

**Isang Yun and the *Hauptton* Technique:
An Analytical Study of the Second Movement
from *Duo für Violoncello und Harfe* (1984)**

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ABSTRACT

Composer Isang Yun developed an idiosyncratic musical language that blends Eastern-Asian and Western-European art traditions. Exiled from Korea due to political conflict, he continued his compositional career in Germany, where his music is renowned for its use of the *Hauptton* (“main-tone”) technique. Yun was the first to discuss this technique, which he interprets as a process rooted in East-Asian musical traditions, including Taoism philosophy. His music is remarkable in that it fuses this process within the context of Western formal structures. I combine Straus’s associational model with Yun’s *Hauptton* theory to analyse the second movement of *Duo für Violoncello und Harfe* (1984) in order to show the inclusion of Eastern-Asian and Western-European musical elements in Yun’s music. I begin by analysing several *Haupttöne* at the surface level through associational relationships, followed by a large-scale analysis of the entire movement with one fundamental *Hauptton*.

Keywords: Isang Yun, *Hauptton* Technique, East-Asian Musical Tradition, Taoism, Twentieth-Century Western Music, Theory, Analysis, Joseph Straus, Associational Model, Centricity, *Duo für Violoncello und Harfe* (1984)

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CHAPTER 1

INTRODUCTION

The Korean-born German composer Isang Yun (1917-95) is best known for his musical language that amalgamates East-Asian and West-European elements.¹ Yun's music includes musical materials reminiscent of East Asia within the context of the Western art music tradition of 1950s onwards. Although he remains relatively unknown in North America, in part because of the limited literature in English on him and his music, he is regarded highly for his use of the *Hauptton* technique in both South and North Korea, as well as in Europe. Yun was the first to discuss this technique, which he interprets as a process rooted in East-Asian musical traditions, including Taoism philosophy. His music is remarkable in that it fuses this process within the context of Western formal structures. I combine Joseph Straus's associational model with Yun's *Hauptton* theory to analyse the second movement of *Duo für Violoncello und Harfe* (1984). In so doing, I show the inclusion of Eastern-Asian and Western-European musical elements in Yun's music. I begin by analysing several *Haupttöne* at the surface level through associational relationships, followed by a large-scale analysis of the entire movement with one fundamental *Hauptton*.

Since the composer combines elements of two cultures, a brief survey of his life will be beneficial for my study. In this chapter, I first provide a biography for the composer, divided into two periods—in Korea (1917-56) and in Europe (1956-95)—followed by his musical contributions and achievements, in order to show how influential he has been as a

¹ Isang Yun, *Bewegtheit in der Unbewegtheit: über meine kompositorische Entwicklung in Europa* (Offenbach am Main: West Germany, Korea Forschungsgemeinschaft, 1985), 31.

composer. Then, I review related literature, from which I extract information on Yun's life and analytical tools, in preparation of the subsequent chapters.

1.1: Isang Yun (1917-1995)'s Biography

Spending half of his life in his native country and the other half in Germany, Yun experienced and was involved in both East-Asian and West-European cultures. His biographical information accounts for and contextualises his music and compositional process, which also blend musical traditions of the Far East and the West. The first half of his life took place mostly in Korea. This period includes his childhood to midlife, and reveals Yun's values and respect towards the traditions of his native country, as well as the initiation of his belief in Taoism, which becomes the greatest influence and philosophical inspiration for his music. In the second half of his life, he underwent more dramatic experiences, such as his abduction by the South Korean government, which forced him to exile to Europe until his death. His compositions in circulation at this time are exclusively from this later period, during which his musical identity as a "mediator" between East-Asian and West-European traditions was established and developed.

1.1.1: *In Korea (1917-1956)*

The Korean peninsula was under Japanese Occupation (the "Japanese Forced Occupation Period;" 1910 -1945) when Isang Yun was born on September 17, 1917, as the first son of the scholar Ki Hyon Yun. During this period, Korea underwent enormous cultural suppression by the Japanese ruling, including the absolute prohibition of the Korean language (both spoken and written) and the distortion or alteration of cultural heritages. Yun

was born in a southern province of Korea near the coastal city of Tongyeong; his family moved to the city when he was three. Tongyeong is a repository of Korean traditional music to this day, maintaining an association of court musicians who conduct both court music (*A-ak*) and folk music (*Minsok-ak*) in town. Growing up in such a cultural town while the nation was suffering through radical changes due to the Japanese ruling, he naturally learned the values of the Korean tradition and its preservation. The composer confesses that he cherished his musical memories from his childhood as precious artistic experiences. Some of these memories include listening to the sounds of the Buddhist temple bell and the monk's voice at Buddhist services, the shaman's singing voice and colourful outfit at a ritual ceremony, the echo of *Namdo-Chang* (a southern regional folk song) during an evening walk with his father, fishermen's singing at night, and the pageant's mask play called *Tongyeong Ohkwangdae* (Tongyeong's Five Performers), as well as Korean instrumental music featuring the *hogung* (Chinese fiddle) and *komungo* (Korean zither-like string instrument) at a gathering by wealthy maternal family members.² Yun's exposure to the Korean tradition and to related musical elements profoundly influenced his mature compositional style.

The Korean educational system was also undergoing a process of change to conform with the Japanese system, which adopted elementary, middle, and high schools. However, Yun's father sent him, at the age of five, to a village schoolhouse that followed the Korean traditional educational system by teaching Chinese classic literature, as well as the philosophies of Confucianism and Taoism. His father was of the noble class *Yangban*, a scholar who studies Chinese literature and Confucian principles,³ and he prized the continuation of such education for his son. The education Yun received at *Hodang-Seojae*

² Yong-hwan Kim, *Yun I-Sang Yeon-Gu* (Seoul, Korea: SiGong-Sa, 2001), 39.

³ The vocation of *Yangban* belonged to the noble class regardless of the man's financial status, and it existed in Korea until the early twentieth century.

(the *Hodang* schoolhouse) undoubtedly introduced him to his lifelong interest in Taoism, which later becomes his most significant compositional inspiration, as will be discussed in chapter 2.

After three years of studying at Hodang-Seojae, Yun entered the Tongyeong elementary school, which followed the European educational system, at the age of eight, because his father believed that his son had to be educated for a different future as well.⁴ There, his first encounter with Western music happened with the sound of the organ that had come to Korea through Western missionaries. Even at a young age, he was fascinated by the differences between Korean and Western music. He recounts his first impression of the organ in the following:

[Was the sound of organ beautiful? No, but surprising, exciting, so loud and so many tones at once, so massive. I was totally confused. Our [Korean] instruments play only a single tone, no harmony, and the tones are much softer. People listen to each tone one by one. Here [in Europe], however, people listened to many tones at the same time. It was very exotic [to me].⁵

He was also acquainted with Western music through the sound of hymn singing from a Protestant church near his home. Yun began to show an extraordinary interest and talent in music. He was the first to sight sing songs using solfège syllables among the seventy students in class,⁶ and the teacher also noted in the school register that “Yun is a brilliant child, especially talented in song singing.”⁷

Yun’s first private music instruction began when he was around thirteen years old with violin lessons from a young man in town, who played the instrument as a hobby. Yun

⁴ Jiyeon Byeon, “‘*The Wounded Dragon*’: An Annotated Translation of ‘*Der verwundete Drache*’, the Biography of Composer Isang Yun, by Luise Rinser and Isang Yun” (PhD diss., Kent State University, 2003), 52.

⁵ *Ibid.*, 53.

⁶ *Ibid.*, 55.

⁷ [trans.] Yong-hwan Kim, *Yun I-Sang Yeon-Gu*, 21. All translations in this paper are done by the author, unless otherwise indicated.

also learned guitar from another neighbour, and played Western hits that came to Korea through Japan. These musical lessons intrigued his inner desire for creation, as he explained in an interview with Rinser: “When I was thirteen years old, I thought, ‘why should I sing and play only what others have written down in notes? Why don’t I myself write music?’”⁸ Yun began with writing simple songs, and progressed slowly to compose small instrumental music with harmony. One of his pieces was arranged for a small orchestra, and performed as an interlude at a film cinema in Tongyeong.⁹ It was an impressive event for a fourteen-year-old boy, especially when his compositional technique was autodidactic.

After attending six years of elementary school and three years of middle school, Yun moved to Seoul at the age of seventeen to receive a proper education in Western music theory and composition, despite his father’s opposition to his music studying. He completed harmony lessons with one of Franz Eckert’s pupils; Eckert is recognised as the person who established the first Western-style military band in Korea. Yun also learned, on his own, Western classical music and the music of Richard Strauss and Paul Hindemith from the national library. After two years of studying in Seoul, he eventually received his father’s permission to continue his musical training on the condition that he studied business as a major in Japan.

In April 1935, Yun enrolled at a business school in Japan, and studied music theory and composition, as well as cello performance, at the Osaka Conservatory. He hurriedly returned home due to a sudden notice of his mother’s death in 1936. In 1937, he published his first collection of songs for children called *Mokdongui-Norae* (“A Shepherd Boy’s Song”), and taught music at a private elementary school in Tongyeong in 1938. However, his

⁸ Byeon, “‘The Wounded Dragon’,” 56.

⁹ Yong-hwan Kim, *Yun I-Sang Yeon-Gu*, 21-22

longing for learning continued, and he went back to Japan in 1939 to study under Tomojiro Ikenouchi, who had returned from his musical studies in France. Yun came back to Korea before the outbreak of the Pacific war in 1941 to take part in the anti-Japanese resistance.

With the outbreak of the war, the most unstable years of Yun's life began.

Immediately after he returned to Korea, he formed an underground group with his friends, who made weapons and bombs, and participated in several underground activities against the Japanese for the freedom of their homeland. However, the underground group was captured by the Japanese in 1943, and Yun was sent to work at the military supply service at a rice mill. In 1944, he was arrested because some of his compositions found in his home were written in Korean, which was strictly forbidden during the Japanese Forced Occupation Period; he was imprisoned for two months. He was sent back to the rice mill after the imprisonment; however, he escaped to Seoul with his cello after learning from a friend that another arrest was planned for the next morning. He spent the subsequent period in hiding, living under the alias Kanamoto, a common Japanese last name. On August 15, 1945, the liberation of Korea took place, while Yun was hospitalized due to tuberculosis. Along with the joy of the liberation, the nation faced the unfortunate event of the division of the territory into the south and north.

Although the liberation improved living conditions in Korea and provided Yun with opportunities to recover from his unstable life of the past, he did not settle on a career for a while. Immediately after the liberation, Yun returned to Tongyeong and participated as a music member of the Tongyeong Cultural Society, which promoted the reconstruction of the Korean cultural life. He, along with other music members, participated in the "School Song Writing" campaign, and wrote school songs for a number of elementary, middle, and high schools for the next few years. Yun also showed a talent for literature writing, and published

a short story, titled “*Talchool*” (Escape), in a Busan newspaper in 1945. In 1946, he became the director of an orphanage in Busan for a year. He took care of the victims of the war with the support of the American military in Korea, and also taught the victims the Korean language. He formed the Tongyeong String Quartet the following year, and joined as the cellist. In 1948, Yun became a high school music teacher, first in Tongyeong for a year, and later moved to Busan, where he remained until 1952. In 1949, he suffered from tuberculosis once more, and went to the hospital for three months. In 1950, shortly before the outbreak of the Korean War, he married Su-ja Yi, who taught Korean literature at the same high school. Yun also published his second collection of songs, titled *Dalmoori* (1950).

Unfortunately, the war abruptly broke out just as Yun’s life was beginning to settle both professionally and personally—his career as a music teacher was finally established and he wed Su-ja Yi. The South Koreans had not anticipated this upcoming war because they had not expected a sudden attack from the north. Yun’s reluctance to join the military to fight for the Korean War demonstrates his strong conviction as a Korean nationalist, as he explained:

I would always join the war against Japanese invasion, yes, but not a civil war. I could not believe that the conflict could not be resolved peacefully. I did not understand this dreadful assassination of our own people. So I did not want to fight.¹⁰

Yun purposely avoided the military summoning by hiding with help of his friends. His first child, Djong, was born in 1950, during the Korean War.

Yun continued with his musical involvement even throughout the war. He founded the Association of Korean Composers with several other composers, while schools were closed at the beginning of the war, in order to maintain musical activities in the nation throughout any circumstances. When schools reopened during the war, he also taught

¹⁰ Byeon, “‘*The Wounded Dragon*’,” 91.

Western music history at the University of Busan. He composed for the play “the Song of Cheyong,” written by Chijin Yu, which was performed at the National Theatre in 1953.

Between 1951 and 1953, he collaborated with another composer, Young-Il Kim, and wrote more than seventy songs for children. He also composed music for Korean films to support his family financially.

In 1953, he moved to Seoul with his family after the Korean War ended. There, he gave lectures in music theory and composition at several schools and universities, including the Seoul National University, and also performed the premiere of his first sonata for cello (1953). In 1954, his second child, Ugiong, was born. During the years in Seoul from 1953 to 1956, Yun was actively involved in various cultural events by organising musical concerts and writing articles for music journals. In 1955, he presented his first string quartet (1955) at the First Composition Conference, hosted by the Association of Korean Composers. In the same year, he received the Fifth Seoul City Cultural Prize with the string quartet and a piano trio (1955). He is the first and only composer to win the Prize to this day.

1.1.2: In Europe (1956-1995)

Yun quickly recognised that his knowledge in music theory did not extend beyond the music of Richard Strauss (1864-1949) and Paul Hindemith (1895-1963), when he came across the Japanese translation of *Die Komposition mit zwölf Tönen* (Composition with Twelve Notes; 1952) written by Josef Rufer, one of Schoenberg’s pupil.¹¹ Encouraged by winning the Seoul City Culture Prize (1955), he decided to travel to Europe at the age of thirty-nine to study current European compositional techniques, including the twelve-tone

¹¹ Yong-hwan Kim, *Yun I-Sang Yeon-Gu*, 27.

technique and serialism. He first enrolled at the Conservatoire de Paris for a year to study under Pierre Revel (theory) and Toni Aubin (composition), and went to Berlin in 1957 to study with Boris Blacher (composition), Josef Rufer (dodecaphony), and Reinhard Schwarz-Schilling (theory) at the Berlin Hochschule für Musik.¹² He began to gain a reputation as a composer with the successful performance of his first string quartet at the *Katholikentage* (Catholic Days) festival held in Berlin on August 13, 1958.¹³

Yun attended the Darmstadt International Summer Course for New Music in the same year, where he acquainted himself with compositions by other contemporary composers, such as Pierre Boulez, John Cage, Bruno Maderna, Luigi Nono, Nam June Paik, and Karlheinz Stockhausen. There, he realised how much diversity existed in the compositional approaches of his contemporaries with a strong tendency to break away from serialism. He recalls:

I was shocked, but fascinated. The compositional decisions that a composer could make were now more open than ever before. I tried to establish and stand by my own musical path in this confusing situation between the total determinism, which would guarantee the objectivity and credibility of the musical work on one hand, and the indeterminism of the “principle of chance” on the other hand.¹⁴

He elaborates further on his struggle to choose a compositional direction in the following:

I was fascinated with the experiment. A whole broad spectrum of new possibilities. But [I was] very confused also. I had to ask myself where I was, and how I should move on: whether I should compose in a radical way like these people who belonged to the avant-garde, or should I do it my own way according to the Eastern music tradition. It was an important decision.¹⁵

These two quotations reveal Yun’s struggle to establish his compositional identity; however, he quickly realised that his creative process had to be rooted in the East-Asian tradition. Yun

¹² Andrew McCredie, “Isang Yun (1917-1995),” in *Music of the Twentieth-Century Avant-Garde*, 586.

¹³ Yong-hwan Kim, *Yun I-Sang Yeon-Gu*, 28.

¹⁴ [trans.] Isang Yun, *Bewegtheit in der Unbewegtheit*, 24.

¹⁵ Byeon, “‘The Wounded Dragon’,” 104-5.

expressed his opposition to the total determinism for his personal compositional style, when he wrote to his wife that he had no notion of composing musical pieces that are like modern multi-story buildings, as Stockhausen and Boulez did. He had little interest in creating works with such dense textures, and asserted that he intended, instead, to write music drawing from Lao-tzu's Taoism philosophy.¹⁶ That is to say, his compositional identity was to be defined by the kind of music that emphasizes the growing process of sound stream through sparse textures, such as monophony and East-Asian heterophony.¹⁷

Yun was preparing to return to his native country after submitting his works for two occasions: *Fünf Stücke für Klavier* (1958) to the Gaudeamus Composition Competition in Bilkoven, the Netherlands, and *Musik für sieben Instrumente* (1958-59) to the Darmstadt Contemporary Music Festival. Although he submitted the two works with little expectation for performance opportunities, both were accepted to be performed in 1959. After receiving positive reviews for both performances, he decided to remain in Germany for a longer period, and build further his career. His success continued with the acceptance of his third string quartet (1959) for performances at the International Society for Contemporary Music (ISCM) festival in 1960.

Despite the remarkable beginning of his musical career in Europe, Yun experienced severe financial difficulties. He did not have a permanent position as a composer and performances brought him little income. He moved to Freiburg in 1960, where he was provided with a place to live by his friend Günter Freudenberg, and in the following year his wife Suja Yi came to Germany to live with him, leaving the children behind in Korea. There, Yun worked for several radio programs as an expert on ancient East-Asian music, which

¹⁶ Su-ja Yi, *Nae Namp'yon Yun I-Sang* (Seoul, Korea: Changjak kwa Pip'yong, 1998), 157-58, quoted in Yonghwan Kim, *Yun I-Sang Yeon-Gu*, 29.

¹⁷ For the explanation of East-Asian heterophony, see footnote 45 in section 1,3,2.

allowed him to maintain a basic living with his wife. He continued composing as much as he could in order to establish himself as a composer, as well as to obtain financial security. Unfortunately, the premiere of *Colloide Sonore* (1961) created a scandal because some of the orchestra members complained about the work's extremely demanding special performance techniques during rehearsals. Most of the audience members responded poorly after its performance, shouting "boo" and "trash." There were, however, a few who still applauded and cheered "bravo."¹⁸ Yun also received successive rejections for his chamber piece *Loyang* (1962) from three composition competitions: the Sprengel Chocolates Company Prize, the ISCM festival in London, and the Berlin festival. The composer started writing a cello concerto for another composition competition in Geneva, but the lack of support and constant rejections discouraged him to the point where he did not finish the work. He acknowledged his discouragement when he recounted that "it became clear to me that in spite of the Darmstadt successes [in 1959] I was still not a well-known composer."¹⁹

Some of the compositions created during this period include: *Bara* for orchestra (1960), *Symphonische Szene* for orchestra (1960), *Colloide Sonore* for string orchestra (1961), *Loyang* for chamber orchestra (1962), *Gasa* for violin and piano (1963), and *Garak* for flute and piano (1963). Yun confesses that during this compositional period he was too fascinated by his sound imagination to recognise performance technicalities, and also that he "had not learned how to control the compositional vigour. But in this early work is contained all the seeds which [he] would use in [his] later works...which are considered typical of [his musical] style."²⁰

¹⁸ Byeon, "'The Wounded Dragon'," 121-22. Yun does not reveal the name of the orchestra or the place: "I should not mention the place."

¹⁹ *Ibid.*, 125.

²⁰ *Ibid.*, 115, 122.

Yun's financial and musical hardships came to an end in 1964 when he was selected as one of the recipients for the Ford Foundation Grant. The grant was awarded to young talented artists, whose works would promote the city of Berlin as a cultural centre. Yun's music was now performed more frequently and was published by Bote und Bock. The scholarship and increasing performances abroad assured him of his stature as a composer in Europe, and influenced him to change his plan of returning to Korea for the moment. Yun's children moved to Germany in July of the same year, and his family was finally reunited after eight years. Among the works Yun composed during this time, *Reak* for orchestra (1966), which was premiered at the Donaueschingen Festival in 1966, brought him international recognition. Yong-hwan Kim argues that the reason why *Reak* attracted much attention is because it exposes Yun's musical language, that is, the *Hauptton* (or *Hauptklang*) technique, overtly so that it is immediately perceivable, and also because all the details are dealt with precision and finesse.²¹

Just as Yun's international reputation was secured by the successful premiere of *Reak*, an unexpected incident occurred, which altered his life dramatically. On June 17, 1967, he was abducted by the South Korean Secret Service due to accusations of espionage for North Korea. He and his wife had visited North Korea in 1963 to see the famous grave-fresco called *Sashindo*, and the South Korean government suspected that they were involved with a communist spy incident in East Berlin. More than 190 Korean intellectuals who resided in Europe, including Yun, were abducted and suffered imprisonment because of false charges of espionage for North Korea.²² Although Yun insisted that his trip to North Korea was solely intended to see the cultural inheritances there, including *Sashindo*, he was found guilty. His

²¹ Yong-hwan Kim, *Yun I-Sang Yeon-Gu*, 33.

²² Injung Song, "In-Depth Study of Isang Yun's *Gliss és pour Violoncelle seul*" (PhD diss., Boston University, 2008), 7.

penalty was reduced from a life sentence to ten years of imprisonment after three trials, while his wife was released after the first trial.

