
Isang Yun (1917-1995) was a Korean composer residing in Germany after 1957. Reflecting his musical training in both the East and West, Yun’s music integrates serial techniques with elements of Korean traditional music. Yun’s piano music merits attention for developing this combination in great depth, as perhaps best exemplified by *Fünf Stücke für Klavier* (1958). His later piano works, *Shao Yang Yin* (1966) and *Interludium A für Klavier* (1982) emphasize aspects of Korean traditional music more strongly. This study intends to assist pianists to develop an informed interpretation of these works based on an understanding of Yun’s musical bilingualism.
ISANG YUN’S MUSICAL BILINGUALISM: SERIAL
TECHNIQUE AND KOREAN ELEMENTS IN
FÜNF STÜCKE FÜR KLAVIER (1958)
AND HIS LATER PIANO WORKS

by

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CHAPTER I
INTRODUCTION

Isang Yun (1917-1995), one of the most eloquent Korean composers, left us extraordinary musical works. A native of Korea, he went to Germany in 1957 and became a citizen of that country. Yun wished to integrate the music of his native culture with that of the European avant-garde. He studied the twelve-tone technique of the Second Viennese School and composed works based on that technique until about the early 1960s. He created his own compositional method by combining elements of traditional Korean music and the Eastern philosophy of Taoism with twelve-tone technique. For example, certain Korean traditional instrumental techniques such as tremolo, glissando, and vibrato as performed on Western instruments are important aspects of Yun’s works. These techniques are often introduced in the solo instrumental works such as *Glissées* for Solo Cello (1970) and *Piri* for Oboe (1971).

The Eastern philosophy expressed in Taoism is also significant in Yun’s music. Traditional music in Korea is substantially influenced by this philosophy, and scholars have noted that Yun adequately demonstrated its aesthetics through the distinctive tempi, dynamics, and rhythms in his music. The present study will discuss Yun’s association with Eastern philosophy and Korean traditional music in his piano music.
Yun composed only three works for solo piano: *Fünf Stücke für Klavier* (1958), *Shao Yang Yin* (1966), and *Interludium A für Klavier* (1982). The first work, *Fünf Stücke für Klavier*, gives evidence of Yun’s intense study of serialism, especially influenced by Arnold Schoenberg’s *Suite*, Op. 25 and *Piano Piece*, Op. 33a. This entirely Western aspect of Yun’s compositional voice will be thoroughly examined in Chapter III. *Shao Yang Yin* was originally written for harpsichord, but in 1998, it was arranged and performed on the piano by Korean-born pianist Kaya Han. The Chinese title demonstrates the dynamic balance of interactive characters, Yin and Yang, from Taoist teaching. Thus, the contrasts of everyday life such as moods, conditions, or passages of time are rendered in music with the addition of “Shao (small, light).”¹ *Interludium A* (1982) is the use of the main-tone technique and the influence of Korean instrumental techniques, both of which will be discussed in Chapter IV. The main tone in this piece is A, and Yun applies various ornamentations to it.

These piano works elucidate Yun’s intentions and style at a deeper level than can be addressed by the simplistic concept of “East meets West.” He transferred techniques of Korean traditional instruments to the piano by applying distinctive rhythms, ornamentation, and physical gestures. His first piano work, *Fünf Stücke für Klavier* (1958), established a foothold for the investigation of Yun’s compositional thought. It represents Yun’s merging of Korean traditional music with Western atonal procedures, and had a strong effect on his later piano works, *Shao Yang Yin* (1966) and *Interludium A für Klavier* (1982).

Limitations

This paper will not provide a complete overview of Isang Yun’s entire corpus of works. Its primary goals are to analyze serial techniques presented in his *Fünf Stücke für Klavier* (1958), simultaneously with Korean aspects, and to assess the relationship of this work to his later piano works.

In considering Korean characteristics, it is difficult to relate indigenous instrumental techniques to the piano, since there is no traditional keyboard instrument in Korea. However, Yun’s attempt to emulate certain traditional instruments will be recognized in the application of certain rhythmic and timbral characteristics in terms realizable on the keyboard.

Status/Survey of Related Research

Several dissertations have been published in Korea and in the U.S. based on the theoretical analyses of *Fünf Stücke für Klavier* (1958) and *Interludium A für Klavier* (1982). Their authors assert that Yun’s employment of Eastern philosophy is most evident in the two later works, *Shao Yang Yin* (1966) and *Interludium A für Klavier*. For example, Sooah Chae states that “Yun incorporates some Korean musical ideas into *Fünf Stücke für Klavier*, but does not achieve the high level of synthesis of Oriental and Western ideas found in the later work, *Interludium A.*”\(^2\) Sae Hee Kim later analyzes *Fünf Stücke* and

\(^2\) Sooah Chae, “The Development of Isang Yun’s Compositional Style through an Examination of His Piano Works” (DMA diss., University of Houston, 2003), 53.
Interludium A separately in her document as “a brief experiment of the twelve-tone technique” and as “an exemplification of East Asian music and philosophy.”

However, Fünf Stücke für Klavier (1958) is more than “a brief experiment:” it highlights the extensive use of twelve-tone rows (series). Isang Yun demonstrates his musical appreciation of Eastern philosophy and Korean tradition in this work, by using textures and dynamics and by emulating certain instrumental techniques. Thus, the study of this early work is crucial to an understanding of his later works.

Furthermore, none of the published dissertations or documents discusses Shao Yang Yin (1966) or its relationship to Fünf Stücke für Klavier (1958). Examples from Shao Yang Yin and Interludium A will assist in tracing the development of Yun’s writing for the piano. This dissertation will reassess the significance of Fünf Stücke für Klavier (1958), revealing it as a proving ground for concepts and practices that are developed further in Isang Yun’s later piano works.

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3 Sae Hee Kim, “The Life and Music of Isang Yun with an Analysis of His Piano Works” (DMA diss., The Hartt School, University of Hartford, 2004), 53.
CHAPTER II
ISANG YUN: LIFE, WORKS, WRITING

Isang Yun’s Life and Works

Isang Yun was born in Sancheong, Gyeongsang South Province, South Korea in 1917, the son of poet Ki-hyon Yun. His musical training began at the age of nine in 1926 when he began to study organ, composition, violin, and guitar at a chapel near the Tongyong Elementary school. His student record notes that he was “an outstanding vocalist with a high intelligence and motivation.” Yun began composing at the age of thirteen. His early compositions were primarily for voice, but soon he started to compose instrumental music that was performed in silent movie theatres in Tongyong in the 1930s.

Yun’s father strongly resisted his son’s desire to make a career in music. Isang had to go to a commercial school after his graduation from the Tongyong Elementary school. In protest, he ran away from his father and went to Seoul to enroll in music school in 1934. There he learned composition, the history of Western music, and in particular the music of Richard Strauss (1864-1949) and Paul Hindemith (1895-1963) from a pupil of

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5 A small orchestra performed Western music in one of the movie theatres in Tongyong in 1930s, and Isang Yun’s music was arranged and performed by the orchestra. Luise Rinser, Isang Yun: The World of Music and Life, trans. Kyo-Choon Shin (Seoul: Young-Hak Publications, 1984), 46.
Franz Eckert (1852-1916), who created the first Western military band in Korea.

Yun’s father later acknowledged his son’s musical talent and permitted his continued musical training. In 1935, Isang gained entry to Osaka Conservatory, Japan on the basis of his string quartet and other compositions. His compositions lacked a command of theoretical fundamentals at that time, and he barely possessed a basic overview of Bach, Mozart, and Beethoven’s music. Furthermore, he only owned a violin for the purpose of improvisation, and did not have a piano. Eventually, the cello became his main instrument. Yun had to move back to Korea in 1937 due to his financial situation, political challenges in Japan, and his mother’s death. After returning to Korea he taught music at the Hwayang Elementary school in Tongyong.

Yun went back to Japan to finish his studies in 1939, learning counterpoint and composition from music theorist Ikenouchi Domohiro. However, with the outbreak of the Pacific War in 1941, Yun had to return once again to Korea. There he joined the nationwide independence movement. He was imprisoned and tortured by the Japanese police in 1943, and was accused of resisting the Japanese government after the discovery of a vocal composition in the Korean language at his house. Korea was released from Japanese colonial domination in 1945 and Yun once more returned to his hometown, Tongyong.

In 1947 he formed the Tongyong String Quartet, of which he was the cellist. He continued his teaching career at Tongyong Women’s High School in 1948 and Pusan Teachers’ College in 1949-1952. He married Soo-ja Lee in 1950, and he became the

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6 Ibid., 56-57.
secretary-general of the Korean War Composers Society during the Korean War (1950-1953). Nineteen fifty-three saw the composition of The Song of Cheoyong, the first collaborative work of music, theatre, and dance performed in Korea, which was performed at the National Theatre of Korea.\(^7\) Yun continued teaching and composing in several different colleges.

His String Quartet No.1 (1955) was premiered at the first Korean Composers Society Concert in 1956, gaining him recognition as the Fifth Seoul City Culture Award recipient. This award enabled him to go Europe to study Western music with an emphasis on twelve-tone composition. The book Composition with 12 Notes by Joseph Rufer (1893-1985), a pupil of Arnold Schoenberg (1874-1951), inspired Yun’s interest in twelve-tone music.

Enrolling in the Paris Conservatory in 1956, Yun studied composition with Tony Aubin (1907-1981) and music theory with Pierre Ravel (1901-1984). He was content with the musical training at the conservatory, but did not like Paris.\(^8\) He decided to go to West Berlin, Germany the following year. There he studied counterpoint and fugue with Reinhard Schwarz-Schilling (1904-1985), composition with Boris Blacher (1903-1975), and twelve-tone music with Joseph Rufer (1893-1985) at the West Berlin Hochschule.

During his study in Berlin, Yun attended the International Festival of Contemporary Music in Darmstadt (1958), where he met John Cage (1912-1992) and Igor Stravinsky (1882-1971).\(^9\) Yun thought Cage’s Music for Piano (1956) and Concert

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\(^9\) Ibid.
for Piano and Orchestra (1958) were impressive and confusing at the same time. Cage left the interpretation of the work up to the performer, whereas Yun felt the musical intentions of a composer needed to guide the interpretation.\textsuperscript{10}

Yun was attracted to twelve-tone music, and he wanted to create his own musical styles with it. His composition professor, Boris Blacher commented “You are Asian. You have many great oriental traditions. You should find your own music from them.”\textsuperscript{11} However, Yun was hesitant to challenge the prevailing trend at that time. According to Yun,

I followed Schoenberg’s strict twelve-tone technique at that time, so my music did not have much of impression. However, it was a popular trend back then that every young musician’s compositions and performances were heavily influenced by Schoenberg’s works.\textsuperscript{12}

Blacher advised Yun to compose music involving Korean musical elements. Yun turned to Korean traditional court music to find ways of incorporating the aesthetics of Korean sound in his music. His Five Pieces for Piano (1958) and Music for Seven Instruments (1959) were the first results of his musical endeavors in Europe. Both pieces were premiered at the Gaudeamus Music Festival in Bithoven and the Darmstadt Contemporary Music Festival.

The 1960s were a productive decade for Yun’s career in Europe. He composed Bara, a Korean Buddhist dance (1960) for small orchestra, Images for flute, oboe, violin,

\textsuperscript{11} Yoon-Taek Chang (Producer), My Music, My Country-Isang Yun, DVD. Isang Yun’s interview in German 1988 subtitled in Korean. English translation by the author of this study.
\textsuperscript{12} Ibid.
and violoncello (1960), *Colloïdes sonores* for string orchestra (1961), *Loyang* for chamber ensemble (1962), *Gasa* for piano and violin (1963), and *Garak* for piano and flute (1963). He was influenced by one of Goguryeo’s ancient tomb murals called *Sa-shindo*, and he visited North Korea to see the original in 1963.\(^\text{13}\) Four years later, this visit was to cause serious difficulties for Yun.

Yun’s oratorio based on the Buddhist scriptures, *Om mani padme hum* (Save the jewel in the lotus) (1965), was premiered in Hanover, and *Réak* for large orchestra (1966) was premiered at the Donauschingen Contemporary Music Festival. With these two pieces, Yun began to gain international renown.

