

THE OPENING SECTION OF ISANG YUN'S *MY LAND MY PEOPLE*: A CROSS-
SECTION OF KOREAN AND WESTERN MUSICAL FEATURES

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Isang Yun's oratorio *My Land My People* is organized in four movements, and is scored for orchestra, solo voice and choir. Movements are titled as follows: Rjoksa (History), Hyon-Shil I (Presence I), Hyon-shil II (Presence II), and Mi-rae (Future). This document only covers from measures 1-38 of the first section of the first movement of this work.

Even though this work is atonal, the composer emphasizes a harmonically moving, tonal sonority: interval class five includes perfect 4th and 5th, quintal-quartal harmony and authentic cadence moving dominant to tonic. Also, in this document, a comparison with Korean traditional music elements is included to support Isang Yun's musical features.

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I will praise you forever for what you have done; in your name I will hope, for your name is good. I will praise you in the presence of your saints.

Psalms 52:9

All music from Isang Yun's *Mein Land Me Volk* appearing in this dissertation is reproduced with permission from Boosey & Hawkes, Inc.

I would like to thank Dr. David Schwarz, Dr. Phipps, Dr. Groom and Susannah for working with me. And I also express special thanks to my beautiful wife Sungsoon and baby Ashley.

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I. INTRODUCTION

A. Purpose of the Study

Isang Yun is a Korean composer who is well known to the world, even though he spent almost all his life in Germany. His music could not have been well known to the Korean public because of political issues surrounding the *East Berlin Event* (to be discussed below). Isang Yun had hoped one day that he would return to a unified Korea, but he died in Germany and was buried there. This paper will introduce the life of Isang Yun and will discuss in musical-theoretical detail one of his works, *My Land My People*. The thesis will examine Yun's desire for a unified Korea through an examination of the text and music of *My Land My People*.

From 1956 to 1995, Isang Yun composed music in Germany and other European countries. He composed over one hundred pieces, and his works were written in almost every genre, such as instrumental sonatas, operas, symphonies, and cantatas. While Isang Yun's works have been largely performed and studied in Europe, Japan, and even North Korea, South Korean officials have thoroughly prohibited his music and consider the composer dangerous politically. Isang Yun often visited North Korea without permission from the South, and North Korea supported scholarships and living expenses for him.¹ However, after a change of regime in 1982, the national symphony orchestra of South Korea first introduced his works in South Korea. From this time, Yun's music began to be studied by musicians in the South.

This introduction of Isang Yun's music led to the establishment of a musical institute in Tong-young (now Chung-mu). Since 1993, when the twentieth Korean Music Festival was held

¹Yulee Choi, "The Problem of Musical Style: Analysis of Selected Instrumental Music of the Korean-born Composer Isang Yun" (Ph.D. diss, New York University, 1992), 164.

in South Korea, Isang Yun's music has been gradually accepted for performance throughout South Korea.² Recently, many young musicians of South Korea have studied Yun's music, and his works have been recorded. Also, some valuable dissertations and documents have been published.³ However, Isang Yun's music has to be continuously studied and presented because there are still few scholarly works that deal with his music in detail, and because many South Koreans still do not know his works.

In spite of fact that *My Land My People* expresses a hope for the reunification of North and South Korea and combines Western and Korean or East Asian musical styles, this work has not yet been studied.

Isang Yun's cantata *My Land My People* was composed in 1987 for a *Min-Jok Hap-Dong m-Ak Chukjun* – a music festival for the unity of North and South Korea. However, because of political issues, this music festival was cancelled before the performance could take place. Instead, *My Land My People* was premiered at Pyongyang, the capital of North Korea in 1987. Unfortunately, this work has still not been performed in South Korea.

Eleven poems by nine poets from South Korea were used for the text. The texts protest South Korea's dictatorship and yearn for the unification of the fatherland.

This piece is organized in four movements, which are titled as follows: Rjoksa (History), Hyon-shil I (Presence I), Hyon-shil II (Presence II), and Mi-rae (Future).

The purpose of this study is to examine Isang Yun's cantata *My Land My People* from the following points of view: 1) The influence of the text, 2) Voice-leading considerations (particularly reflected by the bass), 3) The role of quintal-quartal harmony, and 4) Superimposed triads.

² Yongdae Yoo, "Isang Yun: His Compositional Technique as Manifested in The Two Clarinet Quintets" (Ph.D.diss, Louisiana State University, 1996), 2.

³ Yonghwan Kim, *Yunisang Yungu* (Seoul: The Korean National University of Arts Press, 2001), 4.

B. Isang Yun's Life

Isang Yun was born on September 17, 1917, in Tongyoung, his hometown, South Korea.⁴ When Isang Yun was 14 years old, he began to write music. At the Osaka Conservatory and in Tokyo, he studied composition with Tomojiro Ikenouchi from 1935 to 1937, enabling him to experience Western music.⁵ Yun returned to Korea shortly before World War II, and he taught music in Tongyoung and in Pusan.

Because Isang Yun thought that he needed more ideas when he composed or taught, he was determined to study abroad. In 1956, he left Korea to study composition and theory in France, studying there for two years. He was 39 years old when he left for Europe; Yun worried about studying in the new world and was also worried about his health, heart, and family.⁶ Having studied with Pierre Revel at the Paris Conservatoire for two years, he went to Germany in 1958. During 1958-1959, he studied composition and theory with Boris Blacher, Josef Rufer, and Reinhard Schwarz-Schilling.⁷

Yun's works were played at music festivals, such as the Darmstadt Summer courses and Billthoven music festival of the Netherlands. Also, he was awarded prizes, such as the Kiel culture prize (1970), the Federal German Republic's Distinguished Service Cross (1988), the medal of the Hamburg Academy (1992), the medal of the Goethe Institute (1994), and membership in the Hamburg and Berlin academies.⁸ These exhibitions, music festivals, and prizes strengthened his reputation as composer.

⁴ Yongdae Yoo, 5.

⁵ Francisco F. Feliciano, *Four Asian Contemporary Composers: The Influence of Tradition in Their Works* (Quezon City, 1983), 33.

⁶ Yonghwan Kim, 27.

⁷ Francisco F. Feliciano, 33.

⁸ Harald Kunz, "Yun, Isang" in *The New Grove Dictionary of Music and Musicians*, Vol. 27, ed. Stanley Sadie (London: Macmillan, Publishers, 2001), 696.

In 1963, Isang Yun visited Pyongyang, the capital of North Korea. He had acted against the South Korea military regime while studying abroad in Germany. Those actions had a major impact on his life. Isang Yun was implicated in a conspiracy which was called the *East Berlin Event*. He was abducted and confined by agents of the Korean government and was sentenced to life in prison. However, the Korean government was criticized from all over the world because of this action. Many intellectuals and musicians led by Ligeti, Henze, Stockhausen, Stravinsky, Karajan, and Klemperer spoke out for Yun's freedom. The German government and many musicians held concerts for his release. Because of these actions and efforts, Isang Yun was released early, after only two and half years. While Isang Yun was in jail, he wanted to keep writing music, and the government of South Korea allowed him to compose in prison. During this time, Yun composed many great works such as, *Butterfly Widow*, *Riul for Clarinet and Piano*, and *Images for Flute, Oboe, Violin and Violoncello*.⁹

On February 25, 1969, Yun came back to Germany. The Hannover Hochschule für Musik invited him to lecture in composition, and Yun was a professor at the Berlin Hochschule für Musik during the years 1977-1987.¹⁰ In 1972, the German government commissioned a piece for the Munich Olympics; Isang Yun composed the opera *Sim-Tjong* for the occasion, basing the libretto on a story from Korean folklore. Due to the great success of his *Sim-Tjong*, South Korea wanted him in 1972 to visit and perform *Sim-Tjong* in his nation. At the time, this plan was cancelled for political reasons. The concert took place 27 years later in 1999 at a music festival in Seoul, South Korea.

Isang Yun always hoped for the reunification of South and North Korea. On September 24 and 25, 1987, he proposed a music festival called *Min-Jok Hap-Dong m-Ak Chukjun* for a

⁹ Yongdae Yoo, 10.

¹⁰ Chul-Hwa Kim, "The Musical Ideology and Style of Isang Yun, as Reflected in the Concerto for Violoncello and orchestra (1975/76)" (Ph.D. diss, University of Illinois at Urbana-Champaign, 1997), 2.

reunification of his nation to be held in the Demilitarized Zone. Isang Yun wrote *My Land My People* for this concert. Regarding this festival he comments: “South and North Korea have wanted to do something together. Political negotiation will take a long time. Making a breakthrough to solve the complexities of South and North Korea is my purpose of the music festival. Music in the Demilitarized Zone will lead to national reconciliation. The Military Demarcation Line of Korea divides our nation, and it threatens world peace. I hope for the reconciliation and reunification of South and North Korea and peace throughout the world from this music festival. Therefore, music would have the power to bring about political reconciliation and reunification” [Translation mine].¹¹

However, this concert was cancelled for political reasons. In 1989, Isang Yun suggested a music festival again called *Pömminjok Tong-Il Umakhöi* (music festival for the reunification of South and North Korea). From this festival, Isang Yun hoped for a peaceful reunification of South and North Korea without any political intervention.¹² Both South and North Korea accepted this suggestion of Isang Yun, and the music festival was held two times on October 14, 1990 in North Korea and on December 9, 1990 in South Korea.¹³ Obviously, these concerts were important events for Isang Yun.

Isang Yun made every effort to facilitate the reunification of South and North Korea. Also, his ardent desire was to return to a unified Korea before he died. However, his hope was not realized. On November 3, 1995, Isang Yun died in Germany.¹⁴

¹¹ Paraphrase from Suja Lee, *Neanampun Yunisang II* (Seoul: Chang Jak Kau Bipung Sa Press, 1998), 140.

¹² Jeongmee Kim, “The Diasporic Composer: The Fusion of Korean and German Musical Cultures in the Works of Isang Yun” (Ph.D.diss, University of California Los Angeles, 1999), 113.

¹³ *Ibid.*, 153.

¹⁴ Harald Kunz, “Yun, Isang” *Dictionary of Contemporary Music*, ed. John Vinton (New York: Clark, Irwin & Company, 1971), 831.

C. Korean Traditional Music

1. Korean Traditional Music Genres

Even though Isang Yun's music was greatly influenced by European elements, his music also relies on many techniques and styles inherent in traditional Korean Music. Before proceeding with a detailed examination of the musical language of *My Land My People*, I will provide an introduction to these elements.

There were many traditional musical genres in Korea. Unfortunately, however, many of these Korean traditional heritages have disappeared due to the effects of war over many centuries and to a lack of concern on the part of major foreign powers. Also, the importing of Western music, both classical and popular, has caused much of Korean traditional music to disappear.¹⁵ However, during the last thirty years, Korean traditional music has been studied actively so that Korean musical culture has realized considerable development.¹⁶

Korean traditional music is largely classified into two categories: court music and folk music.¹⁷

Court music

Court music maintained large ensembles of professional musicians and dancers. Not only was this court music intended for the nobility or ruling class who pursued Confucian philosophy,

¹⁵ Keith Howard, "Korea" *The Garland Encyclopedia of World Music*, vol. 7, ed. Robert C. Provine, Yosihiko Tokumaru, and Lawrence Witzleben (New York: Routledge, 2002), 965.

¹⁶ Bang-song Song, "Present State of Research on Korean Traditional Music" *The World of Music*, vol. 27 (1985), 63.

¹⁷ Byung-Ki Hwang, "Some notes on Korean Music and Aspects of its Aesthetics" *The World of Music*, vol. 27 (1985), 32.

but it was also frequently played outside the court for specific groups of high social status.¹⁸ It was originally used for lavish banquets, royal weddings, receptions for foreign envoys, and military marches.¹⁹ Court music is divided into three genres: *Ah-ak*, *Tang-ak*, and *Hyank-ak*. *Ah-ak* was originally ensemble music which was performed for ritual in royal courtyards. At present, only some repertoires for Confucian ritual have been transmitted.²⁰ *Tang-ak* was originally Chinese music of Tang dynasty period (AD 617-907). *Tang-ak* is also court ensemble music. Only two pieces of *Tang-ak* have survived: *Naguang chu 'n* (springtime in Luoyang) and *Pohoja* (pacing the voice); these works have been brought into the modern repertory of Korea.²¹ *Hyank-ak* is the antithesis of *Tang-ak*; it was indigenous music of Korea before *Tang-ak* was introduced into Korea. There are two performing styles of *Hyank-ak*: *hyun-ak* and *kwan-ak*. *Hyun-ak*, string music, is mainly used for the accompaniment of songs. *Kwan-ak*, wind music, is mainly used for the accompaniment of dance or processions.²²

Folk music

The other category of traditional Korean music is folk music. While Korean traditional court music was performed only by professional players, traditional folk music was performed not only by professionals but also by amateurs. Korean traditional folk music can be divided into four genres: *P'ansori*, *Sanjo*, *Nongak*, and *Minyo*. *P'ansori*, accompanied by *puk*, a Korean

¹⁸ Kang-sook Lee, "Certain Experiences in Korean Music" *Musics of Many Cultures*, ed. Elizabeth May (Los Angeles: University of California Press, 1980), 32.

