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# **East -West Encounters in the Music of Isang Yun: Analysing Musical Hybridity**

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## Abstract

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Due to his bi-cultural life, the Korean-German composer Isang Yun (1917-1995) developed musical insights from the East and West. This thesis aims to discover how he expanded his control of Western avant-garde techniques, which created a unique combination with an explicitly Korean tradition. In particular, the focus will be on how his compositional contexts relate to musical hybridity in East and West encounters. Moreover, specific attention will also be paid to whether Yun's musical insights reflect political symbolisation. The research questions cover an understanding of Yun's compositional procedure *Hauptton* as a product of musical hybridity between East-West encounters and the significance of PCS 3-3 within the technique.

The thesis consists of six chapters, together with a conclusion. Chapter 1 is an extended introduction and contains a review of previous literature on Yun, indicating relevant sources about his life and works. The chapter also evaluates the terminology related to East-West encounters, including musical hybridity, and introduces the analytical methods employed. Chapter 2 considers elements from the two poles that influenced his musical insights, the East and West. These influences are handled separately and discussed in the two sections of the chapter. Chapters 3-6 are integrated with an analysis of the specific compositional procedures in Yun's works. The first *Hauptton* of a piece is set as the basis of pitch-class set analysis. Yun's Eastern elements are suitable for paradigmatic analysis. Each chapter contains specific research questions within the overall enquiry. Chapter 3 focuses on why Yun's expression of Confucian court music in the Western avant-garde language fits into the musical hybridity of *Réak* (1966). Chapter 4 reveals how his instrumentation and the integral serialism of *Images* (1968) could be understood as musical hybridity. Chapter 5 investigates such hybridity through the stylistic aspects of Western influence in the Opera *Sim Tjong* (1971/2), whose libretto was written based on a tale from a Korean legend. Chapter 6 considers the political symbolisation of the two cello pieces, the concerto (1975/6) and *Nore* (1964) and whether political symbolisation reflects a type of musical hybridity. The conclusion returns to the title of the thesis concerning how Yun's compositional contexts could be implied as musical hybridity.

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## Author's Declaration

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I declare that the work contained herein is my own except where explicitly stated otherwise in the text. This work has not been submitted for any other degree or professional qualification except as specified.

## Preface

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The Korean-German composer Isang Yun (1917-1995) led a bi-cultural life. As a result, he developed musical characteristics from the East and West. The thesis aims to discover how the Korean-born, naturalised German composer expanded his control of Western avant-garde techniques while embedding an explicitly Korean tradition. Yun represents a prominent form of musical hybridity of East-West encounters in twentieth-century music. He moved to Germany in 1957, when he began gaining international attention and received critical commendations in Europe, Asia (Japan and North Korea), and the United States. His compositional breakthrough was with the premiere of the orchestral work *Réak* at the 1966 Donaueschingen Festival. Unfortunately, he was involved in a national security scandal in South Korea in 1967, known as the East Berlin Affair, which branded him a controversial figure. He was kidnapped in June 1967 from West Berlin by the Korean Central Intelligence Agency and charged with espionage against South Korea. Yun received permission to compose in October 1967 while imprisoned. *Images* (1968) for flute, oboe, violin and cello was written while he was restrained in the guarded hospital. It is based on the Four Guardian Frescoes he saw during a visit to North Korea in 1963. However, due to his experience of torture, imprisonment, and an initial death sentence in South Korea between 1967 and 1969, Yun suffered from trauma until he died in 1995. His musical insights were gained under the vital influence of serialism, and he paid little attention to playability up to 1967. However, the East Berlin Affair made him adopt a slightly different musical style. From this point, he began developing a critical perspective of the South Korean political situation through music, including as an overseas unification activist in contact with North Korea.

Following diplomatic pressure from the international composing community, Yun was released and returned to Germany in 1969. He was appointed Professor of Composition at the Hochschule für Musik Berlin in 1970, a post he held until his death on 3 November 1995. Having become a naturalised German citizen in 1971, he was commissioned to write for the official cultural programme of the 1972 Munich Olympiad. The Opera *Sim Tjong* (1971/2) was written based on a tale from a Korean legend. The Cello Concerto (1975/6) was the first in a series of solo concertos,

eventually totalling ten. Yun places a solo instrument and the orchestra in opposition, symbolising the relationship between the individual and society. The Cello Concerto also marked his first use of a personal tone-symbolism based on note A as a symbol of innocence or purity (Sparrer 1978: 7), which forms part of *Hauptton*.

The thesis aims to discover how Yun employed Western avant-garde musical grammar with an explicitly East Asian philosophy, focusing on analytical insights concerning the composer's musical hybridity. The predicted outcome of the analysis could be that Yun's compositional contexts relate to musical hybridity in terms of East-West encounters and reflect political symbolisation.

The research questions concern the uncovering of East-West encounters resulting from the analysis. The investigated enquiries cover the questions: How did Yun combine aspects of his Korean heritage with Western avant-garde techniques? Moreover, why are Yun's compositional contexts theorised into musical hybridity? The follow-on questions are: In what terms could Yun's compositional procedure *Hauptton* be understood as an example of musical hybridity in relation to East-West fusion? What is the most suitable approach to analysing music that explicitly combines Eastern and Western cultures? While the significance of 3-3 lies in its combination of consonance and dissonance, what roles does PCS 3-3 play in *Hauptton*?

The thesis consists of six chapters, together with a conclusion. **Chapter 1** is an extended introduction that intends to establish the basis of the work and reviews works related to Yun's life and his musical insights. The chapter also considers how musical hybridity could be interpreted in Yun's compositional contexts. The two interrelated goals signpost how the theoretical framework explicitly relates to the composer and define how the selected analytical methodology responds to Yun's terminology and concepts. The chapter, therefore, discusses Yun's original compositional technique *Hauptton*. It also reveals why specific analytical methods are suitable for revealing his musical insights. The analytical approaches employed in the investigation include pattern completion and associational model introduced by Joseph Straus, integral serialism, and paradigmatic analysis.

**Chapter 2** considers elements from the two poles of East and West that influenced his work. Influences from East and West are handled separately and discussed in the two sections of the chapter. The first section considers the Eastern philosophies imbued in Yun's music, namely Taoism, Confucianism, and Shamanism, which are crucial in his work. Musical elements from Korean or East-Asian traditions,

including operatic types and various instruments and techniques, are also introduced. The second section of the chapter discusses why it is crucial to adopt Western approaches to analyse East-West encounters. For this purpose, the chapter also deals with how other Western and multicultural composers have employed similar compositional procedures to Yun. The following four chapters analyse his musical context through the Western-based analytical methods explained in Chapter 1.

The analytical sections of the thesis, Chapters 3 to 6, are integrated with an analysis of specific compositional procedures in Yun's work. Once the *Hauptton/Haupttöne* and *Hauptklang/Hauptklänge* of a piece are detected, the first *Hauptton* becomes the basis of pitch-class set analysis. The persistent occurrence of the same set class demonstrates that the 3-3 (014) function is crucial in Yun's composition based on the *Hauptton* technique. Furthermore, owing to its combination of consonance and dissonance, the PCS 3-3 plays a significant role in the works discussed in the thesis.

The opening *Hauptton* is in the form of 3-3 (014) in the case of *Nore* and the Cello Concerto and becomes an analytical point to connect and integrate the pieces. Moreover, the first *Haupttöne* often occur as pitch-class sets containing 3-3, such as 5-32 (01469) in *Réak* (1966), 4-19 (0148) in *Images* (1968), and 4-3 (0134) in the Opera *Sim Tjong*. Therefore, as outlined, the PCS 3-3 plays a crucial role in integrating pieces with inclusion relations using Straus' pattern completion and associational model. In addition, the thesis investigates how integral serialism is employed through pitch, duration and dynamics. The paradigmatic analysis is another aspect that links the analytical chapters 3-6. For example, Yun's Eastern-oriented compositional styles, including heterophony textures and embellishments signposting *Hauptton*, could be divided efficiently through paradigmatic analysis.

Each analytical chapter contains specific research questions within the overall enquiry. For example, **Chapter 3** focuses on why Yun's expression of Confucian court music in the Western avant-garde grammar through *Hauptklang* fits into the musical hybridity of *Réak* (1966). The main stylistic aspects include *Haupttöne* (F-G#-A: 3-3) and *Hauptklänge* (B-C#-E-F#-G#: 5-35), which are often presented in the twelve-tone layer. The main Eastern element in *Réak* introduces Confucianist-based Korean court music through Yun's Western avant-garde musical language. He uses Western instruments to reflect the sound of traditional Korean ones (*Gukack*).

**Chapter 4** reveals how Yun's visualisation of the Taoist Four Guardian Frescoes with instrumentation and the integral serialism of *Images* (1968) could be understood as musical hybridity. Furthermore, it discusses how his handling of *Hauptklang* (B-C-Eb-G: 4-19 (0148)) and the instrumentation supports his East-West encounters. By being situated in the twelve-tone layer, the ordered series suggests another way of musical hybridity of East-West encounter from the theoretical point of view.

**Chapter 5** investigates musical hybridity through the stylistic aspects of the Western-influenced Opera *Sim Tjong* (1971/2), which is based on a tale from a Korean legend. The chapter aims to identify the operatic characters through the stylistic aspect of Western influence, including *Sprechstimme* and a unique instrumental association containing the harp expression of the plunge or dive of the main character. As the harp motive was used again in the later work *Engel in Flammen* (1994), Yun appears to have attached special meaning to it. *Sim Tjong* was the first Western opera based on a Korean subject. The legendary Korean tale involves Confucianism, Shamanism, Buddhism, and Taoist-based philosophy. His handling of *Hauptklang* (F#-G-A-Bb: 4-3 (0134)) supports his East-West encounters by identifying the operatic characters. Another thought-provoking aspect concerns music and disability in the tale's main plot.

**Chapter 6** considers how the political symbolisation of the two cello pieces, the concerto (1975/6) and *Nore* (1964), reflects musical hybridity through an analysis of *Hauptton* in the twelve-tone layer and instrumentation. The main intention of the Cello Concerto (1976) lies in voicing a political message. Therefore, the concerto considers the political symbolisation of A and *Hauptton* (3-3 (014) F-G#-A). Consequently, the concerto can be compared with an earlier one, *Nore* (1964) for cello and piano (3-3 (014) F#-G-Eb), which was written with a contrasting diplomatic message. The addition of this comparison is thought-provoking, as while the two pieces share the same associational model that forms the basis of *Hauptton*, they carry contrasting political messages.

The **conclusion** aims to respond to the research questions raised at the beginning of the thesis. Therefore, it returns to the thesis title on how Yun's compositional contexts play a part in musical hybridity in East-West encounters and their political significance. Furthermore, the conclusion responds to how Yun combined aspects of his Korean heritage with Western avant-garde techniques and why these aspects could be interpreted under the notion of musical hybridity.

# Chapter 1

## Introduction to Isang Yun's Musical Hybridity

---

The extended introduction covers literature on Yun that indicates relevant sources about his life and work, including his views on South Korean cultural policy. The chapter also deals with the main context concerning the discussion of musical hybridity in terms of East-West encounters. Yun's specific compositional features, including *Hauptton* and integral serialism, are discussed, with an explanation of the analytical methods employed in the thesis.

## 1.1. Relevant Literature about the Composer

The thesis aims to reveal how Isang Yun fused Western avant-garde techniques with an explicitly Korean tradition, thus creating a unique combination. The research questions and hypotheses concern musical hybridity in East-West encounters. The questions consider Yun's musical insights into such encounters as cases of musical hybridity and the merging of his Korean heritage with Western avant-garde techniques. The hypotheses concern Yun's compositional procedure *Hauptton* as an East-West fusion, the most suitable analytical approach to revealing East-West hybridisation, and the significance of PCS 3-3 in *Hauptton*.

### 1.1.1. Biography of the Composer

Isang Yun was born on 17 September 1917 near the southern city of Tongyeong in Japanese-colonised Korea, the eldest son of a poet, Ki Hyon Yun (Sparrer 2020: 22). His father was an authority on Chinese classic literature and followed “the Confucian tradition” of a healthy lifestyle (Seo 2020: 4). The profession of scholar in the Confucian tradition was known as *Sunbi*, which existed until the early twentieth century in Korea. The *Sunbi* belonged to the aristocracy social status *yangban*. However, the aristocratic status did not necessarily entail a prosperous financial situation. Although Yun's father owned a small fishing business, he never acted as an active provider for his household.

Yun's absorption of Western-oriented music resulted from the sound of an organ he encountered when he was eight. The unique perception of organ harmony fascinated him, as Korean traditional music did not employ chords. This “lack of similarity between Korean and Western music later motivated him” to create his musical language (Han 2017: 22), combining elements from the two cultures.

Yun studied composition, music theory and cello at Osaka Music Conservatory from 1935 for two years, returning to Korea to work as a music teacher in Tongyeong in 1937 (Seo 2020: 5). He then returned to Tokyo in 1940-1 to study with the Japanese composer Tomojiro Ikenouchi, “the son of a leading Japanese haiku poet who trained in French Impressionist music traditions” (Lee 1998: 114). While studying music in Japan, Yun formed an underground group and fought against Japan for the freedom of his homeland. His participation in secret anti-Japanese activities led to his first imprisonment for two months in 1943 and subsequent hiding (Han 2017: 102). Yun taught music in Tongyeong and later in Pusan between 1948 and 1952. In 1950, shortly

before the Korean War, he married Suja Lee, who taught Korean literature at Tongyeong Women's High School, where he also taught music (Kim 2009: 92).

In 1955, he was awarded the fifth Seoul Culture Award for his String Quartet No. 1 and Piano Trio. He was the first composer to win this honour. “Winning this prize opened doors for him to continue studying in Europe” (Han 2017: 139). According to Kim (2004), Yun’s decision to study in Europe was related to “his desire to further his knowledge of Western music from its source and to master modern music and serial techniques” (173). In 1956, Yun went to Paris to study composition with Tony Aubin and music theory with Pierre Revel from 1956 to 1957 (Sparrer 2020: 74). In July 1957, he moved to Berlin. He studied composition with Boris Blacher, the twelve-tone technique with Josef Rufer and music theory with Reinhard Schwarz-Schilling at the Berlin Hochschule für Musik (Seo 2020: 7). Among his teachers, Boris Blacher was very influential on Yun’s artistic expression. Having the power of keen observation and judgment, Blacher “encouraged Yun to explore the image of his Asian heritage to find his own identity” (Kim 2004: 172). Josef Rufer helped Yun with his eagerness to study serialism.

Having attended the Darmstadt Festival for the first time in 1958, his *Musik für Sieben Instrumente* was performed at the International Summer Courses of Contemporary Music in Darmstadt in 1959. The interaction with prominent musicians in Darmstadt influenced how he approached the Western avant-garde.

Having lived in Freiburg and Cologne from 1960 to 1963, he returned to Berlin in 1964 at the invitation of the Ford Foundation. He decided to settle in Germany with his family (Moon 2011: 25). Yun wrote a series of short duos for solo instrument and piano with Korean titles in the early 1960s (Ko 2008: 30), including his first work for cello as the main instrument, *Nore* (1964), which celebrated President Park Chung Hee's state visit to West Germany. The piece is considered in Chapter 6 and compared with the Cello Concerto (1975/6). In October 1966, one of his orchestral compositions, *Réak*, named after Korean ritual music, was given its premiere at the Donaueschingen International Music Festival. The success of the work secured Yun's international reputation (Seo 2020: 6). The musical hybridity of *Réak* (1966) will be investigated in Chapter 3.

Yun had strained relations with his native country under the Park Chung Hee regime (1961-79); however, the awkward relationship with the South Korean government did not occur at the beginning of the regime. *Nore* (1964) could be



considered proof of relatively peaceful relations. In the summer of 1967, the East Berlin Affair, a counter-espionage round-up, was staged by South Korea's Korea Central Information Agency (KCIA) members (Chang 2020: 2), but this was based on little evidence. Along with many other Korean artists and students in West Berlin, Yun was kidnapped and taken to Seoul by the KCIA on 17 June. Yun, who had visited North Korea from Europe in 1963, was charged with taking part in espionage for the country. He “testified later that his first visit to North Korea in 1963 was for research purposes rather than political ones” (Ko 2008: 6). Yun's wife, Suja Lee, was abducted a few days later and arrested under the same suspicion of being a spy for North Korea. Yun was allowed to compose in prison from October of the same year. Having received a life sentence at his first trial in December 1967, this was reduced to fifteen years, then ten years at the third trial.

Yun's abduction by agents of South Korea in 1967 led to international protests for his release from prison. The Opera *Die Witwe des Schmetterlings*, whose draft was drawn up in Berlin, was completed in prison in Seoul in February 1968. His prison sentence was suspended for health reasons, and Yun was hospitalised under guard. During that time, he composed two more works, including *Images* for flute, oboe, violin and cello (Sparrer 2020: 179). Materials gathered from the North Korean 1963 visit inspired him to write *Images* (1968), which is analysed in Chapter 4.

During his hospitalisation period from 1967-9, Yun greatly influenced the Korean composer Sukhi Kang (1934-2020). Kang met Yun in 1968 when he was still in prison in Seoul but hospitalised due to ill health. Kang visited Yun in the hospital regularly (twice a week) for a year to study European contemporary music and composition techniques with him. Their meetings for composition tuition were under the guard of the Korean Central Intelligence Agency (KCIA). However, the strict situation did not prevent Kang from taking scores and other materials in and out of prison. Kang's musical identity and language, including Korean elements, were established under Yun's influence. Kang blended his interests in Buddhist music and Korean traditions, leading him to compose *Lyebul* (1968) for male voice solo, male choir, and thirty percussionists and *Nirmanakaya* (1969) for cello, piano, and percussion. Kang eventually followed Yun to the Hanover Academy of Music to study with him between 1970 and 1971. He continued his studies with Yun at the Technische Universität and Musik Hochschule in Berlin from 1970 to 1975. Later, Kang became a professor of composition at Seoul National University in 1982, serving there for

almost 20 years until his retirement in 2000. Kang's compositional students at the university included Younghi Pagh-Paan (b. 1945) and Unsuk Chin (b. 1961), which means Yun indirectly taught them through Kang. It is hoped that the next generation of composers may be influenced by Yun's musical insights into cultural hybridisation between one continent and another. His influence was felt by Pagh-Paan and Chin, whom Yun indirectly taught through Kang. Indeed, the potential for a thoroughgoing differentiation between musical "languages" in cultural globalisation is far from exhausted (Utz 2021: 211).

In February 1969, Yun was granted amnesty due to the protests and efforts from his musician colleagues, friends, and even the West German government. The signed petition included signatures from Igor Stravinsky, Karlheinz Stockhausen, György Ligeti, Herbert von Karajan, and Mauricio Kagel. After his release, Yun returned to West Germany as a political refugee but never revisited South Korea in his lifetime. In June of the same year, he received a cultural award from the city of Kiel in Germany.

Chang (2020: 2) reports the political framings of Yun in Cold War South Korea against the recurring politics and level of violence that took place “in the name of national security”. According to Chang (p.3), the South Korean perception of the composer was that despite his success in Western Europe, his contacts with North Korea could not be assimilated into the state's national security ideology.

Yun taught composition at the Hanover Musikhochschule in West Germany in 1970 for one year. Then, from 1972 to 1985, he held a full professorship at the Hochschule der Künste in West Berlin. Following his acquisition of “German citizenship in 1971, Yun was commissioned to write an opera for the opening ceremony of the 1972” Summer Olympics in Munich (Kim 2003: 22). His chosen subject for the opera was a Korean folktale entitled *Sim Tjong*. It is a hybrid work showcasing Taoist, Confucian, and Buddhist philosophy and was presented with the composer's libretto (Sparrer 2020: 200). Chapter 5 considers the musical East-West encounter in the opera. The work bolstered his reputation and earned him participation in the Aspen Music Festival in Colorado in 1973. From this point, he began joining organisations and attending conferences in Japan and the United States related to the political status of South Korea.

Back in Germany, he suffered from the trauma of his tortured memory of South Korea when he was accused in the East Berlin spy incident in 1967/8. The Cello

Concerto was the first in a series of ten solo concertos. He placed a solo instrument and the orchestra in opposition, symbolising the relationship between the individual and society. As mentioned earlier, Chapter 6 considers musical diplomacy and political symbolism in Yun's works for the cello. In August 1977, he was appointed the head of the Association of Korean Democratic Reunification for the European Economic Community (EEC).

In 1979, Yun “revisited North Korea, which allowed him to form a close relationship with the country's government and musicians. Afterwards, he continued to gain support and attention as a remarkable composer and educator of contemporary music in the country” (Seo 2020: 9). In 1982, his *Exemplum in Memoriam Kwangju* was performed there (Ko 2008: 9). Since then, the Isang Yun Festival, supported by the North Korean government, has been held each year in Pyongyang. In September of the same year in South Korea, two of his orchestral works were performed over two days by one of his close friends, the conductor Francis Travis, and the KBS Symphony Orchestra in Seoul. This was “the first performance of Yun's music in South Korea since it had been forbidden after his imprisonment” (*Ibid*).

From 1983 to 1987, Yun composed “a symphony each year to reflect his strong political and social views”. The Berlin Philharmonic premiered his first symphony to celebrate the orchestra's 100th birthday in May 1984 (Ko 2008: 7). After that, Yun was commissioned to compose his Fifth Symphony, which the Berlin Philharmonic premiered to celebrate his 70th birthday in 1987. He held a position of some distinction, receiving several awards, such as the Goethe Medal of the Goethe Institut in Munich (1995) and the Grand Cross for Distinguished Service of the German Order of Merit (1988) from the German President Richard von Weizsäcker (Sparrer 2020: 288). In 1988, he was accepted as an honorary member of the International Society of Contemporary Music (ISCM). In North Korea, he was “honoured with the establishment of an institute bearing his name, the *Isang Yun Institute*, in Pyongyang” (Ko 2008: 8) in December 1984.

On 3 November 1995, Isang Yun died of pneumonia at the age of 78 at the Wald-Hospital in Berlin and was interred in the public cemetery in a grave of honour provided by the Berlin City Senate (Seo 2020: 10). He was a member of the Hamburg and Berlin Academies of the Arts and the European Academy of the Arts and Sciences in Salzburg (Sparrer 2020: 290).

Yun attracted diverse students, including Toshio Hosokawa from Japan and Suki Kang from South Korea. Regarding the aesthetic and philosophical issues relating to Asian traditional music, Chinese Taoism and the Western avant-garde, Yun's music reflects neither one nationality nor another. Instead, most of his works cultivate Euro-modernist trends and techniques while consistently referring to Asian forms and styles. It could therefore be asked which of his musical insights could be considered German or Korean and whether Yun's approach to constructing cultural creativity through East-West encounters could be considered one way of establishing musical hybridity.

#### 1.1.2. Cultural Policy of South Korea

As mentioned earlier, Yun's first visit to North Korea in 1963 was for research purposes. However, it was considered illegal because he held South Korean nationality; the two Koreas never made a pact on free visits by civilians. This 1963 visit later became the reason why he was involved in the East Berlin Affair in Germany and South Korea in 1967, instigated by Korean Central Information Agency (KCIA) members.

Diplomatic pressure from the international community was exerted for his release. An international declaration contained approximately two hundred signatures, including those of Stravinsky, Stockhausen, Ligeti, Karajan, and Kagel. This led to a sequence of events. First, the composer was formally charged with treason under the National Security Act of South Korea. However, later in 2006, this was posthumously confirmed as a wrongful conviction. The condition of his release and deportation to Germany in 1969 and exile was not to attempt to return to South Korea and "to cut all ties with South Koreans" (Kim 2004: 192).

Another aspect to note is how the South Korean media handled the composer and the East Berlin Affair. According to Chang (2020: 10), from his pardon in 1969 until 1975, Yun remained a newsworthy topic in South Korean newspapers. However, the press tended to focus on the recognition of his music in Western contemporary music circles rather than mentioning the East Berlin Affair or his victimhood. 1972 marked the peak of positive acclaim for Yun's music by the South Korean media. He was commissioned to write a piece for the opening ceremony of the 1972 Munich Olympics. The resulting opera *Sim Tjong* introduced the Korean tale of the same title about a daughter and her blind father. As the first Western opera based on a Korean character, it could be suggested that it is wrapped in nationalistic favouritism.

Chang reports that a sudden decline in references to Yun in the South Korean press from 1975 was noticeable. The lack of reported performances of Yun's music in the country during the period 1975-1982 ultimately suggests his music was a target of the censorship board. His path as a composer from the second half of the 1970s was characterised by large-scale works, including concertos and orchestral pieces. On one hand, his work during this period formulated the expression of his political voice, and on the other, his trauma. One of the most acclaimed pieces from this period was his Cello Concerto (1975/6), which was premiered at the International Festival in Royan, France, in 1976 by Siegfried Palm. Critics noted how Yun expressed the abstract condition of oppression portrayed in the piece as rooted in his imprisonment experience. His favourite instrument, the cello, conveyed his voice and spirit.

While Yun's strained relationship with South Korea remained unchanged, North Korea offered him a contrasting proposition. "The Isang Yun Music Institute in Pyongyang was founded in 1984 at the request of Kim Il-sung" (Ko 2008: 8), the first leader of North Korea. An ensemble, also named after the composer, was formed in 1990. The Isang Yun Music Hall is located in the same building as the Research Institute and where the ensemble rehearses. The institution and the surrounding town show how the North expressed respect for the composer. However, this was primarily a propaganda effort. The research institute has around 50 full-time members, including researchers and administrators; the ensemble of 60 performing musicians plays part-time. The music hall has 560 seats, a museum and the office space that the composer occupied. Both were established to promote Yun's music and circulate Western classical music in North Korea. Annual concerts celebrating Yun's music have been held in Pyongyang since 1982.

The statement that "South Korea's policy of inter-Korean relations with the North has been affected by the political evolution of Seoul" (Chung 2003) requires explanation. The evolution of the policy also relates to how the country reacted to the composer concerning his alleged pro-North activities. In October 1979, President Park Chung-Hee was assassinated by his security chief. The abolition of military authoritarianism appeared to have been achieved without difficulty when acting President Choi Kyu-Hah declared that he supported its abolition. Nonetheless, a civilian government under Choi Kyu-Hah (later the official President) was short-lived. The Kwangju uprising in May 1980 occurred during one of the repressed protests. Official estimates of casualties resulting from the ensuing massacre are a death toll of

170 (including 26 military personnel and police) and 380 wounded (including 253 officials). The uprising inspired Yun to write his 1981 work *Exemplum in Memoriam Kwangju*. Another military coup led by General Chun Doo Hwan occurred in December 1980 during labour turbulence and student protests, which justified his intervention to control and maintain national security (Shin 1999).

Despite his somewhat troubled relationship with the South, Yun has been considered one of the few artists to be celebrated in both Koreas. During the 1980s and 1990s, he dedicated himself to inter-Korean cultural exchanges of classical music, playing a strategic role in bridging the two countries. The first concert between the two Koreas in Pyongyang in October 1990 was entitled the Nation Unification Concert. Yun was one of the vital members of the founding organisation committee representing Korean exiles (or 'members of the Korean diaspora'), which led to a very successful event. He was pleased with the turnout for the first concert, where musicians from both Koreas participated. In an interview with the main media in South Korea, he remarked on the event, saying, "It has become the occasion to rediscover reconciliation and national homogeneity for the nation's reunification. After 45 years apart, we know what is different, so we are taking the first step towards cooperating with and complementing each other" (Jeon 2018).

This first concert between the two Koreas, in which Yun participated as one of the critical members, was approved by Roh Tae-woo's government in the South. Roh's successor, Kim Young Sam, was the former opposition leader who joined the ruling party in 1990 and became its presidential candidate in 1992. When Yun was kidnapped in 1967, Kim was a young progressive opposition politician who supported wrongfully accused artists, including the composer. Kim's governing philosophy relied heavily on his political intuition issues and often ignored the establishment of an overall strategy. He repeatedly changed course based on polling data rather than following policy objectives or ideological convictions. When he was elected President as a ruling party candidate, he had no clear overall strategy for the North (Seo 2020: 10).

Yun's 1994 *Engel in Flammen* was written in memory of the protesters who set themselves on fire during massive protests between 1987 and 1991. South Korea also held Yun Isang Festivals in Seoul, Pusan and Kwangju in 1994. The first part of *Engel in Flammen* was commissioned by the Asian Music Forum, where he intended to participate. According to Westby, numerous efforts were made by the festival organisers to enable him to visit. Nonetheless, his entry to South Korea failed at the

last minute because of the unreasonable conditions set by the South Korean government (Westby 2018).

As mentioned earlier, Yun was somewhat obsessive about the reunification of Korea. Despite continuous objections from the South Korean government to persuade him not to visit North Korea, his visits often related to attending premieres of his works and sometimes to the training of musicians. Although he must have known what perceptions his visits would create, he still visited Pyongyang. However, he refused to affiliate himself with the North or the South Korean governments, considering himself a Korean nationalist (Westby 2018).

In legal terms, the South Korean government lifted the prohibition on Yun's music in 1993. More than ten years after his death, a 2006 investigation by the government cleared Yun of wrongdoing, followed by an official governmental apology to his widow the following year. The most recent obstacle from the South Korean government was his memorial project being included on a 'deny list'. One of the critical criminal activities that led to President Park Geun-Hye's impeachment in March 2017 was the existence of 'deny' and 'allow' lists related to the state funding of artists (Yuk 2019). Although later impeached on the conviction of corruption by her close acquaintances, Park Geun-Hye was the first woman president to be elected. Being the eldest daughter of Park Chung-Hee, she had a biased perspective on left-wing art projects. The criteria in the lists related to the artists' political positions, so Yun's alleged closeness to the North provided a logical reason to be included on the denied list. With the investigation into this list case resolved peacefully, his family returned to Tongyeong.

However, the emotional perceptions of the composer are somewhat different. Some South Koreans, particularly conservative politicians, still consider him attached to North Korea and are offended by his music (Chang 2020). Liberal politicians, however, have different opinions. When celebrating the centenary of his birth in 2017, the first lady of South Korea, Jung-sook Kim, paid tribute to Yun and visited his grave in Berlin. In 2018, the South Korean government transferred Yun's body to the Tongyeong International Music Foundation Garden; he finally returned home twenty-three years after his death (Lim 2019: 51).

His other philosophies concerning feminism, welfare and equality and musical insights shaped his political inclination as liberal and progressive. In the Korean context, the left-wing opposition, including the *Minjung* (democratic populace),

considered themselves nationalists. Therefore, his claim to be viewed as a nationalist is interpreted differently in the nationalistic context of far-right-wing Europe. With Korea being divided into two, particular attention should be paid to understanding Yun's nationalistic spirit in the hope of reunification.

### 1.1.3. Literature about Yun

Isang Yun's musical works have received a fair amount of scholarly attention, especially in Korea and Germany, where he spent most of his career. In addition, his musical insights have been discussed in English, which will be considered later.

The German musicologist Walter-Wolfgang Sparrer was a close associate of the composer and is known as a Yun specialist; he also chairs the International Isang Yun Society. Together with Hanns-Werner Heister, Sparrer published *Der Komponist Isang Yun* in 1987. The book emphasises Yun's musical aesthetics and philosophies, particularly his attachment to Eastern philosophy, and analyses specific works by the composer in relation to these philosophical idioms. Sparrer then published further work on the composer, the first being *Über meine Musik* in 1994. Sparrer discusses Yun's compositional idioms and analyses several of his works. It is important to note that the book includes transcripts of Yun's four lectures at the Mozarteum University Salzburg in 1993. In these, he discusses his philosophy, aesthetics, sound language, and compositional technique. In 2020, Sparrer published a detailed biography of the composer to celebrate the centenary of his birth. The book was written in three languages, German, Korean, and English, and deals with his life and work in pictures, containing extensive data, including new findings.

Yun's wife, Suja Lee, published *내 남편 편 윤이상* (My husband: Isang Yun, 1998, 2 vols.) in Korea immediately after his death. Lee presents the composer's life and compositional inspiration, demonstrating Yun's compositional works process. One of the vital books on Yun is *The Wounded Dragon* (2010), a translation of the original version of the book *Der verwundete Drache: Dialog über Leben und Werk des Komponisten*, written by Isang Yun and Luise Rinser in 1977 in Germany. Jiyeon Byeon translated the book based on a dialogue between Yun and Rinser from German into English in 2010. They discuss Yun's life and deal chronologically with his compositions. It is worth pointing out that Rinser is a popular novelist; therefore, the text is easy to read. Nonetheless, it provides a valuable guideline for Yun's music from



the perspective of the composer's commentaries.

A recently edited volume on *Transnational Encounters between Germany and Korea* by Joanne Miyang Cho and Lee M. Roberts (2018) explores the history of the dynamic relationship between German-speaking countries and Korea from multiple academic disciplines. In particular, Cho's chapter provides a perspective on cultural relations, focusing on Luise Rinser's *Third-World Politics: Isang Yun and North Korea*. Another recent crucial article on Yun from a historical perspective concerning south Korean media is Hyun Kyong Hannah Chang's 2020 *Yun Isang, Media, and the State: Forgetting and Remembering a Dissident Composer in Cold-War South Korea*.

Musical hybridity has received scholarly attention from musicologists interested in global musicology and music since 1900 (Heile 2009; Campbell 2019; Utz 2021). Kim (2004) claims that Yun's ideas and techniques are fundamentally different from conventional musical hybridity "motivated by exoticism or nationalism" (2004: 168). Kim highlights that for cultural hybridity, Yun made use of Korean or East Asian schools of thought, such as "Taoism translated through Western instruments or notations" (169). Turner (2019) explored one way of performing cultural hybridity in Isang Yun's *Glissées* (1970) for solo cello. In order to discuss the hybridity of Yun's compositional contexts, Turner employed "a framework inspired by the ideas of philosophers Gilles Deleuze and Felix Guattari" (2019: 4). He considered that Deleuze and Guattari's hybridity theory in terms of "the patterning of impulse and consequent resolution" was suitable for drawing inferences of informing performances. If their theory were employed to inform the enhancement of Yun's performance rendition, as proposed by Turner (2019), Heile (2009) considered Deleuze and Guattari's theory in terms of musicological discourse. Heile argued that "Deleuze and Guattari's radical reconceptualisation of space and territory might complement the attention to time in historical musicology" (180).

While few works on Yun are available in English, several graduate dissertations from North American institutions provide quality work on the composer in English. The revised versions of several dissertations have been reproduced as scholarly articles in peer-reviewed journals and chapters in edited volumes. Scholarly papers on Yun and his music have been actively presented at academic conferences, with most presentations in English. In most cases, historical facts are included as a background. Several of Yun's works have been analysed from a theoretical

perspective. However, there is little critical discussion of his cultural context.

Scholarly writings have dealt with the East-West encounters of Yun's musical insights. *Hauptton* is a crucial aspect of his music. Several dissertations have considered how the composer conveyed this; Sinae Kim (2012) at the University of Ottawa in Canada and Jin Hyung Lim (2019) at the University of York, UK. In addition, *Hauptton* is often compared with post-tonal centrality (Kim 2012; Lim 2019). Yun's piano music is considered to be a fusion of East and West in twelve-tone and atonal contexts (Moon 2015). His musical bilingualism (Lee 2012) is reflected through a serial technique and Korean elements in *Fünf Stücke für Klavier* (1958). With the availability of the table of rows (Sparrer 2020), Yun's serialism is considered in *Images* (1968) in Chapter 4.

In her article *An Analytic Method for Atonal Music that Combines Straus' Pattern-Completion and Associational Models*, Yeajin Kim (2009) demonstrated her analytical techniques by analysing Yun's *Glissées* (1970) for Solo Cello and *Gasa* (1963) for Violin and Piano. Since Straus' pattern completion and associational model are also employed in this study to analyse Yun's music. The difference between Kim's (2009) work and this analysis is noticeable. Kim merely selects Yun's works to demonstrate the effectiveness of her analytical methods. On the contrary, Straus' models are selected in this analysis because they are suitable for analysing Yun's *Hauptton* and are employed in Chapters 3-6.

North American dissertations on *Réak* (Sue-Hye Kim, 2010, at the University of California Davis and Joo-Won Kim, 2011, at the Ohio State University) specify characteristics of Yun's compositional features. Particular emphasis includes Yun's appreciation of Eastern and Western musical traditions in creating a characteristic compositional technique to reproduce Korean instrumental sounds using Western instruments. Similar approaches can be seen in Shin-Hyang Yun's (2003) Korean article on *Réak*. However, as Yun employs *Hauptklang* for the first time in this work, this analysis develops into more detailed works of *Hauptklang* using Straus' models.

No work or dissertation has been written in English about *Images* (1968) for Flute, Oboe, Violin and Cello; the only dissertation written about the piece is in Korean (Kyung-Suk Lee, 2002, at Kyemyung University). She considers the significance of the Four Guardian Frescoes in visualising music through this piece's writing. Lee's interpretation of how the work originated provided a solid basis for the analysis in Chapter 4. Sparrer's (2020) biography included Yun's sketch of the table of rows for

*Images* (1968), which acted as an excellent source to work on the composer's serialism.

The opera *Sim Tjong* has received some scholarly attention. Jungmee Kim (2001) provides insights into Yun as a diasporic intellectual from a socio-political perspective and analyses the opera in her article *The Angels and the Blind: Isang Yun's Sim Tjong*. Young Ju Lee (2009) wrote a DMA dissertation at Florida State University on Isang Yun's musical world, focusing on the Opera *Sim Tjong* and his two early songs. Another crucial dissertation on the opera includes that of Sunhee Ahn (1999; Hanyang University). While previous studies provide insightful sources on the arias, the analysis of this study focuses on the operatic characters.

Yun's cello music has been considered in North American dissertations. *Nore* (1964) was included in Jee Yeoun Ko's work (2008; Louisiana State University) on Isang Yun and his selected cello works. This piece is a short duo series for a solo instrument and piano written with Korean titles in the early 1960s. Isang Yun's musical syncretism in *Gasa* (1963) for violin and piano was also considered by Jungmee Kim (2004) in a cultural context. Yeajin Kim's earlier dissertation in Korean (Yonsei University, 2007) also analyses *Nore* for cello and piano. Kim considers SC 4-Z29(0137) to be the primary analytical point of the work.

In contrast, the first *Hauptton* of the work is perceived as 3-3 (014) in this analysis. Chul-Hwa Kim (1997) wrote a DMA dissertation at the University of Illinois at Urbana-Champaign on *The Musical Ideology and Style of Isang Yun as Reflected in His Concerto for Violoncello and Orchestra* (1975/1976). Kim provides valuable information on Yun's traumatic experience in the cello concerto. The analytical study presented in this thesis is developed from these sources. It considers how Yun symbolises *Hauptton*, with 3-3 reflecting a political message.

## 1.2. East-West Encounters and Musical Hybridity

Yun represents a unique combination of two cultures: East Asian philosophy absorbed into Western avant-garde musical grammar. His musical process reflects cultural encounters between Eastern and Western traditions. Among his compositional contexts, the Eastern-oriented elements of musical language contain Asian approaches to resonance, which reflect specific representations of Taoism. A crucial principle of Yun's works is the acknowledgement of the conceptual differences between the West and the East concerning their artistic visions and, at the same time, the finding of common ground between them. On the one hand, Yun's original compositional technique *Hauptton* derives from how he perceived Taoist philosophy in sound. At the same time, it shares a similar theoretical background of centrality in Western art music. The base for constructing his artistic model allowed him to use East Asian elements in his music through the language of Western art music.

The context of Yun's musical world could be suggested to illuminate musical diplomacy. Originating from the ancient Greek word *diploma*, suggesting "an entity folded in two", diplomacy is concerned with international relations and negotiation skills in particular situations. The literal meaning of diplomacy suggests peaceful strategies, such as negotiations between governments within a legal framework (Sharp 1999: 33). Yun's musical insight into bridging East-West encounters could be referred to as musical hybridity. For this purpose, terminologies will be explained, including the reterritorialisation and deterritorialisation of Deleuze and Guattari. It is crucial to understand how his style is neither Asian nor European but a musical hybridisation of the two.

Yun claims that he rarely played a role in cultural diplomacy through music under the influence of the Cold War in the Korean Peninsula. Although he might have played a diplomatic role between the two Koreas, he remained a civilian rather than taking on the role of a representative of one country or the other in an official capacity. Despite his intended purpose for the Korean Peninsula, the extent to which his activity could be perceived as actual diplomacy is another question. Therefore, it may be unclear whether musical diplomacy ideally reflects Yun's political standpoints. He often used monologues using solo instruments in concertos to indicate the trauma of his involvement in political incidents concerning his political standpoint.

On the other hand, Yun's adoption of East-West encounters in a musical context could be viewed as one way of expressing diplomacy through an artistic medium. In other words, musical diplomacy is more direct in introducing his East Asian elements and narratives through music in Western art traditions. Therefore, Yun's musical diplomacy involved in his musical insights can be summarised as a metaphorical sense of diplomacy in the cultural hybridisation between Asian elements and Western art music.

According to Kim, fundamental changes in Yun's compositional styles occurred around 1967, when he sought political exile in Germany (Kim 1999). His invention of the composition system *Hauptton* originated from the Eastern-based philosophy of Taoism; it concerns an atonal variation of structural notes and goes back to the late 1950s. He also paid little attention to playability up to 1967, the time of his illegal abduction by a South Korean secret agent. As a result, the music he wrote during his imprisonment in South Korea after 1967 and during his exile in Germany after 1969 portrays politically active expressions. Therefore, 1967 can be suggested as the beginning of his stylistic change, as he engaged in social participation. At this point, he paid less attention to serialism and moved on to building consonant and melodic qualities. In other words, musical diplomacy in the context of Yun's compositions represents how his political participation through music progressed and how his musical insights into serialism evolved. These notions are divided into two periods. The first period was up to 1967, when he was preoccupied with serialism (Howard 2009). The second began after 1967 when he was again attracted to consonance and melodic patterns.

### 1.2.1. Musical Exoticism as an East-West Encounter

One of the features of Western art music since 1900 could be suggested to be the consideration of the cultural hybridisation between East and West by acknowledging foreign cultures through the works of East-Asian composers. However, owing to the hesitancy in music theory to broaden its scope beyond the birthplace of Western art music (Miller 2006), a significant gap exists in musicological scholarship on cultural hybridisation. According to Bellman (2011), the musicological topic of multiculturalism is complicated. Therefore, it is necessary to negotiate between cultural analysis and musicological investigation. The term 'Orientalism' is primarily derived from Said's 1978 book *Orientalism* (1978). Bellman categorises the term into three different aspects: (1) as one aspect of musical exoticism; (2) as a critical tool for investigating how music is embedded in and reflects a broader culture; and (3) as a

facet of postcolonial criticism. Bellman appears to sense complexity in the third category. Stockhausen, for instance, considered that "if some European music touches a Japanese, he finds within himself a European from the period when this music was born " (1989: 30-31). However, Stockhausen's view could be problematic because it is a narrative without substance. Therefore, Bellman considers that the applicability of music criticism based on Orientalist currents is too limited (2011: 434).

Another example could be Cage's fascination with Far Eastern philosophy. At the same time, Stravinsky's Russian folk music is different since it concerns his peculiar heritage. Historical studies tend to overlook cross-cultural musical interaction, which integrates time and space to understand twentieth-century music (Heile 2008: 103). Heile claims that Messiaen's appropriation of Indian rhythm and Ligeti's infatuation with West African drumming are significant developments in Western new music (Heile 2001: 23-4). European composers also strove toward creating, in Stockhausen's words, "music of the whole world, of all countries and races" (p.24).

Locke's (2009) book *Musical Exoticism: Images and Reflections* considers musical exoticism expressed by musical representation and cultural variance. Locke deals with various musical Orientalist topics from the late seventeenth to the twenty-first century. He identifies five underlying reasons for studying the musical representation of East and West, together with the Self and Other: (1) the tension caused by composers' originality and the perception of musical traditions in their work; (2) the legitimacy of involving exotic materials; (3) the modernist elimination of precise image; (4) the advantage of works with exotic titles; and (5) the susceptibility concerning politically (in)correct principles. During the twentieth century, a significant change took place in how the music of the East and West began to influence each other. Indeed, there is evidence of so-called Orientalism influencing Western art music as early as the seventeenth century, as evidenced by Purcell's *The Indian Queen* (1695). However, this could be said to merely borrow materials out of curiosity, without a proper understanding of the cultural differences (Meguire 1990). On the other hand, the twentieth century marks the point when musical exchanges of resources occurred through genuine understanding between cultures. Locke (2009) also suggests five different relationships in the process of musical exoticism: (1) the chronological aspect of then and now; (2) the element concerning identity as the Self and Other; (3) the sense of distance, as in nearness and remoteness; (4) the question of actuality in

terms of the natural and fictive; and (5) structural elements, as musical and extramusical signs of exoticism (2009: 64-71).

Heile suggests that cross-cultural interaction had become a fiercely debated topic in musical circles in the twentieth century (2001: 22). "Multiculturalism impacts heterogeneous entities called 'the West and other civilisations'" (*Ibid.*). He claims that "Western audiences took note of such composers as Toru Takemitsu from Japan and Isang Yun from Korea" (2001: 24). Similarly, Campbell suggests that contemporary Chinese and Japanese composers equally draw on a rich store of musically signifying units from multiple aspects of their respective cultures (2020: 254).

With the growing interest in postcolonial theory, it is necessary to pay attention to the aesthetic impact of cross-cultural exchange. The primary issue in musical exoticism could be the definition of the terminology. Due to the complexity of cross-cultural understanding, Cook's (2007) interpretation of Saidian terminology, that music is one way of "the West fortifying itself" without becoming contaminated by any other external issues, should be noted. On the other hand, Locke remains sceptical about how exotic musical works are received through openness to cultural differences. For him, musical exoticism does not necessarily sound exotic. However, simultaneously, he limits himself, focusing on extramusical and culturally unique elements of Western art music.

Heile claims that the post-war avant-garde was deeply interested in the world outside. Many composers strove to reflect on the changing reality brought about by globalisation. Nor is it fair to suggest that composers were only interested in exploiting untapped musical resources neo-colonially (2008: 116). These principles follow the principle of 'multiplicity', not simply as the sum of several two-way or three-way splits. Rhizomatic growth seems to be an adequate music history model rather than an implicit metaphor (p.118).

According to Kim (2004), Yun's postcolonial sentiment derives from the colonial period in Korea in the early twentieth century (173). An understanding of the postcolonial aspect of Yun's musical context is somewhat complicated due to the situation in Korea. The country underwent dual colonisation from Japanese occupation and Western imperialism. This colonisation of his homeland affected how Yun perceived foreign cultures and approached his creative works. Kim claims that the best approach to understanding Yun's multicultural music is "through realising the complex relationship between postcolonialism and modern diaspora" (2004: 174)

At the onset of Japanese colonialism in 1910, the young generation in the Korean Peninsula had begun accepting Western civilisation through the education provided by Christian religious groups. However, the seemingly peaceful adoption of Western cultures was disrupted and simultaneously accelerated under the Japanese occupation between 1910 and 1945. As a result, Japanese colonialism put the discontinuity of traditional music and art in danger. In contrast, the imposition of modern Western culture was enforced through colonialism. Indeed, the country suffered under the tutelage of the US and the Soviets after WWII and the Korean war. Likewise, cultural colonisation continued under the guidance of the US in the South and the Soviets in the North.

Kim (2004) considers Yun's experiences and memories in Korea under imperialistic colonialism, including "colonisation then decolonisation, migration, and postcolonial situation" (174), granted for formulating his own unique identity. Yun was somewhat suspicious of learning a distorted version of Western art music through secondary sources under the Japanese occupation. His intellectual desire motivated him to go to Europe to study Western avant-garde music further; he later lived in exile in Germany. The postcolonial sentiment of the composer derives from the colonial period in Korea in the early twentieth century (Kim 2004). According to Kim, Yun's "overt patriotism and his desire to assert his national identity in Europe and his music are arguably a manifestation of decolonisation" (2004: 173-4). His transcultural musical insights could be best understood by recognising his experience as an immigrant.

### 1.2.2. Musical Diplomacy in Terms of Cold War Musicology

In cultural diplomacy, diplomatic action implies the official involvement of the foreign ministries and embassies of the countries concerned. On the other hand, global networks suggest unofficial cultural relations between countries aimed at improving relations. Most K-pop-related cultural diplomacy in the Korean Peninsula relates to the diplomatic action category, as the government instigates it. In contrast, most classical music-related events are categorised as global networks. This is because although later funding from governments is obtained, organisations' derivation is civilian-oriented. On the other hand, orchestras tend to be publicly funded, so they could be said to be instruments of the state.



Yun himself participated in the organising committee of the first-ever joint concert in 1990, considering the cultural policy of Korea. Cold War musicology concerns cultural diplomacy because it considers activities that do not necessarily support state funding or diplomatic involvement. The crucial aspects of cultural diplomacy lie in whether the purpose of events targets music as soft power. It does not matter whether the involved parties are state-oriented or international networks without official approval.

The power game between the USA and USSR played a vital role in the divided situation of the Korean Peninsula. Yun's music, however, was neither influenced by nor directly involved in American or Soviet culture. However, it should be noted that according to Podoler (2014), when the official diplomatic relationship between South Korea and Israel was established in 1962, the case of Yun played a role of an ice-breaker. Interest in Korea was expressed through an Israeli newspaper, which wrote about Yun aiming to blend Eastern and Western music.

Besides, the pre-reunification process in Germany, including free visits by civilians, made the composer fervently hope for the unification of the two Koreas. The decay of the Soviet Union and communist regimes under Gorbachev and the resulting political activities (Yi et al. 2015), such as anti-American protests in South Korea, inspired the composer to write *Engel in Flammen mit Epilog* (1994). Representative insights from American and European musicology about the processes of cultural diplomacy in the Cold War will be discussed below. These concern how NATO and its allies used such diplomacy with the Communist world and what role was played by the Eastern Bloc in this process.

The American perspective of Cold War musicology is an excellent place to begin the review, as it reflects music's role as a soft power during this era. Fosler-Lussier (2007) investigated how the United States used music as a strategic tool during the Cold War. The critical date was 1954 when the US State Department launched the Cultural Presentations programme. This effort was to improve international relations through cultural diplomacy by and for the United States. The most decisive moment of the programme took place in the early 1970s. Due to the nature of the state-oriented cultural activity, the US government recorded its history in official documentation, including reports by "embassy staff dispatched to Washington documenting tour activities and their perceived effectiveness among local audiences" (Ansari 2016: 273). In *Music in America's Cold War Diplomacy*, Fosler-Lussier attempted to interpret most

of the accessible official documents in government archives. The definition of soft power was categorised thematically in this monograph. For instance, she analysed how classical music was used as a cultural symbol and an educational tool and helped the conductor Strickland achieve a diplomatic career. She also explored the role of jazz, choral music and popular music tours in cultural diplomacy in terms of race, civil rights, religion and national identity. "The idea that art remained pure and apolitical allowed musicians and audiences to buy into their roles without much reservation, and the idea that art was entirely in the state's service allowed politicians to play the required role of cold warriors, investing resources in effective propaganda" (Fosler-Lussier 2015: 218). The only problem with Fosler-Lussier's approach could be that it does not consider how music perception or educational theory might inform our understanding of musical diplomacy (DeLapp-Birkett 2016: 847).

In comparison to the American view, the European perspective on the Cold War appears more relevant to the understanding of Yun's musical insights. Yun and his family became permanent residents in Germany in 1964. While the Korean Peninsula had always been the source of his creative inspiration, the process of German reunification rekindled his insights into his home country. Germany's pre-reunification process provided the original trigger for the creative inspiration for his later works, including *My Land, My People* (1987) (Kim 2004). According to Mikkonen (2015), the European perspective of the Cold War began from its perception in the post-war period. The Berlin Wall represented how post-war Europe was divided between communist Eastern Europe and the capitalist West. Its fall also reflected the end of the Cold War in Europe. However, Mikkonen claims that despite the division of Europe into contrasting ideologies, global networks consisting of individuals on both sides of the divide in Europe made efforts to bridge the gap through cultural events. Mikkonen's writings introduce these networks that kept Europe together despite the East-West divide long before the fall of the Berlin Wall. The Cold War played an active role in defining European historiography. Mikkonen's edited volumes attempt to "bring to the surface spaces, relationships, institutions and networks that have long remained in the shadow of a bifurcated vision of post-war eastern and western Europe, separated by the seemingly unbreachable Iron Curtain" (Bogdan 2016: 1522) through a transnational lens. His discussion concerns the role of transnational networks in Cold War cultural diplomacy. Therefore, he used unofficial records as his primary source materials, such as previously little-exploited source types, including oral history or

unofficial archival materials. His choice of source materials represents a different approach to Fosler-Lussier's dependence on official government documents.

Previous literature on musical diplomacy under the Cold War has mainly concerned the cultural exchanges related to the organisation of concerts and occasional trans-continental tours or related issues. Cultural exchange refers to its reflection on how diplomatic relations are developing. While their primary source materials differ between 'official' government documents and 'unofficial' archive materials, Fosler-Lussier's and Mikkonen's methodological approaches can be categorised as archival research because their primary sources were held in public or private archives. Most of the primary sources related to Yun appear to be either hidden or lost. However, some remain in the official archives of publishers. Both studies present good guidelines to follow. Interviews with his family would have been an additional way to obtain more information; an attempt was made to arrange this for this study. There was a discussion between myself and an attorney of the family concerning a possible interview with Yun's daughter. Ethics clearance was arranged, and relevant college-based training was received concerning the interview technique. However, this proved irrelevant, as she was estranged from her father and had no background in music. Therefore, the plan to interview a family member was eventually abandoned. Finally, by tackling the issue of Yun's role as a cultural envoy, it is noted that the concept of soft power in classical music is a cultural symbolisation.

### 1.2.3. East Meets West through Musical Hybridity

Multicultural elements in musical composition concerning East-West encounters existed prior to the case of Yun. Most composers who introduced Eastern elements into their Western music tended to engage with foreign cultures while grounded on the solid basis of the Western cultural scope. Yun's case differs because Eastern culture is embedded in his music. At the same time, his educational background in the Western avant-garde endures as a concrete foundation. He reflects on his musical insights when stating that "the audience views my position between East and West from various perspectives. My music may be appreciated as Eastern or Western. Such characters spotlight my music. Although I am a typical Asian, I have been Europeanized. These two cultures have influenced my music" (Rinser and Yun 2016: 278). As can be seen in these claims, Yun constructed his musical insights within Western musical grammar based on an Eastern Asian philosophical foundation. As a consequence, his musical

creations combine two different elements. At this point, it will be discussed that although cultural hybridity might not directly refer to music, a theoretical discourse concerning it could be considered and how the terminology could be applied to interpretation of Yun's musical insights.

*The Location of Culture* (Bhabha 1994) is one of the most significant contributions to the field of cultural studies, with the idea of cultural 'hybridity' being traced back to him (Howell 1996). Bhabha argues why Western modernity culture could be relocated from the postcolonial perspective. His central argument is that cultures are not fixed, stable or bounded entities, but hybrid, malleable and continuously evolving. They are sites of contestation and negotiation, where different groups and individuals struggle to assert their identities, meanings, and values. By hybridity, Bhabha refers to the convergence of two or more cultures that create something unique and distinctive. Therefore, he contends that cultural hybridity, which arises from colonial encounters, produces new forms of cultural expression that challenge hegemonic structures of power and domination (Tibile 2021).

Bhabha asserts that the relationship between culture and hybridity in contemporary culture is also hybrid, just like colonial culture, because by retrospective constructs, understanding hybridity refers to the consequences of the historical process (Tibile 2021). This process is utilised to construct a regime of truth and a power hierarchy between colonisers and colonised. According to Sahay, Bhabha references Freud's thoughts on fetishism to develop stereotypes constructed of anxieties and pleasures. He also references Lacan's Imaginary and notes that stereotypes lack coherence, thus threatening their longevity, which is why repetition is required to continue giving them life (Sahay 1996: 232).

Bhabha's insights into cultural hybridity significantly contribute to postcolonial theory. His ideas on hybridity, mimicry and the third space have opened up new ways of understanding the complexities of cultural production and identity in postcolonial societies and his concept of hybridity has essential implications for postcolonial studies. Bhabha claims that "the cultural and historical hybridity of the postcolonial world is taken as the paradigmatic place of departure" (p.31). He believes hybrid forms of culture emerge due to the interaction between different cultures and continue to evolve through the constant process of mixing and blending.

Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process

of domination through disavowal (that is, the production of discriminatory identities that secure the 'pure' and original identity of authority). Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination. (p.159)

Bhabha challenges the binary oppositions that have dominated postcolonial discourse, such as coloniser vs colonised, West vs East, and tradition vs modernity. He views a space "in-between the designations of identity" and that "this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy" (Bhabha 1994: 4). However, according to Bhabha, "hybridity has no such perspective of depth or truth to provide: it is not a third term that resolves the tension between two cultures, or the two scenes of the book, in a dialectical play of 'recognition' (p.162). In other words, Bhabha's concept of hybrid forms of culture challenges these binary oppositions by creating a space to negotiate cultural identity.

Bhabha's mimicry theory emphasises the importance of subaltern culture in challenging the authority and power of the coloniser.

[mimicry] is the process of the fixation of the colonial as a form of cross classificatory, discriminatory knowledge within an interdictory discourse, and therefore necessarily raises the question of the authorisation of colonial representations; a question of authority that goes beyond the subject's lack of priority (castration) to a historical crisis in the conceptuality of colonial man as an object of regulatory power, as the subject of racial, cultural, national representation. (Bhabha 1994: 129)

This suggests that cultural hybridity can be achieved by the mimicry of the social and cultural practices of the colonised by colonisers or elites. In this way, they can create a new identity that is neither purely that of coloniser nor colonised. Bhabha argues that mimicry becomes a critical tool in challenging centres of power and authority.

The concept of the third space emerged from Bhabha's critique of colonial discourse, which he argued was centred on binary oppositions such as coloniser/colonised, self/other, and civilised/primitive. However, he saw these oppositions as fundamentally flawed, as they reinforced the dominance of the coloniser and homogenised the colonised.

Third space has a colonial or postcolonial provenance. Alien territory may reveal that the theoretical recognition of the split space of

enunciation may open the way to conceptualising an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. (Bhabha 1994: 56)

According to Bhabha, the third space is a site of cultural hybridity that challenges the binary logic of colonial discourse by creating new forms of cultural identity that are neither fully that of coloniser nor colonised, but a mixture of both.

However, Bhabha's theory concerning postcolonial culture has been criticised for overlooking power dynamics, ignoring historical context and essentialising culture. His concept of hybridity has also been criticised for the dominance of power dynamics. For instance, Yousfi (2013) claims that "power dynamics is inherent in the hybridisation process of imported practices and to overlook the national cultural context within which such hybridisation takes place" (397). Similarly, Dar (2013) points out that "rather than west/non-west rationalities being distinct as in the form of institutional logics, Bhabha's (1994) concept of hybridity highlights how translations are underpinned by various power dynamics within the non-west that include caste, class and language" (146). The criticism concerning power dynamics indicates that while Bhabha suggests that hybridity is a democratic process, it often occurs in unequal power relations; for example, cultural appropriation, in which elements of a culture are taken without permission or acknowledgement, is a form of hybridity. However, it is not necessarily positive or democratic.

Hybridity theory is criticised for ignoring the historical context by assuming cultural mixing is a universal phenomenon. For instance, Mizutani (2009) views that " Bhabha's theory of hybridity is an analytic tool for a postcolonial resistance to it. He locates the seeds of colonial violence in the very idea of reconstructing the past by historicist imagination" (p.14). According to this criticism, cultural mixing is often a result of specific historical circumstances, such as colonialism, war, or migration. However, Bhabha (1994) also is aware that the hybridity of the colonial space may provide a pertinent problem within which to write the history of the 'postmodern' national formations of the West (p.359). In other words, hybridity theory is criticised in terms of historical context being in danger of overemphasising the role of culture in shaping identities, when in reality, history and politics also play a significant role.

Another criticism concerning hybridity theory concerns the essentialisation of culture by assuming that there is a pure, authentic culture that can be mixed with others.

Voicu (2011) claims that "The initial use of the term hybridity in wider discourse was as a stigma in association with colonial ideas about racial purity and horror of miscegenation. ... Purified identities are constructed through the purification of space, through the maintenance of the territorial boundaries and frontiers." (175) According to this criticism, culture is not a fixed identity that can be separated from other cultures; instead, it is a process of ongoing negotiation and adaptation. In other words, hybridity theory may perpetuate the myth that culture is a static, unchanging entity that can be categorised and analysed separately from other cultures.

According to Ellis (1995: 197), Bhabha's argument can be extended to the evaluation of divergent movements within modernity and postmodernity and revision of the significant models of both by revealing their stakes in colonial practices. Ellis (1995: 197) argues that Bhabha's refusal to simplify cultures or endorse easy assumptions makes his work satisfying and challenging. Howell (1996: 115) believes that his attempt to articulate the ambivalence of the content and context of colonial discourse remains very valuable. Sufficient support for the emphasis of the often galling failure of missionary enterprises can be found in other accounts to justify such a general analysis. Bhabha discusses the stereotype and its role within colonial discourse. He believes that such discourse depends on the concept of fixity, by which those colonised are defined, and that this definition is rigid and unchanging. The definition is repeated often to ensure that it is perpetuated because it cannot be fully proven if examined. Bhabha states that the ambivalence of stereotypes includes simultaneous recognition and disavowal of the colonised, which occurs when the colonisers recognise specific attributes of the colonised, but disavow or ignore other attributes (Howell 1996). However, Bhabha's conception of hybridity has been criticised for suggesting an idea of 'cultural exchange', which implies 'negating and neglecting the imbalance and inequality of the power relations it references' (Ashcroft et al. 2007: 109).

Despite the limitations and advantages discussed above, hybridity theory recognises how colonialism has impacted cultural identities and led to the creation of hybrid cultures that are neither wholly Western nor entirely indigenous. In postcolonial societies, hybridity can be seen as a means of subverting dominant cultural narratives and resisting cultural imperialism. Bhabha (1994) discusses "the borderline culture of hybridity that articulates its problems of identification and its diasporic aesthetic in an

uncanny, disjunctive temporality that is, at once, the time of cultural displacement, and the space of the 'untranslatable'". (322)

While Bhabha's ideas on 'hybridity, mimicry and the third space' (Bhabha 1994) have opened up new ways of understanding the complexities of cultural production and identity in postcolonial societies, *The Location of Culture* (Bhabha 1994) contributes significantly to postcolonial theory. His theory of hybridity paved the way for a better understanding of cultural exchange, so his contribution to cultural studies is immense. Through his work, cultural exchange could be viewed not as a one-way street, but as a two-way process in which both cultures can influence and learn from each other. Music creates a bridge between cultures, and in the process, it creates something new that has the power to connect people across borders. This thesis argues that by blending Eastern and Western musical traditions, Yun challenges the hegemony of Western classical music and asserts the validity of non-Western cultural forms. His music serves as a reminder that despite oppression and violence, there is still room for creative expression and cultural revitalisation. To this extent, Bhabha's hybridity referring to postcolonial theory fits the interpretation of Yun's musical hybridity.

Hybridity theory often refers to the multicultural influence formed by colonisation. Wugaft (2007) outlines cultural hybridity in the form of three elements: cultural marginality, hidden diversity, and fluidity of identity. Musical hybridisation concerns the concept of a musical combination explicitly intertwined with ethnic identity and its effects on culture. According to Goldschmit (2014), hybridisation theory is derived from the use of hybridity in music during the late 1980s and early 1990s, as the influence of postcolonial and critical race theory increased in North American music scholarship. In addition, Goldschmit (2014) also claims that theorising on hybrid music among immigrant communities has recently gained extended traction, especially in the analysis of music written by Latinos in the United States.

According to Kim (2004), the nature of Yun's aesthetics is relatively subtle. It is best understood and appreciated within "a postcolonial and diasporic context" (170). In a simple reflection, Yun's situation could be viewed as "East meets West" because he was born in the East, yet lived in the West. Kim (2004) argues that diasporic context is beyond a clear-cut interpretation of "a conflict of East versus West, subculture versus subculture, or centre versus periphery. Its complexity exceeds this



binary structure of representation" (171). In other words, global repercussions of the colonial situation could indicate modern diasporas because cultural displacement could be viewed as "a by-product of Western imperialism" (Kim 2004: 172-173). For Kim (2004), a complex relationship between postcolonialism and modern diaspora is the best approach to Yun's multicultural music (174).

Another crucial element concerning musical hybridity is Deleuze and Guattari's "Becoming Orchid Wasps" concept, which explains how organisms adapt and evolve according to their environments. This becoming theory is based on the idea that ecological relationships between organisms significantly shape their development. In other words, the relationship between the orchid and the wasp is an example of how organisms become each other in a symbiotic relationship. Deleuze and Guattari's concept of becoming orchid wasps is thought-provoking in relation to how organisms adapt and evolve in ecological relationships about interconnectedness. Roffe and Stark (2015) claim that the crucial point of Deleuze and Guattari's theory of becoming is the affirmation of the positivity of difference. In other words, through multiple transformation processes, the positivity of differences between the two elements is converted into finished products of musical elements, which could be viewed as Deleuze and Guattari's becoming theory.