However, in 1967, Yun ran afoul of the political hysteria aroused by the East Berlin Spy Incident. On suspicion aroused by his visit to North Korea in 1963, he was accused of interacting with the North Korean government to resist South Korean President Jung-hee Park’s *Yushin* regime.\(^\text{14}\) He was kidnapped by South Korean Central Intelligence agents, along with his wife Soo-ja Lee and many other Korean artists in West Berlin, taken to Seoul, and sentenced to life imprisonment. Igor Stravinsky and Herbert von Karajan led a worldwide signature campaign to protest Yun’s incarceration and presented the signed document to the South Korean government. Approximately 200 artists signed the petition, including Luigi Dallapiccola (1904-1975), György Ligeti

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\(^{13}\) *Goguryeo* (918-1392) was an ancient Korean kingdom located in today’s northern and central parts of the Korean Peninsula, southern Manchuria, and southern Russia. *Goguryeo* was one of the three Kingdoms of Korea. *Goguryeo* was a powerful kingdom that actively associated with the foreign affairs of China and Japan, along with *Baekje* (18 B.C. – 660 A.D.) and *Shilla* (57 B.C. - 935 A.D.). *Sa-shindo* exhibits four dragons that are in different colors: blue, red, white, and brown. Yun was inspired by the individual lines and shapes of the four dragons.

\(^{14}\) The term *Yushin* means “renewal” in Korean. The *Yushin* regime represents the highly imperial role under the *Yushin* Constitution established by the president Jung-hee Park, who insisted on maintaining his dictatorship for life.
Claudio Arrau (1903-1991) cancelled a piano concert in Seoul in protest, and the German government and artists arranged concerts in Europe to collect donations toward gaining Yun’s release. Due to undergoing intense torture during his imprisonment, Yun attempted suicide several times. He was eventually released in 1969 with the diplomatic assistance of his German colleagues and the government.

In an interview with the German writer, Luise Rinser (1911-2002), Yun recalled how the East Berlin Spy Incident influenced him and his music:

The East Berlin Spy Incident in 1968 was a tragedy for me. I suffered enormously through this event. It took me over ten years to overcome the Incident. My music written in the early 1970s expresses the searing anger that I felt… Before the East Berlin Incident, it was true that I wrote pieces that were from Asian aesthetics by an Asian mind. This can be described as the purely artistic behavior of an intellectual. […] The personal memories of the East Berlin Incident caused me to think about my country, its division, and other political issues more structurally and deeply, and to shape these issues into musical works.

Some remarkable works were completed during his imprisonment such as Riiul for clarinet and piano (1968), and Images for flute oboe, violin, and cello (1968). Yun also completed an opera, Die Witwe des Schmetterlings (Butterfly Widow, 1967-1968), which was premiered in Nuremberg on February 23rd, 1969. He was lying on a bed in a Seoul

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15 Huh Jin (Producer), Yun Isang-kyonggyeral nomoso [Isang Yun – over the border(s)], DVD. TV KBS Seoul, 2003.
16 Ibid.
prison as the audience gave the opera a standing ovation with thirty-one curtain calls at the Nuremberg Theatre.19

After his release from the imprisonment in March 1969, Yun moved back to Germany. Immediately, he was appointed a lecturer at the Hanover Hochschule für Musik (1970-71). He obtained German citizenship in 1971, the same year his opera Geisterliebe (Ghost’s Love, 1970) brought him the Kiel culture prize.

Yun was appointed honorary professor at the Hochschule für Musik in West Berlin in 1972 before he was appointed Professor of Composition at the Hochschule der Künste Berlin from 1977 to 1987.20 He composed the opera Sim Tjong based on Korean traditional vocal music, Pansori.21 This work was performed at the opening ceremony of the Munich Olympic Games in 1972 and gained considerable international repute. Yun wanted to premiere the opera at the National Theatre of Korea in his home country, but he reacted furiously to the South Korean government’s attempt to kidnap Dae Jung Kim, who was a member of the Korean National Assembly at that time.22

19 Soo-ja Lee, Nae Namp’yón Yun Isang [My Husband Isang Yun], 1:341.
21 Sim Tjong is the name of a brave girl who is the heroine of a famous Korean folk tale. Pansori is a genre of Korean traditional vocal music. It features one sorikkun (a singer) and one gosu (a drummer playing a wooden barrel drum, buk). The term pansori is derived from pan (meaning “a place where people gather”), and sori (meaning “sound”).
22 Sae Hee Kim, “The Life and Music of Isang Yun with an Analysis of His Piano Works” (DMA diss., The Hartt School, University of Hartford, 2004), 20. While President Jung-Hee Park rammed through the Yushin Constitution, which would give him imperial power for life, Dae Jung Kim, a member of Korean National Assembly at that time, who lost to Park by a small majority at the 1971 presidential election, seriously objected to Park’s regime and led campaigns against the South Korean government in the U.S. and Japan. Agents of the Korean Central Intelligence Agency kidnapped Kim from a Tokyo hotel in August, 1973. The Agency planned to kill him, but they received strong objections from the U.S. and Japanese governments. Kim was released in Seoul a week after the abduction.
South Korea experienced extreme political tension in 1979-1980. President Jung Hee Park was assassinated by Jae-Kyu Kim, a director of the South Korean Central Intelligence Agency. General Doo-Hwan Chun took over the president’s position and directed a massacre in Kwangju, in the southern region of South Korea. Citizens and students in Kwangju raised a democratic resistance movement, whereupon General Chun’s armed forces killed thousands of civilians.

To commemorate the massacre of this Kwangju Democracy Movement, Yun wrote *Exemplum in Memoriam Kwangju* (1981), inscribed as “a monument of sorrow for the victims [of the massacre] and an admonition to fight for freedom in the whole world.”

Many of Yun's works in the 1980s reflect his political beliefs regarding Korea. For example, his hope for Korean unification is expressed in the second movement of the *Violin Concerto No. 2* “Dialog Schmetterling und Atombombe” (1983–6), and the five symphonies (1983–7).

Yun composed one symphony each year from 1983 to 1987. He called these symphonies “the summation of my music, philosophy, and ideology, and expansion of my musical world from only Asia to the entire world.” His sorrowful experience during his imprisonment encouraged him to write music on behalf of all people who were suffering from poverty and discrimination. He also wanted these symphonies to convey a message of world peace and love.

Yun also expressed hope for the reunification of North and South Korea through his music. Despite his attempt to maintain a relationship with his heritage, the South

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Korean Government was never cordial to him after the East Berlin Spy Incident. In fact, the North Korean government had a more inviting attitude than the South Korean government. Isang Yun’s Music Research Institute was established in Pyongyang, North Korea in 1984, and the Isang Yun Philharmonic Orchestra was formed in North Korea in 1990. The Music Festival of Isang Yun has been held annually in Pyongyang, North Korea since 1982.

Yun received an honorary doctorate from the Hochschule der Tübingen in 1985. His work was recognized by the German government, and he was awarded the “German Republic’s Medal of Merit” by President Richard von Weizäcker in 1987. In the same year, his Symphony No. 5, commissioned for Berlin’s 750th Anniversary Commemoration, was first performed on an international stage by the Berlin Philharmonic Orchestra and singer Dietrich Fischer-Dieskau.25

In the hope of contributing to the reconciliation of both Koreas, Yun proposed that a united concert be given by musicians from both countries in 1988. His idea was well-received, and the Federation of Artistic and Cultural Organization of Korea (FACOK) organized an “Isang Yun Festival” in 1989. However, the festival was postponed for an indefinite period, as FACOK suddenly withdrew the formal invitation to Yun. The chairman of FACOK claimed that Yun planned to participate in the events at Kwangju under the guidance of the Progressive Artist Association without consulting him first, and expressed a concern that this matter concerned Yun’s interaction with the North Korean

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25 Ji Sun (Emily) Choi, “The Merging of Korean Traditional Music and Western Instrumentation as Exemplified in Four Chamber Works for Piano Composed by Isang Yun” (DMA diss., University of Miami, 2007), 17.
Yun’s achievements were recognized by many honors and awards in the last decade of his life, including honorary membership in the International Society for Contemporary Music (1991), membership in the *Freie Akademie der Künste* (Hamburg, 1993) and the European Academy of Arts and Sciences (Salzburg 1994), and the Goethe Medal of the Goethe Institute (1995).

The performance of Isang Yun’s works in South Korea was prohibited for political reasons in 1969 (since he had returned to Germany after the East Berlin Incident), but this ban was lifted in 1993, when the Korean Festival Ensemble performed works of his during the 20th-Century Music Festival in Seoul. From then to the present day, his works have been played actively in Korea.

Yun died in Berlin on November 3rd, 1995 and was buried in a grave of honor by decree of the City Senate. Although he had wanted desperately to return to Korea, he never got to go back due to the long-term political tension between himself and the South Korean government.

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Isang Yun’s Writing

The Eastern Philosophy of Taoism

The Eastern Philosophy expressed in Taoism is a significant aspect in Yun’s music. According to Robert Provine, Taoism defines issues of life that are based on the individual and nature, human minds and physical selves, vitality and creativity.\(^\text{29}\) The term Tao can be translated as path or way in English; when the Tao is in balance, it is possible to find perfect happiness.\(^\text{30}\) Wing-tsit Chan, an expert on Chinese Philosophy, states that “Tao is the process of self-transformation which concerns all things and operates in the sphere and their nature. Change is the fundamental theme, but it never changes and thus becomes one.”\(^\text{31}\) For example, there is no brightness without darkness, no male without female, no newness without oldness. Yun highly admired Taoist philosophy, as is evident in his comment:

I grew up under the influence of the mysticism of Taoism and Buddhism, and I experienced their inspiration by reading books related to these philosophies. They had a deep effect on my music. Over seventy percent of my works have been rooted in Taoism or Buddhism, or based on the related legends… \(^\text{32}\)


\(^{32}\) Seokyung Kim, “Integration of Eastern and Western music: An Analysis of Selected Flute Works by Korean Composer, Isang Yun” (DMA diss., University of Cincinnati, 2003), 12.
Yun was inspired by certain theories in Taoism. First, that the universe produces energy from which the sky, the land, the sun (Yang spirit), and the moon (Yin spirit) emerge. Yang and Yin are the coexisting polarities in Taoism. All creations in the universe are derived from the balance of Yin and Yang. Yang represents a masculine, hard, and mobile character, whereas Yin represents a feminine, soft, and immobile character. Figure 1 shows Tajitu, the symbol of Yin and Yang. Yun applied microcosm within macrocosm as well as rapid motion within stillness to express the balance between Yin and Yang in his works. These two opposites are juxtaposed to create balance.

Figure 1. Tajitu, the Symbol of Yin and Yang

Taoism reflects the theory of “The part is the whole; the whole is the part.” Yun believed that the four dragons in Sashindo exemplify this theory. His Images for flute, oboe, violin, and cello (1968) invokes the theory with four different instruments, as shown in Figure 2. Each instrument is assigned unique intonations, dynamics, and articulations, and their collaboration makes the combined musical texture effective.

35 See footnote 13, page 9.
The Main-Tone Technique

Yun developed distinctive musical elements of Taoism with the main-tone technique. Ji-sun Choi asserts in her dissertation that “Yun viewed one note as a minor universe which can be enlarged into a greater one, which in turn can be one of many minor universes within an even greater universe.” Yun’s assertion supports her statement:
The concept of tone in Europe and Asia is totally different. I have mentioned several times that the tone of the West is like a liner pencil, while Asian tones are like a stroke of a brush: thick and thin, and not even straight. The tones carry the possibility of the flexible form. [...] In the West, the tone pitches must be tuned so that the harmony sounds pure. In Asia, there is no harmony of the Western sense, because the single tone itself is alive enough. It does not have the requirement to force harmonic structure or counterpoint form. If a tone itself has a flexible movement while it is sounding, and if the tone appears in complex texture, then this tone is a whole cosmos. The single tone is manipulated in various ways, perhaps through a vibrato or glissando. For this reason, a single tone in Asian music can generally sound twelve or even fifteen seconds long, while the length of a European tone is comparatively very short.  

The main-tone technique is distinguished by the use of long-sustained sounds, such as single notes, chords or clusters held for several measures, most often marked by melismatic ornamentations.  

Yun also stated “I do not write notes that suddenly appear or disappear. My notes always gain preparation notes and then settle down. As it repeats, musical vitality occurs.” The main tone cannot function as a structural tone itself. It needs to be supported by numerous ornamentations to function as a central tone. Figure 2 shows the sounding progress of the main tone.

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38 Sungman Choi and Eunmi Hong, eds. Isang Yun’s Musical World (Seoul: Han’gilsa, 1991), 152.
The idea of “placing great emphasis on the production and control of tone-involving articulations, modifications in timbre, pitch inflections, different gradations of intensity, and vibrati” is a basic concept derived from Korean traditional music.