¹⁹ Doosook Kim, "A Recording and an Analytical Overview of Two Violin Works by Isang Yun" (DMA. Diss, Arizona State University, 1996), 7.

²⁰ Rober C. Provine, "The Korean Courtyard Ensemble for Ritual Music (aak)" *Yearbook for Traditional Music* (1992), 91.

²¹ Hye-Gu Yi, "Difference between *Hyang-ak* and *Tang-ak*", *Traditional Korean Music*, ed. The Korean National Commission for UNESCO (Pace International Research, Inc., 1983), 35.

²² Hye-Gu Yi, "Introduction to Korean Music", *Traditional Korean Music*, ed. The Korean National Commission for UNESCO (Pace International Research, Inc., 1983), 5.

traditional drum, is for female solo voice. To play *P'ansori*, singers need high musical skill and training, because song, speech, and gesture are appropriately employed by singers.²³ *Sanjo* is for single melody instrumental music with accompaniment by *Changgo* (hourglass-shaped double-headed drum).²⁴ *Sanjo* usually uses the Korean traditional stringed instrument—*Kayakum*. Also, less frequently, other string or wind instruments (*Komŭm'go* and *Taegŭm*) are used for this *Sanjo*. *Nongak*, called farmers' music, is typical popular music. *Nongak* consists of a small group of percussionists, lead by *Sangsŏi*. It is usually played in outdoor rural villages, and during the performance, players move around without rest. The same rhythmic patterns are continually repeated, so it is not difficult to play. The *Nongak* performers are generally amateur musicians.²⁵

The last genre of Korean traditional folk music is *Minyo*. *Minyo* is a traditional folk song, originating from popular culture. *Minyo* ties together relations among ceremony, work, and playing music in everyday life.²⁶ Most tunes of the melodies of folk songs are not recorded with musical notation, and the texts are also not written down. It is a music which is transmitted by word of mouth over generations, so performers need to practice their solo improvisations of words and music.²⁷

2. Specific Characteristics of Traditional Korean Music

In his music, Isang Yun combined many different characteristics of Korean traditional music and Western music. Some of the characteristics of Korean music are *Nonghyŏn*

²³ Robert Province, Okon Hwang, and Keith Howard, "Korea" in *The New Grove Dictionary of Music and Musicians* Vol. 13, ed. Stanley Sadie (London: Macmillan, Publishers, 2001), 805.

²⁴ Isabel K.F. Wong, "East Asia" *The New Harvard Dictionary of Music*. ed. Don Michael Randel (Cambridge: The Belknap of Harvard University Press, 1996), 259.

²⁵ Robert Province, Okon Hwang, and Keith Howard, 805.

²⁶ Keith Howard, "Minyo in Korea: Songs of the People and Songs for the People" *Asian Music*, vol30 (Spring-Summer 1999), 4.

²⁷ Robert Province, Okon Hwang, and Keith Howard, 805.

Nonghyŏn is a kind of stringed instrument technique. Performer of the *Kayakum* or the Korean harp plays strings with left hand; the other hand ornaments the music. For example, performer plays the instrument sitting on the floor. While the performer makes a sound by plucking the strings with the left hand, the right hand moves up and down with a wide variety of subtle tone colors simultaneously holding pitch.

This concept of *Nonghyŏn* is very similar to vibrato from Western music, so *Nonghyŏn* is specifically classified to *Nonghyŏn* of string music and vocal music called *Sigimsae*—a Korean traditional technique for embellishing simple melodies.²⁸ See Ex. 1 for a famous Korean Sijo, *Ch'ŏngsalli*.

Example 1: *Nonghyŏn* Technique from a Korean Traditional Song.



This *Nonghyŏn* technique consists of uniquely carrying through the basic note, hidden in the wide vibrato at the end. In addition, Isang Yun used *Sigimsae* technique in *My Land My People*. This technique is shown in the solo soprano voice part of mm. 25-28. See Ex. 2.

²⁸ Kang-sook Lee, 36.

Example 2: *Sigimsae* technique of mm. 25-28.

Soprano

구 - - - 만 - - - 리 - - - 눈 - 부 신
 ninety - - - thousand - - - Li - - - wi - de

Continuity

Continuity, called *yônûm* is one of the features of Korean traditional music. *Yônûm* is a practice for connecting and eliding beginnings and endings of phrases and sections of music.²⁹ One of the most common examples is *Yungsan-hoesang*—a kind of suite. This *Yungsan-hoesang* comprises 9 pieces. Whereas a Western suite or song-cycle might separate each piece, in the case of *Yungsan-hoesang*, these 9 pieces are played without pause between them. *P’ansori* is another good example of continuity in Korean traditional music. In case of *Chun-hang ga*, a piece of *P’ansori*, the performer sings a song almost 8 hours without any break. In general, Korean traditional folk music does not have proscribed endings. This means that performers can control the duration of their music. The duration of music can be extended or abridged by performers.

Yin and Yang

One of the basic philosophical and cultural ideas behind all Korean traditional music is

Yin and Yang:

²⁹ Chul-Hwa Kim, 41.

The *yin* symbolize dark, black, receiving, mysterious, deep, female, negative, weak, passive and destructive; *yang* symbolize bright, red, piercing, high, heavenly, male, positive, active, strong and constructive which manifest themselves in natural phenomena, human events, and states of mind. An appendix to the *I-Ching* (Classic of Changes) mentioned: “One time *yin*, one time *yang*, this is the Tao.”³⁰

Korean traditional music is based on *yin* and *yang* from Taoism. Twelve chromatic pitches in an octave are divided into two parts as six *yul* and six *ryo*.³¹ The *yul* and *ryo* corresponds to *yang* and *yin*, respectively. See Ex. 3.

Example 3: Twelve *yul*.

C	C#	D	D#	E	F	F#	G	G#	A	A#	B
황 종	대 러	태 주	협 종	고 선	중 려	유 빈	임 종	이 척	남 려	무 역	응 종

As in a chromatic scale, an octave consists of twelve half notes. This is called as twelve *yul*. The twelve *yul* classifies six *yul* (C, D, E, F#, G#, and A#) and six *ryo* (C#, D#, F, G, A and B) parallel to whole-tone scale.

In case of performance, Korean ritual music is one of the best examples. For ritual music, two traditional percussion instruments (*Chuk* and *Ŭ*) are used. *Chuk* is placed on the east side of a performance space and *Ŭ* is placed on the west side, respectively. These two instruments are played just one time; *Chuk* is only used for the beginning, and *Ŭ* is only used for the ending of the music. Such a practice means that the sun rises from the east and sets in the west. The East

³⁰ Ibid., 6.

³¹ Ibid., 44.

suggests the beginnings of all things and actual conditions, and the west means finishing all plans. These are the important principles of *yin* and *yang*. Isang Yun's music is also based on these *yin* and *yang* theories.

3. Korean Music Elements in Yun's Music

As many composers before him, Isang Yun sublimated the philosophy and aesthetic of Korean traditional music into his works.³² In particular, he tried to express the sound and performance techniques of Korean traditional instruments in Western music. Examples can be seen in his works. The *Colloides Sonores* is for string orchestra. This work has three subtitles: *Hogung*, *Gomungo*, and *Yanggum*; these are names of Korean traditional stringed instruments. Isang Yun attempted to get Korean traditional stringed instruments' special sound (such as glissandi, pizzicato, or vibratos) from Western stringed instruments.³³ Tapping, pulling, and snapping are the main performance techniques of Korean traditional stringed instruments. In this connection, *Gagok* (1972) for voice, guitar and percussion and *Glissees* (1970) for solo Violoncello are also good examples. These performance techniques such as the tapping, pulling, and snapping are found in the guitar part of *Gagok* and *Glissees* for violoncello. See Ex. 4.

³² Yulee Choi, 166.

³³ Francisco F. Feliciano, 35.

Example 4: Pulling technique from *Glissees*.

The musical score for Violoncello shows a sequence of notes and rests. The first note is a half note G2 with a fermata, marked *ppp*. This is followed by a whole rest. The next two notes are quarter notes G2 and A2, both marked *f*. The third note is a quarter note B2, marked *f*, with a triplet bracket above it. This is followed by a quarter note A2, marked *f*, with a vibrato symbol (*Vibr*) below it. The final note is a quarter note G2, marked *ff*, with a triplet bracket above it and a hairpin symbol indicating a decrescendo.

Like the example above, all of Isang Yun's works using Korean traditional performance techniques are written in typical Western notation. This combination of Korean tradition and Western music is a special feature of Isang Yun's music.³⁴ In Korean traditional music, there are two kinds of rhythmic patterns called *Chang-dan*; (long-short) one is Korean traditional court music *Chang-dan*, and the other one is folk music *Chang-dan*. In case of the court music *Chang-dan*, it is generally slower and simpler than folk music *Chang-dan*, and same rhythmic patterns are frequently repeated. From the evidence of *My Land My People*, Isang Yun seems to have been more influenced by court music than folk music. Here is an illustration from *My Land My People*. In the first section of mm. 1-38, there are two main rhythmic patterns. The first pattern is shown below. See Ex. 5.

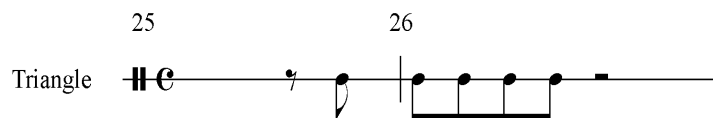
Example 5: A rhythmic pattern of mm. 1-3.

The musical score for Percussion shows a rhythmic pattern in common time (C). The pattern is divided into three measures, labeled 1, 2, and 3. Measure 1 contains a quarter note G2, a quarter note A2, and a quarter note B2. Measure 2 contains a quarter note G2, a quarter note A2, and a quarter note B2. Measure 3 contains a quarter note G2, a quarter note A2, and a quarter note B2.

³⁴ Yongdae Yoo, 25.

This rhythmic pattern of m. 1 imitates in mm. 7, 8 and 39. The second pattern is shown below. See Ex. 6.

Example 6: Rhythmic pattern of mm. 25-26.



This pattern first appears in mm. 25-26, and is imitated in mm. 27, 29, and 31. One of the most important musical techniques of Isang Yun is *Hauptton Technik* discussed below; it originated from *Nonghyŏn* technique. The *Hauptton Technik* is the main compositional method of Isang Yun to be stressed in the discussion of musical styles below.

D. Musical Styles of Isang Yun

Isang Yun wrote music for sixty years. However, he began to establish his genuine musical style after 1956, when he went to Europe. From 1956 to 1995, his work can be divided into three musical style periods: period I (mid-1950s to mid-1970s), period II (mid-1970s to early 1980s), and period III (early 1980s to the end of his life). In the first period, Isang Yun created his own musical language. He wrote music blending Korean traditional music and Western music, particularly twelve-tone technique. He also developed *Hauptton Technik* (main-tone technique). In the second period, Isang Yun's compositional technique grew. He wrote many instrumental pieces. Also, this period can be called his political period. Isang Yun focused

on symphonies and chamber music in his third period. In addition, his thinking about social and political problems became more concretely and widely known than before. It was regarded as his “participation” period in world problems.

