Performance Guide for Violinists to Selected Compositions of Isang Yun

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PERFORMANCE GUIDE FOR VIOLINISTS
TO SELECTED COMPOSITIONS OF ISANG YUN

By

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This treatise is dedicated to my parents.
Without their support and love,
It would not have been possible.
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ABSTRACT

Isang Yun (1917 – 1995), a German composer of Korean origin, is known for incorporating an Asian philosophy called Taoism and Korean traditional music into contemporary Western art music. These diverse materials contribute to his unique musical language including his idea of Hauptton and Hauptklang. This treatise explains factors essential to understand the music of Isang Yun, specifically his compositions that use the violin.

In order to provide appropriate performing guidance for violinists, four pieces, Kontraste Zwei Stücke für Violine solo (1987), Gasa für Violine und Klavier (1963), Pièce concertante für Kammersensemble (1976), and Réak für großes Orchester (1966), are explored. These four pieces were selected to provide representative examples from each period of Yun’s career as well as variety in instrumentation, with a solo, duet, chamber ensemble and orchestral piece. In addition, accessibility to the music and frequency of performance, or popularity were also considered. Therefore, these pieces represent each period and my discussion identifies important compositional features for each period. Kontraste illustrates how Yun simulates the sound of Korean string instruments, especially the gayageum. Gasa shares distinctive features with Korean court music called Jung-ak. Pièce concertante shows Yun’s newly inflected musical, political, and philosophical thoughts after his imprisonment by Korean dictatorship. Lastly, Réak is a work where his musical ideas and techniques are condensed.
CHAPTER 1

INTRODUCTION

Isang Yun (1917-1995), a German composer of Korean origin, was born near Tongyeong, South Korea. He was actively engaged as a worldwide composer in Europe and was known for incorporating Asian philosophy and elements of Korean traditional music into his style of contemporary Western art music. Yun achieved worldwide fame with his numerous compositions combining Korean and Western music traditions. Moreover, his honorary memberships and various awards include the Kiel culture prize (1970), the Federal German Republic’s Distinguished Service Cross (1988), and the medal of the Hamburg Academy (1992). In addition, Isang Yun Music Institute opened in P’yŏngyang, North Korea in 1984 and the International Isang Yun Society was established in Berlin in 1996.¹

In spite of his international reputation, Yun was famous for political offences in South Korea. Yun was abducted by Chung Hee Park’s regime, and was sentenced to death on the suspicion of being a spy for North Korea because he met North Koreans often in Berlin and visited North Korea. For that reason, even though he was granted amnesty in 1970 and a festival celebrating Yun’s music was held in Korea in 1982, performing and studying his music was prohibited in South Korea. Since 1994, however, when the Isang Yun Music Festival was held in Seoul, Busan, and Gwangju, South Korea, many scholars and musicians have taken an interest in researching and performing Yun’s music. In particular, the Tongyeong International Music Festival (TIMF)² and the Isang Yun

² This music festival began as the Tongyeong Contemporary Music Festival in 2000 and 2001. TIMF encompasses all kinds of music genre: contemporary music, jazz, and classical music. Every year, lots of musicians, chamber ensembles
International Music Competition have been held in Tongyeong every year since 2000 to honor Isang Yun.

Since the late 1950s and early 1960s, Isang Yun has drawn public attention with his distinctive musical language that combines aspects from Asian and European musical traditions. Because the uniqueness of Yun’s music comes from an artful blending of multiple traditions, it is necessary for performers who play his compositions to gain appropriate knowledge and background information on his musical thought, and on features of Korean traditional music that Yun imported into his music. In particular, his techniques for simulating traditional Korean instruments on Western string instruments play a significant role in his compositions. Recently, numerous artists and scholars around the world have explored Yun’s compositions. Although many references introduce his musical features in general or analyze specific works, quite frequently, they focus on his political life during the Cold War. This treatise will fill this gap in the literature by thoroughly examining violin performance practice in Yun’s compositions.

The focus of this treatise is the performance methodology for Yun’s violin repertoire, including not only solo pieces and chamber music but also orchestral music. The treatise also reveals characteristics of his music and his interest in both Asian philosophy and Korean traditional music. Therefore, this study presents performing guidance for violinists wishing to play his compositions.

Yun’s corpus in Europe can be divided into four periods which are consistent with different techniques of composition that he had defined himself, and one piece was chosen from each style period with consideration of frequency of performance, or popularity. Shown in table 1.1, specific examples are drawn from *Gasa für Violine und Klavier* (1963), *Réak für großes Orchester* (1966), *Pièce concertante für Kammersensemble* (1976), and *Kontraste*:

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and orchestras perform Isang Yun’s music and new composers’ works. Especially, TIMF Ensemble was founded in 2001 with the goal of incepting a major performance ensemble as a key representative of Korea and an ambassador of the Tongyeong International Music Festival. Moreover, the Tongyeong International Music Festival Foundation started Isang Yun Competition which is the only international music competition in South Korea, in 2003. The competition has three instrumental divisions: violin, cello and piano. TIMF Ensemble performs play with the finalists of the competition annually.

3 Tongyeong City, “Biography of Isang Yun,” Tongyeong Music, https://www.tymusic.or.kr/tyms/sub_1_1_1_4.php; https://www.tymusic.or.kr/tyms/sub_1_1_1_5.php (accessed March 15, 2013).
Zwei Stücke für Violine Solo (1987). These four pieces, composed in different periods of his compositional career, are examples of Yun’s unique musical language.

Table 1.1 Four periods of Isang Yun’s musical corpus

<table>
<thead>
<tr>
<th>Period</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical features</td>
<td>- Twelve tone</td>
<td>- Hauptton</td>
<td>- Hauptton</td>
<td>- Combines all techniques and ideas</td>
</tr>
<tr>
<td></td>
<td>- Hauptklang</td>
<td>- Hauptklang</td>
<td>- Hauptklang</td>
<td>- Addressed humanitarian messages</td>
</tr>
<tr>
<td></td>
<td>- Gruppen</td>
<td>- Hauptklang</td>
<td>- Free structures with harmonic relationship</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Klangspraech</td>
<td>- (jung-jung-dong, Taoism)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The first chapter of this treatise will begin with a brief biography of the composer, Isang Yun and an overview of his compositional principles involving Asian philosophy. This part will be brief because there are many studies on this topic. Then, various techniques and features of most popular five Korean traditional string instruments will be discussed in the second chapter, which is necessary for understanding how performers can
imitate Korean string sound with Western instruments. The third chapter will present four selected compositions involving violin performance to provide performance expressions on the violin.
CHAPTER 2

BACKGROUND OF COMPOSER, ISANG YUN

Isang Yun is a notable Korean–German composer who combines Asian philosophy with Western music traditions in his composition in the twentieth century. Even though Yun was and imprisoned for two years by the South Korean government due to a political incident, he dedicated his life to the unification and peace of South and North Korea with numerous compositions featuring humanitarian messages.