Yun employed certain instrumental techniques to articulate a main-tone. According to Junghyun Kim, Yun’s main tones correspond to the duration of a breath, and a particular main tone lasts for an extended time in his *Etüden for Flute Solo* (1974). Figure 4 shows E and D# working as main tones in this work. These two pitches are sustained in various rhythmic durations, grace notes, and articulations. Furthermore, Yun gives various melodic contours to the grace notes.

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39 Young Ah Kim, “A Study of Ornamentations in Isang Yun’s Piano Music” (Master’s thesis, Seoul National University, 2002), 8-10, and 38.

40 Francisco Feliciano, *Four Asian Contemporary Composers: The Influence of Tradition in Their Works*, 41.

Figure 4. *Etüden* for Flute Solo (1974), *Moderato*, mm. 30-44\(^{42}\)

*Etüden for Flute Solo* by Isang Yun  
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**Contributions of Korean Traditional Music**

Since China took a significant role in disseminating the Eastern philosophy of *Taoism* to Korea, Chinese court music and temple ceremonies influenced the musical heritage of Korea. Chinese ritual music, *A-ak*, was imported from China in about 1116 AD and became one of the three types of Korean court music along with *Dang-ak* and *Hyang-ak*.\(^{43}\)

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\(^{42}\) Ibid.  
\(^{43}\) *A-ak* is often translated as elegant Korean music. *A-ak* was popular during *Goryeo* (918-1392) and *Chosun* (1392-1910) dynasties. It was used for Korean court music, often with lyrics praising the current ruler. *Dang-ak*, translated as “Dang music,” and the style was adapted from Dang Dynasty in China during the Unified Silla (AD 668-936) period. *Hyang-ak* is a village music that is in a traditional form of Korean court music with origins in the Three Kingdoms period (57 BC-668 AD). It is typically accompanied by traditional folk dances in Korea.
Not every tone is notated in Korean traditional court music; instead, trained performers improvise melodic ornaments. Korean music is characterized by the “consistent use of micro-tones, which are combined with grace notes and embellishments, gentle curves or oscillations and controlled grace notes.” Figure 5, an excerpt from Sangyongsan of Yuch’osinjigok, shows the melody played with various ornaments on the Daegum (a large transverse flute). Byong-Won Lee states that the main tones are stable and constant while the ornaments are variable and capricious; their performance can be varied depending on the performer’s decision in relation to the overall musical context. Grace notes appear prior to the main tones in the melodic line with optional ornamental tones in the example.

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45 Yuch’osinjigok is a set of works drawn from an orchestral court music known as Yongsanhoesang. It has also been arranged for solo instruments as Daegum Jeong-ak. Jeong-ak refers to a classical court music that has traditionally been associated with the upper classes. Sangyongsan is a movement from Yuch’osinjigok.
Yun applied various types of novel glissandi, pizzicati, crescendi and vibrato drawn from his Eastern heritage.\(^{48}\) These techniques are ubiquitous in *Loyang* (1962), as shown in Figure 6.\(^{49}\) The violin and violoncello parts in mm. 197-198 play various types of pizzicati, as indicated by the red box. Ornamentations such as trills and appoggiaturas are shown in each instrument, as indicated by the blue boxes in mm. 202-208. They evoke sustained vibrato techniques played by each instrument as indicated by the marking *intensiv halten* (hold strongly). The two string instruments (violin and violoncello) also play glissandi with crescendi, as shown in the green box.

\(^{47}\) Ibid., 60.

\(^{48}\) Jeongmee Kim, “The Diasporic Composer: The fusion of Korean and German Musical Cultures in the Works of Isang Yun (Diaspora)” (Ph.D. diss., University of California-Los Angeles, 1999), 39.

\(^{49}\) *Loyang* (Korean: *Nagyang*) was an area established in 108 BC in the region of today’s Pyongyang, North Korea. Loyang survived as a military base and trading post until AD 313, still much more than 1,000 years ago. Keith Howard, “Korean Tradition in Isang Yun’s Composition Style” *Ssi-ol. Almanach* (1998/99), 80.
Yun applied various vibrato elements and dynamics and allowed different instruments to elaborate on the same pitch, as shown in the opening of *Gasa* for violin and piano, Figure 7. The red box identifies Yun’s indications of various vibrato techniques in the violin part. Keith Howard quotes a simile used by the traditional music expert Hye-Ku Lee, stating that “tones are like a master calligrapher’s brush stroke,
melodies are like clouds drifting gently across an empty field.\textsuperscript{50} These images appear in Yun’s \textit{Gasa} for violin and piano (1963) with elastic and long melodies.\textsuperscript{51} The violin part opens with an \textit{espressivo} melody and a fermata marking in measures 1-2. These markings indicate the flexible, elastic approach desired for this passage. The melody continues to be elastic with various vibrato techniques and decreasing dynamics from \textit{mezzo piano} through \textit{pianississimo} throughout the entire example.

Figure 7. \textit{Gasa} for Violin and Piano (1963), mm. 1-8

\textit{Gasa} by Isang Yun
© Copyright 1963 by Bote & Bock Musik-Und Buhneverlag GmbH & Co.
Reprinted by Permission.

\textsuperscript{50} Keith Howard, “Korean Tradition in Isang Yun’s Composition Style,” 81.
\textsuperscript{51} Ibid. \textit{Gasa} means literally “narrative songs” in Korean.
As these examples demonstrate, Isang Yun’s compositional style references the Eastern philosophy of *Taoism*, elaborates the main-tone technique, and incorporates elements of Korean traditional music. These musical characteristics appear in his piano music in ways that will be discussed in chapter IV. Before taking up this subject, however, it is necessary to take a close look at Yun’s application of serial techniques in *Fünf Stücke für Klavier*. For this purpose, *Fünf Stücke für Klavier* will be analyzed in detail.
Overview of the Work

Yun composed *Fünf Stücke für Klavier* (1958) while studying composition at the Berlin *Hochschule für Musik* with Boris Blacher. This work was premiered by Herman Kurpt at Bilthoven in 1959. Like most other composers at that time, Yun used the twelve-tone technique, with which he blended Korean musical elements to create his distinctive writing style.

Before starting the detailed examination of these five pieces, it will be helpful to summarize certain salient features of each. In the first piece, the composer used a free improvisatory style without bar lines to generate five episodes of two-voiced material with overall ascending and descending directions. In the second piece, he introduced contrasting sections in *Andantino* and *Allegretto* with a great variety of textures: two and three voices in alternation, rhythmic chords punctuating an expressive, flowing, right-hand line, a wide range of registers, and a variety of syncopated rhythms. A dramatic crescendo from *forte* through *fortissimo* to *fortississimo* with rhythmic diminution begins and ends the third piece, whose three contrasting sections use alternating-hand chords and single notes with frequent meter changes in a single- and two-voiced texture. The overall gestures of this piece are ascending. Rhythmic complexity abounds in the fourth piece on
more than one level. Alternating sections of Allegro 4/4 and Moderato 6/8 exist in a metric ratio to each other, and within each short section, polyrhythmic counterpoint creates complex textures between the right and left-hand parts. The last piece of the set shows more extensive syncopations and dissonant sounds in a more complex texture than the other previous pieces. The common characteristics of the entire set include dramatic dynamic contrast, polyrhythm, constant tempo and meter changes, and the use of complex articulations and rhythmic patterns.

Yun’s row presentations are usually congruent with coherent formal units throughout this work. His row statements are indicated as phrases marked by fermatas and contrasting sections in each piece.

Yun further adopts combinatoriality, “the simultaneous presentation of two different forms of a single row so constructed that new twelve-tone aggregates are created by the combination of their hexachords.”\(^53\) Hexachord combinatoriality is an essential feature of Schoenberg’s later twelve-tone music as observed in his Piano Piece, Op. 33a. The first hexachord of P\(_0\) is identical to the second hexachord of I\(_5\). “Since there are no pitch duplications between the first halves of the rows, they can be combined to form a twelve-tone aggregate.”\(^54\) Figure 8 shows how the combination of P\(_0\) and I\(_5\) creates aggregates.


\(^{54}\) Ibid., 196.
Yun constructs a total of seven rows and all exhibit hexachord combinatoriality except for the row in *Stück II*. He does not, however, exploit combinatoriality in this work, except for *Stück IV*.

**Introduction to Post-Tonal Theory**

The basic concepts of post-tonal theory are useful for comprehending “the relationships that underlie the surface and lend unity and coherence to musical works,” especially in music of the Second Viennese school. Pitch-class sets are the fundamental elements of much post-tonal music. Ordered and unordered pitch-class sets appear musically in many different ways based on octave and enharmonic equivalence, transposition, and inversion. Since Yun, influenced by Schoenberg, adopted post-tonal

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55 The format of the Figure is adopted from Bryan R. Simms’ *Music of the Twentieth Century: Style and Structure* (New York: Schirmer Books, 1986), 79.
elements in his Fünf Stücke, it will assist in the thorough analysis of the work to review
the properties of a twelve-tone series.57

Properties of a Twelve-Tone Series

Pitch Class

A pitch class (pc) is a class of pitches that are related by octave and enharmonic
equivalence. “Every pitch in the equal-tempered system can be assigned to one of twelve
pitch classes (pcs).”58 For example, any pitch named G is a member of pitch class G as
are any pitches that are enharmonically equivalent to G natural. A twelve-tone row (or
series) is a specific ordering of the twelve pitch classes that comprise the equal-tempered
system. A series can be ordered in four ways: prime, retrograde, inversion, and
retrograde-inversion. The very first ordering in a piece is typically designated as the
prime form, and the remaining forms are derived from it by applying the operations of
transposition, inversion, and/or retrograde.59

Any twelve-tone series has forty-eight forms: twelve prime, twelve retrograde,
twelve inversion, and twelve retrograde-inversion forms. Since Yun used only one or two

57 A selected list of the standard textbooks is provided here. I have adopted Joseph Straus’
terminology and symbology throughout this chapter: Elliott Antokoletz, Twentieth-Century Music, Upper
Upper Saddle River, New Jersey: Prentice Hall, 2005. J. Kent Williams, Theories and Analyses of
58 J. Kent Williams, Theories and Analyses of Twentieth-Century Music (New York: Harcourt
59 Ibid., 183.
row forms in any given piece, it will not be necessary to display matrices of the forty-eight forms of a particular row. Instead, the row or rows used in any given piece will be presented in a table. For example, in Table 2 (see page 36), the pcs are listed in their order of presentation using both pc integers (second row) and pc letter names (third row). The top row of the table displays order numbers, which indicate the ordinal position of each pc in the series.

Row forms are designated by one- or two-letter abbreviations plus a pc number that indicates the level to which the row form has been transposed. For example, $P_0$ is the prime ordering beginning with pitch class 0; $I_1$ is the transposed inversion of $P_0$ that begins with pc 1… etc. Retrogrades of P and I rows are read from right to left in the table and are indexed by their last pc. For example, the retrograde of $P_0$ is labeled $RP_0$; the retrograde of $I_5$ is labeled $RI_5$.

Ordered and Unordered Pitch-Class Intervals

The twelve pitch classes form a closed modulo 12 system, like the numbers on a clock face. One can think of measuring intervals between pcs like measuring clock time (see Figure 9, page 31). For example, the interval between pc 4 and pc 11 can be calculated in two directions: ascending (clockwise) 7 semitones, or descending (counterclockwise) 5 semitones. Taking these two directions into account, we can measure pitch-class intervals.

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60 The most common labeling system today uses the fixed-C notation ($C = pc 0$). A chromatic scale beginning on C assigns each of the remaining eleven pitches to a specific pitch-class number.
A pitch-class interval (abbreviation: *ipc*) is the distance between two pitch classes (pcs) measured in semitones. It has two types: ordered and unordered. An unordered pitch-class interval is also called an interval class (ic). To calculate an ordered pitch-class interval from pc x to pc y, we use the formula $y - x \pmod{12}$. To compute an ordered pitch-class interval, we count the distance between the two pcs in either direction. For example, the ordered pc interval from E♭ to C♯ ($1 - 3 = -2 \pmod{12} = 10$) is different from C♯ to E♭ ($3 - 1 = 2$). The shortest distance between two pcs measured in either direction is an unordered pitch-class interval (an interval class). The formula for an interval class is $x - y \pmod{12}$ or $y - x \pmod{12}$, whichever is smaller. Each of the six interval classes (ics) includes a pair of ordered pc intervals (1 and 11, 2 and 10, 3 and 9, etc.) that are complementary with respect to the octave as well as all compound intervals that can be derived from the simple intervals through octave displacement. For example, the interval class between D and A is 5, because $5 (2 - 9 = -7 = 5)$ is smaller than 7 ($9 - 2 = -7$).
The terms ordered pc interval and interval class will be used in the figures and text when analyzing each piece.