Bhabha's hybridity and Deleuze and Guattari's becoming could be viewed as crossing paths and pinpointing diversities. Bhabha's idea of hybridity highlights the interaction and merging of different cultures, while Deleuze and Guattari's becoming emphasises the process of change and transformation. Bhabha's concept of hybridity challenges the notion of cultural purity and homogeneity by highlighting that hybridity is produced through cultural interaction and exchange. Deleuze and Guattari's concept of 'becoming' emphasises the process of transformation and change rather than considering identity as fixed or defined by a specific category. Yun's musical insights share common ground with Bhabha's 'hybridity', which concerns encounters of multi-cultures from the perspective of postcolonial theory. Deleuze and Guattari's concept of 'becoming' fits into minor elements of Yun's compositional contexts, such as *Hauptton* and instrumentation. Bhabha's hybridity and Deleuze and Guattari's becoming highlight culture and identity as constantly assembling through interactions and transformation, which play a crucial role in interpreting Yun's musical hybridity of East-West encounters.

According to Heile, an assumption that hybridity occurs on the margins of Western music, "on the 'frontiers' of cultural encounters, far removed from the 'centres' of Western culture" (2009: 153), is a limited perspective. Heile considers hybridity from the perspective of Western composers influenced by non-Western music, often leaving "the Western 'essence' of their music intact" (*Ibid.*). According to Utz, hybridity could be viewed as a traumatic experience for a migrant such as Slavoj Žižek (Utz 2021: 31). The multicultural mix and hybridity in art and pop culture seem ineffectual (32). Utz claims that in the case of Bartók, the hybridity of folk and art music, even if they were its original neo-national components, was heavily ruptured by historical events and his overall conception (*Ibid.*). Yun's case contrasts with that of Bartók's in that hybridity occurs over cultural elements from two continents: East Asia and Western Europe, termed East and West encounters. Utz points out that while the concept of hybridity is identified by traces "above trans and hyperculturality" (Utz 2021: 44), "hybridity should be understood as a complement to fundamental differences between articulations" (*Ibid.*).

Fusion and hybridity are frequently used to describe the cultural products that emerge from East-West encounters. While fusion implies a seamless integration of cultural elements that results in homogeneity and the erasure of differences, hybridity recognises the coexistence and negotiation of diverse cultural identities. The choice between fusion and hybridity in East-West encounters reflects the power asymmetries between Western and Eastern cultures. Fusion often serves the interests of Western commercial and cultural imperialism. At the same time, hybridity creates spaces in which diverse cultural identities can thrive and coexist. As the world becomes more interconnected and globalised, the choice between fusion and hybridity will continue to shape our understanding of cultural diversity and intercultural encounters.

For musical elements in the format of exoticism, musical hybridity is intended to be creative output beyond the mere use of quotations or cases of musical borrowing in a multicultural context. Hybridisation indicates the inclusion of new elements from a different musical style and the recognition of new fundamentals in their different origins, which lead to the creation of a new artistic format. For instance, the integration of elements is implied through processes of transformation in a functional scope. Chen (2020), for instance, employs musicians as agents of cultural hybridity. He considers the performance of ensembles involving the pianist Lang Lang and conductor Harnoncourt as examples of bridging East-West encounters.

Heile (2009: 155) points out that the multicultural interaction of twentieth-century music is often referred to as cultural hybridity. Likewise, Yun's musical hybridity indicates the integration of elements from different styles and origins through transformational processes. For an analytical investigation of Yun's *Glissées* (1970), Turner (2019) refers to Deleuze and Guattari's ideas of musical hybridity as an appropriate theory for Yun's insights. Turner (2019) considers that one of the crucial references to musical hybridity often relates to the ideas of Deleuze and Guattari. According to Turner (2019), music is viewed as a creative and active operation that consists of a refrain, draws a territory, and develops into motifs and landscapes (Deleuze and Guattari 1987: 300, 323). From Turner's (2019) claim, it could be understood that Deleuze and Guattari's perspective of musical hybridity fits effectively with Yun's compositional refrains "from extracting a territory and then elaborating on the musical landscape".

Campbell (2019) also refers to a similar interpretation of musical hybridity by Deleuze and Guattari:

The deterritorialisations and reterritorialisations, the movements of the macro and micro, molar and molecular forces of East and West, meet one another in ever-metamorphosing assemblages of cultural, linguistic, and sonic forces (pp. 73-74).

According to Campbell (2019: 79-80), Deleuze and Guattari claim "double capture" and "non-parallel evolution" rather than "phenomena of imitation or assimilation". In other words, their concept prefers "processes of deterritorialisation and reterritorialisation" (Campbell 2019: 80); transverse communications are the assemblage of heterogeneous elements, connections with an outside, and the overturning of the code that enabled their original structuration. Musical hybridity entails the opening up of "a rhizomatic realm affecting the potentialisation of the possible. The becoming of the aberrant nuptial is a symbiosis "with no possible filiation" and "from which no wasp-orchid can ever descend" (Deleuze and Guattari 1987: 238).

As pointed out by Turner (2019), the recognition of philosophical definitions by Deleuze and Guattari helps the overall understanding of musical hybridity and the interpretation of Yun's East-West encounters in particular. Moreover, despite being an exiled German musician, Yun's musical training in Paris in 1956 and 1957 also provided him with a solid basis for the Western Avant-Garde. Therefore, referring to

Deleuze and Guattari's French-oriented hybridity theory to interpret Yun's approach to hybridity makes sense. Essentially, the crucial point is how Taoistic expression meets Deleuze and Guattari's hybridity theory in interpreting Yun's East-West encounters and other symbolisation.

The philosophical term 'rhizome' describes the relations and connectivity between things. Deleuze and Guattari assign the term to refer to a relation, such as roots, which are spread underground with no direction or beginning (Lawley 2005). Parr (2010) characterises a rhizome as experimental, claiming it is a map, not a trace. Deleuze and Guattari (1987: 12) state that a rhizome "distinguishes the map from the tracing entirely oriented toward an experimentation in contact with the real". As stated by Parr,

The rhizome is conceived of as an open multiplicity. All life is a rhizomatic mode of change without being firm and fixed. Besides, the machinic character of a rhizome arises out of the virtual and the dynamic boundaries that constitute it (Parr 2010: 60).

Heile points out that categorisation as a conceptual technique is not well suited to understanding twentieth-century music relating to the rhizomatic model of Deleuze and Guattari (2009: 180). *Aberrant nuptials* is the expression that Deleuze and Guattari employ to refer to productive encounters between systems characterised by fundamental differences (Lawley 2005). If evolution includes any veritable becomings, it is in the domain of *symbioses* that bring into play beings of totally different scales and kingdoms, with wasp-orchid can ever descend (Deleuze and Guattari 1987: 238). According to Parr (2010), Deleuze and Guattari use the double figure of the wasp and the orchid to illustrate a series of significant interrelated concepts, including the rhizome, becoming, deterritorialisation and reterritorialisation. As a symbolic example of what Deleuze and Guattari call a becoming, the wasp, enlisted into the reproductive cycle of the orchid, engages in a becoming-orchid (Roffe and Stark 2015: 1). While the Deleuzian becoming is the affirmation of the positivity of difference, which is meant as multiple and constant processes of transformation, the Deleuzian wasp-orchid symbolises genuine incorporation of the body of the wasp into the orchid's reproductive system (*Ibid.*).

The term 'deterritorialisation' is defined in critical theory as the process of social relations. It refers to the wearying captivity of cultural elements in a particular space and time. According to Parr (2010: 72), deterritorialisation is at the heart of

Deleuze and Guattari's mature political philosophy. From the point of view of social or political change, everything hinges on the kinds of deterritorialisation present. Deleuze and Guattari (1987: 508) define it as the movement by which something escapes or departs from a given territory. It was a term created in their philosophical project *Capitalism and Schizophrenia* (Lawley 2005).

Deterritorialisation is always bound up with correlative processes of reterritorialisation, which does not mean returning to the original territory but rather how deterritorialised elements recombine and enter into new relations. Reterritorialisation is a complex process that takes different forms depending upon the character of the processes of deterritorialisation within which it occurs. For example, Marx's account of primitive accumulation shows how the conjugation of the stream of displaced labour with the flow of deterritorialised money capital provided the conditions under which capitalist industry could develop. In this case, the reterritorialisation of capital and labour flows leads to the emergence of a new kind of assemblage, namely the axiomatic of capitalism.  
(Parr 2010: 73)

Campbell (2019: 80) also considers hybridity beyond Deleuze and Guattari, referring to Glissant, who explores hybridisation and nomad identity by rejecting all cultural hierarchies. According to Campbell (*Ibid.*), in a reflection on transferring hybridisation to the musical domain, Glissant notes the significance of linguistic issues.

For Turner (2019), Yun's musical hybridity is a combination of East Asian (Korean) and Western (Austro-German) features, composed of multiple individual elements of refrains. Deleuze and Guattari describe a milieu as "a coded block of space-time constituted by the periodic repetition of the component" (Deleuze and Guattari 1987: 313). They observe that territorialisation involves decoding the milieus. In this way, those participating in the territory may be differentiated from others who are not (322). Territorialisation refers to the act of organising a territory. Turner (2019) refers to Bogue (2007), who explains that "the territorialising act proceeds via a detachment, decoding, or 'deterritorialisation' of milieu components and a reinscription, recoding, or 'reterritorialisation' of those components as expressive qualities within a territory" (28). A territory is an assemblage of milieus. This territorialised assemblage constitutes a refrain. Utz's claim that often trivialised forms of differences "define large parts of globalised societies" is critical (Utz 2021: 44).

The concept of milieus aligns with the Taoist view that everything is constantly changing: "life is a continual development. All beings are in a state of flux" (Merton 1965: 30). This interpretation of milieus is crucial because Yun's *Hauptton* also derives from the Taoist perspective of everything being in a single state of flux. Turner (2019) views Yun's musical contexts as a liminal space created by the interaction and subsequent refrains. According to Heile, Deleuze and Guattari's radical concept of space and territory specifies that music is demarcated on the micro and macro levels of space because cross-cultural interaction indicates the nature of music. Heile also claims that Deleuze and Guattari's conception of space is highly political because their conceptualisation neither lays claim to territory nor accepts boundaries (2009: 180-181).

As discussed in Chapter 2, Taoist expression is embedded throughout Yun's music. Incidentally, "the whole is in part, and the part is in the whole" in Taoism could be viewed as being parallel to Deleuze and Guattari's theory of deterritorialisation in time and space. From Yun's claim of Taoist expression within his music that "Every smaller sound figure must contain the foundational principle of the entire piece" (Rinsler and Yun 2005: 100), it could be interpreted that his music itself corresponds to Deleuze and Guattari's theory of the deterritorialisation of refrains. Yun's *Hauptton* derives from the Taoist perspective of everything being in a single state of flux. Therefore, the clarification of milieus aligned with Taoist expression is significant. Yun's *Hauptton* extends the interpretation further to the role of 3-3.

Yun's musical insights are consistent with the Taoist approach he frequently took in his work. However, East (Korean) meeting West (Austro-German) in his case could be perceived because his musical creations neither merely imitate nor seek to represent one cultural element by another. His compositional elements concerning East-West encounters are expressed through his embedded experiences of artistic sense. In other words, Yun's style does not fit into conservative Asian or predictable European approaches. However, it is a fusion version of East-West encounters. Yun asserted that his musical insights reflect an expertly-skilled creation of cultural combinations, which could be considered musical hybridisation. In the case of Yun, as argued in Chapter 2, his innovative compositional system *Hauptton* has common theoretical ground with the Western standpoint of centrality. Although the origin of the two

elements of *Hauptton* and centricity may differ due to Taoist expression and post-tonality in the completed products, the sharing of a common theoretical basis could be argued to be one example of Deleuze and Guattari's philosophy of becoming. Another of Yun's traces of cultural hybridisation referring to the theory is his usage of Western orchestral instruments to reflect the sound of traditional Korean instruments, which will be discussed in Chapter 2.

### 1.3. The compositional technique *Hauptton*

According to Kim (2004), “Yun’s Korean musical heritage is expressed through a more abstract, philosophical, and internalised use of ethnic materials, in particular *Hauptton/Hauptklangtechnik*” (174). Yun's creation of the compositional technique *Hauptton* is considered one of his main contributions. The long-sustained tone and embellishments are considered its two main features. Kim (2004) considers that *Hauptton* consists of a long-sustained tone, which she perceives as yang, and is surrounded by the elements that she perceives as yin, such as “perpetual fluctuations in dynamics, the microtonal modifications of the main tone, other types of embellishments” (185-186). Likewise, one of the central analytical ideas constantly referred to in this thesis also concerns how *Hauptton* could be analysed. The research question regarding *Hauptton* covers the context in which analysis of it relates to the pitch class set 3-3. This section introduces *Hauptton* and discusses the theoretical basis for the analysis.

Yun established his musical identity through the development of influences from the East and West. He encountered the new ideas and experimental sounds of the avant-garde composers at the Darmstadt Festival. Moreover, he achieved to implement East Asian philosophy, such as Taoism, into Western art music's framework using its musical grammar. His creation of the melodic-oriented compositional technique is known as *Hauptton* (main tone). It consists of a sustained duration of a single flowing tone derived from Korean court music placed into a Western compositional system. The tone has various characteristics articulated by *Umspielung*, surrounding notes, and embellishments. Rinser (Rinser and Yun 2016) described this form as a “micro-infrastructure”: “To say it in a Taoist way: the whole is in part, the part is the whole. An individual tone is a sound world in itself. It is a fullness of sound elements, expressed embellishments through various sound volumes”. The individual tone is characterised by the details of the inflexions which constitute the form.

Yun’s first usage of the *Hauptton* technique dates back to 1959, in the second movement of *Musik für Sieben Instrumente* (1959), which premiered at Darmstadt. It was then presented much more visibly in his later works. With his employment of the twelve-tone technique in the first movement and the combination of the two techniques in the last movement, *Musik für Sieben Instrumente* manifested his diasporic identity of East (*Hauptton*) and West (serialism). When several *Hauptton* techniques appear in



multiple layers, it is known as the *Hauptklang* technique.

As a combined blend of Yun's East Asian heritage and Western compositional structures, the *Hauptton* technique could be understood as an embodiment of his multiple identities of the two cultures. Regarding Western influence, the music of other avant-garde composers and their main-tone techniques will be discussed in order to pinpoint where Yun's technique is situated.

Yun's explanations of his work are essential because they help establish his perspectives on his music, philosophy, and traditional Korean culture. Unfortunately, many of his accounts of his music or philosophy exist only in German or Korean. It is known that Yun suffered from linguistic barriers in expressing himself in German (Sparrer 2020). Therefore, it is possible that some of his intended meanings could have been lost in translation in several of the available texts. Therefore, some of the material will depend on my Google translator translations. As a visiting professor at the Salzburg Mozarteum in May 1993, Yun gave a series of lectures on philosophy, aesthetics, musical language, and compositional techniques concerning his compositions. ([tr.] Yun and Sparrer 1994: 54) In the last lecture of the series, Yun asserted that he applied the *Hauptton* technique in all his works (*Ibid.*):

The central foundation of my compositions is, to put it concretely, 'an individual tone' (*Einzelton*). An individual tone transforms possibilities with surrounding elements of acoustics, such as appoggiatura, vibrating sound, vibrato, accent, and ornaments, which establishes the fundamental pillar of the composition. I once named this 'Hauptton'; I still keep this term.

([tr.] Yun and Sparrer 1994: 50)

The *Hauptton* technique's main tone is extended and embellished with numerous ornamentations, creating a sound mass of various sound colours and pitches. *Hauptton* is derived from combining the German words *Haupt* (head or main) and *Ton* (tone). Yun called the main tone *Hauptton* and referred to the surrounding elements embellishing it as *Umspielung*. Therefore, the framework of the *Hauptton* technique consists of the *Hauptton* (a principle or main tone) itself and the *Umspielung* (surrounding notes). According to Yun, *Umspielung* enriches *Hauptton* and strengthens the intensity and vitality of his music as a result. However, Schmidt focused on the tone as the tone unit (*Toneinheit*).

In contrast, Yun saw *Umspielung* as no less important. Furthermore, he

considered the surrounding notes not purely ornamental elements but essential elements of the overall structural unit. Yun described his technique in more detail in a lecture at the Salzburg Mozarteum:

If I select pitch A as the main tone, note A cannot be music alone: it requires pre- and after-notes and appoggiaturas. It is necessary to have a preparation process to stabilise note A, which can be a long phrase. The most important aspect is that note A needs to resonate as the main tone. Ornaments can be added, and variant transformations can happen [around the main tone]; note A should be placed in the centre. As you can see, note A is the main pillar, and the events of various expressions surround the main tone, creating diversified formative arts. ([tr.] Yun and Sparrer 1994: 50)

In this statement, Yun indicates that the *Hauptton* technique includes pre- and post-notes of the main tone. In other words, the technique is divided into three stages: preparation (with pre-notes), *Hauptton* (main tone), and closing (with after-notes). Although Yun did not apply this process rigorously, sometimes omitting pre- or after-notes, most of his *Hauptton* technique follows this model.

### 1.3.1. Single Flow of Sound

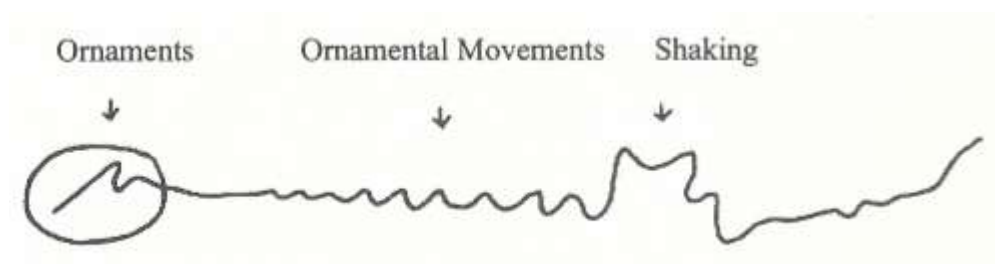
Yun's orchestration is highly diversified and complex; the sound is multi-layered. Although simultaneous and audibly-detailed structures often show diversity, one flow of sound runs "as a whole". As little streams gather and form a big river, the group-created sound production supports the mobility of the structural details, making an integrated whole, a "stream". Such a concept of a "unified organisation of sound" can be explained and actualised by the concepts of "sound-complex" (*Tonkomplex*), "main-sound" (*Hauptklang*), and "tone-unit" (*Toneinheit*) (Yun and Sparrer 1994: 51).

The *Hauptton* (main-tone) technique derives from the melodic line of Korean music, as adopted by Yun. He claims that the fundamental element of his composition material is a single tone (*Einzelton*). He refers to how such a tone is perceived differently within East-Asian and Western art music. Since Western tone is defined by pitch and frequency, it must be clear and pure. In the West, a tone works vertically in harmony and horizontally in melody as part of a group. Therefore, one single tone is not necessarily perceived as having particular significance in Western

art music. In contrast, every tone is treated as a living tone of significance in East-Asian music.

According to Yun, various interpretations of an individual tone could be possible. For instance, embellishments and figurations around tone open up various interpretations. The two crucial fundamentals involved in the *Hauptton* technique can be described as (1) the *Hauptton* (the main tone) itself and (2) *Umspielung* (playing around) or the ornamentations. The *Umspielung* consists of any musical articulation around the *Hauptton*, including glissando, tremolo, vibrato, trill, and microtones. However, a significant aspect is that the *Hauptton* should not be mistaken for a singly defined pitch. Yun claims that while a mere single pitch might not possess any significance in the music, the entity of *Haupttöne* is confirmed by interactions with the other tones. Therefore, it is vital to recognise that the *Hauptton* technique lies beyond the mere identification of the *Hauptton* itself. Since *Hauptton* is also concerned with performance, it is crucial to explore how performance can achieve it.

Figure 1.1. Sketch of the *Hauptton* by Yun (Akira 1984)



According to Yun, *Hauptton* can be transformed into various forms of music. It can even be hidden during a long breath in the melodic line because it is treated as a living soul (Akira 1984). In certain pieces, a *Hauptton* may appear only at the concluding part of the entire piece (Yun and Sparrer 1994) through its final achievement in the musical lines. It is treated as the impersonation of tone, given the concept of a living tone. Yun wanted to reflect Taoism (Yi 1998) in his compositional technique.

However, although every tone is treated with significance, Yun's music has a much more meaningful tone. For instance, the three flute parts in *Réak* are treated with equal importance, each representing a crucial single tone, such as B for the piccolo, G# for the second piccolo, and C# for the flute. He claims that these three single tones should all be considered *Haupttöne*.

The *Hauptklang* (main sound) is how *Hauptton* emerges simultaneously through various instrumentations in a multi-layered texture. *Hauptklang* often appears in the full orchestra's sound mass as a pivot or underlying support in the solo instrumental part. Each of these main tones has its central character. Yun strings them together, sometimes as a comparison or a contrast. At times he separates them by employing a caesura. At the same time, he sometimes almost imperceptibly develops the new main tone out of the old, dying one. Yun's main tone could be a chord, sometimes sounding immediately, but just as often emerging from the indefinite growth to its full stature, disappearing into the inaudible.

As an extended version of *Hauptton*, Yun made the first use of *Hauptklang* in *Réak for Orchestra*. *Hauptklang* is distinguished from *Hauptton* in that it is for larger ensembles. Each instrument may have a separate *Hauptton*. When an instrumental group within the orchestra plays multiple *Haupttöne* together, a *Hauptklang* is generated. Two essential elements of *Haupttöne* could be the consideration of a sustained note as a central tone, with other surrounding notes as embellishments. In other words, the sustained tone and its embellishment create a *Hauptton*. Yun's *Hauptklang* technique pursues balance and harmony through the simultaneous dynamic interaction between two extreme contrasts, such as *Yin* and *Yang*.

He usually employs a broad spectrum of glissandi, appoggiaturas, trills, vibrato, and fluctuations in pitch, together with numerous changes in dynamics and sound colour to decorate the respective main tones. When he uses a succession of main tones, they are sometimes placed similarly and sometimes in contrast. He also divides them through pauses or produces a new main tone as the previous one slowly fades out. Frequently, the number of central tones gradually increases and forms a significant sound stream, which Yun calls a "sound-unit technique" (*Tonkomplex*)

Thought in opposites enables a reduction of what is essential. When applied to music, *Yin* and *Yang* relations such as faster-slower, louder-quieter, more legato-more staccato, higher-lower, and longer-shorter are found. Such thought forms can be expanded endlessly by having seemingly unrelated phenomena placed in analogy and mutually related through opposing properties. Polar (or dialectical) categories can be applied to composition and meaningfully employed in compositional techniques, such as polarities of high-low, long-short, loud-quiet, consonant-dissonant, heavy-

light, hard-soft, etc. The idea of a continuum of unlimited relativity in which, in principle, everything can be placed concerning everything else – a relation of differences on the one hand and similarities on the other hand – can be expanded to include all the dimensions of a work's organisation: for instance, *Yin* and *Yang* chains works. Continuity, the pervaded (continuous) melodic stand, the *Hauptton* of *Hauptklang*, stands for yang; discontinuity, the flanking stand supporting, neutralising, or attacking the main tone, stands for yin (Sparrer 2020: 116).

According to Taoist principles, unity between *Yin* and *Yang* opposites must be achieved. This mingling of instrument groups with the main group flow can be understood in combination with the Taoist idea of "microcosms within macrocosms" and "movement within stillness". Yun says about the monistic centre of his sound philosophy that flowing means continuity. His instrumental usage reflects complete correspondence with Taoistic thinking, seeing and experiencing (Kim 1997: 75). Such treatment is a characteristic of Yun's sound concept, which connects to Taoist principles; everything returns to Tao. Like Yun's perspective, his composition and instrumentation can be traced back to this one principle, which affects all the works studied in this thesis.

#### 1.4. Analytical Method

Analysis plays a significant role in this work because it intends to reveal how Yun explored Western avant-garde techniques alongside an unequivocally Korean tradition. His characteristic compositional style shares specific common ground with his contemporaries. That is, his Eastern-oriented compositional characteristics could be seen to relate to trends in the 1950-60s Western avant-garde. Therefore, a Western-oriented analytical approach could be a valuable tool for examining Yun's music. This section proposes what constitutes an ideal method for investigating his unique compositional character.

The trauma caused by the East Berlin Affair may have instigated this stylistic change. Yun pursued serialism in a rather free serialist way, partly because freestyle serialism became in vogue for most serial composers, particularly in 1950-60. By the 1950s, serialism had moved on to serialise parameters in addition to pitch, including rhythm, register, timbre and duration, with the importance of silence and timbre in the form of integral serialism. Indeed, serialism did an apparent U-turn by employing aleatoric methods from the mid-1950s (Heile 2003: 136). There was virtually no strict serial composition by the late 1950s, only loose personal adaptations. Therefore, it was inevitable that Yun arrived at modifying the twelve-tone technique. It may be impossible to know precisely how and why he moved away from this technique.

Yun developed his musical language while not completely detaching himself from post-tonal music. His musical language was established in his Korean tradition, combined with techniques learned from his Schönberg lineage. Indeed, he never completely ignored the twelve-tone technique that helped start his musical career in Europe. However, the degree of usage varies widely but is not frequent enough to consider him a serialist composer. Yun's specific compositional procedure *Hauptton*, based on Eastern-oriented Taoist philosophy, shows how Western-oriented methods could reveal East-West encounters in his musical context. The role of PCS 3-3 concerning *Hauptton* will also be discussed. For instance, while he used freely-varied integral serialism for *Images* (1968), his use of the twelve-tone technique appears throughout his lifelong compositional output. His Concerto for Cello and Orchestra (1976) explored his political tone-symbolism through *Hauptton* over the twelve-tone layer.

#### 1.4.1. Analytical Method

Yun's compositional technique was by no means simply an exotic form of new music, but in many ways corresponded to the current trends and conceptual discussions of the 1960s (Lim 2019: 196).

##### 1.4.1.1. Integral serialism

According to Sparrer (2020: 19), Yun left practically no sketches apart from row tables. The recent publication of his biography (Sparrer 2020) includes such tables for *Images*. His handwritten notation is transcribed into pitch names: "G" refers to *Grundreihe*, translated as prime and "U" to *Umkehrung*, translated as inversion. It is read as +2 for a whole tone upwards and -2 for a whole tone downwards.

Among the selected works studied in this investigation, *Images* (1968) for flute, oboe, violin and cello is the only work written in integral serialism. Yun's idiosyncratic notation is probably not his invention but follows Rufer's tradition. His notation is transposed to the format of current serial theory in English-speaking countries. The  $G(\pm n)$  *Grundreihe* is transposed to  $P(n)$ , and likewise, the  $U(\pm n)$  *Umkehrung* to  $I(n)$ . For example, Yun's table of G rows consists of D-Bb-Db-C-F#-F A-G#-B-G-E-D#. biographytwelve-tone matrix. The independent, individual character and formal originality of all three pieces Yun wrote in the prison hospital merit particular emphasis. His compositional system remained stable, and his move from Berlin to imprisonment in Seoul is hardly noticeable in the Opera *Die Witwe des Schmetterlings* (Sparrer 2020: 179).

Yun used hexachordal complementary sets for his serial system in *Images*. These are pairs of hexachords that contain the complementation sets to complete an aggregate. On the one hand, a serial analysis will identify how Yun structured his table of rows. On the other, Forte (Cook 1987: 295) explains that explicit serial analysis techniques do not necessarily explain the structure when composed using serial methods. Yun's tables of rows demonstrate an underlying dodecaphonic conception. However, it is unclear whether other parameters, such as rhythm and dynamics, were likewise subject to serial control. Yun considered how the rhythm and dynamics could be ordered as serialism.

Despite not being written strictly as serialism, Yun employs twelve-tone layers in most pieces. His use of such layers is either hexachordal complementary sets or z-

mate sets. The segmentation measure for the duration begins at the semi-quaver as 1, in which the basic units add up to 12. Following the twelve-tone composition model, the dotted minim containing twelve semi-quavers becomes zero. Durations consisting of more than 12 semi-quavers are inverted, so 12 are deducted. For instance, the whole note with four beats consisting of 16 semi-quavers becomes 4 after deducting 12. Despite not being written in a strict sense, integral serialism occurs with dynamics, even when pitches are not strictly ordered.

#### 1.4.1.2. Straus' models

Although Yun's music is rooted in East Asian traditions, most of his works were composed in the context of the West. As a labelling system, Forte's system of pitch-class set analysis makes specific objective and mathematical claims about the essential elements of music. In pitch-class set (PCS) analysis, set classes or sets belonging to them are segmented to identify essential note groups featuring pitch classes. Despite no necessary correlation between Yun's compositional technique and analytical method, it can be argued that with *Hauptklang* located in several pitches, PCS could be a valuable tool for investigating East-West encounters. The specific PCS 3-3 is derived from the analysis that Yun's opening *Hauptton* happens to be either 3-3 or PCS that includes 3-3. Straus' associational model and pattern completion could be a valuable technique to determine *Hauptton* or *Hauptklang* in Yun's music from the contemporary Western standpoint.

A post-tonal piece can have pitch-class centres: notes frequently sustained at length and placed in an extreme register (Straus 1990: 91). Centricity reinforces various musical elements in post-tonal music through mere emphasis. It appears to emphasise a particular pitch by register (low or high), dynamics, and duration. The concept of centricity is relatively straightforward because it refers to any stable or centric element in a musical context with no conditions to satisfy. Higher, more prolonged, louder, or more accented pitches have greater structural weight in any music. Centricity prioritises notes by dynamics, rhythms and meter that do not have those attributes in the most general sense.

The structural weight type is considered a central weight to distinguish it from a structure with prolongation. Therefore, the concept of centricity is a functional element of Yun's *Hauptton* technique. At the same time, Straus' associational approach is a valuable component for analysing it. Contextual means, including register, timbre,



metrical placement, dynamics, and articulation, are conducive to coherence in the post-tonal structure. Centricity in post-tonal music reflects the usage of symmetry in tonal music. Straus presents the associational model with these post-tonal criteria and argues that it provides the only reliable basis for describing the post-tonal structure.

At this point, it will be explained why a transformed version of Straus' pattern-completion (1982) and associational model (1987) appears suitable for analysing Yun's music. With regard to pattern completion, Straus (1982) explains why the completion of the pattern is necessary: "a certain unordered collection or set of notes (generally a tetrachord) is established as a structural norm for the composition, (. . .). Through repetition, this normative unit becomes so engrained in the listener's consciousness that the sounding of part of the pattern creates an expectation for the completion of the pattern" (1982: 106). A structural model is then built for a composition, infusing the melodic and harmonic surface of the music and governing all levels of its structure. For example, Straus' pattern completion is based on an argument given four musical events, *a*, *b*, *c*, and *d*. When an incomplete pattern of a tetrachord is perceived with a *d* missing, adding an 'imaginary hearing' of *d* can establish pattern completion.

Because of the sense of expectation caused by the perception of a piece, analysis through pattern completion could be suggested to illuminate a post-tonality. Straus' (1987: 13) associational model considers that "given three musical events, *x*, *y*, and *z*, an associational model is a content merely to assert some connection between *x* and *z* without commenting one way or another about *y*. Assertions of this type are relatively easy to justify and provide the only reliable basis for describing post-tonal middlegrounds". Relating to pattern completion and the associational model, Straus uses the Bb-Db-F-D tetrachord 4-17 (0347) from the opening melodic gesture in the piano's right hand of Schönberg's Op.15, No.11 (1990: 48-9) throughout the analysis of the piece.

Kim (2009) employed Straus' associational model (1987) and pattern completion (1982) to analyse Yun's *Glissées* (1970) for solo cello and *Gasa* (1963) for violin and piano. According to Kim's analysis, a "germ cell" is considered as 3-3 (014) for *Glissées* (1970) and 4-7 (0145) for *Gasa* (1963). Therefore, this study confirms Kim's finding on the significance of 3-3 in Yun's music. However, it differs from Kim's approach to employing Straus' models focused on *Hauptton*, taking a slightly modified version of Straus' models to analyse Yun's works by considering several conditions.

First, it is detected through an inclusion relation; in other words, if any inverted version of 4-19 were involved in the given set, an inclusion relation occurs. For instance, a pentachord such as 5-26 or hexachord 6-z24 belongs to the inclusion relation of the 4-19. However, it becomes complicated if the inclusion relation does not occur in the given set. In the case of such a complementary relationship, pattern completion is applied. For example, no inclusion related to the 4-19 is possible with 4-18 (C-C#-E-G). However, if a pitch Ab were added to the 4-18 and inclusion related to the 4-19, the 5-22 could be built up. Indeed, given that the added pitch is a purely 'imaginary' type, pitches are selected carefully considering the context of the passage.

Each piece's first *Hauptton* and *Hauptklang* indicate the transpositional point, notated as  $T_0$ . For instance, in the cello concerto, the opening and closing *Hauptton* of the piece contains 3-3 (014) F-G#-A, which becomes the transpositional point. Incidentally, notes A and G# carry actual meaning with political implications for the cello concerto.

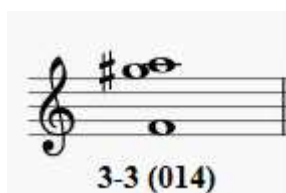


Figure 1.2. The opening *Hauptton* as the transpositional point for the cello concerto

The opening *Hauptton/Haupttöne* and *Hauptklang/Hauptklänge* of the piece become the basis of the pitch-class set analysis. It will be revealed that PCS 3-3 plays a significant role in Yun's works. The opening *Hauptton* happens to be 3-3 (014) in *Nore* and the Cello Concerto, which becomes an analytical point to connect and integrate the pieces. The first *Hauptton* of other pieces includes 3-3, such as 5-32 (01469) for *Réak* (1966), 4-19 (0148) for *Images* (1968), and 4-3 (0134) for the Opera *Sim Tjong*. Therefore, as explained, the PCS 3-3 integrates pieces with inclusion relations via Straus's pattern completion.

#### 1.4.1.3. Paradigmatic Analysis

Although paradigmatic analysis has a long tradition, starting from Nattiez and Ruwet, Jonathan Goldman's work is significant as a relatively recent application. Goldman (2008) employs paradigmatic analysis to discuss Boulez's *Mémoriale* (1985) using a software tool developed by a team led by Nicholas Donin. The role of a computational

tool is to produce multimedia charts, including audible paradigmatic analysis of musical examples (Goldman 2008: 217). Goldman claims that paradigmatic analysis is grounded thoroughly in the spirit of serialist logic (p.248); it distinguishes compositional materials by classifying several elements.

In contrast, the approach of this study is similar to a traditional motivic analysis by grouping similar items into the same paradigm category. The difference is that this study examines similar paradigms rather than investigating motif developments. However, it takes a much simpler approach than Goldman's, as providing a multimedia chart is not practical.

Many of Yun's music's 'Eastern' elements can be described as paradigms. This is why the technique is relevant. For instance, the Opera *Sim Tjong* is based on three primary paradigms. The heterophonic texture marks A, the ornamented figure B, and the aggressive character of the brass expresses the rhythmic ensemble paradigm C.

Heterophony is most frequently encountered in non-Western traditions, such as in accompanied vocal music of the Middle East and East Asia. Embellished versions of the same melodies in instrumental parts frequently accompany melodic lines. Heterophony frequently occurs in an ensemble within transmitted monophonic traditions (Cooke 2001). However, it became more accepted in the Western art music tradition from the early twentieth century, as European composers adopted cultural hybridisation between East and West. For instance, Ligeti's micropolyphony reflects certain commonalities with heterophony texture. In Yun's music, heterophony is characterised by simultaneous variations of a single melody by multiple voices/instruments. The paradigmatic analysis is suitable for examining heterophonic textures. Moreover, with one of *Hauptton*'s main features being embellishment, the such analysis provides a valuable tool for detecting various uses of ornaments.

### **1.5. Towards Musical Hybridity in Yun's Compositional Contexts**

As an extended introduction to the thesis, this chapter has explained the value of exploring Yun's musical insights that reflect the bi-cultural encounters between East and West. Furthermore, it has introduced the structure of the thesis by outlining the Yun-related literature and defining the terminologies concerning musical hybridity. Finally, analytical bases were also considered, with an explanation of how they represent a helpful approach.

Chapter 2 considers how Yun's compositional contexts suit musical hybridity by clarifying the Eastern philosophy and Korean traditional music that forms the basis of his music and exploring the elements of the Western music tradition he shared with his contemporaries. Chapter 3 investigates how Yun handles Confucianism and traditional Korean music techniques in the language of the Western avant-garde in *Réak* (1966), which raises an instance of musical hybridity. Chapter 4 explores how Yun visualises the Four Guardian Frescoes based on Taoism through integral serialism in *Images* (1968) as musical hybridity. Chapter 5 discusses how Yun explores a tale of Korean legend employing the twentieth-century operatic style and using *Sprechstimme* and instrumental associations with operatic characters to be a comparable leitmotif in the Opera *Sim Tjong* (1971/2). Finally, Chapter 6 considers how Yun's political intentions are reflected in the handling of the cello on the one hand and how political symbolisation could be viewed as another example of musical hybridity on the other. For this purpose, two pieces, his early short piece *Nore* (1964) and the Cello Concerto, will be compared. In conclusion, Yun's philosophical visions from the East and compositional techniques from the West have become a single phenomenon of musical hybridity in his compositions.

## Chapter 2

# Musical Background of Isang Yun in the Context of East-West Encounters

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Yun's musical hybridity is linked to contexts concerning East-West encounters. However, although the elements from both regions are closely intertwined in his work, it is necessary to consider Eastern elements and Western basics separately. This chapter clarifies the Eastern philosophy and traditional Korean music that form the basis of Yun's music. The chapter also explores the elements of the Western music tradition he shared with his contemporaries. The first section of the chapter considers how his music is rooted in two branches of Eastern perspectives: Taoist philosophy and Confucian thought. The second section concerns the theoretical fundamentals of Western art music and Yun's educational background in Europe. A comparison of the compositional features of three East Asian composers will also be made. Finally, the chapter also explores whether Yun's Western contemporaries took similar approaches to *Hauptton* and heterophony.

## 2.1. Taoism and Confucianism

Yun employed two branches of Eastern philosophy in his music: Taoism and Confucianism. Although both philosophies consider ways of living, their focus differs. Taoism mainly focuses on nature by advocating simplicity and living happily in tune with it. On the other hand, the aim of Confucianism lies in improving society by suggesting societal rules and moral values. In explaining his compositional philosophy, Yun states that his music is an "expression of Taoism" as it pursues Taoist principles (Sparrer 2020: 115). To a certain degree, Taoist philosophy may be foreign to those with a non-Eastern background. Although Taoism is rarely practised nowadays, its historical influence is still perceptible in contemporary lifestyles across East Asia, including South Korea. In contrast, the Confucianist perspective and tradition remain evident in the contemporary lifestyle of Koreans.

Yun grew up under the scholarly tradition of *yangban* (the aristocratic class or nobility of old Korea). His father was an authority on Chinese classic literature and followed the Confucian tradition of a healthy lifestyle (Seo 2020: 4). It appears that he could have been taught Eastern philosophy and techniques in his early childhood (Lee 2016: 37). The profession of scholar in the Confucian tradition was known as *Sunbi* and existed until the early twentieth century in Korea. Note that although the narrative of the opera *Sim Tjong* is based on a legendary tale, Yun re-wrote the libretto. From the point of view of how he illustrates one of the characters, Sim, the new libretto is considered to have been written with a critical perspective of social status. The profession of Sim was given as *Sunbi*, who became blind through too much studying. The *Sunbi* belonged to the aristocracy (*yangban*), regardless of their financial situation. The characteristics of the *Sunbi* profession included not being involved in providing for the family financially.

Therefore, his background could be linked to the significant role of Taoism and Confucianism in Yun's musical career. This chapter introduces Taoism and Confucianism and discusses how Yun reflects them in his compositional techniques and musical works.

### 2.1.1. Taoism in Yun's Music

Kim (2004) defines the concept of Taoist philosophy as including *Yin* and *Yang* dualism. According to Kim, the circular transformation of returning to Tao that

indicates "eternal transformation from nonbeing to being to nonbeing" became the basis of the ideals of Yun's music (184). Kim (2004) explains that Yun employs "the two opposite elements, *Yin* and *Yang*, from Taoism" as vital fundamentals while stating that they exist in harmony (p.186). Yun's original concept is enveloped in Western performing media and avant-garde musical techniques "in a complete yet complex hybridity of the two opposite poles" (*Ibid.*). His aesthetic, influenced by his fundamental Taoist stance, encompasses maxims such as the Taoist understanding of "motion-in-motionlessness". Therefore, it is necessary to understand what Taoism entails and how it affected Yun's musical creativity. He avoided clear-cut definitions and explanatory models; he reached out and touched the extremes but was interested not in the black and white but in the nuances, the in-between spaces, balance, and harmony. His practice of referring to the Tao has several different significances. First, the religious strain is based on East Asian thought. Historically and logically preceding Buddhism, for example, is in the "Taoist didactic dream" *Der Traum des Liu-Tung* (Sparrer 2020: 115). Second, Tao means the "Way" and represents a universal specific order and principle. Taoists believe that seeking the way individually and socially will realise human nature.

Yun primarily referred to philosophical Taoism as reflecting the endless relativity of relations and their opposites. He repeatedly referred to the writings, discourses, and parables of Lao-tse (Lao-tzu, Laozi, sixth century BCE) and Zhuangzi (also Dschuang-tse or Tschuang-tse, ca. 365 to 290 BCE). The central collection of sayings ascribed to Lao-tse, the *Tao-te ching* (*Daodejing*, also *Tas Te King*), is believed to have been compiled during the fourth and third centuries BCE. Going back to the third millennium, the *I Ging* (I Ching) hexagrams are considerably older. Taoism is also a technique that cultivates the spirit, controls breathing and the body, and involves martial arts.

Taoism in Yun's work could be defined as initially nothing other than the relativity of the phenomena of *Yin* and *Yang*. Other crucial elements include the macrocosm and microcosm and motionlessness and motion. Yun's concept of Taoism relates to dialectical opposites exploited without limitations (Sparrer 2020: 115). Taoistic philosophy aims to achieve a balance. There is a unity between human beings and the moving universe; symmetry among the forces simultaneously moves artistic elements. The vital energies, which act in endless opposition, are produced by contrasting *Yin* and *Yang*.

	Korean Music	European Music
Time	No beginning, no end Rests Reaches completion at the moment	Ends Hastens Reaches completion over time
Individual tone	Infinitely long, a vessel of vividly flowing feeling articulated in naïve joy  Stylised according to the rules of a pronounced decorative sense of art  Lively brush strokes of ink painting	Smoothing, abstraction  Bound in functional contexts Receives meaning from the sense of the whole  Abstract lines

Table 2.1. Polarisation between Korean and European music, according to Yun (Utz 2021: 208)

Utz (2021: 207) summarises the polarisation between Korean and European music based on Isang Yun's radio program, which he made in 1963 for West German radio in Cologne. In Yun's music, the sequence of events of the present time does not primarily depend upon melodies developed through harmonic continuation and polyphonic procedures. Instead, these are instigated by the East Asian philosophy of music, reflecting a continuous flow of changing sound combinations.

Because timbre is perceived as the most critical music parameter, no polyphony in the European sense has developed in East Asia. According to Sparrer, "Isang Yun composes, even when he consciously works with western technique, according to an East Asian concept of sound. Yun's East Asian concept is based on the special relationship between the single tone phenomenon and specific successive combinations of these" (Sparrer 2020: 97). Yun also explains the philosophy of the coexistence of the macrocosm and microcosm. From the



viewpoint of Taoism, it could be concluded that music exists, even without human intervention. According to Yun, Eastern people believed that the universe is filled with sounds. These include audible natural noises and inaudible noises scattered all over them. From a Taoist perspective, sound (or tone) flows in the universe filled with sounds.

From the Eastern standpoint, sound existed before the entry of humans. Therefore, in Eastern thinking, musicians pull sound from the universe and develop it according to their talents and characteristics. However, this idea is not entirely foreign to Western traditions. For instance, it is related to Catholic doctrine by Messiaen and Stockhausen (Fulcher 2002). Therefore, the musician's role in the East could be viewed as an interpreter. In other words, "music is not something to compose. Instead, it is like giving birth to a child, like the creation of a small part of the universe" (Yun and Sparrer, 1994: 51).

#### 2.1.1.1. Similarities Between Melodic Structure and Calligraphy

*Hauptton* (single flow of sound) and *Hauptklang* (main sound) in a multi-layered texture deriving from Taoism were explained in the introduction. Korean music is often linked to calligraphy and how Taoist principles inform it. The brush can produce shading and intensification within a stroke. From the beginning to the end of a brushstroke, many events change. Therefore, when we see the calligraphy of Chinese, Japanese and Korean characters, they seem alive (Kim 1997: 11). The continuous flow of sound is caused by changes in intensification, similar to those that the brushstroke exhibits. Acoustic and optic phenomena are equally created by changing levels of intensities; they both have the quality of a painting.

In contrast, the array of typical Western-style sounds comes close to the principle of a pencil drawing. This nucleus is the focus of attention in the music of Eastern Asia. European music is based on the combination of notes; the individual note is relatively abstract. For East Asians, the tone already lives in itself. Each tone is altered from when it is first heard until it dies (Kim 1997: 12).

The brush stroke referred to above can be found in Eastern calligraphy or ink-and-wash paintings. In Yun's youth, he was taught Chinese calligraphy, whose delicate brushstroke dynamics reflect various lines, curves, angles, and dots written on transparent paper. The characteristics of the well-considered depth and shading of the ink are linked to traditional Korean music. Yun's *Hauptton* technique is often related

to Chinese calligraphy, from which his concept of sound is inspired. He composes as one would create an image from multiple moving lines through sound. His contemporary Chou Wen-Chung also valued the Eastern concepts that influenced Yun's music, such as Chinese calligraphy (Lee 2016: 17). Chou also highly regarded the concept of single tones, which resembles Western centricity. In addition, the cursive style strongly inspired Chou's music, being the highest-ranked script style among the numerous scripts in Chinese calligraphy because of its aesthetic beauty (Lai 2009: 117).

When listening to Korean music, it is clear that every single tone contains certain particular types of beauty in its subtle dynamic and micro-tonal shadings. A long, drawn-out note typically commences with a strong *appoggiatura*. Embellishments could be perceived as if a calligrapher begins long lines with a sharp jab of the brush onto the paper. Just as a long, bold stroke of the writing brush has variations in width, a long, drawn-out note is accompanied by dynamic shading. When the brush first attacks the paper, there is a great strength; the line begins wide and is copiously inked. As it proceeds, it gradually weakens, becoming thinner and weaker in colouration. However, it again widens and thickens from the middle of the line towards the end. In other words, the melodic structure resembles singing two tones in one breath.

#### 2.1.1.2. The Whole is in the Part, and the Part is the Whole

For East Asian minds, the shortest possible moment never ends and never returns to the same state of motion. It is only accurate in the sense of its eternal existence. It follows that nothing that happens is ever repeated exactly. In Taoist expression, the whole is in part, and the part is in the whole. Yun expresses this notion as: "Every smaller sound figure must contain the foundational principle of the entire piece" (Rinser and Yun 2005: 100). This fundamental principle is mirrored in Western notions of organicism, such as Goethe's plant morphology. Although the principles and consequences are different, they are expressed similarly.

Yun's works had to contain the "whole" of his musical world. The Taoist principle explains art: the material is insignificant; the insignificant is the material. Moreover, "the artist goes by the rule: To use things as things, but not to be used by things as a thing. They only change through the transformation of one thing into another" (Rinser and Yun 1977: 12).

One good example of the Taoist principle of the whole/part can be seen in Yun's use of *Hauptklang* on the cello in *Images* (1968), situated in balance across all the parts. An analytical discussion of the East-West encounter of *Images* will follow in Chapter 4. The piece's background indicates why Yun was most attached to the white tiger in the fresco on the west wall of the Four Guardian Frescoes. Besides, it also explains how the composer expresses the cello in the piece representing the white tiger, which comprises intertwined fragments in the frescoes. The *Hauptklang* of *Images* also plays a role in intertwining instruments with each other.

### 2.1.1.3. Movement Within Quiescence

Alchemist medicinal Taoism aims to maintain the vital energy known as the ch'I (also: qi) in achieving a long life by harmonising the opposites of *Yin* and *Yang*. Taoism for Yun was defined as the relativity of the *Yin* and *Yang* principle, the macrocosm and microcosm, motion and lack of motion. Taoist notions are related to dialectical opposites and can be exploited almost without limit.

According to the Chinese Taoist philosopher Chou Tun-Yi (1017-73), "the Supreme Ultimate through 'movement' produces the yang. The movement is followed by quiescence, which produces the yin in this quiescence. When this quiescence has reached its limit, movement is returned. Therefore, movement and quiescence become contrasting elements representing *Yin* and *Yang* respectively, and 'Two Forms' (Liang Yi) stand revealed" (Fung 1953: 435-6). Fung also explains the interrelationship between softness and hardness: "With the first appearance of quiescence, softness is produced, and this quiescence having reached its apogee, hardness is then produced. Through the alternating interplay of hardness and softness, Earth's functioning is wholly actualised" (Fung 1953: 436). When Yun's music is heard, two kinds of sound movements are shown in different dimensions. "The upper tension is a movement of large chunks, which is initially formed by a continuation or substituting a sound-complex" (Feliciano 1983: 48). Such lumpy complexes are slow, solemn, and peaceful in their movements. The upper movement's lower dimension movement is internal, diversified, and active. These two dimensions are closely based on the "movement within quiescence" Taoist principle. As far as the relations between heaven and the busy Earth are concerned, Tao is the origin of eternal peace within stillness (Choi and Hong 1991: 251).

#### 2.1.1.4. The *Yin* and *Yang* Principle

In Taoist philosophy, the reaction of the two complementary elements, *Yin* and *Yang*, explains the universe. The never-ending changes of all beings can only observe this complementary interaction, which derives from the interaction between the two cosmic forces of *Yin* and *Yang*. The *Yin* is characterised as dark, black, receiving, mysterious, profound, female, negative, weak, passive, and destructive. In contrast, bright, red, piercing, high, heavenly, male, positive, and active qualities reflect *Yang*. In addition, solid constructive elements are symbolised as *Yang*. While these may sound like opposing qualities, they are also complementary, coexisting in harmony. The *Yin* and *Yang* principle greatly influenced Yun's music and is deeply embodied in its structure, melody, harmony, and dynamics, among other aspects. Such a principle is shown in the linear construction of tones. The still tone is considered in *Yin* and *Yang* as rhythmic ornaments. The dialectic *Yin* and *Yang* principle is applied in the smallest detail of Yun's music. He also strongly represents the principle in the harmonic structure of his works. He described this way of thinking as being crystallised by combining consonant and dissonant intervals representing *Yin* and *Yang* (Sparrer 2020: 115); when a minor second is added to the chord, which contains two major thirds, or when a tritone appears, a fifth or sixth is almost unavoidable. Through this chord equilibrium, Yun's music's ceaseless beautiful sound develops.

Taoist philosophy defines what aspects of music could be interpreted in the *Yin* and *Yang* principle. In conjunction with identifying what they could suggest, the unique properties of Yun's harmonic language are discussed below. Table 2.2 illustrates the Taoist perspective of the *Yin* and *Yang* phenomenon and how musical structure could be interpreted according to the principle. Yun's dedication to Taoism means that several characteristic features of his compositional style could have been used to reflect it.

	<i>Yin</i>	<i>Yang</i>
Taoism	Feminine Earth Moon Water Negative Passive Softness	Masculine Heaven Sun Fire Positive Active Powerfulness

	Intuitive Receiving	Creative Giving
Application to Music	Relaxation Sustained tone Stillness Flat (b) note Piano Diminuendo Pizzicato Lower pitch Consonance	Tension Ornamentation Movement Sharp (#) note Forte Crescendo Glissando Higher pitch Dissonance

Table 2.2. Yin and Yang Phenomena (Kim 1997:19)

Similar binarism also plays a balancing role through these two complementary aspects of the Western art music tradition.

The use of specific features at a particular point of composition could appear to be Yun's way of using Taoism through the *Yin* and *Yang* principle. For instance, in the use of intervals, he tends to use harmonies that include semitones paired up with thirds, fourths, and fifths. Likewise, in the dynamics associated with pitches, he leans towards relatively loud dynamics matched with a lower pitch range and vice versa.

As a general principle of Yun's orchestration, the contrast between high and low registers and the timbral contrast of the woodwinds against the strings are manifestations of *Yin* and *Yang* (Sparrer 2020: 115). The line connecting the extreme high and low registers reflects the Taoist line denoting heaven and Earth. The brass connects the extreme registers, and timbral contrasts might represent humanity in *Yin* and *Yang*, a scheme of reality.

### 2.1.2. Confucianism in Yun's Music

There are five constant virtues within Confucianism: benevolence (Ren 仁); righteousness (Yi 義); propriety (Li 禮); wisdom (Zhi 智); and trustworthiness (Xin 信). Korean Confucian virtues, which are a slightly different interpretation of original Chinese Confucianism, become three bonds and five morals (삼강오륜). The three bonds refer to the hierarchical relationship between master and servant (군위신강 君爲臣綱), father and son (부위자강 父爲子綱), and husband and wife (부위부강 夫爲婦綱). The five moral codes dictate that ethics must play a role in the relationship between people: benevolence between father and son (부자유친 父子有親); righteousness between master and servant (군신유의 君臣有義); respect between husband and wife (부부유별 夫婦有別); shared understanding between old and young (장유유서 長幼有序); and trust between friends (붕우유신 朋友有信). The basic principle maintains societal order and greatly influences Korea and the East-Asian cultural sphere. The five moral codes of Korean Confucianism relate to the five constant virtues of Chinese Confucianism.

In the selected works by Yun studied in this thesis, the orchestral composition *Réak* (1966) was written in the Confucian musical tradition concerning Korean traditional court music. Similarly, the opera *Sim Tjong* (1971/2) is based on a legendary tale with its roots in the Confucian three bonds and five moral codes related to parent and child.

Yun's Korean culture and life experience governed his concepts, content, structure, and precise compositional technique. He included Confucian thoughts in music. His music is filled with his aesthetic towards social customs and ethics in East Asia, particularly Korea. Its foundations are linked to the traditions of Korean music, Taoist ideology, and *A-ak*, Confucian music.

In his evaluation of music, Confucius urged people to find educational value instead of indulging in its beauty. By way of musical learning, the cultivation of a balanced harmony is sought by suppression of emotions, even though, to a large extent, these govern people's behaviour. The disciplined coordination of an orchestra or the rhythmic and balanced movements of a formal ritual dance is required to pursue the music's melodies, harmonies, and rhythms. From the late Chou to the spring and autumn periods in China, Confucius (551-478 B.C.) devoted himself to educating the younger generation responsible for social justice enforcement. His principle of "humanity" at the heart of his overall philosophy forms the conception of a superior person.

Moreover, as is well expressed in the phrase, "to love in a virtuous manner is a beauty and a good", the essential nature of "humanity" is closely correlated with an aesthetic conception. Rituals in Confucianism originated from "Morality, Perfect virtue, Righteousness" (Kim 2010: 51). Whether concerning the body, family, nation or whole world, the existence of all things is controlled by ritual. In Confucianism's basic understanding, musical development occurs within the practised ritual system. The Confucian ruling class of the Chosun dynasty (1392-1897) strove to establish the standards of ritual and music from the perspectives of ritual (*Li*) and music (*Ak*).

2.1.2.1. The sound of traditional Korean instruments via Western orchestral instruments  
Yun established compositional structure into defined levels through instrument groups. He expressed his instrumentation in a circular form, bringing the instruments together into a flow, and assigning a particular function to each group in the orchestra. His allocation varies between each movement in a composition. For example, the violin sound represents purity and the harp's angelic features in heaven. At the same time, the natural qualities of the timpani and brass imply something demonic and destructive. In contrast, the woodwinds are located in a less specific area, as if they were mediating between the extremes.

Yun's musical insights could be interpreted by the fact that through his comprehension of traditional Korean music, he attempted to transform the terrain of Western contemporary music. Nevertheless, traditional Korean music might not be the issue, as Yun's symbolic representations of Taoist and Confucian teachings seem unmediated by actual Korean musical traditions. For instance, combining a third with a semitone may attempt to balance *Yin* and *Yang*. However, it does not have any precedent in traditional Korean music. Rather than merely imitating such music, he adopted the compositional principles of local traditional music into his approach. In addition, his adoption of Korean instrumentation is quite unusual. Rather than composing music for Korean instruments, he wrote for what he considered their Western counterparts to replace their sound.

There is a tradition of Confucian music-making in terms of modern responses. Confucius' conception of music as the art that completes the cultivation of character can help bolster this tradition. In addition, the Western liberal arts tradition can help strengthen the revival of this precious teaching of Confucius. As a method, this equals the handed-down practice of the traditional Korean court music A-ak. In the orchestra, each instrument

group (genus) receives a clearly defined specific function, generally in agreement with the rulings and order of the Confucian system.

#### 2.1.2.1.1. Korean traditional instruments

At this point, traditional Korean instruments will be introduced, together with their Western counterparts. One of the best-known instruments, the *Gayageum*, is a twelve-stringed zither. Its sound register is situated in alto and is often compared with pizzicato on the viola in a Western string quartet (Park 2019: 77). Yun often employs a harp, with pizzicatos by the viola and violin to create the sound of the *Gayageum* using Western instruments.



Example 2.1. *Gayageum*

The two-stringed *Haegum* makes a sound by winding strings of twisted silk thread and rubbing them with a bow connected to the instrument. It has a high sound range (Park 2019: 75). Due to the possibility of creating continuity with the flow of melody, Yun often employs the violin to reflect the sound of the *Haegum*





Example 2.2. Heageum

The six-stringed zither the *Kŏmun go* is plucked with a plectrum called a *suldae* rather than by hand. Its sound range is situated in the bass, so Yun often employs cello pizzicato to represent its sound (Park 2019: 76).



Example 2.3. Kŏmun go

The sound of the bowed zither, the *Ajaen*, is made by rubbing a string with a bow made of forsythia. The *Ajaeng* is a musical instrument compared to the double bass in Western music, with a deficient range and masculine tone (Park 2019: 75). Yun employs a melodic line by a cello or double bass to sound like the instrument.



Example 2.4. *Ajeang*

The *Daegeum* is a musical instrument with holes in bamboo. It is a wind instrument that is placed horizontally on the left shoulder. It is often played as a solo instrument. Its playing style is very similar to that of the flute (Park 2019: 80). Likewise, Yun often uses the flute to reflect the sound of the *Daegeum*.



Example 2.5. *Daegeum*

The cylindrical double-reed oboe *Piri* is the centre of Korean traditional wind musical instruments because it plays a central role in the wind part (Park 2019: 79). Yun employs the oboe to reflect the sound of the *Piri*.



Example 2.6. *Piri*

The conical double-reed oboe, the *Taepyeongso*, is an instrument with a very high tone range. Therefore, it is often compared to the Western trumpet. The *taepyeongso* is also used in

military music, playing a role similar to that of the trumpet; however, with a volume twice as loud (Park 2019: 81). Subsequently, the trumpet is employed by Yun to imitate the sound of the *Taepyeongso*.



Example 2.7. *Taepyeongso*

A mouth organ with seventeen bamboo pipes is called the *Saenghwang*. Similar to a harmonica, this instrument can make sounds through inhalation and exhalation. The sound of the *Saenghwang* can be constructed through the simultaneous sounds of multiple Western woodwinds. Moreover, it is the only Korean musical instrument that can produce multiple sounds simultaneously since it can be expanded to several *gwandae* (cf. Song Jiwon 2013: 272-273).



Example 2.8. *Saenghwang*

A wooden clapper with six slabs, the *Bak* plays a crucial role in the beginnings and endings of pieces. Unlike other Korean traditional instruments for which Yun tends to employ their Western counterpart, he decided to adopt the original format of the *Bak*.



Example 2.9. *Bak*

According to Kim (2004), "Yun's pride as a composer did not allow him to use traditional instruments. Instead, he used typical Western classical instruments, yet employed the performing technique of Korean instruments in order to emulate the sounds of Korea" (175). Yun's use of Western instruments to resemble traditional Korean could be considered musical hybridity. However, the cross-cultural references are, by their nature, problematic, given the reality of unequal power relations. In Yun's case, the 'becoming of wasp-orchid' situation could refer to his usage of Western orchestral instruments to reflect the sound of traditional Korean ones. In other words, adopting Deleuze and Guattari's wasp-orchid hybridisation theory, the cello becomes the *Ajeang*, and vice-versa. Likewise, Yun's cello pizzicato in the cello concerto could be viewed as the cello becoming the *Geomun-go* and vice-versa. Likewise, the white tiger of the Four Guardian Frescoes could be interpreted as the white tiger becoming a cello, also vice-versa.

#### 2.1.2.2. Moral Meaning in *Réak* (1966)

A vital aspect of Yun's music is understanding the world as a whole. Therefore, his music can be understood from the Taoist perspective and the neo-Confucian appeal of Korean court music. The essential quality of Confucian musical ideology is the pursuit of balance through instrumentation, orchestration, and structure.

The title *Réak* originates from the Korean word *Yeak*, which refers to the Confucian principle of court music. Although the title connotes solemn ritual music, it does not imitate Korean ritual music. Instead, it imparts a ritualistic character that evokes the mood of Korean court music. According to Shin-Hyang Yun, Yun created a Korean ambience through the symbolic use of characteristics of Korean traditional music, notably that of ancient

ceremonies based on Chinese models (Yun 2003: 164). In *Réak*, Yun exhibits specific characteristics of the traditional ceremonial music of Korea. Honouring one's ancestors is a very significant aspect of Confucianism. Korean ancestral ceremonial music for the orchestra has been used for all court ceremonies honouring ancestors: *Munmyo* and *Jongmyo* exist to this day. *Munmyo* is closely related to the original music borrowed from *Daeseong-aak*, from ancestral ceremonies used in the court of the Song kingdom of China. In Korea, Confucian ritual music was initially referred to as *aak*. However, it was adopted by the royal families of Korea when the king of Song (Chinese dynasty of the Middle Ages), Hwijong, exported *Munmyo* to Yejong, the king of Goryeo (former name of Korea 918 – 1392) in 1116 A.D. Bak Yeon, one of the musicians in Chosun (former name of Korea 918 – 1392), was later credited with this borrowing, which first occurred during the reign of Sejong (1418-1450), the king of Chosun.

Interestingly, *Daeseong-aak* has been performed ever since for the *Munmyo* sacrificial rite by court instruments and still exists in Korea. *Munmyo* is a rite and Korea's primary Confucian shrine, which holds a memorial service for Confucius and his pupils. However, it disappeared long ago in China, its country of origin.

According to Kim (2010: 19), the repertory of *Munmyo* consists of fifteen pieces, all with the same melodic line but in fifteen different modes. The melody line is simple and only has one note per beat without ornamentation. The rhythm is also regular and straightforward. It uses a heptatonic scale, and the beginning and the final note are always the tonics. A piece has eight stanzas, each with four notes. Two drum strokes articulate the end of each stanza. The ensemble consists of two kinds of the orchestra: ground and terrace. The ground orchestra contains wind and percussion instruments, while the terrace orchestra includes string instruments. The music is meant to accompany sixty-four dancers in eight horizontal and eight vertical columns. The ritual dance of Confucius (Yun 2003: 169) is an integral part of the performance in the ceremony because it expresses Confucian values through the number and symmetry of the dancers. The number of dancers was traditionally correlated with the type of ceremony: sixty-four dancers, with eight lines of eight dancers, were employed for the Chinese emperors; for a king (called *Palilmu*), there were thirty-six dancers, with six lines of six; for a high ranking official or scholar (called *Yukilmu*), there were sixteen dancers, with four lines of four; and finally for an ordinary scholar or minor official (called *Sailmu*), just four dancers, comprising two lines of two dancers (known as *ililmu*). In present-day Confucian rituals, sixty-four dancers are employed and arranged in a square (Song 1977: 26-46).

Yun (2003: 169) explains that *Jongmyo* was used as the sacrificial rite for the kings of Joseon. It was first performed in the ninth year of the king of Sejo (King of Joseon from 1455-1468: A.D.1463A.D.) with ground and terrace orchestras, as in *Munmyo*. However, no string instruments were used. Instead, the genres of *Botaepyeong* and *Jeongdaeueop* were used for *Jongmyo*. *Botaepyeong* and *Jeongdaeueop* were initially composed by Sejong, the king of Joseon, in 1448. They were then reorganised as the music of *Jongmyo*. Both consist of eleven pieces with the same tonic note: *Botaepyeong* (C-D-F-G-A) and *Jeongdaeueop* (C-Eb-F-G-Bb). Each piece includes a song and an accompanying dance. *Jongmyo* was the first art form designated by the government of South Korea as an "intangible cultural asset" in December 1964 (Kim 2011: 43).

Yun's *Réak* also exhibits the characteristics of another Korean traditional musical genre, *Sujecheon*. Composed during the Silla dynasty, which lasted from B.C. 57 - A.D. 935, this is accompanied by orchestral music for the court dances and ceremonies. *Sujecheon* means "long life, as immeasurable as the heavens", which Yun translated as "long life, governed by the heavens." The *Yin* and *Yang* principle also resonates in the title of the oldest known ensemble from the Korean tradition, *Sujecheon* (Kim 2011: 35). Since then, it has been used for court ceremonies and dancing. It is based on *Yeonum*, a hocket technique in music: several instruments team up to play the melody; when one instrument stops, the following one takes over, resulting in a continuous melody. Its soft, serene rhythm and splendid, grandiose melody make it the major work of Korean court music. It was also known by names such as *Jeong-eup* and *Bitgalak Jeong-eup*. The following sections explain how *Jongmyo*, *Munmyo* and *Sujecheon* compare with *Réak*.