1. Early Period

The first period of his musical life is from the mid-1950s to the mid-1970s. In June, 1956, at 39 years of age Isang Yun went to Europe. In 1959, Isang Yun participated in two music festivals at Billthoven in the Netherlands and Darmstadt in Germany. His *Fünf Klavierstück* (Five pieces for Piano, 1958) and *Musik für Sieben Instrumente* (Music for Seven Instruments, 1959) were played at the festivals. These two pieces united twelve-tone techniques from Western music with aspects of the Korean tradition.³⁵ Under the influence of these two music festivals, he first introduced his music to Europe and attracted Western attention. Finally, Isang Yun decided to remain in Germany. In addition, during this early period, he composed *String Quartet No. 3* (1959), *Fluktuation für Orchester* (1960), *Loyang für Kammer Ensemble* (1962), *Reak für Großes Orchester* (1966), *Gasa für Violine und Klavier* (1963), *Namo* (1971). In addition, Isang Yun wrote three operas in the period as, *Der Traum Des Liu Tung* (1965), *Die Witwe des Schmetterlings* (1967), and *Sim Tjong* (1971). The *Sim Tjong*, based on a story of Korean folklore, was composed for an opening ceremony of the Munich Olympics. Isang Yun won high praise.

During the first period, Isang Yun wrote music using not only his own musical technique of *Hauptton Technik* (main-tone technique), but also Western musical style, especially twelve-

³⁵ Chul-Hwa Kim, 52.

tone techniques derived from Schoenberg.³⁶ The *Hauptton* originates in East Asian music. The *Hauptton* means that long sustained single tones or chords are ornamented by musical elements such as trills, glissandi, or tremolos.³⁷ In Korean traditional music, these musical elements are called *Sigimsae*. Isang Yun borrowed this East Asian element for *Hauptton Technik* and used it in his music. One of his early works to use *Hauptton Technik* is the 1974 *Etüden für flute solo*. Ex. 6 shows mm. 4-6 of *Etüden*. In this example, the *Hauptton* is ornamented by a double grace note. See Ex. 7.

Example 7: *Hauptton* structure in mm. 4-6 of his *Etüden*.

Isang Yun established *Hauptton Technik* in his early Europe period. He explained the *Hauptton Technik* himself: “The concept of *Hauptton* is the basis of my music. All of my music such as solo, concerto, or orchestral works contain the constant continuity of *Hauptton*” [Translation mine].³⁸

³⁶ Seung Eun Oh, “Cultural Fusion in the Music of the Korean Composer Isang Yun: Analysis of Gasa Für Violine und Klavier and Sonatina Für 2 Vilinen” (D.M.A. diss, University of Houston, 1999), 10.

³⁷ Youngdae Yoo, 40.

³⁸ Paraphrase from Suja Lee, 177.

In this period, Isang Yun introduced his music in Europe and gained attention from Europeans, but the *East Berlin Event* in 1966 brought very big changes in his life and music.³⁹

2. Mid-Period

The second period is from mid-1970s to early 1980s. During this period, Isang Yun wrote many instrumental pieces, and his music changed. Isang Yun's early music had been written for the composer himself. His works, which he never considered as music for the public, had been ignored and ridiculed by the public. Isang Yun's music of the early European period was so difficult for the public that they did not understand it.

In his second period, Isang Yun considered consonance to be important, so he emphasized it in his works. Also, he tried to reflect motives about humanism in his works. For example *Exemplum in memoriam Kwangju* (1981), a symphonic poem, is based on a true story from South Korea in May 1980. In Kwangju, a big city of South Korea, large-scale crowds demonstrated against the military authorities. The Korean government suppressed them with military power. In the process, many citizens were killed or hurt. Isang Yun expressed his lamentation in this work *Exemplum in memoriam Kwangju*. On May 8 1981, the Köln Radio broadcasting symphony orchestra of West Germany premièred this piece. In 1984, the German government selected this piece for an international contemporary music festival, and the Montreal symphony orchestra performed in under the conductor Charles Dutoit. Dutoit explained the following about Isang Yun and his work *Exemplum in memoriam Kwangju*: "Isang Yun suffered in prison because of political issues. After fleeing his own country, he protested the deaths of civilians killed by military action in his homeland. Now, we listen to a work that

³⁹ Yongdae Yoo, 10.

embodies Isang Yun's message. The *Exemplum in memoriam Kwangju* is enough to remind and impress us about that issue" [Translation mine].⁴⁰

In addition, in this period, Isang Yun composed *Muak für voll Orchester* (1978), *Violine Konzert no. 1* (1981), *5 Etüdes für Flöte* (1974), *Stück Concertante* (1978), *Gedächtnis für Solo Stimme und Ensemble* (1974), in addition to other works.

3. Late Period

The last period of Isang Yun's musical life was from early 1980s to 1995. During this period, Isang Yun was seriously involved in politics. He wanted to reflect his political desire for such causes as reunification of South and North Korea, world peace, and freedom in his music.⁴¹ Also, in this period, Isang Yun focused on symphonic and chamber music. Isang Yun's wife said the following about her husband's career: "My husband has composed yearly one symphony since 1983. He was not courageous enough to write symphonies before he came to Europe. In short duration, he could learn all genres of Western music, so after 1983, he could write symphonies" [Translation mine].⁴²

Isang Yun composed five symphonies during 1983 to 1987. In addition, he planned five symphonies chained together as one. These five symphonies, which he completed in 1987, brought together all of his philosophy and thought.⁴³ In this third period, Isang Yun composed many works including: *Konzert für Violine und Orchester Nr.2* (1983/86), *The Five Symphonies*

⁴⁰ Ibid., 90.

⁴¹ Robert C. Provine, 697.

⁴² Suja Lee, 194.

⁴³ Ibid., 195.

(1983-1987), *Mein Land, Mein Volk* (*My Land, My People* 1987)-*Nauri Dang, Nauri Minjokyo!*,
Sori für Flöte solo (1988), and *Engel im Flammern und Epilog* (1994), among others.

II. STUDY OF ISANG YUN'S MUSIC *MY LAND MY PEOPLE*

A. Background of the Work

My Land My People (1987) is a cantata performed by orchestra, choir, and soloists. This piece was composed in 1987 and belongs to the third musical style period from early 1980s to 1995. As a feature of the third period, the central theme of this piece is reunification of South and North Korea. Isang Yun composed this work for a music festival called *Min-Jok Hap-Dong Ŭm-Ak Chukjŏn*. It can be translated as “A People’s Union Music Festival”. The texts, written by resistance poets of South Korea, generally describe a Korean nation, and texts of each movement indicate anguish and despair of the past, restoration of the present, and hope of the future.⁴⁴ Isang Yun dedicated this piece with *Exemplum in Memoriam Kwangju* (1981) to a Korean nation. He emphasized that our land is only for our people because Korea is one. Korea could not be separated. It is an ultimate reason why he titled this piece as *My Land My People*.⁴⁵

⁴⁴ Yulee Choi, 227.

⁴⁵ Chul-Hwa Kim, 66.

B. Structure of *My Land My People*

In the following analytical portion of the thesis, this paper will investigate how Isang Yun expressed his thoughts through an analysis of *My Land My People* (1987), which is one of his great works. This paper will introduce the first section of the first movement mm. 1-112.

The first section defined by the text, encompasses mm. 1-38. This section is divided into three sub-sections: an instrumental introduction mm. 1-14, and mm 14-25 and mm. 25-38 are choral sections.

1. First Section, mm. 1-14

There are nine measures of orchestral introduction before the vocal entry in m. 10. This introduction is organized by instrument: brass, percussion, and strings. The composer emphasizes static sonorities in the first four measures and more rapidly and brilliantly moving sonorities in the next five measures of the brass. The percussion usually creates sonorities using short notes. In mm. 1-3, the brass and the strings are doubled while the percussion fills spaces created by their rests or slurs. Also, in case of the timpani, which have pitch, their notes are stacked or progressed by the perfect 5th. See Ex. 8.

Example 8: The Score, mm. 1-14.

I. 력사

5

1 4 ca. 52 2 3 4 윤이상, 1987년 초보

Flöte
Oboe
Klarinette
Fagott
Horn
Trompete
Posaune
Tuba
Pauken
Schlagzeug
I Kl. tr.
II Tom.
III Gr. tr.
Harfe
Soli
Sop.
Alto
Ten.
Baß
Chor
Sop.
Alto
Ten.
Baß
Violine
Viola
Violoncello
Kontrabaß

5 6 7 8

Fl. 1
Ob. 1
Klar. 1
Fag. 1

Hr. 1
Pos. 1
Tuba

Pk.
I Kl. tr.
II Tom-T.
III Gr. tr.

5 Beck.

Hfe.

Soli
S.
A.
T.
B.

Chor
S.
A.
T.
B.

Viol. 1
Viol. 2
Vla.
Vcl.
Kb.

9 10 11 12 7

Hr. 1/6
 Trp. 1/4
 Pos. 1/3
 Tuba
 Kl. tr.
 Tom-T.
 Beck.
 Chorus: S, A, T, B

Lyrics (Chorus):
 장엄 하 여 라 백
 장엄 하 여 라 백

13 14 15 16

Hr. 1/6
 Trp. 1/4
 Pos. 1/3
 Tuba
 Pk.
 Tom-T.
 Gr. tr.
 Bassoon

Lyrics (Chorus):
 두 산 - - - - - 여 섰 - - - - - 들 기
 두 산 - - - - - 여 섰 - - - - - 들 기
 두 산 - - - - - 여 섰 - - - - - 들 기

The movements of these three instrumental groups look like very different forms, but in these different forms, the motions of the instrumental groups have true similarities. This introduction can be divided into two parts in terms of melodic, rhythmic and chord features: mm. 1-4 and mm. 5-9.

This introduction of the brass starts with a first inversion C-sharp minor seventh chord and goes to an F-sharp minor seventh chord in root position in m. 9. See Ex. 9.

Example 9: An overview of mm. 1-9.

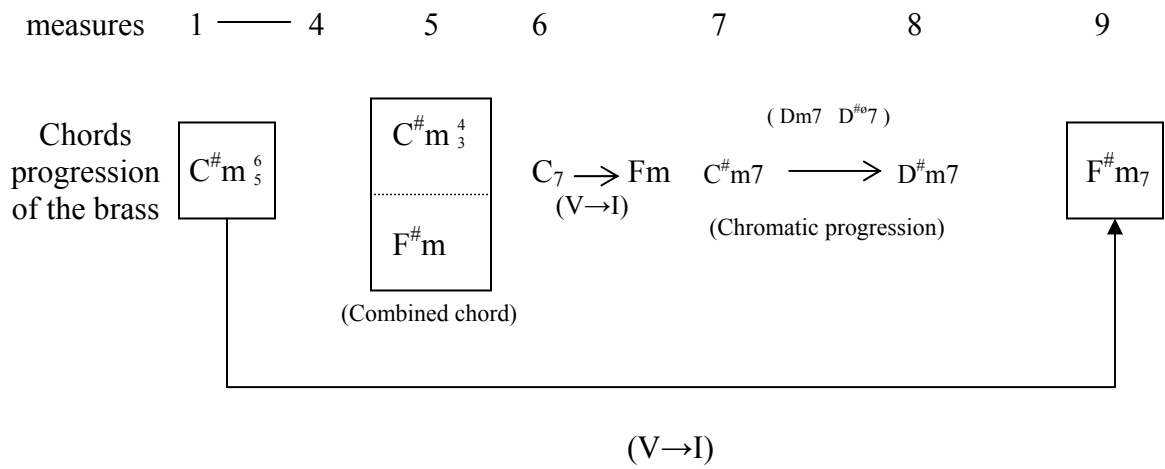
Brass

1 4 5 6 7 8 9

C#⁶m₅ F#m₇

The first inversion C-sharp minor seventh chord of the brass continues until m. 4. The first inversion C-sharp minor seventh and F-sharp minor seventh chords are combined in m. 5. In m. 6, the second inversion C dominant seventh goes to F minor triad chords: dominant to tonic (V→I). These two chords of mm. 5-6 converge upon a C-sharp minor seventh chord in m. 7. And then, this C-sharp minor seventh chord of m. 7 progresses to an F-sharp minor seventh chord in m. 9 with descending and ascending half-step motion into D minor seventh, D dominant seventh, and D-sharp minor seventh chords of mm. 7-8. See Ex. 10 for an overview of mm. 1-9.

Example 10: An overview of mm. 1-9.



In this instrumental introduction, while the brass moves harmonically, the strings move melodically. However, during the first three measures, the brass and the strings double a first inversion C-sharp minor seventh chord. The sound flow of this section is based on simultaneous strata. See Ex. 11.

Example 11: A first inversion C-sharp minor seventh chord of mm. 1-4.