2.1 Biography of Isang Yun

Isang Yun was born on September 17, 1917 near Tongyeong, South Korea during the Japanese colonial period. He started to learn the violin and composition at the age of ten but quit violin lessons because his teacher said he did not have enough talent to be a violinist. His father disagreed with Yun’s music education; he wanted his son to study at a commercial school. Although Yun’s father opposed his music studies, Yun persisted. He studied composition and music theory and learned to play the cello in Seoul, Korea, and continued his studies in Osaka, Japan as a college student. Because of his resistance activity against Japan, such as composing vocal songs with Korean lyrics despite a prohibition against using Korean, he was imprisoned for two months beginning in July in 1944. After his release, he taught music at high schools and colleges such as Busan High School, Tongyeong Girls’ High School, and Busan University. Yun received the Fifth Seoul Culture Award and started studying in Europe in 1956. He appeared as a composer in the

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4 Sun Uk Park (박선욱), Isang Yun (세계현대음악의 거장 윤이상), (Seoul (서울): Jakeun Ssia Publication (도서출판 작은씨앗), 2010), 88.
international summer music courses in Darmstadt with a chamber music piece *Musik für sieben Instrumente* (1959), beginning the first period of his European career.

In the first period of his career in Europe (1956 – 1965), musically, Yun was influenced by the twelve tone technique of Schoenberg. However, Yun developed it with his own musical language that he called Hauptton, or principal note, which comes from Asian philosophy. While Schoenberg gave equal weight to each of twelve notes, Yun gave far more weight to the *Hauptton* including various embellishing gestures. He thought that while a note (the *Hauptton*) sustains, this note can be embellished with trills, glissandi, and vibrato. He combined those two different ideas in his music to create an even freer twelve tone technique that does not have the rigid rules of traditional serialism.

In the second period (1966 – 1974), Yun was involved a political incident, called the East Berlin event in 1967. His visit to North Korea and frequent meetings with North Korean artists led to his abduction by the Korean secret police of Chung Hee Park’s regime and Yun was imprisoned or two years from 1967. He was imprisoned and sentenced to death on the suspicion of being a spy for North Korea due to his activities with North Korean, but he with the assistance of many international artists, scholars, and the German government, was granted amnesty. During this period, Yun applied Korean traditional musical forms, styles, and the even sound of Korean traditional instruments to contemporary European compositional techniques in earnest.\(^5\)

In the third period (1975 – 1982), after his release from the prison in 1969, Yun went back to Germany and continued his work. Yun composed more accessible harmonic pieces with *Haupttontechnik* to share his music easily with audiences. He focused on writing concerti, chamber works and symphonies with free structure and harmonic relationships between chords.\(^6\)

The fourth period (1983 – 1995) is Yun’s last twelve years. At the beginning of this period, he composed five symphonies—one per year between 1983 and 1988. He considered this time a period of musical fusion; he employed all of his techniques and musical ideas. He

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\(^5\) Ibid.

received an honorary doctoral degree at Tübingen University and the Grand Cross for Distinguished Service of the German Order of Merit in 1987. He was a member of the Hamburg and Berlin Academies of Arts and an honorary member of ISCM and the Academia Scientiarum et Artium Europaea, Salzburg.  

2.2 Compositional Principles of Isang Yun

Isang Yun stated in his lecture at Universität Mozarteum Salzburg in 1993 that all of his music, both vocal and instrumental works, is based on East-Asian philosophy and aesthetics. He draws special attention to the different philosophical foundations of Asian music and Western music. The significant characteristics of Asian music that Yun describes are “elasticity,” “fluidity,” and “variableness.” These characteristics point to one essential difference: because the concept of a note in Asian music is quite different, musical pitch is less fixed to a specific frequency than in Western music. Western music primarily employs two types of texture: homophony and polyphony. Since those textures utilize equal temperament and triadic harmony, each note is required to maintain a fixed frequency in order to generate harmonious sonorities. However, Asian music, especially Korean music, primarily employs a heterophonic texture, in which one primary melody is realized differently—in terms of tempo, rhythm, and melodic embellishment—in multiple parts at the same time. As a result, there is no systematic use of chords in Asian music. Therefore, a note in Asian music has a different meaning from its counterpart in Western music. In his book, *Isang Yun’s Musical Aesthetic and Philosophy: My Way, My Ideal and My Music*, Yun states, “A note in the Western music is uniform and linear like a pencil, while a note in the Asian music is like the movement of a brush and non-linear, so it has more possibilities of elastic alteration.” He elaborates on a note, “Since each note in Asian

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9 Ibid. 25.
10 Ibid. 24.
music is fully alive, there is no harmonic chord. If there is elastic movements while a note sounds and disappears and if the note appears in various figures, the note is already a complete universe.”

It implies that each note is important and perfects itself in the Asian music. Therefore, a note can be embellished by various methods such as trills, vibrato, and grace notes; all expressions of the note create a complete music.

Yun relates this concept of pitch in Asian music to Taoism. Taoism is not a religion but a philosophy attributed to Lao Tzu that emphasizes the unity of humanity and the universe. One significant Taoist concept that Yun adopts is Jung-Joong-Dong (靜中動), which may be translated as “motion exists in the calmness.” While there is constant motion (Bewegung) within the universe, everything eventually returns to where it was, generally resulting in non-motion (Nichtbewegung). This concept describes, for example, how identical or similar passages in Korean traditional ensemble music are repeated throughout the whole piece, but they never repeat in a same way. It means that each note busily moves and has constant alteration, but also acts like a stationary state.

Yun borrowed the Taoist musical idea about a note in his music in terms of the Hauptton, or principal note, and Hauptklang, or sound complex. As described previously, a certain single note in Korean traditional music as well as in Yun’s works has an exceptional meaning: it is the fundamental element organizing all of the music. For Yun, a note is a complete universe, which contains numerous possibilities of transformation with embellishments, vibrato, and accents. The principal note that Yun defined as a Hauptton formulates a Hauptklang, which is developed from the Hauptton. As a representative example of Hauptklang, Yun presented:

Réak, an orchestral work written in 1966, was written by utilizing ‘Hauptklangtechnik’ (principle sound technique or sound complex technique). Each instrument plays its own part, at the same time it formulates Gruppen Klangsprache, or group sound-language. … In this piece, the most important element is not melodies but figuration,

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11 Walter-Wolfgang Sparrer and Isang Yun, 25.
12 Ibid., 28.
or *Gestaltung* of each single note or groups of sound.\textsuperscript{13}

Another significant principle in Yun’s music is *Gruppen Klangsprache* (group sound-language). This term refers to his orchestration technique. Each instrumental group forms a *Klangfamilie* (timbal family, or group) with various densities of sound layers. In his compositions for large ensemble and orchestra, multiple instruments in the same instrumental group are often in constant horizontal motion by sustaining a note for a long time and using many neighbor notes that embellishes the long note.\textsuperscript{14} Through this technique, Yun sought to express a massive sound group that proceeds linearly. Yun has called this the principle of “one inside many and many inside one.”\textsuperscript{15} He orchestrated his music in such a way that any given player within a large ensemble plays most of time, rather than waiting a long time for his/her turn for a massive sound group.

In summary, Yun’s compositional principles, which are primarily derived from Taoism, are combinations of two contradictory elements such as “stable and unstable,” “motion and non-motion,” and “one inside many and many inside one.” His music reflects these ideas with *Jung-Joong-Dong, Bewegung* (motion) and *Nichtbewegung* (non-motion), *Hauptton* (principal note) and *Hauptklang* (sound complex), and *Gruppen Klangsprache* (group sound-language) emphasizing on linear embellishments using small intervals, keeping all performers actively engaged in the performance.

\textsuperscript{13} Ibid., 55.
\textsuperscript{14} Jean Yhee, In the lecture of Á¨sthetik Isang Yuns und Wir (윤이상의 미faculty), Lecture script, Korean Culture Center(한국문화원), February 17, 2007
\textsuperscript{15} Ibid., 43.
There are many kinds of Korean string instruments, but an important performance technique employed on all of those instruments is *sigimsae*. The term *sigimsae* includes all kinds of embellishments that are categorized into two groups: *nonghyun* for string music, and *yosung* for vocal and wind music. Although both are equally important in Korean traditional music, this treatise focuses on string music, so only *nonghyun* will be addressed.

