korea) and world peace through the use of this title. In other words, Yun generalizes Rinser’s ideas about the oppression of women to include the whole population of Korea or even the world in his Symphony No. 4.

However, after 1988 most of Yun’s works were concentrated to twenty minutes or less and involved only soloists or small chamber ensembles. He suggested a more “personal and introspective focus to have internalized his involvement with the real world.”\textsuperscript{106} It seemed Yun’s works in this period represent his most mature style, characterized by his use of profound harmonic language. His music pursued the ultimate peace which transcends beyond both worldly and personal sufferings. Yun’s goal of transcending world suffering through music coincides with his own transcendence of his personal struggles, which he achieves in the \textit{Sonate. Sonate für Violine und Klavier Nr. 1} is often interpreted as an epic style, “rather like a life cycle in which one struggles with

\footnotesize{\textsuperscript{103} Luise Rinser “Im Dunkeln Singen”: 1982-1985 (Frankfurt: S Fisher, 1985).}
\footnotesize{\textsuperscript{104} Luise Rinser and Isang Yun, Der verwundete Drache: Dialog über leben und werk des Komponisten (Frankfurt: S Fisher, 1977).}
\footnotesize{\textsuperscript{105} Isang Yun “Uber meine Musik,” in \textit{Der Komponist Isang Yun}, (Muenchen:Kritik, 1987),297-313.}
\footnotesize{\textsuperscript{106} Jeongmee Kim, “The Diasporic Composer: The Fusion of Korean & German Musical Cultures in the Works of Isang Yun” (Ph.D. diss., University of California LA, 1999), 192.}
his or her fate but eventually comes to terms with it. At the end, there is a sense of deep relief.”

5.2 Analysis

5.2.1 Overall Form

The work is a single movement of about twenty minutes. While the sonata does not follow traditional formal structure, the basic formal structure of this work could be determined as binary form in terms of tempo change and atmosphere. (See table 5.1).

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<thead>
<tr>
<th>Section 1</th>
<th>Measure 1-143 (♩= ca. 72-ca. 66-ca. 60-ca.66)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section 2</td>
<td>Measure 144-207 (♩=ca. 56)</td>
</tr>
</tbody>
</table>

Table 5.1 Two sections of Sonate für Violine und Klavier Nr. 1

It seems the structure of this work was influenced by autobiographical elements. The first section, twelve minutes in length, is in fast tempo which creates “a restless and agitated atmosphere” while the second section is in slow tempo which evokes “the

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mediation of inner peace.”\textsuperscript{109} These contrasting sections represent Yun’s personal suffering and transcendence.

5.2.2 Section 1

The piece opens with a turbulent violin sound with the most important \textit{Hauptton} in this work, C sharp and its ascending fifth, G sharp. These \textit{Hauptton} are the most often used pitches throughout the whole piece, in both violin and piano part (See figure 5.1 and 5.2). In the first eleven measures, the violin plays the melody with all forte dynamics producing relentless tensions. After this loud introduction, in measure 12, the solo piano plays an imitated gesture of the violin melody by using the same intervals of the opening, an ascending fifth on C sharp and G sharp. Also, \textit{Hauptton F} and its ornamentation of a trill, is repeated many times (see figure 5.3).

\textsuperscript{109} Ibid.
Figure 5.1 Sonate für Violine und Klavier Nr. 1, measure 1-7
Figure 5.2 *Sonate für Violine und Klavier Nr. 1*, measure 100-105
This first section seems very dramatic and emotional without real relief due to Yun’s abundant use of intense dynamic gestures and wide intervals such as fifths and octaves (see figure 5.4 and 5.5). Yun uses the ascending fifth, the most predominant interval in this piece, and relentlessly loud dynamics as core materials in the piece’s structure, although small intervals with delicate gestures are included which make this work more sophisticated.
Figure 5.4 *Sonate für Violine und Klavier Nr. 1*, measure 18-21
An interesting point of note is Yun’s use of fermata lunga. Mostly, these features are located at places of the highest tension that create structural importance.110 For example, the first fermata lunga appears in measure 8, which is the turning point of the melodic contour. The beginning of the piece creates tension by using ascending gestures and the music changes direction after reaching the climax of tension in the exposition on