Pitch Class Set, Normal Form Set Class, $T_n/T_nI$-type (Set-Type or Prime form), Interval-Class Vector

The term set will be used to denote an unordered collection of pcs. Any pc set is related by transposition ($T_n$) and inversion ($T_nI$) to certain other sets that have the same number of pcs. Theorists use normal form as an efficient way to represent the various permutations of a pc set. In addition, normal form makes it easier to see the essential attributes of a set and to compare it to other sets. The normal form of an unordered pc-set is the ordering that has the smallest possible interval between the first pc and each of the succeeding pcs.

A $T_n$-type represents a class of pc sets that are related to each other by transposition; such a class normally contains twelve different sets. A $T_nI$ type represents another class of sets that are related to the original set by inversion (I) followed by transposition ($T_n$) by some ordered pc interval ($n$). A group of twenty-four $T_n$- and $T_nI$-related sets is called a set class. Figure 10 shows the list of sets related to (014) and (034) by $T_n$.

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62 Ibid., 53.
The $T_n/T_nI$-type (also called set-type or prime form) of a set is always either its $T_n$-type or its $T_nI$-type, whichever one is in the “best” normal form. For example, between $T_n$-type (037) and $T_nI$-type (047), (037) is the $T_n/T_nI$-type, since it has a smaller number as its next-to-last pc. According to John Rahn, “The equivalence class remaining possible is that of all sets equivalent under either $T_n$ or $T_nI$ (or both), a “$T_n/T_nI$” set type.” Figure 11 shows the class of 24 sets that are represented by $T_n/T_nI$-type (037), the major and minor triads of tonal music.

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64 Ibid., 88-89.
A set class can be identified by its set-type (Tn/TnI-type) and its interval-class vector, a one-row table that lists the multiplicity of the intervals formed between all unordered pairs of pcs. Table 1 shows the interval-class vector of Tn/TnI type (037).

Table 1. Interval-Class Vector of Tn/TnI type (037)

<table>
<thead>
<tr>
<th>Interval class</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Multiplicity</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

---

66 J. Kent Williams, *Theories and Analyses of Twentieth-Century Music*, 89.
67 Ibid., 90.
Abstract and Literal Subset-Types, Referential Scale Collections

Yun derived certain interval classes and certain types of subsets (trichords, tetrachords, pentachords, hexachords, etc.) from the row forms that he used in each piece. These types of subsets are often contained within referential scale collections, pitch class set-types that correspond to various scales: whole-tone (02468T), octatonic (0134679T), diatonic (013568T), harmonic minor (0134689), melodic minor (013468T), hexatonic (or augmented) (014589). For example, the set (C, E, G) is a literal subset of the C major scale, and at a more abstract level, it is an instance of major triad. Any major triad is an abstract subset of a diatonic collection, and a major scale is a one possible ordering of a diatonic collection.

These properties, along with Yun’s comments, can assist the reader in understanding his philosophical thoughts in this work. He once commented that “Each tone has its own vitality, and each is a musical phenomenon in Eastern philosophy.” Hur has noted that Yun generated his musical inspiration from the frequent use of a single tone derived from Eastern music. Yun believed that a single tone is sufficient to express an entire cosmos of musical understanding with its own type of pleasing aesthetics. He utilized this philosophical concept in his application of twelve-tone technique.

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70 Dae-Sik Hur, “A Combination of Asian Language with Foundations of Western Music: An Analysis of Isang Yun’s Salomo for Flute Solo or Alto Flute Solo” (DMA diss., University of North Texas, 2005), 42.
### Analysis of Each Piece (Stücke I-V)

#### Stück I

Two rows occur in Stück I. Table 2 shows Row 1 with its pc numbers, pc letters, and order numbers.

Table 2. Row 1 (P₄), Stück I

<table>
<thead>
<tr>
<th>Order nos.</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>PC nos.</td>
<td>4</td>
<td>8</td>
<td>6</td>
<td>10</td>
<td>9</td>
<td>0</td>
<td>11</td>
<td>1</td>
<td>7</td>
<td>5</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>PC letters</td>
<td>E</td>
<td>G#/A♭</td>
<td>F#/G♭</td>
<td>A#/B♭</td>
<td>A</td>
<td>C</td>
<td>B</td>
<td>C#/D♭</td>
<td>G</td>
<td>F</td>
<td>D</td>
<td>D#/E♭</td>
</tr>
</tbody>
</table>

Row 1 (P₄) is hexachord combinatorial with I₇, as shown in Figure 12.\(^{71}\)

Figure 12. Hexachord Combinatoriality, Row 1 (P₄ and I₇), Stück I

\[^{71}\text{The integers illustrate combinatoriality, the simultaneous presentation of two different forms of a single row that creates new twelve-tone aggregates (page 28).}\]
Bryan Simms mentions the nearly-whole-tone hexachord, which can be derived from the whole-tone scale, and its application in the principal theme of Scriabin’s Piano Sonata No. 10. Figure 13 shows a nearly-whole tone hexachord, which can be formed by raising or lowering any pc of a whole-tone collection by one semitone.

Figure 13. Derivation of the Nearly-Whole-Tone Hexachord⁷²

The row for Yun’s Stück I has discrete hexachords that exemplify another type of nearly whole-tone hexachord. Five of the six pitch classes of each hexachord form an incomplete whole-tone collection. A whole-tone collection has the highest possible degree of transpositional and inversional symmetry, and its set class contains only two distinct members: the even-numbered collection \((0,2,4,6,8,10)\) and the odd-numbered collection \((1,3,5,7,9,11)\).⁷³ For example, in Yun’s hexachord \(E, F\#, G\#/A_b, B_b, \) and \(C\) belong to the even-numbered whole-tone collection, but \(A\) (pc 9) belongs to the odd-numbered collection. The same is true for the other hexachord. Five of its six pitch classes \(D_b, D\#/E_b, F, G, \) and \(B\) belong to the odd-numbered whole-tone collection, but \(D\) (pc 2) belongs to the even-numbered collection. Figure 14 presents the discrete hexachords \(H_1 \) and \(H_2\) of the first row that exhibit the exchange of D and A as the arrows indicate.

---

Figure 14. Discrete Hexachords of Row 1(P₄)

Figure 15 shows the ordered pc intervals and interval classes (unordered pitch-class intervals) for Row 1. The numbers in the boxes on the top show the pcs of P₄ and the ordered pc intervals (P, RP) and interval classes between each pair of pcs. The pcs of I₄ (the boxed numbers) and their ordered pc intervals (I, RI) and their interval classes appear next. This table is followed by another that lists the multiplicity (number of instances) of each type of interval in the various row forms. This format will be used for the other four pieces when discussing row properties. Interval classes (ics) 1 and 2 appear most frequently in Stück I. Interval class (ic) 5 is not formed between adjacent pcs in Row 1. Yun constructed the row to emphasize dissonant intervals (major and minor seconds and the sevenths) more than consonant intervals (perfect fourths and fifths).
Figures 16 and 17 show the overlapping trichordal and tetrachordal subsets, their set-types, their interval-class (ic) vectors, and their multiplicity. Instances of the trichordal set-type (013) and the tetrachordal set-type (0124) appear most frequently in this row. The trichordal set-type (013) is an abstract subset of any octatonic, diatonic, harmonic and melodic minor collection.
Figure 16. Overlapping Trichordal and Tetrachordal Subsets, Their Set-Types, and Their IC Vectors of Row 1, *Stück I*

Figure 17. Trichordal and Tetrachordal Set-Types in Row 1 of *Stück I*

<table>
<thead>
<tr>
<th>Trichords</th>
<th></th>
<th>IC Vector</th>
<th>Multiplicity</th>
</tr>
</thead>
<tbody>
<tr>
<td>[012]</td>
<td>&lt;210000&gt;</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>[013]</td>
<td>&lt;111000&gt;</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>[014]</td>
<td>&lt;101100&gt;</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>
The beginning of Stück I has Row 1 realized in ascending motion. The first hexachord \( (H_1) \) appears in the left hand and the second hexachord \( (H_2) \) appears in the right hand, as shown in Figure 18. Yun applies several tones of the first hexachord as grace notes. The first tones, E (order no. 1) and F\# (order no. 3), embellish the main-tones A♭ and B♭. Yun repeats E (as an ornament) to embellish the long-held A♭ and to initiate the ascending gesture as the circle indicates in the Figure. He further uses A, (order no. 5) and F (order no. 10) as ornaments moving down by step from their previous tones (B♭ and G) to prepare the next ascending tones (C and D). Such ornaments play an important role in Korean traditional music and their functions will be discussed in more depth in the next chapter. The sustained diminished triad \( (A - C - D\#) \), an instance of (036), marks end of the first phrase.
The retrograde of $P_4$ ($RP_4$) follows next, as shown in Figure 19. It appears that Yun chose $RP_4$ to effect a smooth resolution of the previous diminished triad. He carries the first tone ($D\#$) three octaves higher than the second tone ($D$) to prepare the following ascending motion. The ascending septuplet (containing pc order nos. 3-9 as indicated in the first box) embellishes the arrival of $G\flat$, $A\flat$, and $E$ (order nos. 10-12) in *sforzatissimo*. This septuplet reflects an instance of (0123468), whose ic vector is $<453432>$. The following two high-register harmonic dyads ($E - A\flat$, $B\flat - G\flat$) form an instance of (0246) whose ic vector is $<030201>$. While the ascending septuplet contains a rather even distribution of the six interval classes, the tetrachord formed by the two harmonic dyads contains only even-numbered interval classes. This tetrachord set-type (0246) is a literal subset of the even-numbered whole-tone collection ($WT_0$) and, therefore, an abstract
subset of either whole-tone collection. In this atonal context, the final two harmonic dyads sound like a consonant resolution of the much more dissonant septuplet figure.

Figure 19. Stück I, the Retrograde of P₄ (RP₄) in the First Section

Yun recalls Row 1 in a modified format from the opening passage, as shown in Figure 20. The eleventh and the twelfth tones (E and A♭) of RP₄ (also shown in Figure 19) sustain and become the first and the second tones of Row 1 after the triplet. Yun places each tone of P₄ in consecutive order with alternating hands in a group of ten fast thirty-second notes to embellish the following RI₄. Yun emphasizes several trichords in this row: (F - G♭ - E♭), (A♭ - B - C), (C - D - E) as the three boxes indicate. The first (F - G♭ - E♭) and the second (A♭ - B - C) boxes enclose instances of trichordal set-types (013) and (014). The last trichord (D - C - E) is an instance of set-type (024), a literal subset of the whole-tone collection (WT₀) as well as of any diatonic collection. Yun combines
subsets of different referential scale collections to attain a more chromatic/atonal than
diatonic tonal context in this excerpt.

Figure 20. *Stück I*, End of First System

Row 2 is derived from Row 1. Yun begins with the first pc of Row 1, then
continues with order numbers 12 through 4 of RP₄, but he reorders some of these pcs.

This is an example of the invariance of unordered pitch-class dyads between two different
rows. “Any musical quality or relationship preserved when the series is transformed is
called an invariant.”⁷⁴ This relationship is shown in Figure 21. The dyads (A♭ - F♯), (B♭ -
A), (C - B), (G - F), (D - D♯) of Row 1 are reordered in Row 2. The pcs within the dyads
(G - F) and (D - D♯) are reversed in Row 2.

Figure 21. The Invariance of Unordered Pitch-Class Dyads between the Two Rows, *Stück I*

![Figure 21](image)

Table 3 shows the prime form of Row 2 (P₄) in *Stück I*.

<table>
<thead>
<tr>
<th>P→</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Order nos.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>PC nos.</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>8</td>
<td>6</td>
<td>5</td>
<td>7</td>
<td>10</td>
<td>9</td>
<td>1</td>
<td>11</td>
<td>0</td>
</tr>
<tr>
<td>PC letters</td>
<td>E</td>
<td>D#/Eb</td>
<td>D</td>
<td>G#/Ab</td>
<td>F#/Gb</td>
<td>F</td>
<td>G</td>
<td>A#/Bb</td>
<td>A</td>
<td>C#/Db</td>
<td>B</td>
<td>C</td>
</tr>
</tbody>
</table>

Row 2 (P₄) is hexachord combinatorial with I₁₁, as shown in Figure 22.
Figure 22. Hexachord Combinatoriality, Row 2 (P₄ and I₁₁), *Stück I*

![Hexachord Combinatoriality Table]

Figure 23 shows the ordered pc intervals and interval classes of Row 2 (P₄). Ic 1 appears the most often, but ic 5 does not appear. For the most part, Yun avoids traditionally consonant intervals, such as perfect fourths and fifths (ic 5) and major and minor thirds and sixths (ics 3 and 4).