### 3.1 Techniques of Korean String Instruments

*Sigimsae* is one of the most significant performance techniques in traditional Korean music, encompassing a wide variety of embellishing gestures for a given note, such as wide and/or irregular vibratos and various kinds of grace notes. Since traditional Korean music is primarily based on melodic lines without chords, each note is accompanied by unique *sigimsae*. In string music, the term *nonghyun*, which means “playing with, or teasing strings,” is used for *sigimsae*. In other words, *nonghyun* refers to various techniques of string manipulation on traditional Korean instruments, which are under the broader category of *sigimsae*. Usually, *nonghyun* is regarded as shaking a string to vibrate a note for more than a quarter note value. In a broad point of view, there are three methods for *nonghyun*: *jeonsung*, similar to an appoggiatura in Western music and expressed by pressing or gripping and releasing a string only once; *choosing*, an ascending glissando of a major or minor second performed by gradually pushing or gripping a string; and, *toesung*, a
descending *glissando* played by releasing a string immediately from the original pitch.\textsuperscript{16} Since Yun incorporates these particular *sigimsae*, shown in figure 3.1, in his compositions, it is necessary to explore and understand how Yun’s music simulates *nonghyun* in order to effectively perform his music.

\textbf{Figure 3.1}  
\textit{Sigimsae}

\begin{itemize}
  \item \textbf{Sigimsae} (embellishment)
  \begin{itemize}
    \item - Vibrato
    \item - Grace notes
    \item - glissandi
  \end{itemize}
  \item \textbf{Yosung} (Vocal and winds)
  \item \textbf{Nonghyun} (Strings)
  \item \textbf{Jeonsung} (appoggiatura)
  \item \textbf{Choosung} (ascending glissando)
  \item \textbf{Toesung} (descending glissando)
\end{itemize}

\textbf{3.2 Features of Korean String Instruments}

Among the many string instruments used in Korean traditional music, five are still in common use: \textit{ajaeng}, \textit{haegeum}, \textit{geomungo}, \textit{yanggeum}, and \textit{gayageum}. They can be categorized by their method of performance as follows: the \textit{ajaeng} and \textit{haegeum} use a bow as in the violin family; the \textit{geomungo} and \textit{yanggeum} use a small stick, a single short bamboo stick for plucking the strings of the \textit{geomungo} and two thinly carved bamboo sticks for striking strings of the \textit{yanggeum}; and the \textit{gayageum} is played using the fingers to manipulate its strings.

\textsuperscript{16} Bang Song Song (송방송), \textit{The History of Korean Music} (한국음악통사) (Seoul (서울): Minsokwon (민속원), 2007), 481.
3.2.1 Ajaeng

The ajaeng, shown in figure 3.2a, is classified into two types according to the size: 
dae-ajaeng (also called jungak-ajaeng) and so-ajaeng (also called sanjo-ajaeng). The 
prefixes describe the relative size of the instruments; dae means “big” and so means “small.” The dae-ajaeng has seven strings while the so-ajaeng has eight strings and its register is about one octave higher than that of the dae-ajaeng. Recently, the dae-ajaeng has been modernized, increasing the number of strings to ten for more sound. The ajaeng, especially dae-ajaeng, plays in the low-register of a Korean music ensemble. Since the ajaeng generates sound by bowing the strings as shown in figure 3.2b, it is able to play sustained notes. Interestingly, the ajaeng primitively was played by a bow which is made up of a peeled stick of forsythia wood that creates a rough and majestic sound without the hair. However, its coarse sound was harsh to the ears, therefore, performers began to use the horsehair bow for a better sound.\(^{17}\) Generally, the range of the dae-ajaeng is from A\(^b\)2 to B\(^b\)3, while the so-ajaeng can play from G2 to A4.\(^{18}\)

\(^{17}\) Tae Ryong Son (손태룡), Introduction to Korean Traditional Music (한국음악의 이해), (Gyungsan (경산): Youngnam University (영남대학교 출판부), 2007), 226.

\(^{18}\) Here and throughout, absolute pitch indication with respect to A4 being 440 Hz.

\(^{19}\) Traditional Hanmaru (전통한마루), “Instruments (악기),” http://hanmaru.or.kr/kor/data/item/1305264405_s (accessed
3.2.2 Haegeum

The Haegeum (figure 3.3a) is another bowed Korean string instrument that sounds like a rough muted violin. This instrument is similar to the Chinese Erhu. The Haegeum is also called pal-eum (eight sounds), because it is made from eight materials: gold, rock, silk thread, bamboo, ground, soil, leather, and wood. It has two strings that are approximately a perfect fifth apart, and as shown in figure 3.3b, the player bows between the strings with the right hand to produce the sound. Pulling strings with the left hand to adjust pitch and repeating slightly or deeply gripping and releasing strings creates nonghyun.

Figure 3.3a  Haegeum

Figure 3.3b  Haegeum Performance

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22 It is derived from “teasing strings”. In a wide point of view, it includes jeonsung (appoggiatura) and toesung and choosing (portamento), however, generally, it means vibrato technique of Western music by shaking notes and getting some waves. (Ibid., 206-207.)
23 Gugak FM, http://www.gugakfm.co.kr/upload/gugakfm/[2]%ED%95%B4%EA%B8%88.JPG (accessed February 1, 2013).
3.2.3 Geomungo

The Geomungo, shown in figure 3.4a has six strings and is played with a short bamboo stick. The body is made of Paulownia wood and the strings are made from twisted silk thread. Plucking strings with a stick, shown in figure 3.4b, generates sounds that have a fast, strong attack and a quick decay. The performer pushes the strings with the fingers and shakes them vertically to express *nonghyun*, or vibrato. Additionally, the tension of the left hand on the strings controls the dynamic level and creates microtones. It is a relatively low instrument in Korean ensemble music with a range from B♭₂ to B♭⁵.

![Figure 3.4a Geomungo](image1)

![Figure 3.4b Geomungo Performance](image2)

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24 Song, 284.
26 Jeonju Cultural Foundation (전주문화재단), http://www.jjcf.or.kr/DATA/MODULE/13/16ef01e1660af02c5cde64b971c76bea.jpg (accessed February 01, 2013).
3.2.4 Yanggeum

Interestingly, *yanggeum* (figure 3.5) means “a string instrument from the Western Europe.” It earned its name because it is a relatively new instrument imported from Western Europe to China in the sixteenth century, and it then flowed into Korea in the eighteenth century.\(^{28}\) Four steel wires form one set of strings, and the *Yanggeum* uses fourteen sets of these strings with a range from $E^b_3$ to $A^b_5$. A notable feature is that *yanggeum* cannot express *nonghyun* because of its tightly fixed strings and performance method, which is hitting the strings with two sticks.\(^{29}\) In sound and method of performance, it is similar to the hammered dulcimer.