110 Doosook Kim, “A recording and an analytical overview of two violin works by Isang Yun” (DMA. diss., Arizona State University, 1996), 16.
the fermata lunga on $B$ natural (see figure 5.6). Also, the fermata lunga appears in measure 99, placed almost at the mathematical center of the piece,\textsuperscript{111} and reappears on $C$ natural in measure 143 as the last note of the first section. Furthermore, the Hauptton in this section usually appear as sustained notes, often coinciding with the use of the fermata lunga. In other words, Yun often used the pitches of the fermata lunga as Hauptton (see table 5.2).

\textbf{Figure 5.6 Sonate für Violine und Klavier Nr. 1, measure 8-13}

\textsuperscript{111} The exact center point of the piece is between measure 103 and 104.
<table>
<thead>
<tr>
<th>Measure</th>
<th>Measure</th>
<th>Measure</th>
<th>Measure</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>80</td>
<td>99</td>
<td>143</td>
<td>207</td>
</tr>
<tr>
<td>B natural</td>
<td>G sharp</td>
<td>G sharp</td>
<td>C natural</td>
<td>B flat</td>
</tr>
<tr>
<td></td>
<td>and B</td>
<td></td>
<td>natural</td>
<td>and D</td>
</tr>
<tr>
<td></td>
<td>natural</td>
<td></td>
<td></td>
<td>natural</td>
</tr>
</tbody>
</table>

**Table 5.2 Use of Fermata lunga in *Sonate für Violine und Klavier Nr. 1***

It is very evident in this music that Yun has adopted the philosophy of Taoism to develop the piece. The symmetrical balances based on Taoism are noticeably observed in the first section of the *Sonate*. The overall structure, dynamic indications and rhythms used throughout the piece create a sense of stable balance. The following example shows that Yun’s systemically planned dynamic indications and rhythmic distributions, which create a symmetrical balance (see figure 5.7, 5.8).

![Sonate für Violine und Klavier Nr. 1, measure 22-23](image)

**Figure 5.7 Sonate für Violine und Klavier Nr. 1, measure 22-23**
This section also demonstrates Yun’s use of sound gestures and shapes as important structural elements. Francisco F. Feliciano points out that the sounds of Yun’s music suggest certain gestures and shapes.112

Mention has already been made of melismas is a gesture similar to a swirling patterns, a curve constantly out and around the central tone forming new circles. In Korean traditional society we see curves everywhere: the line of the roof, the clothing’s sleeves and pants, the Korean sock and shoe and the age-old gesture of even the most modern Korean in pouring drink… Paintings from Koryu and Packche dynasty exhibit also such swirling patterns. The swirling movement of lines in space creates a feeling of constant movement.113

As Feliciano mentioned, curves or moving lines are a central theme of Korean life that can be observed everywhere. Also, “it is important to realize that this curve in space is never a static position but rather the constant creation of curve through movement,”114 which is based on Jung-Joong-Dong (moving while seeming still) theory from Taoism as well. These swirling gestures are expressed in decorative notes around

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113 Ibid., 60-61.
the Hauptton in this piece. For example, the grace notes occurring directly before or after the long sustained Hauptton are curved gestures (see figure 5.9). Yun’s abundant use of dynamic markings such as <> or > create the swirling shape of the sound (see figure 5.8).

