READING ISANG YUN’S CONCERTO NO. 3 BEYOND WESTERN NOTATIONAL NORMS

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Korean-German composer Isang Yun received international recognition as one of the successful and leading twentieth-century composers. Despite Yun’s lasting fame, some of his works remain lesser known such as all three of his violin concerti. Yun’s main compositional techniques in his violin concerti are abundant ornamentations and articulations that imitate the sound of Korean folk instruments but played on the violin. Without acknowledging Korean folk music performance practices and folk instruments, a violinist cannot accurately deliver what Yun’s music expressed.

The fact that Yun’s Violin Concerto No. 3 imitates Korean string instruments, *haegeum* or *komungo*, it must be explained how Korean ornamentations are played and can be incorporated on the violin. The purpose of this paper is to provide these answers as well as technical suggestions regarding abundant ornamentations, frequent dynamic and articulation changes, as well as fingerings and bowings. It is hoped that this study will help violin performers to understand Yun’s Concerto No. 3 and encourage more frequent performances of it.
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Isang Yun (1917-1995) is one of the most successful Korean-German composers of the twentieth-century and was recognized as a preeminent contemporary composer in Germany. By 1992, Yun had composed all three of his violin concerti. In fact, Concerto no. 3 for Violin and Small Orchestra (or simply, Concerto no. 3) was completed that year. Still to this day, he is not currently well known for his violin concerti. This may partially be due to infrequent performances and recordings of Concerto no. 3, as well as to the difficulty of rendering Korean folk ornamentations in his compositions for violin.

Yun’s compositions are characterized by a combination of Western instrumentation and the Korean folk music performance practice. Korean folk stylistic elements of Yun’s music are written in standard Western notation and detailed explanations are necessary for an informed interpretation and execution of these elements. Some of Yun’s works contain cursory notes about how to perform specific ornamentations in the style of Korean folk instruments; however, Concerto no. 3 does not. Without a thorough understanding of Korean folk music performance practices and folk instruments, a performer will not be able to accurately interpret the work as the composer might have intended.

Yun’s Concerto no. 3 incorporates Korean techniques that manipulate sound by using Korean string instruments, the komungo and the haegeum. This study provides a performance guide that highlights ways to interpret Korean ornamentations played by the komungo and the

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1 Jison Choi, “The Merging of Korean Traditional Music and Western Instrumentation as Exemplified in Four Chamber works for Piano Composed by Isang Yun,” (DMA Diss., University of Miami, 2007), 45.
*haegeum* on the violin. Answering stylistic questions on performance practice will encourage a renewed interest in the study and performance of Yun’s Concerto no. 3 for Violin and Small Orchestra so that it may take a more rightfully prominent place in the violin literature.
CHAPTER 2
BIOGRAPHY AND MUSICIANSHP

Before moving to Germany in 1956, Isang Yun had few opportunities to acquaint himself with Western music harmony in Seoul. Yun went to study composition, Western music theory, harmony, and instruments such as the cello at Osaka Conservatory in 1935. Yun moved to Tokyo, Japan and continued to study composition and counterpoint in 1939.² Yun received an award for his String Quartet no.1 and Piano Trio in Seoul, Korea in 1955. His interest in composing Western music guided him to study in Europe. He began studying composition with Tony Aubin and music theory with Pierre Revel at Paris Conservatoire. After one year, he moved to the Berlin Music Hochschule to study counterpoint with Reinhard Schwarz-Schillings, composition with Boris Blacher, and twelve-tone technique with Josef Rufer, the former disciple of Schönberg.³

His compositions such as Fünf Stücke Für Klavier (Five Pieces for Piano) (1958) and Music Für Sieben Instrumente (Music for Seven Instruments) (1959), which were written with a strict twelve-tone technique, gradually gained acceptance and acknowledgement through their performances at the Darmstadt Contemporary Music Festival.⁴ Yun developed his own creative compositional technique and form of musical expression known as hauptton. This technique, inspired by Korean traditional music, consists of varying one sustained note through the use of different types of vibrato, glissando, and ornamentation.⁵ Yun combined hauptton with other