Yun's imprisonment provoked critical attention from European artists, who protested against the South Korean government. Organised by the conductor Herbert von Karajan and the composer Igor Stravinsky, approximately 161 artists, including Carter, Dallapiccola, Henze, Klemperer, Kunz, Ligeti, Palm, and Stockhausen, signed petitions asking for Yun's release.²³ While in prison, Yun received a membership to the Freie Akademie der Künste in Hamburg in May 1968, and obtained permission to compose in October, 1967. Throughout his imprisonment, he wrote the opera *Die Witwe des Schmetterlings* (Butterfly Widow; 1968), *Riul* for clarinet and piano (1968), and *Images* for flute, oboe, violin, and cello (1968). Furthermore, his operas *Der Traum des Liu-Tung* (1965) and *Die Witwe des Schmetterlings* (1968) were performed at the Nuremberg Opera House in West Germany in 1969, while he was still imprisoned in South Korea. At the end of February 1969, Yun was discharged after the aforementioned international appeals and protests, and returned to West Berlin, where he was granted amnesty.

After returning to Germany, Yun continued to build his professional career as a composer and to establish his position in Europe. He taught composition at the Hanover Academy of Music for a year in 1969, and obtained German citizenship in 1971. In the following year, he received an honorary professorship at the Hochschule der Künste Berlin, where he held a full professorship in composition from 1977 to 1985. On August 1, 1972 he saw the world premiere of his fourth opera *Sim Tjong* (1972) at the Bavarian State Opera Munich for the opening of the Munich Olympics. His active involvement with Korean exile

²³ Yong-hwan Kim, *Yun I-Sang Yeon-Gu*, 41; Injung Song, "In-Depth Study of Isang Yun's *Glissés pour Violoncelle seul*," 8.

organizations calling for the unification of South and North Korea began in 1974, and Yun served as the president of the Korean Democratic United Nation of the European Union in 1977.²⁴ While performances of his music were prohibited in South Korea due to the unresolved political conflict, he continued to visit North Korea for performances of his works. After all, Yun always referred to himself as a nationalist, refusing to be labelled by political terms, such as communist and democrat, and he considered Korea as one united country, or at least that is what he hoped for.

Yun shifted his compositional approach between 1975 and 1976, as the composer himself explains:

I have been developing my *Hauptton* technique since early in the 1960s. I began to modify the technique in the mid-1970s by pursuing more overt and direct expression of the *Hauptton* (main tone) so that my music is more easily comprehended by the listener.²⁵

Yong-hwan Kim argues that Yun's works created during his second compositional period (1975-82) are aimed at communicating with his audience, by relaying a strong hope for world peace and love for humanity, whereas the previously written works (1958-75) were created for the sake of the composer's satisfaction as an artist.²⁶ His cello concerto (1975-76) marks the beginning of the second compositional period, which is characterized by the composer's preference for concertos—Yun composed thirteen concertos during this period—and vocal works, texted in English for the first time. It is important to note that the fundamental concept of the *Hauptton* technique remains the same throughout all of Yun's compositional periods, even though it is expressed differently.

²⁴ Jee Yeoun Ko, "Isang Yun and His Selected Cello Works" (PhD diss., Louisiana State University, 2008), 6.

²⁵ [trans.] Isang Yun, *Bewegtheit in der Unbewegtheit*, 25.

²⁶ Yong-hwan Kim, *Yun I-Sang Yeon-Gu*, 44.

The politics in South Korea had been changing over time, and the South Korean government slowly began to allow performances of Yun's music. In 1982, "The Night of Isang Yun's Compositions" took place for two days at the Korean Music Festival in the capital city Seoul. In the same year, North Korea also held the inauguration of the annual Isang Yun Festival in its capital city, Pyongyang. Regardless of the acceptance of his music in South Korea, Yun's status as an exile never changed; as a result he never had the opportunity to return to his native country before his death.

While his works were being performed in both South and North Korea, Yun turned to writing symphonies, the most significant genre of Western music. Starting in 1982, he composed one symphony every year for five years.²⁷ Yun's five symphonies are regarded as a thematically interrelated cycle, as well as expressions of Yun's commitment to his current society. Kim summarises Yun's comments on the symphonies, and explains that the cycle of five symphonies are an integration of his lifetime musical works into a greater whole, and it implies the expansion of his musical aesthetics from East-Asian regionality to global world.²⁸ His first symphony was premiered by the Berlin Philharmonic to celebrate their one hundredth anniversary in May, 1984. Yun was commissioned by this orchestra to compose his fifth symphony, which was premiered on September 17, 1987 for the ceremony celebrating Berlin's 750th anniversary, as well as Yun's seventieth birthday.

Recognising the importance of Yun's life and his music, many supporters highlighted his contributions. To mark his seventieth birthday, German publisher Text und Kritik published *Der Komponist Isang Yun* (the Composer Isang Yun; 1987), a collection of articles about Yun's compositions. In 1992, Yun's official publisher Bote und Bock published *Isang*

²⁷ Yun wrote *Duo für Violoncello und Harfe* (1984) during this period, after the completion of the first symphony and before the second symphony.

²⁸ Yong-hwan Kim, *Yun I-Sang Yeon-Gu*, 45.

Yun: Festschrift zum 75. Geburtstag (Essays in Celebration of Isang Yun's 75th Birthday).

Moreover, many European cities, including Amsterdam, Basel, Salzburg, Zurich, Berlin, Hanover, Essen, Heidelberg, Detmold, Cologne, Lübeck, and Munich, held concerts and seminars in honour of his seventy-fifth birthday.²⁹ In May 1995, the Saarbrücken broadcasting station in Germany selected Yun as one of “the thirty most important composers in the last one hundred years.”³⁰ In addition to the support he received from others, the composer also promoted his music.

Yun presented many lectures abroad. In 1984, he gave invited lectures at the Fifth Kusatsu Music Academy and Festival. He also led seminars in composition in Japan and the Chinese People's Republic in October and November of 1986. In September 1987, he attended the international symposium on “national culture and global disclosure,” in Osaka, Japan. In May 1993, the composer was a visiting professor of the Salzburg Mozarteum, where he gave lectures on his philosophy, aesthetics, sound language, and compositional techniques. These lectures are published in a Korean translation, titled *Nauil Kil, Nauil Isang, Nauil Eumak* (My Way, My Ideal, My Music; 1994).³¹

Yun died of pneumonia at the age of seventy-eight at the Wals-Hospital in Berlin on November 3, 1995. He was interred at the public cemetery in Gatow-Berlin in a grave of honour provided by the Berlin City Senate. Having spent half of his life in Korea and the other half in Germany, Yun inevitably established his own cultural integration, blending two distant cultures. He explains how he and his music are the product of two cultures:

My purpose is not an artificial connection, but I'm naturally convinced of the unity of these two [Asian and European] elements. For that reason it's impossible

²⁹ Yong-hwan Kim, *Yun I-Sang Yeon-Gu*, 411.

³⁰ Junghyun Kim, “Isang Yun's *Duo for Viola and Piano* (1976): A Synthesis of Eastern Music Concepts with Western Music Techniques” (PhD diss., the University of Arizona, 2007), 11-12.

³¹ Isang Yun and Walter-Wolfgang Sparrer, *Nauil Kil, Nauil Isang, Nauil Eumak*, trans. Kyocheol Jeong and Injung Yang, from German to Korean (Seoul: Hice, 1994).

to categorize my music as either European or Asian... That's my world and my independent entity.³²

In other words, he acknowledged his status as a marginal man between the East and the West, as well as his need to unify the two. These life experiences are reflected in the compositional techniques that he used for his creative process, as will be discussed in the next chapters.

1.1.3: Accomplishments and Awards

Yun wrote over 120 compositions, including four operas, five symphonies, and other genres ranging from solo instrumental to chamber and orchestral, as well as various vocal and choral works. Most of these include musical elements drawn from the East-Asian tradition, but all are composed primarily or almost exclusively for Western instruments and genres (see footnote 60). Yun's early compositions, written in Korea (before 1956), were all withdrawn from circulation by the composer because he considered them "student" works that did not represent well his musical vision.³³ The composer gained recognition through his post-1956 works, and was acknowledged by a number of organisations for his contribution to music.

Yun received numerous awards and distinctions, such as the Seoul City Culture Prize (1955), the Ford Foundation Grant (1964), the Kiel Culture Prize (1971), an honorary professorship in composition at Hochschule der Künste Berlin (1972), an honorary doctorate from the University of Tübingen (1985), the *Bundesverdienstkreuz* (the Federal German Republic's distinguished service cross; Bonn, 1988), an honorary membership for the International Society for Contemporary Music (1991), the Thomas Mann Plakate prize

³² Bruce Duffie, "Composer Isang Yun: A conversation with Bruce Duffie," interview conducted on July 1987, in *Bruce Duffie*, <http://www.bruceduffie.com/yun.html> (accessed March 15, 2012).

³³ Yulee Choi, "The Problem of Musical Style: Analysis of Selected Instrumental Music of the Korean-Born Composer Isang Yun" (PhD diss., New York University, 1992), 165.

from the Freie Akademie der Künste (Free Academy of Fine Arts; Hamburg, 1993), a membership to the European Academy of Arts and Sciences (Salzburg, 1994), and the Goethe Medal of the Goethe Institute (Munich, 1995).³⁴

Yun was also honoured by a number of institutes that were created for the study and promotion of his music. In 1984, the Isang Yun Music Institute was established in Pyongyang, North Korea, to promote research on Yun's musical works, as well as to promote performances of Western art music in North Korea. The Isang Yun Orchestra, which formed and joined the institute in 1990, is the only chamber orchestra playing this repertoire in the country. The International Isang Yun Society, established in Berlin in 1996, offers performance-practice courses, concerts, symposia, and publications that are related to Yun's life and music in order to support research on him, and preserve his musical legacy. In 2004, the most recent institute honouring the composer, the Isang Yun Peace Foundation, was founded in South Korea. Accusations of spying for North Korea had led Yun to exile from his native country and prohibited any performances of his music in the country until his death. By establishing the Isang Yun Peace Foundation, the members and participants of the Foundation hope to shed light on the circumstances surrounding the unsubstantiated accusation, as well as highlight the tremendous value of Yun's music. Furthermore, the International Isang Yun Society and the Isang Yun Peace Foundation have collaborated to organise the Isang Yun International Composition Prize bi-annually since 2007.

Remarkably, even with all of these accomplishments and honours, little has been written on Yun and his music in North America. Most of the available sources are written in

³⁴ Andrew McCredie, "Isang Yun (1917-1995)," in *Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook*, ed. Larry Sitsky (Westport, Conn.: Greenwood Press, 2002), 586-88.

German and Korean, with only few translations into English, as discussed in the “Literature Review” section below.

1.2: Literature Review

Yun’s contributions to music have been recognised by different organisations, but the scholarly literature is just beginning to emerge. Although most scholars in South Korea have only recently begun to explore the impact of Yun’s music, German scholars examined his inclusion of East-Asian elements in a Western context during his lifetime. I study Yun’s life and works by drawing from sources in both Korean and English, including translations of some German sources. Much of the literature in Korean comes in the form of published scholarly books, whether or not they include translations of German texts, whereas the English ones consist of articles, chapters in books, and dissertations. Although most sources contain some elements of the composer’s life, I separate the literature that is purely biographical from others, and organise the literature review accordingly into two categories: (1) biographical and (2) analytical.

1.2.1: *Biographical Sources*

Biographical sources provide an insight into the root and ideal of Yun’s musical aesthetics by exploring Yun’s personal historical background and the social and political experiences he underwent. There are only a few sources that focus solely on his biography, although almost all of the literature, including the analytical, discuss his life events to a certain degree as an informative means of contextualizing his music.

Among the literature written in English, four sources are exclusively biographical. Harald Kunz, who collaborated with Yun as a librettist for *Sim Tjong* (1971-72), wrote a brief biography for *Grove Music*.³⁵ Kunz included Yun's activities, mostly related to his musical career, as well as Yun's compositional styles and principles in approximately six hundred words.

A more detailed biography and an overview of Yun's music are included in Andrew McCredie's *Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook* (2002).³⁶ This biography provides more historical background on Yun's activities than the one by Kunz, as well as a deeper understanding of Yun's strong commitment to humanity in his musical creations. McCredie acknowledges the influences of Taoism and the Korean heritage on the development of Yun's compositional processes, which lead ultimately to the *Hauptton* technique. He also includes an overview of selected compositions by Yun in a chronological order when discussing Yun's development of a unique compositional style.

These two sources serve as concise resources into the composer's life and music; however, they are limited to an introduction, and do not provide a deep understanding of Yun and his music. The most insightful source for biographical information is provided by Jiyeon Byeon, who wrote an annotated translation of Luise Rinser's *Der verwundete Drache* (the Wounded Dragon) in English for her dissertation at Kent State University.³⁷ *Der verwundete Drache* (1977)³⁸ reproduces a series of interview-like conversations between Rinser and Yun,

³⁵ Harald Kunz, "Yun, Isang," in *Grove Music Online*, <http://www.oxfordmusiconline.com.proxy.bib.uottawa.ca/subscriber/article/grove/music/30747> (accessed March 15, 2012).

³⁶ Andrew McCredie, "Isang Yun (1917-1995)," in *Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook*, ed. Larry Sitsky (Westport, Conn.: Greenwood Press, 2002).

³⁷ Jiyeon Byeon, "'The Wounded Dragon': An Annotated Translation of 'Der verwundete Drache', the Biography of Composer Isang Yun, by Luise Rinser and Isang Yun" (PhD diss., Kent State University, 2003).

³⁸ Luise Rinser and Isang Yun, *Der verwundete Drache: Dialog über Leben und Werk des Komponisten* (Frankfurt am Main: Fischer, 1977).

scheduled over several weeks. The conversations are comprised of six sections: “Childhood in Korea,” “Youth in Korea and Japan,” “Finding My Profession and Myself,” “Studies and First Success,” “Kidnapping,” and “Release and New Start.” Since these conversations occurred before *Duo* was composed, they are useful in providing a direct biographical source from the composer himself, and thus an insightful look into Yun’s musical world.

Su-ja Yi, Yun’s wife, published *Nae Namp’yon Yun I-Sang* (My husband Isang Yun; 1998)³⁹ in two volumes. Yun’s personal anecdotes, as well as letters between him and his wife during his early stay in Europe, are included in these two volumes, which thoroughly demonstrate Yun’s strong patriotism and the process of how his musical identity was developed and established. All of these biographical sources contribute to contextualise his works, a tool necessary for the analysis of the *Hauptton* technique.

1.2.2: Analytical Sources

Most analytical sources focus on defining and founding a theoretical framework for Yun’s works with various musical examples. Many of them begin with a relatively brief introduction of the composer with a particular emphasis on the crucial events of his life. After discussing Yun’s two cultural backgrounds, scholars introduce some elements of Korean traditional music, as well as the relation between these elements and East-Asian philosophies, the most significant in Yun’s music being Taoism. Following this, they present the *Hauptton* technique as a theoretical framework for the analysis of Yun’s music, which demonstrates Yun’s synthesis of Korean elements in a Western context. Much of the literature includes analyses of selected repertoire; nonetheless, a number of Yun’s compositions,

³⁹ Su-ja Yi, *Nae Namp’yon Yun I-Sang* (Seoul, Korea: Changjak kwa Pip’yong, 1998).

including *Duo für Violoncello und Harfe*, remain unexplored. Several sources were useful for the development of my analytical model and understanding of the *Hauptton* theory, including Yun's writings, literature on Taoism, different analyses of Yun's works, and Joseph Straus's writings. I borrow from Straus's work on post-tonal music in order to draw connections between the *Hauptton* technique and the Western music of Yun's contemporaries.

Nai Kil, Nai Isang, Nai Eumak (My way, My ideal, My Music; 1994)⁴⁰ is among the most significant sources for my thesis. The first of two sections includes Yun's invited lectures at the University of Music and Dramatic Arts "Mozarteum" in Salzburg that took place for four days in May, 1993. The composer spoke on different topics related to his music: philosophy, aesthetics, sound language (*Klangsprache*), and his compositional technique. The second section reproduces Walter-Wolfgang Sparrer's analyses and interpretations of selected works, including Yun's fourth to sixth string quartets, in Korean. I summarise the content of the first section rather thoroughly here, since it relates directly to my research.

In the lecture on his philosophy, Yun focuses on introducing the principles of Taoism, as well as on clarifying the cultural differences between the East and the West. He presents the notion of a tone in music as distinct in each culture and/or musical tradition, and the characteristics of East-Asian music as drawn from Eastern philosophies. He briefly explains the concepts and principles of Taoism, followed by a demonstration of how the traditions of Eastern music and philosophy correlate, and also how they differ from those of the West. In brief, Taoism proposes that tones exist in nature before humans, as opposed to the Western thought of tones *created* by humans. Yun's music represents a part of Taoism in

⁴⁰ Isang Yun and Walter-Wolfgang Sparrer, *Nai Kil, Nai Isang, Nai Eumak*, trans. Kyocheol Jeong and Injung Yang, from German to Korean (Seoul: Hice, 1994).

the sense that he expresses the principles of the philosophy through the creation of his works. With one specific example of *Distanzen* (1988), the composer explains his Taoist intention and perspectives, which include mysticism and harmony of all elements in the world and space.

Yun argues that Eastern and Western music are conceptualised differently, as they involve slightly different aesthetics of music. Western Classical music often focuses on structure and organisation, whereas East-Asian music develops from the composer's intuition and the fundamental life of music. By intuition, Yun specifically refers to "East-Asian intuition" that draws from Taoist principles, which he explains as the ability to sense sound and its momentum through an extremely high level of concentration.⁴¹ Describing the compositional process of two works, *Images* (1968) and *In Balance* (1987), he demonstrates the inclusion of his musical aesthetics and their East-Asian characteristics. Over seventy per cent of the one hundred works he had written at that time are rooted in the mysticism of Taoism and Buddhism, or stories related to East-Asian philosophical religions. *Images* is inspired by a drawing that Yun had seen during his visit to North Korea in 1963. He compares the drawing and *Images* in relation to Taoism philosophy. Relating the transformative role of the instruments in *Images* to the Taoist principle—"one in a group, and a group in one"—Yun asserts that East-Asian music, unlike the Western music, does not consist of any formal structures, such as thematic development and/or harmonic progressions.

⁴¹ Mi-Kyung Lee explains the concept of East-Asian intuition by differentiating between intuition and inspiration. She clarifies that both inspiration and intuition are involved in the encouragement and process of artistic creations, but that they differ from each other in that the former refers to artistic ideas as brief stimuli for the artist, whereas the latter draws from the sensibility with which the artist finds enlightenment. In East Asia, intuition involves a deep level of spiritual engagement to arrive at a state of being enlightened, rather than attaining comprehension through intellect or possessing a simple innate sense. For more information, see Mi-Kyung Lee, "Yun I-Sang ui 'Yeolin Hyongsig' ay Daehayeo," in *Isang Yun's Musical World and the East-Asian Culture*, presented by the Musicological Society of Korea and the Isang Yun Peace Foundation (Seoul: Ye-Sol, 2006), 44-46 (Korean), 238-40 (German).

It only progresses from moment to moment through various musical phenomena, which eventually render life to the music. That is, East-Asian music values the persistency and continuation of tones over formal structures, which brings about a different conception of time than that of Western music. Yun reveals another Taoist principle through *In Balance*, which is based on the concept of macrocosm and microcosm. This concept is discussed in the “Aesthetics: Taoism Influences” section in chapter 2 in comparison with the philosophy of *Jung Joong Dong*.

Yun also introduces a relatively new notion in music: *Klangsprache* (sound language). He interpreted sound as a complex concept distinct from the concept of “tone” in music. Broadly speaking, sound refers to timbral and dynamic elements in music, while tone refers to a specific pitch or pitch class in a melodic line. Sound language diverges from the traditional concept of “tonal language,” which considers pitch and pitch-class relationships in tonal melodies. Sound language refers to the organisation of other abstract musical elements, such as timbre and dynamic, outside the realm of tonality. Since he borrows elements from both the East and the West, Yun needs something that is “sound,” as well as a “language,” in order to organise his ideas into music. Without the “sound language” the sonorities in his music would make no sense, and would become incomprehensible. In his lecture on sound language, the composer argues that he systematically organises his sound language in order to articulate the intentions of his music through sound. His *Symphonie Nr. 1* (1982/83) “speaks” against the threatening nuclear bomb, while *Symphonie Nr. 4 “Im Dunkeln Singen* (Singing in the dark)” is dedicated to all unfortunate women in East Asia. Yun’s sound language comes from the conflict and resolution between the stable and the unstable. He confesses that: “my musical language is not light. It is rather crying out for justice, and a plea for beauty. There is consolation and shout for the suppressed in my music, and it should be

approached not from a political perspective, but from the most humane perspective.”⁴² For Yun, then, music is an expression of humanity.

The last topic covered in Yun’s invited lectures focuses on his compositional technique, which merges the three aforementioned topics—philosophy, aesthetics, and sound language. To analyse and interpret his music requires analytical tools beyond the Western tradition. He introduces the basic concept of the *Hauptton* (main tone) and *Hauptklang* (main sound) techniques, and teaches the listener how to comprehend the techniques and his music as something that is both East Asian and contemporary Western. He identifies the role of the *Hauptton* and *Umspielung* (ornamentations) as a process, and clarifies their co-dependency throughout all his compositions.⁴³ Yun insists that the *Hauptton/Hauptklang* technique draws from the East-Asian tradition in both philosophical and musical ways. The cycle of leaving from and returning to the *Hauptton* in his music is referred to as a “moment” in terms of East-Asian philosophy, and the length of the moment is determined by the composer’s intuition. Yun affirms that the characteristics of East-Asian traditional music only inspired his compositional techniques, and that he further developed them into his own style to avoid imitation.