References to Korean court music in *Réak* include the role of the *bak* (a Korean percussion instrument made of six attached birch pieces found in both *Munmyo* and *Jongmyo*). The tempo of *Jongmyo* and characteristic ornamentation contain brief appoggiaturas before each note; upward glissandi at the end of each note; vibrato; glissandi with vibrato, trills; and glissandi with a trill. Above all, in the grand sense, *Réak*'s ornamentation manifests the melodic trait of traditional music by evoking *Nonghyeon*. While Yun's music has a moral meaning, his instrumentation is perceived as rhetoric (Sparrer 2020: 124). For instance, *Réak* is intended to return to Korean ceremonial music, pieces of music performed at the king's court. A musical world appears in the space humans occupy in the universe, and the songs of the human soul are unified in the event. The characteristic feature of *Réak* lies in the following description. The means of the 'ritual event' of court music reflects the usual superficiality of solidarity between humans and

all their differences. "As the act is uncomplicated, it creates a fundamental situation for human beings in which their life and soul are praised through the song" (Sparrer 2020: 124). Moreover, most of Yun's middle and late works have a moral meaning and message, including his symphonies, concertos, cantatas and ensemble pieces.

#### 2.1.2.3. Moral Meaning in the Opera *Sim Tjong* (1971/2)

Yun chose a Korean legend as the subject of his final opera, *Sim Tjong*, which he began in April 1971 and completed the following year. The opera's leading role is the traditional Korean character Sim Tjong. Yun emphasises one of the central themes in Confucianism, filial piety and patriarchy, which are particularly significant in Korean culture.

Returning to the three bonds and five moral codes of Korean Confucianism, the hierarchical relation between the father and daughter's benevolence indicates the duty of filial piety. However, the story of Sim Tjong is very problematic from a contemporary feminist perspective. Her happiness is achieved by marrying an emperor rather than through her achievements. The suggestion of an extreme capacity for filial piety through self-sacrifice is also hard to understand in contemporary culture. However, their theoretical concepts and practical activities may derive from Eastern cultures. Nevertheless, the fact remains that the story of Sim Tjong poses problems in terms of the modern feminist perspective.

The Korean operas' *Pansori* and *Changguk* include the title character of *Sim Tjong*. However, only five *Pansori* stories remain. Therefore, it is necessary to identify what these are. Yun's adoption of the duplicate titles of *Pansori* and *Changguk* in Westernised opera is mirrored by Chinese composers' treatment of Beijing opera, as noted by Campbell (2020: 260). However, in the case of Beijing opera, specific melodic characteristics related to the use of pitches distinguish between the two styles. That is, while *er huang* carries a lyrical and sorrowful aria in emotional sections, *xi pi*, in contrast, is livelier and more cheerful (*Ibid.*). In contrast, the Korean operas *Pansori* and *Changguk* are distinguished through specific instrumentations.

*Pansori* is a traditional Korean operatic song form performed by a *Sorikkun*, a professional singer who recites, sings, and performs. The whole story of *Pansori* is accompanied by a *Gosu*, a drummer who plays the *Buk* (a kind of barrel drum). *Pansori* is handed down by oral tradition and is not notated. A complete performance by one singer takes four to six hours. *Pansori* was designated a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO in November 2003.

*Changguk* is a traditional Korean operatic genre. It differs from *Pansori* because it is performed by several singers and accompanied by an orchestra rather than one drum. In addition, while the stage setting and dress code are spectacular for *Changguk*, they are relatively monotonous for *Pansori*.



## 2.2. Western Influences

In Chapter 1, the analytical approaches employed in the study were presented. In this chapter, Yun's compositional style is compared with that of his contemporaries. By exploring works by his Western avant-garde-oriented counterparts, the suitability of employing specific analytical approaches is justified. The chapter discusses how Yun's background in compositional language was established. It also considers how centricity shares common ground with *Hauptton*. In addition, justification will be given for why Straus' pattern-completion and association model are ideal for analysing *Hauptton* and *Hauptklang*. Finally, it will be argued why paradigms are a valuable tool for identifying Yun's Eastern-oriented elements, ornaments and heterophonic texture.

The Western influence on Isang Yun's music largely derives from his educational background. Most of his early period work in Korea has been withdrawn. However, works from the late 1950s resulting from his 'second education' in Paris, Berlin and Darmstadt are considered significant. In the works of this period, Yun wanted to synthesise oriental construction concepts and timbre with contemporary Western European procedures. Consequently, his later music was constructed heterophonically through a technique of atonal variation. Structural notes, or *Haupttöne*, were elaborated by glissandos and a range of conventional or original ornamental figures to produce a 'polyphony of the single note'. In this way, large sections can be grounded in a particular pitch while generating diverse material and developing the *Hauptton* as an organic complex of consistent variational possibilities.

Yun's desire to study Western art music appropriately motivated him to travel to Osaka in 1935, where his first encounter with related education occurred. The desire to study further in Japan as a Korean during the Japanese occupation meant assuming a Japanese name. He studied cello and music theory at the Osaka Music Institute from 1935-6, but this was brought to an end when his Korean identity was revealed. Yun resumed his studies in Japan in 1940-1 under Tomojiro Ikenouchi, who represented the Paris Conservatory tradition in Tokyo (Sparrer 2020: 36-7). Ikenouchi, on the other hand, studied in France and returned to Japan in 1936 to become a successful transmitter of French music and the neo-impressionistic aesthetic (Heifetz 1984: 444). Through Ikenouchi's efforts, the influence of French music eventually became a much more prominent stylistic feature, not only in Japanese music but also in that Yun.

Yun decided to follow his second education in Western art and music by studying overseas in Europe in 1956. Owing to Ikenouchi's influences from a brief study period on Yun, his first destination was the Conservatoire National de Musique in Paris, where he studied composition with Tony Aubin and music theory with Pierre Revel. Then, his move to West Berlin in 1957 enabled him to study composition at the (then) Hochschule für Musik<sup>1</sup> with Boris Blacher, music theory with Reinhard Schwarz-Schilling, and twelve-tone technique with Josef Rufer, a former pupil of Arnold Schönberg. Blacher encouraged Yun during his quest for the East-Asian musical tradition (Sparrer 2020: 75). His wife, Suja Lee, wrote about Yun's excitement about learning Western compositional techniques, especially the twelve-tone technique. She described how he was "all aflutter to learn Western music theory, especially atonal and twelve-tone techniques, as well as other contemporary music. Furthermore, he was so determined that he would learn all about the (Second) Viennese School, including the music of Arnold Schönberg, Anton Webern, and Alban Berg" (Lee 1998: 123).

Yun attempted to combine East and West musical elements, employing the absorption of formal, structural, textural, rhythmic, and pitch organisational factors. As World War II ended, composers became open to reviving serialism, which had been censored because it represented the avant-garde (Lester 1989: 277). During the interwar period, neoclassicism prevailed over twelve-tone serialism. At the end of censorship, many composers revived their interest in the avant-garde and the twelve-tone serial writing of Arnold Schönberg. As Schönberg's approach was considered too traditional by composers at Darmstadt, Anton Webern's serial technique became in vogue (Moon 2015: 175). Integral serialism includes serialising parameters and pitch, including rhythm, register, timbre, texture, register and duration, which become crucial in the post-World War II period. However, Yun went to Europe when the twelve-tone serial revival focusing on integral serialism was mainly over.

Although a complete fusion of both East and West is not immediately evident, the juxtaposition of elements from both musical cultures can be observed in some of his music. After having studied the twelve-tone technique with Josef Rufer, Yun was helped by Boris Blacher to develop his idiomatic musical language to connect elements from the East and West (Kim 2004: 176-7). The influence of Schönberg and Berg is revealed in his use of the twelve-tone serial technique. It contains, as manifested in row transformations of the prime

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<sup>1</sup> The institution was incorporated into the 'Hochschule der Künste' in 1975, which became the 'Universität der Künste' in 2001.

form (P), inversion (I), retrograde (R), and retrograde-inversion (R.I.). The essential elements of Schönberg's lineage through Rufer are evident. However, Yun's musical insights go far beyond the Schönberg influence to the adoption of his Asian roots.

His compositions from around 1956 reveal his strong attachment to the twelve-tone technique. *Musik for Seven Instruments* (1959) is one of the works that employs a strict serial technique. Several musical gestures of his Eastern background differ from the rest of his contemporary European serialists. One of the crucial differences includes a hint of his *Hauptton* technique within a twelve-tone layer. After mastering the technique with Schönberg's pupil, Joseph Rufer, Yun tried to understand the technique personally. By building up his approach towards serialism, he adopted the twelve-tone row with more freedom, altering the rules to fit his imagination and sonic landscape better. In his compositions written after 1959, the twelve-tone row does not always appear in its complete form. The rows are often used only for a short period. His free adoption of the twelve-tone technique makes the compositions hard to consider as twelve-tone works. Perhaps owing to so much training in Western music, there are no traces of pentatonic scale in his work, as in other Asian serial composers (such as Luo Zhongrong).

According to Yun, "at that time, I made tone rows for every work following Schönberg's teaching. In these rows, the twelve tones of the scale were arranged in many variations. Nevertheless, it was always just a frame for me. I only use it now and then. When my sound fantasy started to flow sufficiently, I let it flow naturally, freely according to strict rules, but its own rules" (Byeon 2003: 133).

In contrast, Christian Martin Schmidt argues that the change in Yun's use of tone rows was a natural result of his pursuit of the ultimate goal of creating "expressive music (*Ausdrucksmusik*)" (Kim 2001: 202). Yun's primary focus could not be achieved by following the strict serial compositional method, which focuses primarily on musical structure. Therefore, his newer compositions, which focused on the sound aspects (*Klangflächenkomposition*), were reactions against serial music. To achieve his concept of "expressive music," to a certain degree, he had to neglect the controlling compositional techniques of serialism.

A similar movement can be observed in almost all serial composers, particularly at the time. There was hardly any strict serial composition by the late 1950s, only loose personal adaptations. Therefore, it was inevitable that Yun arrived at adapting the twelve-tone technique. However, it may be impossible to know precisely how and why he moved away from it. Nevertheless, while developing his musical language style, he did not

completely detach himself from the technique (Lee 2016: 32).

Accordingly, some use of the technique appears throughout his lifelong compositional output. Indeed, he never completely ignored the technique that helped start his musical career in Europe. However, the degree of usage varied widely and was not frequent enough to consider him a serialist composer. Yun's specific compositional procedure, *Hauptton*, is based on Eastern-oriented Taoist philosophy. It shows how Western-oriented methods could reveal East-West encounters in his musical context. The role of PCS 3-3 concerning *Hauptton* will also be discussed. For instance, while he used freely-varied integral serialism for *Images* (1968), his *Concerto for Cello and Orchestra* (1976) explored his political tone-symbolism through *Hauptton* over the twelve-tone layer.

### 2.2.1. Comparison between three composers of East-Asian origin

An edited volume by Everett and Lau entitled *Locating East Asia in Western Art Music* included "Takemitsu Toru, Chou Wen-Chung, Isang Yun, John Cage, Henry Cowell" (Miller 2006: 127). The composers considered in the volume could be recognised as those who addressed twentieth-century Western classical music in terms of East-West exchange. Therefore, one way of analysing musical Orientalism could be by comparing the creative insights of several pioneering composers. Three notable avant-garde composers with East-Asian origins, Toru Takemitsu (1930-1996), Chou Wen-Chung (1923-) and Isang Yun (1917-1995), appear to be the most appropriate choices for such a comparison.

Compositions that interconnect Asia and Western cultures tend to use Asian resources, such as pentatonic melodies and exotic percussion instruments. However, such approaches have been the target of criticism by music analysts (e.g., Miller 2006), who claim that "such borrowings are colonialist symbols of the domination of the West over the East" (Tsou 2007: 451). However, suppose works by Asian composers had remained within the framework of Western art music, which may include re-worked Asian elements rather than merely borrowed materials. In that case, more credit should be given to works by Asian composers in scholarly analytical works on music. The three composers did not write music in a style that merely borrowed the traditional sounds of their homelands. Instead, they established their musical soundscapes by relating to the musical idioms of the Western avant-garde. It is interesting to note that Takemitsu was initially not keen on using traditional Japanese sounds in his compositions. However, he realised the value of Japanese tradition through encounters with Cage (Burt 2001). In contrast, Chou's music is considered the first successful attempt to translate oriental Melo rhythms into modern Western music. At the same time, Yun invented

*Hauptton*, characterised by the atonal variation of structural notes with a constantly moving oriental tone (Kim 2004).

Takemitsu was especially attracted by the noise-like unique sound of Japanese traditional *Sawari* music and the meditative silence *Ma*. He experimented with Japanese sound, juxtaposing it with Western orchestration, and enjoyed composing for his native instruments; for example, in *Eclipse*, the *biwa* (Japanese lute) and *shakuhachi* (Japanese bamboo flute) blend exquisitely with the Western orchestra. In discussing his relationship with Japanese and Western art music<sup>2</sup>, Takemitsu explained: "When I composed *November Steps* [1967], I thought about Kipling's famous dictum: 'West is West, East is East, [and ne'er the twain shall meet].' I thought about expressing opposition to his way of thinking through my music" (2004: 205). In *November Steps* (1967), Takemitsu juxtaposes two musical worlds, the Eastern (*biwa* and *shakuhachi*) and the Western orchestra; despite their sonic territories hardly intersecting, he managed to draw them together, only to set them apart (Miller 2006: 130).

Campbell considers that Takemitsu's music often addresses the subject of expression, stated unequivocally as a form of self-expression (2020: 254). The Western focus on expression and the Confucian idea of music as ceremony and the dignity of "refined procedures" in Takemitsu are compared by Campbell (p.254). With sound penetrating the listeners, linking them to the world, Campbell considers that any attribution of 'meaning to sound' refers to something other than mere naming and differentiating in cross-cultural music (p.255). Takemitsu attempted to overcome the class connotations surrounding instruments and traditional musical genres by bringing together previously separate and independent elements from different musical traditions for the first time, not to remove their long-established value but to enable new possibilities (*Ibid.*).

As Everett notes, "the repertory of art music has moved beyond the Orientalist and exotic paradigms of cultural appropriation" (2004: 2). The blending of elements cannot be understood easily in a polarised term such as East versus West (Lau 2003: 38). Lau suggests that new cultural analysis methods with music analysis are required, considering a new paradigm of cultural flux rather than categorisation (pp. 38-9).

Everett and Lau's edited volume provides a refreshing opportunity to introduce Chou Wen-Chung's works by taking a theoretical perspective. Lai's essay on Chou includes extensive music-theoretical discussion, addressing how the composer expressed his

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<sup>2</sup> Takemitsu's lecture on *Sawari* is annotated and translated by De Ferranti and Everett in the edited volume of *Locating East Asia in Western Art Music* (2004).

derivation of the technique of variable modes. Chou's essay complements that of Lai on the composer's work, illuminating his synthesis of Chinese culture and Western musical idiom. The essay discusses the role of the artist in Chinese culture. It locates musical practices within larger historical contexts unfamiliar to many Western readers (Tsou 2007). Chou claims that Asian composers must become a medium for bridging East and West within contemporary culture and surviving elements. Miller argues that "Chou Wen-Chung could be placed next to Edgar Varése and Henry Cowell, Takemitsu alongside Cage, Stockhausen, and Boulez" (2006: 128), but it is somewhat unfortunate that he did not mention Yun concerning his Western contemporaries.

The distinctive histories of Japan and China in the Western art music tradition meant that each composer had to come to terms with traditional music and its connotations in order to employ it. The post-war generation of composers in Japan devised several idiosyncratic solutions for integrating different aspects of traditional music into their works, with Takemitsu's preference for specific instruments (Campbell 2020: 262). Campbell points out that "post-war Japanese composers experienced a period of distancing themselves from traditional music" and that the "Cultural Revolution [however, was] a double-edged sword for Chinese" counterparts by opening up their traditions (*Ibid.*). Chinese and Japanese music remains in the Western art music framework. According to Campbell, Chinese and Japanese composers are "indicative of continuing global changes beyond music, (. . .) and the meeting of cultures and the play of cultural significations and connotations" (p.264).

Returning to Yun, he attempted to transform the terrain of Western contemporary music based on his comprehension of traditional Korean music. Rather than merely imitating such music, he adopted the compositional principles of local traditional music into his own. Yun's adoption of sounds on Korean instruments is quite unusual. Rather than composing music for Korean instruments, he wrote for what he considered their Western counterparts, thus replacing the sound of the traditional Korean ones (see Table 1). For instance, he reproduced the sound of the Korean traditional string instrument *ajang* through the sound of the cello (see Kim 2004; Westby 2018).

Korean Instrument	Western Counterpart
Haekum	Violin
Ajang	Cello
Piri	Oboe
Taikeum	Flute
Taipyungso	Trumpet
Kumungo	Guitar
Kayagum	Harp

Table 2.3. Yun's usage of Western counterpart instruments

Yang (2005) argues that using Western music theory as a primary tool for analysing transcultural composition could be one way of discussing musical contexts. However, it is understood that the local issues involved in the socio-political dynamics of cross-cultural exchange are crucial. For instance, it would not be easy to understand what metaphorical sense Yun was attempting to draw from *Engel in Flammen: Memento and Epilogue* (1994) without a proper understanding of the socio-political dynamics of South Korea in the 1980- the 90s. The same rule applies to the representation of local cultural policy in international relations.

#### 2.2.2. Yun's compositional language in relation to his peers

Yun claims his compositional technique differs from Ligeti's and Penderecki's sound mass. Furthermore, he claims that the tone colour in his concept of *Hauptton* (central tone) and *Hauptklang* (sound complex) is based on the Eastern perspective of timbre (Choi and Hong 1991: 67). In contrast, regarding the sound-mass technique, Yun argues that the individual pitch in Penderecki and Ligeti is less critical than the textures created through clusters of notes. However, his compositional technique corresponded to the current trends and conceptual discussions of the 1960s (Lim 2019: 196). For example, Lim (2019: 166) argues that later composers developed their versions of single-tone techniques similar to *Hauptton*, from Varèse's use within a spatial sound mass in *Intégrales* (1925), to Lutosławski's treatment as a sound object, as in his String Quartet (1964). The argument reinforces the notion that *Hauptton* shares a similarity with centricity.

Centricity is verified by various musical elements in post-tonal music expressed through mere emphasis over one another. This section explores the instances of centricity amongst his contemporaries. It emphasises a particular pitch by register (low or high), dynamics, and duration. The definition of pitch centricity in post-tonal music has been

defined as "the projection of one pitch class into perceptual prominence to a significantly greater extent than other pitch classes" (Kleppinger 2011: 73). The concept of centrality is relatively straightforward because it refers to any stable or centric element in a musical context without any conditions to satisfy. Higher, more prolonged, louder, or more accented pitches have greater structural weight in any music. The type of structural weight is considered a central weight to distinguish it from the structure with prolongation. Therefore, the concept of centrality is a valuable element in Yun's *Hauptton* technique.

Centrality differs from some twentieth-century music with traditional tonalities. Straus asserts that twentieth-century music written with tonal sound also contains nontonal means. In post-tonal music, non-functional static diatonicism occurs. For instance, according to Straus's commentary, Bartók's Fifth String Quartet (1925) is illustrative of tonal centres. A solid cadential force from a contrasting wedge is established at the end of the work's first movement. Lines begin on E in four different octaves, converging on the cadential Bb (Straus 2005: 135), which suggests that the music's centrality lies with Bb. With the cadence in Bartók's case placing perceptual prominence on Bb, Kleppinger (2011) claims that Bb could be regarded as a pitch centre. In other words, while the traditional significance of music's tonal structure disappears, the expense of Bb's perceptual prominence is a distinct cadential goal (p.69). Kleppinger (2011) further suggests that symmetry across such a band of pitch space is more compositional than a perceptual phenomenon (p.72).

Another example of tonal sound involving a non-functional sense is the opening of John Tavener's *The Lamb* (1982), where symmetry is found around G. Tavener's two-part mirror counterpoint that remains more than a major third above or below the axis; convergences create cadences upon the G axis itself. Tavener employs bi-tonality between G and Eb in the opening of the piece. Similarly, Straus (1990: 100) claims that a case of centrality is found at the beginning of Stravinsky's *Symphony of Psalms*. Stravinsky described the set class 4-3 (0134) beginning on E as the basic idea for the entire work. He referred to that set class as two minor thirds joined by a major third, which is heard in the famous opening 'Psalms' chord. The following examples explore centrality as a vital concept in an atonal environment.

An instance of centrality can be found in the first movement of Ligeti's *Musica ricercata* (1953), which introduces some perceptual criteria that allow pitch centrality to emerge. First, a single pitch class A is maintained until its conclusion in the piece's movement. Then, using only A, the movement builds up inexorable tension, increasing in



tempo, volume, and rhythmic intensity until its climactic and concluding presentation of D (Kleppinger 2011: 73).

All the other examples illustrated above are proto-tonal. Pitch centricity in that kind of music is not exactly a surprise. However, like Yun, Ligeti's language is atonal, which seems more to the point. According to Lim, Ligeti's *Lux Aeterna* (Eternal light) (1966) shows a similarity with Yun's *Hauptton*. The piece begins with the same pitch (F) but at different points over the first few bars, without any clear sense of metre or rhythm (Lim 2019: 1998-9). This moment seems to generate an elastically-flowing single tone with a subtle motion within stationary stillness, similar to the *Hauptton* technique. Ligeti applies layering techniques. A range of lengths colours each central note at various points. He introduces new pitches to create a quasi-chordal superimposition effect of horizontal lines rather than vertically-conceived harmonic progressions.

Similarly, Lim (2019: 202-4) also compares the *Hauptton* of Yun with the centricity of Luciano Berio's *Sequenza VII* for oboe solo (1969), which also reflects the central tone. The oboe begins with Tone B, with a specific persistent character throughout the piece; it is prominent in much of the oboe part and the drone and produces the sense of a central tone. As it develops, the oboe line explores outwards from this tone with the two neighbouring ones. As the B is the most prominent note, a similar chromatic pitch organisation is at the centre of this work. The fundamental characteristics indicate a commonality with Yun's *Hauptton* technique.

The relevance of pitch centricity to a given musical context comprises several perceptual and theoretical factors, including the relative salient emphasis of pitch classes. Straus (1990: 107) asserts that the most crucial aspect of centricity could be a polarity of pitch centres in post-tonal music rather than a single prominent pitch centre. Multiple pitch centres in post-tonal music could be similar to Yun's *Hauptklänge*. By integrating them into Korean traditional musical idioms, Yun wrote musical works by employing European musical techniques of the second Viennese School. *Hauptton* shares certain areas of similarity with centricity in post-tonal music. Straus' pattern completion (1982) and associational model (1987) are suitable analytic methods for Yun's musical insights concerning atonal variation.

As Kim claims, much of Yun's music from his mature period is characterised by heterophonic textures (2011: 31). The idea of the main melody played simultaneously by several instruments, each employing its variation and ornamentation, is characteristic of much non-western traditional music. Heterophony eventually entered western contemporary

classical music through various folk influences. Although Yun developed a system of composition based on it, his work was influenced by elements of Korean and Chinese culture and Taoist philosophy. Heterophony is a relatively little-known musical syntax, usually introduced by early twentieth-century multi-cultural compositions. For instance, George Enescu, Mauricio Kagel, and Gyorgy Ligeti adopted a vertical syntax, which builds heterophony. A substantial augmentation of heterophonic texture provides a basis for theoretical explorations within the context of contemporary music. These examples are similar to Yun's work, as they adopt heterophonic texture. Sharing a common ground of compositional languages with his contemporaries suggests that Yun's adoption of Eastern elements could be situated within the Western art music framework.

The heterophonic textures in the Western art music tradition are inseparable from polyphony. For instance, George Enescu employed monody and unison as his desired expressions in the *Prelude in Unison* from *Suite No 1 for Orchestra*, op. 9. Heterophony is defined as an oscillation between unison and multivocality. Heterophonic syntax translates into a succession of various conceptions and writing techniques.

Lee has compared Yun's work with that of Ligeti, arguing that Ligeti's micropolyphony could be compared with Yun's conception of heterophony in the writing of his orchestral work *Atmosphères* (1961). Micropolyphony represents Ligeti's compositional technique of dense canons in unison waves. However, lines are characterised by different speeds and are not separately identifiable. Yun's conception of sound gestures was inspired by Eastern calligraphy. Therefore, he composed as one would create an image from singular or multiple moving lines employing sound (Lee 2016: 35).

Turning to paradigmatic analysis, Goldman applied this approach to Boulez's work because the composer's segmentation of the material invites such analysis (2008: 218). Finding matrices that might provide the framework for the famously free ornamentation that abounds in the later works is a step towards understanding the two distinct steps of Boulez's compositional technique: first, an invention of the system, and second, its realisation, giving concrete expression to the composer's penchant for 'permutations'; that is, variations which are nonetheless strictly controlled. The reason for applying semiotic-influenced paradigmatic analysis in Yun's work is to identify Eastern-oriented elements, such as ornamented figures and heterophonic textures. The same is true in Yun's case since his music is structured with ornamented figures resembling Korean techniques and various heterophonic textures.

### 2.3. Conclusion

The first section of the chapter investigated two branches of Eastern philosophy that Yun employed in his music, Taoism and Confucianism, which concern ways of living. Yun's works pursue mutual assimilation beyond the simple interaction between Eastern and Western cultures. At the same time, the Korean cultural conscience is deeply rooted in his musical insights. In Yun's music, Taoism is reflected in compositional techniques such as *Hauptton* and *Hauptklang* and the *Yin* and *Yang* principle. At the same time, Confucianism is expressed on a philosophical basis in the opera *Sim Tjong*'s narrative and the chordal similarities of the Confucianist ceremony.

The second section identified how Yun's compositional language is considered in relation to his peers. In addition, his educational background in Western art music in general, and the avant-garde in particular, were explained. Comparing the Western-influenced composers of East-Asian origin, Toru Takemitsu and Chou Wen-Chung, musical exoticism was considered. Finally, the chapter discussed Yun's contemporaries' exploration of the theoretical commonality of compositional styles concerning centricity and heterophonic texture. The chapter aimed to justify the suitability of the methodology. Therefore, an argument was made about how Western-oriented analysis suits Yun's music. It was also identified that his Eastern-oriented compositional techniques are similar to those of his Western contemporaries. The following chapters will investigate how the selected works by Yun could be analysed.

## Chapter 3

### The Musical Hybridity of *Réak* (1966) in the Context of East-West Encounters

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The première of *Réak* (1966) for orchestra at the Donaueschingen Festival provided Yun with an international breakthrough. This chapter addresses how the Korean-born German composer created musical hybridity from the context of East meeting West. *Réak* (1966) presents the uniqueness of Korean elements to the West by expressing traditional Korean court music based on Confucianism through Western avant-garde musical language. The piece also involves the sound of Western instruments to resemble traditional Korean ones (*Gukack*). The main stylistic aspects include *Haupttöne* (F-G#-A: 3-3) and *Hauptklänge* (B-C#-E-F#-G#: 5-35), which are often presented in the twelve-tone layer.

### 3.1. Introduction

The research question related to analysing Isang Yun's *Réak* (1966) for orchestra concerns how his expression of Confucian court music in the Western avant-garde grammar through *Hauptklang* fits into musical hybridity. The follow-on questions include: What kinds of perceptual effects were created by employing Western instruments to resemble the sounds of traditional Korean instruments? Moreover, what terms could be considered helpful in analysing Yun's eastern elements through paradigms, and what role does PCS 3-3 play in *Hauptton*?

#### 3.1.1. About *Réak* (1966) for orchestra

The title *Réak* refers to the Confucian principle of ritual music that signifies music for court rituals at the Confucian and Royal Ancestor Shrine. Yun created a Korean ambience through the symbolic use of characteristics of Korean traditional music, notably that of ancient ceremonies based on Chinese models. *Réak* connotes solemn ritual music. However, rather than merely imitating Korean ritual music, it imparts a ritualistic character that evokes the mood of Korean court music (Kim 1996: 19). The premiere of *Réak* at the Donaueschingen Festival under the direction of Ernest Bour on 23 October 1966 provided him with an international breakthrough. The successful premiere was a milestone in Yun's musical career and development, further establishing his international reputation.

To express Korean resonance, Yun adopted performance techniques such as *Nonghyun* and *Sigimsae*, which refer to the vibrato, trills, grace notes, or appoggiatura employed with Korean instruments. The *Nonghyun* technique is usually employed in string instrument writing, while *Sigimsae* appears in woodwind, brass, and vocal writing. *Nonghyun* creates a unique sound between vibrating and shivering, primarily understood as a similar embellishment technique to string vibrato.

With *Réak*, Yun did not emphasise the motives or development of thematic materials. Instead, he focused on building up a musical texture characterised by sustained sounds comprising sonic surfaces, threads, bands, or blocks that follow or emerge from each other, like parts extracted from an unending continuity of sound (Kim 2010: 18). With *Réak* for orchestra, Yun demonstrated how the performance techniques of traditional Eastern music (Kim 2010) could be combined with the compositional techniques of Western avant-garde music by creating their territory and remaking them anew. *Réak* derives from several Korean traditional court music genres, including *Jongmyo*, *Munmyo* and *Sujecheon*.

First performed in the ninth year of the king of Sejo in the Chosun dynasty (1392-1897), *Jongmyo* was used in the sacrificial rites of the kings of Chosun. The Korean royal families adopted the Confucian ritual music *Munmyo* from China during the Goryeo dynasty (918-1392), which survived through the Chosun dynasty. The sacrificial rite performed by instruments of the court *Munmyo* still exists in Korea. However, it disappeared long ago in its country of origin, China. *Sujecheon* was created during the Silla era (668-935), 1300 years ago. Since then, it has been used for court ceremonies that accompany dancing.

The musical characteristics of *Jongmyo*, *Munmyo* and *Sujecheon*, are as follows. In *Jongmyo*, the musical genres of *Botaepyeong* and *Jeongdaeueop* are employed. Sharing the same tonic, *Botaepyeong* and *Jeongdaeueop* consist of C-D-F-G-A and C-Eb-F-G-Bb, respectively. The fifteen pieces of *Munmyo* all consist of the same melodic line, although they have fifteen different modes.<sup>3</sup> A heptatonic scale of a simple melody has one note per beat, without ornamentation, and a regular and straightforward rhythm, which always begins and ends with the tonic. *Sujecheon* is based on *Yeonum*, where several instruments combine to play a continuous melody. Once the playing of the melody is concluded by one instrument, another takes over.

The orchestration of *Réak* involves several percussion instruments of East Asian origin, as shown in Table 3.1.

Group	Instruments
Woodwinds	3 Flutes (1 Doubling Alto Flute, 2 and 3 Doubling Piccolos) 3 Oboes (3 Doubling English Horns) 3 Clarinets in Bb (3 Doubling Bass Clarinets) 2 Bassoons and 1 Contra Bassoon
Brass	4 Horns in F 3 Trumpets in C 2 Trombones 1 Tuba
	2 Harps Timpani
Percussion (four players)	3 various kinds of Triangles 3 identical Baks (Korean clappers) 3 Whips (slapsticks) 2 Low and medium Tomtoms 4 Temple blocks (different sizes) 6 Suspended cymbals (different sizes) 3 sleigh bells (windchimes) 2 Thai gongs (Thai Buckelgongs)

<sup>3</sup> Modes are considered as scales.

	3 various sizes of drums 1 low Tam-Tam
Strings	Violins (I and II) Violas (I and II) Cellos (I and II) Double Bass (I and II)

Table 3.1. Orchestrations

One of the crucial sources in *Réak* that refers to Korean court music is the inclusion of a *Bak*, a Korean percussion instrument known as Korean clappers or clapsticks, which is made of six pieces of birch wood. The *Bak* plays the role of indicating the beginning and end of a section in *Réak*. Such a role for the percussion can be easily seen in its use in the music of ancestral ceremonies, including *Jongmyo* and *Munmyo* (Kim 2010), because a percussive stroke from the *Bak* opens the piece. The *Bak* also plays the role of conductor, being a timekeeper in the ensemble of traditional Korean music, signalling the beginning and end of court music.

Another of the unique features of *Réak* is the timbre, which reflects Yun's use of *Hauptklang*, as derived from *Hauptton* (central tone). This derivation is based on the fact that *Hauptklang* is for larger ensembles. Each instrument may have a separate *Hauptton*. Therefore, when an instrumental group within the orchestra plays multiple *Haupttöne* together, *Hauptklang* is generated. Two essential elements of *Haupttöne* could be considered to be a sustained note as a central tone, with other surrounding notes providing embellishment. In other words, the sustained tone and its embellishment create a *Hauptton*.

Yun's earliest adoption of *Hauptton* is found in the second and third movements of the 1959 work *Musik für Sieben Instrumente*. He successfully generated a fully developed version of the technique from the early 1960s onwards. A much-refined version of *Hauptton* appeared in his works since the mid-1970s. The *Hauptton* technique is crucial, with the significance of individual pitches minimised towards the inclination of other aspects, such as timbre and texture. Yun's *Hauptklangtechnik* pursues balance and harmony through a dynamic interaction of two extreme contrasts, as with *Yin* and *Yang*.

### 3.2. Analysis of *Réak*

*Réak* is divided into four sections, as indicated in Table 3.2.

Section	Subsection	Bars	Tempo
Section I	Introduction	Bars 1-4	Crotchet = 56
	I	Bars 4 <sup>2</sup> -12 <sup>2</sup>	
	II	Bars 12 <sup>5</sup> -21	
	III	Bars 21-28 <sup>2</sup>	
	IV	Bars 28 <sup>3</sup> -31	
Section II	I	Bars 32-43 <sup>2</sup>	Crotchet = 56
	II	Bars 43 <sup>5</sup> -55	Crotchet = 66
	III	Bars 56-76 <sup>1</sup>	
	IV	Bars 76 <sup>4</sup> -87	
Section III	I	Bars 88-108	Crotchet = 72
	II	Bars 109-135	Crotchet = 60
		(124-127)	Crotchet = 72
		(128-135)	Crotchet = 60
Section IV	I	Bars 136-155	Crotchet = 56
		(139-140)	Crotchet = 60
		(141-169)	Crotchet = 72
	II	Bars 156-163	Crotchet = 60
	III	Bars 154-173	
	(170-3)		

Table 3.2. Overall Form of *Réak*

The four sections of *Réak* can be further divided into smaller sections, as indicated in Table 3.2. However, Yun's overlapping orchestrations complicate the picture. In Sections I and II, a progression of *Haupttöne* plays the role of structuring a line, in which ornamentation creates the overflowing density of texture. In Sections III and IV, different progressions create an ensemble of new timbres. A chronological progression connects the *Haupttöne* of each section.

#### 3.2.1. Method

##### 3.2.1.1. Twelve-tone Series

*Réak* is not serial. Nevertheless, Yun occasionally employed a twelve-tone layer in a relatively unrestricted manner in writing the piece. Another interesting feature of the serial structure is that the dynamics appear to be serially structured, according to Babbit's time points and dynamics (Whittall 2008: 130). While Babbit's dynamics series consists of quintuple *forte* (*fffff*) as 0 (12) and quintuple *piano* (*ppppp*) as 1 and develops from it, the



dynamics series of Yun's *Réak* are divided at triple *forte* (*fff*) as 0 (12), and triple *piano* (*ppp*) as 1 and develops from this. Considering Yun's tendency to add unusual dynamics associated with an accent, *sf sfff* are added between 1-12 (0).

<b>Integral</b>	1	2	3	4	5	6	7	8	9	10	11	0 (12)
<b>Dynamics</b>	<i>ppp</i>	<i>pp</i>	<i>p</i>	<i>ffpp</i>	<i>fp</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>sf</i>	<i>sfff</i>	<i>ff</i>	<i>fff</i>

Table 3.3. Segmentation of Total Serialism in the Dynamics

Yun's structuring serial system of *Réak* is peculiar because the serial structuring of dynamics is much more consistent.

### 3.2.1.2. Straus' pattern-completion (1982) and associational model (1987)

It has been mentioned previously that a modified version of Straus' pattern completion and associational model suits the analysis of Yun's *Hauptton* through the pitch-class set. Straus' models (1982 and 1987) are outlined in section 1.4.1.2. Hence, PCS analysis will mainly concern how Yun's use of *Hauptklang* reflects the model.

### 3.2.1.3. Paradigmatic Analysis


Paradigmatic analysis helps detect eastern-oriented elements in general and in Yun's music. The three paradigms play crucial roles in integrating an entire piece. Paradigm A is connected with heterophonic texture. It consists of sustained multiple-stopping, often by two or more parts of instrument parts. However, no melodic gesture might have been involved; through intervals, heterophony occurs in Paradigm A among one instrumental group. The paradigm keeps a format similar to multiple-stopping, often expressed with an attached melodic gesture. It also considers heterophonic texture defined by melodic and/or intervallic canons.

Paradigm B concerns ornaments that identify *Haupttöne* and *Hauptklänge* through embellishment. It emerges in the strings, including glissando, appoggiatura, and trills. The paradigm mainly occurs in the brass and woodwinds, which contain all kinds of ornaments, apart from glissando.

Paradigm C concerns tremolo. It emerges from the intervallic heterophony that often co-occurs with paradigm A and in the canon gesture.


### Heterophony: A

**A: A1**  
Posaunen 1 2  
Baßtuba



Trombone: b2/3-3/3

**A: A2**  
Hörner 1 2 3 4



Horn: b3/4-4/3

### Ornaments: B

**B: B1**  
Viol. 1




**B: B2**  
Viol. 2 3 4



Violin: b28/4-31

### Tremolo: C

**C: C1**  
Vcl. 1 2



Viola: b28/3

Paradigm	Instrument: Bars	Primary Element	Sub Basics
<b>A: A1</b>	Trombone: 2/3-3/3	<b>Heterophony</b>	Intervallic Heterophony
<b>A: A2</b>	Horn: 3/4-4/3		Intervallic Heterophony
<b>B: B1</b>	Violin I-II: 28/5-31	<b>Ornaments</b>	Glissando / Appoggiatura
<b>B: B2</b>	Violin III-IV: 28/4-31		vla: 28/3
<b>C: C1</b>	Viola: 28/3	<b>Tremolo/Fltzg</b>	

Table 3.4. Sample of Paradigmatic Analysis

### 3.2.2. analysis

#### Section I

The opening of *Réak* is formed by overlapping sounds of several instrumental groups, which creates a dense harmonic structural texture while not suggesting any motivic or thematic functions. The string group moves toward a static chord in bars 4-5, over which the solo oboe presents a short melodic line.

<b>Bars</b>	1	3	4	5		6	9	17	24	25		26
<b>Integral</b>	7	5	3	8	6	2	4	1	11	9	10	0
<b>Dynamics</b>	<i>mf</i>	<i>fp</i>	<i>p</i>	<i>f</i>	<i>mp</i>	<i>pp</i>	<i>pp</i>	<i>ppp</i>	<i>ff</i>	<i>sf</i>	<i>sfff</i>	<i>fff</i>

Table 3.5. Series of Dynamics in Section I: 1-32

Series concerning dynamics occur four times at the sectional division. The texture of *Réak* is mainly heterophonic; therefore, multiple dynamics tend to emerge simultaneously. Section I begins with *mezzo-forte* and develops to an extraordinary level with triple *forte* (*fff*) and triple *piano* (*ppp*)

From his usage of percussion in the first section of *Réak*, Yun appears to borrow from the role of percussion in Korean ancestral ceremonial music for the piece. Not only does he introduce a new instrument, but he also extends the musical materials and timbre of contemporary European music by borrowing from traditional Korean instruments.

The opening of the piece makes an excellent choice for pitch-class set analysis. The harmonic reduction can be perceived in heterophonic ways: D #-G#-A in the brass and F#-C#-E-G-A in the strings in bar 2, and C-Eb-F-Ab in the horns in bar 3.

Several interpretations are possible of what could be the first *Hauptklang*. For instance, the opening section could be considered as *Hauptklang* (Kim 2011: 47), whereas others claim that pitch B remains as the single *Hauptton* (central tone) until the *Hauptklang* is introduced in Section III (Yun 2003: 11; Kim 2011: 49).

**Hauptklang**

Example 3.1.1. Hauptklänge in bars 1-4

At this stage, the take of Straus' associational models (1987) and pattern completion (1982) in employing Yun's Hauptklänge will be initially considered. An analysis of Yun's *Hauptton* using Straus' models requires several conditions. Once the *Hauptton/Haupttöne* or *Hauptklang/Hauptklänge* are detected, an inclusion related to the first *Hauptton* of the work is taken into account. The persistent occurrence of the same set class set demonstrates that the 3-3 (014) function is crucial in Yun's works. Its significance lies in its combination of consonance and dissonance. In other words, an inclusion relation occurs if any inverted version of 3-3 (014) is involved in the given set. For instance, in the case of *Réak*, the first *Hauptklang* is perceived as 5-32 with C-Eb-F-Ab-A. For example, the 5-32 includes 3-3 (014) with Ab-A-C and F-Ab-A.

However, it becomes complicated if the inclusion relation does not occur in the given set. In the case of such a complementary relationship, pattern completion is applied. For example,

itches C#-E-F#-G-A are revealed as 5-25 (02358) with no inclusion in the 3-3. However, if a pitch C were added to the 5-25, the 6-z50 (014679) would be developed. The inclusion related to the 3-3 is detected with the 5-25. Indeed, given that the added pitch was purely imaginary, pitches were selected carefully considering the passage's context.

The opening *Hauptklänge* consist of C-Eb-F-Ab in the horns, D#-G#-A in the brass, and F-C#--F#-E-G-A in the strings. PCS between the horns and brass is detected as a Neapolitan Pentachord 5-32 (01469) with Ab-A-C-Eb-F, which has an inclusion relation of 3-3 (014) Ab-A-C and F-Ab-A.

The significance of the first *Hauptklang* in the piece makes the Neapolitan Pentachord 5-32 an ideal associational model that could become the analytical point of the PCS analysis. Because the trends of Yun's works indicate that the major-minor trichord 3-3 plays a crucial role in PCS analysis, an inclusion relation to the 3-3 will also be considered. The Ab-A-C-Eb-F becomes the transpositional point (T<sub>0</sub>) of 5-32, bearing in mind that the inclusion relation, the transpositional point (T<sub>0</sub>) of the 3-3, is also set up as the Ab-A-C.

The PCS of *Hauptklang* by the strings is 6-z39, including the two sets of 3-3, the ninth transposition (T<sub>9</sub>), and the first inversion (T<sub>1</sub>I). If the associational model were considered at the 6-z39 (023458) concerning the 5-32, a Bb could be added to build up 7-16 (0123569). The first transposition (T<sub>1</sub>) of 5-32 is included in 7-16.

A: A1  
Posaunen 1 2  
Baßtuba  
Trombone: b2/3-3/3

A: A2  
Hörner 1 2 3 4  
Horn: b3/4-4/3

A: A3  
Violen  
A: A4  
Violoncelli  
A: A5  
Kontrabässe 1 2  
Viola: b2/6-5  
Cello: b2/6-5  
D-bass: b2/6-5

Paradigm	Instrument: Bars	Intervallic Heterophony	
A: A1	trb: 2/3-3/3	m2nd w/ P4th or d5th	Triple stop over two parts
A: A2	hr: 3/4-4/3	Two sets of P4th	Quadruple stop over two parts
A: A3	vla: 2/6-5	M2nd	Double stopping
A: A4	vc: 2/6-5	m7th	D-stopping

A: A5	kb: 2/6-5	A5th	D-stop over two parts
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Example 3.1.2. Paradigmatic analysis of bars 2-5

Paradigm A1 is categorised as heterophonic texture through sustained multiple-stopping by two or more parts of the same instrumental group. For example, with intervallic heterophony occurring as triple-stopping of the two-part trombones in bars 2/3-3/3, the intervals occurring in bars 2/3-3/3 are minor second with a perfect fourth or diminished fifth.

Paradigm A2 shares a heterophonic texture with the A1. The following intervallic heterophony emerges in the horn in bars 3/4-4/3. The quadruple-stopping occurs in the two-part horn, where intervals are identified as the two sets of perfect fourths.

Paradigm A continues in the opening section. The A3 emerges as double-stopping in the viola, the A4 in the cello and the A5 in the double-bass in bars 2/6-5. Intervals on the viola are major second, whereas on the cello, they are minor seventh, and on the double-bass, augmented fifth.

The image shows a musical score for woodwinds in bars 4-9. The instruments listed are Flöten (Flutes), Oboen (Oboes), Klarinetten (Clarinets), Fagotte (Bassoons), and Kontrafagott (Contrabassoon). The score includes dynamic markings such as *f*, *p*, *pp*, and *mp*, and performance instructions like *(non vibr)* and *Solo (nicht viel dominierend)*. Below the score is a 'Hauptklang' diagram showing a major-minor trichord in the bass (Bb-B-D) and a major-minor trichord in the soprano (F#-F). The diagram includes the following information: 6-z10 (013457) 7-26 (0134579) and Inc: 3-3 (T<sub>6</sub>, T<sub>9</sub>) 5-32 (T<sub>6</sub>).

Example 3.2.1. Hauptklang of the woodwinds in bars 4-9

The bassoon takes over B *Hauptton* in the bass (Bb-B-D), making a major-minor trichord 3-3. The *Haupttöne* then appear in the oboe solo F#-F, with appoggiatura to mark the exceptional momentum. The *Hauptklang* makes 5-22 (01478), including the second transposition (T<sub>2</sub>) of 3-3. If a G were added to the 5-22 to build up Straus' associational model, the pattern completion would assemble the 6-z44 (012569). The 6-z44 presents an inclusion related to the second transposition (T<sub>2</sub>) of 5-32.



Paradigm	Instrument: Bars	Intervallic Heterophony
A: A6	vln: 5-7	M2nd/d3rd to m2nd/m3rd    Quadruple stop over two parts
A: A7	fl: 7/5-9	P5th w/ M2nd (or M6th)    Triple stop over two parts
A: A8	Ob II: 7/5-9	A5th and P4th    d-stopping
A: A9	clr: 7/5-9	M2nd to m7th (or m6th)    Triple stop over two parts

Example 3.2.2. Paradigmatic table in bars 5-10

Paradigm A continues in bars 5-9: the A6 on the violin keeps the similar format of multiple-stopping with the A1. Finally, the quadruple-stopping two violin parts emerge in bars 5-7: intervallic heterophony contains a major second and diminished third, which move with glissando to a minor second and minor third.

Owing to the attached melodic gesture, the A7-9, on the other hand, differs from the A1. Heterophony emerges in chords over two flute parts containing a perfect fifth with a major second or sixth in bars 7/5-9. The second oboe plays a chord, creating augmented fifth and perfect fourth intervals. Heterophony occurs in the triple-stopping of two clarinets, parts including major second to minor seventh.

Overall, the harmonic progression of *Réak* moves from small groups of notes to harmonic clusters. Above all, the particular timbre of each section defines the form. As Yun indicates in the performance notes to *Réak*, he applies the harmony of *saenghwang*. Since *saenghwang*'s existence is rarely identified, even within Korea, its harmonic organisation is often discussed concerning its close relatives: *Shō* in Japan and *Sheng* in China.

In this piece, the construction of harmonic blocks is tightly bound to the *saenghwang*, one of the few explicitly harmonic instruments in East Asian music. The woodwind instrument comprises seventeen bamboo tubes containing each free reed. A type of *saenghwang* harmony occurs. The lowest note functions as a *cantus firmus* from which the melody progresses, adding ornamentation. In *Réak*, when the clarinet and bassoon produce the lowest sounds of the tone-cluster harmony, the oboe tends to take the role of playing an ornamented melody, as would have occurred in the execution by the *saenghwang*. (Kim 2010: 45)

bar 4            7            9            14            23            28

2-1 (01)      2-1 (01)      2-3 (03)      2-2 (02)      2-4 (04)      2-3 (03)

M7            M7            M6            m7            m6            M6

Example 3.3.1. Application of Saenghwang harmony in Réak

*Saenghwang*'s harmonic structure is completely situated within the dyads of PCS. Furthermore, the inner structure is formed by the intervals of the second and the fourth (see Example 3.4). These outer and inner structure combinations can be found in the harmony of *saenghwang*, which Yun applied in *Réak*, resembling that of the *shō*, the Japanese equivalent of the *saenghwang* (Yun 2003).

2-32 (03413a)    4-35 (05421a)    2-32 (0332a)    2-32 (0541a)    4-352 (0132a)    4-352 (0132a)

(i)    (ii)    Ge    Otsu    Ku

Bi    Ichi    Gyo    Bo    Kotan    Hi

Example 3.3.2. Standard chords of shō

The standard chords of *shō* contain 5-35. Concerning pattern completion, adding Ab to the Ju (i) and Eb to the Otsu makes the 6-z47 (012479), which shows an inclusion related to the 5-32. Likewise, adding Ab to Ju (ii) and G to the Ku builds up to 7-23 (0234579) and 7-29 (0124679). The added septachords also include the 5-32.

More than two pitches could often be added to form the pattern completion. For



instance, they attach G and Ab to the Ichi, Gyo, and Bo build-up to the 7-23 (0234579), making an inclusion related to PCS 5-32. PCS analysis of the harmony of *saenghwang* and the standard chords of *shō* allows one to compare Yun's Asian influence. As the standard chords of *shō*, the Japanese equivalent of the *saenghwang*, contain the 5-32 through the pattern completion process, Confucian influence could be suggested in the writing of *Réak*.

**Hauptklang**

5-10 (01346)  
Inc. 3-3 (T<sub>10</sub>)

Example 3.4. Hauptklang of strings in bars 6-10

Returning to the PCS analysis of *Réak*, in the string section of bars 4-8, the E-F# sustained tones played by the violin, which are also doubled by the cello, appear as a moment of emphasis moment, which could be suggested to be *Hauptklänge*. Hexachord 6-z39 is built by the viola (A-G), cello (F#-E), and double bass (F-C#) in bar 5, which follows tetrachord 4-1 by the violin (D#-F-E-F#). The violin and cello play sustained tones from bars 4 and 5.

The double bass no longer plays a sustained tone; C-A in bar 6 makes *Haupttöne* with embellishing appoggiatura. Likewise, the F#-A and G-A# in the violins in bars 7 and 9 are identified as *Haupttöne* because they are not only sustained tones but are also embellished with glissandi and appoggiatura. *Haupttöne* emerge across the parts between the violin and double bass; this could be considered *Hauptklang*, read as 5-10 (01346). The inclusion of the 3-3 is found at the tenth transposition (T<sub>10</sub>).

**Hauptklang**

6-22 (012468)  
Inc: 3-3 (T<sub>3</sub>)

Example 3.5. Hauptklänge in the woodwinds in bars 13-15

*Hauptklänge*, in bars 12-25, distinguish the sections, the phrases, and the bridge. Each *Hauptton* is composed of a group of notes (oboe-flute-clarinet) (double bass-cello-violin) and (trumpet-trombone), with 7, 8 or 9 notes (Kim 2011: 32).

*Hauptklang* emerges in turns: the oboe's D # follows the G-C in bar 13 by the clarinet in bar 14, responded to by F-B-C# by the flute in bar 15. Finally, the PCS of *Hauptklang* is revealed as 6-22 (012468), with an inclusion of the third transposition (T<sub>3</sub>) of 3-3.

From bar 12, each instrument appears to have an individual harmonic layer drawn from the pitches F-B-C# and G-C-D in the woodwinds in bars 13-16. These harmonic layers grow to form a dense texture, with the addition of the brass from bar 14 and of the strings from bar 15: a sound mass, yet one with a variety of harmonic and timbral facets (see Example 3.6). These harmonic layers, divided into woodwind, brass, percussion and string instrument groups, and separated into low, medium and high ranges, are developed throughout the piece.

Musical score for brass instruments (Hr., Trp., Pos., Btb.) in bars 14-16. The score shows dynamics like *p*, *mf*, and *f*, and includes the instruction "con sord.".

**Hauptklang**

Musical notation for the Hauptklang chord, showing notes in treble and bass clefs.

5-6 (01256)  
3-3 (T<sub>9</sub>I)

Example 3.6. Hauptklang of the brass in bars 14-16

The trombone's A is joined by the trumpet's C-C# in bar 14, making the major/minor trichord 3-3 the ninth inversion (T<sub>9</sub>I); the trumpet then moves to G-G# in bar 16. The A-G-G#-C-C# in the brass incidentally appears as *Hauptklänge*, revealed as 5-6 (01256).

The image shows a musical score for a string ensemble. It includes staves for Violins (1 and 2), Violas, Cellos (1 and 2), and Double Basses (1 and 2). The score is marked with 'rit.' and 'a tempo'. A box containing the number '15' is present above the first cello staff. Dynamics include *mf-pp*, *f*, *ffmp*, and *ff*. Performance instructions include 'unis.' (unison) for the violins and cellos.

**Hauptklang**

The Hauptklang chord is shown in two staves. The treble clef staff has a key signature of two sharps (F# and C#) and contains the notes G, G#, and A#. The bass clef staff has a key signature of two sharps (F# and C#) and contains the notes G and C.

6-z10 (013457)  
3-3 (T<sub>7</sub>; T<sub>10</sub>; T<sub>4</sub>I)

Example 3.7.1. Hauptklang of the strings in bars 12-16

The *Haupttöne* of the double bass begin with appoggiatura at the upbeat to bar 13, E-D#, which is sustained up to the fourth beat of bar 14. Glissando to F# on the second cello in bar 15, E follows up on the first cello. *Haupttöne* by the violin and viola begin at the upbeat to bar 17, sustained up to bar 18 as G-G#-A#. *Hauptklang*, therefore, is revealed as 6-z10 (013457). The three sets of 3-3, the seventh and tenth transposition (T<sub>7</sub> T<sub>10</sub>), and the fourth inversion (T<sub>4</sub>I) are detected in 6-z10.

A: A10 Flute: b12/4-16

A: A11 Clarinet: 12/4-16

A: A12 d-bass: b11/6-13

A: A13 cello I: b16/2-18

A: A14 cello II: b15/3-18

A: A15 violin: b16/5-18

A: A16 viola: b16/5-18

Paradigm	Instrument: Bars	Intervallic Heterophony
A: A10	fl: 12/4-16	m2nd A4th on fl II Chord over two parts
A: A11	cl: 12/4-16	M2nd d4th on cl II Chord over two parts
A: A12	cb: 11/6-13	M7th Chord over two parts
A: A13	vc I: 16/2-18	m3rd Double stop over two parts
A: A14	vc II: 15/3-18	
A: A15	vln: 16/5-18	M2nd Double stop over two parts
A: A16	vla: 16/5-18	Unison over two parts

Example 3.7.2. Paradigmatic analysis in bars 12-18

Heterophonic textures continuously emerge in bars 12-18 amongst different instrumental groups, grouped as A10-16. A10-11 is a heterophonic texture in the woodwinds. The A10 keeps a format similar to multiple-stopping with the A1. Nonetheless, the A10 differs from the A1 because of the attached melodic gesture.

Heterophony emerges as triple-stopping two-part flutes and the two-part clarinets in bars 12/4-16. The intervals contain a minor second and augmented fourth on the second flute but a major second and diminished fourth on the second clarinet.

Heterophony occurring as double-stopping the two-part double-bass contains a major seventh in bars 11/6-13, which is categorised as A12

Heterophony emerging as double-stopping the two-part cellos includes a minor third in bars 15/3-18, labelled as the A13-14

Heterophony in bars 16/5-18 emerges as double-stopping the two-part violins and unison of the two-part violas, categorised as A15-16.

In bars 20-23, the extension of timbre indicates its resemblance to Korean traditional music instruments. In addition, the trombone and the tuba produce an effect resembling percussion, with their short attack and the rhythmic accent that result from it (Kim 2010: 33). In bar 25, the tremolos of the flutes reflect the timbre and technique of the *daegeum*, a woodwind instrument in Korean traditional music.



The image displays a musical score for a string ensemble, consisting of Violins (Viol.), Violas (Vla.), Cellos (Vc.), and Double Basses (Kb.). The score is written in 4/4 time and spans measures 19 to 26. The key signature is one sharp (F#). The score includes various dynamic markings such as *p*, *mp*, *f*, and *ff*, along with performance instructions like *div* (divisi) and *ff molto vibr.* (fortissimo molto vibrato). The strings play sustained tones, with some instruments using glissando and appoggiatura. The score is divided into two systems, with the first system ending at measure 20 and the second system starting at measure 21.

**Hauptklang**

The diagram illustrates the Hauptklang (main chord) in measures 19, 23, and 26. It shows the chord structure in treble and bass clefs with accidentals. The chord is a complex cluster of notes: A-C-Bb F#-A-C G#-A# in the bass. The diagram shows the chord structure in treble and bass clefs with accidentals.

4-12 (0236)	7-32 (0134689)	6-33 (023579)	8-21 (0123468t)
3-3 (T6t)	3-3 (T1; T9)		3-3 (T2; T4)

Example 3.8.1. *Hauptklang* by the strings in bars 19-26

Sustained tones by each instrument build up a harmonic cluster A-C-Bb F#-A-C G#-A# in the bass. Low-registered strings begin the *Haupttöne* of the passage in the upbeat to bar 20. Amongst double-stopping sustained tones, the two-part double-bass in bar 19, the first double-bass' Bb, is emphasised with appoggiatura. With sustained tones, the two-part cellos in bar 20, the A by the second cello, are highlighted by glissando. In contrast, the C by the first cello is emphasised by appoggiatura. The first *Hauptklang* is also joined by F#-A by the viola in bar 21. The first *Hauptklang* of the passage is revealed as 4-12 (0236), which

includes the sixth inversion (T<sub>6</sub>I) of 3-3.

The viola continues with sustained F#-A, which glides to A-C. Sustained tones, A#-D# by the second violin and C#-F by the first violin in bar 24, are highlighted by glissandos, considered *Haupttöne*. The *Hauptklang* is identified as 7-32 (0134689), which includes the two sets of 3-3, the first and ninth transposition (T<sub>1</sub>, T<sub>9</sub>).

The staccato final semiquaver in bar 26 by the violin and viola are emphasised with glissando, which reveals G#-A# B-E-C-F#, 6-33 (023579) as the final *Hauptklang* of the passage—adding C-E as part of the pattern-completion, the two sets of 3-3 and the second and fourth transpositions (T<sub>2</sub>, T<sub>4</sub>).

The image displays musical score excerpts for various instruments, labeled A: A17 through A: A25. Each excerpt shows multiple staves with musical notation, including dynamics (mf, f, ff) and articulation (staccato, molto vibrato). The instruments and their corresponding bar ranges are listed to the right of each excerpt:

- A: A17: Flute: b23/2-25
- A: A18: Clarinet: b23/2-25
- A: A19: Horn: b23-25
- A: A20: Trumpet: b23/3-25
- A: A22: Violin: b23-26
- A: A23: Violin: b23-26
- A: A24: Viola: b23-26
- A: A25: Cello: b24-26/3

Paradigm	Instrument: Bars	Intervallic Heterophony	
A: A17	fl: 23/2-25	m3rd on fl II	Chords over two parts
A: A18	cl: 23/2-25	m3rd on cl II	Chords over two parts
A: A19	trp: 23/3-25	m7th on trp II	Chords over two parts
A: A20	hr I: 23-25	m2nd	Chords over four parts



A: A21	hr II: 23-25	M2nd	
A: A22	vln I: b23-6	d4th d4th A4th	Two sets of double stops over four parts
A: A23	vln II	P4th P4th P4th	Two sets of double stops over four parts
A: A24	vla: b23-6	m3rd m3rd	Double stop over two parts
A: A25	vc: 24-26/3	P4th A4th	Double stop over two parts

Example 3.8.2. Paradigmatic analysis of bars 23-26

Heterophonic textures emerging in bars 23-6 are considered paradigms A17-A25. Intervallic heterophony occurs as triple-stopping the two-part on the flute as A17 and clarinet as A18 in bars 23/2-25. Tremolos of the flutes emphasise the timbre and technique of the *daegeum*, which is the typical woodwind of Korean traditional music and is one of the essential woodwinds of Korean music.

The quadruple-stopping over the four-part horn contains the minor second and major second intervals. In contrast, the interval includes a minor seventh on the second trumpet.

Quadruple-stopping four-part violins as A22-23, double-stopping two-part violas as A24, and cellos as A25 emerge in bars 23-26.

W-winds

8-3 (01234569)  
5-32 (T8; T8I)  
3-3 (T3-5; 8; T0-1; 8; 11I)

Brass

5-24 (01357) 6-z10 (013457) 6-33 (023579) 7-25 (0234679)  
3-3 (T9)  
5-32 (T3)  
3-3 (T0; 3)

Example 3.9. Harmonic reduction by w-winds, horn, and brass in bars 28-9

Owing to the expansion of the acoustic layer and the dynamic subdivision, the timbre of the

brass becomes noticeable. The trumpet, in particular, reveals its prominence with enhanced nuances through sustained tones A-E-F# and D-G# by the trombone. The PCS is revealed as 5-24 (01357). Applying the pattern completion model, F could be added to build the 6-x10, including the ninth transposition (T<sub>9</sub>) of 3-3. The horn's sustained G#-C#-B-D# is supplemented by the trombone's F#-A, identified as 6-33 (023579). By adding the C to construct the pattern completion, the harmonic reduction becomes 7-25 (0234679), which includes the third transposition (T<sub>3</sub>) of 5-32 and the original and third transposition (T<sub>0</sub>, T<sub>3</sub>) of 3-3.

The woodwinds also create a distinctive timbre with sustained tones: B-D-Ab-C by the bassoon and clarinet and C#-E-Eb-F by the oboe. The harmonic reduction of the woodwinds is identified by 8-3 (01234569), including the eighth transposition and inversion (T<sub>8</sub>, T<sub>8</sub>I) of 5-32 and numerous sets of transposition and inversion of 3-3.

**Hauptklang**

28	29	30
6-8 (023457) Inc: 3-3 (T <sub>8</sub> ; T <sub>1</sub> I)	7-23 (0234579) 5-32 (T <sub>8</sub> )	8-3 (01234569) Inc: 5-32 (T <sub>3</sub> ) 3-3 (T <sub>8</sub> ) T <sub>0</sub> ; T <sub>1</sub> T <sub>8</sub> I; T <sub>1</sub> I)
		9-8 (01234678t) Inc: 5-32 (T <sub>0</sub> ) 3-3 (T <sub>0</sub> I; T <sub>2</sub> I; T <sub>5</sub> I; T <sub>6</sub> I)


Example 3.10.1. Hauptklänge by the strings in bars 28-31

Bars 28-31 present three sets of *Hauptklang*. The violin's *Haupttöne* (Eb-Gb-G#-E) are joined by the viola (C#-F), identified as 6-8 (023457), with inclusion related to the 3-3 (T<sub>8</sub>, T<sub>1</sub>I). Next, the B is added to the pattern completion, building up the 7-23 (0234579) with an inclusion related to the eighth transposition (T<sub>8</sub>) of 5-32.

*Haupttöne* are structured by C-E by the double-bass, Ab-B by the cello, C# by the viola, and D-D#-E-F by the violin in bar 29. PCS is identified with 8-3 (01234569), with inclusion related to the eighth transposition ( $T_8$ ) of 5-32 and numerous sets of 3-3. The following bar 30 is revealed as 9-8 (01234678t), with the inclusion relation of transposition ( $T_0$ ) of 5-32 and numerous sets of 3-3.


The long-sustained notes of the woodwinds and brass in bars 26-30 contrast with the glissando of the strings. The great variety of nuances, the *fff*, and *ppp* of these long notes, conform to the Eastern notion (Kim 2010: 34) of compositional features. Concerning the cadence of Section I, the descent of the register insists on this, and the ornamentation is concentrated, which involves a dynamic change that makes the sound disappear. This cadence is similar to that of court music.

C: C1




Viola: b28/3

B: B1




Violin: b28/4-31

B: B2




B: B3




Viola: b29-31

B: B4



Cello: b28/2-31

B: B5



D-bass: b28/4-31

Paradigm	Instrument: Bars	Ornaments
C: C1	vla: 28/3	tremolo
B: B1	vln I-II: 28/5-31	appoggiatura gliss
B: B2	vln III-IV: 28/4-31	appoggiatura gliss
B: B3	vla: 29-31	appoggiatura gliss
B: B4	vc: 28/2-31	gliss appoggiatura
B: B5	kb: 28/4-31	gliss appoggiatura

Example 3.10.2. Paradigmatic analysis of bars 28-31

The tremolo's passage is considered Paradigm C1 in bars 28-31. This is because paradigms B1-3 contain appoggiatura and glissando on the upper strings in bars 28-31. In contrast, glissando and appoggiatura appear in the lower strings, considered Paradigms B4-5.

## Section II

Section II is divided into four subsections, as in Section I. Each instrumental group progresses with characteristic techniques and timbres in all these. This section progresses continuously, employing the hocket technique of the instrument family and the use of the traditional Korean technique of *Yeonum* (Kim 2010: 36). *Yeonum* is a characteristic Korean technique that could be easily understood in similar terms to a canon involving several instruments. In the *Yeonum* technique, several instruments initially combine to play a melody; when one instrument stops, the following instrument takes over, resulting in a continuous melody.

<b>Bar</b>	32	33	34		35	37	43	45	52	60		61
<b>Integral</b>	2	8	6	7	9	4	1	3	5	10	11	0
<b>Dynamics</b>	<i>pp</i>	<i>f</i>	<i>mp</i>	<i>mf</i>	<i>sf</i>	<i>ffpp</i>	<i>ppp</i>	<i>ppp</i>	<i>fp</i>	<i>sfff</i>	<i>ff</i>	<i>fff</i>

Table 3.6. Series of dynamics in Section II: 32-87

As the texture of *Réak* is mainly heterophonic, multiple dynamics tend to emerge simultaneously. For example, section II begins with an extraordinary level of triple *piano* (*ppp*) and ends with triple *forte* (*fff*).