Korean traditional instrumental techniques such as nonghyun (a system of rules for vibrating string instruments) and Western twelve-tone compositional techniques in order to produce a uniquely Western / Korean sound.6

Yun’s political imprisonment in Korea for two years impacted his compositional style, and his music started to move in new directions.7 Previously his compositions focused on rendering Korean musical elements within Western musical forms and styles. Though he focused on Western classical genres such as concertos, symphonies, and cantatas, and applied classical titles to these work, his atonal writing changed by utilizing a simpler version of tonal hauptton technique. Yun composed the Concerto no. 3 for Violin and Small Orchestra in 1992 during this later period. While he became one of the most honored and active composers in Europe at his time, performances of Yun’s works were not encouraged in his native country of South Korea.

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6 Jison Choi, “The Merging of Korean Traditional Music and Western Instrumentation as Exemplified in Four Chamber works for Piano Composed by Isang Yun,” 52-62.
CHAPTER 3

PERFORMANCE GUIDE: ORNAMENTATIONS

Yun’s main expressive technique in Concerto no. 3 is his use of ornamentations, which mimic the techniques of the plucked Korean instrument, komungo, and the bowed stringed instrument haegeum. Haegeum is a two-stringed fiddle tuned in fifths, similar to the violin. Since the bow is located in between the two strings of loose hair, the sound continuously sustains because the bow never leaves the area between the two strings. The use of the bow varies the quality of sound by increasing, decreasing, or stopping the speed and pressure of the bow while tightening and loosening the bow hair by the right hand. The haegeum should sound lyrical, singingly, and dramatic in a legato manner. Since the haegeum has no fingerboard, the left hand’s function is to either pull or release the string pressure (unlike the violin where the strings are pushed and held against the fingerboard). Also, because of its lack of fingerboard, the haegeum’s pitches can be freely bent.

The komungo, on the other hand, is a fretted instrument with six strings played with a wooden stick instead of a bow. Since a performer holds the komungo while in a sitting position, the stick should attack the strings so that they resonate heavily and loudly through the air. Increasing or decreasing sound intensity for a longer duration is hard to express with such western musical terms as crescendo and decrescendo. Because the komungo is a plucked instrument, the sound is of limited resonance. Unlike Western string instruments, only the three middle strings are fretted while the outer strings are not.

Yun found ways to imitate the sounds of the haegeum and the komungo on the violin through creative use of four Western ornamentations: trills, grace notes, upward and downward glissandi, and portamenti. These sounds expressed by frequent dynamic changes and abundant
articulation such as accent, staccato, staccatissimo and molto vibrato. In order to achieve these elements on the violin, the performer should recognize the specific sounds of either the komungo or the haegeum.

Almost every measure in Yun’s Concerto no. 3 has a different ornamentation and articulation. The violin must interpret these expressive markings in order to imitate either the sound of the haegeum or the komungo. For example, a note with a longer duration with an accent or a crescendo or decrescendo should imitate the sound of the haegeum because of the continuity of a sustaining sound. A molto vibrato and slide would also correlate with the expression of the haegeum sound because the fluctuation would be freely carried through by deepening the bow pressure. On the other hand, an accent with triple forte, especially of a short duration, portrays the strong attack of the komungo. Again, the nonghyun technique (a system of vibrating and embellishing notes) is a main tool that Yun uses to indicate Western ornamentations, such as trills, grace notes, and upward and downward glissandi, which is called portamenti.

Nonghyun is comprised of four general categories. These categories include yosung, jeonsung, chusung and toesung. Yosung sounds like continuous waves of two connected notes instead of separated notes and jeonsung is a quick wave of two connected notes. Chusung is slow upward motion of two connected notes while toesung is a downward motion like the sound of a sigh. The following section looks at specific types of standard Western ornamentation and how it may be performed on the violin to express the ornamentations of the Korean folk musical style.