The second section of *Nauil Kil, Nauil Isang, Nauil Eumak* is subdivided into another two chapters: “Isang Yun—the Contemporary Composer” and “Homogeneity and Transition.” The first chapter reproduces a Korean version of a German text in *Komponisten der Gegenwart* (Composers of Today).⁴⁴ Sparrer begins with a brief biography, followed by the composer’s musical activities and achievements in Europe. The author then relates Yun’s

⁴² [trans.] Yun and Sparrer, *Nauil Kil, Nauil Isang, Nauil Eumak*, 49.

⁴³ The *Hauptklang* technique involves the same fundamental theory as the *Hauptton* technique, only in larger instrumental settings. I solely focus on the *Hauptton* technique for my analysis, as the select repertoire (*Duo*) is in a small instrumental setting.

⁴⁴ Hanns-Werner Heister and Walter-Wolfgang Sparrer. *Komponisten der Gegenwart* (Munich: Edition Text&Kritik, 1992).

music to the development of Western contemporary music in connection with the tone-colour compositions (*Klangfarbenkompositionen*) of Ligeti and Penderecki. Yun's tone-colour compositions, however, draw from East-Asian heterophony,⁴⁵ whereas Ligeti and Penderecki attempted to oppose the total determinacy of serialism by weakening the fixed and centric role of a tone or tones. Sparrer elaborates on certain characteristics found in Yun's music—the strong inspiration of Taoism, his careful use of instrumental timbres, loose form structures, etc.—supported by thorough analytical examples of various compositions. Yun's chamber music for small ensembles, in particular, is often characterized by the prevalence of major and minor third intervals. The composer employs the interval of a third for its colourful flexibility to overtly proceed to any other intervals, rather than its role in a tonal setting. The second chapter reproduces “Identität und Wandel – Zu den Streichquartetten III-VI” in *Isang Yun-Festschrift zum 75. Geburtstag* (1992) in Korean. Sparrer demonstrates the development of Yun's compositional techniques in relation to the *Hauptton* technique with an in-depth study of String Quartets Nos. 3-6. These two chapters are most helpful in understanding why the *Hauptton* technique appealed to the composer.

Another primary source that is documented directly from the composer is the written version of Yun's keynote address for an honorary doctorate at the University of Tübingen.⁴⁶ He received the honorary doctorate for his contribution as an intermediary between Eastern and Western cultures. Yun's connection to the philosophy of Taoism was expressed strongly during this address. He explained that all of his compositions project Taoism in the sense that they pursue Taoist principles, hoping for connections with *Tao* (literally translated as “the

⁴⁵ Yun explains that his music essentially possesses an intention for monophony regardless of how it seems or sounds at the surface level. It is because his music stems from East-Asian traditions in which (an intentional) polyphony does not exist, but voices may sound together coincidentally. This is referred to as East-Asian heterophony. See Yun and Sparrer, *Nawi Kil, Nawi Isang, Nawi Eumak*, 47-48 and 57.

⁴⁶ Isang Yun, *Bewegtheit in der Unbewegtheit: über meine kompositorische Entwicklung in Europa* (Offenbach am Main: West Germany, Korea Forschungsgemeinschaft, 1985).

way”). In so doing, he strove to combine his East-Asian roots in the context of the Western culture as his main compositional strategy.

Hong-joong Kim examined *Duo für Violoncello und Harfe*, the second movement of which is the main interest of my study, for her Master’s thesis.⁴⁷ Her analysis attempts to account for Yun’s use of Western elements, such as the intervallic structures in both linear and vertical motion, as well as the combination of the two, their harmonic function, and symmetry. She also touches upon Korean elements when discussing Yun’s special musical notation, and describes Yun’s ornamental techniques, such as vibrato, trill, glissando, and tremolo, in terms of *Nong-hyun*, the Korean string-instrumental technique. Despite her thorough observations on Western and Korean musical perspectives, Kim does not interpret her findings in an analytical way. Rather, her observations are primarily descriptive, which serves the needs of the performer and listener. Furthermore, her thesis excludes the most important analytical framework in studying Yun’s music, the *Hauptton* technique.⁴⁸ My study differs in that I focus my analysis on the theory of the *Hauptton* technique, as well as its interpretation in terms of Taoism philosophy. I borrow primarily her findings on the relationship between Yun’s ornamentations and the elements of Korean traditional music.

Francisco F. Feliciano, one of Yun’s composition students, explains Yun’s compositional techniques in *Four Asian Contemporary Composers: the Influence of Tradition in Their Works* (1983).⁴⁹ Feliciano introduces a wide range of concepts that are necessary to understand and appreciate Yun’s music, such as Korean traditional music, Korean instrumental techniques, the concept of the *Hauptton*, as well as Taoism philosophy

⁴⁷ Hong-joong Kim, “Analysis of Isang Yun’s *Duo für Violoncello und Harfe*” (Master’s thesis, Sookmyung Women’s University, 1997).

⁴⁸ Hong-joong Kim mentions the *Hauptton* technique on page 7, but does not apply it in her analysis at all.

⁴⁹ Francisco F. Feliciano, “Isang Yun,” in *Four Asian Contemporary Composers: the Influence of Tradition in Their Works* (Quezon City, Philippine: New Day Publishers, 1983).

and Yin Yang theory. He selects numerous works (or sections of works) to show that the aforesaid concepts occur in most of Yun's music. While Feliciano provides a wonderful overview of useful analytical tools for Yun's music, he does not apply thoroughly the tools in the analysis and interpretation of the music.

Jeongmee Kim's article "Musical Syncretism in Isang Yun's *Gasa*" (2004)⁵⁰ examines the notion of diaspora and post-colonialism, in addition to the concepts introduced in Feliciano's book, as an attempt to elaborate on the origin and influence of Yun's aesthetic—the post-colonialism and exile. She provides an analysis of *Gasa* (1963) for violin and piano, as well as its historical and cultural contexts, in order to demonstrate Yun's integration of Korean traditional musical and cultural elements in the context of European modernist ideals. *Gasa* uses two seemingly irreconcilable systems at the same time: the twelve-tone technique and the *Hauptton* technique. The former produces each tone of the twelve-tone series as a pre-composed ordered sequence of pitch classes, whereas the latter assigns larger emphases on certain pitches in order to create several main tones that determine the overall sound complex of the music. The twelve-tone technique is used loosely in Yun's music, as his intuition is the foremost factor in his compositional process. Jeongmee Kim concludes that the unique synthesis of the two contrasting systems results from Yun's peculiar diasporic experience. She also examines symmetrical structures in *Gasa*, as Hong-joong Kim had highlighted in *Duo*,⁵¹ and relates these structures to the Taoist philosophy and achieving balance. Although this source contributes much to the literature on the composer's aesthetics as an exile, it does not relate directly to my study and the application of the *Hauptton* technique.

⁵⁰ Jeongmee Kim, "Musical Syncretism in Isang Yun's *Gasa*," in *Locating East Asia in Western Art Music*, ed. Yayoi Uno Everett and Frederick Lau (Middletown, Conn.: Wesleyan University Press, 2004).

⁵¹ Hong-joong Kim, "Analysis of Isang Yun's *Duo für Violoncello und Harfe*," 58-59.

Shin-hyang Yun's *Yun I-Sang: Kyonggyeson sang ui umak* (Isang Yun: Music on the Borderline; 2005),⁵² one of the most recent scholarly books on Yun and his music, provides an extended discussion of his life, as well as his compositional techniques, focusing on the analyses of four selected works: *Rák* (1966), *Gagok* (1972), *Images* (1968), and *Muak* (1978). Shin-hyang Yun also includes a short chapter on Korean traditional music, examining the ideology and culture of Korean traditional music, as well as its instrumental and performing techniques, which Yun adopts in his compositions. In each analysis, the author discusses the formation and arrangement of tone colour (or instrumental groups), which defines the sound complex (or sound surface, *Klangfläche*) of the piece. She also emphasizes the *gesture* of tones in Yun's music, and argues that it explicitly shows Yun's idiosyncratic duality of East-Asian and Western cultures. Her study has contributed to my conception of Korean performing techniques and the gesture of tones in the composer's music.

Yong-hwan Kim's *Yun I-Sang Yeon-Gu* (Isang Yun Study; 2002)⁵³ comprises two chapters. The first chapter involves analytical studies of Yun's music, whereas the second chapter is exclusively devoted to Yun's concertos and their reception by European audience. Kim reproduces parts of the commentaries and critiques of performances of Yun's concertos, which he was able to obtain from the official publisher of Yun's music, *Bote und Bock*, and interprets them. His findings highlight different responses to Yun's concertos from European music society, and how each composition was favourably received. I mostly consulted the first chapter since my thesis does not involve the study of concertos. Kim begins the first chapter with a thorough discussion of Yun's life and music, as well as his reputation in Europe and Korea; I extracted some of this biographical information for my discussion of

⁵² Sin-Hyang Yun, *Yun I-Sang: Kyonggyeson sang ui umak* (Pajoo, Korea: Han'gil-Sa, 2005).

⁵³ Yong-hwan Kim, *Yun I-Sang Yeon-Gu* (Seoul, Korea: SiGong-Sa, 2001).

Yun's life in the previous section. Kim then provides Korean translations of nine research papers on Yun that have been written by German scholars, such as Christian M. Schmidt, Wulf Konold, Peter Schwarz, and Harald Kunz. The author selected and organised these research papers so that a wide range of genres are discussed. These texts involve analyses and critiques of solo, chamber, cantata, opera, concerto, and orchestral works, as well as symphonies. Kim asserts that most studies on Yun have been conducted by German musicologists, and that there needs to be more active involvement from Korean musicologists in order to expand and enhance the content of the research on the composer. This source provides the perfect bridge between current studies conducted in Germany to those of Korean researchers.

Another source that helps to establish research collaborations between the two countries is *Isang Yun's Musical World and the East-Asian Culture* (2006), co-published by The Musicological Society of Korea and the Isang Yun Peace Foundation.⁵⁴ This book includes nine articles by six Korean scholars and three German scholars; all articles are available in both Korean and German. This literary work, aimed at readers with various musical backgrounds, consists of articles covering diverse elements of Yun's music. The articles written by Mi-Kyung Lee, Ae-Kyung Choi, Gerhard R. Koch, and Dörte Schmidt are most useful for my research purposes. Lee's article discusses the "open form" in Yun's music, approached from a Taoist perspective, while Choi analyses Yun's *Epilog* (1994) in relation to Buddhist ceremonial music. Koch and Schmidt focus on the establishment of Yun's musical identity in Europe by elaborating on the East-Asian characteristics in Yun's music, and how these were successfully integrated into current European music society.

⁵⁴ The Musicological Society of Korea and the Isang Yun Peace Foundation, *Isang Yun's Musical World and the East-Asian Culture* (Seoul: Ye-Sol, 2006).

Among the number of North-American dissertations on Isang Yun, the ones by Yulee Choi,⁵⁵ Junghyun Kim,⁵⁶ Jee Yeoun Ko,⁵⁷ and Injung Song⁵⁸ are particularly useful for my research purposes in that all of them use similar analytical tools. Ko and Song focus solely on Yun's cello works in their dissertations, arguing that the cello is Yun's favourite instrument and that it often represents the composer himself in his music. These dissertations offer common cello techniques that the composer used frequently in his works; the way in which they interpret such techniques is helpful in analysing the cello part in *Duo*. They also discuss Yun's adaptation of the twelve-tone technique and his attempt to blend two different musical and cultural practices. Kim wrote his dissertation on the analysis of *Duo for Viola and Piano* (1976), which resembles *Duo für Violoncello und Harfe* (1984) in its instrumental setting, length—both a bit shorter than fifteen minutes—and other musical elements. Kim's dissertation provides a useful framework for my study, as he also examines East-Asian and Western elements in the work and approaches his analysis from a Taoist perspective. Choi's dissertation discusses a wide range of topics, including five areas of research: (1) the historical development of Korean music and instruments, (2) the characteristic features of Korean traditional and contemporary music, (3) the philosophy of Taoism and its practice in Korea, (4) Yun's biography and musical style, and (5) analyses of *Musik für sieben Instrumente* (1959), *Reak* (1966), and *Symphonie Nr. 3* (1985). I combined the tools proposed in the four dissertations—cello techniques, Taoist perspective—which Yun's *Hauptton* technique to analyse the second movement of *Duo*.

⁵⁵ Yulee Choi, "The Problem of Musical Style: Analysis of Selected Instrumental Music of the Korean-Born Composer Isang Yun" (PhD diss., New York University, 1992).

⁵⁶ Junghyun Kim, "Isang Yun's *Duo for Viola and Piano* (1976): A Synthesis of Eastern Music Concepts with Western Music Techniques" (PhD diss., the University of Arizona, 2007).

⁵⁷ Jee Yeoun Ko, "Isang Yun and His Selected Cello Works" (PhD diss., Louisiana State University, 2008).

⁵⁸ Injung Song, "In-Depth Study of Isang Yun's *Gliss és pour Violoncelle seul*" (PhD diss., Boston University, 2008).

In addition to the aforementioned tools, I adopt an “associational approach,” which was first introduced by Joseph N. Straus for the analysis of post-tonal music.⁵⁹ In his article, Straus asserts that post-tonal music must be analysed differently than tonal music since the former is not necessarily prolongational. He supports this argument by identifying four conditions necessary for prolongation, and showing that most post-tonal music fails to meet these conditions. He suggests that such music is associational, which involves the concept of centricity, rather than prolongation. I discuss further this concept in the “Western Approach” section of chapter 2, and apply it as a way to differentiate the *Hauptton* from the *Umspielung* in the second movement of *Duo*.

To summarise, the scholarly literature on Yun and his music has increased greatly in recent years. Although studies on Yun’s life were useful for my study, the ones that examine Taoism and the analysis of Yun’s music have contributed more significantly. These, along with Yun’s lectures, examine three facets of his compositional style: (1) based on a Western musical context, such as intervallic and harmonic relationships, instrumentation and timbral uses, and/or set theory, (2) based on Korean traditional musical characteristics, including basic principles of Taoism, which serve as the root for the *Hauptton* technique, and (3) the *Hauptton* technique. I borrow Straus’s associational model to interpret Yun’s use of the *Hauptton* technique in the context of contemporary Western art music.

1.3: Chapter Outline

This study comprises four chapters. This chapter has served to introduce the Korean born-German composer Isang Yun and review the pertinent scholarly literature on the

⁵⁹ Joseph N. Straus, “The Problem of Prolongation in Post-Tonal Music,” *Journal of Music Theory* 31, no. 1 (Spring, 1987): 1-21.

composer. This has permitted me to contextualise the development of Yun's music through his biographical and philosophical backgrounds. Chapter 2 presents a theoretical framework and analytical approaches employed for my analysis, including the East-Asian notion of ornamentation, Straus's concept of centricity and the associational model, and Yun's *Hauptton* theory. Chapter 3 provides an analysis of the second movement *Duo für Violoncello und Harfe* (1984), using the tools discussed in the previous chapter (mainly Straus's associational model and Yun's *Hauptton* technique). I summarise and synthesize all aforementioned chapters in the fourth chapter, in which I also offer concluding remarks and suggest further research possibilities.

CHAPTER 2

METHODOLOGY

As discussed in the previous chapter, Yun was forced to live outside his own culture when he was exiled from his native country. He was given amnesty in Germany, which resulted in his compositions being compared with and in competition with music by Western composers. Since Yun became successful as a composer in Germany, we may conclude that his music, despite its apparent foreign sonorities, includes sufficient Western musical material for Western audiences to recognise East-Asian elements in the context of Western idioms. This logical conclusion, in turn, confirms that Yun's music may be analysed in terms of both East-Asian and Western traditions. In this chapter, I present three necessary theoretical tools for the analysis of Yun's music: (1) East-Asian Elements, (2) Western Approach, and (3) the *Hauptton* Technique. In the "Concluding Remarks," I argue that the *Hauptton* technique blends East-Asian and Western musical traditions, and that a convincing analysis of Yun's music can be achieved only when both East-Asian and Western perspectives are taken into consideration.

2.1: East-Asian Elements

As previously discussed, Yun's compositional process is rooted in East-Asian traditions. These mainly include Taoist principles and the adaptation of Korean instrumental techniques to evoke the sound of East Asia with Western instruments. In this section, I focus solely on Yun's reproduction of Korean sounds, as the topic of Taoism is summarised under the "*Hauptton* Technique" section below. I present some Korean instruments that are evoked

from listening to the second movement of *Duo*, as well as related instrumental techniques. I also explain the notions of a tone and ornamentation in Korean musical traditions, elements that lie at the core of Yun's compositions.

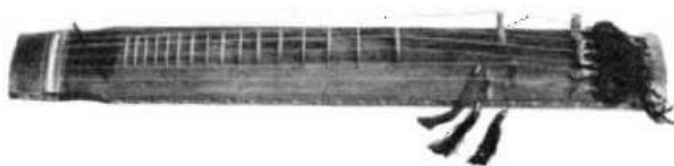
2.1.1: Korean Instruments: the *Komungo*, and Buddhist Wind Chimes

With the exception of a few percussion instruments,⁶⁰ Yun wrote his compositions exclusively for Western instruments. Interestingly, he successfully reproduces the sound of Korean instruments with Western instruments through special performing techniques. Before I provide a detailed discussion of such techniques, I introduce two instruments whose timbres are alluded to in the second movement of *Duo*: the *komungo* and Buddhist wind chimes.

The *komungo*, as shown in Figure 2.1, is a six-string zither-like Korean instrument. The front body (or the soundboard) of the instrument is made of paulownia wood, and the back of hard chestnut wood. The total size of the instrument body spans approximately 150 centimetres (or 59 inches) in length, and 19 centimetres (or 7.5 inches) in width. The six strings consist of twisted silk, and differ in thickness. The inner three strings (second, third and fourth strings) rest on fixed frets of sixteen different sizes (called *kwae*), whereas each of the outer three strings is supported by a movable bridge (called *chu*) made from cherry wood.

⁶⁰ Yun occasionally used Korean percussion instruments in his compositions, such as in *Loyang* (1962) and *Rák* (1966). See Jeongmee Kim, "Musical Syncretism in Isang Yun's *Gasa*," in *Locating East Asia in Western Art Music*, ed. Yayoi Uno Everett and Frederick Lau (Middletown, Conn.: Wesleyan University Press, 2004), 178-79.

Figure 2.1: The *Komungo*⁶¹



When playing the instrument, the performer sits cross-legged, and places the upper-right end of the instrument on the right knee. The sound results from plucking the right part of the strings with a small horn or bamboo rod (called the *suldae*), held in the performer's right hand. The left hand presses on the string to produce different tones, including microtones. Various ornamentations may also be created by the left hand pushing or sliding on the string. (These left-hand ornamental patterns are called *nong-hyun*, which will be discussed in the forthcoming subsection.) The *komungo*'s sound, which consists of deeper and lower tones in comparison to other zither-like instruments, such as the *kayakeum* and the *ajeng*,⁶² is often described as "noble and profound."⁶³ It has the widest range among Korean instruments, covering three octaves, from B-flat₁ to B-flat₄. It uses various pentatonic tuning methods, depending on the type of music.

The cello part in the second movement of *Duo* resembles the sound of the *komungo* when it is plucked (*pizzicato*), and the sound of the *ajeng* when it is bowed (*arco*). The movement begins with the solo cello playing *pizzicato*, for which Yun includes a special performance direction. He indicates that the cellist should alternate between the left hand and the right hand when plucking the open D string, and also that

⁶¹ Bang-song Song, *Korean Music and Instrument* (Seoul, Korea: National Classical Music Institute, 1973), 35.

⁶² The *kayakeum* and *ajeng* are constructed in a similar manner as the *komungo*. The *kayakeum* consists of twelve strings, all with movable bridges, while the *ajeng* consists of seven strings, all resting on movable bridges, and is played with a rosined wooden bow.

⁶³ [trans.] Hye-gu Lee, *Korean Musical Instruments* (Seoul, Korea: National Classical Music Institute, 1982), 18; Song, *Korean Music and Instrument*, 35.

the right hand must pluck the string near the bridge and with the fingernail.⁶⁴ By applying Yun's special performing direction, the cello produces *pizzicato* tones that are unfamiliar to the Western ear, but easily perceived as the sound of the *komungo*. The bowed parts are relatively easier to associate with the traditional timbre of cello; however, Yun's frequent use of microtones and glissando suggests a non-Western element. Such tones resemble the sound of the *ajeng*, another zither-like Korean instrument that is constructed similarly to the *komungo*, but is played with the wooden bow (see footnote 62). Such instrumental techniques that create foreign (or Korean) sound effects are further discussed in the forthcoming subsection.