The musical score for Example 11 consists of two systems of staves. The first system includes the brass instruments: Horn, Trumpet, Trombone, and Tuba. The second system includes the string instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into four measures, labeled 1 through 4. The brass instruments play a first inversion C-sharp minor seventh chord (C#m5) throughout all four measures. The string section plays a one-voice line starting in measure 3. The dynamic markings for the brass instruments are *ff* in measures 1 and 2, and *ff* and *f* in measures 3 and 4. The string section uses *ff* dynamics throughout. A dashed line labeled C#m5⁶ is positioned below the brass staves, and another dashed line with the same label is positioned below the string staves.

As already mentioned in Ex. 9, 10 and 11, the brass instruments continue a first inversion of the C-sharp minor seventh chord until the fourth measure without any harmonic or melodic change. The string section however changes to a one-voice line after the first sixteenth note in m. 3 from chords stacked in two notes of mm. 1-3. These strings' melodic lines from m. 3 move in a

stepwise ascent or descent until m. 8. Here is an example of ascending and descending motion in mm. 3-4. See Ex. 12.

Example 12: Movement of the strings of mm. 3-4.

The image shows a musical staff for strings in treble clef with a key signature of one sharp (F#). The staff is labeled 'Strings' on the left. Measure 3 is marked with a '3' above the staff. Measure 4 is marked with a '4' above the staff. A bracket above the staff spans from the beginning of measure 3 to the end of measure 4, with the label '(Bⁿ → Aⁿ)' above it. A bracket below the staff spans from the beginning of measure 3 to the end of measure 4, with the label '(Eⁿ and G[#] → F[#])' below it. The notation shows a melodic line that starts on E natural in measure 3, moves to B natural in measure 4, and then descends to A natural in measure 4. The lower part of the staff shows a melodic line that starts on E natural and G-sharp in measure 3, and then moves to F-sharp in measure 4.

The melodic line of these strings moves from E natural and G-sharp to F-sharp in the lower part and B natural to A natural in the upper part. This motion strongly contrasts with the horn part that continues to play the perfect fifth in mm. 3-4. From m. 1 to the first sixteenth note of m. 3, the violin I, violin II, and contrabass play E natural and B natural, a powerful perfect fifth, with the horns. The perfect fifth in the strings is changed to a perfect fourth (F-sharp and B natural) in the third measure and minor third (F-sharp and A natural) in the fourth measure. See Ex. 13.

Example 13: Horns, violins, and contrabass of mm. 1-4.

The image shows a musical score for four instruments: Horn, Violin I, Violin II, and Contrabass, covering measures 1 through 4. The Horn part is sustained on a single note, with a dashed line indicating the interval of a Perfect 5th. The Violin I and II parts move in parallel motion, with dashed lines indicating the intervals of a Perfect 5th, Perfect 4th, and Minor 3rd. The Contrabass part also moves in parallel motion with the Violin I and II parts.

While the composer sustains just the one $C^{\#}m^{\flat}_5$ in the first four measures of the brass, he uses much more motion in mm. 5-8, including frequent change of chords, chromatic progressions, and quartal harmony. See Ex. 14.

Example 14: Brass of mm. 5-8.

The musical score for Example 14 shows four brass instruments: Horn, Trumpet, Trombone, and Tuba. The music is in 4/4 time and spans measures 5 to 8. The Horn and Trumpet parts feature sixteenth-note runs and triplets, with dynamic markings ranging from *ff* to *fff*. The Trombone and Tuba parts provide harmonic support with chords and rhythmic patterns, also marked with *ff* and *fff*. Measure numbers 5, 6, 7, and 8 are clearly marked above the staves.

Measures 5-8 connect a first inversion C-sharp minor seventh chord of mm. 1-4 and F-sharp minor seventh chord of m. 9. In the fifth and sixth measures, Isang Yun simultaneously stacks two chords as a second inversion C-sharp minor seventh chord and F-sharp minor triad of m. 5 and C dominant seventh chord and F major triad chord of m. 6. These two chords are examples of quintal-quartal harmonies. Also the melodic lines of other instruments have this interval class five motion. See Ex. 15.

Example 15: The interval class five motions of mm. 5-9.

The motion of the strings and the timpani, a pitched percussion, are related to the interval class five. While the brass moves harmonically, these two instrumental groups move melodically. The timpani progresses by the palindromic form of perfect fifth: C-sharp to G-sharp in m. 5 and G-sharp to C-sharp in m. 6. In the case of the strings, all parts are played with the same note and pitch with the interval class five: F-sharp to D natural in m. 5, D natural to G natural in m. 6 and F natural to C-sharp in mm. 7-8. In m. 8, the strings quickly crescendo to *ffff* and suddenly stop. After the violoncello and the contrabass play for three measures from m. 18, all the strings reappear with full orchestra, choir and solo voice in m. 25.

After these two chords of the brass in mm. 5-6, quintal-quartal harmonies follow each chord. For example, in m. 5, the horns and trumpets play the C-sharp minor seventh sonority, with which the work began. The trombones and tuba play an F-sharp minor triad. After these

combined chords, a quintal-quartal harmony follows – (C[#], F[#], B) or {1, 6, 11}.⁴⁶ These three notes are extracted from a second inversion C-sharp minor seventh chord and an F-sharp minor triad chords. C-sharp is contained both the F-sharp minor triad and a second inversion C-sharp minor seventh chord as a common tone. Also, F-sharp is from the F-sharp minor triad, and B natural is from the second inversion of C-sharp minor seventh chord. See Ex. 16.

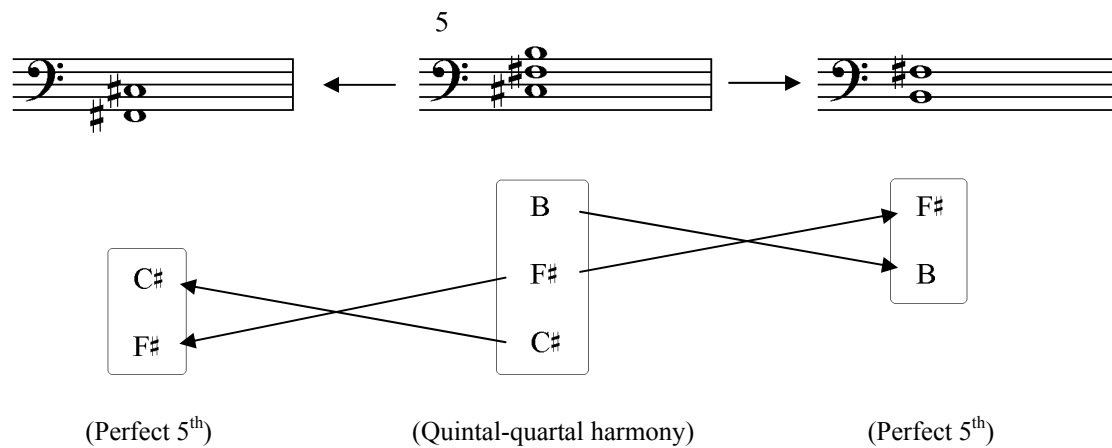
Example 16: A sketch of m. 5.

The image shows a musical score for four instruments: Horn, Trumpet, Trombone, and Tuba, in common time (C). The score is for measure 5. The Horn and Trumpet parts play a sixteenth-note chord in the second inversion of C-sharp minor seventh (C[#]m₃⁴) with a forte (ff) dynamic. The Trombone and Tuba parts play a dyad of F-sharp and C-sharp in the first inversion of F-sharp minor (F[#]m) with a forte (ff) dynamic. A diagram on the right, labeled '(Quartal harmony)', shows a box containing the notes B, F[#], and C[#]. Arrows point from the B note to the Horn and Trumpet parts, and from the F[#] and C[#] notes to the Trombone and Tuba parts, indicating that these three notes are the common tones between the two chords.

The music of mm. 5-8 is more complicated than the music of mm. 1-4. Quintal-quartal harmonies are shown in Ex. 17.

⁴⁶ I am using PC (C=0).

Example 17: Inversion of quartal harmony of m. 5.



The quintal-quartal harmony of m. 5 is imitated in m. 6 using transposition down a half step. See Ex. 18.

Example 18: Imitation of two chords and quintal-quartal harmony of m. 6.

The musical score consists of four staves: Horn (treble clef), Trumpet (treble clef), Trombone (bass clef), and Tuba (bass clef). The key signature has one sharp (F#). Measure 5 contains a whole note chord in the Horn and Trumpet parts, and a whole note chord in the Trombone and Tuba parts. Measure 6 contains a whole note chord in the Horn and Trumpet parts, and a whole note chord in the Trombone and Tuba parts. Annotations include: $C^\#m_3 \rightarrow C_3$ above the Horn staff, $F^\#m \rightarrow F$ major above the Trombone staff, and a circled note in the Tuba staff labeled '(Quintal-quartal harmonies)'.

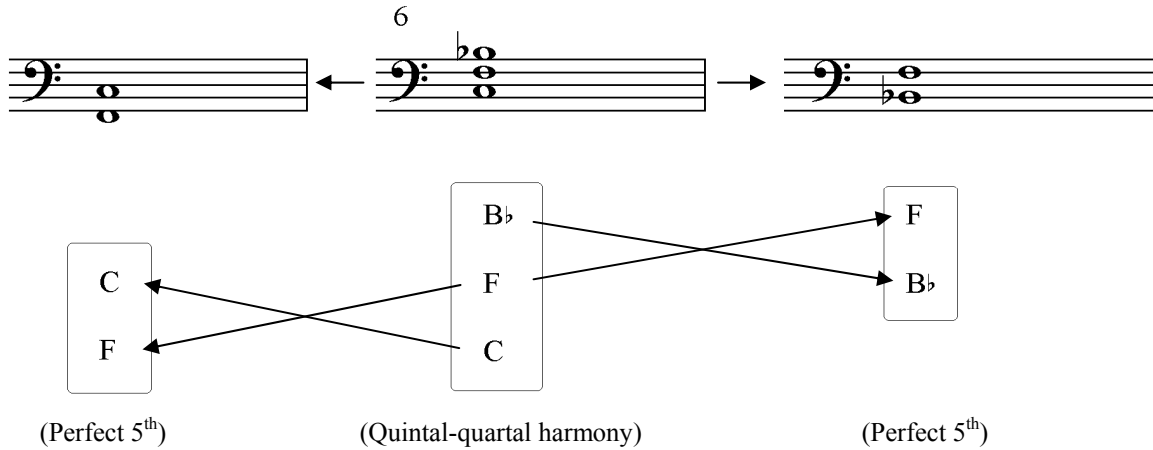
Two chords: the second inversion C dominant seventh chord in the horns and trumpets and the F major triad in the trombones and tuba of m. 6 are imitated from the second inversion C-sharp minor seventh chord and F-sharp minor triad of m. 5, respectively. And C natural, F natural, B-flat, another quartal harmony or $\{0, 5, 10\}$, is directly connected to both the F major triad and C dominant seventh sonorities in m. 6. In Ex. 18, C natural is a common tone of the second inversion of C dominant seventh and F major triads. F natural comes from the F major chord, and B-flat comes from the second inversion C dominant seventh chord, respectively. See Ex. 19.

Example 19: A sketch of m. 6.

The musical score for Example 19, m. 6, features four staves: Horn, Trumpet, Trombone, and Tuba. The Horn and Trumpet parts are in treble clef, while the Trombone and Tuba parts are in bass clef. The music is in common time (C). The Horn part starts with a C_7 chord marked fff , followed by a f dynamic, and ends with a triplet of notes marked fff . The Trumpet part follows a similar pattern with fff , f , and fff dynamics. The Trombone part starts with an F major chord marked ff , followed by a fff dynamic and a triplet of notes. The Tuba part also features a ff dynamic and a fff dynamic with a triplet. A diagram on the right, labeled '(Quintal-quartal harmony)', shows a vertical stack of notes B^b , F , and C . Arrows indicate that B^b is derived from C_7 and F is derived from F major. The C note is also indicated as being from F major.

The musical structure of m. 6 is chromatically related to m. 5. Instead of a C-sharp minor seventh chord in m. 5, Isang Yun gives us a C major/minor seventh chord in m. 6. Instead of an F-sharp minor chord in m. 5, Isang Yun gives us an F major chord in m. 6. As shown in Ex. 17, this quartal harmony of m. 6 is related to the perfect 5th. See ex. 20.

Example 20: Inversion of quartal harmony of m. 6.



