THE COMBINATION OF EASTERN AND WESTERN MUSICAL WORLDS: KOREAN PERFORMANCE TECHNIQUES APPLIED TO THE WESTERN SYMPHONY ORCHESTRA IN ISANG YUN’S TÄNZERISCHE FANTASIE FÜR G ROßES ORCHESTER, MUAK (1978)

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Isang Yun employed several contrasting methods to achieve the combination of two different musical worlds, Eastern and Western, in his *Tänzerische Fantasie für Großes Orchester, Muak*. In presenting Eastern elements, he adopts Taoism as his musical philosophy, describes the Korean traditional dance motion *Chun-Aeng-Mu* (Dance of the Oriole), and applies Korean traditional performance practice in the use of Western instruments. Showing the influence of aspects of Western music, he employs a musical form similar to that of the Baroque *Concerto Grosso*, evokes Igor Stravinsky’s rhythmic mood and tension from *Le Sacre du Printemps* (The Rite of Spring), and even uses his own compositional technique *Hauptklangtechnik* within the format of Western orchestration.

In its analysis of *Muak*, this research project addresses how Korean performance practice can be applied to the modern Western symphony orchestra. This research project also provides insights regarding the sounds of instruments in the Korean tradition and explains how it is possible to create those sounds with modern instruments in order to make Yun’s dream sounds possible. This study provides several examples and describes various performance techniques that appear in Korean traditional music. It provides indications to orchestras and conductors, assisting them to arrive at effective basic performance ideas for the performance of *Muak*. 
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I wish to give special thanks to Boosey & Hawkes, Inc., who gave me permission to use their music. Also, I want to thank all of my committee members, my major professor David Itkin, Dr. Clay Couturiaux, and Dr. Mark Scott, for being my mentors and teachers.

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CHAPTER 1

INTRODUCTION

1.1 Purpose

The purpose of this study is to create a stylistic analysis of Eastern and Western compositional elements used in *Tänzerische Fantasie für Großes Orchester* (Dance Fantasy for Large Orchestra), *Muak* by Isang Yun. In its analysis, this research project addresses how Korean performance practice can be applied to the modern Western symphony orchestra. This research project also provides insight regarding the sounds of instruments in the Korean tradition so that performers can understand how Isang Yun wanted to evoke the sounds of the original Korean instruments with modern instruments.

This study provides several examples and illustrates various performance techniques that appear in Korean traditional music. It provides insightful ideas and instructions to orchestras and conductors to help them to arrive at effective basic performance concepts for the performance of *Muak*.

1.2 Significance and State of Research

1.2.1 Significance

At the present time, cross-cultural creations and “cross-over” compositions, in the context of globalism, seem to be one of the most important new musical trends in the twenty-first century. In 1978, with his composition *Muak*, Yun brought aspects of cultures on two opposite sides of the world together within the same music. Owing to this accomplishment, we can call Isang Yun a great initiator, a reformer, and a leader in the present cross-cultural trend. He is a true Avant-Garde musician for this present generation. Yun used dance as a method to present
the two cultures. Dance music always reflects people’s native culture, revealing preferences in their physical and emotional expression, which are related to their national philosophy. Therefore, it is quite interesting to see differences between Eastern and Western dance within the same piece of music. Yun respectively transforms two different styles of dance motions into musical sounds. *Muak* is not accompaniment music for dance like other famous dance music to accompany the dance. It is dance itself, including descriptions of dance gestures. Walter-Wolfgang Sparrer describes this music as a great shift from “scenic material” to “musical idiom.”¹ *Muak* can be seen as an early representation of the “cross-over” trend. Thus, in various ways, *Muak* remains as an important inspiration to present trends in the art of music.

1.2.2 State of Research

Much recent research is aimed at cross-cultural issues as one of the most important topics in the context of globalization. Every field seems to consider the impact of cultural cooperation as an important topic to address. Rama Prasad Kanungo asserts that in recent years, even business corporations have recognized multi-cultural cooperation as an important part of business management.² According to his article, modern people need to accommodate, as part of their new environment, multi-cultural issues and the accompanying changes in people’s attitudes. He describes cultural contact as “key” to the way modern people live within their new boundaries.


