A Comparative Study: East Asian Traditions and Styles in Isang Yun and Toshio Hosokawa’s Piano Trios

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A COMPARATIVE STUDY:
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IN ISANG YUN AND TOSHIO HOSOKAWA’S PIANO TRIOS

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# Table of Contents

List of Tables ...................................................................................................................................v  
List of Figures ................................................................................................................................ vi  
List of Musical Examples ............................................................................................................. vii  
Abstract ............................................................................................................................................x  

**INTRODUCTION** ...........................................................................................................................1  

1. ISANG YUN................................................................................................................................3  
   Biography......................................................................................................................................3  
   Characteristics of Yun’s Compositional Style...........................................................................5  
      Taoism.......................................................................................................................................5  
      Hauptton ...................................................................................................................................8  
   Korean Court Music ....................................................................................................................12  
      Jongmyo Jeryeak .......................................................................................................................12  
      Munmyo Jeryeak .......................................................................................................................13  
   Instrumentation ............................................................................................................................14  
   Korean Twelve Tones and Modes Used in Jeryeak .................................................................16  

2. TOSHIO HOSOKAWA.............................................................................................................20  
   Biography...................................................................................................................................20  
   Characteristics of Hosokawa’s Compositional Style.............................................................22  
      Zen Buddhism .........................................................................................................................22  
      Sound Calligraphy ..................................................................................................................25  
      Breathing—Flute and Shō .........................................................................................................26  
   Japanese Court Music ................................................................................................................27  
      Gagaku ....................................................................................................................................27  
   Instrumentation ............................................................................................................................28  
   Japanese Twelve Tones and Six Modes....................................................................................29  

3. ANALYZING TWO PIANO TRIOS ........................................................................................32  
   Trio für Violine, Violoncello und Klavier by Isang Yun...........................................................32  
   *Memory (In Memory of Isang Yun)* for violin, violoncello and piano by Toshio Hosokawa...47  

CONCLUSION ..............................................................................................................................57  

APPENDICES ...................................................................................................................................59  

A. PICTURES OF KOREAN TRADITIONAL INSTRUMENTS .........................................................59  
B. PICTURES OF JAPANESE TRADITIONAL INSTRUMENTS ...................................................63  
C. REPRINT PERMISSION LETTERS .........................................................................................64  
D. CAPTURES OF PERMISSION TO USE THE PICTURES ......................................................66
LIST OF TABLES

1.1 Instrumentation of munmyo jeryeak and jongmyo jeryeak ....................................................16

2.1 Instrumentation of gagaku ensembles. ..................................................................................29

3.1. Overall structure of Yun’s Trio .............................................................................................33

3.2. Twelve-tone matrix of Yun’s Trio mm. 6-9 ............................................................................35

3.3. Overall structure of Hosokawa’s Memory .........................................................................50

3.4. The breathing circulation of mm.1-37 from the A section in the violin part .................55
LIST OF FIGURES

1.1 Drawing image of Hauptton by Yun ................................................................. 9
1.2 Drawing image of Hauptton by Schmidt .......................................................... 9
LIST OF MUSICAL EXAMPLES

1.1. Tae-sung .........................................................................................................................10
1.2. Chu-sung .........................................................................................................................11
1.3. Jun-sung .........................................................................................................................11
1.4. Yo-sung .........................................................................................................................11
1.5. Melody in C (hwangjong) key ......................................................................................14
1.6. Melody in E (goseon) key .............................................................................................14
1.7. Melody in A (namryeo) key ..........................................................................................14
1.8. Twelve tones in aak and dong-ak ..............................................................................16
1.9. Twelve Tones in Hyang-ak .........................................................................................17
1.10. Pyeong mode ..............................................................................................................17
1.11. Gyemyeon mode .......................................................................................................17
1.12. Five traditional Chinese modes ..............................................................................18
1.13. Modes in munmyo jeryeak ......................................................................................19
2.1. The twelve Japanese tones .........................................................................................30
2.2. Ryo mode ....................................................................................................................30
2.3. Ritsu mode ..................................................................................................................31
3.1. Yun’s Trio, mm. 1-4 of the piano part ........................................................................34
3.2. Yun’s Trio, mm. 5-9 of string parts ..........................................................34
3.3. Yun’s Trio, mm. 13-19 of the string parts ............................................................36
3.4. Yun’s Trio, mm. 34-37 of the piano part ............................................................37
3.5. Yun’s Trio, mm. 55-56 of the string parts ............................................................37
3.6. Yun’s Trio, mm. 57-60 of the string parts ............................................................38
3.7. Yun’s Trio, mm. 79-81 of the piano part..........................................................39
3.8. Yun’s Trio, mm. 81-82 of the string parts..........................................................39
3.9. Yun’s Trio, mm. 34-41 of the string parts..........................................................40
3.10. Yun’s Trio, mm. 14-16 and 18-25 of the piano part ..............................................40
3.11. Yun’s Trio, mm. 26-29 ..................................................................................42
3.12. Yun’s Trio, mm. 34-37 of the piano part..........................................................42
3.13. Yun’s Trio, mm. 49-51 of the string parts..........................................................43
3.14. Yun’s Trio, mm. 52-54 of the string parts..........................................................43
3.15. Yun’s Trio, mm. 65-70 of the violin part.........................................................44
3.16. Yun’s Trio, mm. 68-72 of the cello part............................................................44
3.17. Yun’s Trio, mm. 73-75 of the cello part............................................................45
3.18. Yun’s Trio, mm. 73-76 ..................................................................................46
3.19. Yun’s Trio, mm. 81-85 ..................................................................................46
3.20. Yun’s Trio, mm. 101-103 ..............................................................................47
3.21. Hosokawa’s Memory, mm. 36-37 .................................................................49
3.22. Hosokawa’s Memory, mm. 46-48 .................................................................49
3.23. Hosokawa’s Memory, mm. 56-60 .................................................................50
3.24. Hosokawa’s Memory, mm. 12-14 .................................................................51
3.25. Aitake used in gagaku ..................................................................................52
3.26. Spread aitake accompanied by drones .......................................................52
3.27. Hosokawa’s Memory, mm. 1-5 of the string parts ..............................................53
3.28. Hosokawa’s Memory, mm. 1-10 .................................................................54
3.29. Hosokawa’s Memory, mm. 16-20 .................................................................55
3.30. Hosokawa’s *Memory*, mm. 66-70 .........................................................................................56
ABSTRACT

Isang Yun (1917-1995) and Toshio Hosokawa (b. 1955) are East Asian composers with European musical backgrounds. Yun, a Korean born composer, and Hosokawa, a Japanese born composer, were in a healthy, mentor-student relationship when Hosokawa studied with Yun at Der Hochschule der Künste. They were interested in the traditional court music of each of their motherlands, Korea and Japan. They explored the infusion of that genre with elements of German avant-garde music. Their attempts successfully fascinated European people and they developed great reputations as composers in Europe.

The purpose of this treatise is to offer an analysis and comparison of their piano trios, Trio für Violine, Violoncello und Klavier (1972/75) by Isang Yun and Memory (In Memory of Isang Yun) for violin, violoncello and piano (1996) by Toshio Hosokawa. It is hoped that performers who read this treatise will have a better understanding of the compositional methods and styles found in their music, and perform with fine nuance and a deeper commitment.

This treatise provides a biographical sketch of Isang Yun, characteristics of Yun’s compositional style, and characteristics of Korean court music in Chapter 1. A biography of Toshio Hosokawa, the characteristics of his compositional style, and characteristics of Japanese court music are presented in Chapter 2. In Chapter 3, the researcher offers an analysis of the two piano trios. Lastly, a brief comparison of the two pieces and a summary are presented in the conclusion.
INTRODUCTION

Korea and Japan are regional neighbors, competitive friends, and have had a historically adversarial relationship. Conflicts between the two countries increased during Japan’s rule of Korea from 1910 to 1945, which resulted in South Korea issuing a total ban of Japanese popular culture, including music, until 1998. Despite the differences between the two countries, some friendships developed. The meeting of Korean-German composer Isang Yun (1917-1995), and Japanese composer Toshio Hosokawa (born 1955), is one such friendship. They met in Berlin when Hosokawa studied with Yun. During their work together, the two Asian composers became as close as a father and son. After six years of studying (1976-1982) with Yun, Hosokawa left because his music was becoming similar to Yun’s and he felt he should find another teacher and develop his own musical language.

Both Yun and Hosokawa were interested in their traditional court music, called jeryeak and gagaku respectively. Their efforts to infuse their own traditional music into German avant-garde music fascinated European audiences. Even though jeryeak and gagaku were present approximately 1200 years ago, both genres were entirely new to European people. Far East Asian sounds were modern, innovative, and exotic. Both Yun and Hosokawa came to study modern music in Europe and ironically, they found the true value of their traditional music in this foreign land. They actively experimented with their traditional musical elements and successfully made their own musical languages.

Yun composed Réak für Orchester in 1966 and it led to his success and worldwide fame. The word réak comes from jeryeak. The orchestral work does not exactly duplicate Korean ritual music but it does convey the ritualistic character that evokes the mood of the Korean court. Yun explained why he chose this court music rather than folk music in an essay in

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3 Ibid.
1978. He had always been interested in Eastern religions such as Buddhism, Confucianism, and especially Taoism. He thought court music was an extremely important form of expression for philosophy, culture, and for everyday life.\(^5\) As the world, including human beings, nature, life and death, is working in harmony based on a certain way (\textit{tao}), music is existing with a certain principle to him. In his life, he tried to integrate this thought into his music through \textit{Hauptton} (main tone) technique.

Hosokawa’s interest in \textit{gagaku} began when he worked with Klaus Huber at the Staatliche Hochschule für Musik in Freiburg. During his study with Yun, Hosokawa became aware of his Japanese roots and of his own oriental approach to life.\(^6\) However, it was Klaus Huber who encouraged Hosokawa to study Japanese court music. He went back to Japan to study traditional Japanese music in 1985.\(^7\) Since then, he has composed a considerable amount of music for \textit{gagaku} ensemble and Japanese traditional instruments. During his stay in Tokyo, he became interested in Zen Buddhism, especially the breathing techniques of the Zen monks. He also coined the term “Japanese calligraphy.” This puts value not only on the audible sounds but also on the inaudible sounds.

Both Yun and Hosokawa’s orchestral works are relatively well known to American audiences. However, their chamber music is not. Through analyzing and comparing their piano trios, I will demonstrate how these two Asian composers infuse or combine their traditional musical elements and styles with Western composition. The study will help future performers to understand the composers’ compositional languages, perform with the composers’ original intentions, and ensure communication with their audiences.