![Figure 3.5 Yanggeum\(^{30}\)](http://cfile5.uf.tistory.com/image/12264D534E2BB306291BD2)

3.2.5 Gayageum

The *Gayageum* is one of the most popular of all Korean instruments. The *gayageum* has similar body and performance techniques with Chinese string instrument, the Gu Zheng. There are two kinds: the *jeong-ak gayageum*, also called *beob-geum* and shown

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\(^{29}\) Lee et al. (이성천 외 3인), 232.

in figure 3.6a, and the *sanjo-gayageum*, used for solo performance. Both have twelve strings, and for *jeong-ak gayageum*, a performer plays by pushing and flicking the strings with the fingers, whereas the *sanjo-gayageum* is played by finger plucking and flicking, shown in figure 3.6b. Additionally, the *sanjo-gayageum* has a narrower body so that a player can perform fast passages more easily. When playing the *gayageum*, harmonics are created by putting the right hand on the string, and if the palm of the right hand is placed on the head bridge, a performer can play a muted sound. The *jeong-ak gayageum* has a range from E₃² to A₀⁴, while the *sanjo-gayageum* can perform from G₂ to D₅.

Among these five Korean string instruments, the two bowed instruments, the *agaeng* and *haegeum*, can express similar techniques as instruments in the violin family, such as trills, tremolos, glissandi, and even harmonics. However, the sound of the harmonics does not project clearly. Also, the performers of Korean string instruments do not play double stops because traditional Korean music is monophonic. As already

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31 Lee et al. (이성천 외 3인), 226.
33 Lee et al. (이성천 외 3인), 253.
As mentioned, *nonghyun* is vibrato as in Western music, but its pitch range in Korean music is very wide, from minor second to approximately perfect fourth. The *ajaeng*, the *geomungo* and the *gayageum* have a long wooden body, movable bridges, and share the same left hand techniques. However, the right hand techniques for these three instruments are different: the *ajaeng* uses a bow like the violin, the *geomungo* is played by plucking under the string with a small stick, and the *gayageum* is sounded by finger plucking. Yun tried to imitate these timbres from Korean string instruments with Western instruments. Table 3.1 summarizes these features of traditional Korean string instruments.

Table 3.1  Korean traditional string instruments

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Number of strings(^{34})</th>
<th>Playing style</th>
<th>Nonghyun</th>
</tr>
</thead>
<tbody>
<tr>
<td>ajaeng</td>
<td>7</td>
<td>bowing</td>
<td>available</td>
</tr>
<tr>
<td>haegeum</td>
<td>2</td>
<td>bowing</td>
<td>available</td>
</tr>
<tr>
<td>geomungo</td>
<td>6</td>
<td>plucking with a stick</td>
<td>available</td>
</tr>
<tr>
<td>yanggeum</td>
<td>56 (4 strings x 14 sets)</td>
<td>striking with two sticks</td>
<td>not available</td>
</tr>
<tr>
<td>gayageum</td>
<td>12</td>
<td>plucking or flicking with fingers</td>
<td>available</td>
</tr>
</tbody>
</table>

\(^{34}\) Some of the instruments have modernized models with more strings.
CHAPTER 4

PERFORMANCE METHODOLOGY

This chapter explores four of Yun’s compositions, selected from his oeuvre by time period and instrumentation. The four pieces, Kontraste: Zwei Stücke für Violine solo, Gasa für Violine und Klavier, Pièce Concertante für Kammersensemble, and Réak für großes Orchester are representative examples from the four periods of his musical career. Although the treatise focuses on the violin, the selected works consider the role of the violin in diverse instrumentation, from a violin solo piece to a full orchestra work. This chapter focuses on Yun’s imitation of the Korean musical timbre on the violin through the use of the performance techniques described in the previous chapter. The selected four pieces will be discussed in the order of instrumentation from solo to chamber music to an orchestra, because the Haupttontechnik, Yun’s principle compositional idea, can be found easily in the solo pieces and small ensemble music than in orchestral works. Therefore, I will discuss the solo piece, Kontraste: Zwei Stücke für Violine Solo first.

4.1 Kontraste: Zwei Stücke für Violine Solo

Kontraste: Zwei Stücke für Violine solo, composed in 1987, consists of two pieces that contrast with various musical gestures. This work is representative, containing features of typical Yun’s compositions, in particular, the Hauptton and imitation of the gayageum and the haegeum. The Hauptton (principal note) is the foundation for primary melodic lines in Korean music. Yun also imitates the sound of the gayageum and haegeum by using

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35 The first period is from 1956 through 1965, the second period is from 1966 – 1974, the third period is from 1975 through 1982, and the fourth period is from 1983 through 1995. (See p. 6-7)
musical gestures idiomatic to these instruments.

The Hauptton is often surrounded by many kinds of embellishing gestures that can be understood as sigimse in Korean music. As explained in the previous chapter, the embellishing gestures in Korean traditional music are not merely ornamentation, but an essential element, of the musical texture that supports the primary melodic lines with independent, unique movements. Generally, sigimse appear as vibrato, tremolos, trills, and glissandi, while Haupttöne are notes with a relatively longer duration in Yun’s compositions.36

Yun implements numerous glissandi in Kontraste that can be conceptualized in a couple of ways. One is with Jung-Joong-Dong, explained in Chapter 2. Drawing on Taoist thought, Yun understood the world and the universe to be constantly full of sound vibrations. However, within this ceaseless movement, there is an underlying stasis. That is within movement, there is non-movement. The performer should consider this seeming contradiction when performing, so that although the sound contains numerous types of movements, these movements converge at certain points, Haupttöne. The glissandi can be interpreted as an aspect of expressive techniques of traditional Korean string instruments, specifically as the sigimse simulated by Yun. Among the abundant expressive techniques of traditional Korean string instruments, three are most widely used: jeonseong, toeseong and chuseong.

Table 4.1 Three Types of Sigimse

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="jeonseong" /></td>
<td>jeonseong</td>
<td>pitch rapidly up and down</td>
</tr>
<tr>
<td><img src="image" alt="toeseong" /></td>
<td>toeseong</td>
<td>pitch descends</td>
</tr>
<tr>
<td><img src="image" alt="chooseong" /></td>
<td>chooseong</td>
<td>pitch ascends</td>
</tr>
</tbody>
</table>

These sigimsae, shown in table 4.1, are extensively used throughout this piece. Jeonseong is a technique in which a pitch quickly ascends, then immediately returns to the original pitch. On the gayageum, jeonseong is performed by pushing down the string on left side of the bridge while the string is plucked with a finger of the right hand. On the haegeum, jeonseong is realized by rapidly gripping and releasing the strings. Toeseong is the term for a moderate descent in pitch, realized on the gayageum by lifting the string on the left side the bridge in order to loosen the tension of the string. Since the bridges of the gayageum, called ‘an-jok,’ are not tightly fixed to the instrument body and strings, toeseong could be performed by releasing the strings. Finally, Chuseong is an expressive technique in which a pitch gradually ascends, performed by adding tension with the press and grip of strings of the gayageum or the haegeum. The tempo and musical context of a composition affects the depth and speed of pitch change. Additionally, many other types of pitch manipulation techniques are available by combining of these three together. Various other types of nonghyun, or vibrato and shifting, are also available for traditional Korean string instruments. Yun merges and illustrates all of these techniques in his compositions.

The following musical examples 4.1 and 4.2 demonstrate three typical types of sigimsae for Korean traditional string instruments in staff notation. Notice that whenever two notes are connected by a glissando, the note that is more structurally significant is indicated with an accent. Furthermore, Accents also indicate Haupttöne which are accompanied by trills and glissandi. Yun stated, “The embellishments including grace notes, vibrato, and glissandi called sigimsae can create real Korean timbre. All of my music stem from these gestures.”