In the Classical music field, a cross-cultural approach to composition and performance has been conspicuously emerging in recent years. Many researchers and musicologists are concerned with cross-cultural issues as an important topic for their research. In addition, there are an increasing number of dissertations focusing on cross-cultural topics. Also, many concerts include programming based on cross-cultural events on their regular Classical seasonal programs.

Wen Zhang emphasizes that a unique cultural background influences a composer’s compositional ideas in significant ways. His research focuses on an outstanding Chinese-American female composer, Chen Yi, who has a unique and extraordinary compositional style influenced by her “bi-cultural background” and has had a successful impact on present musical trends.

Recently, many Asian composers have made their national identities part of their compositions, taking various cross-cultural approaches. They often bring characteristic musical aspects from their own nations to the Western form of composition: moreover, the resulting work is representative of present cross-cultural trends. Because of that, today, in addition to being the subject of much research and many dissertations, many cross-cultural creations can be seen on the performance stage.

In the context of these developments, the Shen Yun Symphony Orchestra is one of the most remarkable cross-cultural movements at the present time. The Shen Yun Symphony Orchestra uses both Chinese and Western instruments at the same time to create its own

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powerful but beautiful sounds. In recent years, the *Shen Yun* Symphony Orchestra has had many tours in Europe and America, presenting works that are part of the cross-cultural trend. The following is a review of the *Shen Yun* Symphony Orchestra’s International Debut at Carnegie Hall on October 28, 2012.

While preserving all the richness of traditional violin tones, the *Shen Yun* Symphony Orchestra violinists added Chinese-style slides on the fingerboard, taking the violin to new musical boundaries. It was truly a performance like no other, and one that no music lover should have missed.

These recent developments seem to prove the truth of what Paul Griffiths asserted, “If there were to be a new release in music, it would come not from the West but from the East.” In this context, Isang Yun and his creative compositions deserve careful scholarly study.

From the beginning of the twentieth century, several non-Eastern musicians like Debussy, Ravel, and Rimsky-Korsakov have studied and applied Eastern musical ideas and spirit to their music. According to Paul Griffiths, the first appearance of music with an Eastern spirit, especially showing an Arabian influence, is Debussy’s *Prélude à ‘L’aprés-midi d’un faune* (1894). Debussy loved Eastern oriental music, and he used oriental scales followed by rhythm in his piano music, *Pagodes* (1903). Later, Olivier Messiaen also borrowed Indian rhythms for his music. There are several pieces of dance music showing oriental influence, by composers

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6 “Shen Yun Symphony Orchestra.”


10 Ibid., 124.

11 Ibid.

such as Rimsky-Korsakov, Stravinsky, and Albert Roussel as well.\textsuperscript{13} Many compositions seem to treat Asian musical aspects as essential ideas in their music. However, Western composers have tried to put Eastern materials or subjects into their music in order to make new sounds, while these materials or subjects never truly came to belong to them.\textsuperscript{14} Also, as Paul Griffiths asserts, there was no true oriental work within the Western form or style during that period of time.\textsuperscript{15}

At that time, Yun’s music presented great solutions in a different way.\textsuperscript{16} Yun did not just “borrow” Eastern musical ingredients into Western music.\textsuperscript{17} Instead, his music was itself Eastern. His music makes use of Western tools but has an Eastern spirit. Also, unlike other experimental composers, he did not put Eastern instruments on the stage.\textsuperscript{18} He used Western instruments for performances. He also adapted twentieth century modern compositional techniques such as twelve-tone serialism and atonality as part of his early music.\textsuperscript{19} However, his sound was totally different from what audiences had heard before.\textsuperscript{20} As a remarkable Avant-garde composer and as a composition, Isang-Yun and his Dance Fantasy, \textit{Muak}, have special meaning for the present musical trend.

\begin{thebibliography}{99}
\bibitem{13} Griffiths, \textit{A Concise History of Avant-Garde Music}, 124.
\bibitem{15} Griffiths, \textit{A Concise History of Avant-Garde Music}, 124.
\bibitem{17} Rinser, \textit{Isang Yun: Der Verwundete Drache}, 238.
\bibitem{18} Ibid., 239.
\bibitem{19} Ibid., 85-86.
\bibitem{20} Ibid.
\end{thebibliography}
CHAPTER 2
ISANG YUN