Figure 23. Ordered PC Intervals and Interval Classes in Row 2 (P₄), *Stück I*

![Interval Patterns Table]

Figures 24 and 25 show the overlapping trichordal and tetrachordal subsets, their set-types, their ic vectors of Row 2, and their multiplicity. The trichordal set-type (012),
and the tetrachordal set-types (0124) and (0136) are the most abundant in this row. All of these set-types emphasize ics 1 and 2 (traditional dissonances) and de-emphasize ics 3, 4, and 5 (traditional imperfect and perfect consonances). Of these three set-types, (0136) is the only one that is contained within certain referential scale collections, specifically the diatonic, octatonic, harmonic minor, and melodic minor collections.

Figure 24. Overlapping Trichordal and Tetrachordal Subsets, Their Set-Types, and Their IC Vectors of Row 2, Stück I
Figure 25. Trichordal and Tetrachordal Set-Types in Row 2 of Stück I

Trichords

<table>
<thead>
<tr>
<th>Set-type</th>
<th>IC Vector</th>
<th>Multiplicity</th>
</tr>
</thead>
<tbody>
<tr>
<td>[012]</td>
<td>&lt;210000&gt;</td>
<td>3</td>
</tr>
<tr>
<td>[013]</td>
<td>&lt;111000&gt;</td>
<td>2</td>
</tr>
<tr>
<td>[014]</td>
<td>&lt;101100&gt;</td>
<td>1</td>
</tr>
<tr>
<td>[016]</td>
<td>&lt;100011&gt;</td>
<td>1</td>
</tr>
<tr>
<td>[024]</td>
<td>&lt;020100&gt;</td>
<td>1</td>
</tr>
<tr>
<td>[025]</td>
<td>&lt;011010&gt;</td>
<td>1</td>
</tr>
<tr>
<td>[026]</td>
<td>&lt;010101&gt;</td>
<td>1</td>
</tr>
</tbody>
</table>

Tetrachords

<table>
<thead>
<tr>
<th>Set-type</th>
<th>IC Vector</th>
<th>Multiplicity</th>
</tr>
</thead>
<tbody>
<tr>
<td>[0123]</td>
<td>&lt;321000&gt;</td>
<td>1</td>
</tr>
<tr>
<td>[0124]</td>
<td>&lt;221100&gt;</td>
<td>2</td>
</tr>
<tr>
<td>[0125]</td>
<td>&lt;211110&gt;</td>
<td>1</td>
</tr>
<tr>
<td>[0126]</td>
<td>&lt;210111&gt;</td>
<td>1</td>
</tr>
<tr>
<td>[0135]</td>
<td>&lt;121110&gt;</td>
<td>1</td>
</tr>
<tr>
<td>[0146]</td>
<td>&lt;111111&gt;</td>
<td>1</td>
</tr>
<tr>
<td>[0236]</td>
<td>&lt;112101&gt;</td>
<td>2</td>
</tr>
</tbody>
</table>

Figure 26 shows several instances of trichordal, tetrachordal, and further pentachordal and septachordal set-types used in Row 2. After the prime form appears as two ascending sextuplets and a descending left-hand melody, the inversion follows immediately. The first four notes of the two sextuplets marked in two circles (E - D# - D - A#, F# - F - G - Bb) reflect tetrachordal set-types (0126) and (0125). The last four tones of the row in the left hand (A - D# - B - C) express tetrachordal set-type (0124). The fourth tone (C) of I₄ embellishes the chord in the seventh (Db), the eighth (Bb), and the eleventh
(A) tones as marked in the blue circle in the second red box. This figuration reflects the plucking technique of the Korean string instrument Haegum, a two-string spike fiddle.\textsuperscript{75}

RI\textsubscript{8} follows with a series of vertical trichords played by the right hand. The first chord is an instance of trichordal set-type (012), followed by instances of (013), (026), and (014). RP\textsubscript{4} accompanies RI\textsubscript{8} in a linear descending motion containing instances of (0124) and (0145679) in the left hand. Yun combines abstract subsets of various referential scale collections and includes other dissonant set-types to achieve an atonal idiom.

Figure 26. Stück I, Lines 3 and 4

\begin{figure}
\centering
\includegraphics[width=\textwidth]{figure26.png}
\caption{Fünf Stücke für Klavier by Isang Yun}
\end{figure}

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\textsuperscript{75} Haegum: Hae means the name of a Tatar tribe and gum defines a stringed instrument. The performer sits cross-legged, with the instrument propped up vertically on the player’s left knee, the bow held horizontally in the right hand. Robert C. Provine, “Haegüm,” in Grove Music Online, Oxford Music Online, http://www.oxfordmusiconline.com/subscriber/article/grove/music/48366 (accessed May 6, 2012).
**Stück II**

Only one row occurs in *Stück II*. Table 4 shows the row structure. Among the rows that Yun uses, this is the only one that is not combinatorial.

**Table 4. Row (P7) in Stück II**

<table>
<thead>
<tr>
<th>Order nos.</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>PC nos.</td>
<td>7</td>
<td>4</td>
<td>3</td>
<td>11</td>
<td>1</td>
<td>2</td>
<td>5</td>
<td>8</td>
<td>10</td>
<td>0</td>
<td>9</td>
<td>6</td>
</tr>
<tr>
<td>PC letters</td>
<td>G</td>
<td>E</td>
<td>D#/Eb</td>
<td>B</td>
<td>C#/Db</td>
<td>D</td>
<td>F</td>
<td>G#/Ab</td>
<td>A#/Bb</td>
<td>C</td>
<td>A</td>
<td>F#/Gb</td>
</tr>
</tbody>
</table>

Only certain pitch-class intervals are used in this piece, as shown in Figure 27. Instances of ics 2 and 3 appear the most frequently; instances of ics 5 and 6 do not occur in this row.
Figures 28 and 29 show the overlapping trichordal and tetrachordal subsets, their set-types, ic vectors, and multiplicity. The most frequent trichordal and tetrachordal set-types are: (013), (014), (024), (036), and (0124). Yun uses instances of (036), the diminished triad, in various formations throughout the piece.
Figure 28. Overlapping Trichordal and Tetrachordal Subsets, Their Set-Types, and Their IC Vectors of the Prime Row, Stück II

Figure 29. Trichordal and Tetrachordal Set-Types in the Row of Stück II

<table>
<thead>
<tr>
<th>Set-type</th>
<th>IC Vector</th>
<th>Multiplicity</th>
</tr>
</thead>
<tbody>
<tr>
<td>[013]</td>
<td>&lt;111000&gt;</td>
<td>2</td>
</tr>
<tr>
<td>[014]</td>
<td>&lt;101100&gt;</td>
<td>2</td>
</tr>
<tr>
<td>[015]</td>
<td>&lt;100110&gt;</td>
<td>1</td>
</tr>
<tr>
<td>[024]</td>
<td>&lt;020100&gt;</td>
<td>2</td>
</tr>
<tr>
<td>[025]</td>
<td>&lt;011010&gt;</td>
<td>1</td>
</tr>
<tr>
<td>[036]</td>
<td>&lt;002001&gt;</td>
<td>2</td>
</tr>
</tbody>
</table>
Tetrachords

<table>
<thead>
<tr>
<th>Set-type</th>
<th>IC Vector</th>
<th>Multiplicity</th>
</tr>
</thead>
<tbody>
<tr>
<td>[0124]</td>
<td>&lt;221100&gt;</td>
<td>2</td>
</tr>
<tr>
<td>[0135]</td>
<td>&lt;121110&gt;</td>
<td>1</td>
</tr>
<tr>
<td>[0147]</td>
<td>&lt;102111&gt;</td>
<td>1</td>
</tr>
<tr>
<td>[0148]</td>
<td>&lt;101310&gt;</td>
<td>1</td>
</tr>
<tr>
<td>[0236]</td>
<td>&lt;112101&gt;</td>
<td>2</td>
</tr>
<tr>
<td>[0247]</td>
<td>&lt;021120&gt;</td>
<td>1</td>
</tr>
<tr>
<td>[0258]</td>
<td>&lt;012111&gt;</td>
<td>1</td>
</tr>
</tbody>
</table>

P₇ appears in different forms with *crescendo* from *piano* to *forte* in the opening of *Stück II*, as shown in Figure 30. It is realized melodically in triplets and sixteenth notes, and harmonically in chords, while the notated meter changes in every measure. The trichordal set-types (014) (G - E - D#), (036) (C - A - F#), and the tetrachordal set-type (0124) (D# - B - C# - D) appear most frequently in different durational patterns in measures 1-4. P₇ follows in a syncopated-triplet accompaniment in measure 5, highlighting instances of three trichordal subsets, (014) (G - E - D#), (012) (C - C# - D), and (025) (D# - F - A⁰ and E - F# - A). I₇ accompanies the sextuplets in the right hand.
This excerpt shows the influence of Boris Blacher (1903-1975) on Yun’s compositional method. Blacher suggested changing the duration of the first note in the A’ section of his pupil Francis Burt’s wind trio instead of simply repeating A. Figure 31 shows the notation of the rhythm in the two segments of Burt’s trio.76 Yun modifies the rhythm of the opening motive of Stück II (see mm. 1-3 and 4 of Figure 30, and m. 10 of Figure 32, page 55). His use of a varied rhythm in connection with melody may derive from Blacher’s instruction.

---

Figure 31. The Rhythmic Incipit of the A and A’ Sections in Francis Burt’s *Wind Trio*.

\[
\begin{align*}
\text{\textbf{Figure 31. The Rhythmic Incipit of the A and A’ Sections in Francis Burt’s *Wind Trio*}}
\end{align*}
\]

Figure 32 shows various instances of (014) and (036). An instance of (014), the triplet opening triplet motive (G - E - D#), returns in measure 7 (the first red circle) and its triplet-dyad (the second red circle) form (after G) follows in the left-hand accompaniment in measure 8. In measure 9, the motive recurs in its retrograde form (D# - E - G). An instance of (036) (C - A - F#) appears in the left hand in m. 6 (the first blue circle), and its inversion appears (the second and the fourth blue circles) in eighth notes and a triplet in measures 8-9.

Figure 32. Instances of Trichordal Set-Types (014) and (036)

Yun recalls P\textsuperscript{7} two octaves higher than the beginning in measure 10, as shown in

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Yun recalls P\textsuperscript{7} two octaves higher than the beginning in measure 10, as shown in

Figure 33. He specifies *poco allegretto, leggiero* to evoke a lively character in this

\[77\text{Ibid.}\]
passage. The blue circles show the rhythmic variations of (014) from the opening motive, and the green circles indicate instances of (025), an abstract subset of any diatonic, harmonic and melodic minor, and octatonic collection. All instances of each trichordal set-type are comprised of the same pcs: G - E - D for (014) and F - A♭ - B♭ for (025).

Figure 33. Stück II, mm. 10-11

The Allegretto section displays I₇, RP₇, and RI₇, as shown in Figure 34. Yun applies I₇ and RI₇ based on syncopated sixteenth notes in the right hand in measures 12-13. Measure 14 uses RP₇ in contrasting melodic motion (ascending and descending), with contrasting articulation (accent and legato), dynamics (forte-sforzando and piano), and tempo (accelerando and rallentando). Instances of the diminished trichord set-type (036) (as D - F - A♭ and F♯ - A - C) appear in rhythmic variations, indicated by blue circles. The tetrachordal set-type (0124) (D - C♯ - B - D♯) collaborates with the second instance of (036), as indicated in green circles in measures 14-15.
Figure 34. Stück II, mm. 12-16

The Andantino section marks the return of the A section with the use of the opening motive in its original register in *dolce espressivo* in Figure 35. In mm. 16-18, Yun exchanges rhythmic variants of the opening motive (see Figure 30, page 54), using the first three (G-E-D#), and (F-A♭-B♭), the seventh, eighth, ninth pcs of P₇, as the box indicates in this figure. These are the same trichords he used in Figure 33 (see page 56). The last three tones (C-A-F♯) in the eighth-note triplet in Figure 30 appear in an eighth-quarter-eighth pattern in measure 18. Then, I₇ reappears in measures 19-20 with triplet-oriented linear motion, *sempre diminuendo*. Yun repeats both the eighth and ninth (F♯-E), and the fourth and fifth (D♯-C♯) tones with rhythmic augmentation from triplets to eighth-notes, as the circles indicate in these two measures of the figure.
Figure 35. *Stück II*, mm. 16-21

![Sheet music](image)

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**Stück III**

Two rows occur in _Stück III_. Table 5 shows Row 1 of _Stück III_, which is RP₄ from the second section in _Stück I_ (See Table 2, page 36).