Figure 5.9 Sonate für Violine und Klavier Nr. 1, measure 1-5
As Sparrer pointed out, this section does not have real relief of tension and the violin voice keeps fighting without surrender, though there are many breaks offered by the interludes of piano.\textsuperscript{115} The violin voice is forcefully loud, even screaming-like, represented by \textit{f}, \textit{ff} and \textit{fff} dynamics, excepting only a few bars (only 14 bars among 143 bars in this section\textsuperscript{116}). The following example shows one instance of a soft piano interlude between such fighting sections (see figure 5.10). Yun also uses diverse trills along with wide intervals and intense dynamics to create extreme tension in this section. The use of diverse trills, which is based on the \textit{Nonghyun} string technique, returns throughout the whole work to embody the character of Korean traditional music. The trills with glissandi are shown as the most predominant kind of trill (see figure 5.11).

\textsuperscript{116} Other dynamics rather than \textit{f}, \textit{ff} and \textit{fff} appeared on mm.40-43, 47, 66-71, 113-115.
Figure 5.10 *Sonate für Violine und Klavier Nr. 1*, measure 32-39
Throughout the piece, the piano functions as a supporting factor to the violin. The piano part sometimes imitates the melody of the violin part and mostly responds to the violin melody like percussion. It evokes the declamation of Pansori, a type of traditional Korean music which tells a story; a one-person operatic song form including poetry, music and gesture, accompanied by a drummer playing the buk (a kind of Korean traditional barrel drum). Pansori is sung by one singer only and the drummer follows, supporting the singer’s vocal strategies. Since this piece may be interpreted as an emotional epic style, the violin part represents the singer who is telling a story while the piano part follows like a drummer in Pansori. The following example shows the piano part in the role of a percussion instrument (see figure 5.12 and 5.13).

117 Jeongmee Kim, “The Diasporic Composer: The Fusion of Korean & German Musical Cultures in the Works of Isang Yun” (Ph.D. diss., University of California LA, 1999), 123.
Figure 5.12 *Sonate für Violine und Klavier Nr. 1*, measure 84-87
Figure 5.13 Sonate für Violine und Klavier Nr. 1, measure 110-113

It is very obvious in Yun’s music that he has adopted a conspicuous technique of Korean traditional music which utilizes the frequent repetition and variation of a small motive, whereby melismas weave around the motive, which serves as a sort of fulcrum. “The very ornate passages in many of his scores display the use of certain motivic cell formations enveloped and encircled by melismas.”\(^{118}\) In measures 100-103, the notes C sharp and G sharp in the violin serve as the motivic cell embellished by melismas. The rhythmic and dynamic changes of the motivic cell create the tension which provides motion in the music. Another example is found in measures 114-115. The repeated G

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sharp note is used as the core of the motivic development, varying each repetition slightly in terms of rhythm and dynamic (see figure 5.14 and 5.15).

Figure 5.14 Sonate für Violine und Klavier Nr. 1, measure 100-103

Figure 5.15 Sonate für Violine und Klavier Nr. 1, measure 114-115
The piece becomes more excited after a series of irregular rhythms with a crescendo in the piano interlude, which provokes an accelerated feeling. This feeling of constant movement is continued by the accelerando in the following violin melody, which then transitions to a technically-challenging and chaotic section including numerous double stops with trills (see figure 5.16). Finally, this dramatic maelstrom reaches the climax section of the piece in measures 137-143. Yun evokes emotional tension through the use of large intervallic gaps, continuous ascending motions and a loud, sustained *Hauptton* on the fermata lunga which ends the section (see figure 5.17).

![Figure 5.16](image)

*Figure 5.16 Sonate für Violine und Klavier Nr. 1, measure 128-130*
Figure 5.17 Sonate für Violine und Klavier Nr. 1, measure 137-144
5.2.3 Section 2

After the long process of dramatic unrest in section 1, the music finally reaches a sense of deep relief. After the very loud and long *Hauptton* on the fermata lunga which ends section 1, the slow second part opens with very simple and quiet chords in the piano to evoke the completely opposite feeling from previous section (see figure 5.18). Yun used an extremely reduced setting of his compositional vocabulary in this section to indicate peaceful relief.119

![Figure 5.18](image)

**Figure 5.18 Sonate für Violine und Klavier Nr. 1, measure 143-148**

As mentioned before, Hauptton C sharp and its ascending fifth G sharp maintains an important role in this piece. The Hauptton shifts up a half-step, and D and A gain equal prominence to C# and G# within the musical dramatization. These two ascending fifths serve to energize and propel the music in this section (see figure 5.19 and 5.20).