The opening bar of Section II is a bridging passage from the previous section, using extreme dynamics. Harmony is built by a single melody executed by four different violin parts and two different viola parts. Yun moves the perfect fourth from the first to second pitches in each string part. On the arrival of the second pitch, Eb-G-Bb-G#-C#-D#, the players are required to execute extreme dynamics triple *piano* (*ppp*) and *forte* (*f*); building the dynamics up through *crescendo* is not allowed.

**Hauptklang**

5-z17 (01348) 7-11 (0134568) 8-17 (01345689) 3-3 (ToI) 4-15 (0146)  
 3-3 (T<sub>8</sub>; T<sub>4I</sub>) 3-3 (T<sub>1</sub>; T<sub>9</sub>) 5-32 (T<sub>9</sub>) 3-3 (T<sub>5</sub>)

Example 3.11. Hauptklang of the strings in bars 32-6

The ornamentation of the strings in bar 34 involves sound gliding into descent trills and embellishment of grace notes, reflecting the technique of *gayageum*<sup>4</sup> in Korean traditional music (Kim 2011: 55). Glissandos turn into descent trills and move the F-G# and F#-A# of the cello and G#-D A-E of the viola. The PCS of each tetrachord is 4-11 and 4-16, respectively.

In the opening bar of Section II, the first two chords (built by sub-divided groups of strings) are expressed via harmonics. The first pitch makes lateral moves by the perfect fourth to the second, which results in the PCS belonging to the same set. The first *Hauptton* in bar 32 is identified with glissando. At the same time, lower registered strings do not yet enter Ab-C by the viola and E-F-G by the violin. *Hauptklang* is revealed as 5-z17 (01348), with the inclusion relation of 3-3 detected at the eighth transposition (T<sub>8</sub>) and the fourth inversion (T<sub>4I</sub>). *Hauptklang* appears at the upbeat to bar 35, emphasised by trills and appoggiatura: F-F# by the cello, A#-A by the viola, and F-G#-B-C# by the violin. Finally, *Hauptklang* is identified by 7-11 (0134568), including the first and ninth transpositions (T<sub>1</sub>, T<sub>9</sub>) 3-3. If a D were added to the pattern completion, the 8-17 (01345689) would be built up.

<sup>4</sup> A stringed instrument most representative of Korean music.

The 8-17 includes an inclusion related to the ninth transposition ( $T_9$ ) of 5-32.

Following *Hauptklang* comes the two between lower and upper registered. The double-bass signals the first appearance of *Haupttöne* with appoggiatura on C-E, while the cello's *Haupttöne* on C-Eb are highlighted by glissando, revealed as the zeroth inversion ( $T_0I$ ) of 3-3. Upper-registered strings mark *Haupttöne* with appoggiatura F-G-C#-D identified by 4-15 (0146). The fifth transposition ( $T_5$ ) of 3-3 is included.

The ornamentation of the strings in bar 34 is similar to the *toiseong* (sound gliding into descent) of the *gayageum* in Korean traditional music. A *gayageum* is a twelve-stringed zither which is most representative of Korean music, which has been introduced in section 2.1.2.1 of Chapter 2. The melody of the oboe and clarinet reflects the sound of *piri*, playing a rising melody in the augmented fourths D-G#, Db-G, F-B with ornamentation (Kim 2011: 62). A *piri* is a Korean traditional double-reed wind instrument whose sound function is similar to the oboe.

In bars 39-40, the tom-toms replace the *bak* and *uh* to signal the cadence of the woodwinds, as in the previous phrases (See example 3.13). Finally, in bar 50, three *baks* signal the end of the brass, overlapping with the beginning of the woodwinds. Therefore, percussion is continuously used to mark the beginning or end of melodies played by other instruments, which is a clear case of the influence of Korean traditional music. However, this use of percussion is not unprecedented in Western music.

Three tetrachords from each instrument make the twelve-tone layer. The G-A-Eb-F by the double bass in bar 43 and the D-E-Bb-C by the cello belong to the same set, 4-21, the whole-tone tetramirror, whereas set 4-23 is a quartal harmony that consists of the intervals of the fourth, which could be perfect, augmented or diminished.

Three sets of tetrachords do not present inclusion related to the 3-3. Therefore, pattern-completion was employed by adding Ab to the 4-21 of the double-bass, and the 5-9 is built up, which includes the ninth transposition ( $T_9$ ) of 3-3. In the cello's case, Eb was attached to construct the 5-9, making a zeroth inversion ( $T_0I$ ) of 3-3. When G is added to build up the 5-14 from the violin's 4-323, an inclusion relation of the eleventh transposition ( $T_{11}$ ) of 3-3 is detected.



Example 3.12 shows three staves: d-bass, cello, and violin. Each staff has two measures of music. Below each staff are chord diagrams and transposition labels. The d-bass staff has labels: 4-21 (0246) 5-9 (01246) and 3-3 (T<sub>9</sub>). The cello staff has labels: 4-21 (0246) 5-9 (01246) and 3-3 (T<sub>0</sub>I). The violin staff has labels: 4-23 (0257) 5-14 (01257) and 3-3 (T<sub>11</sub>).

Example 3.12. Chromaticism by the strings in bars 43-7

Example 3.13 shows a brass section score with staves for Horns (Hr.), Trumpets (Trp.), Trombones (Pos.), and Trombones (Btb.). A 4/4 time signature is shown at the top. To the right is a 'Hauptklang' diagram showing a chord in G major (G-A-B-C-E-F). Below the diagram are transposition labels: 8-z15 (01234689), 5-32 (T<sub>4</sub>), 3-3 (T<sub>2</sub>, T<sub>4</sub>), and T<sub>11</sub>, T<sub>7</sub>I, T<sub>9</sub>I.

Example 3.13. *Hauptklang* by the brass in bars 47-9

The brass in bars 47-9 appears attractive in terms of *Haupttöne*. *Haupttöne* by the horn (A-C#-F) are embellished by appoggiatura or trills, whereas appoggiatura emphasises *Haupttöne* in the case of the trumpet (A#-C-E) and trombone (B-G). *Hauptklang* is revealed as 8-z15 (01234689). The 8-z15 presents an inclusion relation of the fourth transposition (T<sub>4</sub>) of 5-32 and several 3-3, including the fourth transposition (T<sub>4</sub>).

**Hauptklang**

Example 3.14.1. Hauptklang by the strings in bars 46-9

At the upbeat to bar 47, the *Haupttöne* are marked with appoggiatura by the violin. The remaining *Haupttöne* are then embellished with glissando. *Haupttöne* do not emerge in the low-registered strings. In bars 46-7, *Hauptklang* is identified by 6-z24 (013468), including the tenth inversion (T<sub>10</sub>I) of 3-3. In bar 49, *Hauptklang* is revealed as 5-25 (02358), with no inclusion in the 3-3. The pattern completion allows an A to be added to build up the 6-z39 (023458). The 6-z39, on the other hand, provides the inclusion relation of the fifth inversion (T<sub>5</sub>I) of 3-3.



**B: B6**

**B: B7**

**B: B8**

Horn: b46/3-48

Trumpet: b46/3-48

Trombone: b46/6-48

Paradigm	Instrument: Bars	Ornaments
B: B6	hr: 46/3-48	appoggiatura trills
B: B7	trp: 46/3-48	appoggiatura
B: B8	pos: 46/6-48	appoggiatura

Example 3.14.2. Paradigmatic analysis of the brass in bars 46-48

Paradigms B7-8 in bars 46/3-48 contain appoggiatura on the trumpet and trombone. In contrast, the horn includes trills on the top of the appoggiatura as Paradigm B6.

In bars 46-7 and 52-3, the first violin reflects the sound effect of *haegeum*<sup>5</sup> with heterophony.

4-z19 (0137) 5-16 (01347) 7-23 (0234579) 3-7 (025) 4-z15 (0146)  
3-3 (T3; T2I) 5-32 (T6I) 3-3 (T8I)  
3-3 (T1)

Example 3.15. Harmonic reduction of violin I in bars 46-7 and 52-3

<sup>5</sup> A bowed lute chordophone with two strings.

A tetrachord 4-z19 is built up by D#-B-F# in bar 46 and F in bar 47, whereas B-F#-C#-D#-A-Bb-Ab makes a septachord 7-23 in bar 52 and a trichord 3-7 (Ab-B-F#) in bar 53. The sixth inversion of (T<sub>6</sub>I) of 5-32 and the first transposition (T<sub>1</sub>) of 3-3 are included in the 7-23 (0234579). In terms of pattern completion, a D could be added to build up the 5-16 (01347) from the 4-z19. The 5-16 then includes the third transposition and second inversion (T<sub>3</sub>, T<sub>2</sub>I) of 3-3. If a C were attached to 3-7 in bar 53, the 4-x15 (0146) would be constructed, the eighth inversion (T<sub>8</sub>I) of 3-3.

From bar 56, the groups of low-register instruments (bassoon, contra-bassoon, trombone, tuba, violoncello and contrabass) enter. The entry of low sonorities without the high-register instruments produces a different musical timbre. In addition, it prepares for the change in tempo that occurs for the first time.

Harmonic reduction of low registered instruments reveals PCS as trichords or dyads and a tetrachord, which do not show any inclusion in either 5-32 or 3-3.

Pattern completion is applied to build up the integrity of the piece. For the G#-C#-D in the bassoon as 3-5 (016), F is added to construct 4-18 (0147), which brings out an inclusion related to the fifth transposition (T<sub>5</sub>) of 3-3. Next, the A is attached to F#-G#-F in the trombone as 3-2 (013), building up 4-3 (0134), with an inclusion related to the ninth transposition (T<sub>9</sub>).

For the Bb-B in the tuba as 2-1 (01), D is added to build up the second transposition (T<sub>2</sub>) of 3-3. The Ab is added to C-G-F-A in cello 4-22 (0247) to build up the 5-11 (02347), which includes the zeroth transposition (T<sub>0</sub>) of 3-3.

G is attached for dyad F#-D# 2-3 (03) to build up the third inversion (T<sub>3</sub>I) of 3-3.

(Contra) Bassoon      Trombone      Tuba      Cello      Double-bass

3-5 (016) 4-18 (0147) 3-2 (013) 4-3 (0134) 2-1 (01) 3-3 (014) 4-22 (0247) 5-11 (02347) 2-3 (03) 3-3 (014)  
 3-3 (T<sub>5</sub>) 3-3 (T<sub>9</sub>) 3-3 (T<sub>2</sub>) 3-3 (T<sub>0</sub>; T<sub>5</sub>I) 3-3 (T<sub>3</sub>I)

Example 3.16. Harmonic reduction of low register instruments in bars 56-60

PCS analysis reveals an inclusionary relation and a complementary relation of K. The tuba plays pitch B together with Bb around the *Haupttöne*. It is a subset of the brass and

woodwinds in the PCS. The lowest instruments play crucial roles in inclusionary relations. The tuba's semitone dyad 2-1 is a subset of trichords: the Viennese trichord 3-5 (G#-C#-D) by the bassoon, and the Phrygian trichord 3-2 (F#-F-G#) by the trombone. On the other hand, the double bass's minor third dyad 2-3 (F#-D#) is a subset of the trombone. The cello's T(7) of 4-22 (C-G-F-A) complements all the other sets.

From bar 64, rhythmic variety is introduced in a percussion tremolo previously presented by the strings. Next, a contrabass pizzicato, with the Korean plucked string instrument *gayageum*, invoked by pizzicato figures in the lower strings in bar 65.

The image displays a page of a musical score, likely for a symphony or orchestra. It features multiple staves of music. The notation includes various note values, rests, and dynamic markings. Two specific sections of the score are circled in black, drawing attention to particular musical phrases or passages. The score is organized into measures, with bar numbers 64, 65, 66, 67, and 68 visible at the top.

Example 3.17. Musical excerpts from bars 64-8

The typical timbre reflecting the Korean brass *hun* and *nagak*, whose sound functions resemble the horn, in bars 72-76 make the perfect cadence of tonality through the relation between the dominant (C) and tonic (F), and then again the dominant (F#)- tonic (B) in the strings (Kim 2011: 38). Moreover, the ornamentation of the strings in bars 74-6 is a cadential effect of the brass.

The image displays two systems of handwritten musical notation on a page. Each system consists of multiple staves, likely representing different instruments or voices. The notation is dense and includes various musical symbols such as notes, rests, and clefs. Two large, hand-drawn arrows are superimposed on the score. The first arrow is located in the upper system, pointing from the left towards the right, and encompasses a section of the music. The second arrow is located in the lower system, pointing from the right towards the left, and encompasses a different section of the music. The overall appearance is that of a working manuscript or a score for a specific performance.

Example 3.18. *Yeonum* pattern in bars 76-81



The *Yeonum* pattern (Kim 2010: 54), the canon technique in which one instrument takes over the musical line of another and continues it, is another unique aspect identified in Réak and used throughout the piece. The pattern is revealed in the brass, woodwinds and strings in bars 76-81. The arrows indicate the *Yeonum* pattern in Example 3.19, which prepares for the ending of Section II.

**Hauptklang**

4-2 (0124)  
3-3 (T<sub>6</sub>I)

Example 3.19. *Hauptklang* by the brass in bars 72-75

In bars 73-5, *Haupttöne* emerge with appoggiatura in the brass: A by the horn and trumpet on F#-A# by the trombone is detected as *Haupttöne*, whereas the horn plays g # in bar 74. *Hauptklang* is identified as 4-2 (0124), with the inclusion of a sixth inversion (T<sub>6</sub>I) of 3-3.

A: A26

Hr. 1 2 3 4

Trp. 1 2 3

Horn: b76/7-7

Trumpet: b76-7

A: A28

Cl. 1 2 3

Clarinet: b78

A: A29

Viol. 1 2 3 4

Via. 1 2

Violin I-II: b79

Violin III-IV: b79

Viola: b79

Paradigm	Instrument: Bars	Heterophony
A: A26	hr: 76/7-77	Canon as four versus three
A: A27	trp: 76-77	Canon as three versus four
A: A28	cl: 78	Ornamental canon over three parts
A: A29	vln I-II: 79	Canon as two versus two
A: A30	vln III-IV: 79	Canon as two versus two
A: A31	vla: 79	Canon over two parts

Example 3.20. Paradigmatic analysis in bars 76-79

Heterophonic texture emerges as canon in bars 76-9, grouped as Paradigms A26-31. The canonic heterophony emerges as four versus three in bars 76/7-77 on the horn and three versus four on the trumpet. The ornamented canon on three-part clarinets occurs in bar 78. In bar 79, the canon emerges as two versus two in the four-part violins and the two-part violas.

The *Yeonum* pattern moves to the woodwinds, with the clarinet taking over the canon. In bar 77, trichords 3-6 (C#-Eb-F) and 3-3 (Eb-C-E) occur. Pitches F#-B-A, C#-Eb-Gb, and D-C-F in bar 78 belong to the same set, 3-7, whereas trichords 3-2 (G#-Bb-G), 3-4 (A-F-Bb), 3-8 (E-D-Ab), and 3-10 (G-C#-E) and dyad 2-3 (Eb-C-C) follow. In bar 79, trichord 3-3 (A#-B-D) occurs. The *Yeonum* pattern is now situated in the strings in bar 79. A tetrachord (G-C-E-A), the minor seventh chord 4-26, is built by the viola and violin, and an incomplete minor seventh chord (F#-B-G#) 3-7 and a whole-tone trichord (G-F-A) 3-6 also occurs. In bars 76-9, the *Yeonum* pattern does not appear to affect the terms of the pitch-class sets.



16

1  
Fl. 3

1  
Ob. 2

1  
Kl. 2

1  
Fg. 2

1  
Viol. 2

1  
Via. 2

1  
Vc. 2

Kb.

3/4

6/4

5/4<sup>(80)</sup>

3/4

6/4

5/4<sup>(80)</sup>

**Hauptklang**

7-z12 (0123479) 5-27 (01358) 6-14 (013458)  
 5-32 (T0) 3-3 (T0, T3) 3-3 (T2, 10)  
 TsI, TsI)

Example 3.21. Hauptklang in bars 78-80

Ornaments embellish *Hauptklang* in bars 78-9. Amongst the clarinet's C-A-B-Bb-F-G#-Eb, B-Bb are marked with appoggiatura and trills. In bar 79, while the clarinet's D-B is

embellished with appoggiatura, the upper string ornaments are divided between glissando and appoggiatura. In bar 78, C-A-B-Bb-F-G#-Eb is revealed as 7-z12 (0123479), with an inclusion relation of zeroth transposition ( $T_0$ ) of 5-32 and several inclusion relations of 3-3 containing the zeroth transposition ( $T_0$ ). G-F#-B-A-D in bar 79 is identified by 5-37 (01358). With no inclusion to the 3-3, Bb is added to build up 6-14 (013458), including the second and tenth transpositions ( $T_2, T_{10}$ ) of 3-3.

### Section III

In Section III, the frequent ornamentation above a sustained chord reflects *Hauptton*. It emphasises further rhythmic development and contrasting structure. At the beginning of this section, *Haupttöne* in the woodwinds resemble notes of the *Gyemyeon-jo*, one of the Korean pentatonic scales. In general, Korean traditional scales can be divided into *Pyeong-jo* and *Gyemyeon-jo*. While the former reflects major Western scales with pitches G-A-C-D-E, a tonic function is given to G. The latter can be compared with the Western minor scale, with the same pitches in a different order A-C-D-E-G, in which A plays a tonic function.

<b>Bars</b>	88		89	90	91			93	95		100	114
<b>Integral</b>	8	11	2	3	5	6	4	7	0	10	9	1
<b>Dynamics</b>	<i>f</i>	<i>ff</i>	<i>pp</i>	<i>p</i>	<i>fp</i>	<i>mp</i>	<i>ffpp</i>	<i>mf</i>	<i>fff</i>	<i>sfff</i>	<i>sf</i>	<i>ppp</i>

Table 3.7. Series of dynamics in Section III: 88-135

As the texture of *Réak* is mainly heterophonic, multiple dynamics tend to emerge simultaneously. At the same time, Section III begins with the *forte* and develops to an extraordinary level with triple *forte* (*fff*) and triple *piano* (*ppp*).

5-35 (02479)  
major pentatonic scale

5-35 (02479) 6-z47 (012479)  
3-3 (T<sub>7</sub>)

Example 3.22. Pyeong-jo and Gyemyeon-jo

Section III exhibits *Hauptklang*, which is a specific and thicker sound layer. Another contrast to the preceding sections is the disappearance of the *bak* in Section III. This section is divided into two phrases through timbre, not by the symbolic gestures of the *bak* percussion, as suggested in Sections I and II. The symbolic elements of Section III include the articulation of trills and *Hauptklang* (Yun 2003: 11), which create a change in timbre. In Section III, further rhythmic development, structural contrast, and ornamentation appear above a sustained chord. Yun uses five pitches at the beginning of this section, B-C#-E-F#-G# 5-35 (02479) in bar 88. *Pyeong-jo* and *Gyemyeon-jo* belong to the same set, 5-35, in the character of the major pentatonic scale. Yun's usage of *Hauptklänge* B-C#-E-F#-G# in bar 88 is noticeable because they also belong to set 5-35. The major pentatonic scale is 5-35 (02479), which does not show any inclusion relation. The 6-z47 (012479) is built up when Eb is added, including the seventh transposition (T<sub>7</sub>) of 3-3.

In bars 88-108, the flute and piccolos I and II form a *Hauptklang* composed of pitches F#- G#-B. From the beginning of the piece, pitch B is the *Hauptton* in the first two sections. While this pitch occupies the following two sections, III and IV, the single *Hauptton* B is replaced by a *Hauptklang* composed of three pitches, F#-G#-B. These three *Hauptklang* pitches sustain all of subsections I of Section III. Additional pitches, C#-E, are added in the flute and piccolos; the perception of the overall sound reflects the Korean pentatonic mode *Pyeong-jo*, which consists of B-C#-E-F#-G# (Yun 2003: 12).

**Hauptklang**

4-13 (0136) 5-10 (01346) 5-26 (02458) 6-31 (013589) 6-244 (012569)  
 3-3 (T<sub>4</sub>) 3-3 (T<sub>1</sub>) 3-3 (T<sub>0</sub>) 3-3 (T<sub>1</sub>, T<sub>1</sub>I)

Example 3.23.1. Hauptklang in bars 88-91

In bar 88, *Haupttöne* A#-C#-E-F# emerge from the flute and piccolo. While F# is embellished with appoggiatura on the flute, the remaining three pitches occur on the piccolo. The piccolo's ornaments are divided between appoggiatura and trills. PCS is revealed as 4-13 (0136), with no inclusion in the 3-3 detected. If C is added, the 5-10 (01346) is constructed with the fourth transposition of (T<sub>4</sub>) of 3-3.

*Haupttöne* in the oboe and clarinet in bars 90-91 are structured, the first with trills and the second with appoggiatura. A-C-Db by the clarinet and Eb-F-A mark 5-26 (02458), with an inclusion related to the first transposition (T<sub>1</sub>) of 3-3. When Ab is added to structure 6-31 (013589), the zeroth transposition (T<sub>0</sub>) of 3-3 is built up. Returning to the appoggiatura-embellished *Haupttöne* in bar 91, C#-E-F# on the clarinet and F-A-Bb on the oboe are revealed as 6-x44 (012569). The inclusion relations are identified as the first transposition and inversion (T<sub>1</sub>, T<sub>1</sub>I) 3-3.

**B: B9** 11  $\downarrow$  ca. 72  $\frac{6}{4}$  90

Flute: b88/3-91/2

**A: A32**

Oboe: b90/5-91

**A: A33**

Clarinet: b90-91

Paradigm	Inst: Bars	Intervallic	Heterophony
B: B9	fl: 88/3-91/2		
A: A32	ob: 90/5-91	M2/M3 & M3/m2	Triple stop over three parts
A: A33	cl: 90-91	m3/m2 & m3/M2	Triple stop over three parts

Example 3.23.2. Paradigmatic analysis of bars 88-91

Paradigm B9 contains appoggiatura and trills on the flute in bars 88/3-91/2. In addition, intervallic heterophony emerges as triple-stopping on the three-part oboes and clarinets in bars 90-91, considered Paradigms A32-33.

Subsection II of Section III contains a *Hauptklang* composed of G-A#-B. Again, pitch A#, the leading tone of b minor, is highlighted. The sense of b minor continues until the end of the piece, with pitch B as a *Hauptton* and other pitches moving around it.



**Hauptklang**

W-winds

6-z24 (013468)  
3-3 (T&I)

Strings

9-10 (01234679t)  
5-32 (T1; 4; 7; 10; T0; 3; 6I)  
3-3 (T0-1; 4; 7; 10; T0; 3; 4; 6I)

Example 3.24. *Hauptklang* of woodwinds and strings in bars 102-104

Trills embellish the *Haupttöne* by the flutes on G#-B-F#; by the oboe, they are marked by appoggiatura on A-B, and by the clarinet are highlighted by trills and appoggiatura on n C-E-B. PCS is revealed as 6-z24 (013468) with an inclusion relation of the eight inversion (T&I) 3-3. *Haupttöne* in the upper-registered strings are embellished with trills, whose PCS is identified by 9-10 (01234679t), with inclusion related to the several sets of 5-32 and 3-3.

**Hauptklang**

W-winds (Flutes)      Strings

6-z43 (012568) 7-22 (0125689)  
3-3 (T4-s) 5-32 (T4I)      11-1 (exc. F)

Example 3.25.1, Hauptklang in bars 105-107

*Haupttöne* are embellished with nonuple and dodecuple runs as appoggiatura by the flute and piccolo in bars 105-6. PCS is identified as F-Db-C-G-B-E 6-z43 (012568), with the two sets of inclusion related to the 3-3. The included sets of 3-3 are fourth and fifth transpositions (T<sub>3</sub>, T<sub>4</sub>).

When Ab is added to structure 7-22 (0125689), the fourth inversion (T<sub>4</sub>I) of 5-32, *Haupttöne* in the upper registered strings, are highlighted by trills making 11-1. Several sets of inclusion relations to the 3-3 and 5-32 occur accordingly.

Low registered strings (F-G by the double bass and F#-G# by the cello) mark another momentum.

From bar 107, the *Hauptklang* (G-A#-B) in the trumpets reflects the *taepyeongso*<sup>6</sup> of Korean traditional music, which plays a leading role in traditional court music; it is fitting to use the trumpet here because the sounds of the two instruments resemble each other in many ways. The *Hauptklang* (G-A#-B) played by the trumpets continues and is repeated until the end of the section.

The image displays three musical staves, each representing a different instrument's part for bars 105-106. The first staff, labeled 'B: B10', is for the Flute and shows a melodic line with a series of slurs and ornaments. The second staff, labeled 'B: B11', is for the Violin and shows a similar melodic line with trills. The third staff, labeled 'B: B12', is for the Viola and also shows a melodic line with trills. The notation includes various musical symbols such as slurs, ornaments, and trills, indicating the specific ornamental patterns being analyzed.

Paradigm	Instrument: Bars	Ornaments
B: B10	fl: 105-106	run as appoggiatura
B: B11	ob: 105-106	trills
B: B12	cl: 105-106	trills

### 3.25.2. Paradigmatic analysis of bars 105-106

The ornamented paradigm B10-B12 emerges in bars 105-106 on the woodwinds, runs as appoggiatura on the flute as B10, and as trills on the oboe as B11 and clarinet as B12.

<sup>6</sup> A Korean traditional instrument whose sound resembles that of the trumpet.



Violin I-III: b114-5  
Violin IV: b113/2-115  
Viola I: b113/3-115  
Viola II: b113/2-115  
Cello I: b113/3-115  
Cello II: b113/2-115

Paradigm	Instrument: Bars	Heterophonic Tremolo
C: C2	Violin I-III: 114-5	Tremolo as a canon in three versus one
C: C3	Violin IV: 113/2-115	Tremolo as a canon in one versus three
C: C4	Viola I: 113/3-115	Tremolo as a canon over two parts
C: C5	Viola II: 113/2-115	Tremolo as a canon over two parts
C: C6	Cello I: 113/3-115	Tremolo as a canon over two parts
C: C7	Cello II: 113/2-115	Tremolo as a canon over two parts

### 3.26. Paradigmatic analysis of bars 113-115

Heterophonic tremolo occurs as a canon in the three- versus the four-part violins as C2-C3. Heterophonic tremolo also emerges as a canon of the two-part violas and cellos as C4-7.

As previously mentioned, the tension caused by the repeating A# in bars 121-123 supports the *Hauptklang* (G-A#-B), with a sense of b minor (Yun 2003: 12). Pitch B is a standard note from the beginning. However, here it is more explicit in its strong gesture with three trumpets.

# Woodwinds and Brass

## Hauptklang

8-22 (0123568t)  
3-3 (To)

# Strings

## Hauptklang

8-4 (01234578)      8-5 (01234678)  
3-3 (To-1; 9; T8-9I)      3-3 (T1; T1I)

Example 3.27.1. Harmonic reduction of *Hauptklang* in bars 120-123

Tremolos and trills highlight the strings in bars 120-3. The tremolos join the trilled A-B by the double-bass by upper-registered strings. Tremolos in strings are considered *Haupttöne*. PCS are identified as 8-4 (01234578) and 8-5 (01234678), with an inclusion relation consisting of the first transposition ( $T_1$ ) of 3-3.

Although they do not play subsets, several pentachords appear significant because they are predominant in Section III. The major pentachord 5-35 appears significant because it is the PCS of the two Korean pentatonic scales, *Pyeong-jo* and *Gyemyeon-jo*, as well as the *Hauptklänge* in Section III. The major pentatonic scale is 5-35 (02479), which does not show any inclusion relation. When Eb is added, the 6-z47 (012479) is built up, including the seventh transposition ( $T_7$ ) of 3-3.

The image displays a musical score for bars 120-123. The top section (bars 120-122) features woodwind parts: Flute (b121-122), Oboe (b123), English Horn (b122/2-123), and Clarinet (b122-123). The bottom section (bars 120-123) features string parts: Violin (b120/5-123/6), Viola (b120/5-123/6), and Cello (b120/5-123/6). The score includes dynamic markings (p, mp, f), articulation (rit, accel), and performance instructions (muto Fl, J. muto Piccolo).

Paradigm	Instrument: Bars	Heterophonic Tremolo
C: C8	Flute: 121-2	Tremolo as a canon over three parts
C: C9	Oboe: 123	Tremolo as a canon over two parts
C: C10	English Horn: 122/2-123	Tremolo as a canon over two parts
C: C11	Clarinet: 122-123	Tremolo as a canon over two parts
C: C12/A34	Violin: 120/5-123/6	Tremolo as an intervallic heterophony
C: C13/A35	Viola: 120/5-123/6	Tremolo as an intervallic heterophony
C: C14/A36	Cello: 120/5-123/6	Tremolo as an intervallic heterophony

### 3.27.2. Paradigmatic analysis of bars 120-123

Passages with tremolo are considered in Paradigm C. Tremolo emerging on the woodwinds in bars 120-3 are regarded as Paradigms C8-11. Paradigms C12-14 are simultaneously A34-36 because heterophony texture simultaneously emerges with tremolo on strings in bars 120-3.

Paradigm C8 in bars 121-2 occurs as tremolo, canon the three-part flutes. Tremolo is a canon over the two parts that emerge on the oboe as C9 in bar 123, on the English horn in bars 122/2-123 as C10, and on the clarinet in bars 122-123 as C11. Tremolo also emerges in bars 120/5-123/6 as intervallic heterophony on the strings.

#### Section IV

*Réak* finally reaches the final section. This section has the thickest layer of sonority and a robust expression through the combination and development of elements used in the other sections.

<b>Bar</b>	136	137	138	141	142		143	144	145	147	149	150
<b>Integral</b>	1	2	7	3	5	4	6	10	9	11	8	0
<b>Dynamics</b>	<i>ppp</i>	<i>pp</i>	<i>mf</i>	<i>p</i>	<i>fp</i>	<i>ffpp</i>	<i>mp</i>	<i>ffff</i>	<i>sf</i>	<i>ff</i>	<i>f</i>	<i>fff</i>

Table 3.8. Series of dynamics in Section IV: 136-173

While multiple dynamics tend to emerge simultaneously, Section IV begins with an extraordinary level of triple *piano* (*ppp*) and ends with triple *forte* (*fff*).

The distinctive sound of Section IV is the result of new playing techniques, many of which were not heard in the previous sections. For instance, the three *baks* produce a distinct noisy sound by playing in a long phrase. In addition, the pizzicato by bar 138 reflects the *gayageum* technique (Kim 2011: 42).

**Hauptklang**

6-z36 (012347)	5-13 (01248)	6-z10 (013457)
3-3 (T <sub>10</sub> , T <sub>6I</sub> )	3-3 (T <sub>4</sub> )	3-3 (T <sub>0</sub> , T <sub>1</sub> )

Example 3.28. Hauptklang of the strings in bars 142-144

The *Haupttöne* of the strings in bars 142-4 are embellished with ornaments: bar 142 is marked with appoggiatura, whereas ornaments in bars 143 are merged glissandos, while trills dominate bar 144. *Haupttöne* in this passage are D#-G#-A-Bb-F#-G in bar 142 is 6-z36 (012347), which includes the tenth transposition, the sixth inversion (T<sub>10</sub>, T<sub>6I</sub>) of 3-3. D-E-Eb-C-G# in bar 143 is 5-3 (01248), with the fourth transposition (T<sub>4</sub>) of 3-3 as the inclusion relation. G#-F#-Bb-C#-A-C in bar 144 is identified as 6-z10 (013457), which presents the inclusion relation of the zeroth transposition (T<sub>0</sub>) of 3-3.

From bar 141, the harps represent two modes: C#-D-E#-F#-G-Ab-B# and C-D#-E-F-G-A#-B. Made up of tone clusters, this striking gesture of the harps is the characteristic of Section IV, along with the *baks*.



140

Hfe 1

C#, D#, E#, F#, G#, A#, H#

arpeggiato lento

Hfe 2

C#, D#, E#, F#, G#, A#, H

arpeggiato lento

(am Tisch) 8.

7-7 (0123678)

7-20 (0125679)

7-7 (0123678)

3-3 (T<sub>5</sub>; T<sub>2</sub>I)

7-20 (0124789)

3-3 (T<sub>0</sub>I; T<sub>7</sub>I)

Example 3.29. Two modes of the harps in bars 141-144.

The harp modes represent septachords 7-7 C#-D-E#-F#-G-A#-B# and 7-20 C-D#-E-F-G-A#-B. The chromatic Phrygian inverse 7-20 is also known as the Persian scale. While the subset of the harp modes is a double pentacluster 5-7 (01267), 7-7 has the inclusion relation to 3-3 with the fifth transposition and second inversion (T<sub>5</sub>, T<sub>2</sub>I), and the zeroth and seventh inversions (T<sub>0</sub>I, T<sub>7</sub>I) of 3-3 are included in 7-20.

After the use of the harps and *baks* throughout Sections I and II, which support the rhythmic and ornamental effect or help to articulate the sections, they are no longer employed in Section III.


The change in timbre indicates that Yun places the point of climax in Section III. Because they were absent in Section III, it is natural that these two instruments, harps and *baks*, appear again in Section IV.


**Hauptklang**


5-19 (01367)      8-1 (01234567)  
 3-3 (T<sub>10</sub>I)      3-3 (T<sub>8</sub>; T<sub>1</sub>I)


Example 3.30.1. Strings in bars 162-163

The *Haupttöne* by the strings are embellished ornaments in bars 162-3: G-C#-D-G#-A# in bar 162 is highlighted by appoggiatura, whereas C#-E-D-F#-Eb-G-F-G# in bar 163 is emphasised with glissando. The PCS of bar 162 is revealed as 5-19 (01367), with the tenth inversion (T<sub>10</sub>I) 3-3. Bar 163 is chromatically identified by 8-1 (01234567) with the eighth transposition and first inversion (T<sub>8</sub>, T<sub>1</sub>I) 3-3.

**B: B13**  Violin: b162-163

**B: B14**  Viola: b162-163

**B: B15**  Cello: b162-163

**B: B16**  D-bass: b162-163

Paradigm	Instrument: Bars	Ornaments
B: B13	vl: 162-163	gliss      appoggiatura
B: B14	vla: 162-163	appoggiatura      gliss
B: B15	vc: 162-163	gliss
B: B16	kb: 162-163	trills

Example 3.30.2. Paradigmatic analysis of the strings in bars 162-163

The ornamented passages are grouped under paradigm B: strings in bars 162-3 are categorised as Paradigms B13-16. Various types of ornaments occur in bars 162-3, with the use of glissando and appoggiatura on the violin, appoggiatura and glissando on the viola, glissando on the cello, and trills on the double bass.



**Hauptklang**

<p><b>Brass</b> 162</p> <p>10-3 (012345679t) 5-32 (T<sub>1</sub>) 3-3 (T<sub>0</sub>-1; 3-4; 7; 10-11)</p>	<p><b>W-winds</b> 164</p> <p>10-6 (0123456789t) 5-32 (T<sub>7</sub>; T<sub>10</sub>) 3-3 (T<sub>1</sub>; 3-4; 7; 9)</p>
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Example 3.31. Harmonic reduction of the woodwinds and brass in bars 162-165

Sustained tones express the *Haupttöne* of the brass and woodwinds. For example, brass *Haupttöne* in bar 162 are revealed as 10-3 (0123456789t), with the inclusion relation of the first transposition (T<sub>1</sub>) of 5-32 and several sets of 3-3 containing the zeroth transposition (T<sub>0</sub>). Likewise, the *Haupttöne* of the woodwinds in bar 164 are identified by 10-6 (0123456789t), consisting of the seventh transposition (T<sub>7</sub>) of 5-32 and the first transposition (T<sub>1</sub>) of 3-3.

Thicker formations of harmonic layers and the development of musical elements employed in the previous sections are now expressed with more passion and drama through the expanded use of percussion, heightening the dynamic contrast in the final section.

**Hauptklang**

6-z11 (012457)    6-z40 (012358) 7-z18 (0123589)    4-12 (0236)  
 3-3 (T<sub>8</sub>; T<sub>9</sub>)    3-3 (T<sub>10</sub>)    5-32 (T<sub>10</sub>I)    3-3 (T<sub>1</sub>)

Example 3.32. Hauptklang of the strings in bars 166-168

The *Haupttöne* are embellished with ornaments in bars 166-168, which mostly tend to be appoggiatura. The PCS of bar 166 is revealed as 6-z11 (012457) with the eighth and ninth transposition (T<sub>8</sub>, T<sub>9</sub>) of 3-3. Bar 167 is identified by 6-z40 (012358) with the tenth transposition (T<sub>10</sub>) of 3-3. Finally, bar 168 is revealed as 4-12 (0236), including the first transposition (T<sub>1</sub>) of 3-3.

**Hauptklang**

6-z50 (014679)	5-10 (01346)
5-32 (T <sub>3</sub> )	3-3 (T <sub>9</sub> )
3-3 (T <sub>3</sub> ; T <sub>8</sub> )	

Example 3.33. Hauptklang of the woodwinds in bars 166-8

Ornaments, mostly appoggiatura, embellish the *Haupttöne* in the brass. Bars 166-7 of the brass indicate 6-z50 (014679), including the third transposition (T<sub>3</sub>) of 5-32 and 3-3. Bar 168 is revealed as 5-10 (01346) with the ninth transposition (T<sub>9</sub>) 3-3.

### 3.3. Conclusion

The conclusion responds to the research questions and hypotheses presented in the introduction to the chapter. With reference to Yun's compositional contexts being theorised into musical hybridity, he employs Western avant-garde grammar through *Hauptklang* to illustrate Confucian court music. His expression of East-West encounters could be considered to fit into the musical hybridity of *Réak* (1966).

Regarding the perceptual effects of employing Western instruments to resemble the sounds of traditional Korean ones, Yun's approaches attracted attention from the West, as he employed familiar instruments to create an Eastern sound. According to Kim (2004), Yun's pride as a composer made him employ typical Western classical instruments to resemble Korean traditional sound. To achieve his purpose of emulating the sounds of Korea, he explicitly requested performers to adopt the performing technique of Korean instruments. Yun employed several standard Western art music instruments to reflect and approximate the sound of traditional Korean ones. In order to do this, he often made specific requests to the players. One of the crucial roles of percussion in Western art music concerns the embellishment figurations of the other instruments. The percussion in *Réak* has certain vital functions, signalling the beginning and the end of the piece and controlling the tempo. The *bak* is also employed by dividing the parts and forming the layer of sonority after having constituted a *Hauptklang*. The woodwinds and the strings are played in ways that resemble the sounds and techniques of traditional Korean musical instruments. One of the reasons for *Réak* achieving Western acclaim is related to his adoption of Western classical instruments.

Regarding the research questions on the usefulness of the analytical approach, paradigmatic analysis detected Yun's Eastern elements by grouping similar elements together. The precise focus of the investigation was to examine Yun's handling of heterophonic texture as a form of East-West encounter. The three paradigms play crucial roles in integrating the entire piece. Paradigm A is connected with heterophonic texture; Paradigm B concerns ornaments that identify *Haupttöne* and *Hauptklänge* through embellishment, while Paradigm C involves tremolo. The canon gesture *Yeonum* is a specific Korean canon technique in which one instrument takes over the musical line of another and continues it. *Yeonum* is used throughout the piece and plays a crucial role in detecting heterophonic texture, typically containing Paradigms A and C. *Nonghyeon* (a vibration technique), ornamentations such as trills, glissandi, and vibratos, which give the effect of micro-intervals, are expressed through Paradigm B.

The roles of PCS 3-3 in *Hauptton* integrate the piece. Each section of *Réak* includes a particular sonority that uses a different combination of instruments. *Hauptklang*, composed of *Hauptton*, differentiates timbre. In terms of PCS, the opening *Hauptklang* is integral in glueing the entire piece together. The opening *Hauptklang* 5-32 (01469) Ab-A-C-Eb-F is situated within the brass, with an inclusion relation of 3-3 (014) Ab-A-C. While PCS trends in Yun's other works play around 3-3, *Réak* sets up another PCS as 5-32. The first *Hauptklang* of the piece is in 5-32. Due to the inclusion relation, the 3-3 play a role in integrating the piece. The transformed version of Strauss's pattern-completion and the associational model take over the inclusion relation. Therefore, an inclusion relation would occur if any inverted version of 3-3 were involved in the given set. In the case of such a complementary relation, pattern completion is applied.

Although *Réak* was not written serially, integral serialism is detected in relation to the dynamics. Series concerning dynamics occur four times at the sectional division. Since the texture of *Réak* is mainly heterophonic, multiple dynamics tend to emerge simultaneously. Sections I and III begin with (mezzo) *forte*, which develops to an extraordinary degree with triple *forte* (*fff*) and triple *piano* (*ppp*). Sections II and IV begin with an extreme level of triple *piano* (*ppp*) and end with triple *forte* (*fff*).

Concerning how Yun combined aspects of his Korean heritage with Western avant-garde techniques, Kim (2010: 111) claims that the linear progression of each instrument's part in *Réak* is determined by the vertical relation following the unique sonorities of the *saenghwang* used in ceremonial orchestral music derived from Chinese Confucian rituals. As the standard chords of *shō*, the Japanese equivalent of the *saenghwang*, contain the 5-32 through the pattern completion process, Confucian influence could be suggested in the writing of *Réak*. Yun develops his Western avant-garde techniques through the piece while simultaneously claiming a specific Korean tradition. The principle of his music begins with recognising the cultural differences between the East and West. Utz (2021: 36) points out that *Réak* transfers the continuous pitch inflexions and interwoven lines of Korean court music into the sound textures of the Western orchestra. The piece reflects his aesthetics by employing contemporary Western techniques with elements of traditional Korean music. The most notable feature of *Réak* is how it imparts a sense of the solemnity of Korean court ritual music without imitating its sounds. Instead, Yun merges Western contemporary idioms and techniques of composition with abstract elements of Korean traditional music.

## Chapter 4

### **Musical Hybridity between East and West in Isang Yun's *Images* (1968) for flute, oboe, violin and cello**

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Commissioned by Mills College in Oakland, California, to support Yun during his imprisonment, Isang Yun's *Images* (1968) for flute, oboe, violin, and cello (1968) is one of the three pieces he wrote while imprisoned in Seoul. This chapter considers how musical hybridity between East and West is achieved in the piece. While the work was written using serialism, Yun's expression of East is reflected through the Taoist symbolism in the Four Guardian Frescoes of the Great Tomb of Kangsŏ, using instrumentation, heterophonic texture and *Hauptton*. Integral serialism is highlighted by the system's hexachordal complementary set 6-16 in pitch, even though the series of durations and dynamics do not correspond to hexachordal complementary sets. In addition, Yun's handling of *Hauptklang* (B-C-Eb-G: 4-19 (0148)) in the twelve-tone layer series plays a crucial role in integrating the piece.

#### 4.1. Introduction

While aiming to discover how Yun expanded his control of Western avant-garde techniques in conjunction with an explicitly Korean tradition, this chapter intends to identify his implementation of East-West influences in *Images*. It also concerns how Yun uncovered a particular stylistic feature in compositional contexts that could relate to musical hybridity. The particular research question in this chapter is how Yun's visualisation of the Taoist Four Guardian Frescoes with instrumentation and the integral serialism of *Images* could be understood as musical hybridity. The follow-on questions concerning musical hybridity include the roles of PCS 3-3 in *Hauptton* and Yun's handling of hexachordal complementary sets in the serial system of *Images* and heterophonic texture. Furthermore, the chapter discusses how his handling of *Hauptklang* (B-C-Eb-G: 4-19 (0148)) and the instrumentation support his East-West encounters of musical hybridity. Finally, by situating *Hauptton* in the twelve-tone layer, the ordered series suggests another musical hybridity of the East-West encounter from the theoretical point of view.

##### 4.1.1. *Images* and the Four Guardian Frescoes

*Images* was directly inspired by the Taoist symbolism represented in the frescoes Yun saw on his trip to North Korea in 1963. This visit was why he was illegally kidnapped from Germany in 1967 by South Korean Central Intelligence Agency officials. Due to the poor relations between the two Koreas during the 1960s, it was illegal for South Korean citizens to visit North Korea without permission from the South Korean authorities.

*Images* is one of the three pieces Isang Yun wrote while imprisoned in Seoul. Although confined to an unheated cell, he received permission to compose there in October 1967. Upon completing the one-act opera *Die Witwe des Schmetterlings* (Butterfly Widow) (1967/8), which was started in Berlin, he was transferred to a guarded prison hospital after a suicide attempt. He composed *Riul* (Law) for clarinet and piano (1968) and *Images* for flute, oboe, violin, and cello (10 August to 24 November 1968) in the prison hospital. Among the three works, the two chamber pieces were written in response to compositional commissions awarded to support Yun during his imprisonment. The composer Charles Boone, a Ford Foundation fellow with Yun in Berlin, secured the commission for *Images* from Mills College in Oakland, California (Sparrer 2020: 179).

The titles of these compositions extend beyond the exclusively musical dimension. *Images* refers to the tomb frescoes in Kangsŏ he had seen in 1963, which became the

"certification of origination" of the "Taoist" aesthetic he would develop and consolidate. At the same time, the piece thematises the prisoner's inner or psychic distress. Yun owned a rubbed print (similar to a photocopy) of the Four Guardian Frescoes from the 1960s. The print made him want to inspect the original frescoes for musical inspiration. *Images* (1968) was inspired by the Four Guardian Frescoes (사신도) (translation from Fresken in Sparrer (1969)) in the Great Tomb of Kangsŏ. The tomb frescoes in question go back to the late sixth century, the time of Korean aristocracy up to the late period of the Koguryŏ Kingdom(고구려 BC 37-668), the mightiest of the Korean "Three Kingdoms." The tomb is situated about thirty-five kilometres southwest of Pyongyang. As with all royal tombs and hidden art treasures in the Japanese colonial period during the early twentieth century, it was forced to be dug up and opened. Yun visited the tomb frescoes in their original form in 1963, which led to his abduction in 1967 from West Berlin to Seoul by the South Korean intelligence service. Considering the composition concerning the composer's situation, the five-year gap<sup>7</sup> could be assumed to relate to his political intention to clear his name of spying charges. However, no documentation supports this assumption regarding the five-year gap between the visit and the composition.

In the frescoes, four guardians are painted in colours derived from plant and mineral pigments on the four walls of the entombment chamber, and four mystical animals are featured in the cardinal directions. The black turtle (현무) in the North symbolises winter and the element water. In the South, the red phoenix (주작) denotes summer and fire, while the blue dragon (청룡) in the East represents spring and wood. The white tiger (백호) in the West stands for autumn and metal. Among these four guardians, the phoenix and dragon merely exist as mythical characters in fantasy; in contrast, the phoenix represents a bird, and the dragon resembles a snake. According to Sparrer (1969), Yun was most interested in the frescoes on the west wall in *Images*. It displays the white tiger, the blue dragon's intertwined fragments, the black turtle, and the red phoenix. In other words, Yun wanted to express each of the four guardians individually and collectively merged into a single entity. The Four

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<sup>7</sup> The interview question on the composer's opinion of his heirs asked whether the five-year gap between the actual visit to the Great Tomb of Kangsŏ in North Korea and the composition date was an intentional delay or if there were other reasons. Unfortunately, the heirs were unable to provide answers to the whole questionnaire. The reason for this refusal to answer certain questions is that Djong Yun lived apart from her father in New York after the age of 25. As a result, she spent the final 25 years of Isang Yun's life estranged. Therefore, she responded that she did not have enough knowledge of her father's music to respond to the questionnaire.



Guardian Frescoes is the central symbol of the composer's Taoist aesthetics. Depending on the listener's position, any one of the four representative animals could be perceived more than the others.

A brief introduction to Taoism is necessary to understand the work because the Four Guardian Frescoes are related to the Taoistic Five Elements. The frescoes of the Gogureyo period often consist of human figures, lotus decorations, and astronomical objects. The Four Guardians lead deceased souls to the tomb containing four mythical animals.

The Five Elements in Taoism consist of fire (화火), water (수水), wood (목木), metal (금金), and earth (토土) and relate to direction, season, colour, guardian, and sound, as shown in Figure 4.1.

Figure 4.1. Five Elements in Taoism

Element	Direction	Season	Guardian	Colour	Sound	Solfège
Water (수水)	North	Winter	Black Tortoise	Black	Woo	mi
Fire (화火)	South	Summer	Red Phoenix	Red	Sang	fa
Earth (토土)	Centre	Mid-Summer	Yellow Qilin	Yellow	Gung	sol
Wood (목木)	East	Spring	Blue Dragon	Blue	Gack	do
Metal (금金)	West	Autumn	White Tiger	White	Chi	re

The instrumentation of *Images* consists of two woodwinds, a flute and oboe, and two strings, a violin and cello. The *Bagua* relates to the five elements and the *Yin* and *Yang* principle of Taoism and instrumentations, timbre and acoustic. Each instrument represents its melodic line and relates to the Four Guardian Frescoes and Taoism elements (Lee 2001).

Figure 4.2. Instrumentation and the Four Guardian Frescoes

Direction	Guardian	<i>Yin/Yang</i>	Instrument
East	Blue Dragon	Young <i>Yang</i>	Oboe
South	Red Phoenix	Old <i>Yang</i>	Violin
West	White Tiger	Young <i>Yin</i>	Cello
North	Black Tortoise	Old <i>Yin</i>	Flute

The instrumentation of *Images* is relatively standard in late twentieth-century composition, combining two woodwinds and two strings. However, while the *Yin* and *Yang* principle is often mapped onto the young-old binary, the airy-sounding flute in the old *Yin* and the bright melodic violin in the old *Yang* against the more voluminous cello in the young *Yin* appears




somewhat questionable. Nevertheless, the instrumentation is an ideal example of the hybridisation of East and West.

Yun stated of *Images*, "Imagine that you enter a dark tomb chamber and at first see nothing at all; then you gradually notice luminous colours of mineral origin forming certain contours, and in succession, you gradually recognise more details: now the phoenix comes into view or a part of it; then you see the head of the tiger or make out the serpent (...)." The dark chamber is a prison cell, characterised musically by low registers, rigidity and motionlessness, followed by increasing motion and animation. After a suspenseful pause, the second part begins with a bursting dispersal of all the voices, which converge in clear, jointly articulated chords and move higher towards a harmony that proves to be unstable and once again comes undone. These chords, increasingly moving upwards, have been interpreted as screams against the prison wall. (Sparrer 2020: 179).

#### 4.1.2. Playing Techniques

Playing techniques are another way Yun skilfully combined Eastern and Western influences. In *Images*, he also prescribed several performance indications, as shown in Figure 4.3.

Figure 4.3. Ornamentation Prescription

<b>Prescription</b>	<b>Description</b>
n.v.	non-vibrato (without vibration)
p.v.	poco vibrato (slight vibration)
v.	vibrato
m.v.	molto vibrato (more vibration)
v.p.c.	vibrato poco a poco crescent (vibrating with crescendo)
	glissando mit vibrato (glissando with vibrating)
	glissando ohne vibrato (glissando without vibrating)
 Marcato	marked, stressed, accented (played as if <i>sf</i> with accents)
vibr. ad-lib	freely vibrating
Sempre con vibrato	continuously vibrating
Fltzg.	flatterzunge (flutter tongue)

The composer also suggests that the woodwind players use their embouchure rather than fingering to execute semitone glissandos, substituting a quartertone if this should prove too

challenging. As outlined in Figure 4.4, the playing techniques can be related to traditional Korean music.

Figure 4.4. Isang Yun's Performance Prescription Technique (Lee 2001)

Korean Traditional Performance Technique 국악기법		Isang Yun's Performance Prescription 윤이상 연주기법	
Yo-seong 요성	Vibrating on the main tone, where intervals are ascending fourth and fifth	Vibrato	
Chu-seong 추성	On a long note, play ascending glissando just before the new pitch	Ascending Glissando	With pizzicato, ascending glissando to be made with fingering
Toi-seong 퇴성	On the extended note, play descending glissando just before the new one	Descending Glissando	With pizzicato, descending glissando to be made with fingering
Jun-seong 전성	The left hand of the strings to play ornament, esp. a short note of one beat	Ornaments	

More detailed performance prescriptions are found throughout the *Images*, which will be referred to in the analysis.

## 4.2. Analysis of *Images* (1968)

*Images* last approximately twenty minutes. According to Sparrer (1969), it is one of Yun's early serial compositions. The piece was written using integral serialism. Yun's musical gestures correspond to the flexible linearity of the visual depiction. Multivalency is shown in the heterophonic texture varying instrumental combinations: two plus two or one voice versus three. (Sparrer 2020: 183-4)

### 4.2.1. Method

#### 4.2.1.1. Twelve-tone Series

According to Sparrer (2020: 19), Yun left practically no sketches except for row tables. The recent publication on Yun's life (Sparrer 2020) includes a table of rows for *Images*, as shown in Table 1.1. His handwritten notation is transcribed into pitch names. The "G" refers to *Grundreihe*, translated as prime, whereas the "U" refers to *Umkehrung*, translated as inversion. It is read as +2 for a whole tone upwards and -2 for a whole tone downwards.

Table 4.1.1. Transcription of the table or rows in *Images* (Sparrer 2020: 180)

G-5	g#	e	g	f#	c	b	eb	d	f	c#	a#	a	a	bb	db	f	d	eb	a
U+7	c#	f	d	eb	a	a#	f#	g	e	g#	b	c	c	b	g#	e	g	f#	c#
G+5	a	f	ab	g	db	c	e	d#	f#	d	b	a#	a#	b	d	f#	d#	e	a
U	d	f#	d#	e	bb	b	e	ab	f	a	c	c#	c#	c	a	f	ab	e	d
G-6	bb	gb	a	g#	d	c#	f	e	g	d#	c	b	b	c	d#	g	e	f	bb
U-2	d#	g	e	f	b	c	g#	a	f#	a#	c#	d	d	c#	a#	f#	a	g#	d#
G+6	b	g	bb	a	eb	d	f#	f	ab	e	db	c	c	db	e	ab	f	f#	b
U+2	e	ab	f	gb	c	c#	a	bb	g	b	d	eb	eb	d	b	g	bb	a	e
G-7	c	g#	b	bb	e	eb	g	f#	a	f	d	c#	c#	d	f	a	f#	g	c
U-3	f	a	f#	g	c#	d	bb	b	g#	c	eb	e	e	eb	c	g#	b	a#	f
G+7	c#	a	c	b	f	e	g#	g	bb	gb	eb	d	d	eb	gb	bb	g	g#	c#
U+3	gb	bb	g	g#	d	d#	b	c	a	c#	e	f	f	e	c#	a	c	b	gb
G	d	bb	db	c	f#	f	a	g#	b	g	e	d#	d#	e	g	b	g#	a	d
U-4	g	b	g#	a	d#	e	c	c#	a#	d	f	f#	f#	f	d	a#	c#	c	g
G-2	eb	b	d	c#	g	gb	bb	a	c	ab	f	e	e	f	g#	c	a	bb	eb
U+4	ab	c	a	bb	e	f	c#	d	b	d#	f#	g	g	f#	d#	b	d	c#	g#
G+2	e	c	eb	d	ab	g	b	a#	c#	a	f#	f	f	f#	a	c#	a#	b	e
U-5	a	db	bb	b	f	f#	d	eb	c	e	g	ab	ab	g	e	c	eb	d	e
G-3	f	c#	e	d#	a	g#	c	b	d	bb	g	f#	f#	g	bb	d	b	c	f
U+5	bb	d	b	c	f#	g	d#	e	c#	f	g#	a	a	g#	f	c#	e	d#	bb
G+3	f#	d	f	e	bb	a	c#	c	eb	b	g#	g	g	g	ab	b	eb	c#	f#
U-6	b	eb	c	db	g	ab	e	f	d	f#	a	bb	bb	a	a	f#	d	f	b
G-4	g	d#	f#	f	b	bb	d	c#	e	c	a	g#	g#	a	a	c	e	c#	g
U+6	c	e	c#	d	g#	a	f	f#	d#	g	bb	b	b	a#	g	d#	f#	f	c
G+4	g#	e	g	f#	c	b	eb	d	f	db	bb	a	a	bb	db	f	d	eb	g#
U-7	db	f	d	eb	a	bb	gb	g	e	g#	b	c	c	b	g#	e	g	f#	db

Table 4.1.2. Yun's idiosyncratic terminology for *Images* transcribed according to current Anglo-American theory

Prime	Inversion	Retrograde	Rectrograde Inversion
P(n): G( $\pm n$ )	I(n): U( $\pm n$ )	R(n): G( $\pm n$ ) <sup>R</sup>	RI(n): U( $\pm n$ ) <sup>R</sup>
P-0: G-7	I-0: U+6	R-0: G-7 <sup>R</sup>	RI-0: U+6 <sup>R</sup>
P-4: G+2:	I-8: U+4	R-4: G+2 <sup>R</sup>	RI-8: U+4 <sup>R</sup>
P-1: G+7	I-11: U-6	R-1: G+7 <sup>R</sup>	RI-11: U-6 <sup>R</sup>
P-2: G	I-10: U+5	R-2: G <sup>R</sup>	RI-10: U+5 <sup>R</sup>
P-8: G-5	I-4: U+2	R-8: G-5 <sup>R</sup>	RI-4: U+2 <sup>R</sup>
P-9: G+5	I-3: U-2	R-9: G+5 <sup>R</sup>	RI-3: U-2 <sup>R</sup>
P-5: G-3	I-7: U-4	R-5: G-3 <sup>R</sup>	RI-7: U-4 <sup>R</sup>
P-6: G+3	I-6: U+3	R-6: G+3 <sup>R</sup>	RI-6: U+3 <sup>R</sup>
P-3: G-2	I-9: U-5	R-3: G-2 <sup>R</sup>	RI-9: U-5 <sup>R</sup>
P-7: G-4	I-5: U-3	R-7: G-4 <sup>R</sup>	RI-5: U-3 <sup>R</sup>
P-10: G-6	I-2: U	R-10: G-6 <sup>R</sup>	RI-2: U <sup>R</sup>
P-11: G+6	I-1: U+7	R-11: G+6 <sup>R</sup>	RI-1: U+7 <sup>R</sup>

Yun's idiosyncratic notation is probably not his invention but follows the tradition he learned from Rufer. In this chapter, Yun's notation is transposed to the format by current serial theory in English-speaking countries: the G( $\pm n$ ) *Grundreihe* transposes to P(n), likewise the U( $\pm n$ ) *Umkehrung* to I(n). Yun's table of G rows consists of D-Bb-Db-C-F#-F A-G#-B-G-E-D#, which becomes a point for transcription into a conventional theory of a twelve-tone matrix, as can be seen in Table 4.1.3.

Table 4.1.3. Yun's idiosyncratic terminology for *Images* transcribed into a twelve-tone matrix

	U+6: I0	U+4: I8	U-6: I11	U+5: I10	U+2: I4	U-2: I3	U-4: I7	U+3: I6	U-5: I9	U-3: I5	U: I2	U+7: I1	
<b>G-7: P0</b>	C	G#	B	A#	E	D#	G	F#	A	F	D	C#	<b>R0</b>
<b>G+2: P4</b>	E	C	D#	D	G#	G	B	A#	C#	A	F#	F	<b>R4</b>
<b>G+7: P1</b>	C#	A	C	B	F	E	G#	G	A#	F#	D#	D	<b>R1</b>
<b>G: P2</b>	D	A#	C#	C	F#	F	A	G#	B	G	E	D#	<b>R2</b>
<b>G-5: P8</b>	G#	E	G	F#	C	B	D#	D	F	C#	A#	A	<b>R8</b>
<b>G+5: P9</b>	A	F	G#	G	C#	C	E	D#	F#	D	B	A#	<b>R9</b>
<b>G-3: P5</b>	F	C#	E	D#	A	G#	C	B	D	A#	G	F#	<b>R5</b>
<b>G+3: P6</b>	F#	D	F	E	A#	A	C#	C	D#	B	G#	G	<b>R6</b>
<b>G-2: P3</b>	D#	B	D	C#	G	F#	A#	A	C	G#	F	E	<b>R3</b>
<b>G-4: P7</b>	G	D#	F#	F	B	A#	D	C#	E	C	A	G#	<b>R7</b>
<b>G-6: P10</b>	A#	F#	A	G#	D	C#	F	E	G	D#	C	B	<b>R10</b>
<b>G+6: P11</b>	B	G	A#	A	D#	D	F#	F	G#	E	C#	C	<b>R11</b>
	<b>RI0</b>	<b>RI8</b>	<b>RI11</b>	<b>RI10</b>	<b>RI4</b>	<b>RI3</b>	<b>RI7</b>	<b>RI6</b>	<b>RI9</b>	<b>RI5</b>	<b>RI2</b>	<b>RI1</b>	

The independence, individual character, and formal originality of all three pieces he wrote in the prison hospital merit particular emphasis. Yun's compositional system, the essence of his prescriptions or settings, was so stable that his move from Berlin to imprisonment in Seoul is hardly noticeable in the Opera *Die Witwe des Schmetterlings* (Sparrer 2020: 179).

Yun uses hexachordal complementary sets in pitch for his serial system in *Images*: the two sets of combinatorial inversion 6-16 (014568) are used throughout. A serial analysis will identify how Yun structures his table of rows. In contrast, other aspects, such as rhythm and articulation, will be distinguished mainly using paradigmatic analysis.

When a piece is composed using serial methods, explicit serial analysis techniques do not necessarily explain the structure, as Forte puts it (Cook 1987: 295). While Yun's tables of rows demonstrate an underlying dodecaphonic conception (this is not realised in practice), it is less sure whether other parameters, such as rhythm and dynamics, were likewise subject to serial control. Some considerations were given on how the rhythm and dynamics could be ordered as serialism. Serial analysis of rhythm and dynamics were based on what is shown in Table 4.2.

Table 4.2. Segmentation rule of series in durations and dynamics

Table 4.2.1. Segmentation of series in durations

1	2	3	4	5-11	0 (12)
<i>p</i>	<i>p</i>	<i>p</i>	<i>p</i>	continued, according to segmentation <i>p</i> as 1	<i>p</i>

Table 4.2.2. Segmentation of series in dynamics

1	2	3	4	5	6	7	8	9	10	11	0 (12)
<i>ppp</i>	<i>pp</i>	<i>p</i>	<i>sfp</i>	<i>fp</i>	<i>mp</i>	<i>mf</i>	<i>sf</i>	<i>f</i>	<i>sff</i>	<i>ff</i>	<i>fff</i>

The segmentation measure of series in durations and dynamics has been explained earlier in Chapter 1 (1.4).

#### 4.2.1.2. *Hauptton* and *Hauptklang* and Straus' models

Given the concept of a living tone, *Hauptton* is treated as the impersonation of tone, which is how Yun wanted to reflect Taoism (Yi 1998) in his compositional technique. Since centricity mainly occurs across more than one part, the centricity of *Images* indicates *Hauptklänge* rather than *Haupttöne*, despite being situated in the relatively small-sized quartet ensemble. It is outlined why a transformed version of Straus' pattern-completion (1982) and associational model (1987) suit to analyse *Hauptton* in Chapter 1 (cross-reference to 1.4.1.2).

#### 4.2.1.3. Paradigmatic Analysis

A paradigmatic analysis is based on three primary thematic materials: the heterophonic texture A, the ornamented figures B, and the fast run C. A is melodic material, characterised by double-stopping on the strings. Thematic material occurs as a single melody on the woodwinds. Sustained dotted or reversed dotted rhythms emerge as tremolo on the strings and Fltzg on the woodwinds. B is highly ornamented with a short rhythmic figure. The thematic material B often emerges with long appoggiatura. Ornaments joined with the sustained tone are also categorised under B. A fast-running theme C emerges on all four instruments simultaneously.



Table 4.3.1 indicates what rules are used in segmenting paradigmatic analysis. In contrast, Table 4.3.2 explains the abbreviations employed in the paradigmatic analysis figures.

The paradigms interact with one another, especially in Paradigms A with B.

Table 4.3.1. Sample Paradigmatic Graph

### Heterophony: A

A: A1  Cello: bars 1-3/3

A: A2  Violin: bars 1/3-3

A: A5  Flute: bars 5/3-10/1

A: A6  Oboe: bars 5/3-9/4

### Ornaments: B

B: B11  Flute: bar 78

B: B12  Oboe: bars 78/3-79/2

B: B15  Violin: bar 80

B: B16  Cello: bars 80/3-81/3

### Various Rhythmic Runs: C

C: C1  flute: bars 106-107/1

C: C2  oboe: bars 106/4-107/3

C: C3  cello: bars 107-108/1

C: C6  violin: bars 107/4-109/1

Paradigm	Instrument: Bars	Primary Element	Sub Basics
----------	------------------	-----------------	------------

<b>A: A1</b>	Cello: 1-3/3	<b>Heterophony</b>	dotted, r-dotted: double-stopping
<b>A: A2</b>	Violin: 1/3-3		Dotted: double-stopping
<b>A: A5</b>	Flute: 5/3-10/1		dotted, r-dotted
<b>A: A6</b>	Oboe: 5/3-9/4		dotted
<b>B: B11</b>	Flute: 78	<b>Ornaments</b>	trill
<b>B: B12</b>	Oboe: 78/3-79/2		l-appoggiatura
<b>B: B15</b>	Violin: 80		l-appoggiatura
<b>B: B16</b>	Cello: 80/3-81/3		l-appoggiatura
<b>C: C1</b>	Flute: 106-107/1	<b>Rhythmic runs</b>	3 quintuplets
<b>C: C2</b>	Oboe: 106/4-107/3		1 sextuplet, 1 triplet, 2 quintuplets
<b>C: C3</b>	Cello: 107-108/1		1 quintuplet
<b>C: C6</b>	Violin: 107/4-109/1		1 septuplet, demi-semi runs

#### 4.3.2. Table of Abbreviations in the Paradigmatic Map

Instruments	Rhythm	Melody	
fl: flute	dotted: dotted rhythm	asc: ascending	l-appoggiatura: long appoggiatura
ob; oboe	r-dotted: reverse dotted	desc: descending	s-appoggiatura: short appoggiatura
vln: violin	d-semi: demi semi	d-stopping: double stopping	gliss: glissando
vc: cello	sus: Sustained		tri: trill

#### 4.2.2. analysis

Sparrer (1969) suggests that *Images* displays a two-part structure on a larger scale, subdivided into three sections each, resulting in five sections and a coda. This formal scheme would be almost precisely symmetrical in terms of bar numbers. The formal structure is articulated through contrasts in tempo and dynamics, as shown in Table 4.1.