\(^7\) Toshio Hosokawa, \textit{Stille und Klang, Schatten und Licht (Silence and Sound, Shadow and Light)}, (Hofheim, Germany: Wolke Verlag, 2012), 47.
CHAPTER 1

ISANG YUN

Biography

Isang Yun was born in a southern province, Gyeongsangnam-do, South Korea, on September 17, 1917, as the first son of the scholar Kihyeon Yun and to a mother from a family of farmers. During this period Korea was under Japanese rule (1910-1945) and was subjected to political and social changes, such as the introduction of Japanese language and culture into Korean society. The Japanese controlled nearly all activities. When he was three, Yun’s family moved to Tongyeong. On December 11, 2015, Tongyeong was the first Korean city to be designated a UNESCO Creative City of Music. The city holds the Tongyeong International Music Festival annually, which commemorates the memory of Isang Yun. When Yun was eight years old, he heard the sound of an organ for the first time. It was the rich harmonies of Western Music and he found them to be exotic. He discovered that while Korean people listen to every single tone one by one, western people listen to multiple tones all at once. Although Yun’s father did not allow him to study music, Yun moved to Seoul and for two years (1933-34) studied with one of the students of Franz Eckert in order to learn classical and contemporary music. Eckert was invited to conduct the royal orchestra during the Korean Empire Period and introduced the first Western-style military band to Korea. Yun published his first collection of songs for children, called Mokdongui-Norae (A Shepherd Boy’s Song), in 1937. In 1939 he went

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to Tokyo, where he studied Western composition with Ikenouchi Tomojiro, who had recently
returned from France. Just before the outbreak of the Pacific War in 1941, Yun returned to
Tongyeong and worked as a professor of music. He suffered from poor health, but he continued
to compose music. Yun was arrested because some of his compositions, written in Korean, were
found in his home. Writing in Korean was prohibited during the Japanese colonial era.

When the Korean War began in 1950, Yun married Suja Yi, a colleague from the
university. In the same year, he published his second collection of songs, titled Dalmoori (Moon
Halo). During the war, he moved to Seoul and became a university professor and composed
Korean film music. Afterward, he accepted the position as the director of the Association of
Korean Composers, founded in Busan.

In 1955 he won the fifth annual Seoul Cultural Prize for a string quartet and a piano trio.
However, he was not satisfied with his compositions and thought they were technically
imperfect. At the age of thirty-nine, he left for France to study the current European
compositional techniques. He entered the Paris Conseratory, where he worked with Tony Aubin
and Pierre Revel. In 1957 he went to Berlin and studied with Reinhard Schwarz-Schilling, Boris
Blacher, and Joseph Rufer at the Berlin Hochschule für Musik (Academy of Music).

He began to gain fame in the European musical circles with the success of
Musik für Sieben Instrumente (1959) and Om Mani Padme Hum (Praise to the Jewel in the
Lotus) –song cycle for soprano, baritone, choir and orchestra (1964).

Even though he became recognized as a musical figure, he continually experienced
financial hardship. Finally his difficulties ended when he was selected as one of the recipients of
a Ford Foundation Grant. In 1966 he traveled to the United States and presented conferences. In
October of the same year, in Donaueschingen, Germany, Réak für Orchester was premiered and
his prominence as a composer was firmly established. Réak was an important work for him.
Yong Hwan Kim argues in his writings that the significance of Réak is the obvious use of Yun’s
musical language, that is, the Hauptton technique, which will be discussed later in this
document.

On June 17, 1967, Yun was kidnapped by the Korean National Intelligence Agency,
charged with espionage on behalf of North Korea, and imprisoned in South Korea. There he was
subjected to torture and he attempted suicide. The news that Yun was imprisoned spread

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13 Yong Hwan Kim, Yun Isang Yeon-Gu (Seoul: SiGong-Sa, 2001), 33.
throughout Europe. Concerts for Yun’s release were held in numerous cities and demonstrations were mounted. A petition written by Wilhelm Maler, the president of the Hamburg Academy of the Arts, accumulated the signatures of 161 intellectuals worldwide.\textsuperscript{14} At the end of 1969, Yun was discharged after the above-mentioned international appeals and protests, and he returned to West Berlin.

After returning to West Berlin, Yun taught composition at the University of Hanover in 1969 and gained German citizenship in 1971. Afterward he taught from 1977 to 1985 at the Berlin Hochschule der Künste. He received an honorary doctorate from the University of Tübingen in 1985, and the Großes Bundesverdienstkreuz (Great Federal Cross of Merit) from the President of Germany.

Politics in South Korea were changing and the South Korean government slowly began to remove restrictions on performances of Yun’s music. In 1982, “The Nights of Isang Yun’s Compositions” was held for two days at the Korean Music Festival in Seoul. Regardless of the acceptance of his music in South Korea, Yun’s status never changed and he remained in exile for the rest of his life. As a result, he never had the opportunity to return to his native country before his death. On November 3, 1995, he died of pneumonia in Berlin.

**Characteristics of Yun’s Compositional Style**

**Taoism**

As Yun discussed in the conversation with Rinser,\textsuperscript{15} he was influenced by Chinese philosophies, Korean shamanism, and Buddhism. His music is deeply rooted in Taoism.

My compositional works are expressions of the Tao in the sense that I always seek out the principles of Taoism in the creation of the works. The beginning of my music is actually a continuation of something [invisible] that has already been ringing without sounding. Likewise, the seeming end of my music in fact belongs to the unheard sound of the future, and would continue to ring in the unheard sound.\textsuperscript{16}

\textsuperscript{14} Ibid., 41.
\textsuperscript{15} Rinser and Yun, *The Wounded Dragon*, 13.
Taoism is one of the Chinese philosophies which began around the 6th century B.C. during the Warring States Period in China. It comes from the Chinese word Tao, meaning "the way or path." It is a method in which one does not try to force balance, but instead, finds it. Taoist philosophy promotes the notion that there are four main elements in space: human, earth, sky, and Tao. Human beings exist by relying on earth, which relies on the sky, which belongs to Tao, and eventually Tao follows what is natural. Tao seems to stay quietly, but keeps changing and returning.

The original Taoist philosophers were Lao-Tse (604-531 B.C.) and Chuang-Tzu (400 B.C.), who are the important figures who influenced the major texts of Taoism, namely, the "Tao De Ching" and the "Chuang-Tzu." Lao-Tse is the founder of Taoism, while Chuang-Tzu is a developer of it to help the general public understand. This philosophy has gained countless followers, has been a state religion at times, and has traveled throughout Asia, absorbing various cultural spirits.

Most Taoists were unable to achieve political positions or were completely uninterested in them. Many lived outside of society, where they sought out their own refuges in nature. Nature was the right place to reflect on themselves and the world.

Taoists believe that the great Tao does not stop moving, and the moving Tao continues to move until it eventually comes back to the starting point. The continual movement eventually becomes equal to motionlessness in that it always returns to where it has already existed. In other words, Tao is something that moves and stands still simultaneously. This above-mentioned idea of active movements within the stillness is labeled Jung Joong Dong in Korean. Yun significantly highlighted the concept of Jung Joong Dong when explaining his compositional and musical philosophies in connection with Taoism.

Taoism emphasizes cycles of change, including the lifecycle and the turning of the seasons. In The I Ching, Hellmut and Richard Wilhelm wrote:

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20 Watts, Taoism, 22.
It is certain that the world of being arises out of [its] change and interplay. Thus, change is conceived of partly as the continuous transformation of the one force into the other and partly as a cycle of complexes of phenomena, in themselves connected, such as day and night, summer and winter. Change is not meaningless but subject to the universal law, Tao.\(^\text{22}\)

In the philosophy of Chuang-Tzu, change is a fundamental theme.\(^\text{23}\) He considers the universe as a great current in which one state follows another in a ceaseless process, and in which things are in an infinite flux. Tao embraces all things and combines them into a unity, stressing the oneness of all things. Within this unity, all differences and contraries disappear. To Chuang-Tzu, life and death, creation and destruction, beauty and unsightliness, possibility and impossibility, and right and wrong are but differences in points of view, or merely relative causes of each other.\(^\text{24}\) At all events, Tao recognizes all as one. Tao is the source of all change and principle or virtue. Tao can be explained by the process of self-transformation concerning all things in the universe and nature. Change is the main concept, but it never changes and thus becomes one.\(^\text{25}\)

All changes are the consequence of the interaction of the two general manners: yin and yang. Yin is the typification of the female or negative value and is taken as passive, weak, and destructive while yang is the symbol of the male or positive value, understood as active, strong, and constructive. The process of interaction between yin and yang suggests incongruity as well as harmony, and Taoism presumes that there is unity in diversity and monism in dualism or pluralism.\(^\text{26}\) The continuous transformation of the universe by the alternations of yin and yang is nothing more than external phenomenon of the same Tao. This concept of Taoist philosophy, including yin and yang dualism and the return to Tao, became the basis of the epitome of Yun’s music.

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\(^{24}\) Yayoi Uno Everett and Frederick Lao eds., *Locating East Asia in Western Art Music*, (Middletown, CT: Wesleyan University Press, 2004), 184.

\(^{25}\) Ibid.

Yun also used the idea of Taoism for dynamics in his music. In *The Wounded Dragon: Dialogues of the Life and Works of the Composer*, Luise Rinser depicted musical dynamics based on Taoism. Yun himself agreed with her observation:

The piece starts with *pianississimo* which sounds like a small stream... becoming even softer...And then it grows louder and stronger...The stream builds up the hysterical swirls, springs, and falls...All the 14 voices have different character; each of them repeats over and over its own motives, and then all at once, everything joins together in a broad brass instrument....and then, within three measures, the piece goes from *fortississimo* to the *pianissimo*, and ends.\(^{27}\)

Soft sounds, hard to hear, come from nothing, grow, change, and finally return to the origin moment.

**Hauptton**

The *Hauptton* (main tone or single tone) technique is found in many of Yun’s compositions. He describes this idea below:

The tone of Europe and Asia is totally different. I have mentioned several times that the tone of the West is like a liner pencil, while Asian tones are like a stroke of a brush thick and thin, and not even straight; they carry the possibilities of the flexible form. However, a single tone is not music yet. In European music, tones have to be connected to a form horizontally and vertically. In Asia, there is no harmony in the Western sense, because the single tone itself is alive enough. It does not have the requirement to force harmonic structure or counterpoint form. If a tone has in itself a flexible movement while it is sounding, if the tone appears complex, then this tone is a whole cosmos. The single tone is manipulated in various ways, perhaps through a vibrato or glissando.\(^{28}\)

Yun provided a drawing to illustrate the concept of *Hauptton* (Figure 1.1).\(^{29}\) Sinae Kim argued in her dissertation that one should not regard the *Hauptton* as an individually defined

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\(^{27}\) Rinser and Yun, *The Wounded Dragon*, 134.


\(^{29}\) Rinser and Yun, *The Wounded Dragon*, 11.
pitch. The pitch by itself does not have any meaning in the music. The Hauptton is a series of processes by which a main tone is started, kept, and disturbed through interactions with the other tones. All the process confirms the entity of the Hauptton.