While the cello reproduces the sound of the *komungo* and the *ajeng*, certain passages in the harp part are reminiscent of ringing Buddhist wind chimes. Buddhist wind chimes (or temple wind chimes) are small chimes or bells, made of metal, bronze or gold, that are hung under the eaves of a Buddhist temple. Although one commonly sees temples with one or a few wind bells, some temples hang a number of chimes, various in size, either under the outdoor ceiling or on trees. It is the sound of the latter that the harp closely resembles in *Duo*. When the harp plays *bisbigliando* (soft tremolo) between two chords, especially in the higher register, it evokes personal memories of the Buddhist wind chimes in a Buddhist temple. The *bisbigliando* in the harp part suggests the imaginary scene in which a number of light-weighted, small wind chimes ring through a peaceful and soft breeze.

⁶⁴ Isang Yun, *Duo für Violoncello und Harfe* (Berlin: Bote & Bock, 1984). Yun instructs the performer with: [trans.] "When exchanging the right and left hand in *pizzicato* on the open D string, the right hand *pizzicato* should be played close to the bridge, and with finger nail, in order to distinguish the tone quality" (*Bei Pizzicato-Wechsel zwischen der rechten und linken Hand auf der leeren D-Saite sollte das r.H.-Pizzicato moeglichst nahe am Sattel und mit Fingernagel gespielt werden, um die Klangfarbe deutlich zu unterscheiden*).

Although there are no special performing techniques involved with the harp and its evocation of Buddhist wind chimes, the successful timbral imitation of the *komungo* and the *ajeng* in the cello part is achieved through Yun's precise performance indications. All of these sounds, however, are created with instruments common to the Western art tradition.

2.1.2: Korean Instrumental Techniques: Ornamentation and Nong-hyun

Many Western composers of the 1960s and 1970s attempted to create new sounds in Western music by borrowing from foreign or exotic instruments and incorporating these with conventional Western instruments; Yun, however, focused on the potential of Western instruments and developed unconventional instrumental techniques that would produce unexpected timbres.⁶⁵ Harald Kunz explains Yun's unusual handling of Western instruments, in the following:

The frequently strange impression of Yun's music is created by special performing techniques. In particular the expressive potentials of the strings are enlarged in Yun's scores, and he also handles the wind instruments in an unusual manner, making them approach the sound character and playing techniques of East-Asian instruments... They often serve to create the feeling of the Far East... Almost every written note in the string parts has its ornamentation, its particular accent, its trill or glissando; the dynamics are very carefully graded. Yun employs every imaginable technique of string playing without making the instruments sound unnatural.⁶⁶

These special performing techniques are characterized by numerous types of accents and ornamentations, including glissando, trills, tremolo, appoggiaturas, grace notes, rapid crescendo and decrescendo, as well as glissando with trills. Yun's goal in

⁶⁵ Jeongmee Kim, "Musical Syncretism in Isang Yun's *Gasa*," 175.

⁶⁶ Harold Kunz, Liner Notes on Wergo recording of the works of Isang Yun (New York: Polydor, 1970), quoted in Francisco F. Feliciano, "Isang Yun," in *Four Asian Contemporary Composers: The Influence of Tradition in Their Works* (Quezon City, Philippine: New Day Publishers, 1983), 38-41.

employing various performing techniques is the reproduction, or evocation, of East-Asian sounds.

The composer affirmed that such instrumental techniques owed their origin to traditional Korean music and to the significant role of ornamentations in this music:

My musical gestures come from Korean traditions...Asian traditional music did not follow counterpoint or harmony, and therefore tones in such music had to be performed in a completely different manner in order to bring out its distinct character as living matter. There stemmed many differentiation of tones as well as countless types of glissando and vibrato.⁶⁷

Figure 2.2 reproduces some of the Korean ornamentations that are currently used by the National Gugak Center (the national Korean music centre), transcribed in a Western notational system. The instrumental techniques employed for such ornamental patterns with string instruments are identified as the *nong-hyun*. This translates literally as “to toy with strings,” and consists of four types of sound: *yo-sung* (vibrating sound), *jeon-sung* (rolling sound), *toi-sung* (sliding to a lower pitch), and *choo-sung* (sliding to a higher pitch). *Yo-sung* represents *nong-hyun* in the narrow sense, and is assumed to always be played unless other techniques are indicated. *Jeon-sung* is produced by “pressing the string sharply to raise the pitch and then quickly releasing it.”⁶⁸ Therefore, it combines elements of the other three types of sound (*yo-sung*, *choo-sung*, and *toi-sung*). Yun’s use of various ornamentations for the cello is reminiscent of the *nong-hyun*, especially because the ornamentations used involve microtones and micro-intervallic movements unique to East-Asian music.

⁶⁷ [trans.] Isang Yun and Walter-Wolfgang Sparrer, *Nawi Kil, Nawi Isang, Nawi Eumak*, trans. Kyocheol Jeong and Injung Yang, from German to Korean (Seoul: Hice, 1994), 58.

⁶⁸ Injung Song, “In-Depth Study of Isang Yun’s *Gliss és pour Violoncelle seul*” (PhD diss., Boston University, 2008), 30.

Figure 2.2: Korean Ornamentations Written in Western 5-Line Staff⁶⁹

(written) (sounds)

Accordingly, ornamentations in Yun’s music convey those in Korean music, and function differently from the ones in Western music. It may be helpful to compare the Korean notion of ornamentations to the stretching or shrinking of an elastic band, and the Western notion of ornamentations to frosting or sprinkles on a cake. An elastic band, whether it is stretched, shrunken, or at its regular length, always remains the same object in terms of material; sprinkles are extrinsic material to a cake, but are applied on top of the cake as a decoration. Yun offers another example to contrast the

⁶⁹ Sung-chun Yi, “Woorinara umak-pyon,” in *Theory of Music & Exercises* (Seoul, Korea: Umak Yesul-Sa, 1971), 163.

notion of a tone in the East from that in the West. He explains that a tone in Western music is like a straight and even line drawn by a pencil, whereas East-Asian tones are like an uneven line created by a brush stroke, which contains much more flexibility and potential for shaping and alterations.⁷⁰ In other words, ornamental movements in Korean music are organic and intrinsic portions of the main tone as a whole, rather than discrete elements that structurally belong to the embellished pitch, as in Western music. East-Asian ornamentations exist as an essential part of the main (or embellished) tone, and by their existence, the main tone achieves its true integrity as a musical entity. These East-Asian notions of an individual tone and ornamentations constitute the foundation of Yun's compositions, expressed through the *Hauptton* technique, which is discussed in detail in the forthcoming section, "the *Hauptton* Technique."

2.2: Western Approach

Although Yun's music is rooted in East-Asian traditions, most of his works were composed in the context of the West. I adopt Joseph N. Straus's associational model in order to determine *Haupttöne* in Yun's music from the contemporary Western standpoint. I begin by summarizing Straus's arguments to explain the difference between musical relationships in tonal and post-tonal music. I further examine the concept of centricity, an insightful element of Straus's "associational approach," as well as its proximity to the organisation of Yun's *Hauptton* technique.

⁷⁰ Yun and Sparrer, *Nawi Kil, Nawi Isang, Nawi Eumak*, 24.

2.2.1: *Prolongational versus Associational Music*

In his study “The Problem of Prolongation in Post-Tonal Music” Straus highlights problems in approaching post-tonal music from a strict prolongational perspective, such as Schenkerian theory.⁷¹ The organisation of most post-tonal music differs fundamentally from that of tonal music, and thus requires a different analytical approach. He asserts that attempting to identify a harmonic prolongational background, such as Schenker’s *Ursatz*, for post-tonal music produces few significant results in terms of musical coherence because post-tonal music is not prolongational, at least not in the traditional sense.

Straus argues that prolongation differs from mere contextual reinforcement or repetition in that it occurs when pitch collections are under certain conditions. Contextual reinforcement, connected through different musical elements such as timbre, metrical placement, dynamic emphasis, and articulation, represents a central qualitative distinction that does not necessarily have an integral relationship to other surrounding musical events. Prolongation, in contrast, maintains some musical entity in control precisely when the prolonged object is not literally present by means of musical events that are syntactically related, but structurally inferior, to it and thus extend the object. Straus identifies four necessary conditions of prolongation, as follows: (1) the consonance and dissonance condition, (2) the scale-degree condition, (3) the embellishment condition, and (4) the harmony and voice-leading condition. As will be discussed in the forthcoming paragraphs, these conditions explicate how the concept of prolongation is closely affiliated with tonality, as well as reasons why post-tonal music is incapable of prolonging musical events and of sustaining a prolongational middleground.

⁷¹ Joseph N. Straus, “The Problem of Prolongation in Post-Tonal Music,” *Journal of Music Theory* 31, no. 1 (Spring, 1987): 1-21.

First, the consonance and dissonance condition provides a method, based on pitch, of differentiating between structural and non-structural tones. In the tonal vocabulary, there exists an ultimate distinction between consonance and dissonance, defined by intervallic relationships within harmony, which permits consistent determination of relative structural weight. Relatively dissonant sonorities have weaker structural weight than the consonant, and may be removed at each successive level of structure in order to reveal a convincing prolongational middleground. Post-tonal music, however, does not necessarily fulfill this condition since it can abandon the ultimate consonant role of the triad and its intervallic relationships. With the absence of any consistent distinction between consonance and dissonance, it is impossible to assume a relative structural weight for all pitches. In other words, the post-tonal middleground organisation cannot be approached as prolongational due to its lack of relatively pitch-dependent criteria.

Second, the scale-degree condition presumes the initial establishment of a prolongational middleground by meeting the previous condition, and further assesses the relative structural weight within the structurally superior harmonies themselves by suggesting some sort of hierarchy among the consonant harmonies. Post-tonal music cannot conform to this condition on account of the presumption for consonant harmonies, which is not strictly defined in post-tonal pitch collections. Tonal pitch collections, however, hold the consonant and dissonant relationship, and constitute a hierarchy. For example, both the tonic triad and the dominant triad are primary in the hierarchy of tonal pitch collections; yet, when they occur at the same structural level, the tonic has greater structural weight than the dominant. Therefore, this condition extends the notion of prolongation to reveal more remote levels of structure than the immediate middleground close to the surface level. Strauss acknowledges that post-tonal music may permit small-scale prolongations by including some

sonorities as contextually consonant, but these prolongations cannot occur within longer musical spans without a hierarchy of consonances. Pearsall adds that “the identification of a hierarchical arrangement of pitches that is unique to each atonal [or post-tonal] composition may lead to more successful results.”⁷² In post-tonal music, even the establishment of a hierarchy of pitch collections requires associational devices rather than prolongational, as will be discussed with the concept of centrality below.

Third, non-structural tones in the prolongational process also necessitate precise and consistent classification into different prolongation types in order to describe their relationship to the nearest structural tone at any levels of structure.⁷³ Tonal music clearly meets this embellishment condition by means of a small number of prolongation types, which include passing, neighbouring, and arpeggiation. Any non-structural or lesser-weighted structural tones can always be described as prolonging tones of greater structural weight as one of these three relationships. However, with post-tonal music, embellishments cannot be described easily as prolongational because such simplicity of prolongation types is not yet defined. Although Straus admits that finding a similar consistency of prolongational types may eventually lead to a prolongational model for post-tonal music, “a convincing demonstration of prolongation requires the secure foundation of such a consistent model of voice leading,”⁷⁴ which leads us to the last condition.

The fourth and last condition of prolongation relates to harmony and voice leading. Prolongation often involves the horizontalization of a vertical interval. In tonal music, harmonies (or triads) are constructed by non-adjacent elements within the diatonic collection

⁷² Edward R. Pearsall, “Harmonic Progressions and Prolongations in Post-Tonal Music,” *Music Analysis* 10, No. 3 (Oct., 1991), 347.

⁷³ Straus labels such classification of non-structural tones as “embellishment;” this term differs from the concept of “ornamentation” in Yun’s music, discussed in the “East-Asian Elements” section above.

⁷⁴ Straus, “The Problem of Prolongation in Post-Tonal Music,” 5.

(3rds, 4ths, 5ths, and 6ths), while adjacent elements (2nds) are the unique voice-leading intervals. This clear distinction between harmony and voice leading within the diatonic collection defines the vertical and the horizontal dimensions, since harmonies are vertically constructed, while voice-leading moves in stepwise motion, creating prolongation in the horizontal dimension. This in turn clarifies precise and consistent distinctions among the three prolongational types (passing, neighbouring, and arpeggiation); passing and neighbouring tones prolong a harmony through voice leading, whereas arpeggiation horizontalizes a (vertical) harmony by skipping within the same triadic intervals. In principle, it is possible for some other pitch collections, such as the octatonic scale, to produce prolongations like the diatonic collections, but Straus argues that “twentieth-century composers have generally not exploited that capability.”⁷⁵ Remarkably, post-tonal music often features pitch collections in which the distinction between harmony and voice leading is lost. For instance, prolonging a sonority like set-class 3-1 (012) is virtually impossible because a single interval (minor second) can imply either voice leading or a prevailing harmony.

The tonal system meets all four necessary conditions of prolongation and possesses deep structural properties that enable prolongational middleground structures, whereas post-tonal music, in general, is incapable of sustaining prolongations to the middleground level. In fact, post-tonal music emphasizes certain musical events and pitches by means of centrality instead of prolongation. Accordingly, Straus proposes an alternative analytical approach that is better suited for the new musical idioms of the post-tonal repertoire, which he identifies as the associational model.

⁷⁵ Ibid., 7.

2.2.2: *Centricity and Associational Model*

The concept of centricity is relatively simpler than prolongation in the sense that it refers to any element that is strong or centric in a musical context without any conditions to satisfy. In any music, pitches that are higher, longer, louder, or more accented tend to have greater structural weight, though they may not necessarily be prolonged. I label this type of structural weight “central weight” in order to distinguish it from the idea of structure with the concept of prolongation. Contextual means, including register, timbre, metrical placement, dynamics, and articulation, are conducive to coherence in the post-tonal middleground structure. With these post-tonal criteria, Straus presents the “associational model,” and argues that it provides the only reliable basis for describing post-tonal middlegrounds and voice leading.

The associational model is less complex and comprehensive than the prolongational model, but theoretically more practical. “Given three musical events X, Y, and Z, an associational model is content merely to assert some kind of connection between X and Z without commenting one way or another about Y.”⁷⁶ It associates musical events separated in time within a musical context, but makes no claim regarding the events that intervene between the associated events. Associational interpretations are not difficult to substantiate because the only necessary condition is continuity in some musical domain. Straus argues that such associations are frequently used by twentieth-century composers to compose out motivic units over large musical spans, and to ensure that the music is motivically integrated at all structural levels.⁷⁷ Consequently, the associational model provides the most powerful means for understanding post-tonal middleground structures by enabling musical assertions

⁷⁶ *Ibid.*, 13.

⁷⁷ *Ibid.*, 15.

that cannot be made through prolongation. The concept of centricity and Straus's associational model provide excellent tools to describe Yun's *Hauptton* technique and to analyse his works.

2.3: The *Hauptton* Technique

Following my arguments from the previous sections, we may conclude that Yun begins the compositional process with East-Asian musical elements and then transforms them into a Western product. In other words, the *Hauptton* technique, the most important compositional device that Yun applies in his works, blends East-Asian and Western traditions. The *Hauptton* technique draws from the East-Asian musical tradition, specifically that of Korea and China; at the same time, it has been recognised in the Western music community as an innovative compositional tool for twentieth-century music, rather than a tool used simply to evoke exoticism. Yun started exploring the potential of the technique as early as in 1959 with the second and third movements of *Musik für sieben Instrumente*.⁷⁸ He fully integrated the technique in his musical works by the early 1960s, and gradually refined it so as to make it more tangible to the listener; this technique is expressed more directly in his works since the mid 1970s.⁷⁹ I begin this section by introducing basic concepts of the *Hauptton* technique, followed by its philosophical roots and/or inspirations.

⁷⁸ Yun and Sparrer, *Nawi Kil, Nawi Isang, Nawi Eumak*, 74; Isang Yun, *Bewegtheit in der Unbewegtheit: über meine kompositorische Entwicklung in Europa* (Offenbach am Main: West Germany, Korea Forschungsgemeinschaft, 1985), 24.

⁷⁹ Yun, *Bewegtheit in der Unbewegtheit*, 25.

2.3.1: *Basic Concepts*

Drawing from East-Asian tradition and Taoism philosophy, Yun considers an individual tone as a vibrant musical entity in itself with ornamentations around it. In describing his compositional process, Yun explains that:

The fundamental element of my compositions is, to put it concretely, an individual tone (*Einzelton*). A countless number of variant possibilities inhere in an individual tone, to which such surrounding elements as appoggiatura, vibrato, accent, after notes and other ornamentations belong, in order to establish the foundation of the composition. I call this individual tone a main tone (*Hauptton*).⁸⁰

Therefore, there are two elements involved in the *Hauptton* technique: (1) *Hauptton* (a main tone), and (2) *Umspielung* (“playing around”), the ornamentations to the *Hauptton*.⁸¹ The latter element consists of any musical articulation that ornaments the *Hauptton*, including glissando, tremolo, vibrato, trill, and microtones. As previously mentioned, one should not mistake the *Hauptton* as a singly defined pitch. The pitch by itself does not possess any significance in the music; it is how the *Hauptton* is announced, continued, and/or disturbed through interactions with the other tones that confirms the entity of the *Hauptton*. In other words, the *Hauptton* technique is about the phenomenon and how the *Hauptton* is achieved, rather than only the identification of the *Hauptton*; this technique plays a crucial role in Yun’s compositional process.

Christian Martin Schmidt, a German musicologist, divides the technique into three steps: (1) beginning, (2) developing, and (3) fading away. He illustrates the three-step process of the *Hauptton* technique, based on Yun’s drawing of the *Hauptton* process, as shown in Figure 2.3. This illustration explains that once the *Hauptton* is chosen (step 1), it

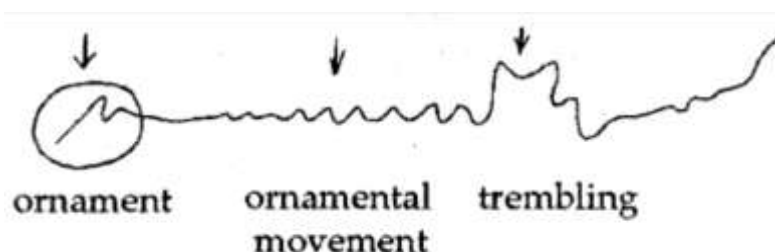
⁸⁰ [trans.] Yun and Sparrer, *Nai Kil, Nai Isang, Nai Eumak*, 50.

⁸¹ Injung Song, “In-Depth Study of Isang Yun’s *Gliss és pour Violoncelle seul*,” 47; Yun and Sparrer, *Nai Kil, Nai Isang, Nai Eumak*, 56.

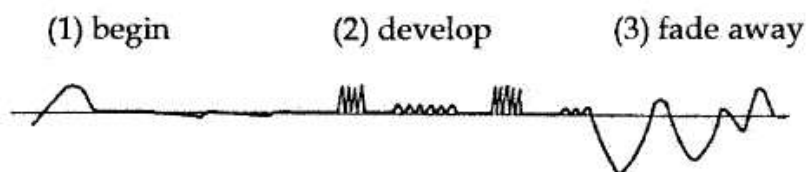
progresses through ornamental movements with the use of *Umspielung*, such as glissando, tremolo, and vibrato, as well as the use of microtones (step 2). Then the tones (both *Hauptton* and *Umspielung*) gradually move away from the *Hauptton*; thus, the perception of the *Hauptton* continues to weaken until it completely fades away (step 3). Yun proposes that we may find these main tones by looking at his composition from the beginning to the end, and by recognizing the overall contour and flow of the tones. Although the choice of the *Hauptton* may vary, the fundamental principle and process of establishing it always remain the same in Yun's works, as will become clearer with the example discussed below.⁸²

Figure 2.3: Representation of the *Hauptton* by Yun and Schmidt⁸³

(a) By Yun



(b) By Schmidt



⁸² Yun and Sparrer, *Nawi Kil, Nawi Isang, Nawi Eumak*, 51.

⁸³ Akira Nishimura, "At the end of the infinite cosmos," *Yun Isang ui Umak Segyae*, trans. Sungman Choi and Eunmi Hong from German to Korean (Seoul: Hangil-Sa, 1994), 157, quoted in Injung Song, "In-Depth Study of Isang Yun's *Gliss és pour Violoncelle seul*," 48-49. The comments on the figures were added by Injung Song for clarity.

I extend Schmidt's description of the *Hauptton* technique by considering its application on sections of a composition (the small scale), as well as on the full work (the large scale). On the small scale, the *Hauptton* in a short passage may be explained by the aforementioned three-step process. On the larger scale, several different *Haupttöne* ("main tones") within the composition, which are themselves ornamented, may be interpreted as either the *Hauptton* of the particular passage, or as *Umspielung* to the fundamental *Hauptton* of the composition. This is analogous to Schenkerian theory and the concept of foreground, middleground, and background structures. Despite this analogy, however, Yun's music cannot be interpreted as prolongational middleground structures because the *Hauptton* technique does not necessarily satisfy the four conditions, discussed previously. Instead, Straus's associational model is remarkably helpful, in combination with the *Hauptton* technique, for the analysis of Yun's works.