Table 4.4. Overall Structure of *Images* (1968)

Form		Bars		Tempo	Dynamics
Part A	Section I	Bars 1-105	A1	ca.50, ca.60	<i>p, pp</i>
	Section II	Bars 106-123	B1	ca.86	<i>ff, sf</i>
	Section III	Bars 124-146	A2	ca.60	<i>pp</i>
Part B	Section IV	Bars 147-2/ 209	B2	ca.78	<i>sf, sff, ff</i>
	Section V	Bars 3/ 209-264	A3	ca.50, ca.60	<i>p, pp, ppp</i>

	Coda	Bars 265-288		ca.60	<i>p</i>
--	------	--------------	--	-------	----------

Another interpretation of the formal structure of *Images* (1968) is possible concerning the tempi and dynamics. The tempo indication suggests how fast or slow tempi appear circa 60. Dynamics at the divisional point of each section also emerge, which contrasts with the previous one. Tempi and dynamics suggest why this music could be considered an arch form of ABABA.

### Section I in Part A

Section I starts with a slow tempo of circa 50, which eventually becomes faster, further divided into five phrases, as shown in Table 4.2.

Table 4.5. Further Division of Section I

Phrases	Phrase 1	Phrase 2	Phrase 3	Phrase 4	Phrase 5
Bars	Bars 1-2/20	Bars 3/20-3-30	Bars 4/30-1/67	Bars 2/67-77	Bars 78-105

Isang Yun (1968)

Flöte

Oboe

Violine

Violoncello

ca. 50

con sord.

con sord.

tranquillo

pp

p

ppp

p (n.v.)

RI-3  
(U-2R)

vc

vln

Hauptklang

4-19 (0148)

4-19 (T0)

Example 4.1.1. *Hauptklang* in the opening; bars 1-2

The opening series is the retrograde inversion transposed to D (RI-3). It begins with D-C#, double-stopping the cello. Once the series is accomplished with the cello, it moves to the violin. The opening series is the most explicitly perceptible compared to the others because its horizontal shifts are less complicated than in any other series.

Since centricity mainly occurs across more than one part, the centricity of *Images* indicates *Hauptklang* rather than *Haupttöne*, despite being situated in the rather small-sized quartet ensemble. The opening *Hauptklang* emerges between the cello and violin, 4-19 (0148). The first *Hauptklang* sets up the associational model of the entire piece.

In most of his works, Yun typically situates *Haupttöne* or *Hauptklang* in a layer. However, the opening *Hauptklang* is detected in the series layers due to the *Images*' integral serialism.

Bars	1			2-3		
Series	4	7 (4+3)	2 (1+1)	6 (2+3+1)	5 (2+3)	11 (3+8)
Instruments	vc			vln		vc

Bars		3-4	4	5	6-7	6
Series	3 (4+4+4+3-12)	9 (1+3+1+4)	1 (13-12)	12	8 (8+12-12)	10
Instruments	vc	vln		vc	vln	ob

#### Example 4.1.2. Series of duration in bars 1-7

Integral serialism is perceptible with duration in bars 1-7. Several durations are found with sustained durations over ties. In contrast, numerals higher than 12 are deducted by 12 or 24 to construct the series.

While hexachodal complementary sets are used throughout the pitch ordering, it is noticeable that the duration series consists of two sets of hexachords, which are z-mate to each other: 47265e: 6-z40 (012358) with its z-mate 6-z11 (012457).

Bars	1		2	3	10	11
Dynamics	<i>p</i>	<i>pp</i>	<i>ppp</i>	<i>mp</i>	<i>f</i>	<i>sff</i>
Integers	3	2	1	6	9	t

Bars	12	15	20	25	40	72
Dynamics	<i>fp</i>	<i>mf</i>	<i>ff</i>	<i>sf</i>	<i>fff</i>	<i>sfp</i>
Integers	5	7	e	8	0	4

#### Example 4.1.3. Series of dynamics in Part A

Within Part A, a dynamics series also occurs. However, the beginning of the episode is more varied than the ending.

It is also noticeable that the dynamics series consists of two sets of hexachords, z-mates to each other: 32169t 6-z44 (012569) and its z-mate 57e804: 6-z19 (013478).

A: A1 Cello: bars 1-3/3

A: A2 Violin: bars 1/3-3

A: A3 Cello: bars 3/4-5

A: A4 Violin: bars 4-5

A: A5 Flute: bars 5/3-10/1

A: A6 Oboe: bars-5/3-9/4

A: A7 / B: B1 Cello: bars 6-10/1

A: A8 / B: B2 Violin: bars 6/3-10/1

Paradigm	Instrument: Bars	Heterophony	Melody
A: A1	vc: 1-3/3	dotted, r-dotted    sustained	asc                    d-stopping
A: A2	vln: 1/3-3	dotted                    sustained	asc                    d-stopping
A: A3	vc: 3/4-5	dotted                    sustained	asc-dsc              d-stopping
A: A4	vln: 4-5	dotted                    sustained	asc                    d-stopping
A: A5	fl: 5/3-10/1	dotted, r-dotted    sustained	asc-dsc; dsc-asc
A: A6	ob: 5/3-9/4	dotted                    sustained	asc-dsc-asc
A: A7/B:B1	vc: 6-10/1	dotted                    sustained	asc-dsc-asc            d-stopping
A: A8/B:B2	vln: 6/3-10/1	dotted                    sustained	dsc                    d-stopping

Example 4.1.4. Paradigmatic table in bars 1-10

The opening theme is Paradigm A: heterophony between the strings occurs as the violin joins in. The two strings play the same melodic material using double-stopping in major third intervals in bars 1-3/3, set as Paradigms A1 and A2. Likewise, heterophony between the flute and oboe emerges in the major third interval.

Several forms of alteration occur, such as between dotted and reverse-dotted sustained rhythms played by the strings and woodwinds. Melody is developed through bars 3-5 by the cello and violin, categorised as A3 and A4. Melodic alterations by the flute and oboe in bars 5-10 are grouped as Paradigms A5 and A6.

Emerging heterophonies differ from double-stopping and single melody by the cello and violin in bars 6-10; Paradigms are categorised under A7 and A8, combined with B1 and B2 owing to ornamentations.



5

10

P-1 (G+7)

5 6 8 7 6

fl ob fl ob vc vc ob vc vln fl vln vln

Hauptklang

5-13 (01248) 4-19 (T4I)

Example 4.1.5. Hauptklang in bars 5-10

The entry of the woodwinds draws another series from bar 5: a prime form transposed to the C# (P-1) series is merged with the strings. The series begins vertically and then moves horizontally. The P-1 begins with C#-A in the flute and oboe, then builds up another harmony with the cello, combining harmony with melody, making the perception of this series more difficult.

*Hauptklang* is detected in the twelve-tone layer prime form transposed to C# (P-1) across the quartet, as the 5-14 (01248), which includes the fourth inversion (T<sub>4</sub>I) of 4-19. Despite being joined by the woodwinds, the cello plays a crucial role in building up *Hauptklang*.

RI-10  
(U+5R)

12 13 12 16 12 13

vc ob vln ob ob vln vc vc fl fl vln ob

Hauptklang

8-19 (01235689) 4-19 (T0)

Example 4.2.1. *Hauptklang* in a twelve-tone layer in bars 12-16

The RI-10 is situated in bars 12-16: harmony is established by the cello's bass and the oboe A-G#. The violin and oboe F-C #'s top part marks the series opening. Next, the RI-10 series

makes another harmony between the violin and the oboe's bass before moving on to the cello's top-line melody, which concludes with Bb in bar 13 by the oboe.

*Hauptklang* emerges across the quartet in the twelve-tone layer RI-10 and is revealed as the 8-18 (01235689), which includes the prime form of 4-19. The cello plays an intertwined role of connecting with other instruments through *Hauptklang*, which resembles the Four Guardian Frescoes' white tiger, represented by the cello in *Images*.



The image shows four musical staves, each representing a different instrument's part. The first staff is labeled 'A: A9' and 'Flute: bars 12-14/3', showing a melodic line with dynamics *p*, *pp*, and *p*. The second staff is labeled 'A: A10' and 'Cello: bars 12/3-14', showing a complex texture with double-stops and dynamics *f* and *fp*. The third staff is labeled 'A: A11' and 'Violin: bars 13/3-15/3', showing a melodic line with dynamics *f* and *fp*. The fourth staff is labeled 'A: A12' and 'Oboe: bars 14/2-17/2', showing a melodic line with dynamics *f* and *fp*.

Paradigm	Instrument: Bars	Heterophonic Melody
A: A9	fl 12-14/3	asc-desc
A: A10	vc 12/3-14	desc-asc d-stopping
A: A11	vln 13/3-15/3	asc-desc d-stopping
A: A12	ob 14/2-17/2	asc-desc

Example 4.2.2. A paradigmatic table in bars 12-20

Paradigms A9-A12 continue with the heterophonic texture of 2+2 in bars 12-20, which works like the string heterophony versus the woodwinds. Again, string double-stopping heterophony moves the descending-ascending of the cello and the other way round for the violin. In contrast, the oboe's melody imitates the flute.

At the upbeat to bar 12, all the instruments play together *sff*. The violin's and cello's glissando in semitone ascending and descending resembles a Nonghyn-effect on the cello's F#-E; A-G violin's F-Gb; Eb-D. Sustained tones in bars 12-20 are reflected as *Hauptttöne*; double-stoppings by the cello on A-G, G#-F# by the violin on Eb-D, F-E with A#, build up the chromatic nonamirror 9-1. In bar 13, sustained notes are also executed; the glissando is finished by one part, while another begins the glissando repeatedly. However, the execution

of glissandos on the two instruments differs. While the cello is given *glissando ohne vibrato* (glissando without vibrato)  , producing a dry and solid sound, the violin is prescribed *glissando mit vibrato* (glissando with vibrato)  , which creates a much more vibrant and smoother tone.

As the texture density becomes heavier in bars 11-20, the woodwinds' and strings' performance techniques diverge. For the glissandi in the strings, the woodwinds play a simple melody in long durations, effortlessly connecting to the melodic developments' rapid passages. One of Yun's primary compositional techniques, *Umspielung* (ornamentation), emerges. Melody by the flute and oboe appears in turns, giving the impression that a single melody line was executed.

Intervals of second, third, sixth, and seventh always emerge in the strings and woodwinds up to bar 20. While the woodwinds play ascending melodic lines, the strings unusually express the pitch through double-stopping.



20      21    20      22              21    20      21

R-8 (G-5R)

vc ob vln fl fl fl fl vln vc vc vln vc

Hauptklang

9-2 (012345679)

4-19 (ToI)

Example 4.3.1. *Hauptklang* in a twelve-tone layer in bars 20-24

The retrograde transposed to minor fifth (R-8) series is situated in bars 20-22. Yun situates A-Bb vertically between the cello and oboe, then adds an ornament of violin Db, making a melodic line with the series. The R-8 is concluded with G# by the cello in bar 21.

*Hauptklang* occurs across the quartet in the retrograde transposed to the minor fifth (R-8) series, read as the 9-2 (012345679). The inclusion relation is identified as the prime inversion ( $T_0I$ ) of 4-19.

A: A13 Flute: bars 20/3-21

A: A14 Violin: bars 21/3-23/1

A: A15 Cello: bars 23/3-24

B: B3 Flute: bars 22-23/2

B: B4/B5/B6 Oboe: bars 23/2-24/2, 24/3-25/2, 25/3-26/2

B: B7 Flute: bars 26-27/2

Paradigm	Instrument: Bars	Heterophony	Ornaments w/ runs
A: A13	fl 20/3-21	desc	
A: A14	vln 21/3-23/1	desc-asc	s-appoggiatura
A: A15	vc 23/3-24	desc	s-appoggiatura
B: B3	fl 22-23/2		d-semi; nonuplet
B: B4	ob 23/2-24/2		l-appoggiatura
B: B5	24/3-25/2		l-appoggiatura
B: B6	25/3-26/2		l-appoggiatura
B: B7	fl 26-27/2		d-semi

Example 4.3.2. Paradigmatic table in bars 20-30

In bars 20-30, emerged heterophonic textures and ornaments are categorised as Paradigm *Anth* and *Bnth*. Heterophony by the flute and strings are grouped as Paradigm A13-A15. Paradigm B also emerges as the combination of B3 to B7, with fast runs as ornaments combined with sustained rhythm.

Heterophony emerges across the parts, descending-ascending canon-wise between the flute-violin-cello. Ornaments also work in heterophonic ways. For example, the ornamented glissando in the strings resembles *Chu-seong* (추성) as ascending glissando, and *Toi-seong* (퇴성) as descending glissando in Korean traditional performance technique (국악기법).



Musical score for the first system, showing piano and violin parts. The piano part features dynamic markings *mf*, *f*, *mp*, *fp*, and *mp*. The violin part includes the instruction "senza sord." and dynamic markings *mp* and *fp*.

Musical score for the second system, including a boxed measure number 65. The piano part has dynamic markings *mp*, *f*, *fp*, *p*, *mf*, and *f*. The violin part has dynamic markings *f* and *mp*.

62/1 /3 /1 /3 /4 /3 /1 /3 /2

P-5 (G-3)

fl

63 64 63 65 63 65 63

P-5 (G-3)

vc # fl ob vc vln fl vc vln fl ob fl

**Hauptklang**

8-27 (012458t)

4-19 (T0)

Example 4.4.1. *Hauptklang* in twelve-tone layers in bars 62-65

The same prime form series transposed to F (P-5) emerges twice in the excerpt between bars 62-65. The series occurs from bar 62 with the flute only. Melodic lines are unfolded in the left-right order and often right-left, which could be identified as a retrograde rather than the prime. The order is often somewhat irregular, so distinguishing the serial order between prime and retrograde is unclear if there is one. The second series is constructed with the remaining parts joining the flute. In contrast, the second P-5 begins with a double-stopping by the cello.

*Hauptklang* occurs across the quartet in the twelve-tone layer, with the prime form transposed to F (P-5), identified as the 8-27 (012458t). The inclusion relation is found in the prime form of 4-19.

The image shows three musical staves. The first staff, labeled 'A: A16', is for Violin and covers bars 1/3-3. It features a melodic line with dynamics like *con sord.*, *pp*, and *triquillo*. The second staff, labeled 'A: A17', is for Cello and covers bars 3/4-5, showing a similar melodic contour with dynamics like *p* and *pp*. The third staff, labeled 'A: A18', is also for Cello and covers bars 30/4-33/1, continuing the melodic pattern with dynamics like *pp*.

Paradigm	Instrument: Bars	Rhythm		Melody	
A: A16	vln: 1/3-3	dotted	sustained	asc	d-stopping
A: A17	vc: 3/4-5	dotted	sustained	asc-dsc	d-stopping
A: A18	vc: 30/4-33/1	dotted	sustained	asc-dsc	d-stopping

Example 4.4.2. Paradigmatic table in bars 1-4 vs 30-33

Paradigm A under A16-A18 continues in bars 30-33. It is noticeable that the cello melody in bars 30-33 resembles that of the violin in bars 1-3, which establishes another heterophony.

ca. 60tr

I-7 (U-4)

78                      82    79    78                      79    80                      79    80

ob fl ob                      vln fl                      vln vc ob                      vc fl

**Hauptklang**

7-15 (0124678)

4-19 (T1)

Example 4.5.1. *Hauptklang* in a twelve-tone layer in bars 78-82

The series in bars 78-82 marks the inversion transposed to the minor fourth (I-7), which begins with G-B as the harmony between the oboe-flute. The I-7 series in bars 78-82 develops a melodic line, shifting freely horizontally left-right and right-left.

*Hauptklang* emerges across the parts in the twelve-tone layer I-7, which is identified as 7-15 (0124678) and includes the first transposition (T<sub>1</sub>) of 4-19.

B: B8 Flute: bar 62-62/3

B: B9 Flute: bar 63-63/2

B: B10 Flute: bar 63/3-64/2

A: A19 Cello: bars 63-64/3

A: A20 Violin: bars 63/2-64

A: A21 Oboe: bars 63/4-64

A: A22 Cello: bars 64/4-66/1

Paradigm	Instrument: Bars	Rhythm	Heterophony
B: B8	fl 62-62/3	r-dotted	asc-desc
B: B9	fl 62/4-63/2		asc-desc
B: B10	63/3-64/2	sustained	asc
A: A19	vc 63-64/3	dotted sustained	desc
A: A20	vln 63/2-64	r/ dotted sustained	desc-asc
A: A21	ob 63/4-64	sustained	
A: A22	vc 64/4-66/1	r/ dotted sustained	

Example 4.5.2. Paradigmatic table in bars 62-66

Heterophonic texture and ornaments in bars 62-66 are categorised under B8-B10 and A19-A22. In other words, ornaments as runs are combined with a short rhythmic figure or a sustained note. Ornamented figures decorate the heterophonic texture. Ornamentation in the strings resembles Chu-seong (추성) as an ascending glissando and Toi-seong (퇴성) as a descending one. At the same time, the woodwind expression remains as long-duration notes and a rapid running figuration melody up until bar 62. In bar 62, the strings develop intervals of augmented fifth, perfect fourth in a glissando, and tremolo, which moves to the woodwinds. The woodwind melody emerges from a long-duration note, the *Hauptton*. Heterophony in A19-A22 emerges in the canon. Concerning the canon, the woodwinds stand out from the strings, whereas the oboe dominates over the flute.

The image shows two staves of musical notation. The left staff is labeled 'Flute' and the right staff is labeled 'Oboe'. The Flute staff has notes for bar 33 (C4), bar 38 (B3), bar 41 (A3), bar 52 (G3), and bar 57 (65) (F3). The Oboe staff has notes for bar 34 (B3), bar 38 (A3), bar 50 (G3), and bar 52 (F3). Below the Flute staff is the interval notation '4-z15 (0146)' and below the Oboe staff is '3-5 (016)'. A double bar line separates the two staves.

Example 4.6. Flute/Oboe *Haupttöne* in bars 4/30-1/67, Section I

The *Haupttöne* of the woodwinds could be suggested as an all-interval tetrachord 4-z15 in the flute, and a Viennese trichord 3-5 in the oboe, with the subset being the Viennese trichord 3-5.

Bars 2/67-77 begin with *sf* glissando on the cello, and the violin emerges after the  $\frac{3}{4}$  beat. The dynamics change, in turn, could be identified by the *Yin* and *Yang* principle.



A: A23 Cello: bars 67/2-69/2

A: A24 Violin: bars 67/3-69/3

A: A25 Flute: bars 68-70

A: A26 Oboe: bars 68/3-70/2

A: A27 Violin: bars 71/2-73

A: A28 Cello: bars 72/3-73

A: A29/A30 Violin: bar 75,  
bars 76-77/2

A: A31/A32 Cello: bars 75-76/2  
bars 76/3-77/2

Paradigm		Heterophony		
A: A23	vc	67/2-69/2	sustained	
A: A24	vln	67/3-69/3	sustained	
A: A25	fl	68-70	sustained	
A: A26	ob	68/3-70/2	sustained; desc-asc	
A: A27	vln	71/2-73	desc-asc-desc	gliss d-stopping
A: A28	vc	72/3-73	desc-asc	gliss d-stopping
A: A29	vln	75	desc-asc-desc	gliss d-stopping
A: A30		76-77/2	asc-desc-asc-desc	gliss d-stopping
A: A31	vc	75-76/2	desc	gliss d-stopping
A: A32		76/3-77/2	asc-desc-asc-desc-asc-desc	gliss d-stopping

Example 4.7. Paradigmatic table in bars 65-77

Paradigm A's dotted sustained rhythm emerges as a tremolo and Fltzg, categorised under A2 in bars 67-68. Although seemingly overshadowed by the presence of A2, the paradigm under A1 continuously occurs in bars 71-76. Fltzg in bars 69-70 by the woodwinds resembles the tremolo by the strings, which use tonguing instead of bowing. The Fltzg by the two woodwinds is combined with several prescriptions of string vibrato and glissando by the violin. The performance techniques of tremolos could build up paradigms by the strings and Fltzg by the woodwinds. Heterophony emerges in the melody as a canon when the tremolo and Fltzg occur.

B: B11 *ca. 60tr* *vibr. ad lib.* *sempre* *p* *pp* *p* Flute: bar 78

B: B12 *legato* *vibr. ad lib.* *p* *pp* Oboe: bars 78/3-79/2

B: B13 *tr* *tr* *tr* *tr* *p* *pp* *p* *pp* Flute: bars 79-80

B: B14 *p* *pp* Oboe: bars 79/3-80/2

B: B15 *p* *pp* Violin: bar 80

B: B16 *p* *pp* Cello: bars 80/3-81/3

Paradigm	Instrument: Bars	Rhythm	Melody	Ornaments
B: B11	fl 78	dotted sustained	desc	trill
B: B12	ob 78/3-79/2	sustained	asc	l-appoggiatura
B: B13	fl 79-80	dotted sustained	desc	trills
B: B14	ob 79/3-80/2	sustained	asc	s-/ l-appoggiatura
B: B15	vln 80	dotted sustained	asc-desc	l-appoggiatura
B: B16	vc 80/3-81/3	sustained	asc	l-appoggiatura

Example 4.8. Paradigmatic table in bars 78-82

Various ornaments are indicated in Paradigm B3, which dominates in bars 78-82. Melodic leads are divided by the flute-oboe-violin-cello-violin-oboe-flute in bars 78-82.



A complex musical score for strings and woodwinds. It consists of two systems of four staves each. The first system includes dynamic markings such as *p*, *pp*, *f*, and *mf*. The second system begins with a measure number '90' in a box and continues with similar dynamic markings and musical notation.

RI-8 (U+4R) 87 88 87

R-0 (G-7R) 88 89 88 89 88 90 88

vc vc fl ob fl vc vln ob ob vc fl vln  
vc fl vln vln vln vln vc ob ob ob vc fl

**Hauptklang**

Musical notation for the Hauptklang, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The notes are mostly whole notes and rests, representing a specific harmonic structure.

7-3 (0123458)      4-19 (T3)

Example 4.9.1. *Hauptklang* in twelve-tone layers in bars 87-92

Two different series occur in bars 87-92. The retrograde inversion transposed to the major fourth (RI-8) emerges in bar 87, with an additional pitch borrowed from the ornament of the flute in bar 88. The G-F# in bar 87 by the cello begins the U+4R horizontally, concluding with G# (Ab) by the violin. The retrograde transposed to the minor seventh (R-0) series begins with harmony between cello C# and flute D in bar 88. Again, the violin takes over the melody. In retrograde, bars 88-89 return to cello Eb and oboe E in bar 88.

*Hauptklang* is identified as 7-3 (0123458), which emerges in the retrograde inversion transposed to the major fourth (RI-8). The third transposition (T<sub>3</sub>) of 4-19 is detected as the inclusion relation.

B: B17		Cello: bars 87-88
B: B18		Violin: bars 87/2.5-88/3
B: B19		Flute bars 88/2-90/1
B: B20/B21		Violin: bars 88/3-89/1 bar 89/2
B: B22/B23		Violin: bar 90 bar 91
B: B24		Cello: bar 91/2.5
B: B25		Flute: bar 91/3

Paradigm	Instrument: Bars	Ornaments	w/ runs
B: B17	vc 87-88		semi, d-semi
B: B18	vln 87/2.5-88/3	s-appoggiatura	
B: B19	ob 87/4-88/1		d-semi
B: B20	vln 88/3-89/1	gliss	
B: B21	89/2		d-semi
B: B22	vln 90		
B: B23	91	trill	
B: B24	vc 91/2.5	s-appoggiatura, gliss	
B: B25	fl 91/3		d-semi

Example 4.9.2. Paradigmatic table in bars 87-91

A similar melodic development is continued in bar 87 by the cello-violin-oboe-flute up to bar 88. With ornamentation dominating in Paradigms B17-B25, tremolo and trills are highlighted by the strings from bar 88, which emerge from the violin, then the cello in bar 91. The violin and cello play conversationally using glissando until bar 94 and as harmony in bar 95. Dialogue-wise melodic development also occurs in the oboe and flute.

I-1 (U+7)

**Hauptklang**

5-30 (01468)

4-19 (T0I)

Example 4.10.1. *Hauptklang* in a twelve-tone layer in bars 98-99

The inversion transposed to the major seventh (I-1) constructs the series in bars 98-99. The I-1 begins C#-F vertically between the oboe and flute, swiftly moving horizontally by the flute in bar 98. The series visits the oboe in reverse in bar 98 and shifts to the flute. The I-1 is concluded with B-C harmony between the flute-oboe. While the I-1 in bars 98-99 consists only of woodwinds, the flute dominates over the oboe. *Hauptklang* emerges between the woodwinds, revealed as 5-30 (01468), including the prime form (T0I) of 4-19.

Another duration series occurs in bars 98-105.

Bars	98			99		100
Series	3	4 (2+2)	2	5 (2+3)	6 (1+4+1)	10 (2+8)
Instruments	ob	fl		ob		vln

Bars		101		102	105	
Series	1 (2+8+3-12)	8 (1+4+2+1)	7 (4+3)	12 (3+8+1)	9 (1+8)	11
Instruments	vc	vc		vln	vc	vln

Example 4.10.2. Duration series in bars 98-105

However, it might not be in the form of hexachordal complementary sets, as he handles pitch, another two sets of z-mate hexachords identify duration series: 34256t 6-z37 (012348) with its z-mate 18709e 6-z4 (012456).

B: B26 Oboe: bars 98/2.5-99

B: B27 Flute: bars 98/3-99

Theme	Instrument: Bars	Ornaments	w/ runs
B: B26	ob 98/2.5-99	desc appoggiatura	d-semi
B: B27	fl 98/3-99	asc appoggiatura	d-semi, quadruplet

Example 4.10.3. Paradigmatic table in bars 98-99

In bars 98-99, melodies emerge in the woodwinds, categorised under Paradigm B26-B27 runs as ornaments. Constant sustained notes occur in the flute-oboe-flute turns, creating a V-shape. In contrast, rapid melodies emerge in the oboe-flute-oboe in a reverse V-shape.



R-9 (G+5R)

R-5 (G-3R)

**Hauptklang**

5-1 (01234)

6-z37 (012348)

4-19 (ToI)

Example 4.11.1 Hauptklang and the ordered series in bars 100-105

The two sets of series emerge in bars 100-105. The retrograde transposed to A# (R-9) series in bars 100-101 is situated in the strings. The R-9 begins with A# on the violin in bar 100. The series is completed by F-A vertically, between the violin and top note of the double-

stopping by the cello in bar 100. The retrograde transposed to F# (R-5) in bars 103-104 is mainly located in the strings. The bass of the double-stopping by cello F in bar 103 harmonises with the top note of the double-stopping by violin G, which begins with the R-5. The series concludes with E-Db (C#)-F by the violin-cello-violin horizontally in bar 104. Although the cello also places several pitches in both series, the violin dominates in this excerpt.

*Hauptklang* occurs between the strings, identified as 5-1 (01234). The association model builds up to the 6-z37 (012348) by adding F, which includes the prime inversion (T<sub>0</sub>I) of 4-19.

The image shows three musical excerpts labeled A: A33, A: A34, and A: A35. A: A33 is a violin part in bar 102, featuring a double-stopping with dynamics *sf* and *ff*. A: A34 is a cello part in bar 102/2, also featuring a double-stopping with dynamics *ff*. A: A35 is a flute part in bars 104-5, starting with a dynamic *p* and a *(v.p.c.)* marking, ending with a dynamic *ff*.

Paradigm	Instrument: Bars	Rhythm	Heterophony	Ornaments
A: A33	vln 102	dotted, semi sustained	desc	
A: A34	vc 102/2	dotted sustained	desc	asc s-appoggiatura
A: A35	fl 104-5	dotted sustained	desc	desc l-appoggiatura

#### Example 4.11.2. Paradigmatic table in bars 100-5

Although double-stopping is not employed, considering the rhythmic resemblance, Paradigm A is categorised under A33-A35. Heterophony emerges in the canon between the strings and flute.

### **Section II of Part A**

Section II opens fortissimo with tempo c. 86.

Musical score for a quartet, bars 107-108. The score consists of four staves. The first three staves are for flute (fl), cello (vc), and violin (vln). The fourth staff is for oboe (ob). The music is in a 4/4 time signature. The first staff has a tempo marking of 107/3. The second staff has a tempo marking of 108. The third staff has a tempo marking of 107. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *ff*, *sf*, *f*, *sff*, and *fff*. There are also articulation marks like slurs and accents.

R-3 (G-2R)

fl      vc      fl      vln      ob      vln      vc

The diagram shows a single staff with notes for each instrument. The notes are: fl (E4), vc (G#4), fl (F4), vln (E4), ob (G#4), vln (F4), vc (Eb4).

Hauptklang

6-z17 (012478)      4-19 (T3I)

The Hauptklang diagram shows four staves. The first staff is for flute (fl), the second for cello (vc), the third for violin (vln), and the fourth for oboe (ob). The notes are: fl (E4), vc (G#4), vln (E4), ob (G#4) in the first measure; and fl (F4), vc (Eb4), vln (F4), ob (G#4) in the second measure.

Example 4.12.1. *Hauptklang* in a twelve-tone layer in bars 107-108

The retrograde prime form transposed to the E (R-3) series is situated in bars 107-108. An E-F melody by the flute is joined by a double-stopping of the cello G#-C, which returns to the flute. The series returns to the violin and oboe in bar 107 and concludes with the cello Eb. *Hauptklang* occurs across the quartet in retrograde prime form transposed to E (R-3), including the third inversion (T<sub>3</sub>I) of 4-19.



ca. 86

C: C1  flute: bars 106-107/1

C: C2  oboe: bars 106/4-107/3

C: C3  cello: bars 107-108/1

C: C4  flute: bars 107/3-109/1

C: C5  oboe: bars 107/4-109/1

C: C6  violin: bars 107/4-109/1

C: C7  oboe: bars 109/4-111

C: C8  flute: bars 110/3-111

Paradigm	Instrument: Bars	Rhythm		
C: C1	fl 106-107/1	3 quintuplets	sustained	dotted
C: C2	ob 106/4-107/3	1 sextuplet, 1 triplet, 2 quintuplets		
C: C3	vc 107-108/1	1 quintuplet	sustained	dotted
C: C4	fl 107/3-109/1	3 quintuplets, 2 sextuplets	sustained	
C: C5	ob 107/4-109/1	2 triplets, 2 quintuplets,	sustained	
C: C6	vln 107/4-109/1	1 septuplet, demi-semi runs	sustained	
C: C7	ob 109/4-111	5 quintuplets, 2 triplets	sustained	
C: C8	fl 110/3-111	2 quintuplets, demi-semi runs	sustained	

Example 4.12.2. Paradigmatic table for bars 106-112

Rhythmic runs are first introduced in bars 100-105, categorised under Paradigm C: C1-C8. The flute introduces this thematic idea with three quintuplets, followed by a sextuplet, a triplet, and two quintuplets. The cello also has a shot of a quintuplet, whereas the violin indicates a septuplet and demi-semi runs.

R-4  
(G+2R)

113                      114   113                      114   113

vc        ob        vln        fl

115

RI-8  
(U+4r)

115                      /3                      /1

vc        ob        vln        vc        vln        ob        vc        vln        ob

I-9  
(U-5)

115/3

vc        vln        fl        ob        vln        ob

Hauptklang

6-18 (012578)              7-20 (0124789)              4-19 (To)

Example 4.13. *Hauptklang* and the ordered series in bars 113-4, 115

Three sets of series are identified in bars 113-115. (R-4) is situated in bars 113-114. Although the flute seemingly dominates bars 113-114, it merely takes over the ninth pitch series horizontally. The cello opens the series in bar 113, where the pitch goes backwards F-F#. Having joined the oboe and the violin around bar 114, referring to the R-4, is concluded by moving Eb-C-E horizontally by the flute in bar 113. The (RI-8) is located simultaneously in bar 115. The following two series continuously emerge in three instruments (strings and oboe) against one (flute). RI-8 moves G-F# horizontally by the first and third beats of the cello and is completed with C-G# by the violin-oboe in the first beat. The U-5 (I-9) is situated in bar 115/3, starting with A-Db (C#) as harmony between the cello and violin. The series is concluded with G-Ab (G#) by the oboe. *Hauptklang* emerges across the quartet, revealed as the 6-18 (012578). The association model is built into the 7-20 (0124789) by adding Eb, which includes the prime form of 4-19.

A melody emerges as rapid, short, broken chords by the woodwinds. Ornaments, including glissando (with tremolo), are combined to suggest Nonghyn. Broken chords by the woodwinds and Nonghyn resemble timbre by strings, intended as a contrasting effect. Eliminating and adding pitches from chords could be suggested to represent twentieth-century compositional techniques. In contrast, the Nonghyn affects the timbre as a renewed version of Korean traditional music.

### **Section III of Part A**

After Section II, which is resolved with *fff*, Section III begins with *p*. Tempo circa 86. Section II becomes circa 60 in Section III. Melody is in the counterpoint between the flute and the oboe.

**Hauptklang**

4-14 (0237)      5-z17 (01348)      4-19 (T5I)

Example 4.14.1. *Hauptklang* in a twelve-tone layer in bars 125-6

The prime form transposed to the C (P-0) series in bars 125-127 consists of woodwinds and a cello. The P0 begins with C by the flute in bar 125 Ab, and (G#)-B by the oboe in bars 125-6, then returns to Bb-E-Eb by the flute in bar 126. The P-0 series reverses to bar 125 on G by the flute, then jumps to F# in bar 127 by the oboe. It is returned to A in bar 126 by the flute, and the P0 moves to F by the cello in bar 127, which concludes in bar 126 by the flute. The flute dominates the melody, while the oboe makes an occasional melodic point.

*Hauptklang* occurs in the twelve-tone layer, with the prime form transposed to C (P-0) between the woodwinds, read at 4-14 (0237). Bearing the associational model, D is added to construct 5-z17 (01348), which finds an inclusion relation of the fifth inversion (T5I) of 4-19. The cello plays a significant role again in *Hauptklang*.

At this point, another duration series arises.

Bars	124		125			126
Series	10	2	1	3	12	4
	(8+2)				(8+4)	(4+8+4-12)

Instruments	fl	ob
-------------	----	----

Bars		127-8	129		132	135
Series	5 (2+3)	11 (2+8+1)	6 (2+4)	8	9 (8+1)	7 (1+4+2)
Instruments	ob	fl	ob	fl	ob	vln

Example 4.14.2. Duration series in bars 124-135, Section III: Part A

The duration series in bars 124-135 consists of hexachordal complementary sets with 6-2 (012346), challenging the other series of durations and dynamics.

B: B28  Flute: bar 125

B: B29  Flute: bars 126/3-127

B: B30  Oboe: bars 127/2-128/2

B: B31  Cello: bars 127/4-128/2

B: B32  Violin: bars 128/3-129

Paradigm	Instrument: Bars	Rhythm	Ornaments	w/ runs
B: B28	fl 125	sustained	trill	d-semi
B: B29	fl 126/3-127	sustained		sextuplet
B: B30	ob 127/2-128/2	dotted sustained	trill	
B: B31	vc 127/4-128/2	dotted sustained	s-appoggiatura	
B: B32	vln 128/3-129	sustained		d-semi

Example 4.14.3. Paradigmatic table for bars 125-9

Ornamentations in bars 125-8 are categorised as Paradigm B: B28-B32, which emerges as demi-semi runs with trills. In bar 127, the cello plays an ascending glissando *sfp*, which is responded to by the violin. In bar 129, the cello pizzicato expresses a melodic line, to which

the violin responds in an ascending melodic development. The oboe executes a glissando between G#-G, resembling a string glissando. The strings also perform glissando and ornaments. The melodies in bars 132-3 by the violin and in bars 133-4 by the cello resemble a parallel development of the flute in bars 126-7, progressing through chromatics.



R-8  
(G-5R)

137 139                  138 139      140 137 138                  139

vc fl                  vln fl ob vc                  vln vc ob

**Hauptklang**

5-26 (02458)      4-19 (T0)

Example 4.15.1. *Hauptklang* in a twelve-tone layer in bars 137-140

The retrograde transposed to A (R-8) occurs in bars 137-140, although the series begins with A in bars 137 on the cello and is concluded with G# in bars 139 by the oboe. Again, the melodic lines are dominated by the flute and violin, while the remaining two instruments play the accompanying role.

*Hauptklang* emerges across the quartet and is revealed at 5-26 (02458). The cello again plays a crucial role in intertwining one instrument with another. An inclusion relation of the prime form of 4-19 is also detected.

Paradigm	Instrument: bars	Ornaments	(as runs)	(w/ rhythm)
B: B33	vln 137-138/1	gliss	septuplet	sustained
B: B34	vc 137/3-139/2	s-appoggiatura		sustained
B: B35	ob 138/4-140/1	s-appoggiatura		sustained
B: B36	fl 139/1-140		d-semi, triplet	sustained
B: B37	vln 139/3-140/2	s-appoggiatura	septuplet	sustained tremolo
B: B38	vc 140	gliss	triplet	sustained

Example 4.15.2. Paradigmatic table in bars 137-140



A new melody emerges by the cello-violin-oboe-flute with embellishing ornaments in bars 137-140, grouped in Paradigms B33-B38. At this point, Yun provides a particular prescription of vibrato to the woodwinds that are n.v. (non-vibrato), and p.v.c (poco vibrato crescendo). The role of vibrato here is to support the dynamics in executing more extended-duration notes. Glissando, tremolo, harmonics, and ornaments by the strings lead to rapid melodic development and provide a necessary contrast with the woodwinds.

## **Part B**

The second part develops into contrasting extremes: the chaotic and the ordered. It begins with violent and mostly dissonant voices. At the same time, the second part concludes with simultaneously articulated sustained tones through an intensely escalated process in higher registers. Gestures by the four instruments achieve Taoist harmony through the *Yin* and *Yang* principle. The gradually rising, sustained tones could be considered *Yang*. In contrast, a bar of quick up-and-down movement in contrary motion represents *Yin*, followed by an epilogue-like third section.

## **Section IV of Part B**

Section IV begins with a tempo of ca. 78 in *sf* dynamics with the opening melody by the cello, which moves to the violin-oboe-flute in turn. The beginning of the melody in each part is played variously with a glissando, short rhythm, pizzicato, appoggiatura, turn, and tremolo. Rhythm appears in an augmented and diminished form in each part, developing into a melody. Complicated and irregular rhythm divisions emerge.

ca. 78

147

P-10 (G-6)

vc fl vln ob fl vln vc vln ob

Hauptklang

7-z38 (0124578)

4-19 (T9)

Example 4.16.1. *Hauptklang* in bars 147-8

The prime form transposed to Bb (P-10) is situated in bar 147. The series moves around the flute-violin-oboe with Bb-Gb on the cello and is concluded with B on the oboe. *Hauptklang* emerges across the quartet, revealed as 7-z38 (0124578). An inclusion relation is detected as the ninth transposition (T<sub>9</sub>) of 4-19.

Another duration series is identified within bars 147-155.

Bars	147					
Series	1	2	5 (4+1)	6 (4+2)	8 (4+4)	3
Instruments	vc			ob	vln	

Bars		148	149		152	154-5
Series	9 (3+4+2)	11 (8+3)	7 (3+3+1)	4	12 (8+3+1)	10 (2+4+4)
Instruments	ob	vln	vc		ob	

Example 4.16.2. Duration series in bars 147-155, Section IV: Part B

While most of Yun's duration series are detected with z-mate hexachordal sets and hexachordal complementary sets, the two hexachords appear unrelated with 125683 6-z11 (012457) and 9e740t 6-2 (012346).

Another dynamics series occurs in Part B. However, the beginning of the episode in this series is much more varied than the ending. The series ends as the remaining dynamics integers are found.

Bars	147					148
Dynamics	<i>sf</i>	<i>sff</i>	<i>sfp</i>	<i>f</i>	<i>ff</i>	<i>p</i>
Integers	8	t	4	9	e	3

Bars		149	151	207	210	214
Dynamics	<i>mp</i>	<i>mf</i>	<i>fp</i>	<i>fff</i>	<i>pp</i>	<i>ppp</i>
Integers	6	7	5	0	2	1

Example 4.16.3. Dynamics series in bars 147-214, Sections IV-V: Part B

It is also noticeable that the dynamics series consists of two sets of hexachords, which are z-mate to each other: 8t49e3: 6-z38 (012378), with its z-mate 675021: 6-z6 (012567).

P-9 (G+5)

163	164	163	164
vc	ob	vc	ob
		fl	vln
		ob	vln
			fl

Example 4.17.1. Ordered series in bars 163-164

The prime form transposed to the A (P-9) series in bars 163-164 begins with the cello's double-stopping A-F, which shifts to the oboe, including its ornament. Then, returning to the cello, the series moves around the oboe-flute-violin in equal measure. The P-9 ends with D-B-A# (Bb) on the oboe-violin-flute in bar 164, where B is the violin ornament.

B: B39

Oboe: bars 147/2-148/2

B: B40

Flute: bars 147/4-148/2

B: B41

Violin: bars 148/3-149/1

B: B42

Cello: bars 148/3-149/1

B: B43

Flute: bars 148/4-149/2

B: B44

Oboe: bars 163/3-164/3

B: B45

Flute: bar 164

B: B46

Cello: bars 164/2-165/2

B: B47

Violin: bars 164/3-165/3

B: B48

Flute: bar 165/2

Paradigm	Instrument: Bars	Ornaments	Rhythm
B: B39	ob 147/2-148/2	s-appoggiatura	dotted sustained
B: B40	fl 147/2-148/2	s-/l- appoggiatura	tremolo

B: B41	vln	148/3-149/1	s-appoggiatura	dotted	sustained
B: B42	vc	148/3-149/1	s-appoggiatura	dotted	sustained
B: B43	fl	148/4-149/2	s-appoggiatura	dotted	sustained
B: B44	ob	163/3-164/3	s-appoggiatura		sustained
B: B45	fl	164	s-appoggiatura		sustained
B: B46	vc	164/2-165/2	s-appoggiatura		sustained
B: B47	vln	164/3-165/3	s-appoggiatura		sustained
B: B48	fl	165/2	trill		

Example 4.17.2. Paradigmatic table in bars 147-149 and bars 163-165

Rhythmic augmentation and diminution ensue with a quarter to one beat, occurring from the oboe-violin-cello-flute in bars 147-9. As rhythmic alterations are highlighted by ornaments in bars 147-149 and 163-165, they are categorised as Paradigms B39-B48. As the cello identifies in bars 148-9, rhythmic augmentation and diminution emerge independently and merge in several parts. Augmentation and diminution in rhythms can be considered as a rhythmic paradigm. The cello, in particular, makes several glissandos in bars 147-8: the ascending glissando Bb-Gb has an equal rhythmic ratio, while the glissando between G#-A is glissando by an appoggiatura.

Since Section IV is formed of rhythmic augmentation and diminution, rhythmic complexities are structured to be significant. In addition, rhythmic complexities play a role in identifying the phrasing.

Rhythmic complexities concur with the complexities of melodic flow and dense texture. Therefore, section IV is divided into four phrases according to the instrumental techniques, as Table 4.6 indicates.

Table 4.6. Instrumental techniques in Section IV of Part B

Bars	Bars 147-162	Bars 162-190	Bars 191-203	Bars 204-9
Instrumental Techniques	Glissando, pizzicato	Glissando, appoggiatura	Pizzicato, trills, glissando	Glissando

Example 4.18. Twelve-tone layers in bars 191-2

Bars 191-192 consist of two sets of series: the prime form transposed to Eb (P-3), which contains pitches by the flute in bar 191, with an additional G# (Ab) input by the violin. The P-3 begins with Eb-B horizontally and concludes with F-E.

The retrograde inversion transposed to C# (RI-2) consists of the remaining three instruments, excluding the flute. The RI-2 begins with C#-C vertically between the cello-oboe, then adds a double-stopping A-F by the cello. Finally, the RI-2 is concluded with D#-F#-D by the cello-oboe-violin.

These two series are another example of three instruments (oboe, violin, and cello) against one (flute).



The image displays a musical score for Example 4.19.1, focusing on bars 204 and 205. The top section consists of four staves of music, likely for violin, viola, flute, and cello, with various dynamic markings such as *sf*, *sfmp*, *f*, and *ff*. A box labeled '205' is placed above the first staff. Below the main score are two series diagrams. The first diagram, labeled 'RI-1 (U+7R) vln', shows a horizontal series of notes for the violin in bar 204. The second diagram, labeled 'P-7 (G-4)', shows a series of notes for flute (fl), oboe (ob), and cello (vc) across bars 204 and 205.

Example 4.19.1. Ordered series in bars 204-5

Bars 204-205 also contain the two sets of series. The retrograde inversion transposed to the major seventh RI-1 consists of pitches by the violin in bar 204. In contrast, the prime form transposed to the minor fourth series contains pitches by the remaining three instruments. The RI-1 is a horizontal series that begins with C-B and is completed with F-Bb.

The G-4 (P-7) begins with G-D# between the flute-oboe vertically, then moves horizontally by the flute: the P-7 series is concluded with C-A-G# by the oboe-cello.

Bars 204-205 are another three against one heterophonic texture, in which the violin takes the role of the one.




C: C9  Flute: bar 191

C: C10  Oboe: bars 191/4-192/2

B: B49  Flute: bars 192-193/2

B: B50  Oboe: bars 203/4-204/2

B: B51  Flute: bars 204-205/1

Paradigm	Instrument: Bars	Rhythm	Ornaments
C: C9	fl 191	semi, triplet, d-semi	
C: C10	ob 191/4-192/2	Fitzg, sextuplet	
B: B49	fl 192-193/2	d-semi	dotted l-appoggiatura, trills
B: B50	ob 203/4-204/2	triplet	trill
B: B51	fl 204-205/1		dotted l-appoggiatura

Example 4.19.2. Paradigmatic table in bars 191-193 and bars 203-205

Ornamented figures in bars 191-193 are categorised as C9-C10 and B49-B51 combined with heterophonic ways.

### Section V of Part B

Section V begins with a slow tempo of ca.50. This section also could be divided into five phrases depending on instrumental technique, melodic flow, and organic texture. Bars 209/3-222 of Section V begin with double-stopping and harmonics by the cello, which verges very close to the opening of Section I. The dynamics of phrase 1 contain a quiet, tranquil status of piano, pianissimo, and pianississimo. The strings' harmonics, glissando, and staccato create the sound of indeterminate pitches, which provide a peculiar ambience.

210  
ca. 50

215

R-0  
(G-7R)

210 211 214 212 214 213 214 213 214 211

vc vln ob vc vln fl vc

Hauptklang

5-23 (02357) 6-z24 (013468) 4-19 (T1)

Example 4.20.1 *Hauptklang* in a twelve-tone layer in bars 209/3-215

The retrograde transposed to C# (R-0) in bars 209/3-215 is mainly based on the cello, making another series of three (violin, oboe, flute) against one (cello). The series begins with a double-stopping by the cello in bar 210, developing into a shift forward and horizontally, concluded by C on the cello in bar 211.

*Hauptklang* occurs between the woodwinds and cello, identified as 5-23 (02357). The association model suggests that by adding C on the violin, 6-z24 (013468) is constructed. In addition, an inclusion relation of the first transposition ( $T_1$ ) of 4-19 is detected.

Another duration series is detected in bars 209-218.

Bars	209	210	211	212	213
Series	8 (8+12-12)	4	6 (4+4+4+4+2-12)	1	12      2 (8+16-12)
Instruments	vc				vln

Bars		215	217	218		
Series	3 (12+3-12)	11 (2+12+8+1-12)	7 (3+4+12-12)	5 (1+16+12-24)	10 (2+12+8-12)	9 (1+12+8-12)
Instruments	ob	vc	vc	fl		vln

Example 4.20.2. Duration series in bars 209-225, Section V: Part B

Hexachordal complimentary sets again occur with 6-22 (012468) with 846102 and 3e75t9.

Musical score for bars 220-223. The score includes piano and string parts. Dynamic markings include *pp*, *p*, *mp*, and *mf*. Performance instructions include *(v.p.c.)* and *(m.v.)*. The piano part features a melodic line with various ornaments and dynamics, while the strings provide a rhythmic accompaniment.

R-5 (G-3R)

220 221 220 222 223 222 221 222

fl ob vln vc vln vc vln vln vc

**Hauptklang**

Hauptklang musical notation showing four staves with notes and rests.

7-32 (0134689)

4-19 (T<sub>10</sub>)

Example 4.21. *Hauptklang* and the ordered series in bars 220-223

The retrograde transposed to F# (R-5) emerges in bars 220-223. However, the series begins with a harmony F#-G by the woodwinds and an ornament B $\flat$  by the oboe in bar 220. The R-5 series develops into a melody played by the strings in reverse and forwards, concluding with Db(C#)-F in bar 222 on the violin cello, including ornament Db.

*Hauptklang* emerges across the quartet identified as 7-32 (0134689), including the tenth transposition (T<sub>10</sub>) of 4-19.

The cello melody in bars 220-222 is prescribed to execute the F with various vibrato techniques: molto vibrato (m.v), non-vibrato (n.v), and vibrato poco a poco crescent (v.p.c). Situating the two contrasting vibratos, m.v and n.v, refers to Taoism's *Yin* and *Yang* principles.

Musical score for Example 4.22, showing a twelve-tone layer in bars 228-231. The score includes staves for strings, woodwinds, and brass, with dynamic markings and performance instructions like "arco" and "dolce".

U+7:

I-1 (U+7)

228 230 231 229 230

vc fl vc ob fl vc vln

**Hauptklang**

9-5 (012346789) 4-19 (T5I)

Example 4.22. *Hauptklang* in a twelve-tone layer in bars 228-231

The inversion transposed to C# (I-1) in bars 228-231 begins with the cello. It remains horizontally forward, moving up to the tenth pitch G# by the cello, an ornament. The U+7 concludes with B-C on the violin.

*Hauptklang* is detected across the quartet, revealed as the 9-5 (012346789). In addition, an inclusion relation of the fifth inversion (T<sub>5</sub>I) of 4-19 is found.

The cello opens up Phrase 2 of Section V with pizzicato, followed by the violin, oboe, and flute. The remaining melody and newly emerged one balance each other precisely. Melodies from the cello and violin occur in the gap between one bar and three-quarter beat duration, from the violin and oboe in the interval of one bar and two beats, and the oboe and flute in the one bar three-beat duration gap. As the piece develops, a newer melody emerges one beat later.

The tempo becomes approximately ca. 60 in bar 228, and all the parts play melodies. While they all execute sustained long-duration notes, the woodwinds play fast decorative melodic development, or sustained notes emerge after tiny ornaments. For example, long sustained notes appear after the glissando, and tremolo emerges in strings as a diminished fifth double-stopping by the violin.

RI-7 (U-4R)

	234	235	234	235	234	235				
	ob	vln	vc	vln	vc	vln	vc	vln	fl	ob

**Hauptklang**

5-19 (01367)      6-z17 (012478)      4-19 (T0)

Example 4.23. Hauptklang and the ordered series in bars 234-235

The retrograde inversion transposed to F# (RI-7) begins with F#-F in bar 234 on the oboe. The series is then ordered in reverse and forward on strings. The RI-7 concludes with woodwinds B-G horizontally in bar 235. The flute executes the D repeatedly, while trills and ornaments express various decorative ornaments in bars 234-5.

*Hauptklang* is distinguished between the woodwinds and cello, identified as 5-19 (01367). G is added on the oboe with the associational model, building up the 6-z17 (012478). The inclusion relation of the prime form of 4-19 is found.



P-8 (G-5)

235	236	237	235	237
vln	ob fl	vln	ob vln	vc fl

**Hauptklang**

6-z37 (012348)      4-19 (T9I)

Example 4.24. Hauptklang in a twelve-tone layer in bars 235/3-237

A double-stopping by the violin G#-E starts the prime series transposed to G# (P-8) in bars 235/3-237, which moves into harmony by woodwinds G-F# that remains horizontally on the violin then shifts both left-right and right-left. The P-8 concludes with A#-A on the cello and flute. The woodwinds execute sustained notes continuously in bars 235/3-237 of Section V. The sustained notes of the woodwinds are expressed with trills and ornaments. In contrast, glissando by the strings resembles Nonghyn.

*Hauptklang* emerges across the quartet identified as the 6-z37 (012348), including the ninth inversion (T9I) of 4-19.

ff *sempre con vibr.*  
*intensiv halten, non dim.*  
 dim.  
 ff *sempre con vibr.*  
*intensiv halten, non dim.* ff  
 ff *sempre con vibr.*  
*intensiv halten, non dim.*  
 pizz.  
 (Bartók-  
 Pizzicato)

245  
 fff f mp  
 fff f mp  
 arco  
 fff f mp  
 sempre con vibrato

P-0 (G-7)

242	243	244	242	243
fl	ob	vln	fl	ob
vc	vln	vc	fl	vc

Hauptklang

6-z48 (012579)      4-19 (T1)

Example 4.25. *Hauptklang* and the ordered series in bars 242-246

Harmony by the woodwinds and violin C-G#-B begins the prime series transposed to C (P0) in bars 242-243, then develops horizontally with the woodwinds briefly visiting the strings. A triple-stopping does not anticipate another three-one heterophonic relation.

*Hauptklang* is detected across the quartet, revealed as the 6-z48 (012579), including the first transposition (T<sub>1</sub>) of 4-19.

Bars 242-243 of Section V begin in bar 242 with a flute, oboe, and violin harmony. At this point, the composer prescribes various vibrations persisting in a solid sound. Simultaneously, the three parts similarly execute sustained notes, with the cello introducing Bartok pizzicato independently.

All the parts are related to sustained notes, including the decorative ornaments. These sustained notes make the *Haupttöne*, which are described below.

**Hauptklang**

9-8 (01234678t)                      4-19 (T<sub>5</sub>I)

Example 4.26. *Haupttöne* in Section V

*Hauptklang* in Section V is built up by the 9-8 (01234678t) across the quartet. The inclusion relation is detected as the fifth inversion (T<sub>5</sub>I) of 4-19.

The image displays a musical score for Example 4.27.1. The upper portion consists of four staves of music, likely representing different instruments, with various notes, rests, and dynamic markings such as *sf* and *ff*. The lower portion shows a simplified P-0 series in G7, labeled "P-0 (G-7)". This series is represented by a single staff with notes for flute (fl), oboe (ob), violin (vln), and cello (vc) across bars 254 and 255. The notes are: fl (C), ob (D), vln (E) in bar 254; ob (F), vln (G) in bar 255; vc (A), vln (B) in bar 254; vln (C), ob (D) in bar 255; vln (E), ob (F) in bar 254; vln (G), ob (A) in bar 255.

Example 4.27.1. The series in bars 254-255

Another harmony between the woodwinds and violin C-G#-B begins another prime series transposed to minor seventh (P-0) in bars 253-255, which develops a horizontal melody. The P-0 concludes with ornamented pitch C# on the oboe. This series's initial harmony (woodwinds and violin) appears relevant to the three versus one heterophony. Here, one means an almost excluded cello.

B: B52 Flute: bar 255

B: B53 Oboe: bar 255

B: B54 Violin: bar 255

B: B55 Cello: bar 255

B: B56 Flute: bars 256-257/1

B: B57 Oboe: bars 256-257/2

B: B58 Violin: bars 256-257/4

B: B59 Cello: bars 258/4-259/2

B: B60 Oboe: bars 259/3-260

B: B61 Violin: bars 259/3-260

Paradigm	Instrument: Bars	Rhythm	Ornaments
B: B52	fl 255	dotted	l-appoggiatura
B: B53	ob 255	r-dotted	l&s-appoggiatura
B: B54	vln 255	dotted	s-appoggiatura
B: B55	vc 255	dotted	trills
B: B56	fl 256-257/1		sustained l-appoggiatura
B: B57	ob 256-257/2		sustained l-appoggiatura
B: B58	vln 256-257/4		sustained s-appoggiatura
B: B59	vc 258/4-259/2	demi-semi	trills s-appoggiatura
B: B60	ob 259/3-260	r-dotted	trills
B: B61	vln 259/3-260	dotted	trills

Example 4.27.2. Paradigmatic table in bars 254-260

Ornamented figures in bars 254-260 are categorised as Paradigms B52-B61, which emerge throughout bars 254-260 as long or short appoggiaturas, and trills are merged with either short rhythmic figures or long sustained durations.

The image shows a musical score for Example 4.28. It features four staves of music. The first three staves are marked with *fff* and *intensiv halten*. The fourth staff includes *fff*, *pizz.*, *arco*, and *(nur mit einem Finger)*. Below the staves is a rhythmic notation for the twelve-tone layer, labeled 'R-2 (GR)'. The notes are: bar 256 (ob, vln, vc), bar 257 (fl, vc), and bar 258/1 (fl, vc).

Example 4.28. Twelve-tone layer in bars 256-258/1

The retrograde transposed to D# (R2) begins with a harmony D#-E by the oboe and violin, which develops into the pitch by the cello and is horizontally ordered. The G R series returns to the cello, concluded by the C#-A#-D in bar 257. The series is another example of three (violin, oboe, flute) against one (cello).



P-6 (G+3)

258                      259   258                      259                      260 259 258

fl   vc   ob   vc                      ob   vl   vc

Example 4.29. Series in bars 258/2-260

The prime series transposed to minor second (P-3) in bars 261-264 begins with harmony between the flute, cello and violin Eb-B-D, which develops horizontally between the flute and oboe. Once returned to the flute, the series concludes with C-Ab-F-E by the flute. *Hauptklang* is found across the quartet revealing the 7-z17 (0124569), which presents an inclusion related to the sixth inversion (T<sub>6</sub>I) of 4-19.

C: C11 Flute: bars 263/2-264

C: C12 Oboe: bars 263/2-264

C: C13 Violin: bars 263/3-264

C: C14 Cello: bars 263/3-264

Paradigm	Instrument: Bars	Rhythm
C: C11	fl 263/2-264	quintuplet, sextuplet, d-semi
C: C12	ob 263/2-264	triplets, d-semi

C: C13	vln 263/3-264	quintuplets, nonuplets, d-semi	
C: C14	vc 263/3-264	septuplet, triplet, d-semi	sustained

Example 4.30. Paradigmatic table in bars 262-264

Passages in bars 262-264 indicate various fast runs, categorised under C11-C14, including quintuplet, sextuplet, and demi-semi on the flute and septuplet triplet and demi-semi on the cello.

Coda

The coda starts in bar 265 with tremolos by the strings and Fltzg by the woodwinds. These two instrumental techniques segment rhythms considered a similar approach to tremolo. The four parts execute the same pitch segmentation rhythms with different dynamics. In bar 268, an ascending melody emerges with trills, while a semitone interval glissando appears in the second half of bar 269.

The image shows a musical score for Example 4.30.1, consisting of four staves of woodwinds (flute, oboe, violin, flute) and a piano part. The score includes dynamic markings like *mf*, *p*, and *f*, and performance instructions like *Fltzg*. Below the score is a pitch segmentation diagram for P-1 (G-7) across bars 265 and 266, with notes for vc, fl, vln, ob, and fl.

Example 4.31.1. Twelve-tone layer in bars 265-267

The prime series transposed to major seventh (P-1) in bars 265-267, indicating another three against one on the flute. The P-1 begins with a harmony C#-F on the cello flute, which swiftly concludes with the D on the flute.

The duration series occurs again in bars 269-273.



Bars	269				270	
Series	6	10	4	5	7	9
	2+2+2	2+4+4	2+4+4+4+2-12	1+4		(4+5)
Instruments	vc	vln	ob	fl		vln

Bars		271	272	273		
Series	3	12	8	11	1	2
	2+4+8+1-12	2+2+8	1+3+4	2+4+1+4		
Instruments	vc	ob	vc	vc		fl

Example 4.31.2. Duration series in bars 269-273, Coda: Part B

It is also noticeable that the duration series consists of two sets of hexachords, which are z-mate to each other: 6t4579 6-z3 (012356) with its z-mate 308e12 6-z36 (012347).

A: A36 Flute: bars 265-267/3

A: A37 Oboe: bars 265-267/3

A: A38 Violin: bars 265-267/3

A: A39 Cello: bars 265-267/3

B: B62 Flute: bars 267/4-269

B: B63 Oboe: bars 267/4-269

B: B64 Violin: bars 267/4-269

B: B65 Cello: bars 267/4-269

Paradigm	Instrument: Bars	Rhythm	Ornaments
A: A36	fl 265-267/3	Fitzg dotted nonuplet	
A: A37	ob 265-267/3	Fitzg r- / dotted triplet	
A: A38	vln 265-267/3	tremolo r- / dotted	

A: A39	vc	265-267/3	tremolo	r- / dotted	
B: B62	fl	267/4-269		dotted	appoggiaturas, trills
B: B63	ob	267/4-269		dotted	appoggiaturas, trills
B: B64	vln	267/4-269		r-dotted	trills
B: B65	vc	267/4-269		dotted	trills

Example 4.31.3. Paradigmatic table in bars 265-269

Heterophonic texture and ornamented figures in bars 265-269 are Paradigms A36-A39 and B62-B65. While paradigms *Anth* emerges with *Fitzg* by the woodwinds and tremolo by the strings, paradigms under *Bnth* occur with appoggiaturas and trills with fast rhythms. In Paradigms A36-A39, a heterophonic texture emerges 2 plus 2 in canon between the woodwinds and strings. The melody in the second half makes a long phrase, with each part executing an individual motive repeatedly. Independent development develops into ascending and descending progression. Rhythmic segmentation represents quintuple 5 on the flute, triple 3 in the oboe, nonuple 9 on the violin, and heptuple 7 in the cello, respectively, suggesting another rhythmic paradigm.

Similar instrumental techniques, tremolos by the strings and *Fltzg* by the woodwinds, appear for the first time in the coda.

I-11 (U-6)

278	281	278
fl	vc	fl vc vln vc vln ob vln

**Hauptklang**

10-4 (012345689t)      4-19 (T2I)

Example 4.32.1. *Hauptklang* and the ordered series in bars 278-281

The inversion series transposed to minor sixth (I-11) in bars 278-281 begins with harmony on B-Eb between the flute and cello, which moves around in bars 281 that shifts back to bar 278 and concludes with a harmony A-Bb by the oboe and violin.

*Hauptklang* is detected across the quartet, identified as the 10-4 (012345689t), which presents an inclusion relation of the second inversion (T<sub>2</sub>I) of 4-19. The cello plays a crucial role in connecting one instrument to another through *Hauptklang*, just like the white tiger in the Frescoes' west wall, which comprises intertwined fragments.

The image shows four staves of musical notation for Violin, Oboe, Flute, and Cello. Each staff is labeled with a paradigm (B: B66, B: B67, B: B68, B: B69) and the instrument and bars it covers. The Violin staff (B: B66) shows trills and slurs. The Oboe staff (B: B67) shows a long glissando. The Flute staff (B: B68) shows slurs and ornaments. The Cello staff (B: B69) shows pizzicato and slurs. Dynamics like *f*, *mp*, and *ff* are indicated throughout.

Paradigm	Instrument: Bars	Ornaments
B: B66	vln 278-279	trills, l-appoggiatura
B: B67	ob 278-279/2	s-appoggiatura
B: B68	fl 278/3-281/2	l-appoggiatura
B: B69	vc 279/4-280/3	l-appoggiatura

Example 4.32.2. Paradigmatic table in bars 278-281

Ornamented figures in bars 278-280 are categorised as Paradigms B66-B69. In bar 278, while the oboe continuously uses glissando, as introduced earlier, the remaining three instruments express different techniques: the flute executes ornaments decorated with sustained notes, while the violin expresses glissando to indeterminate pitches, and the cello plays pizzicato and sustained notes, which also lead to indeterminate glissando.

Complex musical score for strings and woodwinds. The score is divided into two systems. The first system includes dynamic markings such as *mp*, *ff*, *sf*, and *f*, along with performance instructions like *arco*, *pizz.*, and *arco*. The second system includes markings like *lunga*, *lunga*, *fff*, *lunga lunga*, *dolce*, *p*, *(am Ende n.v.)*, *ff*, *f*, *ff*, *ff*, *lunga*, *lunga*, *lunga*, *lunga*, *pizz.*, and *(n.v.)*.

P-8  
(G-5)

287	288	287	288	287	288	287	288	287
vc	vln	vc	vln	fl	vln	fl	vln	ob

**Hauptklang**

8-5 (01234678)      4-19 (T4I)

Example 4.33.1. *Hauptklang* and a twelve-tone layer in bars 287-290

The final series of *Images* is the prime series transposed to G# (P-8), which begins with an ornament G# and E by the cello and concludes with Bb-A violin-oboe. *Hauptklang* emerges across the quartet as the 8-5 (01234678), including the fourth inversion (T<sub>4</sub>I) of 4-19.



B: B70

B: B71

B: B72

B: B73

Flute: bars 287-289/2

oboe: bars 287-289

Violin: bars 288-289

Cello: bars 288/3-289/2

Theme	Instrument: Bars	Ornaments
B: B70	fl 287-289/2	l-appoggiaturas
B: B71	ob 287-289	s-appoggiatura
B: B72	vln 288-289	s- / l-appoggiaturas
B: B73	vc 288/3-289/2	l-appoggiaturas

Example 4.33.2. Paradigmatic table in bars 287-289

Long appoggiaturas reflect rhythmic runs, representing the paradigm under B70-B73. *Images* concludes in fortissimo: the opening double-stopping of D-C# by the cello appears in the flute and cello at the ending, connecting the opening and ending and indicating a cyclic form.