Figure 5.19 *Sonate für Violine und Klavier Nr. 1*, measure 155-156
Figure 5.20 *Sonate für Violine und Klavier Nr. 1*, measure 159-162

However, it seems that the ultimate goal of complete relief and peace cannot yet be realized within the music. From measure 176 to measure 191, the violin voice produces a loud exclamation, like a man appealing to the world concerning his innocence. The cadenza-like passage in the violin, found in measures 187-191, ends with the turbulent chords in the piano, which are reminiscent of the period mark of the sentence which ends this dramatic chapter of the story (see figure 5.21).
In the second section, the abundant use of harmonics in the violin part is noticeably observed. Compared to the first section, the overall volume in this section is quieter and becomes much softer as the end of the piece draws near. The harmonics used in the violin voice produces a calm atmosphere and more delicate tone color than the first section. Also, the interval $D-A$, introduced earlier in this section, is inverted. The descending fifth from $A$ to $D$ serves as the final Hauppton of the piece, which is implied in the last two measures of the piece. Finally, the music reaches a sense of eternal peace, produced by extremely slow and soft notes ($ppp$) moving in descending motion in the
piano part, which provoke the feeling of relief. Yun’s repeated use of the fermata lunga in the last measures of the piece serves to accentuate this sense of deceleration. The following example shows the use of harmonics and *Hauptton* in the ending (see figure 5.22).

![Figure 5.22 Sonate für Violine und Klavier Nr. 1, measure 204-207](image-url)
CHAPTER 6

CONCLUSION

Isang Yun’s musical language is based fundamentally on the revolutionary use of Korean and oriental aspects that are translated into the Western avant-garde style. Two of his violin pieces, *Gasa für Violine und Klavier* (1963) and *Sonate für Violine und Klavier Nr. 1* (1991) show his approach of integrating various musical aspects from his native traditions within European modernism.

Based on the analysis of Yun’s two violin works, it is evident that his musical expression is predominantly influenced by the philosophy of Taoism. This Taoistic interpretation is characterized by the *Jung-Joong-Dong* (moving while seeming still) theory, and *yin* and *yang* dualism, which appear throughout Yun’s works. Throughout both pieces, a Taoistic balance derived from *yin* and *yang* dualism is maintained. Both pieces initially appear extremely complicated and even chaotic due to their development through the frequent repetition or variation of small motives, their use of wide intervallic gaps and the numerous detailed expression markings found in each. However, Yun establishes a symmetrical, Taoistic sense of stability through the use of systemically planned dynamic, rhythmic and intervallic indications.

Yun also applied Taoistic influences to his compositions through his own compositional device, the *Hauptton* (main-tone) technique. Yun developed the *Hauptton*
technique with the aim of the unique synthesis of Western culture and his native tradition. Yun created the *Hauptton* concept in association with Jung-Joong-Dong. The *Hauptton* employs long, sustained single tones with small moving figures. The ornamental notes create a sense of flow, while the long primary note maintains the same pitch, providing a static feeling. The *Hauptton* technique could also be explained in terms of the *yin* and *yang* theory. The main tone is presented in the long, sustained tone as *yang*, yet simultaneously the *yang* elements are encircled by *yin* components. Just as *yin* and *yang* serve as complementary forces which generate the mechanisms of the universe, likewise the combination of the two opposite elements of tension and release serve as the generative process of *Gasa für Violine und Klavier* (1963) and *Sonate für Violine und Klavier Nr. 1* (1991).