Trills

A trill is a type of embellishment that consists of a stronger or weaker alternation of the main note with another note, which is a tone or semitone above it. As seen in Figure 1, yosung symbols have a similar motion and function as trills only they are slower.
Most of Yun’s trills in his concerto begin with accents, contain specific dynamic changes, and sometimes occur simultaneously with other ornamentations such as glissando and portamento. However, Yun marks many notes with unusual dynamics (such as forte to fortissimo) that are not even possible to play on the violin. As seen in Example 1, consecutive fortissimo to triple forte must be played loudly for an extended amount of time. That is not only impossible on the violin but on Korean traditional instruments as well. In this case, the violinist makes such frequent dynamic changes mainly to express variations in sound intensity rather than in volume.

Example 1. Isang Yun Concerto no. 3, trills recalling the Komungo, m. 205.

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On the haegeum, yosung is used to emphasize or embellish a note, particularly a longer note by squeezing, releasing, and vibrating the instrument’s two strings. The komungo uses yosung in the same way, but since it is a plucked instrument, the notes are sustained by shaking the string up and down to maintain resonance. This motion creates an oscillation similar to the sound of violin vibrato but with a wider interval than Western music traditionally uses.

Yun’s detailed dynamic changes indicate whether the sound quality in that particular instance is influenced by either the komungo or the haegeum. The haegeum’s vibrato can start with more dramatic and lyrical emphasis (see Example 2) to deepen the sound while the strong attack can be used to imitate the percussive sound of the komungo (see Example 1).

Example 2. Isang Yun Concerto no. 3, trills recalling the sound of the Haegeum, mm. 12-13.

As seen above, the B trill and F trills begin with accents but they should be performed with a more lyrical and singing gesture rather than a percussive attack in order to emulate the sound of the haegeum. Considering the performance style of the Korean bowed instrument, these accents should be used to emphasize the trills and should start with vibrato, deepening the note’s sound.

In Example 1, the B trill sustains the intensity with a crescendo (imitating the haegeum because of its ability to sustain a sound with the bow). However, the decrescendos in the D sharp and E trills suggest intensive attacks and immediate releases of the sound intensity while still maintaining a loud resonance (suggested by the triple forte to fortissimo), imitating the percussive and resonant attacks in the komungo.
As shown in the previous examples, the performer needs to decide which sound of instrument to imitate, either the haegeum or the komungo based on duration and dynamics of trills. Most trills imitate the sound of the haegeum easier than the komungo because the bowed instrument will sustain the sound much longer than the plucked instrument and will express trills freely. Particularly with trills of longer duration, increasing the dynamic or diminishing it would mimic the sound on the haegeum rather than the komungo. Consecutive trills and trills with longer slides should also portray the sound of the haegeum naturally since each of the trills or slides need to be connected to sustain the sound. However, a shorter duration particularly in faster tempi would mimic the sound of the komungo when the dynamic is loud, especially when triple-forte drops to fortissimo. If the general dynamic is louder than fortissimo, the sound can be considered an imitation of the komungo except with trills of longer durations.

Trill notation is used to express the komungo and the haegeum-style vibrato in Concerto no. 3 to ensure that the vibrato is wide enough. Simply marking a note with vibrato would cause a classically trained Western violinist to vibrate in a regular fashion, which would not create a wide enough interval. Instead, playing the notes with trills allows the violin to convey yosung through the wider intervals.

Some trills should be performed with one finger sliding back and forth (instead of using two fingers). This method will create a similar sound, yet much wider than achieved by using regular vibrato. A one-finger slide can be easily performed seen in Example 3 because a single trill allows the performer to vary the speed and width of vibrato to express various types of yosung during long trills.
Example 3. Isang Yun Concerto no. 3, *Yosung* during long trills, m. 191.

Example 4 is an exception to the single finger sliding method. Consecutive faster trills are impossible to perform in this way. They should be performed as regular trills.

Example 4. Isang Yun Concerto no. 3, consecutive faster *Yosung*, m. 183.