![Figure 1.1. Drawing image of Hauptton by Yun](image1)

Later, Martin Schmidt, an expert on Isang Yun’s music, supplemented the composer’s ideas by making his own version of Hauptton image.

![Figure 1.2. Drawing image of Hauptton by Schmidt](image2)

In his image of Hauptton, Schmidt suggested that the Hauptton technique divided into three steps. In figure 1.2, the primary note is illustrated as a straight line while the ornamentations turn around the line through the three steps of beginning, developing, and fading away. As Yun mentioned above, Hauptton embodies a total component and all the possibilities

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32 Ibid.
of how a single tone can be described, not a defined single matter. However, without a thorough understanding, one can be confused and think that *Hauptton* refers to a single pitch in traditional Western music terms. Therefore, Christian Martin Schmidt suggested another term, “*Tonkomplex*” (tone complex), rather than “*Hauptton,***” to indicate its complex meaning.\(^{33}\)

*Hauptklang* is the term used to describe an ensemble in which each instrument plays its own *Hauptton.*\(^ {34}\) The appearances of these *Haupttöne* occur occasionally at the same time among various instruments, but more often begin in different beats.

*Umspielung* (embellishment) is a technique resulting from *Hauptton* which involves, as its term implies, decorating the main note by adding various kinds of ornamentations, such as vibrato, trills, glissandi, and grace notes.\(^ {35}\) *Sigimsae* is a term used in traditional Korean music to describe ornamental patterns; it can be seen as the Korean counterpart to *Umspielung.* *Sigimsae* can be divided into four types.\(^ {36}\)

*Tae-sung* literally means “retreating,” or “declining sound.” It is applied to descending lines where a passage ends in a pitch gliding several tones down.

Example 1.1. *Tae-sung*

*Chu-sung:* meaning “pushing up sound.” It results in a raised pitch through a slide.


\(^{35}\) Ibid.

Example 1.2. *Chu-sung*

*Jun-sung*: meaning “rolling sound.” It is a combination of *chu-sung* and *tae-sung* that results in grace notes or turns.

Example 1.3. *Jun-sung*

*Yo-sung*: meaning “vibrating sound,” as in the European wide vibrato, covering a large range. *Pyong-sung* is the opposite term of *Sigimsae*, meaning “flat sound” or *senza vibrato*.

Example 1.4. *Yo-sung*
Korean Court Music

Isang Yun created a Korean musical atmosphere through the symbolic use of characteristics of Korean traditional music, notably those of the ancient ceremonies based on Chinese models. Court music has been classified into three categories by origin: aak, dang-ak, and hyang-ak. This classification is based on A Guide to the Study of Music (1493). Aak was first introduced from China to Korea in 1116 and the term was used specifically for sacrificial ritual music of Chinese origin. Dang-ak originated from the Tang and Song dynasties in the 8th century. In the contrast to aak and dang-ak, hyang-ak is a native Korean court music which was performed in a vast range of contexts. Court music can be divided into ritual music, banquet music, and military processional music, according to its usage. This paper will be limited to ritual music, jongmyo jeryeak and munmyo jeryeak.

Jongmyo Jeryeak

Jongmyo jerye, also known as jongmyo daeje, is a ritual ceremony for worshipping the departed royal family of the Joseon Dynasty. Traditionally, the King of the Joseon dynasty and his children hosted jongmyo jerye four times a year in the first, fourth, seventh and tenth months, but since 1971 the ritual has been held on the first day of May at the Jongmyo Shrine in Seoul, South Korea.

Jongmyo jeryeak, also called jongmyoak, refers to the music performed during the jerye of Jongmyo (main building) and Yeongnyeongjeon (annex) to celebrate and bring delight to the spirits of deceased kings. Jongmyo jeryeak is played by a double orchestra called a deungga and

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38 Akhakguebum (A Guide to the Study of Music) was written by five music theorists and specialists by order of the King, Sungjong, in 1493. It is a valuable document in both practical and academic aspects. It is a comprehensive treatise on music and dance of the Joseon dynasty (1392-1910).
40 Ibid.
41 Ibid.
42 Ibid., 16.
a heonga. The deungga is seated on the upper level of a terrace and the heonga members are placed on the lower level.\footnote{Ibid.}

The music of jongmyo jeryeak was originally derived from Chinese court music. However, since King Sejong of Korea (1397-1450) composed musical pieces called botaepyeong in 1447 and jeongdaeu in 1449, largely based on hyangak (indigenous Korean court music), these pieces have been used for jongmyo jeryeak rituals. Of the fifteen botaepyeong, eleven have survived and, along with the original eleven jeongdaeu, are played for these events.\footnote{Seongyeon Park, “A Study of Jongmyo Jeryeak,” Asian Musicology 20 (2012): 115.}

*Munmyo Jeryeak*

*Munmyo jerye*, also called seokjeondaeje or seokjeonje, is a ritual for Confucius and his sixteen pupils (who include two Koreans, Seolchong and Chiwon Choi) at Munmyo, the Confucian shrine.\footnote{“문묘제례㞛 (Munmyo Jeryeak), 민속문화대백과사전 (Encyclopedia of Korean Culture)”, accessed January 29, 2016, http://encykorea.aks.ac.kr/Contents/Index.} The music of the munmyo jerye was borrowed from China during the reign of King Yejong (1079-1122) of the Goryeo period (918-1392). However, the original munmyo jeryeak disappeared in China and only six of fifteen works (goseongung, hwangjonggung, ichikgung, jungryeogung, namryeogung and songs in hwangjonggung) remain, which are still performed in Korea.\footnote{Lee and Yi, eds., Music of Korea, 18.}

*Munmyo jeryeak* is classified into two kinds of melodies, each with thirty-two notes. The first of the two melodies is performed in three keys (C, E, A). The notes are expected to be in a range of sixteen semitones, for example, C to D# in a higher octave. When the melody is transposed, any notes that would lie higher than sixteen semitones are transposed one octave lower. This leads to a modification in the shape of the melody (see examples 1.5, 1.6, 1.7).
Example 1.5. Melody in C (hwangjong) key

Example 1.6. Melody in E (goseon) key

Example 1.7. Melody in A (namryeo) key

Instrumentation

*Munmyo jeryeak* employs *aak* instruments. They are made from each of the eight materials stipulated by the *paleum* (eight tones), which is an ancient Chinese system of classifying instruments called the *bayin*, based on the main material from which the instrument is made. The eight materials are metal, stone, silk, bamboo, gourd, earth, leather, and wood. These materials are considered to be significant in expressing the harmony of the universe. From this fact, we can infer that aesthetic value was placed on the harmony of various tone colors.

The instrumentation of the terrace and courtyard ensembles are slightly different from each other. In the *munmyo jeryeak*, for example, the terrace ensemble is characterized by

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instruments of low volume, such as the geum (seven-stringed plucked zither; Chinese instrument used only in court ritual music) and the seul (twenty-five-stringed plucked zither; Chinese instrument used only in court ritual music), while the courtyard ensemble features instruments that are louder, such as the jingo (large, barrel-shaped double-headed drum; Chinese instrument used only in court ritual music). The terrace ensemble uses voice, the pyeonjong (bell chime with sixteen bronze bells), the pyeon-gyeong (metal chime with sixteen bronze slabs), the teukjong (large bell; Chinese instrument used only in court ritual music), the teukgyeong (large stone; Chinese instrument used only in court ritual music), geum, seul, so (panflute with sixteen pipes; Chinese instrument used only in court ritual music), hum (clay ocarina; Chinese instrument used only in court ritual music), ji (bamboo transverse flute; Chinese instrument used only in court ritual music), yak (small, notched bamboo oboe; Chinese instrument used as a dance implement in court ritual dance), jeok (small, notched bamboo oboe; Chinese instrument used only in court ritual music), jeolgo (large, barrel-shaped double-headed drum; Chinese instrument used only in court ritual music), chuk (square wooden box), eo (wooden scraper) and bak (wooden clapper with six slabs).

The courtyard ensemble uses pyeonjong, pyeon-gyeong, hun, ji, yak, jeok, jingo, bu (clay pot; Chinese instrument used only in court ritual music), chuk, eo, bak, nogo (set of small, barrel-shaped double-headed drums; Chinese instrument used only in court ritual music), and nodo (set of small, barrel-shaped double-headed drums; Chinese instrument used only in court ritual music).

On the other hand, jongmyo jeryeak combines a mixture of instruments used in aak, hyang-ak, and dang-ak. In jongmyo jeryeak, the terrace ensemble is composed of pyeonjong, pyeon-gyeong, banhyang (metal chime with sixteen bronze slabs), dangpiri (cylindrical double-reed bamboo oboe; Chinese origin), daegeum (transverse bamboo flute), haegeum (two-stringed fiddle), ajaeng (bowed zither), janggu (hourglass-shaped double-headed drum), jeolgo, chuk, eo, and bak. In the courtyard ensemble, ajaeng, jeolgo, haegeum and jin-go are used. Tepyeongso (conical double-reed oboe; also called hojeok or saenap) and daegum with large volume are added only when Jeongdaeup is performed, admiring the military accomplishments.

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49 Ibid.
50 Ibid.
51 Han, “Traditional Korean Music,” 84-85.
52 Ibid.
of the royal ancestors. *Geomun-go* (six-stringed plucked zither) and *gayageum* (twelve-stringed plucked zither) are optional or used only in certain pieces of *jongmyo jeryeak*.

Table 1.1. Instrumentation of *munmyo jeryeak* and *jongmyo jeryeak*

<table>
<thead>
<tr>
<th>Ritual</th>
<th>Type</th>
<th>Terrace Ensemble</th>
<th>Courtyard Ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Munmyo jeryeak</strong></td>
<td>Aak</td>
<td>(voice)</td>
<td>pyeongong, pyeon-gyeong, hun, ji, yak, jeok, chuk, eo, teukjong, teukgyeong, geum, seul, so, jeolgo</td>
</tr>
<tr>
<td>Dang-ak</td>
<td></td>
<td>bak</td>
<td>bak</td>
</tr>
<tr>
<td><strong>Jongmyo jeryeak</strong></td>
<td>Aak</td>
<td>(voice)</td>
<td>pyeongong, pyeon-gyeong, jeolgo, chuk, eo</td>
</tr>
<tr>
<td>Dang-ak</td>
<td></td>
<td>banghyang, dangpji, ajang, janggu, bak</td>
<td>banghyang, dangpji jaegum, janggu, bak, taepyeongso</td>
</tr>
<tr>
<td>Hyang-ak</td>
<td></td>
<td>daeguem (flute)</td>
<td>daeguem (flute), daeguem (gong)</td>
</tr>
</tbody>
</table>

**Korean Twelve Tones and Modes Used in Jeryeak**

In court music, the pitch of *hwangjong*, the first of a set of twelve pitches, was regarded as the standard pitch. Court music of Chinese origin is low in pitch with the C as the first note of the scale. (Korean native music is higher in pitch and begins with E-flat.)