Table 5. Row 1 (P₀), _Stück III_

<table>
<thead>
<tr>
<th>P→</th>
<th></th>
<th>←RP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Order nos.</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>PC nos.</td>
<td>0</td>
<td>11</td>
</tr>
<tr>
<td>PC letters</td>
<td>C</td>
<td>B</td>
</tr>
</tbody>
</table>
Row 1 (P₀) is hexachord combinatorial with I₃, as shown in Figure 36.

Figure 36. Hexachord Combinatoriality in Row 1 (P₀ and I₃), Stück III

<table>
<thead>
<tr>
<th>First hexachord H₁</th>
<th>Second hexachord H₂</th>
</tr>
</thead>
<tbody>
<tr>
<td>P₀ 01119107</td>
<td>568234</td>
</tr>
<tr>
<td>I₃ 352658</td>
<td>10971011</td>
</tr>
</tbody>
</table>

Ic 1 appears most frequently; ic 5 does not appear in Row 1 of Stück III, as shown in Figure 37.
Instances of (012), (0124), and (0136) are prominent in Row 1. Because this row is a retrograde of Row 2 of Stück I, its overlapping trichords and tetrachords exemplify the same set classes (See Figures 24-25, pages 47-48).

Table 6 shows the prime form of Row 2 (P₄) of Stück III.
Table 6. Row 2 (P₄) of Stück III

<table>
<thead>
<tr>
<th>Order nos.</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>PC nos.</td>
<td>4</td>
<td>8</td>
<td>6</td>
<td>0</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>1</td>
<td>7</td>
<td>3</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>PC letters</td>
<td>E</td>
<td>G#/A♭</td>
<td>F#/G♭</td>
<td>C</td>
<td>A</td>
<td>A#/B♭</td>
<td>B</td>
<td>C#/D♭</td>
<td>G</td>
<td>D#/E♭</td>
<td>D</td>
<td>F</td>
</tr>
</tbody>
</table>

Row 2 (P₄) is hexachord combinatorial with I₇, as shown in Figure 38.

Figure 38. Hexachord Combinatoriality in Row 2 (P₄ and I₇), Stück III

Instances of ic 1 appear most often in the second row. Instances of ic 5 are absent, as shown in Figure 39. It is worth noting that they are absent from Yun’s other rows as well, perhaps reflecting his preference to avoid any suggestion of tonal resolution.
Figures 40 and 41 show the overlapping trichordal and tetrachordal subsets, their set-types, their ic vectors, and their multiplicity. The trichordal set-types (013), (026), and the tetrachordal set-type (0236) appear most frequently.
Figure 40. Overlapping Trichordal and Tetrachordal Subsets, Their Set-Types, and Their IC vectors of Row 2, Stück III

Figure 41. Trichordal and Tetrachordal Set-Types in Row 2 of Stück II

<table>
<thead>
<tr>
<th>Set-type</th>
<th>IC Vector</th>
<th>Multiplicity</th>
</tr>
</thead>
<tbody>
<tr>
<td>[012]</td>
<td>&lt;210000&gt;</td>
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<td>[013]</td>
<td>&lt;111000&gt;</td>
<td>3</td>
</tr>
<tr>
<td>[015]</td>
<td>&lt;100110&gt;</td>
<td>1</td>
</tr>
<tr>
<td>[024]</td>
<td>&lt;020100&gt;</td>
<td>1</td>
</tr>
</tbody>
</table>
Figure 42 portrays dramatic rhythmic activity (triplet figurations), percussive sound, meter changes in every measure, and crescendo from *forte* through *fortissimo* to *fortississimo* in the opening three measures. \( P_0 \) leads a dramatic ascending gesture to the arrival of the second row, realized with bombastic chords. Instances of (013) and (026) appear throughout this excerpt. Instances of (013) \( (A - B\flat - G \text{ and } F - F\# - A\flat) \) indicated in red circles alternate with instances of (012) \( (G - F - F\#, D - D\# - E) \) enclosed in green circles in measure 2. This pattern is determined by which pitch class begins either one of these set-types. In the first three beats of measure 3, instances of set-types (013) \( (A - B\flat - C, F - D - E\flat) \) and (026) \( (B - D\flat - G) \) appear in the right hand with the repetitive chord in the left hand instantiating set-type (024) \( (F\# - A\flat - E) \). Yun again combines subsets of various referential scale collections in a dramatic gesture.

Furthermore, this excerpt shows additional evidence of Blacher’s influence in Yun’s music. According to Burt, Blacher gave his students the exercise of writing “successions of chords, proceeding from consonance to ever increasing dissonance,
beginning with notes of long duration and finishing with the smaller units.” Figure 42 partially reflects this compositional method: the successive meter changes (3/8 - 5/8 - 6/16) and a texture change from single-note to chords.

Figure 42. Stück III, mm. 1-6

Figure 43 shows Rows 1 and 2 with accelerating rhythmic movement. The second beat of measure 7 shows an instance of (012346, C - B - Db - A - Bb - G), whose ic vector is <443211>, and following triplets are instances of (013, F - F# - ADb) and (012, D - D# - E). Row 2 appears in measure 8, beginning with order number 7 (pc 11, B). An instance of (02346), ic vector <223111>, appears on the quintuplet in the last beat of the measure.

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An instance of (023468), another almost whole-tone hexachord, follows in the next measure. Yun expands the smaller set-types (012), (013), and (026) to larger set-types to support the rhythmic complexity of the piece.

Figure 43. Stück III, mm. 7-9

Figure 44 shows A♭ - C - F♯, an instance of (026) in a chordal texture in measure 12. The T₃₁-type (046) (A♭ - B♭ - E) is the T₃₁-related set of (026) in the same measure. Another trichord (G - D♭ - E♭) reflecting (026) appears in measure 13. The sforzatississimo on the downbeat of measure 13 signals the strong ending of the first section of the piece, but the left-hand accompaniment decreases the dynamic level to piano. On a more speculative level, these gestures may be intended to portray difficulties that Yun had to face while developing his musical career in Korea prior to his study in Europe. These difficulties include the forced occupation of Korea by the Japanese and the Korean War. Yun expands this type of figuration in his later piano works.
Yun recalls the first prime row in measures 14-15, as shown in Figure 45, but he omits the sixth tone (G). He realizes the row with a quintuplet, sixteenth notes, and triplets in a two-voiced texture in measures 14-15. He uses instances of (01234), whose ic vector is <432100>, and (012346), whose ic vector is <443211>, in these two different rhythmic indications and meters. Although the two figures (quintuplet and sextuplet) have no pcs in common, the pentachordal set-type is an abstract subset of the hexachordal set-type.
The last section consists of five measures that exhibit a powerful return of Yang energy (see Chapter II, page 15-17), as shown in Figure 46, using a surge of fast notes, marked *con anima*, to drive to a dramatic, almost violent ending.
Stück IV

Stück IV contains contrasting tempo, rhythm, meter, and rows in five sections. The tempo alternates between Allegro and Moderato, and each of them reflects the characters of Yin and Yang from Taoist teaching. The Allegro section has active melodic gestures in the right hand with agitato syncopations in the left hand reflecting the character of Yang. The Moderato section is lyrical with piano and legatissimo gestures characteristic of Yin. Each hand presents a different row form. The rows appear in two different temporal and metric contexts: Allegro in 4/4 and Moderato in 6/8, each in consecutive order. Table 7 shows the row of Stück IV (P7).

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79 See pages 15-17.
80 The balance of Yin and Yang in Yun’s later piano works will be discussed in the next chapter.
Table 7. Row of *Stück IV* (P₇)

<table>
<thead>
<tr>
<th>Order nos.</th>
<th>1</th>
<th>2</th>
<th>3</th>
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<th>5</th>
<th>6</th>
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<th>12</th>
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</thead>
<tbody>
<tr>
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<td>8</td>
<td>2</td>
<td>3</td>
<td>6</td>
<td>10</td>
<td>11</td>
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<td>0</td>
<td>9</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>PC letters</td>
<td>G</td>
<td>G#/Ab</td>
<td>D</td>
<td>D#/Eb</td>
<td>F#/Gb</td>
<td>A#/Bb</td>
<td>B</td>
<td>E</td>
<td>C</td>
<td>A</td>
<td>C#/Db</td>
<td>F</td>
</tr>
</tbody>
</table>

The row (P₇) is hexachord combinatorial to I₀, as shown in Figure 47.

Figure 47. Hexachord Combinatoriality in Row 1 (P₇ and I₀), *Stück IV*

*Stück IV* is the only piece that openly manifests hexachordal combinatoriality. The combinatorial pair P₇ and I₀ appears with active sixteenth notes in the right hand and syncopated rhythm in the left hand in measure 1, as shown in Figure 48. The first two beats of the measure show the aggregate formed by the first hexachords (marked H₁) of each row. The circles indicate the syncopated rhythm in the left hand deriving from the second piece (measures 12-13). The four sixteenth-notes (G - A♭ - D - E♭) in the second beat of measure 1 exemplify (0148), which appears most frequently among the
tetrachordal set-types listed above in this piece. The three following sixteenth-notes (G - A₅ - D) exemplify (016), the most frequent trichordal set-type used in this piece.

Figure 48. Stück IV, the Opening

Figure 49 shows the combinatorial pairs P₇ and I₀, and P₂ and I₇. The hexachords of the rows are marked H₁ and H₂. The green box in measure 13 shows the aggregate formed by the hexachords of P₇ and I₀, and the blue boxes in measures 14-17 indicate the same for P₂ and I₇.
Figure 49. *Stück IV*, mm. 13-17

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Figure 50 shows the ordered pc intervals and interval classes for the prime row in *Stück IV*. Ic 4 is the most prominent, while ic 2 does not appear in this row.
Figures 51 and 52 show the overlapping trichordal and tetrachordal subsets, their set-types, ic vectors, and multiplicity. The trichordal set-type (016), an abstract subset of diatonic, octatonic, harmonic and melodic minor collections, and the tetrachordal set-type (0148), an abstract subset of harmonic and melodic minor, and augmented collections, are the most frequently used set types in this row.
Figure 51. Overlapping Trichordal and Tetrachordal Subsets, Their Set-Types, and Their IC Vectors of the Prime Row, Stück IV

Figure 52. Trichordal and Tetrachordal Set-Types in the Row of Stück IV

Trichords

<table>
<thead>
<tr>
<th>Set-type</th>
<th>IC Vector</th>
<th>Multiplicity</th>
</tr>
</thead>
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<td>[015]</td>
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</tr>
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<td>[016]</td>
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<tr>
<td>[037]</td>
<td>&lt;001110&gt;</td>
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</table>
Tetrachords

<table>
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<th>IC Vector</th>
<th>Multiplicity</th>
</tr>
</thead>
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<td>[0148]</td>
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<td>[0158]</td>
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<td>[0237]</td>
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<td>1</td>
</tr>
<tr>
<td>[0347]</td>
<td>&lt;102210&gt;</td>
<td>1</td>
</tr>
</tbody>
</table>

Yun applies $P_7$ and $I_0$ (indicated in the box) in contrapuntal style in the *Moderato* section in measures 3-4, as shown in Figure 53. He begins measure 3 with the first three tones (G - Ab - D) of the prime row in the right hand, and applies the fourth, the fifth, and the sixth (E - C# - A) tones of the $I_0$ in the left hand. The aggregate appears again in that measure: the first hexachord of $P_7$ (7,8,2,3,6,10) with the first hexachord of $I_0$ (0,11,5,4,1,9).
Furthermore, Yun indicates that an eighth note of the first *Moderato* section equals a quarter note of the first *Allegro* section, as shown in Figure 54, a relationship that he did not call for in other pieces. Each quarter-note beat of 4/4 (*Allegro*) has the same duration as each eighth-note beat of 6/8 (*Moderato*). Figure 54 shows how these meters correspond in these two sections.
Figure 54. The Metric Complexity of *Allegro* and *Moderato*

![Musical notation showing the metric complexity of Allegro and Moderato](image)

Figure 55 shows instances of (0148) in the first two beats of measure 7 in the right hand and of (01256), whose ic vector is <311221>, in the last beat of the measure. The contrast between these two set-types is that (0148) is missing two interval classes (ics 2 and 6, the tritone), while (01256) contains every interval class, with ic 1 being the most prominent. Therefore, an instance of (01256) ends the measure with a dissonant sound effect played in quintuplets by both hands. Yun superimposes a dotted-note pattern of $R_7$ in the right hand upon the eighth-note pattern of $R_10$ in the left hand with the hands moving apart in contrary motion in widely separated registers.
The left-hand syncopated pattern in measure 14 recurs in measure 18 in the right hand, as the boxes indicate in Figure 56.
The accents in quintuplets generate rhythmic complexity in measures 19-20, as shown in Figure 57. The circles indicate that the accents appear on the beats in the right hand, whereas those in the left hand are displaced by one sixteenth note. Yun again applies larger subsets than the trichordal and the tetrachordal set-types as indicated in the figure. On the second and the third beats of measure 19, he provides pentachordal set-types (02347), whose ic vector is <222220>, and (01348), whose ic vector is <212320>. Both set-types are void of tritones, and both contain the same number of instances of the odd-numbered interval classes (ics 1, 3, and 5). A pattern similar to that of Figure 55 (see page 78) appears in the following measure, with the tetrachordal set-type (0148) followed by a larger hexachordal set-type (012348), whose ic vector is <432321>.