Korean composer Sukhee Kang, one of Yun’s students said in an interview that Isang Yun tried for more ten years to find the ways to express Korean musical language, such as nonghyun and sigimsae, in his music. Therefore, three types of glissandi in example 4.1 can be analyzed as the sigimsae in this piece based on Yun’s

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37 Ji Young Lee (이지영). The Notation of Modern Gayageum for Composers (작곡가를 위한 현대 가야금 기보법), (Seoul: Seoul National University 출판 문화원, 2011), 167.
38 Sparrer and Yun, 58.
lecture and the interview with Sukhee Kang. I have made the markings as “ch” stands for *chooseong*, “ts” means *toeseong*, and “js” is an abbreviation of *jeonseong*. I have indicated *Hauupttöne* with circles.

In addition, Example 4.2 illustrates how Yun employs much a wider glissando—an augmented octave (C#5 down to C4) in measure 39—than the *gayageum* can perform and slight glissandi with major and minor second in mm. 38, 39 and 41. Most of the glissandi in this musical example can be regarded as the *toeseong*, descending glissando.
Example 4.2  *Kontraste: 2 Stücke für Violine Solo:* movement II. measure 37-42

The following examples demonstrate *Haupttöne* in *Kontraste*. The circled notes in examples 4.3 and 4.4 indicate the *Haupttöne* at the beginning of each movement. In example 4.3, the *Haupttöne* are sustained half notes without any ornaments, a style Yun adopted from a form of Korean court music, *jung-ak*. In *jung-ak*, the *gayageum* serves as accompaniment with fewer embellishments than in secular music, *minsok-ak*. However, there are some appoggiaturas between the *Haupttöne* in measure 11. Example 4.4 also shows *Haupttöne* marked with accents, embellished with trills and other notes around *Haupttöne*. In this way, Yun creates a contrast between the two movements by employing *Haupttöne* in different ways, musically signifying the title of the work, *Kontraste*. 
Example 4.3  Kontraste: 2 Stücke für Violine Solo: movement I, measures 1-15.

Example 4.4  Kontraste: 2 Stücke für Violine Solo: movement II. Beginning
In *Kontraste: Zwei Stücke für Violine*, Yun simulates the timbre of traditional Korean string instruments, especially the *gayageum* and *haegeum*, merging them with Western musical traditions. In movement I, *pizzicato* appears throughout the first section from measure 1 to 23.\(^{40}\) With respect to performance technique and resulting timbres, the *gayageum* is similar to playing *pizzicato* on the violin. In other words, for both instruments the right hand plucks the strings, while the left hand adjusts the pitch and creates vibrato and glissandi. Although the two instruments are similar in these broad terms, they are significantly different. First of all, in terms of the use of the right hand for violin pizzicatos, a player generally plucks the strings using an index finger. In addition to this standard technique, Bartok pizzicatos and nail pizzicatos are commonly used. However, there are more than ten types of right hand finger techniques for the *gayageum*.\(^{41}\) Each finger has a distinct usage, as each finger produces a distinguishable timbre. For example, the thumb pushes a string forward into the body of the instrument, while the index finger pulls a string back toward the performer. The different directions of plucking with those two fingers of the right hand generate different timbres. Moreover, the index finger, middle finger, and ring finger are used for single or multiple flicking. In other words, a player flicks a single string twice quickly using the index and middle fingers successively, similar in effect double-tonguing of wind instruments. Furthermore, there are several other techniques such as nail plucking, harmonics, and *con sordino* that are similar to the violin family. If a performer puts the right hand on the string, he/she can make a harmonics sound. For a muted sound, the right hand might be placed on the *an-jok* or head bridge. In addition to right-hand techniques, there are also several different possibilities for the left hand, such as *jeonsung*, *choosung*, and *toesung*; these will be explained later in this chapter with musical examples.\(^{42}\)

Some of the most important differences between the *gayageum* and the violin are the larger body and longer, thicker strings of the *gayageum*. Therefore, although its

\(^{40}\) The first movement can be divided into four sections, employing three fermatas as sectional points of separation: the first section is measure 1-23, the second section is measure 24-50, the third section is measure 51-75, and the fourth section is measure 76-88.

\(^{41}\) There are various kinds of right hand techniques of plucking, flicking, strumming, pursing, pinching strings.

\(^{42}\) See page 26 – 28.
performance method is similar to the violin pizzicato in terms of attack, the sound from the gayageum decays more slowly closer to the more sustained pizzicato generated by the double bass than the violin. Another important difference is the fingering of the right hand. On the violin, pitch is controlled by horizontally moving the finger against the fingerboard, but the strings of the gayageum are connected from the bridge to the nut without a fingerboard. Since there is no fingerboard to press the string against, the player depresses and releases the string to manipulate the pitch. Within the range of approximately a perfect fifth (a major second down and perfect fourth up from the original pitch), as shown in figure 4.1. To sum up, the gayageum has sufficient ability to manipulate pitch with a relatively long sustain time as well as within a wide range of pitch variability.

Figure 4.1  Left hand technique of gayageum

4.2  Gasa für Violine und Klavier

In Gasa für Violine und Klavier (1963) Yun drew on features of the Korean lyric vocal form called “gasa.” Gasa is a form of accompanied song for a single voice.

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43 Photographed by D.H Lee at Sonar Recording Studio in Pajoo Korea, 21 Sep. 2012.
44 Elliot W. Galkin, Liner Notes, Earle Brown Contemporary Sound Series, Vol. 2: New Music For Violin And Piano.
from the “jung-ak” repertoire, which encompassed the court music for the royal family and noble classes during the Joseon Dynasty period from the fourteenth through nineteenth centuries. The jung-ak uses fewer embellishments than secular music in order to show majestic royal music to people with simple and powerful melodies.

“Gasa” has following features:
1. It has long lyrics in a near-prose style.
2. It employs extremely extended vowels.
3. It is accompanied by either by a jang-go (figure 4.2)—a percussion instrument with an hourglass-shaped body with two heads made from animal skin—or a small ensemble.
4. It utilizes “soosung-garak,” an improvised accompaniment.46
5. It employs five- or six-beat rhythmic patterns.

Figure 4.2  Jang-go and two sticks47

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45 According to Cultural Heritage Administration, in 1971 Korean government officially designated Gasa an important intangible cultural asset No.41.: http://www.cha.go.kr/korea/heritage/search/Culresult_Db_View.jsp?mc=NS_04_03_01&VdkVgwKey=17,00410000,11&queryText=(%EA%B0%80%EC%82%AC)%3Cin%3Ez_title&maxDocs=15000&docStart=11&docPage=10&canasset=N (accessed March 15, 2013).
46 Soosung-garak (수성 가락) can be directly translates as “following voice - melody.” It is a compound word that is part Chinese and part Korean. See page 29 for more detail.
Among these characteristics, *soosung-garak* is a clear feature that Yun employs in *Gasa*. *Soosung-garak* is a method of accompaniment, where the accompanying ensemble follows the vocalist by responding to the vocalist’s melodic lines without a score. It does not have specific forms, and various ornaments can be freely added by the accompanists. When playing *soosung-garak*, the performers accompanying the vocalist must know the musical characteristics of the singer in order to create an elegant whole. When the melody begins, an accompanist might simply play sustained notes or wait until the main voice is simplified or ends. Conversely, *soosung-garak* gets in with features brilliant embellishments when the soloist does not sing or is sustaining long notes, creating a rhythmic complementation. This is a distinctive accompanying style, which has great potential for variation according to the abilities of the accompanists.48

Looking at the score of *Gasa*, it is evident that the solo violin plays the role of the solo vocalist, while the piano performs the role of the accompanying ensemble; the violin leads and the piano follows. Example 4.5 illustrates how Yun employs *soosung-garak* in the accompanied piano part, which follows the movements of the violin. Moreover, the sounds and gestures of the two instruments are hardly intertwined; their movements are easily distinguishable.