Example 1.8. Twelve Tones in *Aak* and *Dong-ak*  

\(^53\) Lee and Yi, eds., *Music of Korea*, 22-23.
A Korean melodic line is formed mainly in two traditional Korean modes: *pyeong* and *gyemyeon*. All eleven pieces of *botaepyung* are written in *pyeong* mode of *imjong* (G) and all fifteen pieces of *jeongdaeup* are in *gyemyeon* mode of *namryeo* (A). Both are based on the pentatonic scale. The notes in the Korean pentatonic scale are called *goong*, *sang*, *gak*, *chee*, *woo*. In *pyeong* mode, G is treated as the tonic and called *goong*. In *gyemyeon* mode, A is treated as the tonic and also called *goong*.

In traditional Chinese music, *goong*, *sang*, *gak*, *chee*, *woo* is also found. However, *goong*, *sang*, *gak*, *chee*, *woo* of Korea has no relation with that of China. While Korean *goong*, *sang*.

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55 Ibid.
gak, chee, woo indicates pitch names, Chinese goong, sang, gak, chee, woo signifies modes. There are five modes in traditional Chinese music. These five modes are called goong mode, sang mode, gak mode, chee mode and woo mode, according to the tonic. The Korean pyeong mode is the same as the Chinese chee mode, and the Korean gyemyeon mode is the same as the Chinese woo mode.\(^{56}\)

Example 1.12. Five traditional Chinese modes

In munmyo jeryeak, modified goong mode is used. The scale is composed of seven notes. In this mode, there are six scales: hwangjong-goong, goseon-goong, joongrye-goong, ichik-

\(^{56}\) Hanbeon Seo (서한범), 국악통론 (The Theory of Korean Traditional Music), (Seoul: Tae Rim, 1988), 55.
goong, namryeo-goong and songshin-hwangjong-goong. The last songshin-hwangjong-goong is performed the same as hwangjong-goong but its function is different.

Example 1.13. Modes in Munmyo Jeryeak

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CHAPTER 2

TOSHIO HOSOKAWA

Biography

Toshio Hosokawa was born in a Hiroshima suburb on October 23, 1955. Both of his parents came from Hiroshima. As a result of the detonation of the atomic bomb in October of 1945, many wounded people came to the suburb where Hosokawa’s mother lived. His parents experienced terrible things which later inspired him to compose *Voiceless Voice in Hiroshima* (1989). His childhood home was strongly influenced by traditional Japanese arts. While his grandfather was a master of *ikebana* and his mother taught *koto*, yet he found the traditional world to be boring. At the age of four he began piano lessons and became interested in Western European music by composers such as Mozart, Beethoven, Schubert, and J.S. Bach. At the age of fifteen he heard a radio broadcast of Toru Takemitsu’s *November Steps* for biwa, shakuhachi, and orchestra (1967). From that moment, he was fascinated and realized he wanted to devote himself completely to music. In the following year he began music studies in Tokyo with Akio Yashiro, Teruyuki Noda, and Irino Yoshiro. In Tokyo he was inspired by performances of orchestral pieces by Korean composer Isang Yun and in 1976, he went to Berlin to study with him. At the *Hochschule der Künste* (Arts Academy) he studied composition with Isang Yun, music theory with Witold Szalonek, and piano with Rolf Kuhnert. In 1980 he won the

59 Patrick Müller, “Our Audience Consists of All People,” in *Roche Commissions: Toshio Hosokawa*, ed. Basil Rogger, (Basel: Roche, 2010), 47. Roche Commissions is a collaboration between Roche, Lucerne Festival, and the Lucerne Festival Academy. Since 2003, Roche has worked with these partners to award regular commissions for new orchestral works to some of the worlds most talented contemporary composers. This book, *Roche Commissions* is dedicated to Hosokawa.
60 Ikebana is the Japanese art of flower arrangement.
63 Galliano, *Yōgaku*, 303.
Valentino Bucchi Composition Competition in Rome for his composition entitled *Jo-Ha-Kyu*. In 1982 Hosokawa won the Irino Prize for Young Composers in Tokyo as well as first prize in a composition competition for the centenary of the Berlin Philharmonic. In the same year, *Nocturne*, the first work that he composed under the influence of Toru Takemitsu’s *November Steps*, premiered. He heard several performances of Japanese *gagaku* court music that year. He spent 1983 to 1986 in Freiburg, completing his theory studies with Brian Ferneyhough and composition with Klaus Huber. Isang Yun inspired Hosokawa to become truly aware of his cultural identity, of his Japanese roots, and of his own oriental approach to life. However, it was Klaus Huber who encouraged Hosokawa to study Japanese court music, which led him to further develop his complex compositional ideas with a Japanese basis.65 Klaus Huber arranged for him to spend a half-year sabbatical in Tokyo so that he could intensively engage himself with traditional Japanese music. There, Hosokawa studied repertoire and history, instruments, and *shomyo* (Buddhist chanting), and learned to play the mouth organ (*shō*). Hosokawa also discovered inspiration from the philosopher, Catholic priest, and Zen master Kakichi Kadowaki. In 1986, *Seed of Contemplation (Mandala)*, a piece which was performed more than 20 times in many countries over the following years, was premiered in Rimini. In 1988 Hosokawa returned to Hiroshima and lived part of the year there, part of the year in Mainz. Jörn Peter Heikel explains Hosokawa’s dual existence in his writing.

Toshio Hosokawa has long understood himself as one who crosses borders between various worlds. This dual existence, spread between two continents and all their diversity, is seen to be reflected in the fact that in Europe, he especially learned to value what is Japanese, while on the other hand he has integrated the different sound world of new music for the West with his own music.66

In 1988 he received the Kyoto Music Prize and served as composer-in-residence at the Davos Festival. In the next year, Hosokawa co-founded the Akioshidai International Contemporary Music Seminar and Festival in Yamagushi and served as its artistic director until 1998. From 1990 to 1994, he was a lecturer at the International Summer Courses in Darmstadt, Germany.67 Almost all of his new works written in the 1990s for the mouth organ (*shō*) were

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65 Walter-Wolfgang Sparrer, “Timeless Time—Placeless Place?” in *Roche Commissions*, 121.
66 Jörn Peter Hiekel, “Endangered Intensities,” in *Roche Commissions*, 97.
67 Ibid., 81.
inspired and premiered by Mayumi Miyata. Her talent also inspired contemporary composer John Cage, who composed shō pieces in the 1990s. The year 1994 was one of Hosokawa’s most prolific years. In that year, premieres of Landscape VI in Prague, Interim at the Witten New Music Festival, Vertical Time Study III in Takefu, and Variations in Nagoya took place. In addition, the first version of In die Tiefe der Zeit (Into the Depth of Time) premiered in Breitenwang, Austria. That piece was commissioned by the International Salzburg Summer Academy. A second version was performed in Berlin in the same year.

In 1995 Hosokawa was selected as the Composer-in-Residence at the Donaueschingen Festival, where New Seeds and Contemplation (a key work of the composer in terms of the renewal of Buddhist music and the gagaku tradition) received its première. He was Composer-in-Residence at the Biennale di Venezia in 1995 and 2001, the Tokyo Symphony Orchestra from 1998 to 2007, the International Music Festival of Lucerne in 2000, musica viva in Munich in 2001, Musica nova Helsinki in 2003, Warsaw Autumn in 2005 and 2007, and others. He was Artistic Director of the Suntory Hall International Program for Music Composition in Tokyo, Japan from 2012 to 2015.

Characteristics of Hosokawa’s Compositional Style

Zen Buddhism

Zen Buddhism is one of the products of the Chinese mind after its contact with Indian thought, which was introduced into China in the first century A.D. through the medium of Buddhist teachings. Zen has played a unique part in the cultural history of Japan. Charles Eliot argues in his writing:

…perhaps it may not be amiss to point out once more how great a power it (Zen) has been in the artistic, intellectual, and even the political life of the Far East. To a

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certain extent it has molded the Japanese character. No other form of Buddhism is so thoroughly Japanese.\(^{72}\)

The element in Zen that has achieved such an important influence in the molding of Japanese life is what is known as satori. Satori constitutes the essence of Zen, for where there is no satori there cannot be any form of Zen. Satori is generally translated as “enlightenment,” which is the word used by Buddha and his Indian followers ever since his realization under the Bodhi tree by the River Nairangana.\(^{73}\) Satori is defined as an intuitive look into the nature of things in contradistinction to the analytical or logical understanding of it.\(^{74}\) Satoru, which is the verbal form of satori, is synonymous with sameru, which means “to wake” from a sleep or inertia.\(^{75}\)

The center of Zen practice is meditation or dhyana. Dhyana comes from the root dhi, meaning “to perceive,” “to reflect upon,” or “to fix the mind upon.”\(^{76}\) Dhyana means to hold one’s thought collected, not to let thought wander away from its reasonable path.\(^{77}\) During seated meditation, practitioners usually assume the lotus position. To control the mind, awareness is absorbed towards counting or watching the breath. Reinhart Myer-Kalkus argues about where Hosokawa’s musical ideas come from in his writing:

Zen Buddhist breathing technique and meditation, breathing and heightened awareness, voice and silence—these are the leitmotifs of Hosokawa’s musical thinking, also demonstrable in his compositional detail and from.\(^{78}\)

Also, Hosokawa talked about breathing in his music:

In my music breathing is very important—exhaling and inhaling. This is of the most significance in Zen meditation. You have to exhale very slowly and then inhale. So you go from nothing, from the zero point. Firstly it’s like breezing and with this I’m alive again. This breezing is very important in my work—it comes and goes,


\(^{74}\) Ibid.


\(^{77}\) Ibid., 101.

\(^{78}\) Reinhart Meyer-Kalkus, “Breath Crystals,” in *Roche Commissions*, 27.
goes and comes like a wave in the ocean. I’d say that this is circulating. European music in this point is quite lineal, and this is like a building. My music is always stretching in time and quite fairly this space, that is always changing, is very different idea. It also may be the kind of singing which makes my music more meditative and thoughtful. “Go and come,” exhaling and inhaling—it’s like a Zen meditation.79

Nature is the embodiment of an abundance which opens up creative possibilities for him as a composer. It goes beyond formal restrictions. The experience of this abundance may give him and his listeners a plenitude of unexpected musical moments.80 He mentioned where he gets his inspiration from in an interview with Sonograma, a Spanish music magazine:

…but the most important for me is the nature and the experience I get from it. Also my past, when I was a child I spent a lot of time in the countryside with my parents. I still remember that time and those happy memories it brings back, are very important to me. I’m not so naïve about nature; I always look for the harmony within the environment and this is what I try to show in my music. Maybe you know that in our (Japanese) culture we always seek the nature in all its forms and the relationship it has with human beings—the harmony they create together. This is the base of the whole Japanese culture. My music, consequently, comes from this tradition, which is very close to the nature.81

While separating himself from nature, man is still a part of nature, for the fact of separation itself shows that man is dependent on nature.82 Man cannot live outside of nature; he still has his existence rooted in nature. Hosokawa articulates that nature is the great source of inspiration in a conversation with Jacky Vonderscher.83

My ideal music resembles the sounds of nature. Nature is very important to me. I have rich memories of my childhood, when my father would often draw my attention to the beauties of nature. I ask myself over and over how I might live with nature. This is a pivotal memory for me; water, sea, clouds—these are my sources of inspiration. To become one with nature is my musical theme.84

80 Hiekel, “Endangered Intensities,” in Roche Commissions, 99.
81 “Interview with Toshio Hosokawa.”
82 Suzuki and Barrett, Zen Buddhism, 283.
83 Jacky Vonderscher is a former global head of molecular medicine labs at Roche, a Swiss global health-care company. Vonderscher, as a representative of Roche, interviewed Hosokawa, the fifth composer to be commissioned to write a symphonic work by Roche.
84 Patrick Müller, “Our Audience Consists of All People,” in Roche Commissions, 39.
Sound Calligraphy

Hosokawa himself created the expression “sound calligraphy,” which brilliantly describes his musical aesthetic, while at the same time highlighting links with the teachings of Zen Buddhism. This idea has something to do with Isang Yun’s musical language. Hosokawa mentions Isang Yun in his writing for his CD liner notes.