A second option is to perform certain trills with two fingers using the standard violin vibrato and adding a trill-like motion allowing the neighboring finger to touch the string in a half trill and half vibrato motion, creating a sort of fuzzy sound. This technique will create a less focused, rather unclear sound, which would resemble the sound of the *haegeum* (see Example 5). Half vibrato motion will help to keep the wrist relaxed and supple in order to smoothly connect the oscillations while sliding one note to the others.

Example 5. Isang Yun Concerto no.3, long consecutive trills, m. 178-9.
A third suggestion is to combine the techniques in example 3 and 5. This is recommended for trills of longer duration especially those with a fermata. This timing gives the performer the freedom to switch between the two techniques. Also, using this technique during a longer trill glissando should allow transitioning during the slide from either one to two fingers or two to one finger.

Grace Notes

Yun uses grace notes in the Concerto no. 3 to convey the idea of jeonsung, which is performed in much the same way as yosung. While yosung embellishes the tone with different vibrato length, jeonsung does so with only one quick oscillation. Jeonsung emphasizes the sound of a note being stretched to the next note without defining the arrival pitch. As shown in Example 6, all of the grace notes in the Violin Concerto are accented, which imitates the strong resonance of hitting or pulling the komungo string.

Example 6. Isang Yun Concerto no. 3, Jeonsung on grace notes, m. 249.

The majority of the grace notes in his concerto are used to embellish repeated notes so that they do not sound repetitive. As shown in the variant jeonsung signs (see Figure 2), jeonsung is more focused on defining the sound of a note being stretched to the next than defining the arrival pitch. In other words, performing a grace note with two fingers will not deliver the sliding movement typical of jeonsung.
In order to portray jeonsung on the violin, small intervals up to a minor third should be played with a single finger by using a fast glissando. A minor second grace note should be performed by moving the fingernail joint in a wide motion, like that of slow vibrato. However, intervals larger than a fourth are difficult to play with one finger in faster tempi. If the tempo does not allow for the use of one-finger slides, two fingers may be used as long as the second note is reached by a stretch from approximately a half step below (see Example 7). As seen in the fingering suggestion (see Example 8), the second and fourth grace notes (E-A and B-A) are larger intervals. One could shift from G sharp to A instead, which will convey the sliding effect of jeonsung while helping the performer shift in a more secure and connected way.

Example 7. Isang Yun Concerto no. 3, Jeonsung on grace notes, m. 249.
Example 8. Sophia Ro, how to play grace notes of larger intervals, in Yun’s Concerto no. 3, m. 249.

Glissando and Portamento

_Glissando_ and _portamento_ is another compositional tool utilized by Yun, which functions similar to the Korean ornamentations, _chusung_ and _toesung_. _Chusung_ and _toesung_ are common ornamentations used in playing both the _komungo_ and _haegeum_. They are used to fill in the notes in between in Korean music and emphasize the bending of a pitch either up or down rather than the interval itself (see Figure 3).

*Figure 3. Signs of Chusung and Toesung on Korean string instruments including Haegeum and Komungo.*

<table>
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<td></td>
</tr>
<tr>
<td>2) Toesung</td>
<td>From the written note to one tone lower</td>
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As shown in Example 9, the accents express the sound quality of either the stick striking the string of the _komungo_ or the increase in arm weight through the bow and into the string typical of the _haegeum_. In this example, upward _glissando_ should portray the sound of the _haegeum_ because of the _crescendo_.

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10 Ibid.
Example 9. Isang Yun Concerto no. 3, connecting tones by using Chusung, m. 62.

![Example 9: Isang Yun Concerto no. 3, connecting tones by using Chusung, m. 62.](image)

Yun defines *chusung* and *toesung* with details in dynamic changes. If the intensity drops immensely (especially triple forte to *fortissimo*), this action clearly resembles the sound of the percussive attack of the komungo (see Example 10).

Example 10. Isang Yun Concerto no. 3, diminuendo of Toesung, m. 215.