### 4.3. Conclusion

The preceding analysis has demonstrated how Yun's compositional system is structured based on hexachordal complementary sets 6-16 (014568). The two sets of combinatorial inversion 6-16 are at the basis of the serial structure of *Images*. Therefore, it would appear that the emphasis on figure four had no impact on the serial structure, which would have been possible. The hexachordal complementary sets 6-16 could be further segmented with four sets of trichords, including the two sets of 3-3 (014), 3-2 (013), and 3-5 (016).

Earlier, the persistent occurrence of the same set class demonstrates that the 3-3 (014) function is crucial in Yun's composition based on the *Hauptton* technique. In *Images*, PCS 3-3 relates to inclusion in the hexachordal complementary sets 6-16 in addition to *Hauptton* in the twelve-tone layer series.

Yun's theory and composition tutors in Berlin included Boris Blacher (composition) and Reinhard Schwarz-Schilling (music theory). In addition, the twelve-tone technique was taught by Joseph Rufer, a former pupil of Arnold Schoenberg. Yun's use of hexachordal complementary sets may therefore stem from a direct lineage from Schoenberg himself. Yun's series' opening and ending pitches are semitones from each other. The use of two complementary sets of 6-16 refers to Alban Berg's *Der Wein* (1929) (Headlam 1990), Arnold Schoenberg's String Quartet No.4 (1936) (Haimo and Johnson 1980) and Karlheinz Stockhausen's *ZeitmaÙe* (1955-6) (Decroupet 1997).

Yun's series is not explicitly perceivable because he unfolds it with a combination of prime and retrograde order. It begins with a double-stopping by a single instrument or as harmony built by two or more instruments. The series, however, then develops horizontally into a melody rather than continuously building up a vertical harmony. Because retrogrades are at the heart of serial thinking, he focuses on locating the series within a horizontal move. In other words, his series expresses vertical tendencies and then moves on horizontally, both forward and in a retrograde fashion. The serial pattern itself is not repeated very often. However, a substantial range of series pitches appears frequently. Yun's series could be complicated to perceive; on the one hand, his unexpected ways of handling the system would not bore the listener of any kind about his serial technique on the other hand.

His series also provides a valuable guide to heterophonic texture throughout; he tends to enjoy the dialogue between the strings and woodwinds. He also situates a one versus three texture. He allows each instrument to display its voice by providing a role to become one against three.

Yun's series of durations and dynamics do not correspond to hexachordal complementary sets all the time, as is the case with pitch. In some cases, such sets are employed in a series of durations. However, while pitches are built by hexachordal complementary sets 6-16, the selection of hexachordal complementary sets is on durations 6-2 and 6-22. Moreover, in most series duration and dynamics cases, sets of z-mate hexachords are employed. These could be suggested as Yun's way of ordering the system.

In line with most of Yun's compositional contexts, *Images* was also written using *Haupttöne* in the twelve-tone layer. While he rarely employed ordered series in this layer, *Images* is given particular attention. The twelve-tone layer is the ordered series of pitches employed and the dynamics and durations throughout, which build up the integral serialism in the piece.

Concerning his use of centricity, although the quartet is a relatively small ensemble, Yun locates separate *Haupttöne* in each instrument simultaneously, which appear more as *Hauptklänge* than *Haupttöne*. The opening *Hauptklang* makes 4-19 (0148) with B-C-D#-G, which Straus' associational model refers to as the set-up basis of pitch-class set analysis. The transformed version of Straus' pattern completion takes over the inclusion relation. Therefore, the inclusion relation would occur if any inverted version of 4-19 were involved in the given set. In the case of such a complementary relation, pattern completion is applied. In the two-part form, the prime form (T<sub>0</sub>) and prime inversion (T<sub>0</sub>I) of 4-19 frequently emerge in Part A, whereas more varying transpositions and inversions of 4-19 are detected in Part B.

Although Yun's *Hauptklang* is balanced across all the parts, centricity plays an essential role around the cello when referring to the associational model. Considering that Yun was most attached to the frescoes on the west wall because it displays the white tiger represented by the cello in *Images*, the weighting on the cello in the piece's centricity is an interesting point. While the white tiger was unique to Yun because it comprises intertwined fragments of the blue dragon, black turtle, and red phoenix, the *Hauptklang* of *Images* also plays a role in intertwining the instruments. It has been identified that the first *Hauptklänge* 4-19 are related to the set 3-3 with inclusion, which ultimately suggests a significant role of set 3-3 in the piece.

It has been shown how paradigmatic analysis is the most suitable approach to analysing music that explicitly combines Eastern and Western cultures by detecting heterophonic texture Paradigm A and ornamented figures Paradigm B. Paradigms A and B initially emerge in Section 1 of Part A, the opening and bar 22. In contrast, Paradigm C occurs in Section II of Part A, in bar 106. The heterophonic texture of 2 plus 2, 1 versus 3 or

vice versa is presented in Paradigm A. Heterophony is often stated using ornaments in Paradigm B, which interact within sub-segmented ones, especially between B2 and B3. It is noticeable how Yun controls developing his thematic ideas under the three paradigms. Although the initial appearance begins in Part A, Paradigm A dominates in Part A.

In contrast, Part B is mainly occupied by Paradigm B. The role of Paradigm C is more than that of a bridge. Paradigmatic analysis indicates how Yun allows his ideas to develop freely within his framework, which complements the serial system.

*Haupttöne* and heterophonic texture reflect Yun's implementation of the Korean technique in Western art music. In *Images*, he expresses each of the four guardians individually and collectively merged into a single entity, which *Hauptklang* represents efficiently. *Hauptklang* is perceptible through the pattern completion and associational model. The heterophonic texture is appropriately audible through paradigmatic analysis. His implementation of East-West influences in *Images* is revealed through formal analysis. The stylistic features in *Images* that have not been previously considered include hexachordal complementary sets throughout the series. While serialism plays a crucial role in reflecting Western musical grammar, the heterophonic texture provides one way of adopting musical hybridity, often relating to instrumentation and serialism. As *Hauptton* often refers to centricity, Yun expresses this through the instrumentation in *Images*.

His instrumentations highlight the construction of musical hybridity. He principally situated the woodwind oboe in the East and the string violin in the South, based on Taoistic *Bagua* (팔괘). He then adds his own interpretation of *Bagua* by situating the flute in the North on the percussion position and placing the cello in the West on the brass position. His instrumentation also relates to the *Yin* and *Yang* principle, situating the instruments as categorised in the *Yang*, with the oboe in the East and the violin in the South, and positioning the cello in the West and the flute in the North, as categorised as the *Yin*. The oboe is associated with the blue dragon, the violin with the red phoenix, the flute with the black tortoise, and the cello with the white tiger. Returning to Sparrer's view of Yun's intention in *Images* (1968), he was most attached to the frescoes on the West wall because it displays the white tiger, which also portrays all four animals. In writing *Images*, particular attention was paid to the cello, which symbolises the white tiger of the Four Guardian Frescoes.

In *Images*, his political intention to clear his name of spying charges is not clarified, partly because no documentation explains the five-year gap between the visit and the composition. In other words, the European-oriented compositional technique is indicated by an appropriate tool to detect the Asian-oriented technique. On the other hand, following the

serial system using hexachordal complementary sets clearly shows how he composed music following the Western avant-garde.

Musical hybridity is expressed in a combination of elements from Eastern and Western cultures. At the same time, stylistic features in Yun's instrumental association play a crucial role in the hybridity between the two cultures. One of the vital issues of *Images* concerns the relation between the Four Guardian Frescoes (사신도) with the instrumental association. It was discussed in this chapter how Yun organised the four instruments representing the frescoes, signifying the four cardinal directions according to Taoism's *Yin* and *Yang* principle. It is efficiently expressed around the cello, which coincides with his focus on the white tiger in the Four Guardian Frescoes, symbolised by the cello in the piece.

## Chapter 5

### Musical Characterisation in the Context of East-West Encounters in the Opera *Sim Tjong* (1971-2)

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Commissioned for the Munich Olympic festival in 1972, the Opera *Sim Tjong* introduces the Korean tale of the filial piety of a daughter to her blind father to Western audiences. Yun's final opera is the first Western opera based on a Korean subject, reflecting his identity as a Korean exile in Germany. Through this act of opera writing, Yun expresses his Taoist-based philosophy combined with Confucianism, Shamanism, and Buddhism. This chapter aims to identify the musical hybridity of the musical characterisations through analytical means with reference to the operatic characters. The stylistic aspect of Western influence includes *Sprechstimme*. Yun appears to attach special meaning to the tale with the harp expression of the plunge (jumping into the water on the stage) by the main character. The musical characterisations of the opera, including vocal and melodic characters such as intervals, contour, and vocals, will be considered. The opening *Haupttöne* F#-G-A-Bb form a set 4-3 with the inclusion of 3-3, which plays a crucial role in integrating the entire opera.

## 5.1. Introduction

Having studied Isang Yun's instrumental works *Réak* for orchestra (1966) and *Images* (1968) for flute, oboe, violin, and cello, the investigation now moves on to his operatic work, the final opera, *Sim Tjong* (1971/2). The research questions concerning this chapter concern how Yun combined aspects of his Korean heritage with Western avant-garde techniques in the opera. In addition, the chapter investigates how musical characterisations of the opera, including vocal character, can be analysed and to what extent Yun's compositional contexts could be theorised into musical hybridity. The follow-on questions concern Yun's compositional procedure, *Hauptton* as an example of musical hybridity in relation to East-West fusion, and the roles of PCS 3-3 in *Hauptton*.

### 5.1.1. Background of the Opera *Sim Tjong* (1971/2)

After his release from prison in South Korea and eventual return to Germany, Yun was commissioned by the official cultural programme for the 1972 Munich Olympiad to write an opera. After discussions with Harald Kunz,<sup>8</sup> he decided to use a Korean legend as the subject. As a result, work on *Sim Tjong* began in April 1971 and was completed the following year. The leading role in the opera was the traditional Korean character Sim Tjong. Yun emphasises one of the central themes of Confucianism, filial piety and patriarchy, which are particularly significant in Korean culture.

During the creative process, the stage director Günter Rennert and the librettist Harald Kunz visited South Korea better to understand Korean culture and Sim Tjong's character. During this research visit, they also attended live performances of *Pansori* and *Changguk*, which are operatic versions of Korean music that include the title character of Sim Tjong (see page 70, Chapter 2).

The premiere of *Sim Tjong* on 1 August 1972 opened the festival for the 1972 Munich Olympiad. Yun was the only composer of Asian origin to participate. The programme also included work by Mozart, Wagner, Richard Strauss, and Berg and lasted until 10 September 1972. The premiere in 1972 was very successful, although its success had little effect in Korea. It had its Korean premiere in 1999 (Lee 2009).

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<sup>8</sup> Harald Kunz wrote the libretti for Yun's last three operas.

### 5.1.2. Narratives within the Opera

In contrast to Yun's previous three operas, in which he makes various meter changes, *Sim Tjong* has no such change. Yun does not even provide meter indications after the initial 4/4 marking in the opera. Rather than focusing on the meter, he shows the character's emotions via specific tempo changes.

According to Lee (2009: 49), Yun divided *Sim Tjong* into three different worlds: the world of heaven, the world under the sea, and the human world. These concepts were connected to the three elements of Tao: heaven, earth and man. Yun's music reflects each world depending on which operatic character it belongs to: for instance, the heavenly world to which *Sim Tjong* belongs, the human world in which she suffers, and the world under the sea in which she sacrifices herself and prepares for rebirth.

In the legendary tale of *Sim Tjong*, the eponymous heroine sacrificed herself to restore her father's vision. Ultimately, she is brought back to life and later becomes Queen. Several East Asian philosophies, including Taoism, Buddhism, Confucianism and Shamanism, form the basis for the story.

As composers often tailor stories to their own needs, Yun and Kunz changed the traditional tale of *Sim Tjong* according to contemporary social conditions in Germany. For instance, Kunz adds Park, who did not exist in the original story, to add a romantic element in the middle of the opera. In the original story, having married the Emperor, *Sim Tjong* arranges a banquet for blind people in the palace to find her father. In the opera, two lieges bring her father, Sim, directly to the Emperor. Had a scene set at a royal banquet been included in the opera, the presence of Korean Royal Court Music would have been required. Yun probably wished to avoid quoting such traditional Korean music too literally, even though elements of it were employed (Lee 2009).

In other words, the music could have been stylised. There are several reasons why the banquet scene may have been cut. First, it would traditionally have required Korean Royal Court Music, which Yun may have been reluctant to quote or imitate. Second, such scenes typically require significant resources in terms of a chorus, extras and décor. Finally, after Sim's sight is restored in the original story, he stays in the human world. In contrast, he goes to the heavenly realm in the opera.

Specific instruments in the opera are associated with several characters. For instance, the heavenly heroine *Sim Tjong* is linked with the celesta and harp. In contrast, a negative character, Paeng-dok, is associated with the trumpet and oboe, and an incompetent one, Sim, with the double bass.

The opera also contains Yun's adoption of the mythological flow of the drama by a chorus which reflects on Taoist belief, resembling "Monteverdi's *Orfeo*, whose chorus is composed in madrigal style" (Kim 2001: 78). For instance, the opera begins with the ancient Asian mythology of singing philosophical statements in praise of God in the opening chorus of the Prologue. Moreover, the palindromic structure revealed in Yun's *Sim Tjong* by the divided arrangement of chorus and orchestra is also found in Monteverdi's *Orfeo*, where symmetry indicates the self-containment of Arcadia (Kim 2001: 78). As with Monteverdi's *Orfeo*, which featured many mythological characters, a similar approach was taken by Yun.

As shown in Table 5.1, the opera consists of two acts, a prologue and an interlude.

Structure		Location
Prologue		Sim Tjong, an angel from heaven
		Sim's house
		Near fountain
Act I	Scene 1	Sim's house
	Scene 2	Three doors
	Scene 3	Sim's house
	Scene 4	Outdoors at a village tavern
	Scene 5	Sim's house
Interlude		The Sea of In-dang-su
Act II	Scene 1	The coronation hall in the Emperor's palace
	Scene 2	Sim's house
	Scene 3	The coronation hall

Table 5.1. Structure of *Sim Tjong*

### **Prologue**

The Prologue begins with a chorus of mythological figures associated with Taoism, who sing philosophical statements praising the divine. The chorus is essential in this opera and plays two leading roles, representing holy figures from heaven and other people from the lower classes on earth.<sup>9</sup> On the other hand, the meditative chorus, which interrupts the flow

<sup>9</sup> The Chosun dynasty (1392-1897) was very hierarchical, and commoners were considered low. The main heroine of the opera comes from the impoverished aristocracy (*yangban*). In particular, Sim is portrayed as



of the drama, can be combined with the reflective function of Greek drama and the Taoist belief of the composer. As operatic choruses typically represent the people, Yun appears to be following operatic tradition. An angel, Sim Tjong, comes to the human world following the command of the Emperor of Heaven to renew the old world. When she is born as a child to the blind Sim, her mother, Lee, dies. Sim begs three ladies he met at a fountain to take care of the baby. An evil widow, Paeng-dok, approaches the blind Sim and is asked to look after the baby, but she refuses.

## **Act I**

The chorus begins to tell the story of the cycle of human life. Sim Tjong, now grown up, is seen looking after her father. She also has a romantic scene with Park, who proposes to her. However, she refuses his proposal because she cannot leave her father alone.

The blind Sim falls into a stream to meet Sim Tjong. A travelling monk saves his life and suggests he offers a donation. Having heard that his vision will be restored if he donates three hundred sacks of rice to Buddha, Sim makes that promise. Soon after, Sim becomes disappointed, as he cannot keep his promise, so Sim Tjong swears to honour his pledge to restore his sight.

Sailors seek a virgin to sacrifice to the Dragon King in the Indangsu (Yellow Sea). Sim Tjong hears this news and sacrifices her life to fulfil her father's promise. The sailors are deeply moved by her devotion and solemnly pledge to pay for the three hundred sacks of rice and give some extra money.

While her father sleeps, Sim Tjong prepares to leave him and go to the Indangsu. Before she leaves, her father awakes. He tells her about a nightmare in which he was isolated without her. She explains that his dream indicates that she will be the bride of the Dragon King of the Indangsu. Sim realises after her departure that his daughter is going to die and tries to catch up with her by crying out. While the sailors offer a religious ritual for a safe voyage in the raging waves, Sim Tjong invokes Buddha's mercy and jumps into the Indangsu. The waves are lulled, and Sim's shout fades away.

## **Interlude**

The Dragon King and his five brides persuade Sim Tjong to give up her life in the human

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becoming blind through too much studying, which represents a typical *chanban* (an impoverished *yangban*), who is not aware of his social situation in spite of its necessity. Throughout the opera, social criticism of the class society plays a crucial role.

world for the world under the sea. However, she cannot forget her father. The Dragon King shows her that the blind Sim is married to the evil widow Paengdok. Her sacrifice fails, and her father is still blind. As Sim Tjong sinks into the depths of despair, her mother, Lee, appears. She reminds Sim Tjong that the goal of her mission is to renew the old world. She returns Sim Tjong to the human world inside a lotus flower.

The orchestra eventually calms down. The Dragon King, represented by five bass singers, rules the world under the sea; the music around here is blurry, with little focus. A song by the five brides of the Dragon King appears powerless and unclear and sounds desperate. Moreover, the brides sing while standing still, illustrating that they are characters with a passive identity. When Sim Tjong discovers that her sacrifice was in vain, as Sim remains blind, she echoes in *Sprechstimme* the word "vorbei" (over), the refrain of the five brides and the Dragon King. At that moment, the sonorities of trombones and a tuba are heard, instruments Yun also employed in his earlier operas to signify supernatural intervention (Kim 2001: 85).

## **Act II**

The sailors present a mystic lotus flower found in the Indangsu to the Emperor in the royal palace. As the flower opens up in the night, the Emperor finds Sim Tjong and recognises that he saw her in his recurring dream. He makes a formal proposal of marriage to her, which she accepts. Sim Tjong and the Emperor try to invite her father, Sim, to the wedding ceremony. Meanwhile, Paengdok keeps cheating Sim out of his money and eventually sells his last property, his house. Having realised that Paengdok has betrayed him, Sim is driven to despair.

On the wedding day, two lieges pick Sim up and take him to the palace. He publicly tells the Emperor his life story and the sin that led his daughter to death. Sim repents his sin and waits for punishment. Sim Tjong calls her father, and Sim makes an effort to recognise her. She touches her father's eye with a lotus flower petal, and he can finally see her. After Sim blesses the Emperor and his daughter for their wedding, he joins the heavenly world with his wife, Lee.

## 5.2. Analysis

### 5.2.2. Analytical Methods

The first *Haupttöne* and/or *Hauptklänge* of each piece make the transpositional point, notated as  $T_0$ . For example, the first *Hauptton* of *Sim Tjong* is reflected as ornamented figures in the opera's opening in bars 38-46 of the prologue, G-F#-A-Bb. Therefore, the F#-G-A-Bb is set as the  $T_0$  of 4-3 (0134). In previously analysed works, the set 3-3 works as the first *Haupttöne* and *Hauptklänge* of each piece, which ultimately play the role of the transpositional point. The first *Haupttöne* set 4-3 includes the two sets of 3-3 (014): F#-A-Bb, and F#-G-Bb, from which the F#-A-Bb is selected as the  $T_0$  of 3-3 (014).

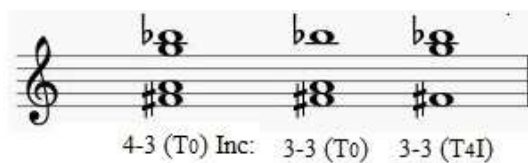


Table 5.2. The opening *Haupttöne* as the transpositional point for the Opera *Sim Tjong*

In the case of the *Hauptklang* that emerges as an ensemble of separate co-occurring *Haupttöne*, pattern-completion and the associational model appear ideal for analysing the musical context in this regard (cross-reference to 1.4.1.2). As the model helps to detect inclusion relations *Haupttöne*; in other words, if any inverted version of 4-3 were involved in the given set, an inclusion relation occurs.

digParamatic analysis is suitable for detecting eastern elements in *Sim Tjong*. Three paradigmatic materials consist of the heterophonic texture A, the ornamented figure B, and the rhythmic ensemble C.

Heterophony is most frequently encountered in non-western traditions, which Yun employs. Paradigm A concerns heterophonic texture, in which multiple voices simultaneously use the variation of the same melody. For instance, multiple parts of single instruments could be considered 2+2, grouped under Paradigm A. Intervallic heterophony is also categorised under Paradigm A. Ornamented figures; the embellishment of *Hauptton* is categorised under Paradigm B, which features appoggiatura and glissando and *Hauptton* without ornaments. Finally, Paradigm C is a rhythmic ensemble.

## Heterophonic Texture: A

A: A3

Lee & Sim P, b152-5

## Ornamented Figures: B

B: B3

Sim Tjong AI, S2, b206-16

## Rhythmic Ensemble: C

C: C2

Sim Tjong & Sim AI, S3, b370-2

Paradigms	Characters	Bars	Primary Basics
A: A3	Lee /w Sim	P, b150-2	Heterophonic Texture
B: B3	Sim Tjong	AI S2, b206-16	Ornamented Figures
C: C2	Sim Tjong /w Sim	AI S3, b370-2	Rhythmic Ensemble

Table 5.3. Example Paradigmatic Analysis

Paradigmatic analysis is suitable for examining heterophonic textures. More specifically, it is ideal for accounting for the embellishment characteristic of *Haupttöne*.

### 5.3.2. Analysis of the characters in the opera

The characters in the opera play a crucial role. Therefore, a vocal and melodic characters such as intervals, contour, vocal technique and character will be considered for musical

characterisation. In writing the vocal parts, Yun used *Sprechstimme*. This vocal technique is a cross between speaking and singing, frequently used in twentieth-century music and particularly associated with Schoenberg.

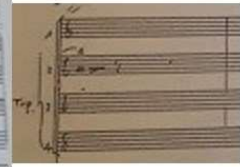
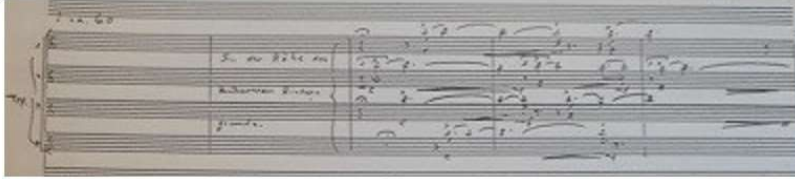
Yun's choice of *Sprechstimme* in *Sim Tjong* is fascinating. Using this vocal technique, he distinguishes the operatic characters from the human and heavenly worlds. For instance, in most cases, he presents lines by the characters from the human world in dialogue, focusing on elements of speech. In contrast, the heavenly world characters are mostly given singing lines. Each character has his or her musical sound, corresponding to each world's relationship. Combining elements of song and speech, *Sprechstimme* consists of musical notation of rhythm and pitch, often heightened in speech quality and lowered pitch along the melodic contour. How Yun uses *Sprechstimme* for each character will be discussed by explaining the operatic characters.

Yun's usage of characteristic instrumental association could be referred to as an extended sense of leitmotif. Conventionally, a leitmotif (leading motive) functions as a recurring musical theme that appears through repetition or transformation, usually in operas. Yun acknowledges its concept but does not use the basic technique in the opera. Instead, he uses individual instruments to describe the characterisation (Rinser and Yun 2005: 236-7). For instance, *Sim Tjong* is expressed by harps, celesta and flutes, the English horn portrays the evil Paengdok, the Dragon King is represented by flageolet tones of the strings, and the Emperor is displayed by Korean Royal Court Music, according to Yun's specific instructions. (Lee 2009: 49)

The opera opens with the choir singing in a high register which indicates celestial origin. Furthermore, the chorus's lyrics express a metaphorical connection between the world of heaven and the human world. Therefore, the opening of the opera could be analysed using paradigmatic analysis.

**Paradigm A: Heterophony**

A: A1



Trumpet: b3-6

A: A2



Chorus: b6-10

Paradigm	Instrument: Bars	Heterophony
A: A1	trp: 3-6	2+2 (II & III vs. I & IV)
A: A2	Chorus: 6-10	Unison

Example 5.1. Paradigmatic table in bars 1-10

The four-part trumpets in bar 3 are followed by a four-part chorus, which the two melodic content could group; the second trumpet with the third, versus the first trumpet with the fourth. While expressing the same melody, the second trumpet is joined by the third after one beat. The first and fourth trumpets also play in a similar way. The chorus in bars 6-10 has the same melody in different registers. All instances of paradigms are numbered separately. Therefore, despite sharing the same melodic content, the paradigms in bars 3-6 by the trumpet and bars 6-10 by the chorus are categorised as Paradigms A1 and A2, respectively.

After the choir praises the god-like figure, the heroine of the opera, Sim Tjong, makes an appearance. A divine image is supported by a high register in bars 38-46, with G as *Hauptton*, and is anticipated by the harp and celesta divided by the melody (G-F#-A-Bb).

Each piece's first *Haupttöne* and *Hauptklänge* make the transpositional point, which will be notated as  $T_0$ . For example, the first *Haupttöne* of the opera are reflected as ornamented figures in Sim Tjong's opening in bars 38-46 of the prologue, G-F#-A-Bb is set as the  $T_0$  of 4-3 (0134). The first *Haupttöne* set 4-3 includes the two sets of 3-3 (014): F#-A-Bb, and F#-G-Bb, from which the F#-A-Bb is selected as the  $T_0$  of 3-3 (014).

### 5.2.2.1. Sim Tjong

**Sim Tjong** (lyric soprano) originally belongs to the heavenly world and, as the heroine of the opera, is sent to the human world to rescue Sim, her blind father. This character places filial piety over her happiness (by rejecting a marriage proposal), following Confucian principles. However, her sacrifice to reinstate her father's vision leads her to the world under the sea, symbolising death. The death of the main heroine then leads to the character's rebirth.<sup>10</sup>

Sim Tjong has a high vocal range to represent the heavenly world. Unlike the lines of the other characters, who belong to the human world, her lines are mostly sung. Yun uses characteristic instrumentation: harp, celesta, and flutes to describe her angelic character.

In general, the first *Haupttöne* and *Hauptklänge* of each piece in Yun's work make the transpositional point, which will be notated as  $T_0$ . For example, the first *Haupttöne* of the opera *Sim Tjong* is reflected as ornamented figures in its opening in bars 38-46 of the prologue, G-F#-A-Bb. Therefore, the F#-G-A-Bb is set as the  $T_0$  of 4-3 (0134). In previously analysed works, the set 3-3 works as the first *Haupttöne* and *Hauptklänge* of each piece, which ultimately plays the role of the transpositional point. The first *Haupttöne* set 4-3 includes the two sets of 3-3 (014).

The grand first appearance of Sim Tjong is identified as set 4-3 (see Example 5.2), which establishes the first *Haupttöne*.

Sim Tjong

38

Sim Tjong

Ah! Enger (auf dem Sternenstrahl tonzend) Ah!

4-3 (0134)  
Inc. 3-3 (014)

Example 5.2. The *Haupttöne* of the Prologue, bars 38-46

<sup>10</sup> As in Yun's previous opera, *Geisterliebe*, he uses the concept of the transmigration of souls (Lee 2009), which resembles the philosophy of reincarnation.

Considering the harp and celesta as heavenly characters could be deemed to be conventional in western music. Yun also associates the harp and celesta with heavenly characters in the opera. However, the audience might not know it yet. The harp and celesta anticipate the entry of a heavenly character or act in bar 38 onwards. While they gradually disappear in bars 47, the choir is accompanied by strings throughout bars 47 to 56. As the harp motive expression of the plunge (jumping into the water on the stage) was again used in the later work *Engel in Flammen* (1994), Yun appears to attach special meaning to it.

On the one hand, while the woodwinds move together with the harp and celesta, the texture becomes lighter rather than completely disappearing. On the other hand, the brass appears in the bar after the harp and celesta have disappeared. The disappearance of the brass in bar 54 coincides with the return of the woodwind.

Excerpts from bars 81-6 consider Sim Tjong's lines accompanied by the celesta, which plays two roles: supporting the vocal lines and, at the same time representing the character itself.

As can be seen in Example 5.3, refrains containing C#-F#-C appear in bars 83-85. The refrain is identified as the Viennese trichord 3-5, which expands to a wide range of pentachords.

♩ = ca. 66

81 Percussion Tt. + Bck. Timp. Tt.

83 (ohne Sentimentalität) Sim Tjong Wer - te Her - ren, gnä - di - ge Da - men!

Percussion Tt. (+ Bck.) Timp. Tt.

Sim Tjong Wer zeigt ci - ner Ar - men Er - bar - men?

Percussion Tt. (+ Bck.)





5-z38 (01258)  
Inc: 3-3 (T<sub>3</sub>)

Example 5.3. Act I, Scene 2, bars 81-87

Appoggiatura reflects what could be considered as *Haupttöne* in bars 81-7. *Hauptklang* emerges between Sim Tjong and the percussion as 5-z38 (01258) in bars 83-7, including the third transposition (T<sub>3</sub>) of 3-3.

The appearance of the main character Sim Tjong in bars 106-23 is in a high register, through which Yun expresses her divine personality. A descending glissando describes how the main character emerges from the world of heaven to the human world. While the harp and celesta anticipate her appearance with the woodwinds, the contrasting brass instrumental group appears in bar 107, whereas the strings join in bar 108. A sense of celebration is created through the orchestra for the main heroine up to bar 119. at which point the brass disappears.

Paradigm	Characters: Bars	Ornaments
B: B1	Sim Tjong: 111-123	gliss appoggiatura

Example 5.4.1. Paradigmatic table of the prologue bars 106-126

6-z39 (023458)    3-3 (T<sub>3</sub>I)    T<sub>7</sub>    5-19 (01367)    3-3 (T<sub>0</sub>I)

Example 5.4.2. *Haupttöne* of the Prologue, bars 106-26

Owing to ornamented figures, glissando and appoggiatura, in Sim Tjong's line, bars 106-26 are categorised under B1 in paradigmatic analysis.

The *Haupttöne* in Sim Tjong's line in bars 106-26 are 6-z39 (023458) and 5-19 (01367). The 6-z39 includes the third inversion (T<sub>3</sub>I) and the seventh transposition (T<sub>7</sub>) of 3-3, whereas the 5-19 entails the zeroth inversion (T<sub>0</sub>I) of 3-3.

Having met with Park, Sim Tjong suffers from a conflicting dilemma. At this point, her aria is situated in the middle register. She expresses anxiety through an interval of the second inversion of diminished triad C-A-F# with a glissando in bars 158-9. A minor third interval G#-B is situated within a short passage of bar 159. A pitch B is expressed from forte to piano within a dotted crotchet. The harp and celesta return in bar 166, playing a similar pattern in unison, anticipating that Sim Tjong's sacrifice may solve the dilemma.

Considering her lines in bars 166-76, segmentation is considered in the melody. In this passage, Sim Tjong resolves her dilemma by placing filial piety over her happiness, following Confucian principles.

166  
Sim Tjong  
(immer, zögernd)  
Mein Herr!

168  
Ihr seid so fremd und tret mir so nah!

171  
Ich zweifle, ob ich flie-he, ob ich blei-be.

174  
Ich darf's nicht den-ken. Will's auch nicht.

Paradigm	Characters: Bars	Ornaments
B: B2	Sim Tjong: 167-76	gliss

Example 5.5.1. Paradigmatic Analysis of Act I, Scene 2, bars 166-76

5-10 (01346)  
Inc: 4-3 (T<sub>2</sub>)  
3-3 (T<sub>2</sub>; T<sub>6</sub>I)

Example 5.5.2. *Haupttöne* of Act I, Scene 2, bars 166-76

Sim Tjong's aria in bars 166-76 reflects ornaments, primarily expressed through glissando, categorised under Paradigm B2.

*Haupttöne* occur as 7-3 (0123458) in bars 166-76, with the inclusion relation of the third transposition (T<sub>3</sub>) of 4-3 and 3-3 and several inversions (T<sub>6;7;10</sub>I) of 3-3.

The final part of the aria is highlighted with an ascending glissando from E to G# in a high register in bar 212, expressing the anxious emotion of Sim Tjong. Her lines are continuously segmented in the melody. Finally, the orchestra becomes quiet in texture, indicating how the intense emotion is being calmed.

Paradigm	Characters: Bars	Ornaments
B: B3	Sim Tjong: 206-16	gliss

Example 5.6.1. Paradigmatic Analysis of Act I, Scene 2, bars 206-16

Example 5.6.2. Haupttöne of Act I, Scene 2, bars 206-16

Owing to heavy glissandi bars 206-16 by Sim Tjong are categorised under B3.

*Haupttöne* emerge as 5-14 (01257) in bar 206, which includes the fifth inversion (T<sub>5</sub>I) of 3-3, and 5-13 (01248), which includes the sixth inversion (T<sub>6</sub>I) of 3-3.

In bars 433-44, Sim Tjong realises how her father has made an unachievable promise, so she comforts him. B-G expresses her intense emotion in a high register and the fortissimo A. The lyric soprano requires advanced technique and high energy to sing G in the high register with forte.

Sim  
Tjong

die Götter zu ver-söh-nen,  
Ich hör-te, merk-te es mir:  
Die Jun-gen sol-len das Ge-sicht  
der Al-ten wah-ren,  
sol-len al-les für sie ge-ben.

5-3 (01245)  
Inc: 4-3 (T<sub>0</sub>)  
3-3 (T<sub>0</sub>; T<sub>4I</sub>)

Example 5.7. Haupttöne of Act I, Scene 3, bars 433-44

*Haupttöne* emerge as 5-3 (01245), which includes zeroth transposition (T<sub>0</sub>) of 4-3 and 3-3, the fourth inversion (T<sub>4I</sub>) of 3-3 in bars 433-44.

The *Haupttöne* of Sim Tjong's aria in bars 641-51 is considered depending on the melody's ornamented figures.

5. Szene  
641 ca. 56 (Sim Tjong steht vor der Haustür, entsetzt, Sim schließt.)

644

647 *accel.* *ppp* *pp* *mp* *pp* *a tempo*

650

Jetzt muß ich schei - - - den. Ich muß mein Le - - - - ben ge - - - damit er se - - hend wird.

5-14 (01257)  
Inc: 3-3 (T5)

Example 5.8. Haupttöne of Act I, Scene 5, bars 641-51

*Haupttöne* emerges as 5-14 (01257) in bars 641-51, including the fifth transposition (T<sub>5</sub>) of 3-3.

Soon Sim Tjong announces her sacrifice, singing an aria introduced by the omnipresent celesta, harp, piccolo and high violins. This aria contains figures of constantly oscillating notes yet aims toward the high Eb on the word "Tod" (death). She proclaims her death and inner pain through the highest note sung in her role. After her cry, the music becomes silent, and we hear only Sim Tjong's sighing words, "dann sorgt für meinen Vater" (then take care of my father). An orchestral interlude intensifies the tension and is followed by a choral commentary (Kim 2001: 83). The contrasting dynamics express the extreme conflicts of Sim Tjong. The range in the high register intensifies with the B, which ends with stabilising G.

The dynamics towards pitch B in bar 681 and bar 689 are expressed in how Sim Tjong's conflicts become resolved. Segmentation of her aria is considered in the melody.



680 SIM TJONG *f* *ff* *fff* *ff*  
 mich ge - - - - - ben in die

683 *fff* *ca. 60*  
 Tie - - - - - fe

686 *p* *pp* *p* *pp* *ppp* *pp* *ppp*  
 Dann wird von o - - - - - ben

690 *pp* *p* *pp* *ppp* *ppp* *ppp*  
 Gra- de Va - - - - - ter er- lö - - - - - sen!

5-32 (01469)  
 Inc: 3-3 (T<sub>3</sub>I)

Example 5.9. *Haupttöne* of Act I, Scene 5, bars 680-92

Appoggiaturas reflect *Haupttöne*, which occur as 5-32 (01469) in bars 680-92, including the third inversion (T<sub>3</sub>I) of 3-3.

89: *(Sim Tjong geht langsam zu ihrem Vater. Sim schreckt aus einem Traum auf.)*

697 *ca. 86*

SIM TJONG

SIM

*ca. 86*

*fff* *5/16* *(c. i. bott.)* *(arco)* *p* *pp*

Bin da

Tjong-a! Tjong-a!

7-4 (0123467)  
 Inc: 4-3 (T<sub>0;3</sub>)  
 3-3 (T<sub>0;3</sub>; T<sub>4;7</sub>I)

Example 5.10. Haupttöne of Act I, Scene 5, bars 695–698

*Hauptklang* occurs as 7-4 (0123467) in bars 695-8, which includes the zeroth and third transpositions (T<sub>0;3</sub>) of 4-3, and 3-3, and several inversions (T<sub>4;7</sub>I) of 3-3.

Sim Tjong's aria in bars 101-7 reveals ornamented figures expressed via heavy glissando and appoggiatura.



6-2 (01236)  
 Inc: 4-3 (T3)  
 3-3 (T3; T7;9I)

Example 5.11. *Haupttöne* of Interlude bars 101-107

*Haupttöne* in bars 101-7 are revealed as 6-2 (01236), which includes the third transposition (T<sub>3</sub>) of 4-3 and 3-3, and several inversions (T<sub>7;9I</sub>) of 3-3.

While the harp and celesta reflects Sim Tjong, an additional character is revealed concerning the PCS of *Haupttöne* and *Hauptklang*. In most cases, those relating to Sim Tjong emerge in pentachords that reflect the eastern sense. Those exposing Sim Tjong's character provide an inclusion related to the 4-3 and 3-3, which was a set-up from Sim Tjong's opening.

5.2.2.2. Sim Tjong's birth mother: Lee / Ocktjin

**Lee/Ok-tjin** (lyric soprano). Being married to Sim, Lee gave birth to Sim Tjong in the human world; her name in the heavenly world is Ok-tjin. Yun divides the character into Lee in the human world and Ok-tjin when she moves to the heavenly one. When Sim Tjong remains in the world under the sea in the opera interlude, Ok-tjin reminds her that her duty has not been completed.

The character has a low vocal range in the human world but is high as Ok-tjin in the heavenly one. Lee only appears in the prologue and has spoken dialogue and singing lines

because she belongs to the human world. However, Ok-tjin, the character, almost exclusively sings lines because she belongs to the heavenly world.

*Haupttöne* relating to the aria of Sim Tjong's birth mother, Lee, are also heavily decorated with ornaments. As Lee delivers her daughter, the duet between Sim and Lee begins with them expressing their love for each other with trills in the flutes and oboes. The *Sprechstimme* is employed here by the notes performed as *halb singend, halb sprechend* (half-sung and half-spoken).

**B: B4 / C: C1**

Lee: b148-150  
Sim: b148; b151

**A: A3**

Lee: b152-5  
Sim: b152-5

Paradigm	Characters: Bars	Fundamental Elements		
B: B4/C: C1	Lee/Sim: 148-151	gliss	appoggiatura	Rhythmic ensemble
A: A3	Lee/Sim: 152-155	Intervallic heterophony		

Example 5.12.1. Paradigmatic table in bars 148-155, Prologue

151

Lee

Es wuchs der Bau, zwei Pfeiler ge-neigt.

Sim

Es wuchs der Bau, zwei Pfeiler ge-neigt.

Wöl-burg ward Tor, Bo-gen ge-krönt.

Wöl-burg ward Tor, der Bo-gen ge-krönt.

6-2 (012346)  
 Inc: 4-3 (T<sub>5</sub>)  
 3-3 (T<sub>3;5</sub>; T<sub>9</sub>I)

Example 5.12.2. Hauptklang in Prologue, bars 151-5

Passages in bars 148-151 contain the two paradigms merged; due to ornaments, the passage is categorised under B4. A rhythmic ensemble also characterises the same passage, grouped under C1. Paradigm A3 in bars 152-5 represents heterophonic texture through intervallic alteration.

As the duet continues, *Hauptklang* over the two parts in bars 151-5 is revealed as 6-2 (012346). The 6-2 includes the fifth transposition (T<sub>5</sub>) of 4-3, and 3-3, with an inversion (T<sub>9</sub>I) of 3-3.

5-26 (02458)  
Inc: 3-3 (T<sub>4</sub>)

Example 5.13. Haupttöne of the Interlude, bars 114-22

*Haupttöne* emerge in 5-26 (02458) bars 114-22, including the fourth transposition (T<sub>4</sub>) of 3-3. Therefore, the pentachord again provides inclusion related to the 3-3.

Lee plays a crucial role in connecting the human and heavenly worlds, and Yun uses *Sprechstimme*, in which the notes are performed as half-sung and half-spoken. *Haupttöne* and *Hauptklang* relating to Lee, provide an inclusion related to the 4-3 and 3-3, which fits into Sim Tjong's opening.

5.2.2.3. Sim Tjong's blind father: Sim

**Sim** (baritone). The father of Sim Tjong is blind; his family background lies in an impoverished aristocracy (*yangban*). He is portrayed as having become blind through too much studying. However, he neither cares about nor is aware of his financially deprived situation, representing a typical *chanban* (an impoverished *yangban*). Sim's desperate wish to regain his vision leads him to be manipulated by the evil character Paengdok. When tempted by a Buddhist monk with the opportunity to restore his vision, he promises that he will donate three hundred sacks of rice to Buddha.

Consequently, his promise makes Sim Tjong sacrifice herself in order to restore her father's vision. Finally, towards the end of the story, Sim publicly acknowledges his wrongdoings and requests punishment. As a result, his vision is suddenly regained with little effort, thus returning him to the human world.

Sim's lines first mainly consist of a form of dialogue. He is given more singing lines as he later approaches the heavenly world. Leitmotif-like instrumentation means that the cello and double bass often describe Sim's sorrow.

In bars 183-5, the technique of *Sprechstimme* is first given to Sim and is then employed by Lee. Yun classifies the use of *Sprechstimme* according to the operatic character. For instance, as the mother of Sim Tjong in the human world, Lee uses both spoken dialogue and singing lines. In the case of the singing lines with Lee, spoken dialogue is usually given to Sim. When Lee dies, Sim's monologue is accompanied by the harp, representing heaven (Lee 2009). The figure by the harp represents Lee's death. Sim expresses his sorrow above long pedal points of G# on the cello and A on the double bass, implying his anguish over his wife's death.

Sim's lines and the pedal points by the low strings (cello-double bass) appear to express Sim's character.

4-19 (0148)  
Inc: 3-3 (T<sub>11</sub>)

Example 5.14. *Haupttöne* in Prologue, bars 183–185

The *Haupttöne* in bars 183-5 are 4-19 (0148), including the eleventh (T<sub>11</sub>) of 3-3.

Sim's monologue in bar 40 begins with the oboe and English horn; the instruments represent Sim's new girlfriend, the evil character Paengdok. Brass and strings eventually join in from bars 41-2, describing Sim's harsh reality.

**B: B5**

Sim  
ich einst ta-ste-te von Haus zu Haus, dir lang er-set'n -  
tern Kind die Milch, den Brei zu bei-ten,  
da hab-te noch einen Sinn mein Le-ben.

Sim: b40-47

Paradigm	Characters: Bars	Ornaments
B: B5	Sim: 40-47	gliss

Example 5.15.1. Paradigmatic Analysis of Act I, Scene 1, bars 40–47



40  
Sim  
Tjong  
Sim  
ich einst fu-Ste-te von Haus zu Haus, die lang er-set-n -  
42  
Sim  
- tem Kind die Milch, den Brei zu bet-tein,  
da hat-te noch einen Sinn mein Le-ben.

40 42 43 44 45

6-z42 (012369) 5-7 (01267) 6-5 (012367) 6-8 (023457) 5-35 (02479) 6-z47 (012479) 5-19 (01367)  
Inc: 3-3 (T11; T8I) 3-3 (T9) 3-3 (T1; T8I) 3-3 (T3) 3-3 (T7)

Example 5.15.2. *Haupttöne* of Act I, Scene 1, bars 40–47

Sim's line in bars 40–7 is categorised under Paradigm B5 because of ornamented figures.

*Haupttöne* in bar 40 are revealed as 6-z42 (012369) with several inclusion relations of 3-3. In bar 42, adding an Eb makes the pattern completion 6-5 (012367), which includes a transposition (T<sub>9</sub>) of 3-3. The 6-8 (023457) in bar 43 includes a transposition (T<sub>1</sub>) and an inversion (T<sub>8I</sub>) of 3-3. The 5-35 (02479) occurs in bar 45; by adding a C#, the pattern-

completion of 6-z47 (012479) is established, which includes the third transposition ( $T_3$ ) of 3-3. Finally, the 5-19 (01367) is revealed in bar 45, including a transposition ( $T_7$ ) of 3-3.

The segmentation of Sim's aria in bars 275-8 is continuously made, as in the excerpts in bars 257-63. Again, the orchestra is given the role of providing chromatic complications in harmony to contrast with the character.

275  
Sim - fes. Bald aus dem Haus vertrie - - ben. In Schande und

278  
Schmach vor... lee - rem Nichts. Nichts bleibt als Nichts.

*ff* *f* *ff* *f* *ff* *f* *ff* *ff* *f*

*p* *fp* *ca. 60* *mf* *p*

(läßt die Hände sinken)

5-13 (01248)  
Inc: 3-3 ( $T_6I$ )

Example 5.16. Haupttöne of Act II, Scene 2, bars 275–278

*Haupttöne* emerge as 5-13 (01248) in bars 275-8, including the sixth inversion ( $T_6I$ ) 3-3.



355 *Sim* *[ritard. unobsc.]* *mf*  
 Ich spü - - ne Blü - che.

358 *weniger ritard.* *mf* *energet. [ritard.]* *f* *p* *mf*  
 die mich fremd betrachten. Ist's ei - ne Prü - fung?

361 *[ritard.]*  
 Steh' ich vor Gericht? *mf* Man schweigt.

6-27 (013469)  
 Inc: 4-3 (T6)  
 3-3 (T3;6; T10I)

Example 5.17. *Haupttöne* of Act II, Scene 3, bars 355–362

Excerpts from bars 367-72 present Sim Tjong and Sim's duet.





8-13 (01234679)  
Inc: 4-3 (T<sub>2;11</sub>)  
3-3 (T<sub>2;11</sub>; T<sub>3;6I</sub>)

Example 5.18.2. *Hauptklang* of Act I, Scene 3, bars 368–372.

Sim Tjong/Sim's duo in bars 370-2 is categorised under C2 because of a rhythmic ensemble.

*Hauptklang* in bars 368-372 is 8-13 (01234679), includes the second and eleventh transposition (T<sub>2;11</sub>) of 4-3 and 3-3, and several inversions (T<sub>3;6I</sub>) of 3-3.

427  $\text{♩} = \text{ca. } 60$

429 (flüt.)  $p$   $f$  (nrw.)  $f$

Tjong - al Tjong - al Ich se - he se - he dich!

6-z36 (012347)  
 Inc: 4-3 (T<sub>0</sub>)  
 3-3 (T<sub>0</sub>; T<sub>4</sub>I)

Example 5.19. *Haupttöne* of Act II, scene 3, bars 427-32

*Haupttöne* emerge as 6-z36 (012347) in bars 427-32, with the inclusion relations of the zeroth (T<sub>0</sub>) of 4-3 and 3-3 and an inversion (T<sub>4</sub>I) of 3-3.

Sim blames himself for the death of his daughter; as his emotion becomes intense, he sings B in a high register. Sim pleads for his death in despair, and Sim Tjong whispers through the lotus flower for her father to see her. As Sim eventually opens his eyes, his sight becomes normal. Sim Tjong tells her father she is now the Queen; the Emperor and Sim Tjong ask him to congratulate them. Sim gives them his blessing and sits beside his late wife, Lee. The orchestra highlights the ascending pitch: Sim, Sim Tjong and the Emperor sing together in high registers. With the appearance of Lee, Sim joins the world of heaven, at which point the opera concludes.

*Haupttöne* occur in bars 355-62 as 6-27 (013469), including the sixth transposition ( $T_6$ ) of 4-3 and 3-3. Sim's aria narrates the dramatic background situation.

The image displays a musical score for a vocal part (SIM) and piano accompaniment. The score is divided into two systems. The first system starts at measure 400 and ends at measure 402. The vocal line begins with the lyrics "weitles Heil..." and ends with "Für mich!". The piano accompaniment features complex rhythmic patterns and dynamic markings such as *ff*, *sfz*, and *pp*. The second system starts at measure 403 and ends at measure 405. The vocal line continues with "Für mich!". The piano accompaniment continues with similar complex patterns and dynamic markings. The score is written in a standard musical notation style with a treble clef for the vocal line and a grand staff (treble and bass clefs) for the piano accompaniment.



5-z36 (01247)  
Inc: 3-3 (T0I)

Example 5.20. *Haupttöne* of Act II, Scene 3, bars 400-402

*Haupttöne* emerge as 5-z36 (01247) in bars 401-2 with the zeroth inversion (T0I) of 3-3. Most *Haupttöne* reflecting Sim's line are detected as pentachords, which provide inclusion relations of 4-3 and 3-3.

Sim's operatic character tends to be influenced by his associates, reflecting on his indecisive and incompetent personality. Sprechstimme is employed when he is with the heavenly character of his first wife, Lee. However, when his monologue is sung, reflecting his new relationship with the devious character Paeng-dok is used through the oboe and trumpet. *Haupttöne* and *Hauptklang* relate to Sim, including the 4-3 and 3-3, which establishes a sense of integrity.

#### 5.2.2.4. The Angelic Chorus

**Gemischter Chor** (Mixed Choir: Soprano 1, 2, Alto 1, 2, Tenor 1, 2, Bass 1, 2). The role of the chorus is to narrate the story. There are three choruses: the Heavenly Chorus, the Sailors' Chorus, and the Court Staff Chorus. All of the lines by the Heavenly Chorus support the concept of Tao, while the Sailors' Chorus supports the shipowner and captain,

In bars 208-220, chorus II of the Angelic Chorus is accompanied by a dense texture of brass and strings. In contrast, the brass disappears when Chorus I makes an appearance, accompanied by the relatively lighter texture of the flute and oboe with strings in bar 210. Chorus II returns in bar 214, while Chorus I and the relatively dense brass continue to bar 215. The two choruses, without any instrumental backup, continue in bars 215-220.

**Bodhisattva 1 and Bodhisattva 2** (Bosal 1, 2; tenor and alto). Bosals are enlightened beings and lead the heavenly chorus. They narrate Sim Tjong's duty in the human world. They have medium vocal ranges for tenor and alto and almost always sing their lines because they belong to the heavenly world.



208

Chor I

Chor II

*(flaut.) p*  
LO - - - se

*(flaut.) p*  
LO - - - se

die wird dich  
sie wird dich

er-leich-tern!

210

Chor I

Chor II

*(norm.) mp*  
lo - - - se den  
Herz!

*(norm.) mp*  
lo - - - se  
Herz!

212

Chor I

Chor II

*mf* lass - - - ren, - - - was - - - bin - - - det!

214

Chor I

Chor II

*mf* ist - - - den - - - Be-rit, - - - al - - - les.

*mp* nicht - - - den - - - Be-rit, - - - al - - - les.

*mf* ist - - - den - - - Be-rit, - - - al - - - les.

*mp* nicht - - - den - - - Be-rit, - - - al - - - les.

*mf* nicht den - - - Be - rit, - - - mag-er, - - - al - - - les.

*mp* nicht den - - - Be - rit, - - - al - - - les.

217

Chor I

Chor II

*mf* - - - les - - - ren, - - - was - - - bin - - - det!

*mf* - - - les - - - ren, - - - was - - - bin - - - det!

*mf* - - - les - - - ren, - - - was - - - bin - - - det!

*mf* - - - les - - - ren, - - - was - - - bin - - - det!

*mf* - - - les - - - ren, - - - was - - - bin - - - det!

*mf* - - - les - - - ren, - - - was - - - bin - - - det!

Example 5.21. Prologue bars 208–220

*Hauptklang* emerges over the two parts in bars 208-20.

By adding a C in the 4-9 (0167), the pattern completion of 5-19 (01367) is constructed, which includes an inversion ( $T_6I$ ) of 3-3. Then, the ninth transposition ( $T_9$ ) of 4-3 in bar 210 includes a transposition ( $T_5$ ) of 3-3. Next, the 7-34 (013468t) occurs in bar 212, which entails the seventh transposition ( $T_7$ ) of 4-3 and 3-3. In bar 216, the 5-13 (01248) is then detected, including an inversion ( $T_5I$ ) of 3-3. Subsequently, the 4-19 (0148) emerges in bar 217 with an inversion ( $T_1I$ ) of 3-3. Finally, in bar 219, the 4-1 (0123) occurs as *Hauptklang*; the pattern completion of 5-1 (01234) by adding the Gb includes a transposition ( $T_0$ ) of 3-3.

#### 5.2.2.5. Characters in favour of Sim Tjong: Three Ladies at the Fountain and others

**Frau am Brunnen 1, Frau am Brunnen 2 and Frau am Brunnen 3** (Women 1, 2, 3; soprano, mezzo-soprano, and alto). They take care of the baby Sim Tjong in the prologue. Their roles are similar to those of the three ladies at the beginning of Mozart's *Die Zauberflöte*.

Soprano, mezzo, and alto refer to high, middle and low vocal ranges with almost all singing lines. Their polyphonic singing produces a choral effect as they narrate the story. Because they take care of baby Sim Tjong, a heavenly character, they have singing lines, even though they belong to the human world.

**Türhüter** (Doorkeeper; bass). He offers food to Sim Tjong in exchange for ethical conduct. He has an average vocal range and singing lines, much like the three women who help Sim Tjong.

Sim begs for breast milk from three women standing around a well. The women are accompanied by strings, appearing like the three fairies in Dvorak's *Rusalka*. In other words,



Yun's mythological creatures appear archetypal in the operatic tradition and the relation to the history of supernatural characters in opera.

**A: A4**

Three ladies: b232-4

Three ladies: b236-8

Paradigm	Characters: Bars	Fundamental Aspects
A: A4	Three Ladies: 232-4; 236-8	Intervallic Heterophony

Example 5.22.1. Paradigm of Prologue bars 231-8

Three Ladies On the Fountain

231 *ca. 60* (*vollständig*) *mf* Am er- sten Tag

234 liess die Mut- ter das Kind al-lein. *mp* *p*

236 Weit ging sie, weit, weit, weit, weit, weit. *mp* *p*

238 weit, weit, weit. *pp*

232-4      236      238

6-2 (012346)      5-25 (02358) 6-z23 (023568)      4-22 (0247) 5-30 (01468)

Inc: 4-3 (T<sub>9</sub>)      4-3 (T<sub>5</sub>)      3-3 (T<sub>3</sub>)

3-3 (T<sub>7;9</sub>)      3-3 (T<sub>5</sub>)

Example 5.22.2. Hauptklang of Prologue, bars 231-8

Paradigm A4, which reflects intervallic heterophony, occurs in bars 232-4 and bars 236-8

*Hauptklang* emerges in the scene involving the three ladies. In bars 232-4, it is revealed as 6-2 (012346), including the ninth transposition (T<sub>9</sub>) of 4-3 and 3-3. The pattern

completion of 6-z23 by adding a B includes the fifth transposition ( $T_5$ ) of 4-3 and 3-3. Adding the C# makes the pattern completion 5-30 (01468), entailing a transposition ( $T_3$ ) of 3-3.

#### 5.2.2.6. The Monk

**Bettelmönch** (Monk; bass). He deceives the blind Sim by teaming up with the evil Paengdok. Having rescued Sim from the valley of the fallen, the monk appeals for donations to Buddha. However, unfortunately, Sim is tempted by the monk's suggestion to donate three hundred sacks of rice to Buddha in return for his sight. Although he belongs to the human world, he has singing lines, perhaps because his profession expresses Buddhist prayers to heavenly subjects.

The excerpts in bars 248-254 are segmented in the monk's lines of melody. The ruthless and corrupt Buddhist monk is reflected through *Haupttöne* and *Hauptklang*.

248  $\text{♩} = \text{ca. } 76$

Temple block

MONK

Om na - mo a - mi ta - bha -

Temple block

MONK

ya! Gebt, Leu - te, gebt! Dem Bud - dha

Temple block

MONK

gebt, dem Tem - pel gebt!

### Paradigm C: Rhythmic duo

C: C3 Temple block Monk  
 Temple block Monk b249-251

C: C4 Temple block Monk  
 Temple block Monk b253-5

Paradigm	Instruments/Characters: Bars	Rhythm
C: C3	Temple Block/Monk: 249-51	Rhythmic ensemble
C: C4	Temple Block/Monk: 253-5	Rhythmic ensemble

#### Example 5.23.1. Paradigmatic analysis of bars 249-255

5-10 (01346)  
 Inc: 4-3 (T<sub>8</sub>)  
 3-3 (T<sub>8</sub>; T<sub>0</sub>I)

#### Example 5.23.2. *Haupttöne* of Act 1, Scene 3, bars 248-256

The duo between the temple block and monk could be suggested to be Paradigms C3 and C4, respectively, despite the similar context of a rhythmic ensemble. The monk's character is shown through *Haupttöne*; 5-10 (01346) includes the eight transpositions (T<sub>8</sub>) of 4-3 and 3-3 and an inversion (T<sub>0</sub>I) of 3-3.

As the monk introduces the devious character Paeng-dok, the character-associated instrumentation is employed through the oboe and trumpet. As with Sim Tjong's character, *Haupttöne* reflects the monk as a pentachord, including 4-3 and 3-3.

### 5.2.2.7. Dragon King and Five Brides

**Drachenkönig** (Dragon King; sung by five basses). The Dragon King rules the underwater world. The five basses make a unique sound by combining different rhythms and pitches on the exact words. At the same time, strings are used as harmonics. Yun also created a reasonably well-established sound for Höfling 1 and Höfling 2 (Lieves 1 and 2; tenor and baritone), whose role is to bring Sim to the palace. They have few lines and are chosen from the chorus of the court staff.

**Fünf Bräute des Drachenkönigs** (Five Brides of the Dragon King; five sopranos). They have no memory of their human lives. They live in the world under the sea and try to persuade Sim Tjong of the need to forget her human life. They support the singing of the Dragon King.

With the appearance of the Dragon King sung by the five basses, pentachords in *Haupttöne* or *Hauptklang* are anticipated.

#### A: A5 / B: B6

Brides 1-5: b29-31

#### A: A6 / B: B7

Brides 1 & 3: b32-3

Paradigm	Characters: Bars	Heterophony	Ornaments
A: A5/B: B6	Brides 1-5: 29-31	Intervallic Heterophony	gliss
A: A6/B: B7	Brides 1 & 3: 32-3	Intervallic Heterophony	gliss

Example 5.24. Paradigmatic Analysis of Interlude bars 29-33

Intervallic heterophony in bars 29-31 and 32-3 are categorised under Paradigm A5 and A6. Due to ornamented figure embellishments, the passages are also categorised under B6 and B7.

Dragon 1  
King

Dragon 2  
King

Dragon 3  
King

Dragon 4  
King

Dragon 5  
King

34

Vor - bei

Vor - bei

Vor - bei

Vor - bei

Vor - bei

Bride 1

Bride 2

Bride 3

Bride 4

Bride 5

37

Der Dra-chen-kö - nig

Der Dra-chen-kö - nig

Der Dra-chen-kö - nig

Der Kö - nig

Der Kö - nig

34                      36                      37

5-z18 (01457)      7-33 (012468t)      6-34 (013579)

Inc: 3-3 (T6I)      3-3 (T4I)      3-3 (T7I)

Example 5.25. *Haupttöne* of Interlude bars 34-9



Excerpts concerning the Dragon King continue, in which *Hauptklang* is revealed as 5-z18 (01457) in bar 34, 7-33 (012468t) in bar 36, and 6-34 (013579) in bar 37. In addition, several inversions (T<sub>6</sub>I; T<sub>4</sub>I; T<sub>7</sub>I) of 3-3 are proven to be inclusion relations.

43

Dragon 1 King  
Dragon 2 King  
Dragon 3 King  
Dragon 4 King  
Dragon 5 King

5-4 (01236)  
Inc: 3-3 (T<sub>6</sub>)

Example 5.26. *Hauptklang* of the Interlude, bars 42-7

*Hauptklang* emerges as 5-4 (01236), with the sixth transposition (T<sub>6</sub>) of 3-3.

The Dragon Kings, sung by the five basses and the five brides, have dialogues reflecting the five Taoist elements. The five Dragon Kings, instead of one, represent unclear elements in the sound cluster. The change of intervals describes how the movement of waves is sinking through the harmonics of the strings. While Yun represents the Dragon King with five voices, *Haupttöne* or *Hauptklang* are not necessarily limited to pentachords: they emerge in the shape of pentachords, hexachords, and septachords. However, the five basses

revealed that *Haupttöne* or *Hauptklang* relating to the Dragon Kings shows inclusion relations of 4-3 and 3-3.

#### 5.2.2.8. Sim Tjong's partners: The Emperor and Park

**Emperor** (baritone). He is the ruler of the human world and is very lonely. When he meets Sim Tjong, whom he has seen in his dream, he takes her as his Queen. Therefore, the Emperor belongs to the heavenly world. His vocal range is baritone, which is considered to be divine in the Taoist tradition. Therefore, his lyrical vocal lines fit the opera.

**Park** (tenor). He is a young lover (an ex-partner) who is deeply attached to Sim Tjong. Unfortunately, he only appears in the second part of Act I, Scene 2. Yun's librettist, Harald Kunz, created Sim Tjong's love interest to include a love story. However, the character created does not play any part in the rest of the opera, which appears to be a severe mistake. Park's vocal range is located in the medium range for a tenor, and his lines combine speaking and singing.

As the lotus flower fully blossoms, Sim Tjong emerges. The Emperor and Sim Tjong sing a duet in which the Emperor proposes marriage. Sim Tjong requests that her father be found in response to the proposal. The Emperor's aria in bars 45-7 is segmented in the melody.

45  
Emperor

Die Welt ver-sinkt in Schlaf Die Macht ver-geht,

4-4 (0125)  
Inc: 3-3 (T9)

#### Example 5.27. *Haupttöne* of Act II, Scene 1, bars 45-7

*Haupttöne* are 4-4 (0125) in bars 45-7, including the ninth transposition (T<sub>9</sub>) of 3-3. While *Haupttöne* reflect other characters, primarily emerging as pentachords or more prominent PCS, those relating to the Emperor are revealed as a tetrachord, which includes the 3-3.



151 *co. 45*  
 Sim Tjong  
 Emperor

154  
 re-n und ver-wan-delt, aus-er-wählt  
 meer-ge-bo-ren und ver-wan-delt, aus-er-wählt

157  
 vom Him-mel, Kai-se-  
 vom Him-mel, Kai-se-

160

163  
 (Die Spiritische wird dunkel)

**B: B8**

Sim Tjong  
 Emperor

aus-er-wählt vom Him-mel,  
 ge-bo-ren und ver-wan-delt, aus-er-wählt vom Him-mel.

163  
 (Die Spiritische wird dunkel)

Sim Tjong  
 Emperor b155-8

Paradigm	Characters: Bars	Ornaments
B: B8	Sim Tjong/Emperor: 155-8	gliss appoggiatura

Example 5.28.1. Paradigmatic Analysis of Act II, Scene 1, bars 151-164



7-7 (0123678)  
Inc: 3-3 (T<sub>7</sub>; T<sub>10</sub>I)

Example 5.28.2. *Hauptklang* of Act II, Scene 1, bars 151-164

Ornamented figures in ensembles are categorised under Paradigm B8, as shown in the Sim Tjong/Emperor, duet in bars 155-8.

*Hauptklang* emerges in the duet sung by Sim-Tjong and the Emperor as 7-7 (0123678), which includes a transposition (T<sub>7</sub>) and an inversion (T<sub>10</sub>I) of 3-3. Throughout the piece, a sense of integrity is built through an inclusion relation of 3-3.

5.2.2.9. Characters against Sim Tjong: Paeng-dok and others

**Paeng-dok** (alto). This comic character is an evil, greedy woman who belongs to the human world and manipulates Sim, intending to take all his belongings. She anticipates the removal of Sim Tjong in order to manipulate her naïve father. Paengdok later cheats on Sim.

She has many dialogues without singing and is presented with a strong character. The English horn or trumpet portrays the vile personality of Paeng-dok. His choice of these instruments to symbolise an undesirable operatic character is without obvious precedent in western opera.

**Köchin** (Cooking maid; mezzo-soprano). Like the evil Paengdok, she overacts. She almost shouts her lines, mainly in a fortissimo dynamic.

**Schiffspatron** (Shipowner; bass). He is wealthy and leads the captain and sailors in searching for an untouched virgin to offer as a bride to the Dragon King. Later, he presents the Emperor with a mystic lotus flower with Sim Tjong inside. He has a combination of spoken dialogue and singing lines.

**Kapitän, Alter Seemann, and Junger Seemann** (Captain, Old Sailor, and Young Sailor; baritone, bass, and tenor). They follow the shipowner to find a bride for the Dragon King. They narrate the story, have singing lines, and lead the sailors' chorus.

287 *f* *ff* (flückt in das Brunnenwasser.)  
 Paeng Dok Schlämpe! Nicht schön-er ge-wor - - den in die-ser Nacht.  
 Sim

289 *f* *ff* (Schlägt mit der Faust in ihr Spiegelbild und setzt in sich zusammen.)  
 Schnapsna-se Paeng-dok!