I have continued to compose musical works, conceiving of music as a calligraphy of space and time. What I mean here by “calligraphy” is the form of a musical note. You could also call it the shape of a song, the shape of its core melody. The idea that the melodic shape of eastern music has a calligraphic form was suggested to me by my composition teacher, Isang Yun.  

While Yun concentrates on the movement of each single note, Hosokawa pays attention to the place on which the stroke is drawn, to the canvas and its blank spaces, under the tradition of Japanese calligraphy. Japanese calligraphy places value not only on the subject being drawn but also on the blank space behind it, the power where nothing is drawn. The appearance of the visible brush stroke is enhanced by means of the blank space in its background where nothing is drawn. In musical terms, the silence or the inaudible blank is more powerful than the grand size of an orchestra in numerous cases. Hosokawa explains the silence in Japanese traditional music:

*Ma*—the silent movement—intensity—between sound and sound. In Japanese culture this *Ma* is very essential. Japanese architects also use it. We can find this interaction in the nature, between two seasons—autumn and winter, between night and day…. But for us the beauty can be found in a cherry blossom and this is such because it remains very short time- there is no eternity…This is another example of “in between”—*Ma*. For the Japanese this *Ma* is very significant, also for life itself that is why life is beautiful. There is no eternity; we have no God.

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86 Ibid.
87 Ibid.
88 “Interview with Toshio Hosokawa.”
For Hosokawa, the sound is like a blossom and the silence is not emptiness. The silence gives you another possibility to hear sound. Surely, to make a strong sound, a strong silence is necessary.

Breathing—Flute and Shō

For Hosokawa, the flute is the instrument which can most intensely realize his musical thoughts. The flute can produce a sound by means of the breath. Breath is the power of life in flute playing. Life is not always full of beautiful sound. Hosokawa also notices noises of nature. In his flute music, sometimes the player blows air through the flute without making a musical tone, which sounds like the wind of the natural world. This sound was, until the nineteenth century, forbidden in Western flute music. In the Japanese tradition, however, it is used positively as a way to approach a more natural breath. He asserts in the conversation with Vonderscher that if classical musicians and audiences are open-minded and understanding, then these beautiful sounds (or airy noises) become an asset for them.89

Another ideal instrument that depicts natural breathing for him is the shō. Shō is a mouth organ with bamboo pipes that probably originated in China. It had the role of providing harmonies in classical Japanese gagaku music. The shō has seventeen bamboo pipes and the air inside causes them to vibrate through a windbox. Up to six reeds can sound at the same time. It is thus possible to produce both individual notes and tone clusters. Shifting harmonies from one to another are characteristic of the instrument.90 Shō players produce sounds by inhaling and exhaling. This enables them to generate almost continuous, uninterrupted flows of sound. In Utsurohi for shō and harp (1986), Hosokawa begins to employ a technique of inhaling and exhaling which he calls “circular time.” He continues:

When one exhales for five beats, three beats of inhaling follow; I shaped the rhythmic structure of the shō part according to this principle. Thus I would like to be very Japanese on the one hand, but on the other I have composed very logically…. It is exhaling to hiss, to the point of dying, and breathing in again from

89 Müller, “Our Audience Consists of All People,” 63.
absolute zero. A breath contains death and life, and each note contains a breath, that
is, life and death. How a note lives—that is what I find interesting.\footnote{Walter-Wolfgang Sparrer, “Timeless Time—Placeless Place?” in \textit{Roche Commissions}, 127.}

Japanese Court Music

\textit{Gagaku}

Hosokawa focused on applying the sound and atmosphere of \textit{gagaku} instruments to
Western instruments and ensembles. He thought the beauty of his music could be expressed by
Japanese traditional instruments. In fact, Hosokawa often composed for \textit{gagaku} instruments or
combinations of \textit{gagaku} and Western instruments. \textit{Gagaku} and Hosokawa became inseparable.

\textit{Gagaku}, meaning “elegant music,” is the oldest surviving music genre in Japan. It was
established in the court around 1200 years ago and has been preserved in shrines and temples at
the Imperial Court.\footnote{Shigeo Kishibe, \textit{The Traditional Music of Japan}, rev. ed. (Tokyo: Kokusai Bunka Shinkokai, 1969), 15.} The first appearance of \textit{gagaku} was in the summer of 752 A.D.\footnote{Malm, \textit{Japanese Music}, 97.} There was
an event to celebrate the completed Buddha image at the Todaiji temple in Nara. Expressive
speeches were read by state ministers, hymns of praise were sung by large choruses of priests,
and performances were given by the full company of court musicians and dancers.\footnote{Ibid.} \textit{Gagaku} was
the music for these performances. \textit{Gagaku} is still part of some Buddhist ceremonies, but is
mainly heard in the emperors’ palaces and the noblemen’s mansions.

The present form of \textit{gagaku} represents that of the early Heian period (the early half of the
ninth century). This is a modification of the \textit{gagaku} of the Nara period (AD 710-794), which was
almost an exact imitation of the music of China and Korea at the same time.\footnote{Kishibe, \textit{The Traditional Music of Japan}, 15.}

The paramount foreign influence in \textit{gagaku}, as with many Japanese art forms, came from
China. The Japanese Imperial Music Bureau (\textit{gagau-ryo}), established in 701, consisted of Tang
musicians and Koreans. During the Nara and early Heian periods, Chinese music poured into
Japan through the musicians and the returning students who had traveled to China or studied
there. The Chinese-inspired music found in \textit{gagaku}, the so-called \textit{to-gaku}, seems to have been
originally developed as banquet music rather than for ceremonial purposes.

Instrumentation

Gagaku repertory consists of four categories: kangen (instrumental ensemble), bugaku (dance music), saibara and roei (songs), and ritual music for Shinto ceremonies. Kangen and bugaku are divided into two groups, namely togaku and komagaku. Togaku means “Tang Dynasty music,” but it includes pieces of imperial court music from China, Southeast Asia, and India, while komagaku are from Korea and Manchuria. Kangen, literally “wind and string instruments,” is orchestral music and bugaku is an instrumental ensemble accompanied by a dance. Kangen and bugaku are instrumental music, while saibara and roei are vocal. Shinto ritual music differs from the others in that it is performed only for religious purposes, while the other three (kangen, bugaku, and saibara and roei) are engaged at court ceremonies and banquets.

The present Kangen, along with bugaku, is classified into two groups, saho (left) and uho (right). Saho music consists mainly of music from China and several pieces which originated from India, while uho music consists of music from Korea and a few pieces from Manchuria. In Kishibe’s book, The Traditional Music of Japan, he argues that this classification represents the combination of the ancient idea in Japan that left is superior to right, and the fact that in Japan at that time, Chinese music was flourishing more than Korean music.

Gagaku is the earliest significant instrumental form in Japanese music. It can be called orchestral because it has instruments of three basic types—percussion, strings, and winds. Brass instruments are never used. Four kinds of woodwind instruments are used: ryuteki, hichiriki, komabue, and shō. Ryuteki is a simple transverse flute. Hichiriki is a double reed oboe capable of producing a piercing tone. The third kind is komabue, a six-holed flute of Korean origin used in komagaku. Lastly, the most exotic instrument among the three is the shō. The Chinese predecessor of shō, sheng, is said to be the oldest known pipe organ.

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96 Kishibe, 15.
98 Kishibe, 16-17.
99 Ibid.
100 Malm, Japanese Music and Musical Instruments, 110.
In the string instrument group, there are two kinds of instruments, so and biwa. So is also called gakuso or koto. It has thirteen strings and is used in a limited role in gagaku.\(^{101}\) Both finger pick (tsume) and bare fingers are used to play so. Biwa has four strings and four frets and is played with a small pick. The so and biwa function as a bridge between the melodic parts and percussion instruments.\(^{102}\)

In the percussion instrument group, there are four kinds of instruments. Two percussion instruments, taiko and shoko, are the backbone in every full ensemble. Taiko is the instrument of the frame drum type. Its sound is strong, dark, and resonant. On the contrary, shoko is a shallow bronze instrument of the gong type and sounds brighter than taiko. One of the next two instruments, kakko is played only for togaku repertoire while san no tsuzumi is used only for komagaku.\(^{103}\) The shape of the san no tsuzumi is similar to the chang-gu, a Korean instrument.

Table 2.1. Instrumentation of gagaku ensembles

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Kangen (instrument)</th>
<th>Bugaku (dance)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wind</td>
<td>Togaku</td>
<td>Komagaku</td>
</tr>
<tr>
<td></td>
<td>Ryuteki,</td>
<td>Komabue,</td>
</tr>
<tr>
<td></td>
<td>Hichiriki, Shō</td>
<td>Hichiriki</td>
</tr>
<tr>
<td>String</td>
<td>Koto, Biwa</td>
<td></td>
</tr>
<tr>
<td>Percussion</td>
<td>Kakko, Shoko, Taiko</td>
<td>San no tsuzumi,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Shoko, Taiko</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Kakko, Shoko,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Taiko</td>
</tr>
<tr>
<td></td>
<td></td>
<td>San no tsuzumi,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Shoko, Taiko</td>
</tr>
</tbody>
</table>

Japanese Twelve Tones and Six Modes

The theoretical tonal basis of Japanese music is of Chinese origin. The Chinese music theory provided the same twelve-note, untempered, chromatic scale that is the theoretical, basic

\(^{101}\) Ibid., 104.
\(^{103}\) Ibid.
tonal material of Western music.\textsuperscript{104} The note D is used as the basic pitch of the Japanese tonal system.