![Example 10: Isang Yun Concerto no. 3, diminuendo of Toesung, m. 215.](image)

Because the haegeum is freer to sustain the intensity of a sound than komungo, most *glissandi* and *portamenti* in slower tempi will sound similar to haegeum regardless of dynamic changes. Yun actually defines the starting and ending pitches but the written *glissando* should function in the same way as *chusung* and *toesung*. The sound of the stretch should be emphasized more as a slide than a jump to where the note arrives.

Regardless of the general tempo, glissandi should be performed slowly, evenly, and starting immediately at the beginning of the note, creating a single *glissando* gesture rather than merely connecting the two written pitches. A rapid slide will fail to emphasize the bending gesture of a pitch.

In the following example, if played in modern style, only the main tones (A to F, B flat to E) will be emphasized. That will undermine the importance of the *glissando* in between these notes (see Example 11):
Example 11. Isang Yun Concerto no. 3, *Glissando* sounding in modern style, m. 62.

![Example 11: Isang Yun Concerto no. 3, Glissando sounding in modern style, m. 62.](image)

However, a slow and even *glissando* using one finger will convey a single connected motion. The dotted rhythm should be freely interpreted as only showing the first and last pitches of the gesture. The resulting figure with an even *glissando* would look like Example 12. It will imitate the sound of Korean traditional music.

Example 12. Sophia Ro imitation of Korean traditional music in Yun’s Concerto no. 3, m. 62.

![Example 12: Sophia Ro imitation of Korean traditional music in Yun’s Concerto no. 3, m. 62.](image)

There are some passages in the Concerto no. 3 that suggest *glissandi* without being specifically notated as such. In Korean music (especially for the *komungo*), *chusung* and *toesung* are frequently used to embellish the end of *yosung*, creating the idea of a small *glissando*. This expression is found in small ascending and descending intervals after the trills instead of with actual glissandi in the concerto (see Example 13).
Example 13. Isang Yun Concerto no. 3, suggested *Chusung* and *Toesung* at the end of *Yosung*, m. 54.

![Example 13](image)

When playing a *glissando* using the same finger on the chromatic turns helps to connect the embellishments as one gesture. Trills should be performed using the previously suggested techniques either a one-finger slide or two fingers in half trill and half vibrato motion (Example 14).

Example 14. Sophia Ro *Glissando* imitation of Korean traditional music in Yun’s Concerto no. 3, m. 54.

![Example 14](image)

A minor second when playing *glissandi* can be suggested by moving the fingernail joint widely like that of a slow vibrato motion (Example 15).

Example 15. Isang Yun Concerto no. 3, minor second *Toesung* and *Chusung*, mm. 136-137.

![Example 15](image)

Here, D sharp can be played by placing the collapsed knuckle on D sharp with the end of the finger extended to E. When the dynamic is very soft, the less motion during vibrato should be used.
Yun indicates *staccato* with dashes (*tenuto* marks) in the slower, quieter sections of his concerto. This suggests an elegant and soft separation, which seems to imitate the left-hand *pizzicato* on the *komungo* (Figure 4).

*Figure 4. Left-hand Pizzicato symbol playing Komungo.*

As shown in Example 16, *staccato* with dashes are written along with frequent and detailed dynamic changes. Most of them appear in the slow section and are followed by decreasing dynamic intensity.

Example 16. Isang Yun Concerto no. 3, slow section \( \text{(} \text{♩} = 52, \text{)} \text{mm. 105-108.} \)

*Staccati* with *tenuto* marks may be played using a *portato* (It.) or *loure* (Fr.) bow stroke because the *tenuto* marks suggest re-articulation under a slur. The sound should be lyrically articulated. However, notes may also be played using a separate bow, as in *detaché*, to maintain the quality of clean, soft, and smooth resonance (see Example 17).

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Example 17. Sophia Ro separated *Portato, Detaché* in Yun’s Concerto no. 3, m. 116.

![Example 17](image)

The performer should be careful to keep the bow near the fingerboard to avoid intensity of volume.