The motion of two chords and quintal-quartal harmony of mm. 5 and 6 continues until m. 7. Even though m. 6 is transposed by down a half step from m. 5, m. 5 and m. 6 are the same structure in that the upper two parts of horn and trumpet form one chord, and the lower two parts of trombone and tuba form another chord with quintal-quartal harmony after each chord as shown in Ex. 16 and 19. However, the first triplet notes of m. 7 are in different formation. The first triplet notes of m. 7 are formed by only one chord, a C-sharp minor seventh chord, instead of two chords of m. 5 and m. 6. Otherwise, this C-sharp minor seventh chord coexists with quintal-quartal harmony up to a point. It is contrasted with m. 5 and m. 6. However, the quintal-quartal harmony – (C[#], F[#], B) or {1, 6, 11} of m. 7 consists of the same notes as in m. 5, and a C-sharp minor seventh chord of m. 7 is also one of chords of m. 5. See Ex. 21.

Example 21: C-sharp minor seventh chord with quintal-quartal harmony of m. 7.

The image shows a musical score for four brass instruments: Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The score is for measure 7, which is marked with a '7' above the first staff. The key signature has one sharp (F#). The music consists of a series of chords and triads. A dotted box labeled 'Quartal harmony' highlights a section in the Trombone part. A solid box labeled 'C#m7 + Quintal-quartal harmony' points to the overall texture. The dynamics are marked as *fff* < (fortissimo) with a hairpin. There are also annotations '3' above some of the chords, indicating a triplet or a specific voicing.

This progression (7th chords + triads + derived quartal harmonies) of mm. 5-8 moves by descending and ascending half steps. In mm. 5-7, the entire brass section plays this neighbor motion as shown in Ex. 22.

Example 22: Descending and ascending half steps of mm. 5-7.

The musical score consists of four staves: Horn, Trumpet, Trombone, and Tuba. The music is in common time (C) and features a descending half-step in measure 5 and an ascending half-step in measure 7. The notes are as follows:

Instrument	Measure 5	Measure 6	Measure 7
Horn	B	B \flat	B \sharp
Trumpet	C \sharp	C \natural	C \sharp
Trombone	B	B \flat	B \sharp
Tuba	C \sharp	C \natural	C \sharp

Annotations for each instrument:

- Horn: (B \rightarrow B \flat \rightarrow B \sharp)
- Trumpet: (C \sharp \rightarrow C \natural \rightarrow C \sharp)
- Trombone: (B \rightarrow B \flat \rightarrow B \sharp)
- Tuba: (C \sharp \rightarrow C \natural \rightarrow C \sharp)

In addition, the progressions of the three quartal harmonies of mm. 5-7 move by neighbor motion. See Ex. 23.

Example 23: Quintal-quartal harmonies as half step neighbor motion.

The image displays a musical score for Trombone and Tuba. The Trombone part is in the upper staff, and the Tuba part is in the lower staff. Both are in the key of D major (one sharp) and common time (C). The score shows three measures, labeled 5, 6, and 7. In each measure, the Trombone and Tuba play a quintal-quartal harmony. The Trombone part consists of a quintal dyad (two notes a fifth apart) and a quartal dyad (two notes a fourth apart). The Tuba part consists of a quartal dyad. The harmonies in measures 5, 6, and 7 are related by half-step neighbor motion. A box labeled 'Quintal-quartal harmonies' has arrows pointing to the harmony boxes in measures 5, 6, and 7. Below the Tuba staff, two boxes indicate the half-step motion: 'Going down by half step' between measures 5 and 6, and 'Going up by half step' between measures 6 and 7.

In addition to this neighbor motion, Isang Yun also has chromatic ascending stepwise motion in mm. 5-8. See Ex. 24.

Example 24: Chromatic ascending progression of mm. 5-8.

The musical score for Example 24 shows a chromatic ascending progression in measures 5-8 for four instruments: Horn, Trumpet, Trombone, and Tuba. The key signature is one sharp (F#) and the time signature is common time (C). The progression is as follows:

- Horn:** B \flat → B → C → C \sharp
- Trumpet:** E → F → F \sharp
- Trombone:** C → C \sharp → D → D \sharp
- Tuba:** G → G \sharp → (A) → A \sharp

Additional chord progressions shown in the score include B \flat → B → C → C \sharp for the Horn and Trombone, and C → C \sharp → D for the Trombone.

The chromatic ascending stepwise motion in mm. 5-8 smoothes the progression to the F-sharp minor seventh chord of m. 9.

Taking a synoptic view of mm. 1-9, the first inversion C-sharp minor seventh chord of m. 1 moves to the F-sharp minor seventh chord of m. 9. The sonority from C-sharp minor seventh chord to the F-sharp minor seventh chord seems to be a progression from dominant to tonic (v→i) in the key of F-sharp minor. This progression from dominant to tonic can be related to interval class five, which Isang Yun emphasizes in this piece. See Ex. 25.

Example 25: Harmonic and melodic progression, mm. 1-9.

1 ----- 4 5 6 7 8 9

Chord progression: $C^{\#}m_{6/5}$ (mm. 1-4), $C^{\#}m_{4/3}$ (m. 5), $F^{\#}m$ (m. 5), C_7 (m. 6), $F^{\#}M$ (m. 6), $C^{\#}m_7$ (m. 7), Dm_7 (m. 7), $D^{\circ}7$ (m. 7), $D^{\#}m_7$ (m. 8), $F^{\#}m_7$ (m. 9).

Timpani line

For this instrumental introduction, Isang Yun mainly uses interval class five, which becomes either a perfect fifth or a perfect fourth; see in particular, the quintal-quartal harmony in mm. 1-9. These figures of interval class five are well shown in the interval degree of the brass and melodic line of the strings and the timpani, respectively, and this interval is directly transferred to the choir in m. 10. It is going to be mentioned later.

This first texted music written by “Kyung Ryoum”, a Korean poet, is from m. 10 to m. 40.⁴⁷ Here are English and Korean text. See Ex. 26.

⁴⁷ Kyung Ryoum, 나의 땅 나의 민족이여, 1st movement, “Rjoksa,” in liner notes to Isang Yun, *My Land My People*, cpo 999 047-2, 1988.

Example 26: English and Korean text.

Text Measure	English	Korean
10-14	<i>Choir:</i> Magnificent Paekdusan. ⁴⁸	<i>Choir:</i> 장엄하여라 백두산.
14-25	<i>Bass solo and choir:</i> Spread your mighty branches three thousand Li ⁴⁹ wide. My beautiful country, You are the crown of the East.	<i>Bass solo and Choir:</i> 억센줄기 삼천리를 내리뻗어. 수려한 내나라는 동방의 금관.
25-32	<i>Soprano solo and choir:</i> Your sky beams ninety thousand Li wide, The eternal smile of our earth.	<i>Soprano solo and Choir:</i> 구만리 눈부신하늘은, 대지의 영원한 미소.
33-36	<i>Soprano/Tenor duet and choir:</i> The surging sea (is) our fluttering dress.	<i>Soprano/Tenor duet and Choir:</i> 너울지는 바다는 나뭇기는 옷.
38	<i>Tutti:</i> Here we are one nation.	<i>Tutti:</i> 우리겨레는 하나이다.

⁴⁸ The highest peak on the Korean peninsula.

⁴⁹ Unit of distance. One Li is about 393 meters.

This first part of the poem—from m. 10 to m. 38—can be divided into five sections that correspond to voice-types: mm. 10-14 (choir), mm. 14-25 (bass solo and choir), mm. 25-32 (soprano solo and choir), mm. 33-37 (soprano and tenor duet and choir), and m. 38 (tutti). In this part, Isang Yun describes music by homophonic texture in voice parts and uses a wide dynamic range (from *ppp* to *fff*).

The mm. 10-14 has the text, “Magnificent Paekdusan.” (장엄하여라 백두산.) Paekdusan is the highest mountain of Korea. This mountain is located in the border area of North Korea and China, and the range of Paekdusan continues to South Korea like a chain.

In this short phrase, the composer uses homophonic textures in the choir and strong dynamics (*fff*) to emphasize the texts “magnificent” and “Paekdusan.” In mm. 10, 11, and 12, the split rhythmic forms—triplet and septuplet—of the trombones and tuba increase musical tension. The dynamic in the trombones and tuba starting by *fortissimo* crescendos and connects to the choir (*fff*). While the brass is strongly and rapidly moving in m. 10, the percussion further increases tension of the music using tremolo. The percussion parallels the rhythmically stagnant movement of the choir with the addition of the grace notes in mm. 11 and 12. These gestures of the percussion are performed simultaneously with the text to emphasize the word (m. 10) or between syllables of a word (mm. 11 and 12).

The horns and trumpets of m. 9 are organized by the notes A and E natural. Perhaps Isang Yun is connecting the E and B natural (perfect 5th) of horns as at the beginning of the work with the A and E natural (perfect 5th) in mm. 9-13. See Ex. 27.

Example 27: Comparison of two perfect fifths.

The diagram shows two musical staves, Horn and Trumpet, illustrating two perfect fifths. The first perfect fifth is shown in measures 1 to 5, with notes B and E. The second perfect fifth is shown in measures 9 to 13, with notes E and A. An arrow points from the first perfect fifth to the second, labeled "(Perfect 5th)". Below the staves, two boxes represent the notes of the perfect fifths: the first box contains B and E, and the second box contains E and A. Both boxes are labeled "(Perfect 5th)".

These two perfect 5ths, shown in Ex. 27, are each sustained for 6 measures. The E natural and B natural, the first perfect 5th in m. 1, is kept until m. 5, and the A natural and E natural, started in m. 9, is continued until m. 13. In addition, the first perfect 5th E natural and B natural in m. 1 is transposed to A natural and E natural of m. 9 by interval class five as a perfect 4th. This movement of these two perfect 5ths is connected with harmonic progression, in which a first inversion C-sharp minor seventh chord of m. 1 is going to an F-sharp minor seventh chord of m. 9 by interval class five as perfect 4th.

The perfect fifth of the horn and trumpet, which is delivered from the instrumental introduction, is transferred to the choir in m. 10 with same notes: E natural in upper voices (soprano and tenor) and A natural in lower voices (alto and bass). See Ex. 28.

Example 28: Long-range significance of the A and E perfect 5th in mm. 9-13.

The image displays a musical score for five instruments: Horn, Trumpet, Soprano, Alto, Tenor, and Bass. The score spans measures 9 to 13. In measures 9 and 10, the Horn and Trumpet parts play a perfect fifth interval (A and E). This interval is highlighted with a box and labeled "Perfect 5th". Dashed lines extend from these notes across measures 11 and 12, indicating their long-range significance. In measure 13, the Soprano, Alto, Tenor, and Bass parts sing the word "Du". The Soprano and Tenor parts are shown with a perfect fifth interval (A and E) in measure 13, also highlighted with a box and labeled "Perfect 5th". The lyrics for all vocal parts are: "Ma - g - ni - fi - cent - Pae Du San -----".

Example 28 shows the perfect fifth ascending a half step in the choir in m. 13. See Ex.

29.

Example 29: Perfect fifth, transferred by half step, mm. 10-14.

10 12 13 14

Choir S.A. T.B.

Magnificent Paek --- Du ----- San -----
 장엄하여라 백 --- 두 ----- 산 -----

Against the sustained perfect fifth in the choir, the horns and trumpets, the trombones and tuba move by stepwise triplet and septuplet notes. While the strings and other brass form the perfect fifth sonorities, these two brass parts fill space created by their rests or slurs. This is usually used in motion with the percussion. Specially, the whole or half stepwise motion of the brass functions to introduce the voices moving quickly with crescendo to emphasize words “magnificent” in m. 10 and “Paekdusan” in m. 12. See Ex. 30.

Example 30: Chromatic line of trombones and tuba, mm. 10-12.

10 11 12 13

Trombone

Tuba

S.
A.

Choir

Perfect 5th

Mag ni fi cent Paek du san
장 업 하 여 라 백 두 산

T.
B.

This chromatic single line starting in m. 10 is stacked by three notes and copied in the outer voice of the trombones and tuba in m. 11 with the same melodic motion. See Ex. 31.

Example 31: The melodic line of the trombones and the tuba of m. 10.