2.1 Isang Yun: His Life and Work

Isang Yun was born September 17, 1917 in Tongyông, a small town in Korea, and he lived the second half of his life in Germany.21 In 1956, at the age of thirty-nine, he went Paris in order to study modern compositional techniques and music theory.22 Unlike what he had expected, at the Paris Conservatory, his teacher, Tony Aubin, was still dealing with Beethoven and Wagner’s music in his composition class. Yun recognized that the classes of the Paris Conservatory were still focused on nineteenth-Century Classical music in a traditional way. His disappointment led him to go to Berlin to study more recent musical techniques. In Berlin, Yun was a student of Josef Rufer, who was a pupil of Schönberg and the author of Die Komposition mit Zwölf Tönen (The Composition with Twelve Tones), which Yun had already read and studied in Japanese translation. In addition, he studied with Boris Blacher, who had lived in China in his childhood.23 Blacher not only had an open mind toward Eastern music but also always challenged his students to find their own compositional style.24

In 1958, Yun attended the Internationale Ferienkurse für Neue Musik, Darmstadt (The International Summer Courses for new Music, Darmstadt)25 and had a chance to listen to the

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22 Yun, Jung-Joong-Dong, 42-43.
23 Rinser, Isang Yun: Der Verwundete Drache, 79-81.
24 Ibid., 80.
most recently issued Avant-Garde style music. He remarked that the composers’ “experimental” music was attractive. However, in this experience, he was shocked and had some confusion about the current stage of musical development as he was confronted with the totally different musical world of John Cage, Stokhausen, Nono, and Boulez. From that time, he deeply reconsidered his music, what kind of a composer he wanted to be and which way he needed to go for his future.

In 1959, at the same place, Darmstadt, his Musik für sieben Instrumente (Music for Seven Instruments) had a successful premier. During the same year, he had another success with 5 Stücke für Klavier (Five Pieces for Piano). In this early period of his music, he partially adopted twelve-tone serialism, but at the same time he tried to build his own musical world incorporating the music of his country. With these early musical compositions, Yun’s compositional technique, which combined Eastern images and Western tools, and which he developed throughout his later works, was established.

Yun’s debut, earning outstanding reviews, gave him the reason and opportunity to stay longer in Europe. The debut also led to his recognition as a composer by the musical scholars of his day. Isang Yun served as a professor at the Hanover Academy of Music (1969 to 1970) and Berlin College of the Arts (1970 to 1985). Most of Yun’s music was commissioned by, and premiered with, world class orchestras like The Berliner Philharmonisches Orchester, Radio

26 Rinser, Isang Yun: Der Verwundete Drache, 81-82.
27 Yun, Jung-Joong-Dong, 43-44; and Rinser, Isang Yun: Der Verwundete Drache, 82-86.
28 Rinser, Isang Yun: Der Verwundete Drache, 82-86.
29 Yun, Jung-Joong-Dong, 43-44; and Rinser, Isang Yun: Der Verwundete Drache, 82-86.
30 Rinser, Isang Yun: Der Verwundete Drache, 87.
31 Ibid., 82-86.
Sinfonie Orchester Berlin, NDR-Sinfonie Orchester, NDR-Chor, and RSO Saarbrücken conducted by Francis Travis, Ernest Bour, Hans Zender, Wolfgang Sawallisch, Heinz Holliger, Reinhard Peters, and others. Many recordings of his work have appeared with the labels EMI, Time Records, Wergo, Heliodor, Harmonia Mundi, Camerata (Japan), etc. Approximately 100 pieces of his music were published with Boosey & Hawkes/Bote & Bock. Most of his music was dedicated to great performers as his friends and premiered with them. He left approximately one hundred fifty pieces of music during his life.

2.2 Taoism as Yun’s Musical Philosophy

Taoism is closely related to the philosophy and life of oriental people. The concepts of Taoism reflect Eastern people’s way of thinking and living. Taoism was also an important part of Isang Yun’s philosophy of his music and life. Taoism is difficult to define, but the literal meaning of Tao in Chinese is “path” or “way.” Taoism teaches that people and the universe exist within the bounds of the great perfection.