The width and/or speed of vibrato should vary the dynamic changes of the articulated notes. Dynamic changes should express variations in sound intensity, not volume, because the left-hand *pizzicato* on *komungo* creates subtle differences in sound intensity. Relaxed, slow, and wide vibrato will help to create the resonance of *komungo*'s left hand *pizzicato*. In Example 17, *mp* is meant to bring out more resonance than *p*. Non-vibrato would suit softer dynamics like *ppp*, and the speed and width of the vibrato will be increased or decreased according to the dynamic changes.

**Vibrato**

*Yosung*, the majority of vibrato in Korean music, is used for filling the gap between notes or embellishing the main note. This is indicated with markings (Figure 1), while Western vibrato is naturally conveyed without additional notations on almost every note.¹² Because very few notes in the entirety of Yun’s Concerto no. 3 have not been notated, they should be interpreted as they would be in Korean music; there should be less continuous vibration than in the Western fashion.

A minimal amount of vibrato is suggested for notes without any markings, which is the closest way to imitate how they would be played in Korean music. Though vibrato is not normally performed when not specifically indicated, some vibrato may be audible to the Western listener, which will help make Yun’s music more acceptable.

Also, dynamics should be thought of as indicating the intensity of a particular note and should be expressed by the amount of vibrato used. For example, a note marked $pp$ would have little to no vibrato, while a note marked $ff$ would have an intense vibrato. Both diminuendo and crescendo can also be expressed by manipulating the vibrato. The E flat in Example 18 can be performed by narrowing the width and speed of the vibrato. This method proves useful when expressing subtle differences of the frequent dynamic changes that occur in almost every measure of Yun’s Concerto no. 3.

Example 18. Isang Yun Concerto no. 3, m. 101.

The performer should not necessarily imitate the original sound of the haegeum or the komungo exactly, especially when notes are not indicated with any ornamentations or articulations. As suggested previously, this could be accomplished with less vibrato motion or by using wider vibrato to express where Yun’s music originally came from. This standard violin vibrato motion while completely collapsing the first knuckle toward the fingerboard should help in replicating the wider interval range.
Staccatissimo vs. Accents in Quick Succession

Yun’s *staccatissimo* markings are meant to imitate the sound of fast notes plucked on the *komungo* while accents are used to imitate bowed notes on the *haegeum* in the faster section. *Staccatissimo* serves to express the sound quality of detached separation more than deliver actual written pitches. Accents will still sound short but will be longer than *staccatissimo* and should be articulated by stopping at the end of each bow movement. One problem is that in faster tempi, the bow will bounce naturally by itself, making it hard to differentiate between *staccatissimo* and accents (see Example 19).

Example 19. Isang Yun Concerto no. 3, m. 193.

Although the bow may bounce on both *staccatissimo* and accents, the sound quality can be used to differentiate between them. *Staccatissimo* should be played in the lower part of the bow near the bridge so that it will emphasize the character of percussive attacks from the *komungo*. Accents should be performed in the same way but starting from the string and close to bridge to replicate the nasal sound of the *haegeum* (see Example 20).

Example 20. Isang Yun Concerto no. 3, *Staccatissimo on Komungo* and Accents on *Haegeum* (*♩=78*), mm. 170-171.
The performer should differentiate the faster accented notes in m. 171 from the *stacattisimo* notes in m. 170 because the fast tempo will naturally allow the bow to bounce on the 32nd notes. The G sharp in m. 171 needs to be performed from the string, while C sharp and D in m. 170 will begin by hitting the string with the bow. This will imitate the sound of the *komungo* while playing on the string will imitate the sound of the *haegeum*. These illustrate a merging of Western and Eastern technique in one single measure (see Example 20).

**Pizzicato**

The few *pizzicati* in the concerto are shown as arpeggiated notes that suggest the rolling of the strings with a stick on the *komungo* (see Figure 5).