(a walter Tantom)  
*cresc* *rit* *p* *ff* *fp*

287 290  
 6-18 (012578) 4-26 (0358) 5-32 (01469)  
 Inc: 3-3 (T<sub>11</sub>I) 3-3 (T<sub>8</sub>; T<sub>3</sub>I)

Example 5.29. *Hauptklang* of Prologue bars 287-90

*Hauptklang* emerges in Sim and Paeng-Dok's duo in bars 287-90. The 6-18 (012578) is detected in bar 287, with the inclusion relation of the eleventh inversion (T<sub>11</sub>I) of 3-3. The 4-26 (0358) is revealed in bar 290; adding the F#, 5-32 (01469) is built up via the pattern completion. The 5-32 includes the eighth transposition (T<sub>8</sub>) and the third inversion (T<sub>3</sub>I) 3-3.

500 (Paengdok, sich beim alten Seemann unterredet.) *mp*  
 Paeng Dok Was singt ihr da? Was heißt das: Indang su?

503 (umständlich) *mp*  
 Sailorman In'dang-su! Das ist im Gelben Meer des Dra-chenkö-nigs Reich.

501-4  
 3-3 (T3I)

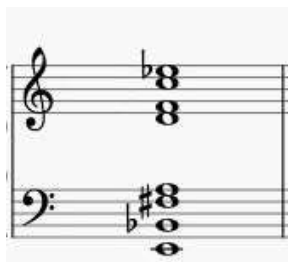
Example 5.30. Haupttöne of Act I, Scene 4, bars 500–504

The F is added in the *Hauptklang* which appear in bars 501-4 to establish the pattern completion, the third inversion (T3I) of 3-3.

The dense texture of the orchestra represents the intense and rough behaviour of the sailors and Paengdok. The hubbub calms down as Sim Tjong appears, and it suddenly becomes quiet. The celesta and harp support Sim Tjong's appearance. High-registered A#-E represents her decision to become a sacrificial offering to the Dragon King.

187 *ff* *mp*  
 Paeng Dok Ja, fühlen Sie, mein Leib! Da wächst Ihr Sohn!

Sim



8-z15 (01234689)  
 Inc: 4-3 (T0I)  
 3-3 (T0;8; T0I)

Example 5.31. Haupttöne of Act II, Scene 2, bars 186–187

Haupttöne in bars 186-7 are 8-z15 (01234689) with the zeroth inversion (T0I) of 4-3 and 3-3, and several transpositions (T0;8) of 3-3.

The conflicts between Paengdok and Sim emerge as anxious and vicious, contrasting with the scene involving the Emperor and Sim Tjong. The duet derives from the conversation accompanying the orchestra and expresses their situation and character.

Paradigm	Characters: Bars	Rhythms
C: C5	Paeng Dok/Sim: 236-9	As ensemble

Example 5.32.1. Paradigmatic Analysis of Act II, Scene 2, bars 236-239

6-z3 (012356)  
 Inc: 4-3 (T<sub>0</sub>)  
 3-3 (T<sub>0</sub>; T<sub>3;4I</sub>)

Example 5.32.2. *Hauptklang* of Act II, Scene 2, bars 236-9

The rhythmic ensemble in bars 236-9 reflects Paradigm C5.

The 6-z3 (012356) in bars 236-9 includes the zeroth transposition (T<sub>0</sub>) of 4-3 and 3-3 and several inversions (T<sub>3;4I</sub>) of 3-3.

Sim sings his loudest fortissimo dynamic in "In Schande und Schmach" (in shame and disgrace). The orchestration briefly reflects on the meaning of this text by using fortissimo-fortissimo-subito piano-fortissimo-pianissimo. The duet ends with A-F; Yun's intended expression of pitch A is purity and hope.

Considering that Yun uses the orchestra to describe an operatic character, it can be suggested that Paeng-dok's evil character is portrayed by chromatics. It is also noticeable how Yun avoids pentachords with her character, which he frequently refers to when expressing the remaining characters of the opera. Instead, Paeng-dok's character is given an octachord, including the 4-3 and 3-3.

Paengdok demonstrates her evil desires throughout the opera, and the interactive dialogues indicate a sinister personality. It is noticeable how Yun uses a hexachord of combinatorial inversion and a pentachord of diminished nature to express the evil character. PCS continuously provides a contrast between east and west.

### 5.3. Conclusion

The opera *Sim Tjong* has been criticised for being both too Western for following Western operatic tradition and too Eastern and for being exotic (Lee 2009: 71). It can be argued how several East Asian philosophies, including Taoism, Buddhism, Confucianism, and Shamanism, mean the opera could be perceived as orientalist. In contrast, the criticism of its being too western could derive from the subtle avoidance of Yun's original compositional techniques involving *Haupttöne* and *Hauptklänge* and heavy reliance on the Western art music tradition. Ironically, the success of the opera also lies in introducing Eastern culture in the format of Western musical language.

Since the opera is based on a legendary tale, Yun follows a storyline combining Confucian, Taoist, Buddhist and Shamanic philosophies. The distinction between the different worlds is based on Taoist beliefs. Yun also deals with all the instruments and voices independently, which relates to the Taoist perspective that "in part is a whole; in whole is a part". With five basses, the Dragon King also represents Taoism in terms of the concept of five elements. The principal theme of the opera is filial piety, which derives from Confucianism. This is represented by Sim Tjong's duty to take care of her blind father, including her preparations to sacrifice herself. The elements of Buddhism include the bosals in the heavenly world, the monk in the human world, the mystical lotus flower and the invocation of Bodhisattva in Sanskrit. Finally, shamanism is evoked in the sacrifice to the Dragon King; the sailors look for a bride for him so that they might have a safe voyage.

The story of *Sim Tjong* is very problematic from a contemporary feminist perspective. Her happiness is resolved by marrying an emperor rather than through her achievement. Suggesting an extreme capacity for filial piety through self-sacrifice is also hard to understand in contemporary culture. Confucianism, Buddhism and Shamanism also appear problematic because the combined way creates an undifferentiated 'Eastern Other' although they represent distinct beliefs. *Pansori* and *Changak*, the exact titles of Korean opera, also have an impact on the stage set.

Yun's usage of characteristic instrumental association functions is commonplace in operas. The composer himself defined his concept of a leitmotif. However, rather than following the basic leitmotif technique in the opera, he uses individual instruments to describe the characterisation (Rinser and Yun 2005: 236-7). While the conventional format of a leitmotif operates through a recurring musical theme in the shape of repetition or transformation, Yun merely adopts characteristic instrumental association with operatic



characters. Attention was given to his use of particular instruments to reflect each operatic character. The operatic characters associated with instrumentations are detected through the instrumentation relevant to the operatic character: harp and celesta for Sim Tjong; English horn or trumpet for Paeng-dok; and cello and double bass occasionally for Sim. As the harp motive expression of the plunge (jumping into the water on the stage) was again used in the later work *Engel in Flammen* (1994), Yun appears to attach special meaning to it.

In addition, he frequently uses *Sprechstimme* for almost all the characters. Notes are performed half-sung and half-spoken, indicating common ground with other twentieth-century composers, including the Second Viennese School. His use of *Sprechstimme* in *Sim Tjong* was effective because the opera story is based on a legendary Korean tale. Therefore, its narrative often comes across to the audience more effectively through a half-spoken and half-sung format.

While the harp and celesta reflect Sim Tjong's characters, additional integrity is revealed concerning the PCS of *Haupttöne* and *Hauptklänge*. In most cases, those relating to Sim Tjong emerge in pentachords that reflect the eastern sense. Those exposing her character provide an inclusion related to the 4-3 and 3-3, which was from Sim Tjong's opening.

Lee plays a crucial role in connecting the human and heavenly worlds. To demonstrate that the character belongs to the two worlds, Yun uses *Sprechstimme*, where the notes are performed half-sung and half-spoken. In addition, *Haupttöne* and *Hauptklänge* relating to Lee, provide an inclusion related to the 4-3 and 3-3, which integrates the opera.

Sim's operatic character reflects his indecisive and incompetent personality. His musical character tends to be influenced by those of his associates. In his duet with his first wife, Lee, the *Sprechstimme* is employed as if indicating that he is with a heavenly character. However, when his monologue is sung, reflecting his new relationship with the devious character Paeng-dok, it is expressed through the oboe and trumpet. *Haupttöne* and *Hauptklänge* relate to Sim, including the 4-3 and 3-3, which establishes a sense of integrity.

The Dragon Kings, sung by the five basses and the five brides, take part in dialogues reflecting the five Taoist elements. The five Dragon Kings, instead of one, represent unclear elements in the sound cluster. The change of intervals describes how the movement of waves is sinking through the harmonics of the strings. While Yun represents the Dragon King with five voices, *Haupttöne* or *Hauptklänge* are not necessarily limited to pentachords: they emerge in the shape of pentachords, hexachords, and septachords. However, the five basses



reveal that *Haupttöne* or *Hauptklänge* relating to the Dragon Kings show inclusion relations of 4-3 and 3-3.

The role of Sim Tjong's romantic partners in the storyline is crucial in highlighting her sacrifices due to her filial piety. *Haupttöne* relating to the Emperor, are revealed as a tetrachord, which includes the 3-3. *Hauptklang* emerges in the duet between Sim-Tjong and the Emperor as 7-7 (0123678), which includes a transposition (T<sub>7</sub>) and an inversion (T<sub>10</sub>I) of 3-3. Throughout the piece, a sense of integrity is built through an inclusion relation of 3-3.

Considering that Yun uses the orchestra to describe an operatic character, it can be suggested that Paeng-dok's evil character is portrayed by chromatics. It is also noticeable how Yun avoids pentachords with the character, which he frequently refers to when expressing the other characters in the opera. Instead, Paeng-dok's character was given an octachord, including the 4-3 and 3-3.

*Haupttöne* and *Hauptklänge* are frequently employed throughout the opera. As far as their use is concerned, Yun's musical characterisation remains similar to his instrumental pieces. That is to say, his first *Haupttöne* integrate the entire piece, as in Yun's other works, through the inclusion relation. Straus' pattern completion was rarely employed because most *Haupttöne* and *Hauptklänge* emerge within the inclusion relation of 3-3.

Other musical characterisations include Eastern elements such as heterophonic texture and ornamented figures. Such elements are detected through paradigmatic analysis, in which heterophonic texture is reflected by Paradigm A, whereas Paradigm B reveals ornamented figures. Finally, the rhythmic ensemble is categorised under Paradigm C. Eastern-related elements are similar to the instrumental pieces.

By adopting a Korean legend based on various Eastern Asian philosophies and developing his authority on western avant-garde techniques, Yun effectively situates the Opera *Sim Tjong* within the Western art music tradition. This chapter has shown how musical characterisations in the opera regarding East-West encounters were considered through Straus' models and paradigmatic analysis. Although the Opera *Sim Tjong* is a product of intercultural communication between an Asian composer working with a European librettist, producers, and performers, the most significant feature could be Yun's transformation of Eastern philosophy into a Western aural language. Furthermore, while *Sim Tjong* itself is a production of musical hybridity, Yun's instrumental association marks a specific reflection between East-West encounters and operatic-instrumental crosses. Therefore, it can be concluded that Yun successfully combined Eastern philosophy and

Western music techniques by introducing a legendary Korean tale in his opera commissioned for the Munich Olympiad and employing techniques within a Western musical framework.

## Chapter 6

### Political Symbolisation as Musical Hybridity in Isang Yun's Cello Music: *Nore* (1964) and the Cello Concerto (1975/6)

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Isang Yun's musical contexts often refer to political symbolisation. As will be discussed in relation to his cello concerto, the composer personifies the solo cello to reflect the lyrical self, despite the cello being his instrument. This chapter examines how the political messages of Isang Yun's cello music could be interpreted as one example of musical hybridity. Although Yun wrote several pieces for the cello as a solo instrument, the two pieces *Nore* (1964) and the Cello Concerto (1975/6) were selected based on the embodiment of contrasting political messages. The first piece Yun wrote for the cello as a solo instrument, *Nore*, was intended to celebrate President Park's state visit to West Germany. In contrast, the cello concerto expresses resentment towards his personal experience of the East Berlin Affair involving a counterespionage round-up by the Park regime. In both pieces, the first *Haupttöne* are 3-3, which integrate pieces with inclusion relations. In the case of the cello concerto, Yun reflects a political message symbolising the relationship between the individual and society through *Haupttöne* using pitches A-G#-F and instrumentations comprising solo cello against brass and woodwind-strings.

## 6. Political Symbolisations in Yun's Cello Music

Previous chapters have analysed musical hybridity between East and West encounters in Yun's musical contexts. Political symbolisation is considered a significant element of his musical insights. One of the crucial elements in the selected cello music concerns the surrounding political messages. This chapter analyses musical hybridity through a distinctive perception of whether political symbolisation could be referred to as hybridisation. Although written a decade apart and with contrasting political implications rooted in the two pieces, they share similar theoretical grounds.

Regarding political messages embedded within them, *Nore* was written to celebrate Park's state visit to West Germany. In contrast, the cello concerto expresses his tortured memory of South Korea in the East Berlin Affair in 1967/8, when he was accused in a counterespionage round-up staged by the KCIA under the Park government. Similar theoretical grounds include the first *Haupttöne* of pieces 3-3, which integrate pieces with inclusion relations through Straus's pattern completion (1982) and associational model (1987). Yun reflects a political message symbolising the relationship between the individual and society through *Haupttöne* in the cello concerto using pitches A-G#-F and instrumentations, solo cello, in contradiction of brass and woodwind-strings. Yun's Eastern-influenced materials, including heterophonic texture and embellishments, are unveiled through paradigmatic analysis.

Not only was the cello Yun's favourite instrument (Rinser and Yun 2005), but the composer also had a close friendship with prominent cellists in Europe, such as Siegfried Palm and Walter Grimmer. Palm premiered both pieces; *Nore* in Bremen in May 1968, while commissioned by the French Secretariat d'Etat aux Affaires Culturelles, the premiere of the cello concerto was on 25 March 1976 and was dedicated to Palm.

Previous chapters have focused on the main objective of the thesis, which reveals Yun's musical characteristics concerning musical hybridity over East-West encounters. This chapter also considers how he implies political symbolisation could be viewed as musical hybridity. The research questions are: Could Yun's instrumentation and compositional procedure *Hauptton* be understood to reveal his political intentions? and The significance of 3-3 lies in its combination of consonance and dissonance: what role does PCS 3-3 play in *Hauptton*?

## 6.1. Political Significations in *Nore* (1964)

### 6.1.1. Introduction

*Nore* (1964) was Yun's first work with the cello as the main instrument. Although several works had included the instrument as a part of an ensemble, it was his first composition using the cello as a solo instrument accompanied by piano.

The piece was written to celebrate President Chung-hee Park's visit to the Federal Republic of Germany in 1964. Contrary to his strained relations with his native country under the Park regime (1961-79), *Nore* (1964) could be proof of relatively peaceful relations. To welcome Park, the Korean Immigrants Association in Germany planned a party. At the time, Yun held the position of chairman of the association of Korean musicians in Europe. He wrote the piece for a young cellist studying in Cologne, Germany (whose name is unknown), who asked to perform the piece at the concert. It took just two hours to write the piece.

Contrary to intentions, the performance of the piece in the concert celebrating the visit of President Park in 1964 (Ko 2008) did not occur. Instead, the score was found in his desk drawer while imprisoned in South Korea. It was then handed to his publisher by his friends without consulting him. Siegfried Palm premiered the work in Bremen in May 1968.

The piece is a short duo series for solo instruments and piano written with Korean titles in the early 1960s. *Gasa* for violin and piano and *Garak* for flute and piano were composed in 1963, one year before Yun composed *Nore*. His intention in creating this series with such instrumentation is shown by the Korean titles, which reflect musical terms in the Korean language. *Gasa* can be translated as lyrics and *Garak* as melody, whereas *Nore* reflects a song. Yun used Korean titles in many of his other works in the 1960s and 1970s. He also employed a pure Korean word for the title of this piece. "Nore" in Korean usually means or refers to a vocal piece. As the title implies, Yun tried to create a similar sound to singing (Ko 2008).

## 6.1.2. Analysis of *Nore*

### 6.1.2.1. Methods

The overall structure of *Nore* is straightforward. As with the cello concerto, externally, it comprises a binary form with a short coda, which follows the fast-slow-fast format (A-B-A'). The first section consists of an extended format of three phrases. A lyrical slow middle section has two phrases. As the final section's lengths are as short as the opening phrase, the coda reflects a shortened version of Section I (see Table 6.1).

Section	Phrase	Bars
I	1st	1-20
	2nd	21-33
	3rd	34-54
II	1st	55-71
	2nd	72-88
Coda		89-110

Table 6.1. Overall Structure of the cello concerto

*Nore* is not serial; therefore, there are no row tables for the work. Nevertheless, Yun occasionally employs dodecaphony in a relatively unrestricted manner. His use of the chromatic layer often brings out hexachordal complementary sets, as shown in his serial system in *Images*. However, this is not the case all the time. Some of his twelve-tone layers are structured with two sets of z-mate hexachords.

Another interesting feature of the serial structure is that the dynamics appear serially structured. According to Babbit's series of time points and dynamics (Whittall 2008: 130), Babbit's dynamics series consists of fortisisisissimo with five sets of *forte* (*ffff*) as 0 (12) and pianisisisissimo with five sets of *piano* (*ppppp*). The dynamics series of Yun's *Nore* are divided at fortisisimo with three sets of *forte* (*fff*) as 0 (12) and pianisisimo with three sets of *piano* (*ppp*) as 1 and develops from this. Considering Yun's tendency to add unusual dynamics associated with an accent, *fp sf sfff* are added between 1-12 (0).

Series	1	2	3	4	5	6	7	8	9	10	11	0 (12)
Dynamics	<i>ppp</i>	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>fp</i>	<i>mf</i>	<i>sf</i>	<i>f</i>	<i>sff</i>	<i>ff</i>	<i>sfff</i>	<i>fff</i>

Table 6.2. Table of Dynamics Series

Strauss's pattern-completion and associational model and the opening *Hauptton* are elements employed to analyse the piece. As with most of Yun's music, the 3-3 (014) is drawn as the opening *Hauptton* of *Nore* in bars 1-6 with pitches F#-G-Eb.

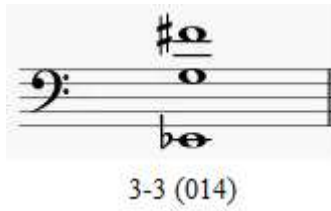
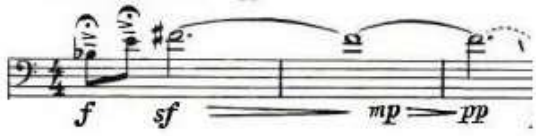


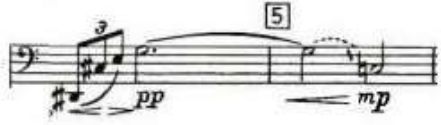
Table 6.3. Opening *Hauptton* as the transpositional point


Paradigmatic segmentation is based on two primary paradigmatic materials. Paradigm A reflects the heterophonic texture, while paradigm B expresses the ornamented figure.

## Paradigm A: Heterophony


**Cantabile** ♩ = ca. 60

**A: A1**  Cello: b1-3/3


 Cello: b4-5/2

**A: A2/ B: B1**  Piano: b9/3-10/2

## Paradigm B: ornaments

**B: B3**  Cello: b21-22/3

**B: B4**  Cello: b25/2-27

**B: B5**  Cello: b28-30/2

Paradigm	Instrument	Primary Element
A: A1	Cello	Intervallic Heterophony
A: A2/ B: B1	Piano	Intervallic Heterophony
B: B3	Cello	Trill
B: B4	Cello	Appoggiatura
B: B5	Cello	Trill/Appoggiatura

Table 6.4. Sample Paradigmatic Table



Paradigm A concerns heterophonic texture, in which multiple voices simultaneously use the variation of the same melody. For instance, the opening heterophony texture is structured between the cello melody in bars 1-3/3 and 5/2. The intervallic heterophony, paradigm A1, is built up over a semitone. Paradigm B is about ornamentation, highlighted by trills and appoggiatura. As with the cello concerto, *Nore* also is dominated by a heterophonic texture (Paradigm A) throughout, often embellished with various ornaments (Paradigm B)

### 6.1.2.2. Analysis

*Nore* was not written strictly as serial music. The chromatic layer is structured by the pitch structure's two sets of hexachordal complementarity. On occasion, z-mate hexachords also structure a twelve-tone layer. Integral serialism emerges through the employment of dynamics; a series concerning dynamics occur twice throughout the piece.

Bars	1		2	3		6	14	19	25	28	29	30
Dynamics	<i>f</i>	<i>sf</i>	<i>mp</i>	<i>pp</i>	<i>p</i>	<i>mf</i>	<i>fp</i>	<i>ppp</i>	<i>sff</i>	<i>ff</i>	<i>fff</i>	<i>sfff</i>
Series	8	7	4	2	3	6	5	1	9	10	0	11

Table 6.5.1. Dynamic Series in Section I (bars 1-54)

Bars	55	56	57	58	59		60	64	65	68	29	80
Dynamics	<i>f</i>	<i>sf</i>	<i>mf</i>	<i>sff</i>	<i>p</i>	<i>pp</i>	<i>ff</i>	<i>mp</i>	<i>pp</i>	<i>sfff</i>	<i>fff</i>	<i>fp</i>
Series	8	7	6	9	3	2	10	4	1	11	0	5

Table 6.5.2. Dynamics Series in Section II (bars 55-88)

Sections 1 (bars 1-54) and II (bars 55-88) begin with regular *forte* series 8. However, their final series differ between *sfff* series 11 and *fp* series 5.

The frequent trills, especially with more considerable intervals than the usual major or minor seconds apart, explain Yun's idea rooted in Korean music. *Hauptton*, introduced as long-valued single notes initially embellished with ornaments, plays a crucial role in integrating the entire work.

# Nore

für Violoncello und Klavier

Isang Yun (1964)

**Cantabile** ♩ ca. 60

Violoncello

Klavier

Example 6.1. Bars 1-11, *Nore*

1-6                      8-9

3-3 (T0)                      3-8 (026)                      4-z15 (0146)  
Inc: 3-3 (T6I)

## 6.1.1. *Haupttöne* in bars 1-11

1-2                      3-4                      6-7

6-21 (023468)                      / 6-21

## 6.1.2. Twelve-tone layer

Kim (2007) views the crucial PCS in the opening of *Nore* as Bb-E-F#-A-C on the cello 5-28 (01379), F#-B-C-C#-D on the piano 5-5 (01237), and D#-C#-E-G-C on the cello 5-16 (01347). Owing to the inclusion relations of the three pentachords, Kim verifies 4-z29 (0137) as her point of analysis concerning Straus' models.

While setting an analytical basis from the inclusion relation of several PCS in the opening is a valid point, an alternative way will be proposed. As Yun drew his creativity using *Hauptton*, setting up the opening *Haupttöne* as an analytical basis of Straus' models would also be a sufficient approach (cross-reference to 1.4.1.2). The cello's long-duration notes tied over bar lines, F#-G-Eb in bars 1-6 of *Nore*, is considered the opening *Haupttöne* 3-3 makes a transitional point basis. Ornamentations in bars 8-9 make 3-8 (026). A pattern completion of 4-z15 (0146) is built up by adding a C, including the sixth inversion (T<sub>6</sub>I) 3-3.

The opening of *Nore* is structured with a twelve-tone layer, built up with hexachordal complementary sets in pitch. The two sets of combinatorial inversion 6-21 (023468) are detected between bars 1-2 and 3-4, combined with bars 6-7.

### Paradigm A: Heterophony

**Cantabile** ♩ = ca. 60

**A: A1**  Cello: b1-3/3

 Cello: b4-5/2

**A: A2/ B: B1**  Piano: b9/3-10/2

Paradigm	Instrument: Bars	Heterophony	Melody	Ornaments
A: A1	vc: 1-3/3 vs. 4-5/2	Intervallic Heterophony	ascending	triple
A: A2/B:B1	pf: b9/3-10/2	Intervallic Heterophony	ascending	appoggiatura

#### 6.1.3. Paradigmatic analysis of bars 1-11

The opening heterophony texture is structured between the cello melody in bars 1-3/3 and 5/2. The intervallic heterophony, Paradigm A1, is built up over a semitone. At the same time, the piano's chord follows in bars 9/3-10/2, labelled as the A2.

A: A3

Cello & Piano: b12/4-14/3

A: A4

Piano: b18-19/2

Paradigm	Instrument: Bars	Heterophony	Melody	Ornaments
A: A3	both: 12/4-14/3	Intervallic Heterophony	ascending	triple
A: A4	pf: 18-19/2	Intervallic Heterophony	descending	quintuple

Example 6.2. Paradigmatic analysis of bars 12-19

Heterophonic paradigms continue in bars 13-19. The A3 in bars 12/4-14/3 is structured between both instruments using ascending melody, whereas the A4 in bars 18-19/2 occurs on the piano through descending melody.

## Paradigm B: ornaments

**B: B3**

*a tempo*  
*pp*  
*a tempo*  
*mf*

Cello: b21-22/3

**B: B4**

*f*  
*non dim.*

Cello: b25/2-27

Paradigm	Instrument: Bars	Ornaments	Melody
B: B3	vc: 21-22/3	trill	ascending
B: B4	vc: 25/2-27	appoggiatura	ascending

### Example 6.3. Paradigmatic analysis of bars 21-27

Ornamentation paradigms B3-4 emerge on the cello. Embellishments of the cello are emphasised by the B3 reflecting trills on the ascending melody in bars 21-22/3. Appoggiatura in bars 25/2-27 occurs in the B4.

*sf*  
*ff*  
*non dim.*  
*ff*  
*mf*  
*p*  
*pp*  
*p => pp dolce*  
*rall.*

*sf*  
*ff*  
*fff*  
*rall.*

*a tempo*  
*a tempo*  
*p*  
*pp*  
*pp*  
*mf*  
*mp*  
*f*  
*ff*

Example 6.4. Bars 29-38

6.4.1. *Hauptklänge* in bars 29-38

*Hauptklänge* in bars 29-38 are structured with ornamentations. The 5-16 (01347) in bars 29-32 includes several transpositions ( $T_3$ ,  $T_6$ ) and the fourth inversion ( $T_{4I}$ ) of 3-3. The tenth transposition ( $T_{10}$ ) of 3-3 is included in the 4-15 (0146) bars 36-38.

Paradigm	Instrument: Bars	Heterophony	Ornaments	Melody
B: B5	vc: 28-30/2		trill/appoggiatura	ascending
A: A5/B: B2	vc: 29/3-30/2	Intervallic Heterophony	appoggiatura	ascending
A: A6	pf: 34/4-36/2	Intervallic Heterophony	triple	descending

6.4.2. Paradigmatic analysis of bars 29-38

The paradigms in bars 29-38 are embellished with ornamentations—the A5 works as intervallic heterophony, structures against the opening. Another intervallic heterophony, the A6, occurs on the piano.



The dotted line above the long notes, such as bars 45-47, shows Yun's attempt to make a longer phrase to produce all the moving sounds and smoother connections to the following notes with more considerable interval changes. One of his intentions was to make the piece sound like the Korean title's vocal piece.

Example 6.5. Bars 42-50

42-44	45-47
7-13 (0124568) Inc: 3-3 (T2;3; T0;3;11I)	4-13 (0136)      5-4 (01236) 3-3 (T6)

6.5.1. *Hauptklänge* in bars 42-50

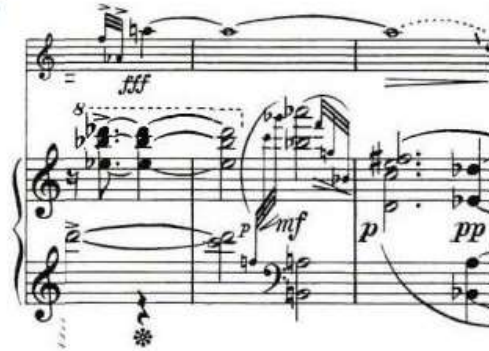
43	44	45
6-z3 (012356)	/ 6-z36 (012347)	

6.5.2. The z-mate sets of the 12-tone layer in bars 43-45



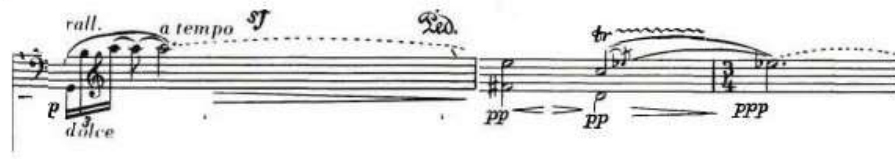
The *Hauptklänge* in bars 42-50 are embellished with ornamentations. The 7-13 (0124568) in bars 42-44 includes several transpositions ( $T_2$ ,  $T_3$ ) and inversions ( $T_{0I}$ ,  $T_{3I}$ ,  $T_{11I}$ ), while the  $C\#$  is added to structure a pattern completion 5-4 (01236) from 4-13 (0136). The sixth transposition ( $T_6$ ) of 3-3 is included in the 5-4. The twelve-tone layer in bars 43-45 is structured with the z-mates; 6-z3 (012356) in bar 43, combined with 6-z36 (012347) in bars 44-45.

A: A7/ B: B6



Cello & Piano: b42/4-44

A: A8/ B: B7



Cello: b45-47

Paradigm	Instrument: Bars	Heterophony	Melody
A: A7/B: B6	both: 42/4-44	Intervallic Heterophony	desc/ascending
A: A8/B: B7	vc: 45-47	Intervallic Heterophony	ascending

### 6.5.3. Paradigmatic analysis of bars 42-47

The paradigms in bars 42-47 contain heterophonic paradigm A and involve ornamentation paradigm B simultaneously. For example, intervallic heterophony in bars 42/4-44; paradigm A7 moves descending and ascending melodies, whereas A8 in bars 45-47 is structured with ascending melody. Paradigm B6 includes appoggiatura, whereas B7 involves appoggiatura and trill.

Example 6.6. Bars 51-54

51-4

3-3 (T4I)

6.6.1. *Hauptklänge* in bars 51-54

6-8 (023457) / 6-8

6.6.2. Complementary hexachords of the 12-tone layer in bars 51-54

The *Hauptklänge* in bars 51-54 are structured with long-duration notes tied over bar lines, the fourth inversion (T4I) of 3-3.

The chromatic layer in bars 51-53 is structured with hexachordal complementary sets in pitch 6-8 (023457).

Example 6.7. Bars 62-65

5-31 (01369)  
Inc: 3-3 (T<sub>8</sub>I)

6.7.1. *Hauptklänge* in bars 62-65

6.7.2. Complementary hexachords of the the12-tone layer in bars 62-65

The *Hauptklänge* in bars 62-65 are embellished with ornaments, which is read 5-31 (01369), which includes the eighth inversion (T<sub>8</sub>I) of 3-3. Hexachordal complementary sets 6-34 (013579) structure another twelve-tone layer.

Cello: b62/3-64

Paradigm	Instrument: Bars	Ornaments	Melody
B: B8	vc: 62/3-64	trill; triple appoggiatura	ascending

Example 6.7.3. Paradigmatic analysis of bars 62-64

Paradigm B8 on the cello melody is an ascending melody embellished with trills and triple appoggiatura.

The image shows a musical score for a cello and piano. The top system is for the cello, starting at bar 70. It features a melodic line with trills and triple appoggiatura. The piano accompaniment is in the bottom system, starting at bar 70. The score includes dynamic markings such as *pp*, *mp*, *mf*, *f*, *ff*, and *sf*, and performance instructions like *arco* and *non dim.*. The tempo is marked as *♩ = ca. 72*. The score is divided into two systems, with bar numbers 70 and 75 indicated.

Example 6.8. Bars 69-73

The image shows a musical notation for the Hauptklänge in bars 69-73. It is a bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The notation shows a chord structure with a 5-28 (02368) interval and a 3-3 (T9) interval.

5-28 (02368)  
Inc: 3-3 (T9)

6.8.1. Hauptklänge in bars 69-73


The *Hauptklänge* in bars 69-73 are embellished with trills and appoggiatura. The 5-28 (02368) includes a ninth transposition (T<sub>9</sub>) 3-3.

B: B9  Cello: b69-72

Paradigm	Instrument: Bars	Ornaments	Melody
B: B9	vc: 69-72	trill; sextuple, triple appoggiatura	ascending

6.8.2. Paradigmatic analysis of bars 69-72

Trills on double stoppings are highlighted and labelled as paradigm B9 on the cello.



100 *p p* *pp* *pp* *pp* *dolciss.*

105 *tempo ad lib.* *ppp sempre mollo espr.* *tempo ad lib.* 110 *pizz. lunga* *vibr. lunga* *lunga* *ppp*

Example 6.9. Bars 100-110



7-21 (0124589)  
Inc: 3-3 (T1;2;10; T7I)

6.9.1. Hauptklänge in bars 100-110

The *Hauptklänge* in bars 100-110 are combined with ornaments and long-duration notes tied over bar lines. The 7-21 (0124589) includes several transpositions (T<sub>1</sub>, T<sub>2</sub>, T<sub>10</sub>) and the seventh inversion (T<sub>7</sub>I) of 3-3.

A: A9/ B: B10

**Tempo I** (♩ = ca. 60)

Cello & Piano: b88/3-90/3

A: A10/ B: B11

*tempo ad lib.*

Cello: b105-109

Paradigm	Instrument: Bars	Heterophony	Melody	Ornaments
A: A9/B: B10	both: 88/3-90/3	Intervallic Heterophony	ascending	trill
A: A10/B: B11	vc: 105-109	Intervallic Heterophony	ascending	appoggiatura

### 6.9.2. Paradigmatic analysis of bars 88-110

The paradigms in bars 88-110 combine heterophonic texture under paradigm A and ornaments categorised as B. Both paradigms A9 and A10 are structured as intervallic heterophony and ascending melody.

## 6.2. Political Diplomacy in the Cello Concerto (1975/6)

### 6.2.1. Introduction

Yun intended to include three aspects when writing the Cello Concerto (1975/6): an instrumental technique reflecting the Korean traditional instrument, the *Kŏmun go*; compositional styles including *Haupttöne* and heterophony; and personal motivation in terms of a political message (Yun 1978). The cello is one of the composer's instruments; it felt natural to write an autobiographical narrative. He stated that his thoughts, experiences and feelings all resonated in the solo part of the concerto (Yun 1978). He adapted several Korean instrumental techniques to evoke East Asian sounds using western instruments. In the cello concerto, Yun wanted the cello to imitate the low-registered Korean instrument, the *Kŏmun go*.

The concerto was the first in a series of solo concertos (ten in total). Yun placed a solo instrument and the orchestra in opposition to one another, symbolising the individual's and society's relation. The cello concerto also marks Yun's first use of a personal "tone-symbolism" based on note A as a symbol of innocence or purity (Sparrer 1978: 7), which forms part of *Haupttöne*.

#### 6.2.1.1. Eastern-oriented elements

#### 6.2.1.2. The Korean instrument, the *Kŏmun go*

To further discuss Yun's reproduction of Korean sounds, an explanation of several Korean instruments and their related instrumental techniques frequently used in his cello compositions is necessary. Besides a few percussion instruments,<sup>11</sup> Yun wrote his compositions exclusively for western instruments. He intended to reproduce the sound of Korean instruments with western ones by special performing techniques. He considered that the cello resembled the *kŏmun go*'s sound when it was plucked (*pizzicato*) and the sound of the *ajeng* when it was bowed (*arco*). In writing the cello concerto, the soloist was requested to imitate the six-string Korean zither *kŏmun go* sound. Below is a brief description of the *Kŏmun go* (introduced in Chapter 2).

The instrument (see Figure 6.1) is a six-string Korean zither. Its front body (or soundboard) is made of paulownia wood and the back of hard chestnut. The total size of the instrument body is roughly 150 centimetres (or 59 inches) in length and 19 centimetres (or

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<sup>11</sup> Yun used Korean percussion instruments in *Réak* (1966).



7.5 inches) in width (Lee 1982). The six strings are made of twisted silk, and the thickness of each varies. The inner three strings (second, third and fourth) rest on fixed frets of sixteen different sizes (*kwae*). In contrast, a movable bridge (called a *chu*) made from cherry wood supports the outer three strings.



Figure 6.1. The *Kōmun go*

The player's posture involves sitting cross-legged on the floor and placing the instrument's upper right end on the right knee (Lee 1982). Next, the performer plucks the right-hand side of the strings with a bamboo stick (called the *suldae*) held in the right hand. At the same time, the left-hand presses on the string to produce different tones, including microtones. Various ornamentations are also available using the left hand by pushing or sliding on the string; the left-hand technique, called *nonghyun*, resembles vibrato and glissando. An explanation of *nonghyun* is given on page 83, with a comparison using acoustic analysis between *nonghyun* on the *ajeng* and vibrato and glissando on the cello. The *Kōmun go* has the broadest range of Korean instruments, with three octaves of low registers. The instrument uses various pentatonic tuning methods, depending on the type of music.

### **6.2.2 Analysis of the *Cello Concerto* (1975/6)**

It will be argued that Yun's handling of heterophonic texture relates to the encounter between East and West and *Haupttöne* to a political message.

The overall structure of the *Cello Concerto* is straightforward. Externally comprising one movement, it follows the fast-slow-fast format. The first section consists of an extended format of three phrases. The third phrase of Section I consists of two cadenza-like monologues to which the orchestra responds. A lyrical slow middle section has two phrases, each consisting of a cadenza-like monologue and orchestral response. Section II proceeds to a rapid and concise concluding section, where the concerto ends.



As the final section's lengths are as short as the opening phrase, it seems logical that it is a binary form of fast-slow with a short coda (see Table 6.7).

Section	Phrase	Bars	Orchestration
I	1st	1-48	Orchestra + Solo
	2nd	49-141	Orchestra + Solo
	3rd	142-156	Solo (Monologue)
		157-159	Orchestra
		160-170	Solo (Monologue)
	171-212	Orchestra	
II	1st	213-234	Solo (Monologue)
		235-254	Orchestra + Solo
	2nd	255-276	Solo (Monologue)
		277-336	Orchestra + Solo
Coda		337-397	Orchestra + Solo

Table 6.6. Overall Structure of the Cello Concerto

In the concerto, the composer is represented by the solo instrument, the cello (Sparrer 2020).

Yun's musical life could be divided into three stages of development: an early period in Japanese-occupied Korea and also in Japan (the works from this period have been withdrawn); the 'second education' period in Paris, Berlin and Darmstadt; and a third phase, starting in the late 1950s (Ayrey 1984: 434). In this autobiographical composition, Yun expresses narratives from his life in three sections, reflecting this three-stage development. The first section's lively opening is about his youth; the first phrase expresses his musical upbringing in Japanese-occupied Korea. The second phrase describes strong resistance towards the painful Japanese colonisation period and the Korean War. In contrast, the third phrase portrays the 'second education' period in Europe, leading to the East Berlin event of 1967. The slow lyrical second section is his recollection of his wrongful imprisonment in South Korea. In the fast final section, he portrays himself as "The Wounded Dragon" (Heister and Sparrer 1987), searching for an answer to his struggle for internal and external freedom.

The orchestra in the Cello Concerto is of average size, with double woodwind and brass and a large percussion section. One of the crucial aspects of the concerto's orchestration is the absence of tutti-cellos in the string section. Yun intended to highlight the cello's singular character as playing the leading role in the drama in isolation by excluding the orchestra's cellos. He intentionally avoided using the orchestra as an accompanying function in his composition (Yun 1978). Instead, he followed the tradition

of placing the soloist and the orchestra opposite each other (Sparrer 2020). Yun focused on lucid statements of visible and audible programmatic orchestration in his concerto writing. To be precise, the solo cello reflects the lyrical self, the brass the enemy strings, and the woodwinds the helper. This characterisation of instrumentation in the concerto resembles his use of leitmotif in the opera *Sim Tjong*. In contrast, his leitmotif with instrumentation tends to draw a victim-perpetrator dichotomy.

#### 6.2.2.1. Methods

##### 6.2.2.1.1. *Hauptton* and Straus' models

Following diplomatic pressure from the international composing community, he was released and returned to Germany in 1969 as an exile. Owing to the traumatic experience of the incident in East Berlin, Yun's works after 1970 contain political messages. Other stylistic changes which he mentions concern the usage of *Haupttöne*. According to Yun, "The success of *Reak* at 1966's Donaueschingen Festival became a heavy burden for me. I started to decrease the use of central tone and sound complexity. I cut them into several pieces and then connected them as stepping stones" (Kim 1997: 72). Contrary to the composer's claim, *Haupttöne* are given a new role in the Cello Concerto, signalling a political message, which this chapter will investigate.

A personal tone-symbolism based on note A symbolises innocence. Yun is explicit about the meaning of this note in his work (Sparrer 2020: 223), claiming that the cello symbolises his lyrical self in prison. The statement concerning the note reflects the concluding part of the concerto in bars 390-397. Yun's own words on his usage of a personal tone-symbolism are indicated in the following quotation:

You know my Cello Concerto. Recall the octave leap toward the conclusion. This leap signifies the need and desire for freedom, purity, for the absolute. The oboe executes a glissando in the orchestra from G# to A. This A is taken up by the trumpets, which for me, in this high register, always have something of the character of divine admonition. There are two trumpets. They take turns sounding this A. The cello wants to reach it, but it does not succeed. Its glissando comes a quartertone higher than G# but not higher. It gives up. The unending and ungraspable height, the absolute, the A of the trumpets, continues until the end (Sparrer 2020: 223, from a conversation between Yun and Luise Rinser in 1977).

It is noted that specific pitch classes play a crucial role in setting up the concerto. Therefore, Yun employs pitch symbolisation reflecting the instrumentation mentioned on page 24. To

be precise, pitch A reflects the self, the composer; Ab, the enemy, the South Korean authorities who kidnapped and illegally prosecuted the composer on espionage charges; and F, the helpers, including the international composing community who spoke up for him, and the South Korean opposition (Sparrer and Heister 1992: 5).

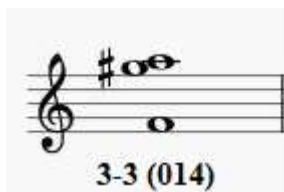


Table 6.7. Opening *Hauptton* as the transpositional point

In Strauss's pattern-completion and associational model the opening and closing *Haupttöne* of the concerto containing the 3-3 (014) F-G#-A consequently become an analytical point. Incidentally, notes A and G# carry actual political symbolisation (cross-reference to the previous page).

The strings in the opening sections play the first appearance of A-G#-F in bars 1-7, where F minor/major lurks around with dissonance. The string's opening comprises F-G#-A in bar 1, where A and Ab are divided between the two violins. F is doubled up by the second violin and second double bass. Although embellishments of the ornament figures make no appearance yet, the same pitches tied over bars as a sustained tone could be defined as the opening *Haupttöne*. However, the concerto is not written in a strictly cyclical way; the same pitch returns as *Haupttöne* in the concluding section, in bars 383-5. The cello struggles to reach A from G#, the trumpet sustains A, and strings and woodwinds F.

In the cello concerto, pitches A-G#-F reflect his political intentions symbolically. These pitches are not only revealed as 3-3, but also happen to be the first *Hauptton* that integrates the piece. However, this symbolic reflection merely expresses the victim-perpetrator dichotomy of the composer's trauma.

As mentioned in the previous chapters, a transformed version of Straus' pattern-completion (1982) and associational models (1987) appears to suit analysis through the pitch-class set of Yun's music in general and the cello concerto in particular. A transformed version of Straus' models are detected through inclusion relation. In other words, the inclusion relation occurs if any inverted version of 3-3 were involved in the given set (cross-reference to 1.4.1.2).

On the other hand, it becomes complicated if the inclusion relation does not occur in the given set. In the case of such a complementary relationship, pattern completion is applied.

For instance, as the C triad is 3-11, no inclusion is possible with the 3-3. If a pitch such as B were added, an inclusion related to the 3-3, the 4-19 could be built up. However, given that the added pitch was purely imaginary, pitches were selected carefully considering the passage's context.

#### 6.2.2.1.2. Twelve-tone Series

The Cello Concerto is not serial; therefore, there are no row tables for the work. Nevertheless, Yun occasionally employed dodecaphony in a relatively unrestricted manner in writing the piece. His use of a chromatic layer is found in the solo cello and the orchestral parts. Unlike his serial system in *Images*, no hexachordal complementary sets were employed in his twelve-tone chromatic passage of the cello concerto. Instead, his twelve-tone row is structured with two sets of z-mate hexachords.

Table 6.8. Segmentation of Total Serialism on the Dynamics

1	2	3	4	5	6	7	8	9	10	11	0 (12)
<i>pppp</i>	<i>ppp</i>	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>sf</i>	<i>f</i>	<i>ff</i>	<i>fff</i>	<i>fff</i>	<i>ffff</i>

Yun's structuring serial system of the Cello Concerto is peculiar because while the pitch ordering is quite loose, the serial structuring of the dynamics is much more consistent.

#### 6.2.2.1.3. Paradigmatic Analysis

The paradigmatic categorisation is based on five primary materials: the heterophonic texture A, the multiple-stopping B, the accentuations C, the tremolo D, and the ornamented figure E. The categorisation of paradigmatic analysis also relates to Yun's set up of the concerto in terms of the group of instruments: the solo cello as the lyrical self, the brass as the enemy strings and the woodwinds as the helpers. For instance, Paradigm A mainly occurs in the strings and the woodwinds. In contrast, Paradigm B is written primarily for the solo cello; Paradigm C appears to suit the brass, whereas paradigm D is fitting for the strings and woodwinds. Paradigm E also relates to the woodwinds and strings. In other words, paradigms A, D, and E could be categorised as helpers. In contrast, Paradigm B is characterised as the lyrical self, and the brass's aggressive character expresses Paradigm C.

Heterophony is most frequently encountered in non-western traditions: it is characterised by simultaneous variations of a single melody by multiple voices/instruments.

Paradigm A concerns heterophonic texture, in which multiple voices simultaneously use the variation of the same melody. For instance, in the opening motive, the two voices of

a single melody simultaneously occur with the violin. Therefore, A1 could be perceived as a melodic line of multiple-stopping. Unlike heterophony, unison concerns the same melody being played together, rather than simultaneously, one melody versus another. However, as heterophony and unison concern the same melody, it is categorised under A2.

Paradigm B is the opening motive and begins with the solo cello, characterised by strong double-stopping. However, it has additional features, such as unusual rhythmic runs and (reverse) dotted rhythms. While B1 involves double-stopping, complemented by unusual rhythmic runs, B2 relates to multiple-stopping, with added accentuated semi-quavers.

Paradigm C has an aggressive character, expressed by accentuated semi-quaver heterophony introduced by the brass. C1, executed mainly by the brass, is usually attached to a syncopated rhythm.

Paradigm D is tremolo; the heterophonic paradigm D is executed by strings and woodwinds, often attached to glissando.

Paradigm E consists of ornamented figures, often expressed by heterophony. E1 features a trilled melody attached to unusual rhythmic runs, whereas E2 involves appoggiatura-like fast rhythmic runs attained by a non-trilled melody.

As stated earlier, the cello concerto is dominated by a heterophonic texture. For instance, while the primarily heterophonic paradigm is set as Paradigm A, Paradigms C, D, and E often involve heterophonic characters (see Table 6.9).

### Heterophonic texture

A: A1  Violin: bars 1-5/2

A: A2  Strings: bars 140-141

### Double/multiple-stopping

B: B1  Solo Cello: bars 10-12/1

B: B2  Solo Cello: bars 147-150

### Accentuation

C: C1  Horns: bars 22-23

### Tremolo

D: D1  Strings: bar 23

### Ornaments

E: E1  Piccolo: bars 25-27

E: E2  Piccolo: bars 203-206

Paradigm	Instruments	Primary Elements	Sub Basics
A: A1	Strings	1+1; 2+2 etc	dotted rhythm tied over
A: A2	Strings	unison + 1	(r-) dotted
B: B1	Solo Cello	double-stopping	(r-) dotted
B: B2	Solo Cello	multiple-stopping	(r-) dotted
C: C1	Brass	accentuated s-q	syncopation
D: D1	Strings	tremolo	glissando
E: E1	W-winds	trills	unusual rhythmic runs

E: E2	W-winds	non-trills	unusual rhythmic runs
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Table 6.9. Sample Paradigmatic Analysis

The dynamics series occurs twice throughout the cello concerto. First, the fast-slow-fast sonata form is identified with strong-soft-string dynamics due to a lyrical slow middle section (section II).

b1	b5	b9	b10	b19	b35	b39	b60	b67	b96	b213	b215
3	4	9	11	0	10	8	5	6	7	1	2
<i>pp</i>	<i>p</i>	<i>ff</i>	<i>fff</i>	<i>ffff</i>	<i>sfff</i>	<i>f</i>	<i>mp</i>	<i>mf</i>	<i>sf</i>	<i>pppp</i>	<i>ppp</i>

Table 6.10.1. Dynamics series in Section I (bars 1-215)

b227	b238	b239	b240	b241	b246	b254	b263	b268	b313	b343	b358
7	4	3	2	6	9	5	8	1	11	0	10
<i>sf</i>	<i>p</i>	<i>pp</i>	<i>ppp</i>	<i>mf</i>	<i>ff</i>	<i>mp</i>	<i>f</i>	<i>pppp</i>	<i>fff</i>	<i>ffff</i>	<i>sfff</i>

Table 6.10.2. Dynamics series in Section II (bars 227-336)

Although section I has soft dynamics, an exceptional level of such dynamics, such as four sets of *piano* (*pppp*), only occurs in the lyrically slow Section II. Likewise, even though strong dynamics ensue in Section II, an extraordinary level with four sets of *forte* (*ffff*) is only identified in Sections I and II. This is because the first dynamics series begins in Section I to Section II (bars 1-215), whereas the second series occurs in the middle of Section II to Section III (bars 227-358).

#### 6.2.2.2. Analysis

The A and Ab establish F major/minor polarity in bars 5-8. Heister and Sparrer (1987: 6) claim that the repetition of the formation of a second tone layer of perfect octaves (F, Ab and A) resembles the 'Wounded Dragon' movement. The strings' opening passage insinuates self-enemy-helper (Ab-A-F) in a triangular reflection (Kim 1997: 92). An example of triadic harmony containing dissonant tone is found in bars 7 to 8. As explained in the earlier introduction to the *Yin* and *Yang* principle, dissonance can be interpreted as yin and consonance as *Yang*. By adding a dissonant tone to a consonant interval whose timbral quality would be covered with both dissonance and consonance, Yun reflects one example of the *Yin* and *Yang* principle.

As shown in the harmonic reduction of Example 6.10.1, a triadic harmony containing dissonant tone is found in bars 6 to 7.

Example 6.10.1. PCS analysis of bars 1-7

The opening harmonic movement of the string group comprises intervals of a minor third. One plays the role of connecting the chain to the following chord. Harmony in the string section's concerto opening consists of a minor and major third, which sums up a minor-augmented tetrachord 4-19. Bars 1-7 include all pitch classes, albeit not in a dodecaphonic order.

As the 3-3 makes an inclusion relation of the opening harmony 4-19, the F-G#-A is set up as the  $T_0$ . Bar 5 consists of a major second and F minor triad, 5-13, while the  $T_{1I}$  of 3-3 shows another inclusion relation. The F major and minor triads in bar 6 are 4-17, with another  $T_0$  3-3. Finally, the primary form of  $T_0$  appears for the first time in bar 7.

Strong double-stops by the cello in bar 10 announce Yun's childhood, especially the composer's birth (Kim 1997: 79). The melodic line in its four-octave range melodic reduction is built around *Hauptton* A and secondary *Haupttöne* C, and C#, the  $T_4$  of 3-3. Bars 10-13 are 5-28, related to the  $T_4$  of 3-3. The  $T_{10}$  of 3-3 makes a subset in bars 14 and 20, from 4-18 in bar 14, and 5-z38 in bar 20. The passage works efficiently with the 3-3 through the subset in the solo instrument's opening melody.



## Heterophonic Texture

A: A1

Violin: bars 1-5/2

A: A2

D-bass: bars 1-5/2

Paradigm	Instrument	Bars	Primary Element	Sub Feature
A: A1	Violin	1-5/2	Heterophony	Dotted over tie Crotchet + triple
A: A2	D-bass	1-5/2	Heterophony	Dotted over tie Crotchet + triple

### Example 6.10.2. Paradigmatic analysis of bars 1-7

Canon characterises paradigm A1 in bars 1-5/2 by two violin parts, which are doubled by two double-bass parts labelled as A2. Therefore, situating the melody through a canon appears to be a fitting example of heterophonic texture. Moreover, tied-over dotted rhythms indicate the significance of tones, which could be considered Yun's ways of signalling *Haupttöne*.

Example 6.11.1. *Haupttöne* and PCS of bars 10-21 - cello solo

*Haupttöne* in bars 10-13 are 5-28 (02368), which entail the fourth transposition ( $T_4$ ) of 3-3. The 4-18 (0147) in bar 14 and 5-z38 (01258) in bar 20 include the tenth transposition ( $T_{10}$ ) of 3-3. The cello is interrupted by a massive tutti at bar 22; the music expresses cruelty using horns, trumpets and percussion with accentuated motives. The wind and strings add disturbing tremolos, with the A tone, long sustained and surrounded by its neighbouring tones, as the moment of the *Haupttöne*. However, with no prescription for ornaments available by the composer, the vibrato should play the role of *Umspielung*.

The solo cello in the Introduction configures Paradigm B, which is characterised by strong double-stopping. A complete set of all twelve pitches first appears in a possibly dodecaphonic ordering in bars 13-14 by the two piccolos in the span of the two-bar duration.

**Double-stopping & unusual rhythmic runs**

B: B1 Solo Cello: bars 10-12/1

B: B2 Solo Cello: bars 12/2-14/1

B: B3 Solo Cello: bars 14/4-16

B: B4 Solo Cello: bars 19/4-21

Paradigm	Instrument	Bars	Main basic	Sub-features
----------	------------	------	------------	--------------

B: B1	Solo Cello	10-12/1	d-stopping	Quintuple-r
B: B2		12/2-14/1	d-stopping	Quintuple-r
B: B3		14/4-16	d-stopping	Quintuple-r
B: B4		19/4-21	d-stopping	Quint/sept/sext/nonu/decuple-r

Example 6.11.2. Paradigmatic analysis of bars 10-21 - vc solo

Strong double-stopping is the starting point of the solo entry, which sets up the character of Paradigm B. The solid double-stopping is emphasised by an additional rhythmic run, which gives a unique charm to the melodic flow. Atypical rhythmic runs begin with quintuplets in bar 10, which remain as such up to bar 16. More peculiar runs occur as septuplets, sextuples, nonuples and decuples in bar 19/4, labelled as B4, and are often attached to either double-stopping or appoggiatura, which signals *Haupttöne*.

6-z44 (012569) 6-z19 (013478)  
 Inc:  
 3-3 (T11; T5;9I) 3-3 (T6;9; T7;11I)

Example 6.12. Z-mate of 12-tone layer in bars 13-14

Yun's handling of the chromatic layer in bars 13-4 by the two piccolos makes the two sets of z-mate hexachords 6-z44 and 6-z19. Both include several transpositions and inversions of 3-3.

The twelve-tone chromatic passage in bars 13-14 works as a question and response between the solo cello in bars 10-12 and the piccolos in bars 13-14. The chromatic layer shows the connection of the melody between the solo cello and the orchestra.

A: A3 Piccolos: bars 13-15

A: A4 Violins: bars 14/2-16/2

A: A5 Viola & D-bass: bars 13-16/2

Paradigm	Instruments	Bars	Primary Basics	Sub Features	Alterations
A: A3	Piccolos	13-15	Heterophony	Dotted over tie	Trills
A: A4	Violins	14/2-16/2	Heterophony	Dotted over tie	d-stopping
A: A5	Viola D-bass	13-16/2	Heterophony	Dotted over tie	d-stopping

### Example 6.12.2. Paradigmatic analysis of bars 13-17

Paradigm A3 in bars 13-17 presents another heterophonic texture constructing a melodic line in the canon; here, the second piccolo begins the melody. The first piccolo joins after a quaver beat in turns with rhythmic features that remain dotted over time. Alterations include trills and double-stopping. Again, heterophony between the string parts occurs two plus two in the canon. At the same time, the double bass and viola make the lead, and then the first and second violins follow.

The introduction of two new paradigmatic ideas, Paradigms C and D, bars 22-23, makes a crucial point for the paradigmatic analysis.

### Hauptklang

4-12 (0236)  
Inc: 3-3 (T8I)

6-z23 (023568)  
3-3 (T0; T2I)

Example 6.13.1. *Haupttöne* in bars 22-23 on the brass

*Haupttöne* in bar 22 are 4-12 (0236), entailing the eighth inversion (T<sub>8</sub>I) of 3-3. Therefore, the 6-z23 (023568) in bar 23 is considered as *Haupttöne*, containing the transpositional point (T<sub>0</sub>) and the second inversion (T<sub>2</sub>I).



### Accentuated semi-quavers creating harmony between parts

**C: C1**  
  
 Horns: bars 22-23

**C: C2**  
  
 Trumpets: bars 22-23

**C: C3**  
  
 Percussions: bars 22-23

### Tremolo

**D: D1**  
  
 Strings: bar 23

Paradigm	Instruments	Bars	Primary Elements	Sub Basics
C: C1	Horns	22-23	Accentuated s-q heterophony	Syncopation
C: C2	Trumpets	22-23	Accentuated s-q heterophony	Syncopation
C: C3	Percussions	22-23	Accentuated s-q	Syncopation
D: D1	Strings	23	Tremolo	Glissando

#### Example 6.13.2. Paradigmatic analysis of bars 22-23 - brass, percussion and strings

Bars 22-23 are crucial places for a paradigmatic analytical point because multiple paradigms co-occur. Paradigm C1 in bars 22-23 expresses an attacking sound through accentuated semi-quaver runs. C1 is unique because it includes a heterophonic character introduced in Paradigm A1. The two parts of the horn and trumpet create zigzag patterns of heterophonic texture. The patterns are created by descending versus ascending melody on the horn and

trumpet. Rhythmic syncopation adds an upbeat character. C1 suits the brass sounds efficiently, with the horn, trumpet, and trombone at its entry.

Paradigm D1 in bar 23 expresses another heterophonic texture through tremolo with glissando. Heterophony here is expressed by minor/major second intervals between the instruments.

**E: E1**

Piccolos: bars 25-27

Paradigm	Instrument	Bars	Primary basics	Sub elements	Additional features
E: E1	Piccolo I	25-27	Trilled heterophony	Dotted	Quintuplet-r
	Piccolo II	25-27	Trilled heterophony	Triplet dotted	Semi-quaver-r

Example 6.14. Paradigmatic analysis of bars 25-27 - piccolos

Ornamented figure Paradigm E1 occurs in bars 25-27 on the piccolos. The first piccolo expresses a descending chromatic with quintuple runs. In contrast, the second piccolo expresses ascending diatonic semi-quaver runs, both resolved by trills. Trilled parts also make another heterophonic texture in simultaneously expressing a melodic idea through ascending versus descending melody.

**Haupttöne**

44                      45                      46

5-6 (01256)              5-28 (02368)              6-246 (012469)  
 Inc: 3-3 (T1; T2I)              3-3 (T2)              3-3 (Ts)

Example 6.15.1. Haupttöne in bars 44-7 - piccolos/trumpets

In bars 43 to 47, particular pitches are fixed as *Haupttöne*, modified by embellishment tones and dynamic usage. In addition, a chromatic configuration in the two piccolos is highlighted. It is the trumpet's melodic line that follows traditional Korean music. The ways of creating new *Haupttöne* are closely related to each other. *Haupttöne* in bar 44 are 5-6 (01256), which includes the first transposition ( $T_1$ ) and second inversion ( $T_2I$ ) of 3-3. Bar 45 is centred with 5-28 (02368), which entails the second inversion ( $T_2$ ) of 3-3. The centricity in bar 46 is 6-z46 (012469), including the fifth transposition ( $T_5$ ) of 3-3.

A small difference between the A pentatonic (02479) in bars 53-60 and the E major pitch collections in bars 61-63 could be considered to add pitch D to the A pentatonic. While the A pentatonic consists of  $m_3 + M_2 + M_2 + m_3$ , the E major pitch collections are constructed with  $m_3 + M_2 + M_2 + M_2 + m_2$ . Combining dissonance and consonance, the harmonic relations in bars 53-63 follow the *Yin* and *Yang* principle.

In bar 55, the climactic A is reached; it is sustained for six bars and supported by the A of the three octaves of the violin and viola doubling and octave glissandos without any intruder (such as the brass section). The passage resembles chamber music until bar 63 because of the brass section. A flowery song-like melody with a quiet, simple harmony supports the long-sustained A. The string group continuously repeats the same pitch class with or without octave jumps. The woodwind group creates pentachord sonorities with an unordered collection of five pitches and the double bass.



The image displays four musical staves for bars 43-45. The top staff is for Piccolo (E: E2), the second for Clarinet (E: E3), the third for Bassoon (E: E4), and the bottom for Strings (A: A6). Each staff shows complex rhythmic patterns with various articulations and dynamics.

Paradigm	Instrument	Bars	Primary Elements	Sub Fundamentals
E: E2	Piccolo I	43-45	Septuple-r, d-semi-r	Syncopation, r-dotted
	Piccolo II	43-45	Quintuple-r, d-semi-r	Triplet dotted
E: E3	Clarinet I	43-45	Septuple-r, d-semi-r	Syncopation, r-dotted
	Clarinet II	43-45	Sextuple-r	Dotted
E: E4	Bassoon I	43-45	Sextuple-r	Dotted
	Bassoon II	43-45	Sextuple-r	Dotted
A: A6	Strings	43-45	Heterophony	Syncopation, dotted

### Example 6.15.2. Paradigmatic analysis of bars 43-45

In the next occurrence of Paradigm E2-E4 in bars 43-45, the piccolo is identified by septuple, quintuple, and demi-semi runs with syncopation. Again, trilled heterophony on the piccolo occurs in one plus one, expressing melodic ideas in an ascending versus descending structure. The clarinet builds up sextuple, septuple, and demi-semi runs. At the same time, the solo cello is spotted with ascending triple, sextuple, and septuple runs.

Heterophonic texture reoccurs in bars 43-45 with syncopation and glissando on the violin and viola, one of each individually. Two versus one heterophony emerges between the first violin and viola versus the second violin.

53-60 61-63

**A Pentatonic**  
5-35 (02479) 6-z47 3-3 (T<sub>1</sub>)

**E major pitch**  
6-33 (023579) 8-27 3-3 (T<sub>7</sub>) (T<sub>0I</sub>)

Example 6.16. Harmonic reduction of bars 53-60 vs bars 62-63

The inclusion relation of the 3-3 does not occur on the A pentatonic. Instead, pattern completion is applied: when the A# is added on the 5-35, it creates the 6-z47. Therefore, the first transposition (T<sub>1</sub>) of 3-3 is included, and the 3-3 is not included in the E major pitch 6-33. C-G are added to build up the two sets of 3-3; T<sub>7</sub>, and T<sub>0I</sub>, respectively.

Another mixed interval example is found on a consonant interval containing a sharp dissonant tone in bars 71-88. Finally, Yun shows another approach through harmonic implications by combining semitones in various ways, such as perfect fourth, perfect fifth and major third on the three horns.

71-73 74 75-76 77 78-80 84-88

M2+P4 (m2+m2) M2+m3 m3+M2 M3+M2 m2+M3

Example 6.17. Harmonic reduction of bars 71-88

As with the concerto opening, Yun uses one of the pitches in a trichord as a linking chain to one or more other trichords. For example, the C# in the trichord of bars 71-3 B-C#-F# plays a role as a connecting chain to bar 74, bar 77m and bars 78-80. Likewise, the B in the same trichord in bars 71-3 links to trichord F#-G#-B in bars 75-6 and G-B-C# in bars 78-80. The G# of trichord F#-G#-B in bars 75-6 also plays a role as a connecting chain to trichord D#-E-G# in bars 84-8, whereas the E of trichord C#-E-F links to the trichord in bars 84-8.

91-102                      103-111

picc ob cla vlms    picc ob cla vln1 vln2

8-11 (01234579)    10-3 (012345679)

Subsets: 3-3 (014) 3-9 (027) 3-11 (037)

Example 6.18. Harmonic reduction of bars 91-111

Bars 91 through 111 have a high-pitched sound stream of piccolos, oboes, clarinets and violins without the brass section. There is only one harmonic change during these twenty-one bars, which intensifies by pitch inflexion related to dynamic. Each instrumental group comprises minor or major third intervals, while all are very densely pitched in a melodic sense.

Vcl. - Solo

Vcl. - Solo

Vcl. - Solo

Haupttone


103-6                      110-11


4-4 (0124)                      5-z37 (03458)

Inc: 3-3 (T4)                      3-3 (T3; T9I)

Example 6.19.1. PCS of bars 103-11 cello solo

The cello phrases in bars 103-11 are also mainly structured chromatically. In many places, the cello's pizzicato figures are reminiscent of the idiomatic phrases of traditional Korean plucked instruments such as the *Kayagum* and *Komun'go*. The C# and D have trilled embellishments. For example, *Haupttöne* in bars 103-6 are 4-4 (0124), including the fourth transposition (T<sub>4</sub>) of 3-3. *Haupttöne* occurring in bars 110-11 are 5-z37 (03458), entailing the third transposition (T<sub>3</sub>) and ninth inversion (T<sub>9I</sub>).