Isang Yun explains the principle of Taoism like this:

There is something vast. This vast is moving. If something is moving, it is not stopped. If something is moving without stopping, it goes far. If something goes far, it will be back. Therefore, basically, everything moving does not move because eventually it will always

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38 Yun, Über meine Musik (About My Music), 28.
39 Ibid.
40 Ibid.
have come back. Oriental people usually compare this principle of Taoism with the principle of the Universe.

Yun defines the Tao in Taoism as inner movements, a notion which implies people’s mentality and vitality. Yun reflects this principal in his music; one single tone of his music can be interpreted as various musical meanings, and this makes his music vivid.

Yun used Taoism as an important philosophy in his music in several ways. One of the important concepts of Taoism that Yun wants to express in his music is the continual pursuit of variation and change, termed *YuJeon.* According to his explanation, each individual note contains great potential by itself from the beginning point of its sound. Given this potential, each note is changed and developed in various ways. During its development, all of its aspects reflect each other as mirrors, according to the theory of Taoism. Therefore, Yun asserts that, reflecting Taoism, the beginning of one single note of his already contains great possibility. Andrew McCredie explains the principle of changes in Taoism clearly: “In this process, the whole is the part, and the part the whole; in musical terms, the microcosm must mirror the macrocosm.” This is exactly what Taoism expresses, and this is how Yun wants to reflect Taoism in his music and in his compositional technique.

The basic concept of Yun’s new compositional technique, *Hauptton* (main tone), follows this principle as well. In accordance with this principle, individual notes grow in an expressional and impressional way as they are developed with great musical expression around the *Hauptton*, as may be seen in trills, vibrations, tone color, and dynamics as part of the

41 Ibid.
42 Ibid., 29-30.
43 Yun, Jung-Joong-Dong, 44-45.
45 Yun, Jung-Joong-Dong, 44-45.
development process of the bipolar “Jung-Joong-Dong” and “Yin and Yang” in Taoism.46 Yun expresses this principle of change in his music Colloïdes Sonores für Streichorchester very well.47

Another important concept of Taoism that Isang Yun wants to reflect in his music is its bipolarity.48 Reflecting the notion of bipolarization, “Jung-Joong-Dong” and “Yin and Yang” are treated as important concepts of Taoism.49 Jung indicates congestion, while Dong means movement. Also, the intentions of “Yin and Yang” are directly opposite; Yin means passive, female, night, moon, cold, soft, and negative, and Yang means active, male, day, sun, hot, hard and positive in general. However, Taoism holds that everything cooperates within the great bounds of the “Cosmos.”50 Yun reflects these ideas in his music very often; his music always starts with one single tone, but he always thinks about “Harmony in the Cosmos” as an important concept of his musical philosophy.51

Taoism was a basic concept not only of his musical philosophy but also of his life itself. According to Yun’s explanation, Eastern and Western people have quite opposite thoughts about making music.52 Western composers think that they make music by themselves, while Eastern people think they just collect and reform sounds from the Universe that already exist. In this connection, Yun asserts there are many flowing tunes in the Universe and that he always listens

46 Musicological Society of Korea and Isang Yun Peace Foundation, Isang Yun’s Musical World and the East-Asian Culture (Seoul: Yesol, 2006), 90-91; and Yun, Jung-Joong-Dong, 45.
47 Rinser, Isang Yun: Der Verwundete Drache, 90-91.
48 Musicological Society of Korea and Isang Yun Peace Foundation, Isang Yun’s Musical World, 91.
49 Ibid.
50 Usually Taoism indicates “Heaven, Earth, and People” as most important things in Cosmos.
Choi, Isang Yun’s Musical World, 364; and Yun, Über meine Musik (About My Music), 28-29.
51 Yun, Über meine Musik (About My Music), 28-29.
52 Ibid., 26.
to them. When he composes music, he simply picks out some sounds from this huge flowing universe, and they become ingredients of his music. In addition, according to his explanation, while composing, he does not put all of his possible energy into the one piece of music. He leaves some potential for the next piece of music, and that possibility will be the opening idea of the next piece. This reflects the concerns of Taoism.