![Diagram of twelve Japanese tones]

Example 2.1. The twelve Japanese tones

The six modes are divided into three \textit{ryo} and three \textit{ritsu} modes (see examples 2.2 and 2.3).\textsuperscript{105}

![Diagram of Ryo mode]

Example 2.2. \textit{Ryo} mode

\footnotesize\textsuperscript{104} Malm, \textit{Japanese Music and Musical Instruments}, 113.
\footnotesuperscript{105} Ibid.
The primary function of these six modes in gagaku is to offer a method of transposition or of playing pieces at different pitch levels. When a gagaku melody is rewritten at a different pitch level, the melody itself changes. When a piece is played in a new mode it actually becomes a new composition, a paraphrase of its parent melody. A piece is never moved from a ritsu mode to a ryo mode but only within the three modes of each system. Pieces originally in the taishikicho are never transposed.

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Example 2.3. Ritsu mode

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CHAPTER 3

ANALYZING TWO PIANO TRIOS

Trio für Violine, Violoncello und Klavier
by Isang Yun

The first part of Trio für Violine, Violoncello und Klavier (measures 1 through 72) was written in 1972. It was the pianist Horst Göbel who inspired Yun to write a piano trio for Boris Blacher’s (1903-1975) 70th birthday.\(^{107}\) Boris Blacher was one of Yun’s composition teachers. The Göbel Trio premiered it on 23 February 1973 at the Berlin Academy of Music. The second part of the work was completed and dedicated to Blacher after his death in 1975.

During the middle of 1960s through the middle of 1970s Yun developed his musical style based on *Hauptton* technique. He also attempted to incorporate ideas from Taoism and Buddhism in his compositions. This period is the second of his four musical periods. *Hauptton* was actively explored while he also continued to use the twelve-tone technique, which was a main feature of his first period.

The piano trio does not seem to be his favorite genre. He left only two piano trios among over one hundred twenty works. One was written in Korea in 1955 and the other was written in Germany in 1972/75. From 1966 to 1974, he focused on composing solo pieces and chamber music including duos, trios without piano, quartets, and quintets. This piano trio is not performed as often as some of his other works. However, it is well-balanced among the three instruments and effectively shows the virtuosity of each player.

This piano trio is divided into four sections including an introduction. The introduction is mm. 1-25, the A section is mm. 26-72, the B section is mm. 73-109, and the C section is mm. 110-133. The outer sections, including introduction, the A section, and the C section, are relatively slow and serene. In the B section, the tempo is slightly faster, the motives in each part become more active, and the dynamics are mostly loud.

\(^{107}\) Isang Yun, *Trio für Violine, Violoncello und Klavier, 1972/75* (Berlin: Bote & Bock, 1976), the brief introduction of the piece.
The first chord, played $f$ and non-vibrato by the strings, strongly introduces the beginning of the piece. It recalls the exclamation “deu-o.” A botaepyung from jongmyo jeryeak starts with jipsa-aksar’s “deu-o.” Jipsa-aksar is a person who conducts the beginning and the end of the music. After his exclamation, “deu-o,” bak is played one time, chuk is played three times, and julgo one time. Then bak is played one time again by jipsa-aksar. This whole process is called ak-jak. The introduction part of this piano trio functions as ak-jak.

In mm. 2-4 of the piano part, the notes of the first four chords use all 12 tones of the chromatic scale (from the bottom): E-F-$\flat$-F#-G-$\flat$-A-$\flat$-C-$\flat$-B-D-$\flat$-E-$\flat$. Yun explored 12-tone technique in his early musical period in Europe and used it in his works. *Five Pieces for Piano* (1958) is his first piece composed with 12-tone technique. In this piece, Yun tried to follow 12-tone rules strictly through the work because he composed it to practice 12-tone technique when he was studying with Josef Rufer, a pupil of Schönberg. But, after this piece, he started to use 12-tone techniques incompletely and freely and mixed it with Hauptton technique. As Yun

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109 Ibid.

110 Ibid.


112 Ibid.
focused on *Hauptton* more, he used 12-tone less. The first chord E, F, Ab is composed of the minor second (E-F) and the minor third (F-Ab). In the first four chords, Yun keeps using this quality of the chord. The second chord F#, G, Bb is also composed of the minor second (F#-G) and the minor third (G-Bb). The third chord is modified. The minor third (A-C) appears first and the minor second (C-Db) follows. In the fourth chord, major second is added. The chord consists of minor third (B-D), minor second (D-Db), and major second (Db-F) (see example 3.1).

Example 3.1. Yun’s Trio, mm. 1-4 of the piano part

In mm. 6-9 of the strings, Yun presented the prime 12-tone row: A-G#-B-G-F-D-F#-D#-C#-E-C-A# (see example 3.2).

Example 3.2. Yun’s Trio, mm. 5-9 of the string parts

34
Table 3. 2. Twelve-tone Matrix of Yun’s Trio

<table>
<thead>
<tr>
<th></th>
<th>I0</th>
<th>I11</th>
<th>I12</th>
<th>I10</th>
<th>I8</th>
<th>I5</th>
<th>I9</th>
<th>I6</th>
<th>I4</th>
<th>I7</th>
<th>I3</th>
<th>I1</th>
</tr>
</thead>
<tbody>
<tr>
<td>P0</td>
<td>A</td>
<td>G#</td>
<td>B</td>
<td>G</td>
<td>F</td>
<td>D</td>
<td>F#</td>
<td>D#</td>
<td>C#</td>
<td>E</td>
<td>C</td>
<td>A#</td>
</tr>
<tr>
<td>P1</td>
<td>A#</td>
<td>A</td>
<td>C</td>
<td>G#</td>
<td>F#</td>
<td>D#</td>
<td>G</td>
<td>E</td>
<td>D</td>
<td>F</td>
<td>C#</td>
<td>B</td>
</tr>
<tr>
<td>P10</td>
<td>G</td>
<td>F#</td>
<td>A</td>
<td>F</td>
<td>D#</td>
<td>C</td>
<td>E</td>
<td>C#</td>
<td>B</td>
<td>D</td>
<td>A#</td>
<td>G#</td>
</tr>
<tr>
<td>P2</td>
<td>B</td>
<td>A#</td>
<td>C#</td>
<td>A</td>
<td>G</td>
<td>E</td>
<td>G#</td>
<td>F</td>
<td>D#</td>
<td>F#</td>
<td>D</td>
<td>C</td>
</tr>
<tr>
<td>P4</td>
<td>C#</td>
<td>C</td>
<td>D#</td>
<td>B</td>
<td>A</td>
<td>F#</td>
<td>A#</td>
<td>G</td>
<td>F</td>
<td>G#</td>
<td>E</td>
<td>D</td>
</tr>
<tr>
<td>P7</td>
<td>E</td>
<td>D#</td>
<td>F#</td>
<td>D</td>
<td>C</td>
<td>A</td>
<td>C#</td>
<td>A#</td>
<td>G#</td>
<td>B</td>
<td>G</td>
<td>F</td>
</tr>
<tr>
<td>P3</td>
<td>C</td>
<td>B</td>
<td>D</td>
<td>A#</td>
<td>G#</td>
<td>F</td>
<td>A</td>
<td>F#</td>
<td>E</td>
<td>G</td>
<td>D#</td>
<td>C#</td>
</tr>
<tr>
<td>P6</td>
<td>D#</td>
<td>D</td>
<td>F</td>
<td>C#</td>
<td>B</td>
<td>G#</td>
<td>C</td>
<td>A</td>
<td>G</td>
<td>A#</td>
<td>F#</td>
<td>E</td>
</tr>
<tr>
<td>P8</td>
<td>F</td>
<td>E</td>
<td>G</td>
<td>D#</td>
<td>C#</td>
<td>A#</td>
<td>D</td>
<td>B</td>
<td>A</td>
<td>C</td>
<td>G#</td>
<td>F#</td>
</tr>
<tr>
<td>P5</td>
<td>D</td>
<td>C#</td>
<td>E</td>
<td>C</td>
<td>A#</td>
<td>G</td>
<td>B</td>
<td>G#</td>
<td>F#</td>
<td>A</td>
<td>F</td>
<td>D#</td>
</tr>
<tr>
<td>P9</td>
<td>F#</td>
<td>F</td>
<td>G#</td>
<td>E</td>
<td>D</td>
<td>B</td>
<td>D#</td>
<td>C</td>
<td>A#</td>
<td>C#</td>
<td>A</td>
<td>G</td>
</tr>
<tr>
<td>P11</td>
<td>G#</td>
<td>G</td>
<td>A#</td>
<td>F#</td>
<td>E</td>
<td>C#</td>
<td>F</td>
<td>D</td>
<td>C</td>
<td>D#</td>
<td>B</td>
<td>A</td>
</tr>
<tr>
<td>R10</td>
<td>RI11</td>
<td>RI12</td>
<td>RI10</td>
<td>RI8</td>
<td>RI5</td>
<td>RI9</td>
<td>RI6</td>
<td>RI4</td>
<td>RI7</td>
<td>RI3</td>
<td>RI1</td>
<td></td>
</tr>
</tbody>
</table>

**P**: Prime Rows  **IR**: Inversion Rows  **R**: Retrograde Rows  **RI**: Retrograde-Inversion Rows

The following phrases are not strictly based on a 12-tone row, but are modified (see mm. 13-16 and mm. 16-18 of the violin part, and mm. 13-15 and mm. 17-18 of the cello part). The phrase of mm. 13-16 in the violin part is an incomplete I4 (see example 3.3 and table 3.2). The first four notes are the same, but the fifth and sixth notes are exchanged: C#-D-B-E♭ (D#)-A♭ (G#)-F. The tone row in mm. 16-18 of the violin part is a modified P11 (see example 3.3 and
The second note, G, and the third note, A#, are exchanged. The ninth note, C of P11, is moved to the eleventh note of the phrase. The note D# and the eleventh note, B of P11, are moved to the ninth and the tenth of the phrase: G#-A#-G-F#-E-C#-F-D-E♭(D#)-B-C. The phrase of mm. 13-15 in the cello part is a modified R6 (see example 3.3 and table 3.2). The fourth note, G of R6 is moved to the second of the phrase and the second (F#) and third (A#) notes of the R6 are moved to the third and fourth notes of the phrase. The fifth and six notes are in the same: E-G-F#-A#-A-C. The first 6 notes, C#-D-B-D#-F-G#, of I4 and the first 6 notes, E-F#-A#-G-A-C, of R6 form an aggregate of the 12 chromatic pitch classes: hexachordal combinatoriality. The tone row in mm. 17-18 in the cello part is a modified I5 (see example 3.3 and table 3.2). The first eight notes are the same as I5: D-E♭(D#)-C-E-F#-A-F-G#. The phrase is followed by yo-sung (A-F-A-F-A-F-A).

Example 3.3. Yun’s Trio, mm. 13-19 of the string parts
The tone row in mm. 35-36 in the piano part is a modified I₄ (see example 3.4 and table 3.2). The first six notes of the phrase are exactly the same as I₄, and the other notes in the phrase are random: C#-D-B-E♭(D#)-F-A♭(G#).