The *Hauptton* technique was partly used in *Gasa*, while it evolved to become the main underlying structural element within Yun’s *Sonate*. The *Hauptton* is an appearance of long, sustained sounds that are most often marked by melismatic decorations, such as quarter-tone gradations in pitch, and numerous changes in dynamics, vibrato, glissandi and trills. However, in *Gasa*, Yun clearly used twelve-tone rows as the *Hauptton* to form the frame of the melody, while he did not use any formal twelve-tone techniques in composing the violin sonata. Yet, the twelve-tone influence was not completely excluded in his violin sonata, since the root of his compositional technique was developed out of this tradition.

Yun used the Korean title *Gasa*, in similar fashion to his other works having Korean/Asian titles in his early period, such as *Bara* (1960), *Loyang* (1962), *Garak* (1963), and *Nore* (1964). Alternatively, the title *Sonate* reached a more international
audience, as this traditional genre has been extremely prominent throughout the history of European music. However, both pieces are reminiscent of outstanding characteristics of the vocal genres in Korean traditional music; he used the characteristics of traditional gasa in Gasa für Violine und Klavier, while pansori-like characteristics are found in Sonate für Violine und Klavier Nr. 1. The voice of the violin represents the voice of the singer and serves as the structural focus. The piano part has an accompanying ornamental and rhythmic function in the role of the traditional Korean percussion, either the changgo for traditional gasa or the buk for pansori. Yet, these two different vocal genres have distinctive characteristics in terms of programmatic elements. The traditional gasa is defined as a narrative art song whereas the pansori is an operatic song form sung by one singer with an accompanying drum. The most common contents of pansori are stories of people’s lives, including their happiness and sorrows. Nothing programmatic was documented for the public by Yun regarding his violin sonata; therefore, any interpretation of programmatic contents is highly personal. Nevertheless, the sonata is often interpreted as an emotional epic style which parallels events from the life of the composer himself.

Both Gasa für Violine und Klavier and Sonate für Violine und Klavier Nr.1 are single movement pieces. Yun did not regard the structural framework as important as the sound itself; however, the Gasa can be divided into three sections while the Sonate can be divided into two sections, with the tempo changes serving as the main factor for these divisions in both cases. Both works are progressed by an interaction between the violin and piano, based on yin and yang balance.
The Korean traditional string performance technique *Nonghyun* has a certain prominence throughout both works. It is applied through such string techniques as various kinds of trills, glissandi and specific types of vibrato in both works. Unlike in the violin sonata, Yun indicated the range of vibrato in the score of *Gasa*: n.v. (non vibrato), p.v. (poco vibrato), v. (vibrato), m.v. (molto vibrato), and p.v.c. (poco a poco vibrato crescente), because, he implied the unique feature of the Korean art song, which is phonetic treatment of the text,\(^{120}\) by changing the vibrato rather than actual pitch change.

This comparative analysis of two violin works of Isang Yun simultaneously reveals his ongoing interest in uniting Eastern and Western musical elements in his works as well as how this interest progressed throughout his career. Through this interest, Yun was able to diversify the genre of 20\(^{th}\) century music. Isang Yun’s general compositional characteristics which aided the integration of Korean and Western elements are represented in both *Gasa* and *Sonate*. However, as Yun’s career progressed, his compositional style became much more mature and international, as is represented in his *Sonate*. The content of his early works is very compact and difficult to understand, but his later works focus more on communication with the audience, reflecting his concern for humanity and social justice. Thus, Yun’s music became more appealing to his contemporaries, resulting in a more universally compelling style. The biggest change within his late style is his introverted approach for composing, rather than the use of direct or raw material itself. In other words, the Korean characteristics permeate his sonata more naturally and in a more intellectually sophisticated way than in his early