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Example 4.5  *Gasa für Violine und Klavier*: measures 22-23

Extremely long vowels and phrasings are other important features of “gasa,” which are also evident in Yun’s *Gasa*. As shown in example 4.6, there is a long and unembellished single note sustaining in measure 74-76, and mm. 6-8, 16-19, 26-28, 35-37, and 128-130 also have similar features. In addition, since the violin sustains a long note, the piano part makes a colorful timbre by increasing its rhythm, as one would expect with *soosung-garak*.
The use of *Hauptton*, or principal note, is also notable. When he composed *Gasa für Violine und Klavier*, Yun still employed a variation of twelve-tone technique, so the *Haupttöne*, circled in example 4.7, are based on free serialism\(^{49}\) The arrowed notes indicate twelve-tones. Moreover, since this composition is the first piece in which Yun employs *Haupttonen*technik, there are fewer *Haupttöne* than other his works in the late period. In particular, the *Haupttöne* in Gasa appear in the violin part, often with sharply ascending gestures. However, the *Haupttöne* in this piece are not presented with splendid embellishments, or *sigimsae*, so this piece is more similar to the style of *jung-ak*, Korean court music.\(^{50}\) The *Haupttöne* are marked with arrows in example 4.7.

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\(^{49}\) In free twelve-tone music, there is no rigid series and note-orders are completely free.

\(^{50}\) Generally, ‘*Jung-ak*’ employs relatively fewer embellishing gestures, or *sigimsae* than those of ‘*Minsok-ak*’ which is a secular music including folk music in Korea.
Although, *Gasa für Violine und Klavier* emulates various elements of the Korean traditional song style “*gasa*.” In particular, Yun draws influence from a Korean traditional vocal form, in this case of a vocal form. Furthermore, Yun first blended his *Hauptton* technique with the twelve-tone in this piece creating his unique compositional style.

### 4.3 *Pièce Concertante für Kammerensemble*

*Pièce concertante für Kammerensemble* (1976) is a representative work of Yun’s third compositional period, because it illustrates his newly inflected musical, political, and philosophical thoughts.\(^{51}\) After his unjustified imprisonment by Chung Hee Park’s dictatorial government of South Korea, Yun confessed that it took ten years to overcome the awful experience.\(^{52}\) An interview reported in 1988 by the Han-kyo-reh newspaper in Berlin shows Yun’s retrospection about the case and the changes in his musical thought around that period;

……The East-Berlin Incident in 1967 was crucial to my life; it took 10 years to overcome. My compositions during the early 1970s reflected my strong resentment and fierce anger. However from the experience I discovered a new world; I achieved a unificative spirit and logic. Consequently my musical language became simple and directive, such a tendency appeared from the mid-1970s.\(^{53}\)

Yun composed *Pièce Concertante für Kammerensemble* for conductor Dieter Cichewicz and his ensemble, Das Neue Werk who premiered it in Hamburg in 1976. The

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\(^{51}\) According to Walter Wolfgang Sparrer, an executive board member of International Isang Yun Society, Yun’s compositions are divided to three periods: I. 1960s to the early 1970s, Avant garde and Korean traditional music (*twelve tone technique and haupttontechnik*). II. From the mid to late 1970s, concertos. III. 1980s, symphonies and vocal music.

\(^{52}\) Eounho Kim (김언호), “Politicians can’t do music, but musicians can do politics.” (“정치가하는 음악은 할 수 없지만 음악가는 정치를 할 수 있다.”), *Han-kyo-reh Newspaper* (October 27, 1988).

\(^{53}\) Ibid.
piece has the following instrumentation:

- Woodwinds: Flute (also alto flute), Clarinet in B-flat (also Bass Clarinet)
- Strings: Violin, Viola, Violoncello, Double bass
- Piano
- Percussions

As the title implies, Yun employed features of the concerto form, a musical style developed in the seventeenth century in the history of Western music. The primary aspect of the concerto that Yun used in this composition is the alternation of solo and ensemble, or *tutti* passages. However, Yun’s composition does not precisely match the traditional concerto or *concerto grosso* style. Two woodwinds, a flute, and a clarinet perform primarily solo roles (*concertino*), while the strings play counter (*ripieno*) to these soloists, leaving the piano and percussion to play a supporting role. Notably, each string instrument plays a solo role as well when the flute and the clarinet have rests, sustain a long note, or play a simple pattern, as shown in table 4.2, examples 4.8 and 4.9.

**Table 4.2**  Solo role for string instruments in *Réak für Orchester*

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin</td>
<td>28 ~ 35, 147 ~ 154 (See example 4.8 and 4.9)</td>
</tr>
<tr>
<td>Violoncello</td>
<td>106 ~ 110</td>
</tr>
<tr>
<td>Kontra-bass</td>
<td>100 ~ 106</td>
</tr>
</tbody>
</table>

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Piece Concertante by Isang Yun
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Example 4.8 *Pièce concertante für Kammersensemble*: measure 28-31
Example 4.9  *Pièce concertante für Kammersensemble*: measure 147-156
This structural layout suggests sinawi, a Korean traditional musical style. Sinawi is a secular improvisational musical style, or minsok-ak (in contrast to jung-ak mentioned above), played by an instrumental ensemble. In sinawi, each instrument plays an independent melody based on Korean traditional rhythms (jang-dan) as a soloist while also harmonizing with the other players as a group. In other words, since all instruments play solo passages, which are dissolved into one musical stream, there is a co-existence of independence and harmonious unification. Therefore, it is safe to say that the instrumental deployment of Pièce concertante has an analogous logic to sinawi.

The most evident musical feature of this piece is the instability of musical gestures. All instruments primarily play passages that constantly and rapidly ascend and descend. Even when there is a static tone, continuous changes of dynamic level make a sense of instability. Yun described this feature in the following manner: “They are trying to find a place to anchor in the abyss.” The following musical Examples 4. 10 and 4.11 illustrate these features. Numerous glissandi including half step glissandi and octave glissandi stand out in the string parts. Yun indicates two different types of glissando in the score: Glissando ohne Vibrato (glissando without vibrato) and Glissando mit Vibrato (glissando with vibrato). Most of the passages for strings employ glissandi except for the sections of static long-tones and fast gestures. Example 4.10 also illustrates both kinds of glissandi in string parts: straight lines indicate glissandi without vibrato and wavy lines indicate glissandi with vibrato.