Example 3.4. Yun’s Trio, mm. 34-37 of the piano part

The tone row in m. 56 of the violin part is a modified R₃ (see example 3.5 and table 3.2). The fourth note, E, of R₃ is moved to the second note of the phrase; the second note, D♯, of R₃ is moved to the third note of the phrase; and the third note, G, of R₃ is moved to the fourth note of the phrase. The fifth to tenth notes of the R₃ are the same as those of the phrase: C#-E-D♯-G-F♯-A-F-A♭(G#)-B♭(A#)-D.

Example 3.5. Yun’s Trio, mm. 55-56 of the string parts
The phrase of m. 57 in the cello part is a modified R4 (see example 3.6 and table 3.2). The second note, E, of the R4 is moved to the third note of the phrase; the fourth note, F, of the R4 is moved to the second note, and the third note; G# (Ab), of the phrase is moved to the fourth note. The order of the phrase from the fifth to the twelfth notes is the same as R4: D-F-E-Ab (G#)-G-Bb (A#)-F#-A-B-Eb (D#)-C-C#. This order is stated twice through m. 59.

Example 3.6. Yun’s Trio, mm. 57-60 of the string parts

The tone row in m. 80 of the piano part is a modified P2 (see example 3.7 and table 3.2). The first eight notes of the phrase are the same as P2. The ninth note, D#, of P2 is moved to the eleventh; the tenth note, F#, is moved to the ninth; the eleventh note, D, is moved to the tenth; and the twelfth note, C, is the same: B-Bb (A#)-C#-A-G-E-G#-F-F#-D-Eb (D#)-C.
The tone row in mm. 81-82 of the cello part is a modified P1 (see example 3.8 and table 3.2). The ninth note, D, of P1 is moved to the eleventh; the tenth note, F, is moved to the ninth; and the eleventh note, C#, is moved to tenth of the phrase: B♭ (A#)-A-C-A♭ (G #)-G♭ (F#)-E♭ (D#)-G-E-F-C#-D-B. Additionally, 12-tone rows appear in mm. 84-86 of the cello part, mm. 88-89 of the piano part, m. 90 of the piano part, and mm. 104-105 of both string parts.
The 12-tone phrases are full of sigimsae such as *chu-sung* and *tae-sung* in mm. 34-41 of the string parts (see example 3.9). *Jun-sung, chu-sung, and yo-sung* appear in mm. 15, 18-20, and 23-24 of the piano part (see example 3.10).

Example 3.9. Yun’s Trio, mm. 34-41 of the string parts

Example 3.10. Yun’s Trio, mm. 14-16, and 18-25 of the piano part
In mm. 26-30 of the piano part, Yun uses a technique of scraping strings in the piano. It is marked *bisbigliando*, meaning whispering. It sounds like a *jing*, a Korean gong. A *jing* is often used in *muak*, shamanistic music. Mysterious sounds murmur in the bottom of the strings. The violin and cello parts are in contrary motion and move with their own rhythm to create heterophony (see example 3.11).

In mm. 35-37 of the piano part, the right hand plays the tone row, I4 in the upper register of the keyboard. It sounds like *pyeon-gyeong*, a set of twelve thin stones, making a clear and consistent sound. On the contrary, the left hand plays short glissandos on the strings (see example 3.12).

In mm. 26-33 of the violin and cello parts (see example 3.11), the composer indicates detailed dynamics among the notes. This expression invokes *haekum* and *ajaeng* performance.
Example 3.11. Yun’s Trio, mm. 26-29

Example 3.12. Yun’s Trio, mm. 34-37 of the piano part

*Heakum* is the smallest string instrument. It has only two strings, no fingerboard, and only three positions. To change the pitches, the fingers of the left hand release or pull the strings while bowing the strings with the right hand. It sounds like a violin or a viola. *Heakum* can create a humorous sound or a melancholy and gloomy atmosphere. *Ajaeng* is a larger instrument. The
body is about 62 inches long and 10 inches wide. It has seven strings and bridges. Its sound is produced by bowing the strings as that of *heakum*. The sound of *ajaeng* is similar to that of a cello, but raspier and thicker. Sliding up or down between two notes makes *chu-sung* and *tae-sung*. The two string parts avoid any harmonic progression and they maintain their own independent lines.

Yun uses the *Hauptton* technique in this piece. In mm. 49-51, E in the violin part and G in the cello part are used as *Haupttöne*: likewise in mm. 53-55, A-flat in the violin part and D in the cello part are *Haupttöne*. In mm. 65-72, C and E-flat in the violin part function as main tones, as are A and B in the cello part in mm. 68-72.

Example 3.13. Yun’s Trio, mm. 49-51 of the string parts

Example 3.14. Yun’s Trio, mm. 52-54 of the string parts
Example 3.15. Yun’s Trio, mm. 65-70 of the violin part

Example 3.16. Yun’s Trio, mm. 68-72 of the cello part

The piano part imitates a virtuosic *gayageum* performance. *Gayageum* has twelve strings and twelve bridges and its body is about 64 inches long and 14 inches wide. Techniques of playing this instrument include plucking, striking, and glissando.
The B section begins with pizzicato in the cello part. It starts from \( p \) and gradually grows to \( ff \) within two measures. A is the main tone of the cello in mm. 73-75. In m.75 Yun indicates the Bartók pizzicato for cello (see example 3.17). The performer of a string instrument plucks the string away from the fingerboard with the right hand with sufficient force to cause it to snap back and strike the fingerboard creating a snapping sound in addition to the pitch itself.\(^{113}\) Its rough sound is similar to the \textit{bak}, a Korean percussion instrument made up of six pieces of birch attached to one another. It is used in both \textit{mummyo} and \textit{jongmyo jeryea} at the beginning and the end of the piece. It is used in the court dance when the tempo, the dancing steps, or the formation of the dance is changed. In this piece, Yun uses Bartók pizzicato as \textit{bak} to signal a clear change of tempo and atmosphere.

Example 3.17. Yun’s Trio, mm.73-75 of the cello part

Yun also practices yin-yang theory in this piece. The longer-held chords represent yin, which shows immobility or stability, while rapid motion in the piano part represents yang, which shows mobility or instability (mm. 75, 83, 88-9, 101-3). Usually, \textit{Hauptton} represents yin and \textit{Umspielung} represents yang.

Example 3.18. Yun’s Trio, mm. 73-76

Example 3.19. Yun’s Trio, mm. 81-85
In the B section, the figurations of strings and piano are written in contrast to one another. When the strings have rapid motion, the piano has longer-held chords or vice versa. Yun pays attention to the balance between yin and yang and places longer-held chords and bundles of brilliant embellishments evenly.

After the driving B section, the C section begins with a calm, serene, and long Hauptton A. The tempo returns to $\dot{=} \text{ca. } 46$ of the A section. A relatively short C section ends with harmonics and pizzicatos in the strings. Each part ends with a perfect descending 5th; violin (A-D), cello (G-C), and piano (F-B flat). Yun seems to try to end this piece with an unexpected concluding passage in Western style.

**Memory (In Memory of Isang Yun) for violin, violoncello and piano**  
by Toshio Hosokawa

*Memory* was commissioned by the Twenty-Second Century Club in Japan and is dedicated to pianist Kaya Han. It was composed to mourn the death of Isang Yun, who died in November, 1995. The first performance was given by Nicolas Chumachenco (violin), Noboru

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114 Kaya Han is a Korean-Japanese pianist. She is well-known as a specialist of Yun’s music
Kamimura (cello), and Kaya Han in Kyoto on September 8, 1996. Hosokawa was invited to TIMF (Tongyeong International Music Festival), where Memory was performed in both 2004 and 2007.

In 1995 Hosokawa focused on the string quartet genre. Violinist Irvine Arditti and Hosokawa had known each other from Darmstadt since the beginning of the eighties. The Arditti Quartet premiered Hosokawa’s string quartet Landscape I (1992) in Tokyo and performed it quite often at music festivals. Later in 1996 Hosokawa composed Landscape III for Irvine Arditti. Around that time he became great friends with a lot of musicians, including bassoonist Pascal Gallois, accordionist Stefan Husson, musicologist Harry Jalbreich, and composers Klaus Huber, Younghi Pagh-Pann, and Brian Ferneyhough. Those friendships help him to become interested in more instruments, genres, and compositional techniques. Hosokawa was quite prolific in 1995 and 1996, writing pieces for shomyo and gagaku ensembles, chamber orchestra, string orchestra, shō and string orchestra, piano trio, and several solo instruments.

The piano trio as a genre is typical of Western music. However, the sounds in Memory are far removed from the traditional sounds of Western music. This piece consists of breathing processes. Even the first instruction for the violin and cello is to play “without bow pressure like breath.”

Breathing is basically irregular. No one exhales for three seconds and inhales for three seconds all the time. Sometimes one breathes quickly or slowly. Sometimes one exhales longer than one inhales, or vice versa. A pause is also a crucial element of breathing. This pause is called ma. As mentioned before, Hosokawa does not use ma for a simple silence, but for an intensity. It is the white space in a pen-and-ink drawing. Ma describes neither space nor time, but the tension in the silence and the space surrounding sounds and objects. Ma is found five times, including at the end of the piece (see examples 3.21, 22, and 23).

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115 Toshio Hosokawa, Memory (In Memory of Isang Yun) for Violin, Violoncello and Piano (Tokyo, New York: Schott, 1997), 2.
116 Hosokawa, Toshio Hosokawa, 83.
117 Toshio Hosokawa, Memory, 3.
118 Galliano, Yogaku, 14.
Example 3.21. Hosokawa’s *Memory*, mm. 36-37

Example 3.22. Hosokawa’s *Memory*, mm. 46-48
Example 3.23. Hosokawa’s Memory, mm. 56-60

Table 3.3. Overall structure of Hosokawa’s Memory

<table>
<thead>
<tr>
<th>Section</th>
<th>Tempo</th>
<th>Measure</th>
<th>Piano techniques</th>
<th>String techniques</th>
</tr>
</thead>
<tbody>
<tr>
<td>A section</td>
<td>(1) $\text{j} = \text{ca.} 30-32$</td>
<td>1-2nd beat of 15</td>
<td>Cluster by hitting the strings with fingertips</td>
<td>sul tasto, sul ponticello, glissando</td>
</tr>
<tr>
<td></td>
<td>(2) $\text{j} = \text{ca.} 36-38$</td>
<td>3rd beat of 15-25</td>
<td>Mute directly on the bottom end of the string with the finger and then play normally with the pedal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(3) $\text{j} = \text{ca.} 40$</td>
<td>25-37</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(4) $\text{j} = \text{ca.} 48$</td>
<td>38-48</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(5) $\text{j} = \text{ca.} 40$</td>
<td>49-60</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B section</td>
<td>(6) $\text{j} = \text{ca.} 48$</td>
<td>61-68</td>
<td></td>
<td>sul tasto, sul ponticello, con vibrato, pos. ord. (return to ordinary position), pizzicato, tremolo</td>
</tr>
<tr>
<td></td>
<td>(7) $\text{j} = \text{ca.} 56$</td>
<td>69-80</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C section</td>
<td>(8) $\text{j} = \text{ca.} 40$</td>
<td>81-90</td>
<td></td>
<td>sul tasto, sul ponticello, tremolo in harmonics,</td>
</tr>
<tr>
<td></td>
<td>(9) $\text{j} = \text{ca.} 40$</td>
<td>91-103</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
*Memory* is divided into three sections. It is generally slow, but has slight changes in tempo (see table 3.3).