Figure 57. Stück IV, m. 19-20
**Stück V**

*Stück V* presents the most complex texture of the set in three sections with repetitive rhythmic patterns. Table 8 shows prime form of the row that appears in *Stück V*.

Table 8. Prime Row (P₄), *Stück V*

<table>
<thead>
<tr>
<th>Order nos.</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
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<td>10</td>
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<td>6</td>
<td>2</td>
<td>1</td>
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<td>9</td>
<td>8</td>
<td>0</td>
<td>11</td>
</tr>
<tr>
<td>PC letters</td>
<td>E</td>
<td>D#/Eb</td>
<td>A#/Bb</td>
<td>G</td>
<td>F#/Gb</td>
<td>D</td>
<td>C#/Db</td>
<td>F</td>
<td>A</td>
<td>G#/Ab</td>
<td>C</td>
<td>B</td>
</tr>
</tbody>
</table>

Row 2 (P₄) is hexachord combinatorial with I₁₁, as shown in Figure 58.

Figure 58. Hexachord Combinatoriality (P₄ and I₁₁) in the Row of *Stück V*

ICS 2 and 6 are missing between adjacent pcs in this piece, as shown in Figure 59.

Ordered pc intervals 1 and 11 appear most frequently. These intervals complement each other, mod 12, and thus belong to the same interval class (ic 1).
Figure 59. Ordered PC Intervals and Interval Classes for the Row, Stück V

Figure 60-61 show the overlapping trichordal and tetrachordal subsets, their set-types, and ic vectors, and multiplicity. The trichordal set-type (014) and the tetrachordal set-type (0148) are the most prominent set-types in this piece.
Figure 60. Overlapping Trichordal and Tetrachordal Subsets, Their Set-Types, and Their IC Vectors of the Prime Row, Stück V

Figure 61. Trichordal and Tetrachordal Set-Types in the Prime Row of Stück V

Trichords

<table>
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<tr>
<th>Set-type</th>
<th>IC Vector</th>
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<td>[016]</td>
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<td>1</td>
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<td>[037]</td>
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Tetrachords

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<td>[0148]</td>
<td>&lt;101310&gt;</td>
<td>3</td>
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<td>[0156]</td>
<td>&lt;200121&gt;</td>
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</tr>
<tr>
<td>[0347]</td>
<td>&lt;102210&gt;</td>
<td>1</td>
</tr>
</tbody>
</table>

Figure 62 shows the opening of the piece. $P_4$ appears in a single-voiced texture reflecting the trichordal set-types (016), (015), (014), and (048) in measure 1. In measure 2, Yun generates a complex texture by combining the rhythm derived from the *Moderato* section of *Stück IV* (top voice, indicated by boxes, see Figure 53, page 76) indicating (0268), with inner-voice triplets and syncopated chords. RI$_4$ is restated with these two contrasting textures and rhythmic patterns in measures 3 and 4, although the registral direction of measures 1 and 2 is reversed. The tetrachordal set-types from measure 1 recur in measure 3, while the pentachordal set-type in measure 4 (02358, ic vector <123121>) is a different from that of measure 2. The first pentachordal set-type (02468, ic vector <040402>) contains only even-numbered interval classes and is a nearly complete even-numbered whole-tone collection. Meanwhile, the next pentachordal set-type (02358) contains at least one instance of every interval class. Therefore, the second pentachordal set-type (02358) could be regarded as the dissonant “resolution” of the previous more consonant sonorities.
The rhythmic pattern from the *Allegretto* section (measures 12-13) of the second piece returns in measures 6-7, as indicated in boxes in Figure 63. The rhythm returns in a complex polyphonic texture with accents on downbeats.
Figure 64 shows instances of (016) (E - B♭ - D♯) in rhythmic variations, as indicated in blue circles in measures 8-10. The trichordal set-types (015), (048, a whole-tone subset), (014), and (016) appear in consecutive order in measure 9. (This passage is similar to Figure 62, page 84). Instances of (0148) appear in measure 10 (indicated in green circles). The A♯ (the sustaining last note of the triplet in the left hand) and D (in the right hand) belong to both instances of this set-type.
The triplets in measure 16 reveal instances of two possible set-types, as shown in Figure 65. An instance of (014) appears in the triplet in the right hand, but the last note of the triplet (G#) could also be a pc of an instance of (0148). The left hand triplet figurations indicate instances of set-types (048) and (014).
Figure 65. *Stück V*, m. 16

![Musical notation of *Stück V*, m. 16]

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Figure 66 shows a series of tetrachordal and hexachordal set-types at the end of the piece. The tetrachordal set-types (0134, ic vector <212100>, an abstract subset of any octatonic, harmonic and melodic minor collections), (0145), an abstract subset of any harmonic minor collection and augmented collection, and (0148) appear in measure 18 in the figure. The G♯ and F in the left hand belong to both set-types (0148) and (0134). These tetrachordal set-types develop the dramatic tension to the end with thirty-second note runs in the right hand. Instances of (012458), whose ic vector is <323421>, appears in both hands. The displaced accents, together with presence of all twelve pitch classes in the sextuplets of the final measure create an aural saturation that prepares the final chords.
Summary

The five pieces are unified by the cyclic use of rhythmic motives, interrelated rows, and instances of unordered set-types. Yun emphasizes trichordal subsets of various referential scale collections such as octatonic, diatonic, whole-tone, and harmonic-minor and melodic-minor collections. Instances of set-types (013), (014), (024), (026), and (048) appear frequently in various rhythmic patterns and voicings. Yun defines atonality by combining these subset-types in both linear and chordal textures in contrasting sections, further by expanding them into larger sets such as hexachords and septachords.

Table 9 lists the most frequent trichordal and tetrachordal subset-types in the entire work and the referential scale collections that contain them.
Although Yun’s *Fünf Stücke für Klavier* contain numerous instances of set-types that are found within the various referential scale collections, his music is nevertheless atonal. His compositional method reflects serial atonality in which all twelve pcs are presented and kept in constant circulation within a relatively short time span. The set-types refer to certain combinations of pcs. In tonal music, pitch combinations are
contextually defined based on diatonic scales, and a hierarchy of key areas forms the
tonal plan of a work. In atonal music, major and minor triads are rare, and pitch
organization is not based on tonal function or the hierarchical organization of key
centers.  

Although Yun uses certain subsets of various referential collections in *Fünf Stücke*, he does not apply them in reference to any traditional scale-type, such as the
diatonic, harmonic minor, melodic minor, but rather to the chromatic scale.

Yun avoids interval class 5, which includes the stable key-defining intervals of the
perfect fourth and perfect fifth. When he uses set-types (026) (a dominant-seventh chord
without the fifth) and (036) (a diminished triad), he does not resolve them in ways that
would establish a tonal center. He also does not employ any major or minor triads.

The redundant use of certain set-classes reflects an idea of Eastern philosophy,
referred to above on page 35, that “the single tone can express an entire cosmos of
musical understanding with its pleasing aesthetics.” Yun expands the emphasis of the
“single tone” in the Eastern philosophy to certain subsets or row forms to highlight their
functions as both a whole and a part. Revitalization of these subsets or row forms
coincides with this philosophical concept.

Yun constructs interesting relationships among certain rows. He applies
invariance of unordered pitch-class dyads between the two rows in *Stück I*. He also uses
the retrograde of Row 2 in *Stück I* as Row 1 in *Stück III*. These rows are composed out in
complex rhythmic patterns that often involve combination of irregular subdivisions of the

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81 Paul Lansky, George Perle, and Dave Headlam, “Atonality,” in Grove Music Online, Oxford
2012).

82 As explained above, page 35.
beat. Furthermore, various forms (RP, I, RI) of each row interact with the prime form within this rhythmic complexity.

All of the rows that Yun constructs for *Fünf Stücke* have latent combinatorial properties, specifically hexachord inversional combinatoriality, the type that Schoenberg utilized in several of his later serial works. Yun exploited these properties in *Stück IV*. Furthermore, as can also be seen in Schoenberg’s piano works, certain elements recur constantly, generating unity within the work. For instance, set-types (014) and (036) appear in different rhythmic realizations in *Stück II*, and the syncopated rhythmic motive from *Stück II* recurs in *Stück IV* and *Stück V* with different pitch combinations.

The *Fünf Stücke für Klavier* also reflect certain elements of Korean traditional music. This topic will be discussed in the next chapter in relation to Yun’s later piano works.
CHAPTER IV
KOREAN MUSICAL ELEMENTS IN YUN’S LATER PIANO WORKS

Scholars who focus on the twelve-tone aspect of Fünf Stücke für Klavier have asserted that this work is not related to Korean traditional music, nor thoroughly influential upon his later piano works, Shao Yang Yin (1966) and Interludium A (1982).\(^3\) Selected figures from these two works will show that, on the contrary, Yun’s writing in these two works extends his exploration of elements of Korean traditional music that were already present in Fünf Stücke für Klavier.

**Overview of Shao Yang Yin and Interludium A**

*Shao Yang Yin* was completed toward the end of 1966. Its premiere was given in Freiburg im Breisgau in January 1968 by Edith Picht-Axenfeld (1914-2001). At the time, Yun was imprisoned because of the East Berlin Spy Incident.\(^4\)

Although the first edition of the work was designed for harpsichord, Yun wished to issue a new edition suitable for “a copy of an historic harpsichord on the one hand and for piano on the other hand.”\(^5\) Work on his new edition for piano was interrupted by his

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\(^4\) See pages 9-10.

death in 1995. The piano edition was completed by Kaya Han (b. 1958) and appeared in 1998. Han used the extreme registers of the modern concert grand piano in order to expand the expressive character and the musical gestures of the work. Mi-kyoung Lee conveys Yun’s belief that “music does not develop, but changes. The changes appear in the balance of Yin and Yang. There is no extreme break or contrast in this philosophy. Music is type of a large stream.” This philosophy is realized on the piano in the non-metric Shao Yang Yin using various tempi, textures, dynamics, and registers in its twelve sections.

*Interludium A*, completed in 1982, is Yun’s last solo piano work, written for his friend the Japanese pianist Aki Takahashi, who premiered the work in Tokyo in May, 1982. The letter A in the title is derived from Takahashi’s first name, and also refers to the note A, which symbolizes the world peace and the freedom that Yun idealized. Yun believed that “the note A has the sound that symbolizes peace and reconciliation between humans.” This statement also refers indirectly to the mental and physical pain that Yun endured during his imprisonment in his home country. For example, cello and trumpet alternate the note G# in his cello concerto (1974) to embody humans’ desire to pursue

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86 Kaya Han, the daughter of Korean parents, was born and grew up in Japan. She studied at the Toho-gakuen Conservatory in Tokyo and at the Hochschule für Musik in Freiburg. She received further encouragement as a pianist from Edith Picht-Axenfeld, who was in a close contact with Isang Yun. She performed all of his piano music in a recital before Yun himself prior to his death in 1995.
90 Huh Jin (Producer), *Yun Isang kyonggyerul nomoso [Isang Yun – over the border(s)]*, DVD. TV KBS Seoul, 2003.
peace (the note A). Yun appoints the note A as the main note in *Interludium A* and expresses it in many different ways. The piece contains nine different sections, both non-metric and metric, differentiated by various timbres, colors, and dynamics.