\(^{120}\) Sa-hun Chang, “Art Song,” in *Survey of Korean Arts Traditional Music* (Seoul: National Academy of Arts, 1973), 195; The general tempo is so slow that individual syllables last quite a long time, in some cases over 30 seconds. Rather than simply sustaining the vowels of such syllables unchanged, extraneous vowel sounds are often introduced.
works. One might not recognize the prominence of Korean sounds immediately upon hearing the *Sonate*, but the basis of the sound and spirit underlying the piece is clearly derived from Yun’s strong Korean roots. Most likely, Yun became much freer as a composer as he matured and the matter of originality, whether he was using Eastern or Western elements, was no longer a critical concern for him. Therefore, his music is as important to concepts of internationality as his life because he successfully achieved this cultural integration in his music with his unique identity, a Korean composer who lives in Europe. Yun’s successful synthesis of his Korean traditional background within contemporary Western musical style has served to broaden the scope of 20th century musical tradition.
APPENDIX

A. The Work List of Isang Yun

1958
5 Stücke für Klavier
Premiere: September 6, 1959 Bilthoven

1959
Musik für sieben Instrumente (Fl., Ob., Kl., Fag., Hrn., Vl., Vlc.)
Premiere: September 4, 1959 Darmstadt
Streichquartett III
Premiere: June 15, 1960 Köln

1960
Orchesterstück Bara
Premiere: January 19, 1962 Berlin
Symphonische Szene für großes Orchester
Premiere: September 7, 1961 Damstadt

1961
Colloïdes sonores für Streichorchester
Premiere: December 12, 1961 Hamburg

1962
Loyang für Kammerensemble
Premiere: January 23, 1964 Hannover

1963
Gasa für Violine und Klavier
Premiere: October 2, 1963 Prag
Garak für Flöte und Klavier
Premiere: September 11, 1964 Berlin

1964
Fluktuationen für Orchester
Premiere: February 10, 1965 Berlin
Om mani padme bum
Premiere: January 30, 1965 Hannover
Nore für Violoncello und Klavier
Premiere: May 3, 1968 Bremen
1965
Der Traum des Liu-Tung
Premiere: September 25, 1965 Berlin

1966
Réak für großes Orchester
Premiere: October 23, 1966 Donaueschingen
Shao Yang Yin für Cembalo
Premiere: January 12, 1968 Freiburg

1967
Tuyaux sonores für Orgel
Premiere: March 11, 1967 Hamburg-wellingsbüttel

1967/68
Die Witwe des Schmetterlings
Premiere: February 23, 1969 Nürnberg

1968
Ein Schmetterlingstraum für gem. Chor und Schlagzeug
Premiere: May 8, 1969 Hamburg
Riul für Klarinette und Klavier
Premiere: July 26, 1968 Erlangen
Images für Flöte, Oboe, Violine und Violoncello
Premiere: March 24, 1969 Oakland/California

1969/70
Geisterliebe
Premiere: June 20, 1971 Kiel
Schamanengesänge aus der Oper Geisterliebe nach Texten von Harald Kunz
Premiere: December 16, 1977 Berlin

1970
Glissées für Violoncello solo
Premiere: May 8, 1971 Zagreb

1971
Nama für 3 Soprane und Orchester
Premiere: May 4, 1971 Berlin
Dimensionen für großes Orchester mit Orgel
Premiere: October 22, 1971
Piri für Oboe solo
Premiere: October 25, 1971 Bamberg
1971/72
Sim Tjong
Premiere: August 1, 1972 München

1972
Konzertante Figuren für Kleines Orchester
Premiere: November 30, 1973 Hamburg
Gagok für Gitarre, Schlagzeug und Stimme
Premiere: October 25, 1972 Barcelona

1972/73
Trio für Flöte (Altflöte), Oboe und Violine
Premiere: October 18, 1973 Mannheim

1972/75
Trio für Violoncello und Klavier

1972/82
Vom Tao
Premiere: May 21, 1976

1973
Ouverture für großes Orchester
Premiere: October 4, 1973

1974
Memory für 3 Stimmen und Schlaginstrumente
Premiere: May 3, 1974 Rom
Etüden für Flöte(n) solo
Premiere: July 18, 1974 Tokyo
Harmonia für Bläser, Harfe und Schlangzeug
Premiere: January 22, 1975 Herford