The second movement of *Duo* is clearly constructed through the *Hauptton* technique, as are all of Yun's compositions since the mid-1950s. Example 2.1 reproduces the opening passage of the second movement of *Duo*, which centers on the *Hauptton* D. The melodic line begins with an accented D, which descends to the D an octave below; the pitch is emphasized by means of repetition, as well as different timbral effects of the *pizzicato* technique, which was explained previously in the "Korean Instrumental Technique" section. By establishing the pitch-class D as the *Hauptton* through such musical effects, the second movement progresses and develops the *Hauptton* through various interactions between the *Hauptton* D and the *Umspielung* of other tones with ornamental gestures, as in the step 2 of Schmidt's description. However, there is not enough trace to perceive D as the *Hauptton*

halfway through the movement in mm. 23-26, shown in Example 2.2,⁸⁴ as other tones are not drawn to D any longer. In other words, the first half of the second movement follows Schmidt's three-step process, but this first half also acts as the beginning process (step 1), when perceived with the other half and applied on the larger scale, as will be examined in chapter 3.

Example 2.1: Yun, *Duo für Violoncello und Harfe* (1984), II, mm. 1-2



Violoncello

♩ ca. 60

pizz.

f mf p mp p f mf

Bei Pizzicato-Wechsel zwischen der rechten und linken Hand auf der leeren D-Saite sollte das r.H.-Pizzicato möglichst nahe am Sattel und mit Fingernagel gespielt werden, um die Klangfarbe deutlich zu unterscheiden.

Example 2.2: Yun, *Duo für Violoncello und Harfe*, II, mm. 23-25



23 arco pizz. arco pizz. arco pizz. arco pizz.

pp p mp p pp f mf

pp p pp mf

I have discussed so far East-Asian elements in Yun's music within the context of musical traditions. However, East-Asian music, along with any other forms of the fine arts, is closely connected to East-Asian philosophies, such as Taoism, Confucianism, and Buddhism.

⁸⁴ I omitted m. 26 due to limited space.

The *Hauptton* technique is no exception, as it naturally aligns with East-Asian philosophies, Taoism in particular. Although the topic of philosophy is beyond the scope of my research, I include a brief history of Taoist philosophy and its influence on Yun's compositional process in order to contextualise Yun's musical thoughts and certain concepts that originated from Taoism.

2.3.2: *Aesthetics: Taoism Influences*

Yun was always inspired by the aesthetics of Taoist philosophy in his creative process:

My compositional works are expressions of the *Tao* in the sense that I always seek out the principles of Taoism in the creation of the works. The beginning of my music is actually a continuation of something [invisible] that has already been ringing without sounding. Likewise, the seeming end of my music in fact belongs to the unheard sound of the future, and would continue to ring in the unheard sound.⁸⁵

In other words, Yun's music echoes or includes small portions of the great Tao that has neither beginning nor ending, but flows endlessly. To Yun, composition was not about music making, but about finding it in nature.

According to Yun's writings and keynote addresses, Taoist philosophy focuses on an inward attitude that was established by Lao-tzu and Chuang-tzu about 2600 years ago. In the seventh century A.D., Taoism became the state religion in China, and its principles captivated the Chinese people's ways of life. Today's Shamanism in Korea and Shintoism in Japan are similar to Taoism at that time in China. Taoist philosophy promotes the notion that there are four main elements in space: human, earth, sky, and Tao. Human beings exist by relying on earth, which relies on the sky, and eventually the sky belongs to Tao. *Tao*, literally translated as "the Way," is the flow of the universe that is indefinable; yet, it bears an

⁸⁵ [trans.] Isang Yun, *Bewegtheit in der Unbewegtheit*, 30.

immortal meaning. “In its substance, it is invisible, inaudible, vague, elusive, indescribable, and above shape and form. It is one, a unity behind all multiplicity.”⁸⁶ It is important that human beings are consciously aware of Tao in order to exist within the complete space.

Taoists believe that the great Tao does not cease to move, and the moving Tao goes far until it eventually returns to the origin. The ceaseless movement ultimately becomes equivalent to a stasis in the sense that it always returns to where it has already been. In other words, Tao is something that moves and stands still at the same time—it only experiences and sustains immanent motions or actions. This aforementioned concept of active movements within the stillness is labelled as *Jung Joong Dong* in Korean.⁸⁷ Yun particularly emphasized the concept of *Jung Joong Dong* when describing his compositional and musical philosophies in relation to Taoism.

Yun compares the schema of macrocosm and microcosm with the philosophy of *Jung Joong Dong*, and to his compositional process. He argues that the notion of dimension, such as “big” or “small,” always relates two elements, as does the space of macrocosm and microcosm. For instance, an art work, such as music, is a microcosm in the macrocosm of nature (or space) because East Asians believe that art does not belong to humans, but comes from nature (or space). At the same time, the macrocosm of nature is again a microcosm to a larger macrocosm; likewise, a microcosm contains smaller microcosms within it, and so forth.

Yun associates this relativity of spaces to various musical elements that are important in his music, such as duration (long or short), pitch range (high or low), and

⁸⁶ Jeongmee Kim, “Musical Syncretism in Isang Yun’s *Gasa*,” 183

⁸⁷ The presentation of Yun’s honorary doctorate at the University of Tübingen is titled “Bewegtheit in der Unbewegtheit,” which is the German translation of *Jung Joong Dong* in Korean, or the “movement within the stillness” in English.

dynamic value (strong or weak, or, loud or soft). An individual tone, when compared to the macrocosm of the entire music, is equivalent to a microcosm with ceaseless, immanent motions. It may accompany and develop through the use of the aforementioned musical articulations, whose values are relative, rather than fixed. Yun argues that these elements are prominent in his music for it always seeks the principles of Taoism. Furthermore, all aforementioned philosophical thoughts, including *Jung Joong Dong* and the relativity of spaces, suggest a better understanding of the East-Asian notion of an individual tone, as previously discussed in the “East-Asian Elements” section.

Taoism also contains the concept of Yin and Yang theory, which highlights the duality and interdependence of two opposing forces in nature. For instance, there would be no light without darkness, and vice versa. This concept fundamentally draws from the relativity of spaces in that it only takes relative elements into account, rather than attempting to define one element on its own. Yun refers to Lao-tzu’s statement in order to explain the concept in relation to Taoism. “Lao-tzu does not define big or hot, but only the relativity of properties. He said something short is not short, long is not long and hot is not hot. This is the Tao.”⁸⁸ Yun later elaborated on this by arguing that relative elements subsume infinite ideas, and humans can perceive the present portion of the ideas from moment to moment, as well as space represented by the ideas. Yun’s *Hauptton* technique aligns well with the Yin Yang theory in that the *Hauptton* does not exist without the *Umspielung*, and vice versa. That is to say, it is essential to observe the relative and reciprocal connection between the *Hauptton* and the *Umspielung* in analysing and interpreting Yun’s music through the study of the *Hauptton* technique.

⁸⁸ [trans.] Yun and Sparrer, *Nawi Kil, Nawi Isang, Nawi Eumak*, 28.

2.4: Concluding Remarks

Yun strongly claims that the *Hauptton* technique lies at the centre of his compositional process, and amalgamates East-Asian and European musical languages.⁸⁹ The application of the technique involves the process of juxtaposing two different musical traditions, hence integrating East-Asian and Western elements. For this, the most complete understanding of the technique and Yun's music is achieved only when one comprehends characteristics of both Eastern and Western music. East-Asian traditions provide the root of the technique, as well as the philosophical inspiration behind the music; however, the end product of this East-Asian root is achieved in the context of twentieth-century Western music, as the composer intended so by adapting formal structures and instrumentations of Western music, as well as the occasional use of harmony and the twelve-tone technique.

At times, it may be difficult to show how the *Hauptton* technique relates to Western compositional thought, whereas its East-Asian origin has been discussed sufficiently by many scholars of Yun's music, as summarised in the literature review. From a prolongational perspective, we find few significant relationships between the *Hauptton* technique and Western elements. However, Straus's associational model provides a useful tool to reinterpret the *Hauptton* technique with respect to Western post-tonal music.

Specifically, the concept of centricity supports the presentation of the *Hauptton* in music. The "central tone" in Yun's music is accented and emphasized through various ornamentations and contextual means, such as dynamics, duration, and register. The central tone also allows us to relate different *Haupttöne*, even though they are separated in time, within a musical context. Among the plentiful articulations that Yun employs in the *Hauptton*

⁸⁹ Isang Yun, *Bewegtheit in der Unbewegtheit*, 25.

technique, he often, if not always, assigns longer durations for the chosen *Hauptton*. This is always true in the case of the second movement of *Duo*, and all *Haupttöne* separated in time can be linked immediately in the musical domain of duration. I adopt and modify Straus's associational model in my analysis to demonstrate my associations of the *Haupttöne* as a sketch in the following chapter.

The analytical model proposed in this chapter is highly useful in revealing large-scale coherence in Yun's work; however, it does not necessarily account for musical events that intervene between the associated pitches.⁹⁰ This does not mean that the intervening materials direct the musical motion from one to another, or that they prolong a certain pitch. These omitted parts belong to the other musical surface (*Umspielung*), and may be explained as East-Asian musical elements, such as the foregoing discussions about the Korean instrumental techniques (*nong-hyun*) and Taoist influences. Although it is beyond the scope of my research to examine such elements in great detail, the discussion of "East-Asian Elements" in this chapter should provide the reader with sufficient information to understand my analytical observations on East-Asian notions in Yun's music in the next chapter. Since interpreting Yun's music requires musical knowledge of both East-Asian and Western traditions, we may conclude that the *Hauptton* technique actually blends both East-Asian and Western musical elements by focusing on the process, as well as large-scale structures. The following chapter applies the associational model and the *Hauptton* theory to the second movement of *Duo*.

⁹⁰ Straus, "The Problem of Prolongation in Post-Tonal Music," 15.

CHAPTER 3

ANALYSIS OF THE SECOND MOVEMENT FROM *DUO FÜR VIOLONCELLO UND HARFE*

In this chapter, I begin with a brief discussion on the general characteristics of *Duo für Violoncello und Harfe* (1984), such as texture and dynamics, in order to highlight the role of the second movement as an intermediary between the outer movements. I then turn to the second movement, and interpret the formal structure as a binary form with a coda. I examine contrasting musical elements, such as texture, register, timbre, and rhythm, that differentiate the two large sections and that contribute to the articulation of the *Haupttöne*. I then explore Yun's use of the *Hauptton* technique, focusing more on the organisation of the *Haupttöne* than the *Umspielung*. I apply Straus's associational model and the concept of centrality as tools to identify the *Haupttöne*; this allows me to re-interpret the form of this movement in relation to Taoist philosophy, as will be discussed in the "Concluding Remarks" section. My goal is to show that the *Hauptton* technique contextualises Yun's composition as a synthesis of East-Asian and Western music traditions.

3.1: Introduction: *Duo für Violoncello und Harfe* (1984), Movement II

Duo für Violoncello und Harfe (1984) was commissioned by Boehringer Ingelheim Corporate for the "International Days" in Ingelheim am Rhein, and was first performed on

May 27, 1984 by Ulrich Heinen (cello) and Gerda Ockers (harp).⁹¹ It consists of three movements of similar lengths of time, and takes approximately fifteen minutes to perform.

The three-movement work carries an overall impression of unfolding and fading away towards the end, expressed through musical articulations, including texture and dynamics. The musical texture unfolds from being vertical in the first movement to linear in the third movement, as though the tangled notes are untangled by travelling through each movement. The first movement includes an abundant use of simultaneous attacks of two or more notes in both the cello and harp parts, whereas the second movement carries less simultaneities than in the first, and finally in the third movement, there is no appearance of vertical sonorities except for the harp part in the last six measures, in which certain chords are plucked in soft dynamics.

Along with this unfolding texture, the overall dynamics of each movement also contribute to the impression of fading. Figure 3.1 illustrates approximate dynamic contours of each movement in a graphical form. The horizontal axis, or the x-axis, indicates the measure number, while the vertical axis, or the y-axis, represents the dynamic levels in numbers, from the softest (0=*pppp*) to the loudest (9=*ffff*), as shown in Figure 3.1a. The dynamics in the first movement range from 2 to 9 (*pp* to *ffff*), with the exception of 1 (*ppp*) at the end; 6 (*f*) or louder markings are prominent throughout (Figure 3.1b). The second movement contains dynamics no louder than 7 (*ff*) (Figure 3.1c). The third movement mainly features the dynamics softer than 2 (*pp*), the softest being 0 (*pppp*), with the exception of one measure of 7 (*ff*) in m. 24 (Figure 3.1d). From these graphs, we may conclude that the

⁹¹ The “International Days,” an annual festival founded in 1959 by Dr. Ernst Boehringer, showcase countries from different continents in order to provide special insights into the cultural traditions of other countries. In 1984, the “International Days” was devoted to Korea. For more information: *Internationale Tage Ingelheim*, <http://www.internationale-tage.de/content.html?id=1&lge=e> (accessed February 22, 2012).

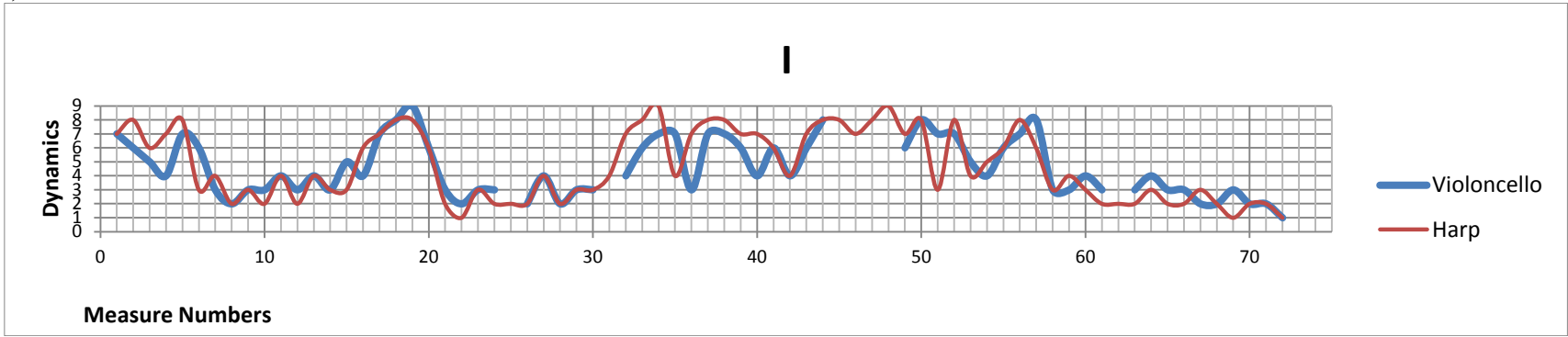
approximate average dynamics for each movement gradually become softer from the first to the third movement: 6 (*f*) in the first movement, 3 to 4 (*p* to *mp*) in the second movement, and 1 to 2 (*ppp* to *pp*) in the third movement. This decreasing dynamics tendency of the whole work is further intensified by quiet concluding sections in all three movements, which strongly reflect *Duo*'s overall motion as fading away. The texture and dynamic contours of the whole work, then, align well with the three-step process of the *Hauptton* technique, where we find a beginning, a development, and fading away.

Figure 3.1: Dynamic Contours in *Duo für Violoncello und Harfe* (1984)

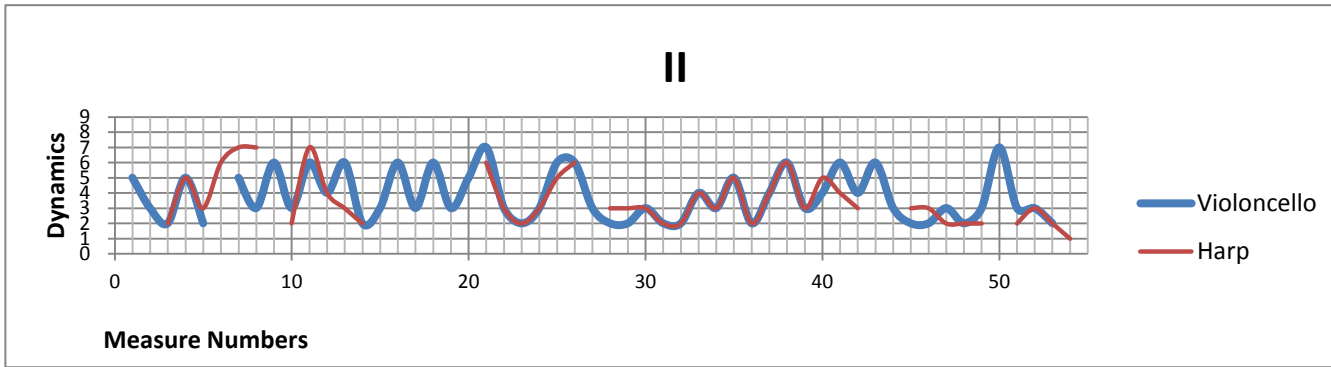
a) Dynamic Levels: Assigned Numbers in Graph

9	8	7	6	5	4	3	2	1	0
<i>fff</i>	<i>fff</i>	<i>ff</i>	<i>f</i>	<i>mf</i>	<i>mp</i>	<i>p</i>	<i>pp</i>	<i>ppp</i>	<i>pppp</i>

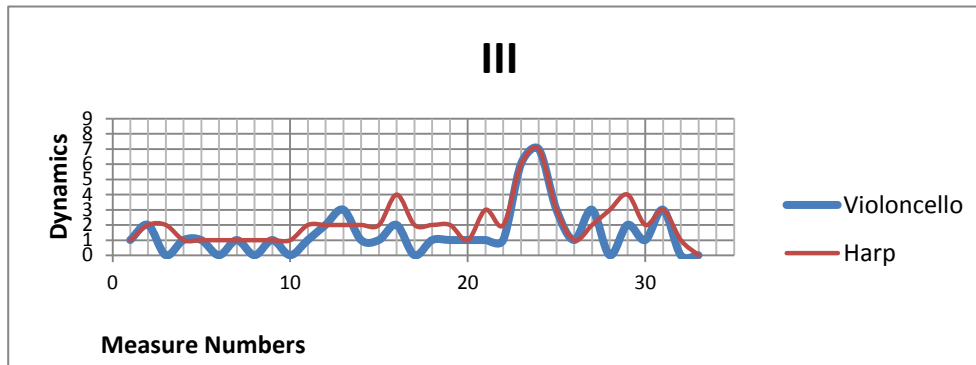
(b) Movement I



(c) Movement II



(d) Movement III



From the aforementioned discussion of texture and dynamics, the second movement of *Duo* stands as the midpoint in the transformation from the loud, primarily vertical first movement to the soft, linear third movement. This inner movement consists of elements from the outer movements, providing a smooth transition between movements; at the same time, it functions as an individual movement through its repeated eighth-note pattern, which creates a propulsive rhythmic structure. This rhythmic motive recurs throughout the movement, and becomes its characteristic feature. In addition, the second movement includes timbres that are not present in the outer movements, setting this inner movement apart from the others. Yun includes specific performing directions for the cellist at the beginning of the second movement:

When exchanging the right and left hand in pizzicato on the open D string, the right hand pizzicato should be played close to the bridge, and with finger nail, in order to distinguish the tone-quality.⁹²

This performing technique results in reproducing the sound of the Korean string instrument *komungo*, as discussed in chapter 2. In my analysis of the second movement, rhythmic and timbral structures are further investigated along with other elements, such as register and dynamics, in the context of both the formal structure and the *Hauptton* technique.

3.2: Western Elements: Formal Structure

The second movement of *Duo* may be classified as a binary form with a short coda. Figure 3.2 provides an outline of the form with brief descriptions of the contrasting elements in each section. Yun marks the divisions for each section with musical indications, such as the fermata in m. 26 and the breath mark in m. 51. Sections A and B are contrasted by means

⁹² [trans.] Isang Yun, *Duo für Violoncello und Harfe* (Berlin: Bote & Bock, 1984). See footnote 64 for the original version in German.

of various musical elements, including texture, range, timbre, and duration. I first summarise contrasting elements between sections, and then provide detailed descriptions with examples in the forthcoming subsections, “Section A” and “Section B.” The coda is discussed briefly preceding these subsections.

Figure 3.2: Contrasting Musical Elements in *Duo für Violoncello und Harfe* (1984), II

	Section A (mm. 1-26)	Section B (mm. 27-51)	Coda (mm. 52-54)
Texture	Mostly monophonic	Homophonic (Melody and accompaniment)	Monophonic
Melodic direction	Ascending	Ascending	n/a (too brief to define)
Register	Low-Middle	High-Extreme High	Low-Middle
Duration and Rhythm	Short-breathed; active; Rapidly moving	Longer durations; inactive; Slow, but persistent	n/a (combined A+B)
Timbre	Agitative; bold; busy; - (cello) arco, pizz., trill with gliss., few harmonics; - (harp) bisbigliando, gliss.	Soft; quiet; still; - (cello) mostly arco, harmonics - (harp) bisbigliando, arpeggio	pizz., harmonics
Dynamics	Generally louder; fluctuating (<i>ff-pp</i>)	Softer; increasing (<i>pp→ff</i>)	Soft; decreasing (<i>p→ppp</i>)
Featured <i>Hauptton</i>	D _(3,4) , G ₂ , B ^b ₃	A ₄ -B ₄ -C ₅ - D ₅ , E ^b ₄ , G [#] ₃ , E ₃ , C _(2,3,4) ; D _(3,4,5,6)	D _(2,3,4,5)
Stability	Stable	Unstable	Stable

*Bolded text in the figure represents the primary dynamics and the *Hauptton*.