**The Balance of Yin and Yang**

As discussed in Chapter III, Yun applied the idea of Yin and Yang in the fourth piece of *Fünf Stücke für Klavier* (see page 69). The Allegro section represents Yang, the masculine character, in the series of active sixteenth notes in *forte* and *agitato*, while the Moderato section establishes Yin, the feminine character, in the lyrical melody in *mezzo piano*. These two contrasting characters interact throughout the piece, as shown in Figure 67.

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91 Ibid.
Walter-Wolfgang Sparrer states that *Shao Yang Yin* represents “the taoistic teachings and the great dichotomy of Yin and Yang states which complement each other. The addition of ‘shao’ (small, light) makes clear that everyday opposites (moods, states, temporal processes) are carried over into the realm of music.”

The *tempo ad lib* allows flexibility in tempo, gesture, and expression with contrasting dynamics, exhibiting the balance of Yin and Yang, as shown in Figure 68. The thirty-second grace notes are lyrical in *piano* (Yin), and they prepare the rolled chords in louder dynamics (in *fortississimo* and *mezzo piano* in the first two boxes). The

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half-note chords marked *sforzatississimo* with fermata in the bass (in the marked circles) implies the arrival of Yang. The tremolo in *mezzo piano* in the bass staff with fermatas (see the last box) captures the sensitive character of Yin and leads to the fast tempo of Yang.

Figure 68. *Shao Yang Yin*, the Tenth Section, pg. 6

In *Interludium A*, bursts of aggressive rhythmic activity and *fortissimo* dynamics correspond to Yang, and music of a slow-moving, soft, and ruminative character represents Yin. The *fortississimo* accented chords at the beginning of Figure 69, followed by the ascending thirty-second note runs covering a wide range of the keyboard register reflect the energetic tendency of Yang, applying a progressive dynamic increase from
piano to fortissimo (see the first box). The repetition of chords at the end of this excerpt embodies the sensitive and reflective character of Yin, with a dynamic level decreasing from mezzo piano to pianissimo in the high register of the keyboard.

Figure 69. The Third System of the Opening of *Interludium A*

In the seventh section of the work, Yun uses pitch and rhythm to express the concept of duality. The repeated A represents Yin through soft dynamic ranges from mezzo piano to pianississimo, while the active register changes show the encroachment of Yang. The main tone A is surrounded by pitches that form intervals of an augmented sixth or diminished third (G# and B#, in the first box), and a perfect fifth (F# and C#, in the second box), as shown in Figure 70. The mildly dissonant augmented
sixth/diminished third appears to support Yang’s mobile character, while the consonant perfect fifth belongs to Yin with purity in sound.

Figure 70. The Seventh Section of *Interludium A*
Techniques and Sounds of Korean Traditional Instruments

Yun intended to emulate certain sounds of Korean traditional instruments in his piano music. He especially adopted the instrumental ornamental technique, *Shigimsae*, found in such Korean music as *sanjo* (music for a solo instrument accompanied by the *janggu*, an hourglass-shaped drum), *kagok* (a lyrical song based on *sijo*, Korean poetry), and *dodeuri* (an orchestral work that accompanies court-dance music, the word literally means “to return”). In these musical forms, ornamentation characterizes the main-tone technique as well as certain melodies and rhythmic figurations. Yun adopted the characteristics of the ornaments in his piano music.

The *piri* is one of the instruments emulated in *Fünf Stücke für Klavier*, as shown in Figure 71. The trill embellishes the main tone G in the high register of the keyboard.

Figure 71. m. 10, *Stück IV*

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*Shigimsae* is a name for all possible ornamentations in Korean traditional music. The type of *Shigimsae* varies depending on genre (instrumental or vocal). *Nonghyun* is often considered a type of *Shigimsae* in a form of trill or tremolo.
In the later piano works, Yun amplifies this allusion. Figure 72 shows the trills that indicate the sustained vibrato technique of this instrument as notated in its own music. On the piri, trills can be affected by varying the speed of tonguing. They can appear as tremolos or in combination with additional grace notes, such as those shown in the figure. Music for the piri typically consists of many trills and rapid rhythmic figurations.

Figure 72. Piri Sanjo “Jin Yang”

In Yun’s piano works, the trills reflect the register of the piri, as shown in Figures 74 and 75. Figure 73 shows the range of the piri in Jeong-ak (see footnote 45, page 21) and Sanjo (see page 99).

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The trills are especially embellished by other ornament types that reflect the distinctive timbre of the piri, as indicated in the circle in Figure 75. Whereas the trill anticipates the forthcoming melody in the right hand with emphasis on the main tone G in the excerpt from Stück IV (see Figure 71, page 99), the series of trills expands the melodic continuity in both hands in this passage from Interludium A (Figure 75). The left hand outlines an independent melody rather than an accompaniment, introducing a dissonant sonority against the right-hand melody.

Figure 74. *Shao Yang Yin*, p. 3

*Shao Yang Yin* by Isang Yun  
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Figure 75. *Interludium A*, m. 27

*Interludium A*  
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The Combination of Main Tone and Ornamentation

Another aspect of Korean traditional music is the combination of the main tone with ornaments, as shown in Figures 76-78. The trill emphasizes the tone G, as shown in Figure 76. Figure 77 shows an F# diminished arpeggio embellishing the main tone F# in Byoung-ki Hwang’s *Kayaguem Sanjo*. A similar style occurs in Korean vocal music, *Yangyang-ga* (an anonymous song, one of the twelve *gasa* from the Joseon dynasty [1392-1910]) emphasizing important words in the lyrics.\(^96\) Ki-soo Kim states that most of the *Gasa* are scenic descriptions set with slow, flowing rhythms and delicate melodies. Their singing technique includes various types of vibrato and glissando.\(^97\) The grace note D embellishes the main tone E, an embellishment that is then repeated and extended by means of additional ornamental notes, as shown in the first and second circles respectively.

Figure 76. “Joongmori,” from *Daegum Sanjo*, mm. 84-87 \(^98\)

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\(^96\) *Gasa* is a song based on poetry. Twelve *Gasa* exist today, and they are all anonymous.


This combination of the main-tone technique and embellishments, first seen in Stück I of Fünf Stücke für Klavier (See Figure 18, Page 42), was developed further, with greater rhythmic complexity and bolder gestures, in Yun’s two later piano works. Each box marked in Figure 79 indicates the ornaments embellishing a main tone in Shao Yang Yin. The first box illustrates the main tone B, the second A, and the third F in a high register. Rapid thirty-second note runs spanning more than three octaves embellish these three main tones.

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As the repetition of the main tone is also observable in Korean traditional music as shown in Figure 76-78, it appears that Yun intended to allude to this tradition through the repetition of certain pitches. Yun also applied this process of repeated main tones in the form of repeated chords, as seen in the opening of *Interludium A*, Figure 80. The chord (A - C# - D#) itself functions as a main tone or referential sonority, embellished by F# the second time.
Yun’s frequent use of ascending and descending grace notes embellishing a main tone reflects Nonghyun, a vibrato technique used in playing such ornaments as trills and appoggiaturas, as shown in Stück I of Fünf Stücke für Klavier (see Figures 18 and 72, pages 42 and 100). Hanbeom Suh refers to this practice as “one of the most important devices that create the delicate shadings and nuances of a tone or a melodic pattern.”

Sue-Hye Kim links the ornaments expressed in Nonghyun to the shape formed by the end of the roof line of a Korean traditional house, Hanok. She believes Nonghyun to be “a musical adaptation of the mobile curve – an harmonious expression of an esthetic sensibility unique to Korean music.”

The anonymous first song of the Kagok set Namchang Kagok (Kagok for male voice), a piece titled Chosudaeyop, “Dawn on the Farm,” demonstrates two types of

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ornaments that are related to Nonghyun, as shown in Figure 81. The appoggiatura-like ornaments may be sung, as indicated in the first box, or played by wind instruments such as the danso and the daegum, as indicated in the second box (the circle identifies these two instruments’ parts). The vibrating sound of the janggu drum, produced by rolling the stick, is represented in the third box in the figure. Kagok (Lyric Song) is a vocal genre of the Jeong-ak tradition (see footnote Number 45 in page 21). The singer is accompanied by an instrumental ensemble that includes at least five instruments: the komungo (a zither-like instrument with six strings), the se-piri (a soft oboe), the daegum (a large transverse flute), the haegum (a fiddle), and the janggu (a drum). The danso (a short bamboo flute) and the kayaguem (a zither-like instrument with twelve strings) may occasionally be added.\textsuperscript{103}

\textsuperscript{103} The National Center for Korean Traditional Performing Arts, Anthology of Korean Traditional Music 19: Kagok (Namchang P’yonjio) (Seoul: Eun-ha Publishing company, 1983), 5. Chosudaeyop is the first song in a set of Kagok repertory that only exists for male solo.
Ascending and descending grace notes not only typify the main-tone technique but also represent the particular sound of an instrument. They appear in the later two works, as shown in Figures 82 and 83. The ascending thirty-second grace-notes (D♯–G♯–A) eventually become the main tones in which the sound releases by staccato and accent, as shown in the first circle in Figure 82. The descending grace notes (E–A–D♯) embellish the chord (F–B♯–E♯) in a quick staccato release (the second circle), and the chord (D♯–C–G♯–F–B♮) is embellished by following grace notes (A–F♯–D–A) in strong fortississimo (the third circle). The tremolos emulate the rolling sound of the janggu as indicated in the red squares in the figure.

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104 Ibid., 11. Used by permission.
The ornamental notes of Interludium A display an expanded range, using wider intervals in groupings that exceed the octave span, as seen in Figure 83. They are assigned to both hands alternately at various dynamic levels. Such ornaments covering a wide range are not typical of Korean traditional music. Thus, Yun adopted a traditional musical practice to the expanded capacities idiomatic to the piano.
The frequent repetitions and variations of a small motive typical of Korean vocal and instrumental music are shown in Figure 84, drawn from the orchestral piece *Dodeuri* for winds and strings. The opening melody, based on the notes F - Ab - Eb - C played by

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the *sogeum*, is repeated in other instruments’ parts in various orderings of pitch and rhythmic figuration.\textsuperscript{106}

Figure 84. *Dodeuri* “Su Yeon Jang, Song Gu Yeo,” mm. 1-2, 7-8, 17-18 \textsuperscript{107}

In his later piano works, Yun expanded the application of Yin Yang theory, the emulation of Korean traditional instruments, and the combination of main tone and ornamentation. He pursued a distinctive pianistic style by incorporating these elements that reflect his great admiration of Korean traditional music.

\textsuperscript{106} The *sogeum* is a small bamboo transverse flute. It is one of *Samjuk*, the three primary flutes (the *daugeum*, the *joonggeum*, and the *sogeum*) of the Silla period (BC 57-AD935). The *sogeum* has the highest pitch register of the three flutes.

CHAPTER V
YUN’S BILINGUAL PIANO MUSIC

Although Yun lived in Germany for the second half of his life, his piano music displays philosophical and aesthetic values derived from the heritage of Korea. His effort and enthusiasm for merging the two cultures led him to successful musical endeavors as an expatriate artist. He often integrated Korean instrumental techniques and Western musical elements in his music.


Using the information contained in this study, pianists can be equipped to realize the expressive benefits of Yun’s bilingual blending of Western atonality and Korean musical elements. The circulation of twelve pitch classes appears in many different forms with emulations of Korean instruments, which encourages performance-practice contemplations for pianists. Although analysis of *Fünf Stücke für Klavier* is necessary to demonstrate the purely Western aspect of Yun’s compositional method, a complete understanding of his musical purposes can only be achieved when his expression of Korean musical traditions is taken into account.
Furthermore, Yun’s piano music expands the concept of Yin and Yang to the balance of East and West. The polarity and the balance between both musical cultures always co-exist similarly to the co-existence of Yin and Yang. In a broad sense, Yun was more interested in the two musical cultures’ unity than in their polarity, yet he never artificially attempted to integrate the two. His music exists at the intersection of East and West.

Yun states that:

The inner truth is, in actuality, a music of the cosmos. Realistically seen, I’ve had two experiences, and I know the practice of both Asian music and European. I am equally at home in both fields […] My purpose is not an artificial connection, but I’m naturally convinced of the unity of these two elements. For that reason, it’s impossible to categorize my music as either European or Asian. I am exactly in the middle. That’s my world and my independent unity.¹⁰⁸

Yun’s musical bilingualism has expanded this author’s comprehension of analytical procedure, artistic interpretation, and performance practice, fostering a more deeply informed and spiritually inspired musical identity. It is hoped that this introduction to his musical message may serve to assist others in likewise developing a personal, informed, and persuasive musicianship.

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APPENDIX A

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