10

Trombones & Tuba

(Eb)

(D)

(C#m)

In spite of fact that the single melodic line of m. 10 is more complicated using more notes in mm. 11 and 12, the sound seems to be very controlled using the same dynamic range (*ff*) with m. 10. Specially, the musical features of mm. 10 and 11 have a very close relationship. All notes of mm. 10 and 11 are organized by triplet and sextuplet. The order however is alternated from sextuplet/triplet to triplet /sextuplet. Every note moves by chromatic motion except in only one spot per measure and staff, respectively: the fifth and the sixth notes (F^\sharp to E) in the trombones of m. 10, the second and the third notes (F^\sharp to E) in the tuba of m. 10, the second and the third notes (F^\sharp to E) in the trombones of m. 11 and the first and the second notes (C to B^b) in the tuba of m. 11. Also, in these two measures, there are some leaping progressions. Each group connects to the next by either a diminished fifth or diminished fourth interval. The motion of m. 11 continues to m. 12. The relationship between mm. 10 and 11 is similar to that between mm. 11 and 12. The m. 12 also has a chromatically moving sonority. However, while mm. 10 and 11 move down by step, m. 12 move up by step; and only the last four thirty-second notes are static sonorities with moving fast tempo and crescendo to emphasize the text “Paekdusan.” See Ex. 32.

Example 32: Compare m. 11 with m. 12.

The image shows a musical score for Trombones and Tuba, measures 11 and 12. The score is in 2/4 time and features a *ff* dynamic. Measure 11 is divided into two parts: (a) a triplet of eighth notes in the Trombones and Tuba, and (b) a sextuplet of sixteenth notes in the Trombones and Tuba. Measure 12 is divided into two parts: (d) a triplet of eighth notes in the Trombones and Tuba, and (e) a sextuplet of sixteenth notes in the Trombones and Tuba. The sextuplet in measure 12 is enclosed in a dashed box. The Trombones and Tuba parts are written in bass clef.

There are five segments: 11.a, 11.b, 11.c, 12.d and 12.e. Each segment has a very similar relationship to one another. These are based on a vertically moving interval with the exception of the segment '11.a'. In the case of the segment '11.a', while the trombones move down by half step followed by whole step, these intervals occur reverse order in the tuba part. These two combinations are alternated between the trombones and the tuba. Both the segment '11.b' of m. 11 and the segment '12.e' of m. 12 are stacked by a major 2nd a perfect 4th, and a perfect 5th. And then, while the chords of the segment '11.c' progress from second inversion F major triad to second inversion E minor triad, the chords of the segments '12.d' progress from first inversion E major triad to first inversion F major triad. See Ex. 33.

Example 33: Five segments, mm. 11-12.

1. The segment '11.a'

The image shows musical notation for Trombones and Tuba. The Trombones part is on a bass clef staff with a C-clef, showing a descending interval of a half step followed by a whole step. The Tuba part is on a bass clef staff with a C-clef, showing a descending interval of a whole step followed by a half step. To the right of the notation is a diagram illustrating the relationship between the two parts. It consists of two horizontal lines representing the intervals. The top line is labeled 'Descending by half step/whole step' and the bottom line is labeled 'Descending by whole step/half step'. A box labeled 'Alternated motion' is positioned between the two lines, with an upward-pointing arrow from the box to the top line and a downward-pointing arrow from the box to the bottom line.

(● = Trombone line and ○ = Tuba line)

2. The segments '11.b' and '12.e'

Diagram illustrating the segments '11.b' and '12.e' in bass clef notation. Segment 11.b shows a triplet of notes with intervals labeled as Perfect 4th and Perfect 5th. Segment 12.e shows a septuplet of notes with intervals labeled as Perfect 5th and Perfect 4th. A 'Major 2nd' interval is indicated between the first notes of both segments. A box labeled 'Alternated motion' is connected to the interval labels of both segments.

3. The segments '11.c' and '12.d'

Diagram illustrating the segments '11.c' and '12.d' in bass clef notation. Segment 11.c shows a triplet of chords with labels F_4^6 , Em_4^6 , and $[E^b m_4^6]$. Segment 12.d shows a septuplet of notes with labels E^6 and F^6 . An arrow points from the F^6 label to the septuplet in 12.d. A box labeled 'Alternated motion' is connected to the chord labels of both segments.

All five of these segments are related to the alternately moving sonority. This passage uses two groups of notes: triplet and septuplet with strong dynamic marking prepares the choral

entry (m. 10) and is sufficient to emphasize the text “magnificent” of m. 10 and “Paekdusan” of m. 12.

These sonorities and quintal-quartal harmonies of mm. 10-12 are connected to the quintal-quartal harmony of m. 13. It is shown that the B-flat of the trombone is transferred above the F natural of the tuba. See Ex. 34.

Example 34: Quintal-quartal harmony of trombones and tuba in m. 13.

The image displays a musical score for Example 34, focusing on measure 13. It features three staves: Trombone (top), Tuba (middle), and Choir (bottom). The Trombone and Tuba parts are shown in two positions, with arrows indicating the transfer of the B-flat note from the Trombone to the Tuba. The Choir part shows the lyrics 'du' and 'san' with a Perfect 5th interval between the Soprano and Tenor parts.

The quintal-quartal harmony of m. 13 is stacked in three notes. In the form of two conjunct perfect fourths, the pitch class set level is (C, F, B^b) or {0, 5, 10}. These are the same pitches as the quintal-quartal harmony of m. 6 as shown in earlier Ex. 19. Several times, quintal-quartal harmonies are mentioned in earlier examples. Even though the shape of each instance of quintal-quartal harmony in terms of pitch is not the same, all quintal-quartal harmonies are used

with chords as a second inversion of C-sharp minor seventh and F-sharp minor triad of Ex. 16, a C dominant seventh and F major triad of Ex. 19, or accompanying a perfect 5th of Ex. 34. Both of these chromatic lines of Ex. 30 and the quintal-quartal harmony of Ex. 34 are main characteristics of this movement. At the end of m. 14, the brass is reconnected to the bass solo voice: a second phrase of the poem. At this time, the horns and the trumpets in mm. 13-14 alternately progress by interval class five. This idea is also found in the trombones and tuba in mm. 11-12. Refer to the '11.c' and '12.d' of Ex. 33. While the seventh and eighth sixteen notes of m. 11 progress from a second inversion F major sonority to a second inversion E minor sonority, the first and second sixteen notes of m. 12 transfer from a first inversion E major triad to a first inversion F major triad. See Ex. 35.

Example 35: Alternate progression of the selected measures.

The musical score for Example 35 shows four staves: Horn, Trumpet, Trombone, and Tuba. Measures 11 and 12 are shown for Trombone and Tuba. Measures 13 and 14 are shown for Horn and Trumpet. The Horn and Trumpet parts show interval class progressions: P.5 from m. 13 to m. 14, and P.4 from m. 14 to m. 13. The Trombone and Tuba parts show chord progressions: F₄⁶ to Em₄⁶ in m. 11, and E⁶ to F⁶ in m. 12.

In mm. 13 and 14, while the horns progress through the perfect fifth, perfect fifth and perfect fourth, the trumpets change the order to perfect fourth, perfect fourth and perfect fifth.

2. Second Section, mm. 14-25

The second section is from m. 14 to m. 25. This section is set apart from the first section by text and complete dynamic contrast: mm. 14-20 and mm. 21-25. The text of mm. 14-20 is “Spread your mighty branches three thousand Li wide,” (억센줄기 삼천리⁵⁰를 내리뻗어), and the text of mm. 21-25 is “My beautiful country, you are the crown of the East.” 수려한 내나라는 동방의 금관. See Ex. 36.

⁵⁰ Samchun li means Three thousand li. It indicates a distance of the northern extremity —Paekdusan — to the southern extremity of Korea. It might be expression to show that our nation is one.

Example 36: The score, mm. 14-25.

Musical score for Example 36, measures 14-25. The score is in 6/8 time and features dynamic markings such as *ff*, *f*, *p*, *mf*, and *mp*. The lyrics are in Korean: "두 산 - - - - - 더센 줄 기 - - - - -".

Measures 13, 14, 15, and 16 are indicated at the top of the score.

Instrument parts include:

- Hr. (Horn)
- rp. (Trumpet)
- Tuba
- Pk. (Percussion)
- Tom-T. (Tom-Tom)
- Gr. tr. (Gong)
- Baß (Bassoon)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)

17 18 19 20

Hr. 1/6 *f ff* 1.2.3. 4.5.6. *ff*

Trp. 1/4 *f ff*

Pos. 1/3 *f ff*

Tuba *ff*

Pi *ff*

Baß Solo *fff*

S. *fff* 삼천 리를 내 리 - 뵈 어

A. *fff* 삼천 리를 내 리 뵈 어

T. *fff* 삼천 리를 내 리 뵈 어

B. *fff* 삼천 리를 내 리 뵈 어

Vcl. } *fff* a2

Kb. } *fff* a2

21 22 23 24

Hr. 1/6 *p* *con sord.* *f* *p*

Trp. 1/4 *f* *p* *mp* *f* *p*

Pos. 1/3

Tuba *p* *p*

Pk. *pp* *mp* *mp* *mp* *p* *mp*

5 Go. ng. *p* *mp* *p* *mp*

III Tam - T. *mf* *p* *p* *mp*

Baß Solo *f* *ff*

수려 한 내나라는 동방의 금관

Chor T. *p* *f*

B. *p* *f*

수려 - 한 - 내 - 나 - 라 - 는 동방 - 의 - 금관

25 26 27 28 9

Fl. 1. 2. 3. 4. *mf* *p* (1.2.) *ppp* (3.4.)

Ob. 1. 2. 3. 4. *f* *mf* *p* *pp* *ppp*

Klar. 1. 2. 3. 4. *f* *mf* *p* *pp* *ppp*

Fag. 1. 2. 3. 4. *f* *mf* *p* (1.2.) (3.4.) *p*

Hr. 1. 2. 3. 4. *senza sord. 1. solo* *p* *mp* *pp* *ppp*

Trp. 1. 2. 3. 4. *1. con sord.* *mp* *p* *ppp* *p* *pp* *ppp* *con sord.*

Pos. 1. 2. 3. *p* *ppp* *ppp* *ppp*

Tuba *mf* *f* *p* *ppp*

Pk. *pp* *pp* *ppp* *pp*

I Trgl. *pp* *pp* *ppp* *pp*

II 5 Beck. *mit Nadeln* *mp* *p* *p*

III Tam-T. *p* *ppp* *ppp* *ppp*

Hfe. *mp* *ppp* *ppp* *ppp*

Sop. Solo *ff* *p dolce* *mp*

S. *mp* *p* *mp* *pp*

A. *mp* *p* *mp* *pp*

T. *ff* *mp* *p* *mp* *pp*

B. *ff* *mp* *p* *mp* *pp*

Viol. 1. 2. *f* *ff* *mp* *p* *pp* *ppp* *pp* *p*

Vla. *f* *ff* *mp* *p* *pp* *ppp* *pp* *p*

.cl. *f* *ff* *mp* *p* *pp* *ppp* *pp* *p*

Kb. *f* *ff* *mp* *p* *ppp* *ppp* *pp* *p*

Like the first section, this one also starts with strong dynamics (*fff* in bass solo of m. 14). In the case of the first phrase: mm. 14-20, the dynamic of the entire choir and the solo voice stays in *fff*.

A long time ago, many foreign powers invaded Korea, but our ancestors strongly defended our country. From the texts “mighty branches,” “three thousand-Li,” and “spread,” Isang Yun depicts our hardy nation using strong dynamics (*fff* in mm. 14, 18 and 19) with long notes. In this section, the movement of other instruments such as tremolo of the percussion (mm. 15, 16, and 18), split rhythmic pattern of the tuba, contrabass, and violoncello (m. 19), and perfect 5th and octave interval of the horns (mm. 15-17) is similar to the first section (mm. 10-14). They fill spaces to emphasize the meaning of the text. However, the dynamic of the second phrase: mm. 21-25 is different. In this phrase, the bass solo and the choir are dynamically contrasted. For example, the dynamics progress from *piano* to *forte* in the choir, but the bass solo is stronger than choir: from *forte* to *fortissimo*.

From m.14 to m. 25, the composer creates a relationship between the soloists and choir with an imitation technique. This imitation technique prominently appears from m. 14 to m. 37. During these measures, the soloists and the choir members never sing the same text on the same beat. Their texts continuously crisscross each other. This technique causes an imitative, echoing effect. See Ex. 37.

Example 37: A crisscrossing melody between solo and choir from mm. 14-16.

14 15 16

Bass Solo

익센줄기
mighty - bran - ches

S
A

익센줄
mighty - branches

T
B

The solo part generally sings earlier than the choir as shown in Ex. 36, but in mm. 21-24, the choir sounds earlier than the solo. See Ex. 38.

Example 38: An imitative melody of mm. 21-24.