First of all, the texture of section A is primarily monophonic in the sense that the cello and harp generally play together as a single melodic line, or they take turns to present a single melodic line. Nevertheless, the harp occasionally accompanies the melodic line of the cello through the use of chordal tremolos and moves to higher ranges that do not blend into the sonorities of the cello. Section B is rather homophonic since it is mostly in a melody and accompaniment form. The occasional use of the harp’s chordal tremolos from section A

is more frequently used in section B, also in much higher ranges, which gives the harp the role of a supporting instrument.

In relation to register, section A stays within the conventional range of the cello (C₂-A₅). The ascending motion of the melodic lines naturally takes the melody to higher ranges than in the beginning, and the continuation of such motion throughout the movement results in tones remaining in the higher register in section B. Such difference in registers is readily apparent in the score due to the type of clef included in each section. The cello mostly uses the bass clef in section A with the brief exception of the tenor clef for a half measure in m. 25, the penultimate measure to section B, whereas it is mostly notated with the tenor and the treble clefs in section B; the bass clef appears only for seven and a half measures at mm. 38-45. The harp in the latter section is also in the higher range, and it even calls for the use of the octave treble clef in mm. 47-48. This difference in registers eventually amplifies various timbral effects between sections, as will be discussed in the forthcoming paragraphs.

Yun also constructs each section with different rhythmic structures and durations. Section A consists of many short-breathed, faster-moving groups of notes, while section B includes longer durations and slow-moving notes in the cello. Such contrasts in rhythmic structures and durations result in a sense of deceleration from one section to the next, while the actual tempo remains the same throughout the movement.

Lastly, the rhythmic structures also highlight the timbral contrast between sections. Section A evokes bolder and more agitated timbres than section B by means of the frequent shift between *arco* and *pizzicato* in the cello, as well as various accent markings, including *marcato*, *staccato*, *staccatissimo*, and the directed *pizzicato* alternation.⁹³ In contrast, the cello always plays with the bow in section B, which provides a sense of persistency, as

⁹³ See footnote 64 in section 2.1.1.

opposed to the previous section's "agitation." Moreover, the *harmonics*, occasionally used in both the cello and harp parts, introduces a new sonority to the movement. Therefore, sections A and B contrast greatly in relation to all aforementioned musical elements.

These two sections are followed by a brief coda, which combines elements from sections A and B as an extremely dense synthesis of the previous material. The three-measure coda begins with the opening motive of the movement, immediately followed by the harp's *harmonics*, reminiscent of the familiar sonority in section B. As a result, the coda concludes the second movement with a compact summary of the previous two contrasting sections. At the same time, this coda also helps to bridge the second movement to the next, whose materials are in fact similar to section B of the second movement. Yun thus prepares the audience for the forthcoming movement by foreshadowing its familiar sonority at the end of the second movement. To summarise, I interpret the second movement as a binary formal structure with a brief coda by considering contrasting musical elements, such as texture, register, duration, timbre, and dynamics. The following subsections provide a more detailed analysis of the contrasting materials by focusing on sections A and B.

3.2.1: Section A (mm. 1-26)

Section A consists of the most striking characteristics of the second movement, which include a repeated eighth-note pattern and the distinctive *pizzicato* tone-quality of the cello. The eighth-note pattern becomes a prominent motive in the movement, as it recurs throughout in its original or varied form. The composer includes this motive in the opening measures of the movement, as shown in Example 3.1. The repeated eighth-note pattern on D₃, preceded by the sixteenth-note triplet (D₄, C-sharp₄, B₃), is played with a constant alternation

between right-hand and left-hand *pizzicato* tones. The composer successfully evokes a foreign sound quality from the Western instrument cello by means of the unconventional use of *pizzicato*.

Example 3.1: Yun, *Duo für Violoncello und Harfe*, II, mm. 1-2

Violoncello

Harfe

Motive: the repeated 8th-note pattern

Bei Pizzicato-Wechsel zwischen der rechten und linken Hand auf der leeren D-Saite sollte das r.H.-Pizzicato möglichst nahe am Sattel und mit Fingernagel gezielt werden, um die Klangfarbe deutlich zu unterscheiden.

Notice that the harp does not enter until the motivic unit is fully introduced by the cello in the opening, perhaps to establish the monophonic texture setting of the section. As previously mentioned, monophony is achieved in section A through the dialogue between the instruments. In other words, the cello and harp often align as a single melodic line. Example 3.2a reproduces one instance in which the harp smoothly eases into the melodic line of the cello, and eventually broadens the range used for the melody by taking the melody to a higher register. I have labelled four different melodic units in mm. 4-5 with numbers. The melody begins in the cello part (unit 1), followed by an octave leap on D in the harp that lies in the tessitura of the cello (from D₃ to D₄), and eases into the voice of the cello. The melodic line is then transferred to unit 4 in the harp, which first begins in the range of the cello, but soon takes over to a higher register in mm. 5-6. The cello remains silent while the harp plays the melody, which supports the monophonic setting of section A. Although this type of

texture is prominent in this section, there are some passages that do not seem solely monophonic at the surface level. In the excerpt shown in Example 3.2b, the cello and harp sound simultaneously. However, the harp is readily understood as a “timbral ornamentation” to the melody of the cello, due to its use of unstable pitches, such as *glissando* and *bisbigliando* (i.e. soft tremolo), that keep it from forming a perceptible melodic or accompaniment figure. This type of passage may be perceived as a single melodic line with “ornamented timbre,” rather than an accompaniment or another melody that would create homophony or polyphony, respectively. All passages in section A constitute a monophonic texture by promoting a single melodic line without any intervening voices, with the exception of the timbral ornamentation, as previously discussed.

Example 3.2: Monophonic Texture of Section A

(a) Yun, *Duo für Violoncello und Harfe*, II, mm. 3-7

Example 3.2(a) shows the musical score for measures 3-7 of Yun's *Duo für Violoncello und Harfe*, II. The score is in 6/4 time and features a monophonic texture. The cello part (bottom staff) is marked *arco* and *pp* at the beginning, then *f* and *pp* in measures 3 and 4. The harp part (top staff) is marked *pp* and *mf*. Four specific passages are highlighted with numbered boxes: 1 (cello, measure 3), 2 (cello, measure 4), 3 (cello, measure 5), and 4 (cello, measure 6). The harp part includes markings for *trist.* and *mf*.

(b) Yun, *Duo für Violoncello und Harfe*, II, mm. 21-25

Example 3.2(b) shows the musical score for measures 21-25 of Yun's *Duo für Violoncello und Harfe*, II. The score is in 6/4 time and features a monophonic texture. The cello part (bottom staff) is marked *arco* and *ff* at the beginning, then *ff* and *p* in measures 21 and 22. The harp part (top staff) is marked *f* and *p*. The cello part includes markings for *pizz.* and *mf*. The harp part includes markings for *trist.* and *mf*.

The overall register of section A naturally remains in the conventional range of the cello because the monophonic texture is led mostly by this instrument, and the harp plays within the same range for an easy exchange with the cello. It is only for a few short passages that the harp introduces sonorities in a higher register, which I have reproduced in Example 3.3. Example 3.3a shows the first (and potentially the only) instance where the harp usurps the melodic voice without collaborating with the cello and introduces sonorities in the higher register that contrast with the range of the cello. Example 3.3b also demonstrates a similar case; however, the articulation of the higher register in the latter example is weaker than the former because it appears for the duration of only one quarter note with a decreasing dynamic value from *f* to *p*. In this case, identifying the harp as a soft, disappearing response to the preceding melody of the cello makes more sense than treating it as a temporary melodic voice.⁹⁴ The following quick resumption and continuation of the melody in the cello part also confirms that the main melodic voice of the passage stays within the cello part. The last instance, in which the harp sounds in a much higher register than the range of the cello in section A, occurs with the timbral ornamentation, as already discussed with Example 3.2b. Except for the aforementioned three passages, section A remains in the conventional range of the cello.

⁹⁴ My supporting argument for this “disappearing response” is that many sounds in nature tend to ascend when fading away (or decreasing in dynamics) because overtones always ascend. For example, when one pours milk or water in a cup, the sound of the last few drops ascend in terms of pitch. The harp part in this passage resembles such overtone-like instances due to its ascending motion with decreasing dynamics.

Example 3.3: Appearances of the Harp in the Higher Register in Section A

(a) Yun, *Duo für Violoncello und Harfe*, II, mm. 6-7

Musical score for Example 3.3(a) showing measures 6-7 of Yun's *Duo für Violoncello und Harfe*, II. The score is in 5/4 time and features a cello line and a harp line. The harp part begins with a series of eighth-note chords, marked 'arco' and 'mf'. The cello part features a repeated eighth-note pattern, marked 'f' and 'ff'. The harp part concludes with a series of eighth-note chords, marked 'f' and 'mp'.

(b) Yun, *Duo für Violoncello und Harfe*, II, mm. 17-18

Musical score for Example 3.3(b) showing measures 17-18 of Yun's *Duo für Violoncello und Harfe*, II. The score is in 5/4 time and features a cello line and a harp line. The harp part begins with a series of eighth-note chords, marked 'arco' and 'pp'. The cello part features a repeated eighth-note pattern, marked 'p', 'pp', 'f', 'mf', and 'p'. The harp part concludes with a series of eighth-note chords, marked 'mf' and 'f'.

Section A is also characterized by its propulsive rhythmic cells that generate forward and active rhythmic motions. The repeated eighth-note pattern at the beginning of this section, as previously shown in Example 3.1, sets up a regular, propulsive metrical pulse, which is followed by a rapid chain of various short-breathed rhythmic cells that push the music forward; hence, a driven rhythmic momentum is achieved throughout this section. Example 3.4 shows the last few measures of section A (mm. 23-26) and the beginning

measures of section B (mm. 27-28). The melodic line in mm. 23-26 moves rapidly, with the longest duration of a note being a quarter-note value. These busy and active rhythmic cells only come to rest with the fermata at the end of this section in m. 27, as a way to prepare for the forthcoming slow section.

Example 3.4: Yun, *Duo für Violoncello und Harfe*, II, mm. 23-28

The image displays a musical score for two instruments: Cello (bass clef) and Harp (treble and bass clefs). The score is divided into two systems, measures 23-26 and 26-28.

Measures 23-26:

- Cello:** Starts with a sixteenth-note pattern (arco) at *pp*. This is followed by a series of dynamic changes: *ppp*, *p*, *mp*, *p*, *mp*, *p*, *pp*, *f*, and *mf*. The notation includes various articulations such as *pizz.* (pizzicato), *arco*, and *tr.* (trills). A fermata is placed over the final note of measure 26.
- Harp:** Features a *tr.* (trill) in measure 23, marked *pp*. It has rests in measures 24 and 25, and a *mf* dynamic in measure 26.

Measures 26-28:

- Cello:** Continues with a *f* dynamic in measure 26, then *p* and *pp* in measure 27, and *p* and *pp* in measure 28. It includes *arco* markings and a fermata over the final note.
- Harp:** Features a *mf* dynamic in measure 26, *f* in measure 27, and *p* and *mp* in measure 28. It includes triplets and a fermata over the final note.

Such short-breathed rhythmic structures are often accompanied by rapidly changing tone-qualities, which provoke the bright and somewhat percussive timbres of section A. As previously mentioned, the timbre of the second movement of *Duo* is distinctive from the

other movements due to the various performing techniques that yield perpetual shifts between different tone-qualities, such as *arco*, *pizzicato* (including Yun's directed *pizzicato* alternation), *marcato*, and *staccato*. The melodic line in mm. 23-26 not only moves with active rhythmic cells, but also involves rapid changes in timbre. That is, the tone-quality keeps shifting between *arco*, *pizzicato*, and *harmonics* within a short span of time. In addition, the use of grace notes and *glissando* propels the music to a forthcoming resolution of some sort. Consequently, both the rhythmic and timbral structures contribute to the forward motion of section A through the agitated rhythmic units and the changing articulation.

Some unfamiliar sonorities also exist among the rapidly changing timbre, achieved through Yun's directed *pizzicato* alternation, and the use of *glissando* and trills with *glissando*. These sonorities may be foreign to the Western ear and add more tension from the perspective of the timbre. Yun reproduces these foreign sonorities by borrowing from East-Asian sounds, as discussed in chapter 2, as well as in the "East-Asian Elements" section below.

In summary, section A is characterised mostly by its forward-moving rhythm, as well as the following musical elements: (1) monophony—melody shared by the cello and harp, (2) short-breathed rhythmic cells, and (3) rapid changes in timbre that are produced by various performing techniques, such as the specially directed *pizzicato* alternation, *staccato*, and *spiccato*. These musical elements not only constitute some of the characteristics unique to section A, but also support the pitch-class D as the *Hauptton* throughout this section, as will be discussed in the following "*Hauptton* Technique" section.

3.2.2: Section B (mm. 27-51)

Compared to section A, section B is lyrical rather than rhythmic, since it consists of long sustained note values and softer dynamics. The stark contrast between sections is immediately expressed after the fermata at the end of m. 26. As shown above in Example 3.4, section B begins with a softer dynamic level, decreased from *f* to *p*, and also with tones sustained for longer durations than the previous passages. While section A is driven by a rhythmic momentum with various rhythmic and timbral changes, section B slowly builds a melodic momentum, proceeding toward the climax of the movement. Such a momentum is provided by ascending melodic gestures with slowly increasing dynamic levels. The climax at mm. 50-51 is then followed by the return of the repeated eighth-note pattern of the previous section, where the coda begins.

The excerpt in Example 3.5 shows most of the musical features that are unique to section B, one of which is the homophonic texture in a melody and accompaniment form. In this section, the melodic line of the cello part is accompanied by arpeggiated figurations and *bisbigliando* in the harp part, often in much higher registers (similar to the “ornamented timbre” as described earlier in “Section A”). The melody in the cello part continues without any rest or pause throughout the entire section. In so doing, it avoids any possibilities for the harp to usurp the role of the melody, and accordingly creates a different textural setting than the former section. The harp part also conforms to the homophony by assuming the role of the accompaniment with arpeggiated figurations, chordal tremolos, and tertian sonorities (see Examples 3.5 and 3.6). The strong melodic momentum created by the continuous line in the cello is also supported by the ascending melodic motion that moves toward the climax.

Example 3.5: Yun, *Duo für Violoncello und Harfe*, II, mm. 29-32

The image displays a musical score for two instruments: Cello and Harp. The score is divided into two systems, each containing two staves. The first system covers measures 29 and 30. The Cello part (top staff) features a melodic line starting at measure 29 with a dynamic of *p*, moving to *pp* in measure 30, and then back to *p*. The Harp part (bottom staff) includes arpeggiated chords and triplets, with dynamics of *p* and *pp*. The second system covers measures 31 and 32. The Cello part (top staff) begins with a *pp* dynamic, followed by *p* and *pp*. The Harp part (bottom staff) features complex arpeggiated patterns with dynamics of *pp* and *p*. The overall texture is delicate and ethereal, characteristic of Yun's style.

As previously mentioned, the overall melodic direction of the movement is in ascending motion. Thus the tones arrive in the higher register by the end of section A, and they continue to ascend throughout the next section. In Example 3.5, the ascending motion is captured by the voice leading in the cello part that moves from B₄ in m. 29 to C₅ in the following measure, and arrives on D₅ in mm. 31-32. Although a temporary change in the melodic direction occurs in mm. 33-43, where the melody descends toward the lowest pitch of the section, C₂[#], the motion is primarily ascending. This brief appearance of the lower register is followed by another ascending melodic gesture, which quickly proceeds to, and

highlights the climax of the entire movement at the arrival of the highest pitch of the movement in mm. 50-51.

Example 3.6: Yun, *Duo für Violoncello und Harfe*, II, mm. 49-51

The image displays a musical score for two instruments: Violoncello (Cello) and Harfe (Harp). The score is divided into two systems, measures 49-50 and 51. The key signature is one sharp (F#), and the time signature is 3/4. In measure 49, the cello part starts with a piano (*p*) dynamic, followed by *pp*, *f*, and *ff* dynamics, indicating a crescendo. The harp part is marked *pp*. In measure 50, the cello part is marked *p dolce* and the harp part is marked *pp*. In measure 51, the cello part is marked *p dolce* and the harp part is marked *pp* and *pizz* (pizzicato).

While it reaches the climax with persistent melodic gestures through the use of ascending motion and increasing dynamics, section B includes static rhythmic cells, in contrast to the rhythmically active section A. As shown in Example 3.5, the melody in the cello mostly presents a sustained note moving to a second sustained note, with brief passing or neighbouring tones. The movement between sustained notes of longer durations produces a deceleration in the rhythm, as though the composer has written a *ritardando* in the score. In this sense, the arpeggiated figurations of the harp in Example 3.5 can be perceived as chordal tremolos, just at a slower tempo than the ones in section A. Therefore, the value of the thirty-second note in the harp does not literally indicate a faster rhythmic figure or a shorter duration; rather, it denotes a slower tempo of the chordal tremolos, provided that the chordal tremolos featured in section A alternate pitches at a faster rate than the written-in versions of section B.

As in the case of its rhythmic structure, section B also consists of less timbral activity than section A by presenting fewer tone qualities. The cellist no longer shifts between *arco*

and *pizzicato*, and always plays with the bow. Other performing techniques that yield various tone qualities, such as trills and *glissando*, are scarcely used; nonetheless, they appear mostly near the end in mm. 43-49, as if to highlight the melodic momentum toward the climax. In other words, Yun employs timbral articulations in this select passage as a means of driving and intensifying the melodic momentum. Throughout section B, the only frequently marked performing technique is the *harmonics*, used in both the cello and harp parts. The *harmonics* provide a lighter timbre due to the higher and weaker tone quality that they produce. These inactive rhythmic and timbral structures allow the melodic structure to project the lyrical character of section B.

The climax takes place in mm. 50-51 when the cello reaches and holds D₆, as shown in Example 3.6. This climax achieves its prominence by all musical means possible, including register, dynamics, and duration. That is, the D₆ is the highest pitch in the melodic line, and is marked by the loudest dynamic marking (*ff*) of the entire movement. It also features the most drastic dynamic change from *ff* to *pp* within a span of six quarter-note beats, for which the D₆ is held, and attains the longest duration in the movement. The composer further emphasises these measures, with breath marks before and after the passage, in order to allow the cellist time to approach this passage with particular attention.

In conclusion, section B contrasts with section A not only through the dynamics, texture, register, and timbre, but also through the musical momentum that these elements generate. It is the active rhythmic motion that pushes the music forward in section A, whereas in section B, the forward motion is created by melodic gestures, such as the ascending melodic motion.

Yun delineates the binary structure not only through all aforementioned contrasting musical elements, but also through the presentation and organisation of *Haupttöne*. The role

of *Hauptton* in terms of formal structure may be compared to that of tonality in Western art music in the sense that instability propels the music forward until a resolution—or a restoration of stability—takes place. For instance, the *Haupttöne* D establishes a sense of stability in section A, as will be discussed further below, but the *Hauptton* in section B change pitches rapidly, and convey a sense of unsettlement. Yun “restores” the stability of the *Hauptton* in the coda by returning to the *Hauptton* D, the fundamental *Hauptton* of this movement. The presentation and organisation of small-scale *Haupttöne*, as well as large-scale *Haupttöne*, will also be discussed in the following section.

3.3: The *Hauptton* Technique

I argued in the previous chapter that the *Hauptton* technique lies at the core of Yun’s compositional process and integrates Eastern-Asian and Western-European musical elements. East-Asian traditions provide the root of the technique, as well as the philosophical inspiration behind the music; however, the end product of this East-Asian root is realised in the context of twentieth-century Western music. The technique focuses on the process of the *Hauptton* (“main-tone”) interacting with the *Umspielung* (“ornamentation” or the other tones), and vice versa, and not simply the identification of the *Hauptton*. To analyse the large-scale structure of the *Hauptton* technique in the second movement of *Duo*, I examine the organisation of the *Hauptton* by adopting and modifying Straus’s associational model.⁹⁵

Borrowing Straus’s associational model, I identify the occurrences of *Haupttöne* in the second movement of *Duo* as an associational sketch on two different scales (small and

⁹⁵ I do not include an in-depth analysis of East-Asian musical techniques since the composer himself, as well as other scholars, have approached extensively his music from an East-Asian perspective.

large) in Example 3.7.⁹⁶ These sketches preserve some Schenkerian voice-leading notations, but they are modified to accommodate associational, rather than prolongational, relationships. In other words, my sketches are solely associational, without assuming prolongations of certain pitches, because the relative structural weights (or more precisely, central weights) of tones are determined by their centricity, rather than by the four conditions necessary for prolongation.

While a detailed discussion of the content of these sketches is provided in the forthcoming subsections, I explain the significance of the notation here. The lower staff shows the small-scale associations and the upper one the large-scale. My sketch does not distinguish between a pitch class and a pitch; that is, some notes in the sketch represent the pitch class regardless of a specific register, while some represent the specific pitch. In most cases, the *Hauptton* technique is not sensitive to registers since octaves give central weight to a pitch, and the space of pitch class is generally sufficient for my discussion.