55 Ibid.
56 Isang Yun, Music Score, Pièce concertante für Kammersensemble (Berlin: Bote & Bocks), 1976.
Example 4.10  *Pièce concertante für Kammerssemble*: measure 37-39

Example 4.11 illustrates big leaping glissandi of an octave and vibrato is required for this section. The octave glissandi can be regarded as *jeonsung*, one of the *sigimsae* because each first note comes back where it was after reaching the highest notes.
Example 4.11  *Pièce concertante für Kammersensemble*: measure 197-200

The *Hauptton*, Yun’s signature musical conception, is also employed in *Pièce concertante*. Recalling his opinion about this piece, “Trying to find place to anchor in the abyss,” we may interpret the *Hauptton* as a temporary place to anchor. The *Hauptton* is embellished or approached by grace notes or fast and short ascending passages. (See example 4.12)
Réak für Orchester (1966) established Isang Yun’s international reputation. This orchestral piece was commissioned by *Südwestfunk*s in Baden-Baden, and premiered in Donaueschingen 1966 by SWR Sinfonieorchester Baden-Baden und Freiburg conducted by Leitung von Ernest Bour.
The title Réak is derived from the Chinese word Ye-ak ‘(禮樂)’ which may be translated as "music for the proprieties.” However, Ye-ak is generally associated with Confucian ritual music in China and Korea. Réak für Orchester illustrates unique textural and timbral flows, distinct from either Ligeti's or Penderecki’s sound-mass composition, in which Yun merges elements from Eastern music and philosophy with a term, Gruppen Klangsprache (group sound-language). This is one of the reasons why this piece drew significant attention from the musical society of Western Europe.

A few direct borrowings from Korean music can be found in this work. First, Yun simulates the sound of a Korean percussion instrument, the bak, shown in figure 4.3. The bak is wooden clapper made of six pieces of wood attached to one another. It is typically used in Korean traditional music to signal the beginning and ending of large ensemble music. The sound of the bak is simulated by the Mehrklangspetitsch (multiple sounds whip), and can be found at the end of each phrase in mm. 8, 21, 26, and 31.57

Figure 4.3. Bak58

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57 Hans Zender, Liner note, Studio-reihe neuer Musik: Isang Yun Loyang, Gasa, Réak, Tuyau x Sonores, Wergo Schallplatten GmbH WER 60034, LP recording.
Another borrowing from the Korean musical tradition that Yun used in this piece is the evocation of the Säng-hwang. (Figure 4a) The Säng-hwang is the only Korean instrument that can produce multiple sounds at once. It is made of seventeen bamboo tubes that are stuck into a wooden bowl. On the performance instruction page, Yun explains that this work emphasizes and sustains the timbre of a Säng-hwang (Mouth organ)\(^59\) which is played in Korean court music (jung-ak). The harmonic structure that the säng-hwang can generate provides the basis for the vertical sonorities in Réak. Not only does each instrument play its own individual lines, including various sigimsae to create horizontal motion, but the combined sound of all instruments imitates the Säng-hwang’s vertical sonorities. According to Yun’s lecture at the Universität Mozarteum, this music flows as a stream that each instrument meets in harmony and exchanges roles between instrumental groups. Yun also said it seems that the music creates a polyphonic effect, but it is heterophonic and can be regarded as a characteristic Asian coincidental multiple sound.\(^60\)

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59 It is similar to Shô, a Japanese wind instrument and Sheng, a Chinese wind instrument.
60 Sparrer and Yun, 57.
61 http://postfiles1.naver.net/20120323_128/ineighbor_1332463071328jdold_JPEG/(1-1-0234)%BB%FD%C8
Réak für Orchester is Yun’s first major work composed after he fully developed Haupttontechnik, and he employed musical textures by each instrumental group to create various sound layer in this piece. Therefore, performers must understand the overall textural and timbral language of the piece. Each instrumental group forms a Klangfamilie (timbral family) with various densities of sound layers. In addition, through the delicate control of dynamics, Yun added another dimension to his sound layers in addition to timbre.

Example 4.13 illustrates the sound layers formed by these instrumental groups, along with how long sustained notes are crossfaded for smooth timbral transitions. Looking at the score in detail, strings sustain a note for two measures in measure 16-18, and as each string instrument is added one by one from double bass to violin, it makes gradually thickening sound layer from measure 19. In the woodwind and brass group, this heavy texture also gradually grows from measure 18 to 22. Although it becomes a thick texture, the dynamic level maintains \textit{p} and \textit{pp}. Underneath this gradual increase in texture, the harp and percussion play supportive roles, accentuating other gestures or adding timbral thickness to a layer. In measure 21, Yun employed sound of \textit{bak} to signal the ending of a phrase.

\footnote{Jang \textit{(장사훈)}, extra picture page.}
Reak fur Grosses Orchester by Isang Yun
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Example 4.13  Réak für Orchester: measure 17-22
In addition to effecting these smooth timbral transitions, the strings have definitive closing gestures with abrupt dynamic changes, from *fff* to *ppp*, at the ends of phrases in measure 30-31. (See example 4.14)

Example 4.14  Réak für Orchester: measure 28-31
Example 4.15 shows another closing gesture with a long glissando which begins on G♯4 and F♯4 and reaches B5 and A5, passing through flurry of shifting notes in the two upper violin parts in measure 74-76.
Another abrupt closure can be found with similar rhythmical gestures for each two parts with vigorous ascending glissandi, aggressive fff, and thick sound layer in measure 164 in example 4.16.

Example 4.16 Réak für Orchester: measure 163-164
String instruments in this piece play an especially significant role for the density of the texture. Also their individual gestures, which employ various techniques that simulate Korean instruments such as various kinds of *sigimsae*, function as a moving force in the piece. Example 4.17 illustrates the active gestures of a string part employing trills, glissandi, and grace notes. The first and third violins play a melodic line with many dynamic level changes, but the first violin employs glissandi which can be regarded as *toesung, choosing, and jeonsung* on every note. On the other hand, the second and forth violins play glissandi with trilled to support the melody and raise musical tensions.

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64 Recalling the *sigimsae, toesung* is descending glissando, *choosing* is ascending.
CHAPTER 5
CONCLUSION

In this study, I have closely explored four compositions—Kontraste: Zwei Stücke für Violine Solo, Gasa für Violine und Klavier, Pièce concertante für Kammersensemble, and Réak für großes Orchester—from the performer’s point of view. Each work includes the violin, but with different instrumentation, in order to provide a culturally appropriate interpretation of Isang Yun’s compositions for string players. In addition, I have explained the essential principles of Yun's musical thought and how he blended Korean and Western performance techniques, and timbres.

First, Yun adopted certain strands of Eastern philosophy for the basis of his musical thought, specifically the ideas of Lao tzu (Taoism). In order to realize and incorporate this philosophy in his music, he relied on several principles: Jung-Joong-Dong ($\frac{1}{2}$+$\frac{1}{2}$+$\frac{1}{2}$), Bewegung und Nichtbewegung, Gruppen Klangsprache, and Hauptton and Hauptklang.

Additionally, by employing elements of Korean traditional music, Yun created a unique timbre that is easily distinguished from other European composers. In particular, he adopted certain performance techniques from traditional Korean string instruments such as the geomungo, ajaeng, haegeum, yanggeum and gayageum. Various types of pizzicatos, glissandi, and grace notes are the techniques he adopted for simulating sigimsae, or unique the embellishments of Korean traditional music. Although he composed this music for Western instruments, these performance techniques allowed Yun to imitate the timbres of Korean traditional instruments.

In sum, various types of nonghyun from the gayageum and geomungo were simulated by violin pizzicatos in his composition, Kontraste: Zwei Stücke für Violine solo. In Gasa, Yun merged features of the Korean vocal music genre gasa, including the
soosung-garak, accompaniment style and extremely extended vowels, expressed by long-tones with many kinds of embellishing gestures. In Pièce concertante he employed a concerto style that merged features of sinawi, Korean improvisational instrumental ensemble music and the Western concerto, as well as implementing Hauptton and related principles. Strings play both a supportive role for wind instruments and a leading role as soloists. Réak für großes Orchester, Yun's signature composition, features various types of sound layers, and their vertical and horizontal connections between instrumental groups with delicate individual gestures comprising each layer. All string instruments control the composition's overall density and timbre in this piece.