The strings play mostly *sul tasto* and *sul ponticello* from beginning to end, which create a ghostly and grotesque atmosphere. *Sul tasto* literally means on the touch.\(^{119}\) It is a direction for string players to bow over the fingerboard, producing a hollow sound. When you press the bow too strongly, you will get a harsh and distorted sound. It should be avoided in this piece since the dynamic is generally soft. *Sul ponticello* literally means on the bridge.\(^{120}\) It is a direction to play near the bridge of strings to produce a mysterious, glassy sound. Hosokawa indicates *molto sul ponticello* to create a soft crescendo. For example, in mm. 12-14, the dynamics change from *ppp* to *mp* and return to *ppp* (see example 3.24).

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\(^{120}\) Ibid., 3.
The strings in Hosokawa’s trio function as *shō* in *gagaku*. Traditionally, the function of the *shō* when performing in the *gagaku* orchestra is to play chords called *aitake* (see example 3.25).

![Example 3.25. Aitake used in gagaku](https://ccrma.stanford.edu/groups/gagaku/woodwinds/sho.html)

Hosokawa explores new performance practices of *shō*. He spreads the chords and makes melodies instead of playing the chords (*aitake*). The melody is usually accompanied by drones in the new performance practice. In this piece, strings take the place of *shō*, and imitate this new technique of *shō*. However, it is not always accompanied by a low or high tone, but by any tone.

![Example 3.26. Spread aitake accompanied by drones](https://ccrma.stanford.edu/groups/gagaku/woodwinds/sho.html)

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122 Ibid.

123 Ibid.
Example 3.27. Hosokawa’s Memory, mm. 1-5 of the string parts

The piano responds to the strings in a contracted canon structure. The right hand imitates the violin while the left hand intimates the cello (see example 3.28). One of the performance styles of gagaku is a kind of freestyle canon. It can be heard in the jo movement of bugaku. The aesthetic shape of gagaku consists of three parts in general. It is called jo-ha-kyu. Jo is a rhythmically flexible and slow prelude type movement.\(^{124}\)

The chief shō player starts playing the melody, followed by the second shō player several beats behind, then the third shō player. The chief hichiriki player then joins in with the shō ensemble, then the second hichiriki player, and so on. Lastly, the ryuteki players join the ensemble in the same pattern. The entire ensemble of three different wind instruments creates a free-style canon in free rhythm making a chaotic sound as well as an exquisite dynamism.\(^{125}\)

Each of the violin part, the cello part, the right hand of the piano part, and the left hand of the piano part play the chief shō, the second shō, the third shō, and the fourth shō. Hosokawa borrows the canon style and peaceful mood from jo movement but does not apply the idea of the whole wood instrument ensemble to this work.

\(^{124}\) Wade, Music in Japan, 39.

Sometimes a note written one octave higher in the piano part is chosen instead of the original note (see example 3.29). Therefore, some variety is given to monotonous repetitions.
The A section seems to keep almost all of the phrases in the same figuration and dynamics or modifies several notes and tempi slightly. However, each phrase is unique. Each phrase has its own pulse and breathing. As *gagaku* is based on the absence of a regular pulse, the cycle of this piece is irregular. Based on the breathing law of *shō* (i.e., when the *shō* player makes crescendos, he exhales, and when he makes decrescendos, he inhales) the circulation of the A section can be shown below in table 3.4.

Table 3.4. The breathing circulation of mm.1-37 from the A section in the violin part

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Measure (measures)</th>
<th>Exhaling (measures)</th>
<th>Inhaling (measures)</th>
<th>Exh. (m)</th>
<th>Inh. (m)</th>
<th>Exh. (m)</th>
<th>Inh. (m)</th>
<th>Exh. (m)</th>
<th>Inh. (m)</th>
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<tr>
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<td>1-5</td>
<td>3</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phrase 2</td>
<td>6-10</td>
<td>3</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phrase 3</td>
<td>11-15</td>
<td>2</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phrase 4</td>
<td>16-25</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phrase 5</td>
<td>26-36</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>⅓</td>
<td>⅓</td>
<td>1</td>
<td>5</td>
</tr>
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</table>

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In the B section, the texture becomes denser, the dynamic changes become extremely intense, and the compositional techniques are varied. While the A section is drawn with a fine brushstroke, the B section is drawn with a bold brushstroke. Although the length of the B section is short, the unexpected intensity produces a surprise effect.

The piano part imitates gagaku percussion instruments. The composer indicates clusters by hitting the strings with fingertips three times in the B section. The sound of the cluster is similar to that of taiko, which is strong, dark, and resonant (see § from example 3.30). Another percussion instrument heard in this section is the shoko. The composer instructs the pianist to mute directly on the bottom end of the string with the finger and then play normally with the pedal (see ¶ from example 3.30). The shoko sounds brighter than taiko. In the measure 74, molto sul pont. is used for both the violin and the cello. By pressing the strings hard with bows, they produce a grotesque noise which describes death.

Lastly, the C section returns to the initial slower tempo. After the bitter lamentation for Yun’s death, a peaceful atmosphere follows. Death and human beings are a part of nature. In this piece, Hosokawa accepts death as the most natural thing in the world.

Example 3.30. Hosokawa’s Memory, mm. 66-70
CONCLUSION

Both Yun and Hosokawa were born in East Asia and studied in Europe. They became known as composers in Europe. Their attempts to infuse the traditional elements of their respective cultures into Western-based compositions were successful.

Yun created his own compositional techniques and tried to realize the sound of Korean traditional instruments with it. According to Yun, Hauptton (main tone) and Umspielung (embellishment) are crucial elements of Korean traditional music. Hauptton and Umspielung appear throughout his Piano Trio. The sound is considered brilliant and passionate. Various types of ornamentations, tae-sung, chu-sung, jun-sung, and yo-sung enrich the piece. The word splendor suits jeryeak, the Korean court music. Yun’s piano trio sounds more brilliant than that of Hosokawa. The maximum number of musicians for the performance is 71 and that of the dancers is 64. The colors of the performance dress are scarlet and blue for musicians and dancers, dark green for jipsa-aksa, and black for jipbak-aksa. Yun tried to compose his piano trio in a concise form of jeryeak. Though the number of instruments is limited to three, each instrument imitates multiple Korean instruments used in jeryeak.

Yin and yang theory is also realized in this piece. When the strings have accelerated motion, the piano part has interrupted motion. On the contrary, when the piano part is moving fast, the string parts play long notes. In numerous cases, the repeated long notes are Hauptton and rapid figurations are Umspielung in this piece. Hauptton represents yin while Umspielung represents yang. Yun balances yin and yang in the work.

Although Yun and Hosokawa have something in common in that both come from East Asia and their interests are in traditional court music, their music sounds quite different. While Yun’s music suggests a magnificent jeryeak, Hosokawa’s music evokes calmer and simpler Japanese court music, gagaku. The reason his music sounds uncomplicated comes from two factors; first, the instrumentation of gagaku is much simpler than that of jeryeak, and secondly, the culture of silence belongs to ancient Japan. Ma, the silent movement between sound and

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127 Dosung Kwon (권도성), “종묘제례악 (Jongmyo Jeryeak)”, 35.
sound is essential in Japanese culture. In his piano trio, *Memory*, Hosokawa uses a grand pause five times. This grand pause creates an intense *ma*.

Breath training is one of the crucial disciplines in Zen meditation, which affects Hosokawa’s composition. Exhaling and inhaling are heard in most of his compositions. In *Memory*, the composer gradually changes the dynamics according to the breathing circulation of *shō*. The *shō* is one of his favorite Japanese traditional instruments. In *Memory*, all three parts imitate the sound of the *shō*.

Hosokawa also uses natural sounds on purpose in *Memory*. Various contemporary string techniques create the noise exquisitely and are used intensely in the middle section. However, the length of the intensity in Hosokawa’s piano trio is much shorter than that of Yun’s piano trio. In general, Hosokawa’s piano trio remains calm.

As aforementioned, Yun and Hosokawa infuse East Asian traditional music elements into Western compositions, but the results are quite different. While Yun focuses on sound, Hosokawa notices silent moments. While Yun fills his music with living existence, Hosokawa expresses the unseen, the unsounded, and the untouchable. Yun’s musical language is more brilliant, active, and extroverted than Hosokawa’s music.
# APPENDIX A

## PICTURERS OF KOREAN TRADITIONAL INSTRUMENTS

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<td>Geomun-go</td>
<td>Gayageum</td>
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# APPENDIX B

## PICTURES OF JAPANESE TRADITIONAL INSTRUMENTS

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<th>Shoko</th>
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APPENDIX C

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REFERENCES

Books


Kim, Yong Hwan (김연様々). *윤이상 연ضبط (Study of Yun Isang)*. Seoul: SiGong-Sa, 2001.


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BIOGRAPHICAL SKETCH

A native South Korea, Eun Mi Lee received a Bachelor of Music degree in piano from Ewha Women’s University and a Master of Music degree in piano accompanying from Sungshin Women’s University. At Ewha, she focused on solo piano music as well as chamber music. While there, she performed piano duos, piano trios, and a duo for violin and piano by a new Korean composer at Kim Youngyi Hall. At Sungshin, she began her career as a professional accompanist. Lee is a passionate accompanist and teacher. She worked with music professors and taught students at Baekseok Conservatory, Muyngji University, and University of Seoul. She has performed solo recitals and accompanied both vocal and instrumental music at Baekseok Hall, Grace Hall, Chopin Hall, Buam Arts Hall, I-Won Hall, Dae jeon Arts Center, and Uijeongbu Arts Center, among others. She has been a member of the Korean Collaborative Pianists Association since 2002.

Lee moved to the United States to enter the master’s program at Florida State University where she worked with Valerie Trujillo. She received her Master of Music degree, with emphasis in piano accompanying, and a Doctor of Music degree in Piano Performance: Collaborative Piano from Florida State University. She has given numerous recitals with voice, strings, and wind instruments at Florida State University, University of West Florida, Mattie Kelly Arts Center, Eastern Shore Art Center in Mobile, Alabama, Florida Agricultural & Mechanical University, Thomas University, and Chipola College. She is interested in the performance of new music and performed in “Mosaic,” a recording sponsored by the Society of Composers, Inc. and which was released on March 30, 2010.