The *Haupttöne* are assigned with different relative central weights. For example, the empty note-head indicates the greatest central weight (not to be confused with the structural weight as in the traditional prolongation graph), and the solid note-head is used for tones of lesser central weight. I use stems and different sizes of note-heads in a similar manner as in Schenkerian notation in order to indicate relative central weights among the selected pitches. This relativity of central weights is determined largely by duration, the musical domain which links the *Haupttöne* separated in time at the surface level. Dotted slurs are used in my sketch only between pitches that are separated by an octave as an indication of registral

⁹⁶The term “sketch” comes from Schenkerian theory, and allows us to show effectively, through different symbols such as slurs and stems, how some pitches embellish structurally more important ones. I preserve the symbols and layout of prolongational (Schenkerian) sketches, but adopt Straus’s concept of centricity in order to show associational relationships between pitches in my sketches. .

transfer—the *Hauptton* maintains the same pitch class. We may conclude from this associational sketch that the pitch-class D prevails over all other tones throughout the movement, and thus becomes the fundamental *Hauptton* around which the large-scale structure is established. The following paragraphs detail the ways in which the *Haupttöne* are articulated in sections A and B, as well as their position in the *Hauptton*'s three-step process.

Example 3.7: Analysis of the *Haupttöne* in Yun, *Duo für Violoncello und Harfe* (1984), II

A

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

Large-scale

Small-scale

B

27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54

Large-scale

Small-scale

Coda

3.3.1: Section A

The pitch-class D is presented consistently as the *Hauptton* throughout section A, although G₂, the pitch-class C-sharp, and B-flat₃ are occasionally articulated for a short span of time on the small scale. I first examine how most passages in this section are centered on D (mainly D₃, D₄), followed by an analysis of select passages that move temporarily away from the *Hauptton* D. I argue that the other *Haupttöne* are eventually interpreted as developmental material to the *Hauptton* D.

Step One: The Fundamental *Hauptton* D

In the opening of the second movement, Yun unfolds the music by varying the initial motive, as previously discussed with Example 3.1. This motive begins with an accented D₄, and leaps down an octave to D₃, which is then repeated several times as eighth notes. Therefore, this passage centers on the pitch-class D by means of an octave leap, repetition, as well as the previously discussed timbral effect achieved by the special *pizzicato* direction.⁹⁷ The motive recurs in several different variations by gradually becoming more complex, and hence the *Hauptton* remains as D in mm. 1-9. The melody moves away from the *Hauptton* D beginning in m. 10, until the motive returns at the end of m. 16. Nonetheless, the melody gently dwells on D₃ in m. 14, which continues to support the pitch as central, even though it is not strongly articulated. After the return of the motive in m. 16, the *Hauptton* D is sustained by an identical repetition in m. 17, as well as another recurrence of a varied form in the following measure. In mm. 21-22, the centrality of the *Hauptton* D₄ is strongly intensified due to the loud dynamics (*ff*), longer duration, as well as being one of the highest

⁹⁷ See footnote 64 in section 2.1.1.

itches of the melodic unit (see Example 3.8). Yun does not highlight the *Hauptton* toward the end of this section (mm. 22-26), at which point, no particular pitch or pitch class gains prominence over the others.

Example 3.8: Yun, *Duo für Violoncello und Harfe*, II, mm. 21-22

Although the *Hauptton* D is not articulated as strongly in mm. 22-26, it retains its centrality for two primary reasons. First, the audience likely would have focused on a specific pitch at this point (near halfway through the second movement) because Yun includes no harmonic progressions, or unfolding of large-scale or rhythmic structures; instead, the composer highlights select pitches. Second, melodic units near the end of the section include rapidly moving pitches that do not emphasise one particular pitch, and the only “central” pitch that remains in the audience’s memory is the most recently articulated one, which is D₄ in mm. 21-22. Additionally, the passages in mm. 23-26, notwithstanding the rapidly moving melody, emphasise the pitch-class D by means of repetitive metrical accents, melodic direction, and leaps, as shown in Example 3.9.

Example 3.9: Yun, *Duo für Violoncello und Harfe*, II, mm. 23-25

In summary, section A presents the pitch-class D as the *Hauptton* because the D is articulated strongly with the recurrence of the opening motive and its variations. In fact, my analysis has shown that this pitch-class serves as the only *Hauptton* for section A when taken on the large scale. As will be explained shortly, there are some passages that seem to articulate other tones, or no particular tones at the surface level; these small-scale *Haupttöne* eventually proceed toward D. Before discussing these small-scale *Haupttöne*, I present another musical unit that represents the *Hauptton* D, but without directly emphasizing the pitch. I label this unit as the “prefix” to the motive and its variations.

Yun adds a short “prefix,” whose varied forms precede some of the opening motive’s recurrences and variations. The first appearance of this prefix is shown as melodic unit 1 in Example 3.2 above (section 3.2.1). It returns in a slightly varied form in m. 7, prior to the fourth variation of the motive. This recurrence of the prefix firmly establishes its characteristic patterns, which include the alternating thirds in an ascending motion (G-sharp-B-A-C), followed by a repeated leap of a fourth. In addition, the prefix always begins on G-sharp₂, an augmented fourth below the *Hauptton* D₃. I interpret this prefix as an *Umspielung* to the *Hauptton* D since it always leads into a statement of the motive, and thus the *Hauptton* D. It serves as a way to announce the returning of the *Hauptton*.

An extended version of the prefix appears in m. 12 (with an anacrusis), as shown in Example 3.10. However, it does not begin on G-sharp₂ this time, but C-sharp₂. As will be discussed shortly, the *Hauptton* shifts from the pitch-class D to the pitch G₂ in mm. 10-11, and the prefix is transposed accordingly; that is, C-sharp₂ is an augmented fourth below G₂. Considering the pattern that Yun has set up since the beginning—the prefix followed by a varied form of the motive—we expect that a statement of the varied motive will follow the prefix, transposed and centered on G. The melody curiously unfolds without referencing the motive, but it implicitly directs the melodic line to D₃ in m. 14: the chromatically ascending sextuplet starting on G-sharp₃ at the anacrusis to m. 14 leads towards D₄, and the goal is achieved, only in a different register due to an abrupt descending octave leap to D₃. I propose that this passage confirms that the prefix is obligated to proceed toward the pitch-class D because it is *Umspielung* to the *Hauptton*.

Example 3.10: Yun, *Duo für Violoncello und Harfe*, II, mm. 11-12

The image shows a musical score for two instruments: Violoncello (Cello) and Harfe (Harp). The score is for measures 11 and 12. The cello part is written in bass clef, and the harp part is written in treble clef. In measure 11, the cello part begins with a pizzicato section marked 'pizz.' and dynamics 'mf' and 'f'. It then transitions to an arco section marked 'arco' with dynamics 'ff' and 'mp'. The harp part has dynamics 'f' and 'mp'. In measure 12, the cello part continues with dynamics 'mp' and 'f'. The harp part has dynamics 'mp' and 'p'. The score includes various musical notations such as slurs, accents, and dynamic markings.

The next and last recurrence of the prefix in section A occurs in m. 21, as shown in Example 3.8 above. Although the intervallic relationships are altered to a greater degree than previous statements, this passage still resembles the prefix due to its contour as an ascending

motion, as well as the corresponding metrical accents. What is remarkable with this particular melodic unit is that it directly moves toward D_4 , even though it begins with $C\text{-sharp}_3$. It is as though the unattained (or partially attained) goal of the previous prefix in mm. 11-12 is eventually reached. Considering that every return of the prefix moves toward D , we may conclude that the prefix ornaments the fundamental *Hauptton* D on the large scale.

Step One: Small-Scale *Haupttöne* G_2 , $C\text{-sharp}$, $B\text{-flat}_3$, A

In section A, only a few passages seem to centre on different pitches or pitch classes than D , since this section includes primarily repetitions of the opening motive and its variations. I have reproduced the passages with other *Haupttöne* in Example 3.11, and will discuss them individually in the forthcoming paragraphs. These small-scale *Haupttöne* gain little central weight in comparison to the fundamental *Hauptton* D , mainly because of their relatively short durations and small groupings. I also argue that these small-scale *Haupttöne* eventually “play around” the *Hauptton* D toward the end of section A, and thus become the *Umspielung* to the *Hauptton* D .

Example 3.11: Small-Scale *Haupttöne* in Section A

(a) Yun, *Duo für Violoncello und Harfe*, II, mm. 10-11

The image displays two systems of musical notation. The first system (left) shows a cello part in the upper staff with 'arco' and 'tr' markings, and a harp part in the lower staff with 'pizz.' and 'arco' markings. Dynamics include p , pp , mf , f , and ff . The second system (right) continues the cello and harp parts. Dynamics include p , mf , f , and ff .

(b) Yun, *Duo für Violoncello und Harfe*, II, mm. 15-16

(c) Yun, *Duo für Violoncello und Harfe*, II, m. 20

(d) Yun, *Duo für Violoncello und Harfe*, II, mm. 24-25

Yun begins to move away from the *Hauptton* D in m. 10 by shifting slightly the central tone to G₂. Since no ornamentations surround this latter pitch, it is clearly emphasised in comparison to other pitches in that passage; other pitches in m. 10 are less straightforward because they are played with trills, *glissando*, or *bisbigliando*. This soft emphasis on G₂ is continued in m. 11 due to dynamic and registral accents; its centrality, however, is questioned in relation with C-sharp, which appears in four different registers (from C-sharp₁ to C-sharp₄) in both the cello and harp parts within the span of four quarter notes, and is metrically accented (see Example 3.11a). Nonetheless, these melodic units are followed by the prefix that proceeds towards D₃, as previously discussed with Example 3.10. It is interesting that the eventual arrival on D₃ in m. 14 is a transformed (and transposed) version of the passage found in m. 10, as if G served as a secondary *Hauptton* area to the main *Hauptton* D.

Before returning to the motive with the *Hauptton* D at m. 16, the melody lingers, and thus emphasises slightly B-flat₃ in m. 15. Yun repeats the passage found in m. 13 in a varied form in mm. 14-15, but delays the arrival of D by ceasing the chromatic ascending motion of the sextuplet on B-flat₃, as shown in Example 3.11b. Therefore, B-flat₃ is highlighted at the surface level by an abrupt halt of the melody through the repetition of this pitch with staccato markings for the duration of two and a half sextuplets. On the large scale, however, it is not the goal of the melodic unit, which eventually arrives on the *Hauptton* D. The motion towards the D and the primary motive is achieved through consecutive descending diminished thirds (or major second) in triplet patterns, whose first pitch moves by ascending chromatic steps (see Example 3.11b, m. 16). The return of the motive and thus the *Hauptton* D is intensified by the sudden and brief attention on B-flat₃, followed by its motion towards D₄. It is as though the “other tones” finally subside into the *Hauptton* D, which confirms their role as the *Umspielung*. From this point until the end of Section A, the centrality of the

melody remains on D, as previously discussed; however, there are two short moments where the centricity may be questionable.

The excerpt shown Example 3.11c is situated between other passages centering on D. Preceding this measure, there are four variations of the motive (mm. 16-19), which constantly emphasise D₃ and D₄, followed by the most centric D₄ of this section, already discussed with Example 3.8. I consider this particular passage in m. 20 as the most ambiguous (or uncertain) melodic unit of the second movement. It does not seem to clearly articulate a particular pitch, nor does it imply a motion towards some sort of a goal. The frequent ascending and descending leaps contribute further to the ambiguity of the melodic unit. This passage only lightly emphasises G₂ in the first half and D₄ in the other half. G₂ is articulated due to a sudden timbral change and a wide downward leap (approximately an octave), while D₄ is the highest pitch in the passage. Since there is a little emphasis on G₂ in this passage, it becomes subsumed to the *Hauptton* D.

Example 3.11d shows a newly introduced small-scale *Hauptton* A. In m. 25, the ascending melody, sustained from the previous measure, arrives at its goal on A₄ (or A₅ since it is played in harmonics). It is further accented through an octave leap and timbral change; as a matter of fact, it introduces the sound of *harmonics* for the first time in this movement. However, this brief emphasis on A serves as *Umspielung* to the *Hauptton* D, since the *Hauptton* remains on D until the end of this section, as argued with Example 3.9. I highlight this brief *Hauptton* because it seems to progress throughout the movement in an interesting way. Its significance has first been “foreshadowed” by some of the motive’s variations found in mm. 4-5, m. 9, and m. 19. Melodic unit 3 in Example 3.2a (in section 3.2.1) reproduces the first variation (in mm. 4-5) that introduces A₃ for the first time. The characteristic pattern of the motive, the repeated eighth-notes on D₃, is varied in this passage to alternate between

D₃ and A₃ instead. The appearance of A₃ is striking because it occurs in the most recognisable part of the motive, even though it is not yet prominent. Later variations (in m. 9 and m. 19) present A₃ in a similar manner, only with further modifications to the motive. This brief attention to A₃ is further highlighted in m. 25, as previously explained, and in combination with its precedents, it is considered as a small-scale *Hauptton*. Even more remarkably, this small-scale *Hauptton* A itself also foreshadows the *Hauptton* A₅, presented as the first *Hauptton* of the next section.

Before discussing section B, I provide one last observation in this section on an interesting arrangement of the harp part in relation to the *Hauptton* of the moment. The harp, although often serving as “timbral ornamentation,”⁹⁸ outlines the prevailing *Hauptton* D by playing it at a critical moment—before the beginning of the motive variations. It plucks the *Hauptton* in a shared register with the cello (between C₂ and A₅), and always right before the cello plays the motive (or similar patterns in the case of other small-scale *Haupttöne*). The D is highlighted by a loud dynamic level (usually *forte*), and is preceded by an appoggiatura an octave below, which is played in a softer dynamic level (usually *piano*). The first occurrence of this “*Hauptton* indicator” takes place with the melodic unit 2 in Example 3.2a above (section 3.2.1). Yun also uses this compositional strategy for the *Hauptton* D in m. 7, m. 8, and m. 16, for C-sharp in m. 11, and for B-flat₃ in m. 16. Oddly, a similar figure is played on A₃ in m. 11, although A is not the *Hauptton* at that moment. I suspect that such gesture serves yet again to foreshadow the “hidden” role of A as a small-scale *Hauptton*. Although section A unfolds one primary motive with variations and articulates one primary *Hauptton*, section B utilises different musical materials and consists of a variety of *Haupttöne*.

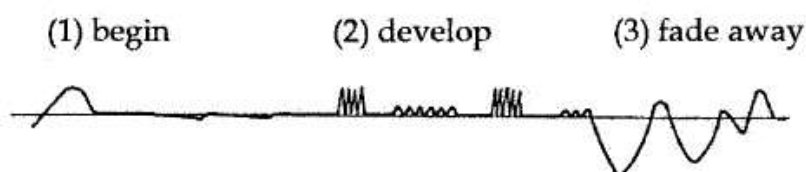
⁹⁸ See the discussion on Example 3.2b in section 3.2.1 for information on the timbral ornamentation.

3.3.2: Section B and Coda

Section B features more frequent changes and a higher number of *Haupttöne* than in the previous section. I argued at the end of the “Western Elements: Formal Structure” section that such changes in *Hauptton* activates a sense of unsettlement and gives momentum toward some sort of restoration. Interestingly, such “development” of the *Hauptton* also corresponds to the second step of Schmidt’s graphic representation of the *Hauptton* technique, as shown in Figure 3.3, applied on the large scale.

Naturally, the first step, the beginning, takes place in section A, which firmly establishes the *Hauptton* D throughout. The function of several *Haupttöne* in section B is to develop the fundamental *Hauptton* D by means of interaction and balance among various *Haupttöne*; this aligns with Schmidt’s second step, “development.” When the melody eventually moves away from the *Hauptton* D, this pitch class loses its centrality and we move into the third step, “fading away.” Once the music has undergone the three-step process, Yun restores the *Hauptton* D towards the end of this section and proceeds to the coda, as if we have come full circle. My analysis of section B is arranged according to this process: development, fading away, and restoration.

Figure 3.3: Representation of the *Hauptton* by Schmidt⁹⁹



⁹⁹ Akira Nishimura, “At the End of the Infinite Cosmos,” *Yun Isang ui Umak Segyae*, trans. Sungman Choi and Eunmi Hong from German to Korean (Seoul: Hangil-Sa, 1994), 157, quoted in Injung Song, “In-Depth Study of Isang Yun’s *Gliss és pour Violoncelle seul*”, 49. The comments on the figure were added by Injung Song for clarity.

Step Two: Development

As previously discussed, section B is heterophonic since it unfolds as a melody and accompaniment, with long durations in the melody. Since there is no particular rhythmic or textural focal point, most *Haupttöne* are determined solely by durations in this section. Moreover, most of them share similar central weights, being held for similar lengths of duration (mostly a dotted half-note or a whole-note value) with similar dynamic values (often in *piano*, see Example 3.5). Nevertheless, certain pitches occasionally attain particular attention by means of even longer durations, melodic direction, and repetition (or returning), as well as dynamics (and metrical accents).

My large-scale associational sketch of section B is straightforward, considering that it essentially includes all pitches equal or longer than a half-note duration as *Haupttöne* (see Example 3.7). The only exception is the C-sharp₄ at the very beginning of the section. Although it is sustained for longer than a half note, it moves towards A₄, a central tone established by the repetition of the motive in a varied form in m. 28 (see mm. 27-28 shown in Example 3.4). The fact that C-sharp₄ is altered to B₃ in the varied motive gives relatively less central weight to C-sharp₄ and results with it remaining as a small-scale *Hauptton*. In addition, the C-sharp's upward *glissando* by semitone enriches the ascending melodic direction, and thus provides more central weight on A₄.

Among the large-scale *Haupttöne*, some are notated with a stem in the associational sketch to indicate their relatively greater central weight than the ones without a stem (except for the whole note, which represents the greatest central weight). The first stemmed pitch, A₄ in mm. 27-28, gains more central weight, not due to the surface-level elements around it, but on account of the realization of the “foreshadowing” previously discussed with Example 3.11d. The *Hauptton* proceeds by shifting from A₄ to D₅ in an ascending stepwise motion. D₅

in mm. 31-32 is emphasized to a greater extent than the previous ones as it is the highest pitch of the ascending motion, and more specifically, a focal point of the direction change in the *Haupttöne*. The melodic contour in the following passages begins to descend and highlights D₄ in mm. 34-35, which is given a slightly stronger dynamic emphasis (*mp* with crescendo toward *mf*, compared to *p* for the others). Furthermore, it is also the longest and loudest pitch among the inner voices shown in the small-scale reduction in Example 3.7 (inner voices are indicated with downward stems). The movement of the *Hauptton* thereafter does not gravitate towards D, and thus the perception of D as the fundamental *Hauptton* completely fades away, as discussed in the forthcoming paragraphs.

Step Three: Fading Away

Starting with the anacrusis to m. 36, the changes in the *Haupttöne* in mm. 36-45 do not involve D at all, and thus the fundamental *Hauptton* D completely fades away. Over the course of this process, the *Haupttöne* seem to “play around” the pitch-class F-sharp in a subdued, but very striking way. First, the accompaniment in the harp part emphasizes the F-sharp “harmony” by playing F-sharp seventh chords throughout mm. 36-41: a diminished seventh in m. 36 and a minor-major seventh thereafter. Furthermore, the highest pitch of each melodic unit highlights the F-sharp minor triad in order, from the root to the fifth of the triad (beginning on F-sharp₆ in m. 36, followed by A₅ in m. 37, and C-sharp₆ in mm. 38-39). Among these chordal tones, the greatest centrality is given to F-sharp, not because it is the root of the chord, but because the melody in the cello part moves strongly towards the F-sharp. The *Haupttöne*, which outline the overall contour of the melody, contract towards F-sharp in mm. 36-41. Example 3.12 transcribes the *Haupttöne* in mm. 35-41 in one register to

show more clearly a contracting wedge toward F-sharp.¹⁰⁰ The melody does not actually merge on F-sharp, but the sense of convergence is achieved through the accompaniment in the harp part, which arpeggiates the F-sharp minor-major seventh chord in m. 41. In other words, the pitch-class F-sharp prevails over other *Haupttöne* in mm. 36-41 by two means of reinforcement: chordal arpeggiation and contracting wedge.

Example 3.12: Contracting Wedge (Yun, *Duo für Violoncello und Harfe*, II, mm. 35-41)



The effect of the next *Hauptton* C in mm. 42-47 is compelling for two reasons. First, it is a tritone away from the F-sharp, or its inversion in pitch-class space, and it completes the axis of symmetry in pitch-class space by allowing both poles of the axis to be heard in juxtaposition.¹⁰¹ Such juxtaposition occurs within the lowest pitches played by the harp, as shown in Example 3.13. Second, the approach to the *Hauptton* in the cello melody projects an eerie moment in the music when C-sharp₃ moves down to C₃ in mm. 41-42. This impression is due to the strong tendency of C-sharp to lead to D, established by the fact that C-sharp had always “resolved” upwards by a semitone to the D. By moving to the C-natural, the listener’s expectations are denied, giving the impression that something is unsettled.