In relation to Taoism, Isang Yun had a different perspective on Klang (Sound). Yun thought Klang exists fully around the Universe. Yun often compared his music to the small Universe (Microkosmos) or the large Universe (Makrokosmos). Seen from the perspective of the higher level of the large Universe, the large Universe can be smaller. That is the principal of Taoism. Yun illustrates the presence of the Cosmos in his music Distanzen (1988) very well.

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54 Lee, My Husband, Isang Yun, 182; and Rinser, Isang Yun: Der Verwundete Drache, 271.
55 Yun, Über meine Musik (About My Music), 25.
56 Ibid., 27.
57 Ibid., 31.
CHAPTER 3
MUAK

3.1 The Origin of Muak

Muak originated from a Korean traditional dance performance called the Chun-Aeng-Mu (an Oriole Dance). The Chun-Aeng-Mu was a traditional court dance performed by one player on a twelve-foot long mat wearing a yellow robe and flower (female) or lotus crown (male) representing the spring oriole. The meaning of Chun-Aeng-Mu is “Spring-Oriole-Dance” in Korean. The Chun-Aeng-Mu was originated by King Hyomyeong (1800-1830) to celebrate his mother’s fortieth birthday. The Chun-Aeng-Mu describes the motion of an oriole in a dance format. It has the calm, peaceful, and elegant movement characteristic of Korean dance performance. For that reason, the Chun-Aeng-Mu had been performed for the King’s birthday party often in Korea.

Muak was composed for the large orchestra along with important featured percussion instruments, as shown in Table 3.1. Muak was premiered on November 9, 1978 in Mönchengladbach, West Germany by the Niederrheinische Sinfoniker conducted by Lothar Zagrosek. The total performance time was about 17 minutes. The original title was Muak: Tänzerische Fantasie für Großes Orchester.

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58 Yun, Jung-Joong-Dong, 50.
60 Nam, An Introduction to Korean Traditional Performing Arts, 78.
61 Ibid.
63 Choi, Isang Yun’s Musical World, 596.
64 Ibid.
65 Ibid.
Table 3.1. Instrumentation / Orchestration of Muak

| 3 Flöten (3. auch Piccolo), 3 Oboen, 3 Klarinetten in B, 3 Fagotte |
| 4 Hörner in F, 3 Trompeten in C, 2 Posaunen, 1 Tuba |
| Pauken (auch Tambourin), 2 Schlagzeuge: I (3 Triangel verschiedener Größe), 5 Becken verschiedener Größe, Xylophone, großer Guiro, 5 Tomtoms verschiedener Größe, alternierend mit den Tomtoms II, 3 Holzblocks verschiedener Größe, Tambourin), II (Kleine Trommel ohne Schnarrsaiten, Glockenspiel, Große Trommel, 2 Maracas verschiedener Größe, 5 Tomtoms verschiedener Größe, alternierend mit Timtonmos I) Streicher |

3.2 Form and Structure

Muak has a clear format in the ternary form, including an opening and a closing section. It is similar in structure to the Baroque Concerto Grosso in that it has a leading oboe group (in the Eastern Dance), influenced by the Korean Piri, and a large orchestral Tutti group (in the Western Dance).  

Table 3.2. Formal and Structural Analysis of Muak

<table>
<thead>
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<th>I</th>
<th>II</th>
<th>III</th>
<th>Closing Section</th>
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68 Shin Hyang Yun, Isang Yun: On the Boundary of Music (Paju: Han Gil Sa, 2005), 198.
70 This reformed analysis is refers from the formal analysis of Ute Schalz-Laurenze and Shin Hyang Yun.

3.3 Style

3.3.1 Comparative Style of Eastern and Western Dance

Walter-Wolfgang Sparrer describes *Muak* as a scene; the European dancers observe the oriental players.71 European dancers watch the Oboe, which represents the Asian *Piri* as if in a glass case. They seem to watch and see this different world curiously and carefully. Sparrer describes this moment, “The Occident observes the Orient and, despite the tremendous temporal and culture gulf, a sphere of mutual influence is created.”72 Isang Yun appears to want to create a new world at the end of his dream life through his music. That is the combination of two different musical worlds.