*Figure 5. Symbols of Sigimsae on the Komungo.*

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1) 下 → 子</td>
<td>-Pulling from the last note up to the second string</td>
</tr>
<tr>
<td>2) 子 → 下</td>
<td>-Pulling from the second to the last string</td>
</tr>
<tr>
<td>3) 上 → 下</td>
<td>-Pulling from the fourth to the last string</td>
</tr>
<tr>
<td>4) 下 → 上</td>
<td>-Pulling from the last up to the fourth string</td>
</tr>
</tbody>
</table>

The rolled *pizzicato* chords should manipulate the emphasis of the notes. When employing *pizzicato*, the E string will provide the strongest sound because it is the thinnest, it has the highest pitch and is located last in the “rolling order.” However, the last string on the *komungo* (the lowest and farthest from the player) creates the strongest resonance at the beginning and the end of Example 21. In Example 21 the E string would naturally resonate the

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13 Ibid.
strongest due to the arrow’s direction. However, the G-string on the violin should receive more energy to resonate stronger than the E string in order to accurately imitate the komungo.

Example 21. Isang Yun Concerto no. 3, Pizzicato, m. 96.

![Example 21](image)

The performance practice of Korean plucked instruments allows the violin to imitate their sounds. Tone production on the instruments is based more on embellishment of the written pitches than on connecting one pitch to the other. Yun’s pizzicati may be performed in this way to imitate the komungo by employing chusung (Example 23), toesung (Example 24), jeonsung (Example 25), and yosung (Example 26). Fingering suggestions from Example 23 to Example 26 help to understand how to perform each of these concepts.

Example 22. Isang Yun Concerto no. 3, m. 213.

![Example 22](image)

Dynamics allow the violinist to use a louder and more resonant pizzicato to imitate the sound of the komungo.

Example 23. Sophia Ro Chusung on Pizzicato in Yun’s Concerto no. 3, m. 213.
An upward slide recalls *chusung* on *komungo*. Arrival notes can be stretched more or less than written in the example. Using the same fingerling on any slide will bring out the sound more; this should be performed as slowly as possible, even though the tempo is fast.

Example 24. Sophia Ro *Toesung* on *Pizzicato* in Yun’s Concerto no. 3, m. 213.

![Example 24](image)

A downward slide will recall the sound of *toesung* on *komungo*. Defining the written arrival note is not necessarily important, just as in Example 24.

Example 25. Sophia Ro *Jeonsung* on *Pizzicato* in Yun’s Concerto no. 3, m. 213.

![Example 25](image)

This slide should be performed faster than *chusung* and *toesung*. Second position is recommended because the character of *jeonsung* requires the starting note to be more strongly audible than the written notes as it is easier to find these grace notes in tune.

Example 26. Sophia Ro *Yosung* on *Pizzicato* in Yun’s Concerto no. 3, m. 213.

![Example 26](image)

Each pizzicato returns to the written note creating an oscillation, which sounds similar to *yosung*. The performer should use the same finger for each oscillation.
CHAPTER 5

CONCLUSION

This study has explored the most frequently used ornamentations and articulations that occur in Isang Yun’s Concerto no. 3 and the ways in which they convey elements of Korean folk music performance practice. Both the komungo and the haegeum were important compositional tools for Yun in his writing of his violin concerto. He used the fundamental performance techniques of yosung, jeonsung, chusung and toesung on both the komungo and the haegeum and expressed them through Western notation. This guide and its suggestions are based on techniques of the komungo and the haegeum that seem to be represented in Yun’s notation and provide possible approaches to performance practice.

Expressing Korean performance practice through a Western instrument such as the violin may challenge Western ears; however, without knowing the heritage of sound of Korean instruments, an accurate performance of this piece will hinder Yun’s intention. This guide will help to prevent performers from playing the concerto in a completely Western way and will contribute to the merging of Western and Korean musical styles. Violinists need not completely abandon either Western nor Eastern influences when performing works like Yun’s Concerto no. 3. Instead, as this performance guide illustrates, Yun’s abundant ornamentations and articulations will reproduce a more imaginative interpretation and new stylistic approach.
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