1975
An der Schwelle
Premiere: April 5, 1975 Kassel
Fragment für Orgel
Premiere: May 17, 1975 Hamburg-wellingsbüttel
Rondell für Oboe, Klarinette und Fagott
Premiere: September 30, 1975 Bayreuth

1975/76
Konzert für Violoncello und Orchester
Premiere: March 25, 1976 Royan
1976
*Pièce concertante für Kammerensemble oder Kleines Orchester*
Premiere: June 15, 1976 Hamburg
*Duo für Viola und Klavier*
Premiere: May 3, 1977 Rom
*Königliches Thema für Violine solo*
Premiere: April 1, 1977 Düsseldorf-Benrath

1977
*Konzert für Flöte und Kleines Orchester*
Premiere: July 30, 1977 Hitzacker
*Doppelkonzert für Oboe und Harfe mit Kleinen Orchester*
Premiere: September 26, 1977 Berlin
*Der weise Mann*
Premiere: July 9, 1977 Berlin

1977/78
*Salomo für Altflöte oder Flöte (nach Der weise Mann)*
Premiere: April 30, 1979 Kiel

1978
*Oktett (Klar., B. Kl., Fag., Hrn., Str. quintett)*
Premiere: April 10, 1978 Paris
*Muak*
Premiere: November 9, 1978 Mönchengladbach

1979
*Sonata für Oboe, Harfe und Viola oder Violoncello*
Premiere: July 6, 1979 Saarbrücken
*Fanfare & Memorial für Orchester mit Harfe*
Premiere: September 18, 1981 Münster

1980
*Novellette für Flöte (Altflöte) und Harfe*
Premiere: February 5, 1981 Bremen
*Teile dich Nacht*
Premiere: April 26, 1981 Witten

1981
*Exemplum in memoriam Kwangju*
Premiere: May 8, 1981 Köln
*O Licht*
Premiere: June 21, 1981 Nürnberg
*Konzert für Klarinette und Kleines Orchester*
Premiere: January 29, 1982 München
Konzert für Violine und Orchester Nr. 1
Premiere: April 29, 1982 Frankfurt

Der Herr ist mein Hirte
Premiere: November 14, 1982 Stuttgart

1982
Interludium A für Klavier
Premiere: May 6, 1982 Tokyo

1982/83
Symphonie Nr. 1 für großes Orchester
Premiere: May 15, 1984 Berlin

1983
Monolog für Baßklarinette
Premiere: April 9, 1983 Melbourne
Concertino für Akkorden und Streichquartett
Premiere: November 6, 1983 Trossingen
Sonatina für 2 Violinen
Premiere: December 15, 1983 Tokyo
Inventionen für 2 Oboen
Premiere: April 29, 1984 Witten

1983/84
Monolog für Fagott

1983/86
Konzert für Violine und Orchester Nr. 2
Premiere: 1st Mov. – March 30, 1984 Siegen; 2nd Mov. – July 8, 1983 Tokyo
3rd and 4th Mov. – January 20, 1987 Stuttgart

1984
Duo für Violoncello und Harfe
Premiere: May 27, 1984 Ingelheim
Quintett für Klarinette und Streichquartett
Premiere: August 24, 1984 Kusatsu
Symphonie Nr. 2 für Orchester
Premiere: December 9, 1984 Berlin
Gong-Hu für Harfe und Streicher
Premiere: August 22, 1985 Luzern

1985
Symphonie Nr. 3 für Orchester
Premiere: September 26, 1985 Berliner Festwochen
Li-Na im Garten
Premiere: November 28, 1986 West-Berlin
1986

*Mugung-Dong*
Premiere: June 22, 1986 Hamburg

*Rencontre für Klarinette, Harfe und Violoncello*
Premiere: August 2, 1986 Hitzacker