E: E5  Solo Cello: bars 107-109

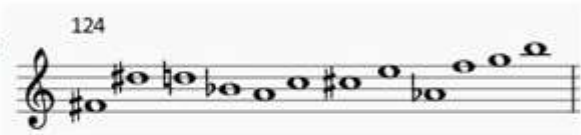
E: E6  Solo Cello: bars 110-111

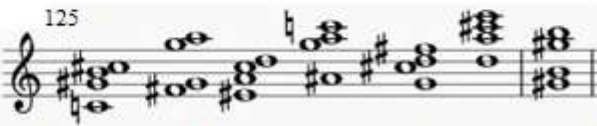
Paradigm	Instrument	Bars	Primary Elements	Sub Basics
E: E5	Solo Cello	107-109	Trills, appoggiatura	d-semi/semi triple-r, d-semi-r
E: E6		110-111	Trills, appoggiatura	d-semi-r

Example 6.19.2. Paradigmatic analysis of bars 103-111 - vc solo

Primarily dominated by ornamented figures such as trills and appoggiatura, the solo cello passage in bars 103-111 is categorised as Paradigm E5-E6. In addition, unique rhythmic runs, such as demi-semi-quavers and semi-triplets, provide a unique atmosphere.

**Brass**  125  
4-z15 (0146) 5-z17 (01348) 5-z17 5-32 (01469) 7-z38 (0124578)  
Subset: 3-3 (014)

**Strings**  124  
12T: 3-3 (014) 3-2 (013) 3-11 (037) 3-8 (026)  
12T: 4-19 (0148) 4-17 (0347) 4-12 (0236)

 125  
4-4 (0125) 3-2 (013) 4-26 (0358) 4-10 (0235) 4-8 (0156) 4-14 (0237)  
Subsets: (023) 3-2 (013) 3-4 (015) (035) 3-7 (025)

Example 6.20. Harmonic reduction of brass/strings in bars 124-6

The rapid ascending rhythmic figure in bars 124-7 represents freedom and liberation, whereas intense tremolo and trill signify strong resistance in bars 127-133. In bars, 133-138, the near repetition of two passages indicates undying demand for liberation. Generally, Yun's orchestration is dialectical. Bars 139-141 are powerful descending cadences leading to a new phase.



The instruments are divided into winds, brasses, percussion and strings. The brass section is characterised by frequent changes of dynamic, rapid rhythm and giant leaps. The subset of brass includes 3-3. The strings' chromatic melody is executed in unison, which unfolds a chromatic layer divided into four trichords, including 3-3.

The image shows a musical score for woodwinds, including Piccolo (Picc.), Oboe (Ob.), Clarinet (Klar.), and Bassoon (Fag.). The score is written for two parts of each instrument (1 and 2). The music features a complex texture with frequent dynamic changes (marked with *f* and *ff*) and rapid rhythms. A circled number '30' is visible at the top right of the score.

**Hauptklänge**

The image shows the Hauptklänge (main chords) in treble and bass clefs. The treble clef shows a chord with notes G4, A4, B4, C5, D5, E5, F5, G5. The bass clef shows a chord with notes G2, A2, B2, C3, D3, E3, F3, G3.

8-11 (01234579)  
 Inc:  
 3-3 (T<sub>1</sub>;2;10; T<sub>3</sub>;4I)

Example 6.21.1. PCS of bars 128-130

The woodwind tremolo emphasises bars 128-30. *Hauptklänge* in bars 128-130 is 8-11 (01234579), which includes several transpositions (T<sub>1</sub>, T<sub>2</sub>, T<sub>10</sub>), and inversions (T<sub>3</sub>I, T<sub>4</sub>I).

D: D2

100

Picc.  
1  
2

Ob.  
1  
2

Klar.  
1  
2

Fag.  
1  
2

w-winds: bars 128-130

Paradigm	Instrument	Bars	Primary Elements
D: D2	w-winds	128-130	Tremolo Heterophony

Example 6.21.2. Paradigmatic analysis of bars 128-30

The woodwinds in bars 128-130 are characterised by tremolo, the critical feature of Paradigm D2. While the first and second groups play against one another, each woodwind is divided into two parts, creating one versus one heterophony, which expresses ascending versus descending melody.

Picc.  
1  
2

Ob.  
1  
2

Klar.  
1  
2

Fag.  
1  
2

Hauptklange

6-z6 (012567)  
Inc: 3-3 (T7; T&I)

Example 6.22.1. PCS of bars 134-135/2 - w-winds

Yun's musical language for rhythm moves along with the pitch; the figure repetitively ascends from the lower to the higher register. He also continually intensifies the linear power of the *Hauptklänge* by extending the sound space. For example, *the Hauptklang* in bars 134-135/2 is 6-z6 (012567), which includes the seventh transposition (T<sub>7</sub>) and eighth inversion (T<sub>8</sub>I) of 3-3.

E: E7 Piccolo: bars 134-136

E: E8 Oboe: bars 134-136

E: E9 Clarinet: bars 134-136

A: A7 Strings: bars 134-135/2

Paradigm	Instrument	Bars	Primary Elements	Altered Fundamentals
E: E7	Piccolo I	134-136	Trilled minim	Nonuple-r heterophony
	Piccolo II	134-136	Trilled minim	Septuple -r heterophony
E: E8	Oboe I	134-136	Trilled minim	Semi-triple-r heterophony
	Oboe II	134-136	Trilled minim	Semi-r heterophony
E: E9	Clarinet I	134-136	Trilled minim	Septuple-r heterophony
	Clarinet II	134-136	Trilled minim	Sextuple-r heterophony
A: A7	Strings	134-135/2	Heterophony	r-dotted, glissando

#### Example 6.22.2. Paradigmatic analysis of bars 134-136

Paradigm E7-E9 occurs again in the woodwinds in bars 134-136, although trilled minims are attached to the thematic idea. Heterophony in the woodwinds emerges as nonuple versus septuple runs by the piccolo; semi-triple versus semi runs by the oboe; and



semi versus septuple runs by the clarinet. As the heterophonic texture across the string section creates a melody, bars 134-136 are segmented as A7, attached to reverse dotted rhythm and glissando. Heterophony again emerges from the two violins versus the viola and double bass.

140

molto rit.

Picc.

Ob.

Klar.

Fag.

Haupttone      Pattern Completion

140

3-11 (037)

4-19 (0148)

Inc: 3-3 (T9I)

molto rit.

Viol.

Vla.

Kb.

Example 6.23.1. Bars 140-143

An excellent example of different harmonies from each instrumental group is bars 139-141.



While all the instruments involved gather towards the Ab in bar 141, the tension through the harmonies varies amongst the different instrumental groups; some begin from C#, some from E. The dense structure caused by the hexachords in the woodwind section is resolved by octave unison on C# before reaching Ab. The brass remain longer on the dense structure of the trichords and tetrachords, while the strings quickly move from the tetrachords (augmented second + perfect fourth + minor third) to a minor third to reach Ab. A degree of tension appears while the brass shows a dense structure; the woodwinds are slightly heavier than the strings.

Due to its frequent appearance, the C#-E-Ab could be considered *Haupttöne* in the woodwinds and strings. Here, the pattern-completion/associational model is applied. Adding imaginary hearing could be another way of prolongation, which Strauss defines as problematic for post-tonal music. *Haupttöne* in bars 140-3 are 3-11 (037). The pattern completion is applied by adding the C, making 4-19 (0148), including the ninth inversion (T9I) 3-3.

C: C4

Horn: bars 140-141

A: A8

Strings: bars 140-141

Paradigm	Instruments	Bars	Primary Elements	Sub Fundamentals
C: C4	Horns	140-141	Accentuated s-q heterophony	Syncopation
A: A8	Strings	140-141	Heterophony: 3+1	r-dotted, dotted, d-stopping

Example 6.23.2. Paradigmatic analysis of bars 140-141

An accentuated semi-quaver in bars 140-141 occurs on the horn, segmented as C4, adding heterophonic texture and creating a melodic line with syncopation.


With another heterophonic texture in the string section of bars 140-141, Yun creates a melodic line with unison instead of a conventional heterophonic texture, labelled as A8.


The image displays a musical score for three Violin Solo parts (Vcl. Solo) and a Haupttone section. The top three staves show complex rhythmic patterns with accents and vibrato markings. The Haupttone section is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. It includes the notation '4-12 (0236)' and 'Inc: 3-3 (T10)'.


Example 6.24.1. Melodic reduction and PCS of bars 142-156 - vc solo: first monologue

The cello plays an Ab tone in repetition and several forms of variation in the first monologue, reflecting the composer's questioning of the significance of the self (Kim 1997: 121) and considering the *Haupttöne* being the A-Ab, which Yun mentions as one of the specific pitch-materials. This first monologue is a significant moment in building up the concerto. The cello's first monologue emphasises a highly lyrical melody, executed as the solo instrument's monologue. *Haupttöne* in bars 142-56 are 4-12 (0236), including the tenth transposition (T<sub>10</sub>) of 3-3.

After the first monologue, Yun questions the significance of the self in monologue form in a highly lyrical melody, three-bar durations signify the answer, which is quite oppressive. Furthermore, this passage's beginning of the wind melody is based on conventional harmony. The strings display a twelve-tone chromatic.

**B: B5**  
 Vcl. - Solo  
  
 Solo Cello: bars 147-150

**B: B6**  
 Vcl. - Solo  
  
 Solo Cello: bars 151-152

**B: B7**  
 Vcl. - Solo  
  
 Solo Cello: bars 155-156

Paradigm	Instruments	Bars	Primary Elements	Sub Basics
B: B5	Solo Cello	147-150	Quadruple-stopping	r-dotted
B: B6	Solo Cello	151-152	Quadruple/double-stops	r-dotted/dotted
B: B7	Solo Cello	155-156	Quadruple-stopping	

Example 6.24.2. Paradigmatic analysis of bars 142-156 - cello solo: first monologue

The cello's paradigmatic idea in bars 142-156 differs from Paradigm B1. It is attached to multiple stopping and accentuated semi-quavers by which Paradigm C1 is categorised. Nonetheless, although consisting of rather aggressive characters of semi-quavers attacking semi-quavers, the instrumental timbre of the paradigmatic idea is not perceived as aggressive as C1. Therefore, it is appropriate to categorise the idea in bars 142-156 as B5-B7.

Haupttone

5-30 (01468)  
Inc: 3-3 (T8I)

Example 6.25. Bars 157-8, woodwinds/strings

*Haupttöne* in bars 157-8 by the woodwinds and strings are 5-30 (01468), including the eighth inversion (T<sub>8</sub>I) of 3-3. Pitches by the double basses in bar 157 form 6-z44. Its z-mate hexachord 6-19 is segmented from the two sets of trichords that belong to the same set (3-11), consisting of two pitches by the violin and one by each viola. Several pitches reoccur in other instruments, suggesting that this chromatic scale is unlikely to be a serial system.

Haupttone      Pattern Completion

3-4 (015)      4-7 (0145)  
Inc: 3-3 (T1I)

Example 6.26.1. Harmonic reduction and PCS of bars 160-70

After the massive tutti in the second monologue, the A is repeated but does not dominate. These two monologues are played with a plectrum that imitates the Korean *Komun 'go* sound.

*Haupttöne* in bars 160-70 are 3-4 (015). The pattern completion of 4-7 (0145) is created by adding the Ab, which includes the first inversion (T1I) 3-3.

B: B8 Solo Cello: bars 161-163

B: B9 Solo Cello: bars 164-165

Paradigm	Instruments	Bars	Primary Elements	Sub Basics	Altered Fundamentals
B: B8	Solo Cello	161-163	Triple-stopping	r-dotted	Accentuated semi
B: B9	Solo Cello	164-65	Triple-stopping	Dotted	Accentuated semi

Example 6.26.2. Paradigmatic analysis of bars 160-70 - cello solo: second monologue

Paradigms B8-B9 occur again in bars 160-170 with an accented semi-quaver with triple stopping. In terms of reverse-dotted and dotted rhythms, the B8 and B9 differ.

Celesta

173 174 175

3-5 (016) 3-3 (T1) 3-8 (026) 3-3 (T11) 3-8 (026) 3-7 (025) 3-7 (012569) 3-3 (T1)

Strings

4-12 (0236) 3-3 (T0) 4-12 3-3 (T1) 5-21 (01458) 3-3 (T6) 3-3 (T7I)

Celesta

176 177

3-8 (026) 3-5 (016) 3-3 (T4I) 3-7 (025) 3-3 (T0)

6-217 (012478) 5-32 (01469)

Strings

4-22 (0247) 3-3 (Ts) 5-21 (01458) 3-3 (T7I) 3-3 (T6)

Example 6.27. PCS in bars 173-7 - celesta and strings

The dyads kept on the strings in bars 173-8 provide a unique quality in texture and harmony. However, when the dyads by all the strings involved are combined, they are perceived as tetra- or hexachords of a very dense structure in the upper register, as in bars 91-111. How Yun situates harmony and texture, pairing up the celesta containing trichords with the dense structure of the strings, could be another example of the



reflection of the *Yin* and *Yang* principle and the various applications of harmonies and textures in different instrumental groups.

While celesta's T11, T1, T4I, and T0 of 3-3 emerge as inclusion relations in bars 173-7, pattern completion is applied in bar 173. The F# is appended to build 4-z15, in which the T1 of 3-3 is included. In the string section, inclusion relations continue as the T0, T1, T6 and T7I in bars 173-5 and 177. Therefore, pattern completion is employed by adding the F 5-11, which makes the T8 of 3-3.

The inclusion relation of T0 appears in the third phrase of Section I, which portrays the 'second education' period in Europe to prepare listeners for the recurrence of the *Haupttöne* later.

The image shows a musical score in bass clef with two systems of chords. The first system is labeled '179-182' and contains four chords. The second system is labeled '182-3' and contains three chords. Below each chord are its interval ratios and inclusion relations.

System	Bar	Interval Ratios	Inclusion Relations
179-182	179	4-20 (0258)	
	180	5-21	
	181	3-3 (T7I) (T3I)	
	182	3-3 (T7I) (T3I)	
182-3	182	3-8 (026)	
	183	4-12	
	183	3-3 (T4)	

Example 6.28. Harmonic reduction in bars 179-182; 182-3

In bars 179-183, the contrabassoon and bass clarinet play grotesque pedal points with low-pitched semitone friction. The double bass and viola also produce pedal points in a minor third relationship. The harmony constructed by juxtaposing two different kinds of intervals, consonance and dissonance, from two different instrumental groups clearly manifests the *Yin* and *Yang* principle in harmony.

Harmonic reduction in bars 179-182 is 4-20, which does not include the 3-3, and is created by adding the A# to build up 5-21, which brings out the two sets of 3-3 T7I and T3I. Similarly, the 3-8 bars 182-3 involves no inclusion related to the 3-3, attaching the C to expand the 4-12. An inclusion relation of the T4 of 3-3 is produced.

The cello recovers *Hauptton* A in bar 184. At the same time, a three-octave leap of tone A after a long absence emphasises its pure motive.

**Haupttöne**

Picc.	Ob.	Klar.	Fag.	VC solo
6-z11 (012457) Inc: 3-3 (T <sub>1</sub> )	8-26 (0124579t) 3-3 (T <sub>4</sub> )	7-26 (0134579) 3-3 (T <sub>1</sub> I)	7-24 (0123579) 3-3 (T <sub>8</sub> I)	5-z37 (03458) 3-3 (T <sub>4</sub> ; T <sub>10</sub> I)

Example 6.29. PCS of bars 186-9 - w-winds, solo cello

This lengthy static sonority originates from Korean music's solemn flowing style (Kim 1997: 123). *Haupttöne* for solo cello are 5-z37 (03458), piccolo 6-z11 (012357), oboe 8-26 (0124579t), clarinet 7-26 (0134579), and bassoon 7-24 (0123579). For example, in the woodwinds and strings in bars 186-9, inclusion relations to the 3-3 occur. In addition, inclusion relations occur in the fourth transposition (T<sub>4</sub>) and the tenth inversion for solo cello, several transpositions, T<sub>1</sub> for piccolo, T<sub>4</sub> for oboe, and several inversions T<sub>1</sub>I for clarinet T<sub>8</sub>I for bassoon.

**Saeng-hwang Chords**

Bars 192-7	Bars 198-200	Bar 201	Bar 202
5-27    3-3 (T <sub>8</sub> I) (T <sub>10</sub> I)    5-29	5-23    3-3 (T <sub>6</sub> )    6-33	5-25    3-3 (T <sub>0</sub> )    6-z25	5-32    3-3 (T <sub>7</sub> )    5-31

Example 6.30.1. Saeng-hwang chords and harmonic reduction in bars 193-202

The long-sustained woodwind harmonies in bars 193-202 resemble *Saenghwang* chords. The harmonic reduction in bars 192-7 is 5-27 (01358), which resembles a *Saeng-hwang* chord 5-29 (01368). The 5-27 reveals no inclusion related to the 3-3, but the Eb the 6-31 is attained, in which the two sets of 3-3 T<sub>8</sub>I and T<sub>0</sub>I emerge, respectively. The harmonic reduction in bars 198-200 is segmented at 5-23 (02357), which resembles another *Saeng-hwang* 6-33 (023579). The 5-23 also does not contain any inclusion related to the 3-3; by adding the B, the 6-z11 is structured, which brings out an inclusion relation of the T<sub>6</sub> of 3-3. Harmony in bar 201 is segmented at 5-25 (02358), which resembles the *Saeng-hwang* chord 6-z25 (013568). By adding the Ab, the 5-25 becomes the 6-27, by which the T<sub>0</sub> of 3-3 is brought out. Harmony in bar 202 is 5-32 (01469), similar to another *Saeng-hwang* chord 5-31 (01369), which shows an inclusion related to the T<sub>7</sub> of 3-3.

Paradigm	Instrument	Bars	Primary Elements	Sub basic
E: E10	Piccolo I	203-206	Heterophony w/out trills	(r-)dotted
	Piccolo II	203-206	Heterophony w/out trills	(r-)dotted
E: E11	Oboe I	203-206	Heterophony w/out trills	(r-)dotted
	Oboe II	203-206	Heterophony w/out trills	(r-)dotted
E: E12	Clarinet I	203-206	Heterophony w/out trills	(r-)dotted
	Clarinet II	203-206	Heterophony w/out trills	(r-)dotted
A: A9	Strings	203/4-206	Heterophony	(r-)dotted, d-semi-r

Example 6.30.2. Paradigmatic analysis of bars 203-6



In bars 203-206, the woodwinds imitate the cello's paradigmatic idea with demi-semiquaver runs, labelled as E10-E12. Heterophony occurs in canon amongst the woodwinds. On the contrary, strings create another heterophonic texture; the same melody simultaneously emerges in the minor third, categorised as A9.

**E: E13** Piccolo: bars 210/3-212

**E: E14** Oboe: bars 210/2-212

**E: E15** Clarinet: bars 210/2-212

**A: A10** Strings: bars 210/2-212

Paradigm	Instrument	Bars	Primary Elements
E: E13	Piccolo I	210/3-212	Heterophony w/out trills
	Piccolo II	210/3-212	Heterophony w/out trills
E: E14	Oboe I	210/2-212	Heterophony w/out trills
	Oboe II	210/2-212	Heterophony w/out trills
E: E15	Clarinet I	210/2-212	Heterophony w/out trills
	Clarinet II	210/2-212	Heterophony w/out trills
A: A10	Strings	210/2-212	Unison

Example 6.31. Paradigmatic analysis of bars 210-212

In bars 210-212, the woodwinds play in a similar pattern to bars 203-206. However, more unusual rhythmic runs are explored, categorised under Paradigms E13-E15. Heterophony again emerges in the minor second. On the other hand, the strings move across the section, creating a melodic line through unison, categorised as A10.

Yun's handling of chromatics for the solo instrument differs from the treatment of dodecamirrors for orchestra. He places another chromatic scale in a vertical and horizontal combination for the orchestra. In contrast, he creates a melodic line using the twelve-tone system in the solo instrument's treatment.

ca. 60  
(arco) non vibr. poco vibr. non vibr. poco vibr.

vibr. molto vibr. non vibr. molto vibr.

vibr. wie vorher (d.h. wenn nicht gesondert vermerkt), mit Zu- u. Abnahme des Vibrato.

(molto rit.) sul c

Haupttöne

5-z17 (01348)  
Inc: 3-3 (T<sub>1</sub>; T<sub>3</sub>I)

213 214 217 219 220 221 222 223 225 229 233

6-z19 (013478) 6-z44 (012569)

Example 6.32.1. *Haupttöne* of bars 213-234 with a melodic twelve-tone

The chromatic scale in bars 213-234 could be divided by two sets of hexachords, again making z-mate with a 6-z44 Schoenberg Anagram Hexachord and 6-z19. *Haupttöne* in bars 213-234 are 5-z17 (01348), which include the first transposition (T<sub>1</sub>) and the third inversion (T<sub>3</sub>I) of 3-3.

B: B10

Solo Cello: bars 220-222

B: B11

Solo Cello: bars 229-232/2

Paradigm	Instruments	Bars	Primary Elements	Sub Basics
B: B10	Solo Cello	220-222	Double-stopping	Dotted/r-
B: B11	Solo Cello	229-232/2	Double-stopping, trills	Dotted

Example 6.32.2. Paradigmatic analysis of bars 213-234 - vc solo

In bars 213-234, an accentuated triple occurs on the solo cello with double-stopping and trills, categorised as Paradigm B10-B11.

The image shows a musical score for Example 6.33, covering bars 213-234. At the top left, a 'Haupttone' (main tone) diagram is shown in a bass clef, consisting of a series of notes: G<sub>2</sub>, F<sub>2</sub>, E<sub>2</sub>, D<sub>2</sub>, C<sub>2</sub>. Below this diagram, the text reads '5-6 (01256)' and 'Inc: 3-3 (T<sub>2</sub>; T<sub>3I</sub>)'. The score itself consists of several staves: Vcl. Solo, Vla., Kb., Bal. Klar., Vcl. Solo, Viol. 2, Vla., and Kb. The Vcl. Solo part is particularly prominent, featuring triplets, double-stops, and trills. Dynamics range from ppp to ff. Performance markings include 'tr' (trill), 'div' (divisi), and 'ca 66'. A circled number '240' is present in the Bal. Klar. and Vcl. Solo staves.

Example 6.33. Bars 235-246 with a harmonic reduction

The harmony of fragmented low strings and woodwinds provides a suitable background for the cello. The sound qualities of harmony are in a grey shade, which shows the same content in other pitch cells. For example, *Haupttöne* in bars 235-246 are 5-6 (01256), which include the second transposition (T<sub>2</sub>) and third inversion (T<sub>3I</sub>) of 3-3.

**Haupttöne**

248-50      253-4

3-3 (T<sub>1</sub>I)      4-19 (0148)  
Inc: 3-3 (T<sub>6</sub>I)

Example 6.34. Bars 250-253 with a harmonic reduction

Harmonic reduction Db-G#-A (P5+m2) in bar 250 has a semitone and a consonance (015), and the A-B-C# (M2+M2) in bar 253 is read as (024). Immediately after the second cello monologue, the woodwinds and strings enter. The harmonies of the woodwinds always include semitones or tritones within a large interval, reflecting another *Yin* and *Yang* principle.

*Haupttöne* in bars 248-50 are the first inversion (T<sub>1</sub>I) of 3-3, and in bars 253-4 are 4-19 (0148), which include the sixth inversion (T<sub>6</sub>I) of 3-3.

In bars 213-234, another chromatic scale ensues as a melodic line in bars 257-269. Therefore, rhythmic runs are again attached to the melody.



**Haupttöne**

4-16 (0157)      5-30 (01468)  
Inc: 3-3 (T<sub>2</sub>)

6-z43 (012568)      6-z17 (012478)

Example 6.35.1. *Haupttöne* of bars 257-269 with a melodic twelve-tone

Unlike the previous chromatic scales in the cello concerto, where the 6-z44 Schoenberg Anagram Hexachord and its z-mate structure the twelve-tone, another two sets of z-mate hexachords (6-z43 and 6-z17) occur in bars 257-269. *Haupttöne* in bars 257-269 are 4-16 (0157). When a G is added to the 4-16, pattern completion is created as 5-30 (01468), entailing the second transposition (T<sub>2</sub>) of 3-3.

**B: B12** Solo Cello: bars 269/3-272/2

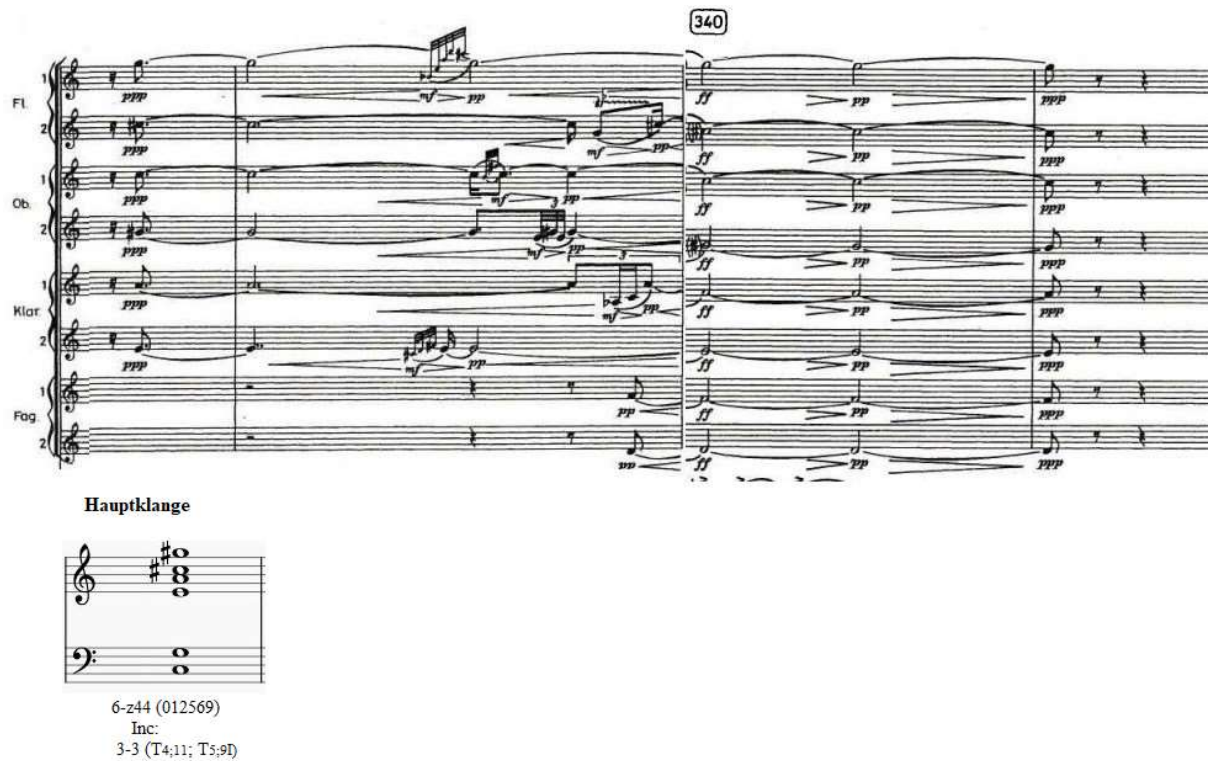
**B: B13** Solo Cello: bars 273/4-276/3

Paradigm	Instrument	Bars	Primary Elements
B: B12	Solo Cello	269/3-272/2	Long duration tied over
B: B13		273/4-276/3	Long duration tied over

Example 6.35.2. Paradigmatic analysis of bars 255-276 - vc solo

The solo cello's paradigmatic idea in bars 255-276 appears to express Paradigm B due to the semi- and triple semi-run. However, the idea differs from B1, attached to either double-

stopping or ornaments. Instead, the paradigmatic idea is tied over a long duration; therefore, the idea is labelled as B12-B13.



The image shows a musical score for woodwinds (Flute, Oboe, Clarinet, Bassoon) with dynamic markings (ppp, pp, ff) and a circled bar number 340. Below the score is a section titled "Hauptklänge" (Main Sounds) with a chord diagram and text: 6-z44 (012569), Inc: 3-3 (T4;11; T5;9I).

Example 6.36. *Hauptklänge* in bars 339-41 - w-winds

The woodwind passage in bars 338-41 is closely related to Korean music due to its linear contour (Kim 1997: 130). *Hauptklänge* by the flute, oboe and clarinet in bars 33-41 are 6-z44 (012569), with an inclusion relation to several transpositions ( $T_4$ ,  $T_{11}$ ), and inversions ( $T_{5I}$ ,  $T_{9I}$ ) of 3-3.

© Holzschl. muß etwa so dick wie Polizeiknäppel sein, oder mindestens wie Besenstiel.

**Hauptklänge**

7-29 (0124679)  
Inc: 3-3 (T<sub>2</sub>I)

Example 6.37.1. PCS of bars 337-9 - vc strings

*Hauptklänge* in bars 337-9 are 7-29 (0124679), including the second inversion (T<sub>2</sub>I) of 3-3.

Solo Cello: bars 337-339

Paradigm	Instrument	Bars	Primary Elements	Altered Fundamentals
B: B14	Solo Cello	337-339	Double-stopping	d-semi/triple semi/sextuple-r

Example 6.37.2. Paradigmatic analysis of bars 337-9 - vc solo

Bars 337-339 by the solo cello begin with arpeggio and double-stopping, categorised under Paradigm B14. Another feature includes more atypical rhythmic runs, such as demi-semi, triple semi, and sextuple.

C: C5 Horn: bars 343-345

C: C6 Trumpet: bars 343-345

C: C7 Trombone: bars 343-345

Paradigm	Instruments	Bars	Primary Elements
C: C5	Horns	343-5	Accentuated septuple sextuple heterophony
C: C6	Trumpets	343-5	Staccato septuple sextuple heterophony
C: C7	Trombone	343-5	Accentuated septuple sextuple heterophony

Example 6.38. Paradigmatic analysis of bars 345-8

Bars 343-345 in the brass are characterised by accentuated or staccato septuple rhythm, categorised under Paradigm C5-C7. Another heterophony emerges in the minor second by the horn, the major third by the trumpet, and the trombone's zigzag pattern of descending versus ascending melody.

Vcl. Solo

Vcl. Solo

Vcl. Solo

Haupttone

364-5      366-7      368-9      370      371

4-z15 (0146)      4-7 (0145)      5-22 (01478)      4-7 (0145)      4-z16 (0146)

Inc: 3-3 (T2)      3-3 (T6; T7I)      3-3 (T2; ToI)      3-3 (T8; T9I)      3-3 (T10I)

Example 6.39.1. PCS of bars 364-71 - vc solo



Bars 364-71 make highly chromatic running and require extraordinary player techniques. At bar 372, the sequence of multi-octave ascending figures begins with a loose rhythm that prepares for the piece's final tone; until this, G#, the cello, builds up the octave sequence. The melodic reduction (*Haupttöne*) in bars 364-5 is 4-z15 (0146), including the second transposition ( $T_2$ ) of 3-3; in bars 366-7, it is 4-7 (0145), entailing the sixth transposition ( $T_6$ ), and seventh inversion ( $T_7I$ ) of 3-3. *Haupttöne* in bars 368-9 are 5-22 (01478), in bar 370 4-7 (0145), and bar 372 4-z16, including the tenth inversion ( $T_{10I}$ ) of 3-3.

The final progression adheres to pitch G# (bar 376), and after many octave repetitions, it is fixed on G# on the last beat of bar 381. The strings' glissando-trills reflect how the cello strives to G# to A, *Haupttöne*.

B: B15 Solo Cello: bars 364-365

B: B16 Solo Cello: bars 366-367

B: B17 Solo Cello: bars 368-369

B: B18 Solo Cello: bars 370-371

Paradigm	Instrument	Bars	Primary Elements
B: B15	Solo Cello	364-365	Sextuple-r
B: B16		366-367	Sextuple-r
B: B17		368-369	Sextuple-r, semi-triple-r, d-semi-r
B: B18		370-371	Sextuple-r, semi-triple-r, d-semi-r

Example 6.39.2 Paradigmatic analysis of bars 364-71 - vc solo

Rhythmic runs by the solo cello in bars 364-71 are categorised as Paradigms B15-B18, which occur with sextuple, semi-triple, and demi-semi runs.

The image displays three staves of musical notation for Example 6.40, covering bars 372 to 381. The staves are labeled 'W-winds', 'Brass', and 'Strings'. Each staff shows rhythmic notation with notes and rests, and includes PCS (Pitch Class Set) labels below the notes. The W-winds staff shows PCS labels: 3-10 (036) 4-18 (T7), 4-4 (0125) (T0), 3-2 (013) 4-3 (T11I) 4-18 (0147) (T7) 5-5 (01237) 6-z36 (T6I), and 5-z18 (01457) (T8I). The Brass staff shows PCS labels: 5-z18 (01457) (T5), 4-20 (0158) 5-21 (T3I), (T1I) 6-z37 (012348) (T9), 4-z29 (0137) 5-16 (T0I). The Strings staff shows PCS labels: 4-18 (0147) (T4), 3-11 (037) 4-17, (T1), 3-11 4-19 (T9I) 3-10 (036) 4-12 (T1).

#### Example 6.40. PCS of bars 372-381

In bars 372 to 381, the brass is introduced again with sharp dissonances, while the winds and strings play relatively consonant intervals representing the helpers (Kim 1997: 106). The inclusion related to the 3-3 occurs in bars 374, 377 and 381 as the T<sub>7</sub>, T<sub>0</sub>, and T<sub>8I</sub> by the woodwinds; in bars 372, 374 and 376 as the T<sub>5</sub>, T<sub>1I</sub> and T<sub>9</sub> by the brass; and in bar 373 as the T<sub>4</sub> by the strings. The T<sub>0</sub> in bar 374 by the woodwinds is crucial. The brasses and percussion remain sarcastic and destructive as they make their last attack. The sustained tone, A of the trumpet (bars 384-387), attempts to make the cello surrender.

Haupttöne

5-9 (01246)  
Inc: 3-3 (T<sub>11</sub>I)

Example 6.41. PCS of bars 372-382 - vc solo

The *Haupttöne* in bars 372-382 by the cello 5-9 (01246) include the eleventh inversion (T<sub>11</sub>I) of 3-3. Again, the G# is emphasised with strong dynamics, which signals the inability to reach pitch A.

The image displays a complex orchestral score for Example 6.42.1. The score is organized into systems for various instruments. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), and Bassoon (Fag.). The middle system includes Horn (Hr.), Trumpet (Trp.), and Trombone (Pos.). The bottom system includes Percussion (Pk.), Violin (Viol.), Viola (Via.), and Cello/Double Bass (Vcl-Solo, Kb.). A specific section titled 'Haupttone' is highlighted, showing a 3-3 (T0) rhythm. This section includes a diagram for the Trumpet, W-winds/Strings, and Cello Solo, with notes on a treble clef staff.

Example 6.42.1. *Haupttöne* in bars 383-5

The *Haupttöne* from bars 383 prepare for the concerto's conclusion and conclude with the  $T_0$  of 3-3, with the trumpet on A, the woodwinds on F, and the solo cello on G#, which signal the political message that the composer is expressing.



A: A11

FL. 2  
Ob. 2  
Klar. 1 2  
Fag. 1 2

w-winds: bars 383-385

A: A12

Viol. 1 2  
Via. 1 2  
Kb. 1 2

strings: bars 383-385

Paradigm	Instruments	Bars	Primary Elements	Sub Basics
A: A11	W-winds	383-385	Heterophony	Dotted
A: A12	Strings	383-385	Heterophony	Dotted

Example 6.42.2. Paradigmatic analysis of bars 383-385, w-winds and strings

A heterophonic texture drives across the woodwinds in the minor third interval. The melody moves to descend versus ascending in the string sections in bars 383-5, with paradigms labelled as A11-A12.

3-3 (T0)

Example 6.43.1. PCS of bars 390-394

In bar 393, another *Hauptton*, pitch A, occurs through a glissando, which begins from a quartertone below. The oboe reaches pitch A from G# through a glissando (bars 393- 394). The concluding section's crucial setting is how the cello fails to rise to A, reaching a

quartertone above G# instead, from where it cannot go any higher. Instead, the strings take fermata with a high-pitched soft trill and flow into the infinity of time. Moreover, the two trumpets play pitch A again to remind us of reaching beyond human comprehension. They then slowly fade away along with the string sounds, as if they were returning to the infinity of Tao. Finally, the concerto concludes with the T<sub>0</sub> of 3-3.

Strings: bars 390-397

Paradigm	Instruments	Bars	Primary Elements	Sub Fundamentals
A: A13	Strings	390-7	Trilled Heterophony	r-dotted, dotted, trills

Example 6.43.2. Paradigmatic analysis of bars 390-7

Trilled heterophony moves to ascend versus descending in the strings. The cello concerto ends with Paradigm A13 by the strings, just as it began.

### 6.3. Conclusion

This chapter has examined how the political messages of Isang Yun's cello music could be interpreted as one example of musical hybridity. The chapter has also identified Yun's political reflections in an analytical context in his cello music pieces written a decade apart. The precise focus of the investigation was to examine his handling of heterophonic texture as a means of hybridity between East-West encounters, with *Haupttöne* as a political message. For this purpose, two formal analytical methods, PCS and paradigmatic analysis, were considered. The conclusion reviews how Yun implies his political reflections through his two cello pieces. In the case of the cello concerto, Yun employs instrumentation and the compositional procedure of *Hauptton* to reveal his political reflection. *Nore* also carries political messages, although the symbolisation could appear to carry relatively little significance.

The political motivation for *Nore* (1964) was to celebrate President Park's state visit to West Germany. Considering his torment with the Korean Central Intelligence Agency (KCIA) in 1967, the piece could be considered proof of relatively peaceful relations at the beginning of the Park regime. Although written in a hurry in a hotel room, *Nore's* theoretical grounds remain similar to his other works. The piece does not belong to a strict sense of serial music. Some twelve-tone layers are detected, mostly appearing in the two sets of hexachordal complementarity in pitch.

On occasion, z-mate hexachords also structure a twelve-tone layer. Integral serialism emerges through the employment of dynamics. Series dynamics occur twice throughout *Nore*. The opening *Haupttöne* situated on the cello could suggest how he considered the significance of melodic lines on the one hand and the solo instrument on the other. While the pitch organisation of the cello conveys a hospitable message, albeit with political intention embedded, the piano plays the role of assistance. Despite that, the opening *Haupttöne* 3-3 also play a crucial role in integrating the entire piece. Trying to digest further symbolisation within *Haupttöne* could be considered as complicated. Pattern completion might have been occasionally employed in the analysis. Nonetheless, the 3-3 integrates the piece through inclusion relations. The two paradigms, heterophonic paradigm A and ornamentation paradigm B, play unique roles.

Yun's political intention in writing the cello concerto is reflected by his tone symbolism based on note A, which is joined by the opening and closing *Haupttöne* 3-3 (014) F-G#-A, which become the transpositional point of the overall concerto. The *Haupttöne*



consequently play a new role in signalling the political message. Pitch A reflects the self, the composer; Ab, the enemy, the South Korean authorities who charged the composer with espionage; and F, the helpers, including the international composing community. However, the political symbolisation reflects more than just the victim-perpetrator dichotomy of the composer's trauma.

The transformed version of Strauss's pattern-completion and the associational model take over the inclusion relation. Therefore, the inclusion relation occurs if any inverted version of 3-3 were involved in the given set. In the case of such a complementary relation, pattern completion is applied. However, the focus is on the frequent occurrences of  $T_0$ . The basic form of  $T_0$  occurs in Section I's first and second phrases and Section III. Yun set up his political message to communicate in the cyclic setting with the listeners. Therefore, the *Haupttöne* in the cello concerto combine East Asian philosophy and western avant-garde technique through Yun's compositional context.

They form a melody when the chromatic layer is situated in the solo instrument. In the case of the chromatics in the orchestral instruments, the layer and the instrument are often placed vertically. While no hexachordal complementary sets are employed in his twelve-tone row of the cello concerto, chromatics are structured with two sets of z-mate hexachords. Yun's chromatics in the concerto tend to connect with the previous passage in a question-response mode. Although his pitch handling does not belong to the ordered series, his dynamics resemble integral serialism. His structuring of the cello concerto's serial system is unique. While pitch order is relatively unrestricted, the serial structuring of dynamics is much more consistent than pitch. The mapping out of the *Yin* and *Yang* harmony over dissonance-consonance also appears thought-provoking.

Differences between the two pieces reflecting political messages could be suggested to include the instrumentation. The conventional duo instrumentation of cello-piano in *Nore* does not reveal heavy political messages. The instrumentation of the cello concerto adds another layer. As with the symbolic reflection of *Hauptton*, political symbolisation is employed similarly. The solo instrument reflects the self, the composer; brass, the enemy; and woodwind and strings, the helpers. Again, the political symbolisation reveals the victim-perpetrator dichotomy of the composer's trauma.

The heterophonic texture (Paradigm A) is situated in the Cello Concerto writing, including canon, intervals, or ascending versus descending melody. Paradigms C, D, and E also merge into heterophony. The character of the paradigm that suits the instruments is interesting; Paradigm A mainly occurs between the strings and woodwinds, whereas

Paradigm B is written primarily for the solo cello. Paradigm C suits the brass, whereas Paradigm D fits the strings and woodwinds. Finally, Paradigm E also relates to the woodwinds and strings.

This chapter has shown that contrary to the contrasting political implications rooted in the two pieces, the theoretical grounds of *Nore* (1964) and the Cello Concerto (1975/6) remain similar. The two pieces share the same overall structure of a binary form with a coda. The political reflection of the cello concerto includes instrumentation, through which the solo cello reflects the lyrical self, the brass, the enemy strings, and the woodwinds, the helper. Likewise, pitches A-G#-F point out the symbolic reflection of the political implication of the self-enemy-helper triangle. Another crucial aspect concerning these symbolic pitches is that they are revealed as 3-3 and happen to be the first *Hauptton* that integrates the piece. However, this symbolic reflection merely expresses the victim-perpetrator dichotomy of the composer's trauma.

PCS analysis constitutes a valuable guide to identifying *Haupttöne*. The first *Haupttöne* of pieces 3-3 integrate pieces with inclusion relations and apply Straus' pattern completion. Hexachordal complementary sets and two sets of z-mate hexachords are employed to structure a chromatic layer of *Nore*. At the same time, Yun merely uses z-mate hexachords in the cello concerto. The serial structuring of dynamics in both pieces is more consistent than the pitch. The paradigmatic analysis has helped to identify the heterophonic textures. At the same time, relatively more straightforward paradigms were detected in *Nore* compared to the cello concerto, while the Taoistic *Yin* and *Yang* principle remains. However, the composer's emotion is occupied with a personal monologue in the cello concerto. The precise focus of the investigation aimed to examine his handling of heterophonic texture as a form of East-West encounter, with *Haupttöne* as a political message. The analysis reveals how Yun explores the western avant-garde technique to express his East Asian philosophy in a cultural context, which provides another example of East-West encounters in his music.

Returning to the political symbolisation as musical hybridity, Yun's cello music could be referred to as a symbolic representation of Deleuze and Guattari's becoming. For instance, the cello concerto's *Haupttöne* and instrumentation symbolise the individual's and society's relationship. That is, *Haupttöne* of pitches A-G#-F and instrumentations of solo cello against brass and woodwind-strings are employed to indicate the individual and society, which could be suggested to reflect the wasp-orchid becoming theory by Deleuze and Guattari. In the case of the cello concerto, Yun reflects a political message symbolising the

relationship between the individual and society through *Haupttöne* using pitches A-G#-F and instrumentations of solo cello against brass and woodwind-strings. Yun's political symbolisation could be considered fitting to Deleuze and Guattari's theory of musical hybridity.

# **Chapter 7**

## **Conclusion: Musical Hybridity in the Work of Isang Yun**

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The Korean-German composer Isang Yun (1917-1995) expanded his control of Western avant-garde techniques, creating a unique combination with an explicitly Korean tradition. The conclusion outlines how the analysis of his musical contexts relates to musical hybridity in terms of East and West encounters and the reflection of political symbolisation. Finally, the thesis concludes by arguing that Yun's philosophical visions from the East and compositional techniques from the West became a single phenomenon in his compositions under the theory of musical hybridity.

### **7.1. Introduction to the Conclusion**

Through analytical investigations, the thesis has argued how Yun's control of Western avant-garde techniques, combined with an explicitly Korean tradition, could be considered musical hybridity. Such hybridity between the Korean (East Asian) and Austro-German (Western) elements retains specific distinguishing characteristics, which subsequently causes them to function differently. Indeed, Yun establishes his creative insights through the merging of the two cultural elements. Moreover, as an artistic approach, musical hybridity incorporates diverse musical styles and traditions into one cohesive sound. Therefore, its concept is relevant in East-West encounters, as it reflects the blending of two distinct musical cultures.

The conclusion focuses on discussing Yun's creative outputs in terms of musical hybridity with reference to four elements: (1) Eastern philosophy; (2) the function of instrumentation; (3) Western influences, including the role of 3-3; and (4) political messages. The concluding section reviews whether each point reflects either Bhabha's notion of hybridity or fits into Deleuze and Guattari's concept of becoming. Bhabha's idea of hybridity directly contrasts with cultural purity, positing that cultural identity is static and cultural exchange is undesirable. Deleuze and Guattari assert that becoming involves adapting and evolving, not just in physical transformation, but also in developing new ideas and relationships. For instance, it will be considered how his Eastern philosophical contexts parallel musical hybridity, as do certain functions of Yun's use of instrumentation. Another issue explored concerns the roles Yun's musical language play in the Western avant-garde framework in terms of musical hybridity. Finally, the discussion will cover the role of sets 3-3 in his music and how the composer's expression of political significance could be revealed as such hybridity.

As Turner (2019) claims, Deleuze and Guattari's perspective often frames a basis for discussion of musical hybridity. Turner refers to the interpretation of Yun's East-West encounters using Deleuze and Guattari's philosophical concepts. While Turner focuses on Yun's compositional refrains of the musical landscape as hybridity, Bhabha's notion of hybridity based on a postcolonial perspective and Deleuze and Guattari's wasp-orchid conceptualisation of becoming can also be considered fitting for interpreting Yun's East-West encounters. Despite originating from the French-oriented hybridity theory, referring to Deleuze and Guattari's theory could be one way to interpret Yun's hybridity approach.

## 7.2. Musical Hybridity

### 7.2.1. Taoism and Other Eastern Philosophies

In Yun's work, the most significant elements of creation could be signified by *Hauptton* as a single flow of sound and *Hauptklang* as the main sound in a multi-layered texture. As argued in Chapter 1, a vital aspect of his music is understanding the world as a whole. The perspective of totality derives from the Taoist perspective and the neo-Confucian appeal of Korean court music. The essential quality of Confucian musical ideology is the pursuit of balance through instrumentation, orchestration, and structure. In other words, the creation of *Hauptton* derives from Taoist expression embedded through Yun's music; "the whole is in part, and the part is in the whole". To this extent, Yun's *Hauptton*, with its role in integrating the piece, could be viewed as parallel to Deleuze and Guattari's theory of deterritorialisation into the time and space of refrains. Yun's compositional elements efficiently fit into musical hybridity in this regard. Likewise, the same rule applies to the role of 3-3 in his *Hauptton*.

As argued earlier, *Hauptton* and *Hauptklang* parallel the centrality of Western art music. Earlier in Chapter 1, it was argued that previous studies confirm the positivity of differences, which through multiple processes of transformation that convert into finished products of musical elements could be viewed as following Deleuze and Guattari's becoming theory. As suggested in Chapter 1, a crucial point is the differences in origin between *Hauptton* and centrality, which could be viewed as the confirmation of the positivity of difference. However, despite the variances in origin, *Hauptton* and centrality share a common theoretical basis in signifying musical elements through mere emphasis over one another, which could be referred to as Deleuze and Guattari's becoming theory. Therefore, such a parallel between Taoist-oriented musical creation (*Hauptton* and *Hauptklang*) and a musical element of Western art music (centrality) could be viewed as an example of musical hybridity.

The title of the piece *Réak* originates from the Korean word *Yeak*, which refers to the Confucian principle of court music. Although the title connotes solemn ritual music, it does not imitate it in a Korean context. Instead, it imparts a ritualistic character that evokes the mood of Korean court music. Yun structures *Réak* in an original format of *Yeak* through Western avant-garde musical grammar.

As argued in Chapter 1, musical hybridity in the layout of exoticism tends to produce a creative output beyond mere quotations or cases of musical borrowing in multicultural content. *Réak* is therefore an ideal example of musical hybridity.

In *Images* (1968), one good example of the Taoist principle of the whole/part can be seen in Yun's use of *Hauptklang* on the cello, situated in balance across all parts of the piece. The work's background indicates why he was most attached to the white tiger in the fresco on the west wall of the Four Guardian Frescoes. Moreover, it explains how the composer uses the cello to represent the white tiger, which comprises intertwined fragments in the frescoes. The *Hauptklang* of *Images* also plays a role in intertwining instruments with each other. The following section will address his function of instrumentation and its relation to musical hybridity.

Yun chose a Korean legend as the subject of his final opera, *Sim Tjong*, which he began in April 1971 and completed the following year. The leading role is the traditional Korean character, Sim Tjong. Yun emphasises one of the central themes of Confucianism, filial piety and patriarchy, which are particularly significant in Korean culture. Returning to the three bonds and five moral codes of Korean Confucianism, the hierarchical relation between the father and daughter's benevolence indicates the duty of filial piety. However, the story of *Sim Tjong* is very problematic from a contemporary feminist perspective. The tale's happy ending is resolved by Sim Tjong marrying an emperor and reuniting with her father. He regains his sight by a magical chance rather than through her achievements. The suggestion of an extreme capacity for filial piety through self-sacrifice is also hard to understand in contemporary culture. Although theoretical concepts and practical activities may derive from Eastern cultures, the fact remains that the story of *Sim Tjong* poses problems in terms of the modern feminist perspective.

Returning to musical hybridity, on the one hand presenting the legendary Korean tale in the format of Western opera goes beyond the mere use of quotations or cases of musical borrowing of polycultural content. On the other hand, as argued in Chapter 1, Utz (2021: 31) emphasises that musical hybridity could be viewed as a traumatic experience for a migrant. Considering Yun's similar experience until his exile in Germany, the opera *Sim Tjong* also falls into this category.

Yun's music could be viewed as resistance against cultural imperialism, positing Western culture as superior to non-Western ones. To this extent, adopting Eastern philosophy such as Taoism could be viewed as Bhabha's hybridity referring to postcolonial theory. A better understanding of cultural exchange through Bhabha's hybridity theory is

achieved in Yun's musical hybridity through Taoism. After all, cultural exchange is not a one-way street, but a two-way process in which both cultures can influence and learn from each other. Music plays a role of a bridge between cultures, and in the process provides the power to connect across borders.

### 7.2.2. The function of instrumentation

In many regards, Yun's use of instrumentation appears unique, and his use of the sounds of Western instruments resembling those of traditional Korean music (*Gukack*) is exceptional. In Chapter 2, several traditional Korean musical instruments were introduced and compared with their Western counterparts.

In *Réak*, Yun explores the uniqueness of Korean elements for the West by evoking traditional Korean court music based on Confucianism through Western avant-garde musical language. Confucianism in Yun's compositional context is expressed in the piece through the sounds of Western instruments. For instance, the melody of the oboe and clarinet reflects the sound of the woodwind *Piri*. Pizzicato figures in the lower strings, the double bass and the cello resemble the Korean plucked string instrument, the *Kõmun go*. At the same time, the bowed melody reflects the *Ajeang*. Likewise, the melody of the trumpets reflects the *Taepyeongso*. In contrast, the tremolos of the flutes reveal the timbre and technique of a woodwind instrument in Korean traditional music, the *Daegeum*. Deleuze and Guattari's becoming theory is again appropriate for Yun's instrumentation of traditional Korean sounds through their Western counterparts.

In *Images*, Yun organised the four instruments representing the fresco, signifying the four cardinal directions and Taoism's *Yin* and *Yang* principle. The oboe is associated with the blue dragon in the East, while the violin reflects the red phoenix in the South. The flute is associated with the black tortoise in the North, whereas the cello reflects the white tiger in the West. The instrumentation of *Images*, combining two woodwinds and two strings, is relatively standard in late twentieth-century composition. However, its cultural meanings reflecting Eastern philosophy could be more specific. The cello efficiently expresses Yun's centrality in the piece, which aligns with his fixation with the white tiger in the Four Guardian Frescoes, symbolised by the cello. The instrumentation could be seen as an example of the hybridity of East and West on the one hand and the transferring of visual art to musical expression on the other. Returning to Sparrer's view of Yun's intention in *Images*, this was most attached to the fresco on the west wall because it displays the white tiger, which portrays all four animals. Yun's usage of instrumentation of *Images* reflecting the



animals in the Four Guardian Frescoes could also refer to Deleuze and Guattari's becoming theory of musical hybridity.

Yun's distinctive instrumental association with operatic characters in *Sim Tjong* was discussed earlier. As the composer acknowledged, he employed individual instruments to emphasise the description of operatic characters for their concept. While the harp and celesta reflect Sim Tjong's angelic character, the oboe and trumpet are associated with the devious character Paeng-dok. The cello and double bass are occasionally associated with Sim. As the harp motive expression of the plunge (jumping into the water on the stage) was again used in the later work *Engel in Flammen* (1994), Yun appears to attach special meaning to it. His instrumental association with operatic characters also fits into Deleuze and Guattari's becoming theory.

One of the crucial aspects of the cello concerto's orchestration is the absence of tutti-cellos in the string section. By excluding the orchestra's cellos, and with the solo instrument being left in isolation, Yun highlights the cello's singular character by making it play the leading role in the overall drama. While intentionally avoiding using the orchestra as an accompanying function, he follows the tradition of opposing the soloist and the orchestra (Sparrer 2020). Instead, Yun focuses on lucid statements of visible and audible programmatic orchestration in his concerto writing. The solo cello reflects the lyrical self, the brass the enemy, whereas the strings and the woodwinds signal the helpers. The symbolic representation of instrumentation in the cello concerto resembles his use of instrumental associations in the opera *Sim Tjong*. Through the symbolisation of instrumentation in the cello concerto, he creates another musical hybridity called Deleuze and Guattari's becoming.

Deleuze and Guattari assert that becoming involves adapting and evolving, not just in terms of physical transformation but also in relation to developing new ideas and relationships. Deleuze and Guattari's concept of becoming orchid wasps is thought-provoking with regard to how organisms adapt and evolve in ecological relationships. Through distinctive instrumental association, Yun reflects Eastern sound in *Réak*, visualisation of the Four Guardian Frescoes in *Images*, operatic characters in *Sim Tjong*, and self and society in the Cello Concerto. His distinctive instrumental association is an ideal example reflecting Deleuze and Guattari's concept of becoming by reflecting how organisms become each other in a symbiotic relationship.

### 7.2.3. Western influences

While the other selected pieces were not written serially, *Images* employs the integral serial technique. Integral serialism could be referred to as Yun's Taoist expression of understanding the world as a whole. Due to its tendency to repeat little, Yun's serial pattern could be complicated to perceive, as is always the case with serialism. There may be more than one way to understand it, and it is open to varying interpretations. Furthermore, his series is not explicitly perceivable because it evolves with a combination of prime and retrograde orders. Nevertheless, his unexpected system handling stimulates the listener with its serial technique, and his series of pitches correspond to hexachordal complementary sets. In contrast, the durations and dynamics do not always work in a similar fashion. However, the significance of his use of serialism lies in the fact that it is arguably noteworthy that he appears to have handled it expertly.

It is noticeable that the other selected pieces by Yun exhibit a sense of integral serialism with dynamics and durations. However, they were not necessarily written serially. In line with most of his compositional contexts, *Images* was also written using *Haupttöne* in the twelve-tone layer. While he rarely employed ordered series in this layer, particular attention was paid to *Images*. The twelve-tone layer is the ordered series of pitches employed and the dynamics and durations throughout, which build up the integral serialism in the piece.

#### 7.2.3.1. The role of 3-3

An analysis of Yun's *Hauptton* using Straus' associational model (1987) and pattern completion (1982) requires several conditions. Once *Hauptton/Haupttöne* or *Hauptklang/Hauptklänge* are detected, an inclusion related to the first *Hauptton* of the work is considered. The persistent occurrence of the same PCS 3-3 (014) is revealed. Yun's works demonstrate the ultimate significance of the 3-3 (014) function. Therefore, an inclusion relation occurs if any inverted version of 3-3 (014) is involved in the given set.

Chapters 3-6 are integrated with an analysis of Yun's works' specific compositional procedures. Once the *Hauptton/Haupttöne* and *Hauptklang/Hauptklänge* of a piece are detected, the first *Hauptton* becomes the basis of pitch-class set analysis.

The opening *Hauptton* is in the form of 3-3 (014) in the case of *Nore* and the Cello Concerto and becomes an analytical point to connect and integrate the pieces. Moreover, the first *Haupttöne* often occur as pitch-class sets containing 3-3, such as 5-32 (01469) in *Réak* (1966), 4-19 (0148) in *Images* (1968), and 4-3 (0134) in *Sim Tjong*. Therefore, as outlined,

the PCS 3-3 plays a crucial role in integrating pieces with inclusion relations using Straus's pattern completion and associational models.

In the case of *Réak*, the opening *Hauptklang* 5-32 (01469) Ab-A-C-Eb-F is situated within the brass. PCS 5-32 has inclusion relations to PCS 3-3 (014) with the two sets Ab-A-C and F-Ab-A. The 3-3 plays a crucial role within PCS 5-32, while the inverted versions of sets 5-32 and 3-3 play a role in integrating the piece. In most cases, *Hauptton* occurs in the twelve-tone layer.

Although the quartet is a relatively small ensemble in *Images*, concerning his use of centrality Yun locates separate *Haupttöne* in each instrument simultaneously, which appear more as *Hauptklang* than *Hauptton*. The opening *Hauptklang* consists of PCS 4-19 (0148) (B-C-D#-G), which Straus' associational model refers to as the basis of pitch-class set analysis. The transformed version of Straus' pattern completion takes over the inclusion relation. Therefore, this relation would occur if any inverted version of PCS 4-19 were involved in the given set. PCS 3-3 also has an inclusion relation to PCS 4-19.

*Haupttöne* and *Hauptklänge* are frequently employed throughout *Sim Tjong*. As far as their use is concerned, Yun's musical characterisation remains similar to his instrumental pieces. The first *Haupttöne* of the opera are reflected as ornamented figures in *Sim Tjong*'s opening in bars 38-46 of the prologue, G-F#-A-Bb. Therefore, the tetrachord F#-G-A-Bb is set as the T<sub>0</sub> of 4-3 (0134). That is to say, his first *Haupttöne* 4-3 (0134) integrate the entire opera, as in Yun's other works, through the inclusion relation. Straus' pattern completion was rarely employed because most *Haupttöne* and *Hauptklänge* emerge within the inclusion relation of 3-3.

In the Cello Concerto, in particular, Yun symbolises certain pitches. For example, pitch A reflects the self, the composer; Ab, the enemy, the South Korean authorities that kidnapped and illegally prosecuted him on espionage charges; and F, the helpers, including the international composing community, who spoke up for him, and the South Korean opposition. His symbolisation pitches occur as the opening *Hauptton* in the form of 3-3 (014). As with the instrumentations of the concerto, his use of 3-3 is a symbolic reflection of the victim-perpetrator dichotomy expressing personal trauma.

The opening *Hauptton* in the case of *Nore* is also revealed as F#-G-Eb 3-3 (014), which becomes an analytical point to connect and integrate the piece. The piece was written for a young cellist intending to perform in the concert celebrating President Park's state visit to West Germany in 1964. However, the performance never took place. Although set 3-3 in *Nore* does not carry any symbolic meaning as in the cello concerto, it is noticeable that it is

employed throughout pieces written twelve years apart. Likewise, as with other pieces by Yun, set 3-3 plays a crucial role in integrating *Nore*. Contrary to the contrasting political implications in the two pieces, the theoretical grounds of *Nore* (1964) and the Cello Concerto (1975/6) remain similar, even though the pieces were written a decade apart. The two pieces also share the same overall structure of a binary form with a coda. The persistent occurrence of the same set class demonstrates that the 3-3 (014) function is crucial in Yun's composition based on the *Hauptton* technique. Moreover, owing to its combination of consonance and dissonance, the PCS 3-3 plays a significant role in the works discussed in the thesis, including its role in integrating pieces.

Deleuze and Guattari's notion of deterritorialisation refers to the process of breaking away from the established norms and social structures that constrain thought and creativity. It involves a radical shift in understanding reality, identity and power relations and opens up new possibilities for resistance, experimentation and transformation. Yun's total serialism is significant for two reasons. First, the integral serial technique could be referred to as his Taoist expression of understanding the world as a whole. Second, integral serialism could correspond to the significance of Deleuze and Guattari's radical re-conceptualisation of space and territory, which corresponds to musical hybridity. Likewise, their theory of deterritorialisation in the time and space of refrains corresponds to the 3-3 (014) function, as it plays a crucial role in analysing Yun's *Hauptton*.

#### 7.2.4. Political implications

In the selection of Yun's works, although political reflection is rarely expressed, how it reaches his audiences is another matter. Consideration will therefore be made of the kinds of political implications made.

*Images* was written in the context of the East Berlin affair. The composition is based on his research visit to North Korea, which later became the reason why he was the victim of the 1967 affair. However, no documentation supports the assumption regarding the five-year gap between the actual visit to the Four Guardian Frescoes in North Korea and the composition. While Yun's East-West encounter is identified clearly through the formal analysis, his political intention to clear his name is not clarified, partly because of the non-existence of backup documents to confirm the five-year gap.

As explained in relation to the instrumentation and the role of 3-3, his monologue of a victim-perpetrator dichotomy characterises the cello concerto. He intends pitch A and the solo cello to reflect the self, the composer; Ab and the brass to represent the enemy; and F

and the woodwinds and strings the helpers. His symbolisation pitches and instrumentations are a mere symbolic reflection of the victim-perpetrator dichotomy expressing personal trauma. As suggested earlier, the cello concerto's political symbolisation through *Haupttöne* and instrumentation correspond to Deleuze and Guattari's theory of becoming. The becoming theory is based on the idea that ecological relationships between organisms significantly shape their development. To this extent, Yun's musical elements reflecting political implications fit into the theory by reflecting self and society through *Hauptton* and instrumentation. In other words, Yun's political symbolisation also reflects musical hybridity.

#### 7.2.5. Musical hybridity in relation to musical diplomacy

As stated in Chapter 1, musical diplomacy has a more figurative meaning. Yun's role in cultural diplomacy through music influenced by the Cold War in the Korean Peninsula was limited. His diplomatic role between the two Koreas remained in the guise of a civilian rather than as a representative in an official capacity. Yun's East-West encounters in a musical context are one way of expressing diplomacy through an artistic medium. He gives musical diplomacy a more direct role in introducing his East Asian elements through the musical medium in Western art traditions.

Yun's musical contexts are most efficiently understood in Bhabha's theory of hybridity, emphasising the importance of such cultural blending in music. When two disparate cultures come together, they create something unique that cannot be replicated under the postcolonial perspective. Bhabha's hybridity opened up new ways of understanding the complexities of cultural production and identity in postcolonial societies.

### 7.3. Concluding observations

The dominance of the Western cultural and aesthetic frame of reference in new music (Utz 2021: 211) is an issue of concern that numerous composers of various backgrounds continue to face. Utz points out that a European outlook prominently shaped Yun's view of Korean and East Asian culture (2021: 210). In other words, ethnological authenticity was of secondary importance to his compositional context. Furthermore, Utz argues that there was a widespread attitude in his generation (*Ibid.*) which considered ethnic authenticity to be of secondary significance among Asian composers who had relocated to Europe. The thesis has identified Yun's musical contexts concerning East-West encounters as an instance of musical diplomacy. It has been shown how he implemented Eastern philosophy in the framework of the Western avant-garde through the function of instrumentation and his take on integral serialism, together with the use of the set 3-3, often expressing political reflections.

Global musical modernism is a complex and multifaceted phenomenon in cultural theory that has profoundly impacted music and cultural theory. By exploring its evolution, we can better understand how music has served as a platform for cultural exchange, political activism, and the formation of identity politics. Furthermore, the fusion of different musical styles and cultures has enhanced our ability to appreciate diversity. It has challenged our notions of cultural purity. Ultimately, global musical modernism reflects the dynamic nature of culture and serves as a reminder of the transformative power of music.

Yun created an original output of musical hybridity within the Western avant-garde. This thesis claims that Yun's music is a form of resistance against cultural imperialism, which posits that Western culture is superior to non-Western ones. By incorporating Korean musical elements, Yun reclaims agency for colonised peoples and challenges how they are represented in dominant discourses. Moreover, his music also embodies postcolonial themes such as hybridity, diaspora, and cultural negotiation. Yun's music is a testament to the enduring legacy of postcolonial struggle and artistic resistance. By blending Eastern and Western musical traditions, he challenges the hegemony of Western classical music and asserts the validity of non-Western cultural forms. His music serves as a reminder that despite oppression and violence, there is still room for creative expression and cultural revitalisation. To this extent, Bhabha's hybridity referring to postcolonial theory fits into the interpretation of Yun's musical hybridity.

Moreover, Yun's original musical hybridity was based on his philosophical visions from the East and compositional techniques from the West and is structured as a single

phenomenon in his compositions. Musical hybridity shows that music demarcates space (at the micro and macro levels); therefore, cross-cultural interaction would be, in that sense, in the very nature of music. This by no means implies that they have a naive or idealistic understanding of intercultural encounters; conversely, their conception of space is highly political (Heile 2009: 180). The same is true in the role played by Yun in musical hybridity. It is hoped that the thesis has interpreted Yun's works in general and his musical hybridity in particular and has made an original contribution to the study of music written since 1900.

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