The musical score consists of four staves: Bass Solo (bass clef), Tenor (treble clef), Choir (treble clef), and Bass (bass clef). The lyrics are written below the Tenor and Choir staves. Measure numbers 21, 22, 23, and 24 are indicated above the staves. A downward arrow points to the beginning of measure 22 in the Bass Solo part, and an upward arrow points to the beginning of measure 22 in the Choir Bass part.

Lyrics (Korean/English):
 수 려 한 내 나 라는 동 방 의 금 관
 My beau - tiful co - un - t - ry is the crown of the East
 수 려 - 한 - 내 나 - - - 라 - - - 는 동 방 - 의 - 금 관
 My - beau - tiful co - un - t - ry - - - is the crown of the East

The solo and choir regularly imitate one another. Otherwise every pitch of all parts progresses by ascending whole step, half step. Each ascending note relates to a syllable. This means that the melodic line is ascending at the same syllable. However, in case of text “*the crown of East*” in mm. 23-24, the choir moves by two half steps: B natural → C natural → C-sharp in the tenor and G natural → G-sharp → A natural in the bass, respectively, while the bass solo is moving by one half step: C natural to C-sharp. Also, in mm. 22, the melodic line of the bass solo and the choir tenor is ascending by whole step on the same syllable, but in the case of the choir bass, this ascending whole step as E natural to F-sharp happens on a different syllable than with bass solo or tenor. See Ex. 39.

Example 39: Ascending half and whole step of mm. 21-24.

21 22 23 24

Bass Solo
 beautiful country Ea-----st crwon
 수려한 내 나 라는 동 방 의 금 관

Tenor
 beautiful country Ea -----st crwon
 수려한 내 나 라는 동 방 -----의 금 관

Choir
 beautiful count ----- ry Ea -----st crwon
 수려한 내 나 ----- 라는 동 방 ----- 의 금 관

Bass
 beautiful count ----- ry Ea -----st crwon
 수려한 내 나 ----- 라는 동 방 ----- 의 금 관

All notes of the bass solo and the choir tenor are the same as A natural, B natural, C natural, and C-sharp with the exception of the G natural, the first note of the choir tenor in m. 21. Also, the relationship between the bass solo and the choir bass is the interval class 5, as a perfect 4th. This whole- or half- step: motion of mm. 21-24 can be connected to Ex. 22, which explains the chromatic ascending progression of mm. 5-7. This imitative motion is an echoing sound which starts in m. 14, and continues until m. 37.

3. Third Section, mm. 25-38

The text of the mm. 25-32 is “Your sky beams ninety thousand Li wide, the eternal smile of our earth.” (구만리 눈부신 하늘은, 대지의 영원한 미소).

In m. 25, the full orchestra enters for the first time after the woodwind and harp appear. Even though there is no key signature, the A major scale is prominent in all parts. The fact that the sonority of m. 32, the last measure of the third section, is an A dominant seventh chord, and three sharps, F-sharp, C-sharp and G-sharp, are usually used provides proof. And then, the antithetical structure comes into prominence in each instrument group. For example, while the woodwinds, voices and strings usually progress by long notes -often tied- the harp has a fast-moving sonority using sextuplet arpeggio. Also, the composer used a wide dynamic range (*fff* to *ppp*) for this section. The dynamic of each instrument group is differently expressed even within the same beat. See Ex. 40.

Example 40: The score, mm. 25-32.

25 26 27 28 9

Fl. 1. 2. 3. 4. *f* *mf* *p* (1.2.) *pp* (3.4.) *ppp*

Ob. 1. 2. 3. 4. *f* *mf* *p* *pp* *ppp*

Klar. 1. 2. 3. 4. *f* *mf* *p* *pp* *ppp*

Fag. 1. 2. 3. 4. *f* *mf* *p* (1.2.) *pp* (3.4.) *ppp*

Hr. 1. 2. 3. 4. 5. 6. *p* *mp* *pp* *ppp* senza sord. 1. solo

Trp. 1. 2. 3. 4. *mp* *p* *ppp* *p* *pp* *ppp* con sord.

Pos. 1. 2. 3. *p* *ppp* *ppp* *p* *ppp*

Tuba *mf* *f* *pp* *pp* *ppp* *pp*

Pk. *pp* *pp* *ppp* *pp*

I Trgl. *pp* *pp* *ppp* *pp*

II 5 Bc. mit Nadeln *mp* *p* *p*

III Tam. *mp* *p* *ppp* *ppp* *ppp*

Hfe. *mp* *p* *ppp* *ppp* *ppp*

Sop. Solo *ff* *p dolce* *mp*

Chor S. *mp* *p* *mp* *pp*

A. *mp* *p* *mp* *pp*

T. *ff* *mp* *p* *mp* *pp*

B. *ff* *mp* *p* *mp* *pp*

Viol. 1. *f* *sf* *mp* *p* *pp* *ppp* *pp*

2. *f* *sf* *mp* *p* *pp* *ppp* *pp*

Vla. *f* *sf* *mp* *p* *pp* *ppp* *pp*

.cl. *f* *sf* *ppp* *pp*

Kb. *f* *sf* *ppp* *p*

만 리 - 는 부 신

10

29 30 31 32

Fl. 1. 4. *pp* *p* *pp* (senza r.) *pp*

Ob. 1. 4. *pp* *p* *pp* *pp*

Klar. 1. 4. *pp* *p* *pp* *pp*

Fag. 1. 4. *mp* *p* *ppp* *pp*

Hr. 1. 6. *1. solo* *p* *pp* *p* *mp*

Trp. 1. 4. *con sord. 1.2.3.4.* *mp*

Pos. 1. 3. *mp*

Tuba *mp*

Pk. *p* *mp* *p* *ppp* *pp* *p*

I Trgl. *mp* *p* *pp* *p*

II Beck. *mp* *p* *pp* *p*

III Tam-T. *pp*

Hfe. *mf* *mf* *p* *mf*

Sop. Solo *f* *mf* *p* *mp* *f*

하늘은 - 대 지 의 영 원 한 미 소

S. *p* *pp* *p* *mp*

하늘은 영 원 한 미 소 -

A. *p* *pp* *p* *mp*

T. *p* *pp* *p* *mp*

B. *p* *pp* *p* *mp*

Viol. 1. *pp* *ppp*

2. *pp* *ppp*

Vla. *pp* *ppp*

Vcl. *pp* *mp* *pp* *p*

Kb. *pp* *mp* *pp* *p*

The motions of the woodwind and the strings from mm. 25-32 seem to be very simple. At the very beginning of m. 25, these two instrumental groups consist of a major/minor sonority: a D dominant seventh chord and D minor triad because F natural in the oboes, viola, violoncello and contrabass and F-sharp in the bassoons, violin I and violin II sound together. See example 41.

Example 41: The motion of the woodwinds and the strings in m. 25.

The image displays a musical score for measure 25, featuring woodwind and string parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play sustained chords that change from major 6 to minor 6 or vice versa. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) play moving lines.

Instrument	Chord Motion
Flute	major 6 → minor 6
Oboe	minor 6 → major 6
Clarinet	major 6 → minor 6
Bassoon	minor 6 → major 6

Their motion is simple but quite different. While the woodwinds have harmonically moving sonorities with oblique motion and doubled by major/minor 6th intervals, the strings consist of a simple melodic line. As shown in Ex. 33, the motion of all the woodwinds is alternated. While the flutes and the clarinets move from a major 6 to a minor 6, the oboes and the bassoons move from a minor 6 to a major 6. The sound is one sonority, but the tone color is different. If the woodwinds, brass, choir and strings have static motions, the percussion, harp and solo voice move dynamically. In particular, the movement of solo voice seems to be a very stable with a long note and tie, but the sonorities of the portamento, which is made by singer, add activity in the simple melody.

In the text, “ninety thousand-Li” express the size of “sky.” And then, the text “smile” describes the “sky”. The dynamics and intervals of the choir accomplish symmetry with the pivot point of sky. The two lower parts (alto and bass) and two upper parts (soprano and tenor) form the same melody. See Ex. 42.

Example 42: Symmetry structure of the choir in mm. 26-32.

	26	27	28	29	30	32			
Choir									
	구만리		눈부신	하늘은	영원한	미소			
	ninety thousand Li		beam	sky	eternal	smile			
Interval :	minor 3rd		Major 3rd	Perfect 4th	Major 3rd	minor 3rd			
Dynamic :	mp	\rightrightarrows	p	-----	p	-----	p	\leftarrow	mp

As shown in Ex. 37 and 38, the solo and choir voices use the same text, but their melodic lines continuously cross each other. Also, the dynamic range of the solo is very different from the choir part.

This section continues at mm. 33-38. The text of mm. 33-38 is “The surging sea (is) our fluttering dress. Here are one nation.” (너울지는 바다는 나뭇기는 옷. 우리겨레는 하나이다).

See Ex. 43.

Example 43: The score, mm. 33-38.

Musical score for Example 43, mm. 33-38. The score is in 4/4 time and features dynamic markings such as *mf*, *p*, *f*, *pp*, and *mp*.

Instrument parts include:

- Fl. (1)
- Ob. (1)
- Klar. (1)
- Fag. (1)
- Hr. (1)
- Trp. (1)
- Tuba (1)
- Pk. (I, II, III)
- Hfe. (Harp)
- Soli (Soprano, Alto, Tenor, Bass)
- Chor (Soprano, Alto, Tenor, Bass)
- Viol. (1, 2)
- Via. (Viola)
- vcl. (Violoncello)
- Kb. (Double Bass)

Lyrics for the Soli and Chorus parts:

S. 너를 지는 바다는 나뭇기는 못
A. 너를 지는 바다는 나뭇기는 못
T. 너를 지는 바다 나뭇기는 못
B. 너를 지는 바다 나뭇기는 못

Chorus lyrics:

S. 너를 지는 바다는 나뭇기는 못
A. 너를 지는 바다는 나뭇기는 못
T. 너를 지는 바다는 나뭇기는 못
B. 너를 지는 바다는 나뭇기는 못

37 38 39 40

Fl. 1. 2. 3. 4. *mp* *f* *p*

Ob. 1. 2. 3. 4. *mp* *f* *p*

Klar. 1. 2. 3. 4. *mp* *f* *p*

Fag. 1. 2. 3. 4. *mp* *f* *p*

Hr. 1. 2. 3. 4. 5. *mp* *f* *p*

T. 1. 2. 3. 4. *mp* *f* *p*

Pos. 1. 2. 3. 4. *mp* *f* *p*

Tuba *mp* *f* *p*

Pk. *mp* *f* *p*

I Kl. tr. *p* *sim* *f* *pp*

II Tom - T. *mf* *f* *p*

III Tam - T. *mf* *f* *p*

Hfe. *f* *ff* *mp* *p*

S. *ff* *ff* *ff*

A. *ff* *ff* *ff*

T. *ff* *ff* *ff*

B. *ff* *ff* *ff*

Chor S. *f* *ff* *ff*

A. *f* *ff* *ff*

T. *f* *ff* *ff*

B. *mp* *f* *ff*

Viol. 1. 2. *f* *ff* *f*

Vla. *f* *ff* *f*

Vcl. *f* *ff* *f*

Kb. *f* *ff* *f*

senza sord.

우리 - 겨레는 하나이다

40

In the original Korean text, the sentence structures between mm. 25-32 and mm. 33-37 are parallel. For example, the sentence of section three is “the sky beams ninety thousand Li wide (is) the eternal smile of our earth” (“sky is smile”), and sentence of section four is “the surging sea (is) our fluttering dress” (“sea is dress”). The trills in the woodwinds and portamento in the solo voice are still emphasized in the same instruments and transferred to other instruments: the trill and glissando in the strings and the glissando in the harp. The melody lines of these all the instruments sway upward and downward, seeming to reflect the meaning of the words “surging” and “fluttering”. See an Ex. 44.

Example 44: Swaying melody line of the strings in mm. 33-34.

The image shows a musical score for three string instruments: Violin I, Violin II, and Viola. The score is divided into two measures, 33 and 34. Each instrument part features a melodic line with a prominent trill and glissando effect, creating a swaying motion. The Violin I part starts with a trill on the first note of measure 33, followed by a glissando. The Violin II part has a similar trill and glissando pattern. The Viola part also features a trill and glissando, though it is written in a lower register. The overall effect is a shimmering, oscillating melody that reflects the meaning of the text.

The motion of the strings, which combines the trill and glissando in mm. 33-34, communicate the meaning of the text very well.