*Symphonie Nr. 4 (Im Dunkeln singen)*
Premiere: November 13, 1986 Tokyo

*Quartett für Flöten*
Premiere: August 27, 1986 Berlin

*Quintett für Flöte und Streichquartett*
Premiere: January 17, 1987 Paris

*Impression für Kleines Orchester*
Premiere: February 9, 1987 Frankfurt/Main

1987

*In Balance für Harfe solo*
Premiere: April 8, 1987 Hamburg

*Kontraste 2 Stücke für Violine solo*
Premiere: April 10, 1987 Hamburg

*Symphonie Nr. 5 für Orchester und Bariton solo*
Premiere: September 17, 1987 West-Berlin

*Kammersinfonie I*
Premiere: February 18, 1988 Gütersloh

*Duetto concertante für Oboe/Englishhorn, Violoncello und Streicher*
Premiere: November 8, 1987 Rottweil

*Tapis pour Cordes*
Premiere: November 20, 1987 Mannheim

1988

*Distanzen für Bläser- und Streichquintett*
Premierer: October 9, 1988 Berlin

*Contemplation für zwei Violen*
Premiere: October 9, 1988 Berlin

*Festlicher Tanz für Bläserquintett*
Premiere: April 22, 1989 Witten

*Intermezzo für Violoncello und Akkordeon*
Premiere: October 6, Avignon

*Pezzo fantasioso per due strumenti conbasso ad libitum*
Premiere: July 10, 1988 Chiusi

*Quartett für Flöte, Violine, Violoncello und Klavier*
Premiere: May 26, 1989 Münster

*Streichquartett IV in zwei Sätzen*
Premiere: November 28, 1988 Würzburg

*Sori für Flöte solo*
Premiere: November 7, 1988 New York
1989
Kammersinfonie II “Den Opfern der Freiheit”
Premiere: September 6, 1989 Frankfurt am Main
Konturen für großes Orchester
Premiere: March 18, 1990 Braunschweig
Rufe für Oboe und Harfe
Premiere: November 10, 1989 Ravensburg
Together für Violine und Kontrabaß
Premiere: April 28, 1990 Arhus

1990
Konzert für Oboe/Oboe d’amore und Orchster
Premiere: September 19, 1991 Berlin
Kammerkonzert II
Premiere: October 21, 1990 Berlin
Streichquartett V in einem Satz
Premiere: July 14, 1991 Lsselstein/Holland

1991
Bläserquintett in zwei Sätzen
Premiere: August 6, 1991 Altenhof
Sonate für Violine und Klavier
Premiere: September 28, 1991 Frankfurt

1992
Silla. Legende für Orchester
Premiere: October 5, 1992 Hannover
Konzert für Violin emt Kleinem Orchster Nr. 3
Premiere: June 22, 1992 Amsterdam
Espace I für Violoncello und Klavier
Premiere: December 7, 1992 Hamburg
Quartett für Horn, Trompete, Posaune und Klavier
Premiere: September 16, 1992 Berlin
Streichquartett VI in vier Sätzen
Premiere: April 7, 1992 Basel
Trio für Klarinette, Fagott und Horn
Premiere: October 3, 1992 Hannover

1993
Espace II für Violoncello, Harfe und Oboe ad lib.
Premiere: September 17, 1993 St. Blasien
Bläseroktett mit Kontrabaß ad libitum
Premier: February 19, 1995 Stuttgart
Chinesische Bilder für Blockflöte
Premiere: August 14, 1993 Stavanger
Sieben Etüden für Violoncello solo  
Premiere: September 17, 1995 Berlin

1994  
Engel in Flammen Memento für Orchester  
Premiere: May, 9, 1995 Tokyo  
OstWest-Miniaturen für oboe und Violoncello  
Premiere: May 28, 1994 Berlin  
Quartett für Oboe, Violine, Viola und Violoncello  
Premiere: November 7, 1995 Wien  
Quintett II für Klarinette und Streichquartett  
Premiere: September 26, 1995 Berlin
B. Consent Letter from Boosey & Hawkes, Inc.

May 8, 2009

Kyung Ha Lee
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Kim, Doosook. “A recording and an analytical overview of two violin works by Isang Yun.” DMA. diss., Arizona State University, 1996.