Isang Yun and his music hold an important position in contemporary art music due to the integration of his Eastern–based philosophical principles into Western contemporary art music. This study hopes to have provided useful and appropriate information about this topic for violin performers.
APPENDIX A

LIST OF COMPOSITIONS INVOLVING THE VIOLIN

1. Orchestral Work

Bara (1960)
Symphonische Szene (1960)
Colloïdes sonores für Streichorchester (1961)
Fluktuationen für Orchester (1964)
Réak für großes Orchester (1966)
Dimensionen für großes Orchester mit Orgel solo (1971)
Konzertante Figuren (1972)
Overture für großes Orchester (1973/74)
Harmonia füur Bläser, Harfe und Schlagzeug (1974)
Tänzerische Fantasie für großes Orchester (1978)
Fanfare und Memorial für Orchestrer (1979)
Symphonic Poem “Exemplum in memorian Kwangju” für großes Orchester (1981)
Symphonie Nr. 1 (1983)
Symphonie Nr. 2 (1984)
Symphonie Nr. 3 (1985)
Symphonie Nr. 4 “Im Dunkeln singen” (1986)
Impression für kleines Orchester (1986)

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65 Musicological Society of Korea and the Isang Yun Peace Foundation (한국음악학회 · 음이상평화재단 공기), Isang Yun’s Musical World and the East-Asian Culture (윤이상의 창작세계와 동아시아 문학), (Seoul (서울): Yesol Press (예솔), 2006).
Invocation für Bläser, Schlagzeug und Kontrabässe (1986)
Kammersinfonie No.1 (1987)
Symphonie Nr. 5 für großes Orchester mit Bariton solo (1987)
Kammersinfonie No.2 (1989)
Konturen für großes Orchester (1989)
Legende für Orchester (1992)
Symphonic Poem “Engel in Flammen” für Orchestra (1994)
Symphonic Poem “Epilog” für Sopran solo, dreistimmigen Frauenchor und fünf (1994)

2. Concerto

Konzert für Violoncello und Orchester (1975/76)
Doppelkonzert für Oboe und Harfe mit kleinem Orchester (1977)
Konzert für Flöte und kleine Orchester (1977)
Duetto concertante für Oboe, Englischhorn, Violoncello und Streicher (1987)
Konzert für Klarinette und Orchester (1981)
Konzert für Violine und Orchester Nr. 1 (1981)
Konzert für Violine und Orchester Nr. 2 (1983/86)
Gong-Hu für Harfe und Streicher (1984)
Konzert für Oboe / Oboe d’amre und Orchester (1990)
Konzert für Violin emit kleinem Orchester Nr. 3 (1992)

3. Chamber music

Musik für sieben Instrumente (1959)
Streichquartett Nr. 3 (1959/61)
Loyang für Kammersensemble (1962/64)
Gasa für Violine und Klavier (1963)
Images für Flöte, Oboe, Violine und Violoncello (1968)
Trio für Flöte, Oboe und Violine (1972/73)
Trio für Violine, Violoncello und Klavier (1972/75)
Oktett für Klarinette, Fagott, Horn und Streichquintett (1978)
Sonatina für zwei Violinen (1983)
Concertino für Akkordeon und Streichquartett (1983)
Quintett für Klarinette und Streichquartett Nr. 1 (1984)
Quintett für Flöte und Streichquartett (1986)
Tapis pour Cordes (1987)
Pezzo fantasioso für Flöte und Violine (1988)
Quartett für Flöte, Violine, Violoncello und Klavier (1988)
Distanzen für Bläser und Streichquintett (1988)
Streichquartett Nr. 4 (1988)
Together für Violine und Kontrabaß (1989)
Streichquartett Nr. 5 (1990)
Kammerkonzert Nr. 1 (1990)
Kammerkonzert Nr. 2 (1990)
Sonata für Violine und Klavier (1991)
Streichquartett Nr. 6 (1992)
Quartett für Oboe, Violine, Viola und Violoncello (1994)
Quintett für Klarinette und Streichquartett Nr. 2 (1994)

4. Solo Work

Königliches Thema für Violine solo (1976)
“Li-Na im Garten”: Fünf Stücke für Violine solo (1984/85)
Kontraste: zwei Stücke für Violine solo (1987)

5. Vocal solo with Accompaniment

Namo für drei Sopran und großes Orchester (1971)
Fassung für Sopran und Orchester (1975)
Schamanengesänge für Alt und Kammerorchester (1969/70)
“Teile dich Nacht” für Sopran und Kammerensemble (1980)
APPENDIX B

LETTER OF PERMISSION

BOOSEY & HAWKES

March 28, 2013

Ji Won Hwang

RE: Kontraste; Gasa; Piece Concertante; Reak fur Grosses Orchester

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**Scores**


Recordings


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BIOGRAPHICAL SKETCH

Ji Won Hwang

A native of South Korea, Ji Won Hwang stared playing the piano at the age of four, and was the youngest pianist at Korean Young Pianist Competition in 1986 to win an award. At the age of twelve, Hwang held her first piano recital in Seoul. Despite her early success on the piano, she was interested in violin music and began playing the violin when she was thirteen. In 2003 she graduated from Sookmyung Women’s University where she studied with Un-Chang Baik, Jungwha Kim for the Bachelor’s degree, and continued her studies there for the master’s degree with Dr. Siyeon Ryu. In 2005, while working towards her M.M., she received the third prize at the Korea – Germany Brahms Association Concours. She completed her M.M. in 2006, with a thesis titled “A Study on Béla Bartók’s Folk Tunes and Analysis of Rhapsody No.1 for Violin and Piano.”

After receiving her Bachelor’s and Master’s degree in Violin Performance, she was active as a teacher and performer: teaching at Soogsil Boys’ Middle School and Sookmyung Women’s University, and played for several professional symphony orchestras in Korea. In 2008, Hwang moved to the United States to study with Eliot Chapo as a doctoral student at the Florida State University and earned the Doctor of Music degree in 2013. At Florida State, she continued her teaching career, serving as a teaching assistant for chamber music ensembles and applied violin lessons, and was also an active instructor at the Stubbs’ Music Center in Tallahassee, FL.

Hwang has appeared as a soloist with Seoul Continuo Baroque Ensemble and Czech Janacek Chamber Orchestra. Also, she has performed in several music festivals including the Korean Chamber Ensemble Music Festival, Weinheimer Internationale Sommer Musik Fest, Mannheim Musikhochschule Violin Musikkurs, International Musikkurs an der Musikhochschule Hannover. As an avid chamber musician, Hwang led
Keum Ran Girls’ High School String Ensemble and the Cistella String Quartet, and was the second violinist in Florida State’s premier graduate string quartet, the Eppes String Quartet. She has given solo and chamber recitals at Sookmyung Women’s University, Chugye University of Arts, and Jang Cheon Art Hall in Korea, SWR Concert Hall, Weinheimer Evangelische Kirche in Germany, and the Dohnányi, Lindsay and Opperman Recital Halls in Tallahassee, FL.

As an orchestral musician, Hwang served as a concertmaster of Florida State University Opera Orchestra, and an assistant concertmaster of Florida State University Orchestra. She has also served as a guest assistant concertmaster of Northwest Florida Symphony Orchestra, Pensacola Symphony Orchestra, and Tallahassee Symphony Orchestra, a guest principal second violinist of Albany Symphony Orchestra, and a first section violinist of Mobile Symphony Orchestra.