¹⁰⁰ Straus discusses the axis of symmetry as a crucial element of centrality in relation to directing emphasis and reinforcing a pitch. A melodic motion, in which notes radiate outward from the axis note (i.e. central note), is referred to as an “expanding wedge,” whereas in a “contracting wedge” everything converges on the central note. For more information, see Joseph N. Straus, *Introduction to Post-Tonal Theory*, 3rd ed. (NJ: Pearson/Prentice Hall, 2005), 135.

¹⁰¹ It is beyond the scope of my research to investigate further the application of set theory in the analysis of Yun’s music; nonetheless, this brief examination of the pitch-class axis suggests the possibility of approaching the composition from a set-theoretical perspective. For more information on the axis of symmetry, see Straus, *Introduction to Post-Tonal Theory*, 133-39.

However, the *Hauptton* C fades away before the climax is reached, which occurs with the restoration of the fundamental *Hauptton* D.

Example 3.13: Yun, *Duo für Violoncello und Harfe*, II, mm. 41-42

Restoration: Coming Full Circle

The harp ceases to accompany the cello in mm. 43-45, where the melodic contour of the solo cello ascends for the second time. The *Hauptton* C begins to deviate from the norm in mm. 44-45 by sliding upward first from C₄ to D-flat₄ in m. 44, and eventually C-sharp₄ slides upward to D₄ (or D₅ since it is played with *harmonics*) in m. 45. After this brief reappearance of the C-sharp leading to D, C is reinforced one last time in mm. 46-47 by its long duration and its high registral position. However, the melody eventually persists upward once more and arrives on D₅ by sliding upward from C-sharp₅. My associational sketch shows the *Hauptton* C₅ in mm. 46-47 as a half note with a flag in order to clarify its inevitable move to the fundamental *Hauptton* D. Yun repeats the ascending gesture toward D a few times in mm. 48-51, as if confirming the return of the fundamental *Hauptton* D. In

addition, the climax is reached on the highest and the loudest pitch of the movement, which is D_6 in *ff* in mm. 50-51.¹⁰²

Section B concludes with the climax in mm. 50-51, followed by the three-measure coda in m. 52. The return of the opening motive, as well as its strong reinforcement of the fundamental *Hauptton* D, confirms that the music has come full circle both structurally and perceptually. Structurally, the musical material from the beginning returns, while conceptually, the return of the fundamental *Hauptton* that had previously faded over the course of time is “reconceived” through the process of the *Hauptton* technique, rather than marked by means of structural divisions. The very last pitches of the second movement are played by the harp in m. 54, after which the cello plays the melody on D_3 in m. 53. It is interesting that Yun ends the movement with a dyad consisting of C-sharp and D. Such an ending suggests strongly that the C-sharp is ultimately obligated to represent the fundamental *Hauptton* D.

In the restoration phase, my analysis shows a new, expanded version of the fundamental *Hauptton* D, in comparison to the one established in section A. In the beginning stage of the *Hauptton* technique process, the *Hauptton* D is introduced only as pitches with *Umspielung* floating freely around them. In contrast to the *Hauptton* D, the *Umspielung* is well organised and contained within a certain set of pitch classes (G, B, D, F-sharp, A, C) in the restoration phase. As shown in Example 3.14, this set of pitch classes are arranged in a way that more or less resembles a tonal progression in D major: a G major triad in the left hand of the harp and an F-sharp minor triad in the right hand, which would form a D-seventh chord with the *Hauptton* D. We may conclude that the *Hauptton* D, first introduced as a pitch

¹⁰² For a detailed discussion on the climax, see section 3.2.2.

class in the beginning, transforms to a D-major triad over the course of the development phase.

Example 3.14: Yun, *Duo für Violoncello und Harfe*, II, mm. 49-52

The image displays a musical score for two systems, measures 49-52. The first system (measures 49-50) features a cello line in the upper staff and a harp line in the lower staff. The cello line starts with a piano (*p*) dynamic, followed by a very soft (*pp*) dynamic, and then a forte (*f*) dynamic, ending with a fortissimo (*ff*) dynamic. The harp line begins with a very soft (*pp*) dynamic. The second system (measures 51-52) shows the cello line starting with a piano (*p*) dynamic, marked *dolce*, followed by a very soft (*pp*) dynamic, and then a piano (*p*) dynamic with a pizzicato (*pizz*) marking. The harp line continues with a very soft (*pp*) dynamic, ending with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

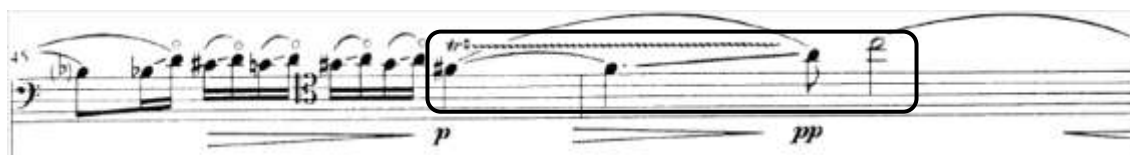
Another supporting argument for the transformation of the pitch-class D to a D-major triad rests with the treatment that the other chord tones, F-sharp and A, have received throughout the movement. Most *Haupttöne* in my associational sketch are determined by their duration and other phenomenal accents that directly reinforce the *Hauptton*, except for F-sharp. Unlike the other *Haupttöne*, which always appear in the cello melody, F-sharp first gains its centrality through the harp accompaniment, followed by a relatively abstract

reinforcement of the contracting wedge, discussed with Example 3.12. The pitch-class A also distinguishes itself from other small-scale *Haupttöne* due to the fact that it is the only tone, other than the fundamental *Hauptton* D, that is occasionally played with *harmonics* in the cello melody.

In addition to the aforementioned observations, the D-major triad is reinforced also at the surface level, as shown in Example 3.15. Yun approaches the final moment of the *Hauptton* C₅ in m. 46 with F-sharp moving to A₄ (see Example 3.15a). This forms an F-sharp minor triad, which later appears in the harp part (see Example 3.14). The climax in m. 50 is approached in the same manner, except that the highest pitch C₅ is replaced with D₆ (see Example 3.15b), and transforms to a D-major triad. The inclusion of diatonic triads further supports my argument that Yun incorporated Western musical elements in the *Hauptton* technique, a process which draws from East-Asian musical traditions.

Example 3.15: The *Hauptton* D Associated with D-Major Triadic Sound

(a) Yun, *Duo für Violoncello und Harfe*, II, mm. 45-56 (cello)



(b) Yun, *Duo für Violoncello und Harfe*, II, m. 50 (cello)



3.4: Concluding Remarks

I have analysed the large-scale structure of the second movement of *Duo* using two different approaches. I have argued that the movement may be classified as a binary formal structure with a brief coda by highlighting contrasting musical elements between sections. I have also argued that we may interpret the second movement in the context of the *Hauptton* theory. This latter approach aligns well with East-Asian thought in that it focuses on “moments” created by various musical phenomena,¹⁰³ and on the potential for music as an open form. Open forms project the Taoist philosophy, which asserts that *Tao* is a unity behind all multiplicity, and also that what leaves returns within *Tao*, and vice versa. I borrowed Straus’s associational model in order to identify *Haupttöne*, and then interpreted these *Haupttöne* in the context of Schmidt’s three-step process, which relates the theory to Taoist principles. The superimposition of the two types of organisation—binary structure and *Hauptton* process—within one composition aligns well with Yun’s belief in blending expression with structure. He explains:

Music does not possess any power of expression when it only consists of structured streams of sound or microstructures. Every process in music should not be bleak, nor should it be only contained within a structure.¹⁰⁴

In other words, the binary formal structure supports the notion that the second movement is structurally organized so that it is not “bleak,” while the *Hauptton* theory offers insight into the Taoist philosophies behind his music, and thus beyond the structure.

¹⁰³ Yun uses the term “moment” in relation to East-Asian thought, in which the cycle of leaving and returning is referred to as a “moment,” and the length of each moment is determined by one’s intuition. In other words, his music consists of consecutive moments, where a moment is represented by each *Hauptton*. For more information, see Isang Yun and Walter-Wolfgang Sparrer, *Naii Kil, Naii Isang, Naii Eumak*, trans. Kyocheol Jeong and Injung Yang, from German to Korean (Seoul: Hice, 1994), 50-59.

¹⁰⁴ [trans.] *Ibid.*, 59.

CHAPTER 4

CONCLUSION

My analysis of the second movement of *Duo für Violoncello und Harfe* (1984), through the study of the *Hauptton* technique, has supported the need to consider both East-Asian and Western musical traditions in order to interpret Yun's music, since his compositional process fuses the two traditions into one musical language. In this chapter, I briefly summarise my findings by relating these to Yun's bi-cultural identity and his concept of "sound language," describe some of the difficulties that I encountered in my research, and offer further research possibilities.

4.1: Synthesis

Yun blended two musical traditions as a result of his life experiences, rather than as a simple means to create an original work. As a Korean exile in Germany, the composer struggled with his identity as an East-Asian and a European individual, and expressed this internal conflict through music:

My music can be heard as Eastern or Western. This tells you my situation here. I am not a typical East Asian, nor Europeanized. I bear the characteristics of the two cultures. I am different from Debussy, Boulez, or Messiaen who grew up in a Western culture, and were somehow interested in Eastern music, but not deeply fused with Eastern elements...all of these composers remained in their own cultures physically and spiritually, and rested only occasionally in contact with a foreign culture. My case is quite different. I left my native place, and began my study of composition in the West all over again...I had to confront Western culture and Western music artistically—it was a matter of life or death to me.¹⁰⁵

¹⁰⁵ Luise Rinser and Isang Yun, *Der verwundete Drache: Dialog über Leben und Werk des Komponisten* (Frankfurt am Main: Fischer, 1977), 219-20, quoted in Jeongmee Kim, "Musical Syncretism in Isang Yun's *Gasa*," in *Locating East Asia in Western Art Music*, ed. Yayoi Uno Everett and Frederick Lau (Middletown, Conn.: Wesleyan University Press, 2004), 192. Translated from German to English by Jeongmee Kim.

Yun explained that he identifies himself as neither and both; his musical language reflects this:

...I had to struggle to learn Western music. Then I had to remember that I am from Asia. Only then was I able to express the elements of Eastern origin...in the language of Western music, that is rather than simply letting it flow to build and structure, but in such a way that it says exactly what I want to in the musical language which is my very own. But you should know that I find the whole question whether I compose Western or Eastern music, uninteresting. I am writing music that I have to write, because I am myself.¹⁰⁶

The composer integrated elements of the two cultures in order to express himself creatively; his music satisfies his need to engage in the Western culture, while longing and reminiscing for his homeland and his East-Asian musical heritage.

Chapter 2 has served to illustrate this “unique voice” in terms of a theoretical and analytical approach. Yun developed the *Hauptton* technique as a means to express his musical and cultural identities. As he explained, the technique does not refer to a particular way of structuring or constructing a composition, but to the fundamental basis and universal principles of his compositional process. This technique is rooted in the musical ideology (*Klangvorstellung*, literally translated to “sound imagination”) of East Asia, which is reproduced in the context of Western avant-garde music.¹⁰⁷

To accommodate both facets of the composer’s life, this study has examined East-Asian musical elements, such as the different notions of an individual tone and ornamentation to those in the West, influences of Taoism, and Korean instrumental techniques. I also proposed an extension to the *Hauptton* technique by adapting Straus’s associational model to formulate an associational sketch for different *Haupttöne* through the concept of centrality.

¹⁰⁶ Ibid.

¹⁰⁷ Isang Yun, *Bewegtheit in der Unbewegtheit: über meine kompositorische Entwicklung in Europa* (Offenbach am Main: West Germany, Korea Forschungsgemeinschaft, 1985), 25.

My analysis in chapter 3 has demonstrated the methodology in practical terms, and supported the argument that Yun blended East-Asian and Western musical elements in the context of the *Hauptton* technique. I interpreted the second movement of *Duo für Violoncello und Harfe* (1984) in two different ways. First, I examined the formal structure and concluded that contrasting elements unfolded a binary design with a coda. I then re-interpreted the formal design using the *Hauptton* technique process. By identifying different *Haupttöne* through Straus's associational model and concept of centrality, I was able to show that the work unfolds, not only as a binary design, but also as the three-step process of the *Hauptton* technique: (1) beginning, (2) development, and (3) fading away. This three-step process occurred at the surface level, as well as on the large scale. I also extended this process on the large scale to induce a restoration step, a concept embedded within Taoist philosophy. I then concluded that Yun craftily combines elements of both Western and East-Asian traditions within the movement.

Throughout this study, I have argued that Yun's music is fascinating because it combines elements of two different traditions. However, the creative process does not necessarily differentiate between these elements. Feliciano summarises Yun's perspective on the artistic process that blends two traditions:

...What is [E]astern or Korean or [W]estern is not important to him for this is only an external manifestation of one's art. What the artist should strive for, he said, is to internalize all these external elements and endeavor to attain a high level of artistic expression which surpasses nomenclatures like [E]astern and [W]estern, thus trying to achieve a fusion of the external and the spiritual and bring it to a spiritual level that goes beyond verbal description.¹⁰⁸

Yun was less interested in including East-Asian or Western elements in his music than simply composing works that combined his experiences and beliefs. He adopted the notion of

¹⁰⁸ Francisco F. Feliciano, "Isang Yun," in *Four Asian Contemporary Composers: the Influence of Tradition in Their Works* (Quezon City, Philippine: New Day Publishers, 1983), 66.

“sound language (*Klangsprache*),” to express himself.¹⁰⁹ This, along with other elements, differentiated him from other European contemporary composers.¹¹⁰ He argues that although his sound language (especially in his orchestral music) may seem multi-layered and colourful, its goal is essentially a monophonic sound. In other words, the different musical elements in each instrument, such as pitch, articulation, and dynamics, are arranged in a way that they do not contradict the main, “monistic sound flow” (*monistische Klangströmung*).¹¹¹ This technique set him apart from other European contemporary composers, such as Boulez and Stockhausen, who opted for works with denser textures that seemed more like modern multi-story buildings.

I have attempted to clarify Yun’s implementation of this complex and abstract concept—sound language—by discussing the composer’s application of sound and its overall gesture (or flow) in my analysis. Yun’s sound language includes two aspects. First, drawing from Korean traditional music, he has argued that ascending musical gestures accompany a rise in emotion; his music often progresses from low to high. Second, the composer always sought to blend the stable and unstable.¹¹² My analysis of the second movement of *Duo* has supported Yun’s two main criteria for his sound language. While the prevalence of the ascending melodic motions do not seem to imply a direct significance in Western art music, they are crucial in Yun’s sound language. Moreover, he interpreted the fundamental *Hauptton* as the musical foundation of each composition, and argued that different *Haupttöne* produce the “contour” around this *Hauptton*, providing a balance

¹⁰⁹ Yun spoke on the topic of *Klangsprache* in his invited lectures at the University of Music and Dramatic Arts “Mozarteum” in Salzburg that took place for four days in May, 1993. For the keynote address on this topic (in Korean), see Isang Yun and Walter-Wolfgang Sparrer, *Nai Kil, Nai Isang, Nai Eumak*, trans. Kyocheol Jeong and Injung Yang, from German to Korean (Seoul: Hice, 1994), 41-49. For my literature review, see section 1.3.2, pp. 23-24.

¹¹⁰ Yun and Sparrer, *Nai Kil, Nai Isang, Nai Eumak*, 46.

¹¹¹ *Ibid.*, 47-48.

¹¹² *Ibid.*, 45-49.

between the stable and the unstable.¹¹³ My analysis has confirmed this notion through my discussion of the fundamental *Hauptton* D, and other small-scale *Haupttöne* that eventually subsume into D.

4.2: Difficulties in Research

Throughout my study, I have emphasised the need to consider both East-Asian and Western elements in the analysis of Yun's music. This approach, however, raises issues that are difficult, if not impossible, to resolve in relation to the categorisation of his works into periods and the notion of structure in his works.

Perhaps due to some of the diverse ways of approaching his music, inconsistencies exist in the classification of Yun's work into compositional periods. Choi divides his musical works into two periods: the first period (1956-75) with music for purely artistic contemplation, and the second period (1975-92: the present year of her dissertation) with music for the participation as a commentary on current social and political issues. She does not consider his early works (1941-56) since they were withdrawn by the composer.¹¹⁴ According to her survey, *Duo* (1984) was composed during Yun's highly productive time (1983-88). Unlike Choi, Sparrer classifies Yun's compositions under three different periods: the first period (1956-75), the second (1975-82), and the third (1982-92: the present year of his article).¹¹⁵ The first period corresponds with Choi's division, but Sparrer makes a distinction between the second and the third periods to align with Yun's first attempt at

¹¹³ *Ibid.*, 51.

¹¹⁴ Yulee Choi, "The Problem of Musical Style: Analysis of Selected Instrumental Music of the Korean-Born Composer Isang Yun" (PhD diss., New York University, 1992), 164.

¹¹⁵ Yun and Sparrer, *Nawi Kil, Nawi Isang, Nawi Eumak*, 64-66.

writing symphonies, starting in 1982. He notes that the third period, in which the *Duo* was written, is characterized by the use of consonances and prominent lyrical writing.

Despite these different classifications, all agree that the *Hauptton* technique lies at the core of studies on Yun, and that it blends East-Asian musical traditions within a Western context. Yun also affirmed the significance of the technique as fundamental to his musical language:

The *Hauptton* is an extremely important element in my music conception. This idea of *Hauptton* is partially rooted in the East-Asian musical tradition; however, it is very ambiguous. Also, East-Asian traditional music is not as intricate as my music. The idea of the *Hauptton* and *Hauptklang* is used as the basis of my compositional process. And I developed it so that it is inimitable.¹¹⁶

The *Hauptton* technique thus serves as the main compositional device for most of Yun's works. Since he does not change dramatically compositional styles, it is difficult to categorize his works into periods. Much like the *Hauptton* technique, his compositional development is like a process with blurred boundaries.

Throughout this study, I have attempted to explain Yun's compositional process and provide a theoretical framework for analysing his music. However, in attempting to analyse his works with more concrete tools, such as pitch and form, a problem arises with the notion of "structure." From a Western perspective, we may identify formal structures as abstract sections with contrasting material. We may take the musical elements out of context in order to better express this structure. In the context of East-Asian philosophies, however, the structure is the process; each moment contributes to the overall process. In my study, I have offered two approaches to show that the work may be interpreted from both perspectives, and that the analyst must engage in the dialogue between these two perspectives in order to capture the essence of Yun's works. We should remember, however, that compositional

¹¹⁶ [trans.] *Ibid.*, 58.

techniques (and any analytical approaches) are a mere means of organising the creation, and that these can never be equal to music itself (at least in Yun's case).¹¹⁷

4.3: Further Research Possibilities

While my study has contributed to the discussion of Yun's works, further studies on him and his music must continue in different directions, such as performance practice and relating the composer and his compositional strategies to other contemporary composers. Sin-Hyang Yun refers to the flautist St äge, who had worked with Yun, to highlight Yun's concerns with performances of his works. The flautist recounts how the composer was most concerned with:

gesture, the timbral quality and its change, vibrato, and most importantly, linking among ornamental tones [*Umspielung*] rather than the *Hauptton*...There are many passages that are impossible to perform in the given tempo. They require to play too many notes in a short span of time...[and] often reach the limit of performance...I naturally asked Yun which one was more important between individual pitches and overall leaps [or contour]. He answered: "In any case, leaps are more important to me. I want my music to display a proper gesture." Performers [of his music] should not lose the overall gesture for the accuracy of every note.¹¹⁸

I suspect that a performer's analysis would require further examination of Korean instrumental techniques—such as the *nong-hyun* for string instruments, or the use of *yo-sung* with woodwinds—and their adaptation in Yun's music in order to project appropriate connections between the ornamental tones around the *Hauptton*.

The analytical approaches I have proposed in this study of Yun's *Hauptton* technique could also be adapted for analysing compositions by other composers, who also experimented with blending East-Asian and Western traditions. In his book, *Four Asian*

¹¹⁷ From a quotation in Mi-Kyung Lee, "Yun I-Sang ui 'Yeolin Hyongsig' ay Daehayeo," in *Isang Yun's Musical World and the East-Asian Culture*, presented by the Musicological Society of Korea and the Isang Yun Peace Foundation (Seoul: Ye-Sol, 2006), 52; Elmer Budde, "Über Isang Yun," *Ssi-ol.Almanach* (Berlin, 1998/99), 10.

¹¹⁸ [trans.] Sin-Hyang Yun, *Yun I-Sang: Kyonggyeson sang ui umak* (Pajoo, Korea: Han'gil-Sa, 2005), 263-64.

Contemporary Composers: The Influence of Tradition in Their Works, Feliciano introduces Isang Yun, and three other Asian composers, whose musical careers took place in Western countries: Chinese composer Chou Wen-chung, Japanese composer Toru Takemitsu, and Filipino composer Jose Maceda. Considering that East-Asian musical traditions share certain characteristics, including the notion of an individual tone as living matter, I suspect that these composers sought similar concepts in their compositions. My study has contributed by offering an analytical approach for such cross-cultural music in the twentieth century, and has added to the literature on a fascinating and remarkable composer.

*An artist cannot remain at the same level that he has reached.
He must always confront new sources and problems, and advance through.*

예술가는 누구나 한 번 도달한 영역에 그대로 머무를 수는 없다.
항상 새로운 소재와 새로운 문제에 부딪쳐 전진해야 한다.

—Isang Yun

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