As in the setting of the previous line of the text, the dynamic range of this passage is very different in each instrumental group. Especially, in the case of the voice parts, the dynamic range

is from *ff* to *pp* in the solo voice and *p* to *ppp* in the choir part, and yet the solo voices and the choir never sing together. This echoing sound of the voice parts continues from m. 14 to m. 37. During mm. 33-36, the sound is quiet and soft. Many instruments rest, and even the sound of the playing instruments is at a soft dynamic. However, they progress to m. 37. All instruments that were resting, such as the woodwind, brass, percussion, and harp, suddenly play again in m. 37. The tempo and sound are getting faster and louder using crescendos.

While the solo voice and choir take a breath during the last quarter note of m. 37, seeming to emphasize next m. 38, the other instruments suddenly stop at the end of m. 37. This motion emphasizes the next measure. In the woodwinds of m. 37, the composer uses a G-sharp half diminished seventh chord with quintal-quartal harmony over the bassoon's C-natural pedal. This is very similar to the form of m. 7, which was mentioned in Ex. 20. See Ex. 45.

Example 45: G-sharp diminished triad with quintal-quartal harmony of m. 37.

The image displays a musical score for measure 37, featuring four woodwind parts: Flute, Oboe, Clarinet, and Bassoon. The Flute, Oboe, and Clarinet parts are in treble clef, while the Bassoon part is in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). A vertical dashed line marks the beginning of measure 37. Annotations include a box labeled 'Quintal-quartal harmony' with a dashed arrow pointing to the upper notes of the Flute and Oboe parts, and another box labeled 'G#^o triad + Quintal-quartal harmony' with an arrow pointing to the notes in the Oboe and Clarinet parts. A vertical solid line is drawn at the end of measure 37.

The Ex. 21 and Ex. 45 are formed by same quartal harmony – (C#, F#,B) or {1,6,11}.

The quintal-quartal harmony first appeared in m. 5, a second part of the instrumental introduction.

These combined chords link the first and the last.

In m. 38, all soloists and choir members concentrate their sound as a shout on same pitch, rhythm, and beat. See Ex. 46.

Example 46: All voice parts of m. 38.

38 *ff* *fff*

S. A. Solo
우 리 - 겨 레 는 하 나 이 다

T. B. Solo
We are one nation

S. A. Choir

T. B. Choir

Measure 38 is the high point of the text where it states “*Here we are one nation*” The text refers to the reunification of South and North Korea, which is the central theme of this work. Isang Yun emphasizes that members of the nation are one, so we can not be separated. In m. 38, every thing is one. The soloists and choir sing together with same texts, notes, pitches, and rhythmic patterns.

III. CONCLUSION

Isang Yun is a musician who is well-known well beyond his native Korea. He, who is considered one of the most talented composers of the twentieth century, was an intermediary who connected East Asia and the West through music.⁵¹ He dissolved East Asian philosophy in Western music and formed an indigenous musical system.

As shown above, Korean traditional musical elements are found in *My Land My People*. Isang Yun frequently used chromaticism to create smooth melodic motions. Rhythmic percussion patterns are very simple, and these patterns are continually repeated in forms that change little. This repeated, rhythmic motion is based on Korean traditional court music that often used percussion.

Also, Isang Yun expressed East Asian imagery through Western contemporary musical techniques and combined Korean traditional performance technique with Western musical instruments. From this viewpoint, as can be seen through the titles of several works, Isang Yun used Korean traditional ideas such as the names of music genres, the names of places or specific proper names. See the table below for examples.⁵²

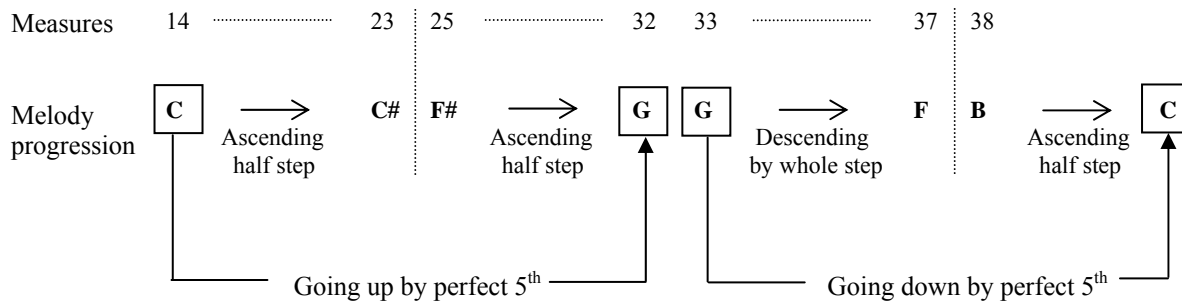
⁵¹ Francisco F. Feliciano, 32.

⁵² Yulee Choi, 166.

Titles of work	Meaning
Loyang	: the name of the ancient capital in East Central China
Gasa	: the meaning of long narrative song
Garak	: the meaning of melodic pattern
Reak	: the festive hymnic music in Korean rites
Nore	: the meaning of a song
Riul	: the meaning of rhythm
Piri	: Korean traditional woodwind sounds like flute
Gagok	: Korean vocalise without meaning
Muak	: dance music
Mugungdong	: invocation
Sori	: sound or melody

My Land My People is atonal music, but there are some tonal music elements: harmonic sonority, melody lines, and cadence patterns. During the first nine measures of the work's introduction, the music mainly used interval class five as a perfect 5th or a perfect 4th with ascending or descending half steps. So, too, from mm. 14-38, the melody outlines a large-scale perfect 5th with chromatic stepwise motion. See Ex. 47.

Example 47: An overview of mm. 14-38.



These two groups mm. 14-32 and mm. 33-38 can be also divided four smaller segments such as mm. 14-24, mm. 25-32, mm. 33-37, and m. 38. Whereas the first segment mm. 14-24, second segment mm. 25-32 and last segment m. 38 is ascending by half step such as C natural to C-sharp, F-sharp to G natural, and B natural to C natural, respectively, the third segment mm. 33-37 is descending by whole step as G natural to F natural. In this section from m. 14 to m. 38, Isang Yun uses minor or major seconds, interval class five as a perfect 4th and a perfect 5th, and interval class six as a diminished 5th. See Ex. 48. This is a voice line of mm. 14 to mm. 38, in the first part.

Example 48: Voice line of mm. 14-38.

The image shows a musical score for a voice line from measures 14 to 38. The score is written on a grand staff (bass and treble clefs). The notes are as follows: mm. 14-15: C4, D4; mm. 18-20: E4, F4, G4; mm. 21-23: A4, B4, C5; mm. 25-26: C5, B4; mm. 29-31: A4, G4, F4; mm. 32-33: E4, D4; mm. 34-35: C4, B3; mm. 36-37: A3, G3; mm. 38: F3. Annotations with boxes and lines connect specific notes to their intervals: 'C → G (Going up by perfect 5th)' connects the C in m. 14 to the G in m. 20; 'C → C# (m. 2 ↑)' connects the C in m. 14 to the C# in m. 15; 'F# → G (m. 2 ↑)' connects the F# in m. 18 to the G in m. 19; 'G → C (Going down by perfect 5th)' connects the G in m. 20 to the C in m. 33; 'G → F (M. 2 ↓)' connects the G in m. 29 to the F in m. 30; 'B → C (m. 2 ↑)' connects the B in m. 22 to the C in m. 38; and 'C → C (An octave higher)' connects the C in m. 14 to the C in m. 33.

The music generally progresses by ascending or descending minor or major seconds. However, after every breath or period point, the composer uses the interval class five as a perfect 4th in mm. 23-25 or perfect 5th in mm. 20-21 and interval class six as a diminished 5th in mm. 37-38. These intervals of perfect 4th, perfect 5th, and diminished 5th are connected to a new phrase articulation as mm. 21, 25, and 38. See Ex. 49.

Example 49: Intervals in some selected measures.

The diagram illustrates three musical phrases in voice. The first phrase, in bass clef, consists of measures 20 and 21, with a perfect 5th interval going down. The second phrase, in treble clef, consists of measures 23 and 25, with a perfect 4th interval going up. The third phrase, also in treble clef, consists of measures 37 and 38, with a diminished 5th interval going down. A box labeled "End of phrase" spans the end of the first and second phrases. An oval labeled "Beginning of a new one" spans the start of the second and third phrases.

The end of the phrase in m. 20 is “~ *three thousand Li wide.*” The m. 23’s text is “~ *the crown of the East.*”, and the text of m. 37 is “~ *our fluttering dress.*” However, as shown Ex. 47, G natural in mm. 32-33 is sustained across a full stop in the text.

This idea also can be related to cadential pattern. The instrumental introduction of mm. 1-9 departs from a first inversion C-sharp minor seventh chord to an F-sharp minor seventh chord. This suggests a dominant – tonic cadence or tonic – subdominant motion F-sharp minor key. In addition to this harmonic cadence, Isang Yun also uses melodic cadences in mm. 14-32 and mm. 33-38. The music in mm. 14-32 moves from C natural to G natural in a similar tonic – dominant or subdominant – tonic motion. And the music in mm. 33-38 moves from G natural to C natural as dominant to tonic, or tonic to subdominant motion. See Ex. 50.

Example 50: Cadential patterns of the first sections, mm. 1-38.

The image shows a musical score for Example 50, focusing on cadential patterns in measures 1-38. The score is written in treble and bass clefs. Annotations include:

- Measures 1-9: A first inversion C-sharp minor seventh chord (C#m5) in the bass clef and an F-sharp minor seventh chord (F#m7) in the treble clef. A box below indicates the relationship: "V → I or I → IV".
- Measures 10-15: A perfect fifth interval between C# in the treble and G in the bass. A box below indicates: "Perfect 5th degree".
- Measures 25-32: A perfect fourth interval between F# in the treble and C in the bass. A box below indicates: "IV → I or I → V".
- Measures 33-38: A perfect fifth interval between G in the treble and C in the bass. A box below indicates: "V → I or I → IV".

In case of mm. 1-9, a first inversion C-sharp minor seventh chord can seem to function in relation to F-sharp minor seventh chord as its dominant, but on the other hand, it is also possible for an F-sharp minor seventh chord to seem to function as a first inversion C-sharp minor seventh chord's subdominant. In addition, the C natural to G natural motion in mm. 14-32 and G natural to C natural motion in mm. 33-38 are expansions of the ideas presented in mm. 1-9.

Even if this work does not have a key signature, these tonal music elements are very systematically followed. This means that the entire piece seems to be based on an A major scale. In a broad sense, the three sharps: F-sharp, C-sharp and G-sharp are frequently used in this piece. For example, the very last musical sonorities of the first, second and third movements are stacked by an A major chord with the exception of the fourth movement. The last sonority of the fourth movement is an E major triad which is a dominant of A major key.

In addition to these musical elements, Isang Yun specifically emphasizes interval class five as perfect fifth and perfect fourth in these mm. 1-38. These intervals are sometimes

transformed into stacked quintal-quartal harmonies. As shown in Ex. 17 and Ex. 20, because the quartal harmony is closely related to both perfect fifth and perfect fourth, Isang Yun still emphasizes interval class five. In addition to this harmonic treatment, Isang Yun emphasizes melodic fifth or fourth relationships.

For example, the very beginning chord is a first inversion C-sharp minor seventh chord. This chord progresses to an F-sharp minor seventh chord in m. 9. It is related as dominant to tonic (V→I). The more large-scale melodic line positively reflects this concern with motion by fourth or fifth. As shown Ex. 47 and Ex. 48, melodies progress from C natural (m. 14) to G natural (m. 32) as subdominant to tonic or tonic to dominant and from G natural (m. 33) to C natural (m. 38) as dominant to tonic or tonic to subdominant throughout ascending half step or descending whole steps. In short, the very beginning of the work (mm. 1-38), contain the following musical elements: chromatic steps, interval class five as perfect fifth and perfect fourth in both harmonic and melodic progressions, and traditional cadence patterns.

Isang Yun's music is extremely Korean. He composed *Exemplum in Memoriam Kwangju* (1981) for the Korean people and *My Land My People* for the unification of South and North Korea. Evidence for this can be heard and seen in the compositions. From *My Land My People*, the composer's strong desire for unification appears in m. 38 in the text "Here we one nation." This means that South and North Korean are one. And then, the entire chorus and soloists shout the Korean words that yearn for unification *Tong-il-iyŭ* at the end of music.

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