Yun brings together the Korean traditional dance *Chun-Aeng-Mu* and European Dance.73 Yun used different moods and environments to compare and contrast the two types of dances.74 To influence the Eastern mood, Yun brought calm and peaceful Korean dance with elegant rhythm, freely played by oboes.75 To influence the Western mood, Yun used repeated rhythmic patterns, evoking Stravinsky’s strong and rough ballet rhythm with irregular accents as shown in musical examples 1 and 2.

Evoking what Ilene Hanson Sears has characterized as Stravinsky’s “static pitch elements” and motivic and rhythmic repetition within a simple harmonic progression76 create great contrasting moods and environments against the steady Korean dance, *Chun-Aeng-Mu*.

Example 3.1. Igor Stravinsky, The Rite of Spring, Dances of the Young Girls, Beginning

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72 Ibid.
73 Yun, Jung-Joong-Dong, 50.
74 Ibid.
76 Ilene Hanson Sears, “The Influence of Rhythm on Form in Selected Chamber Works of Igor Stravinsky” (PhD diss., Indiana University, 1990), 2, accessed November 16, 2013, ProQuest Dissertations & Theses.
Example 3.2. Isang Yun, *Muak*, String Part, mm. 74–81

Muak by Isang Yun
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Yun used two comparative ideas that correspond to different characteristics of the dances.\textsuperscript{77} In addition, this composition represents the first time that Isang Yun used rhythm to characterize the two cultures that were the main sources for his music.\textsuperscript{78} The following table presents Isang Yun’s use of the two comparative ideas in this music.

Table 3.3. Comparative Ideas to Convey Eastern and Western Cultural Mood

<table>
<thead>
<tr>
<th></th>
<th>Contrastive Element</th>
<th>Inspiration</th>
<th>Exposed Through</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Eastern Dance</strong></td>
<td>Traditional Korean Dance</td>
<td>Chun-Aeng-Mu (an Oriole Dance)</td>
<td>Musical Line</td>
</tr>
<tr>
<td><strong>Western Dance</strong></td>
<td>Modern Period of Western Dance</td>
<td>Stravinsky’s “Rite of Spring”</td>
<td>Rhythm</td>
</tr>
</tbody>
</table>

Evoking *Eastern Dance*, he used the oboe as the main instrument. The melody seems to describe the shape of *Chun-Aeng-Mu* (Dance of the Oriole).\textsuperscript{79} Reflecting the characteristic of the original dance, Yun did not use rhythm as a main source for this movement. In the evocation of *Western Dance*, rhythm is treated as important material.\textsuperscript{80} Yun evokes the rhythmic atmosphere and tension of *Danse Sacrale* from Stravinsky’s “Rite of Spring, to represent the Western mood.\textsuperscript{81}

\textsuperscript{77} Yun, Jung-Joong-Dong, 50.

\textsuperscript{78} Ibid.

\textsuperscript{79} Yun, *Isang Yun: On the Boundary of Music*, 200.

\textsuperscript{80} Yun, Jung-Joong-Dong, 50.

\textsuperscript{81} Schalz-Laurenze, “Musikalischer Brückenbau: Muak (Musical Bridge: Muak),” 416.
CHAPTER 4
ISANG YUN’S COMPOSITIONAL SYSTEM AND HIS OWN COMPOSITIONAL
TECHNIQUE

At first sight, atonality and serialism might be regarded as great tools to enable composers to escape from conventional methods of composition. Truly, new music proposes to express modern esthetics in a very sensational way. However, musical trends develop continually, and composers try to find more attractive and experimental ways to express their music in various ways.

Beginning in the middle of the 20th Century, the new musical trend seemed to go too far from the traditional classical world under the name of Avant-Garde. Avant-Garde music gradually goes further and further from the previous traditional musical world with totally new compositional techniques and with wide open-formats. Many composers, such as John Cage, Karlheinz Stokhausen, and Pierre Boulez, try to make new music within new environments, especially on the performance stage. Their music is accepted by many critics as such, but among others there is some confusion as to whether it should be called music or “noise.” It seems to have lost its way. The modern classical world seems to need another good and reasonable direction to go further for its future. Especially, from the middle of the 1950s, people have sought a means to escape from their current compositional trends in various ways. During that period, Isang Yun and his music, featuring his own compositional system and technique,

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82 Yun, Jung-Joong-Dong, 51.
83 Rinser, Isang Yun: Der Verwundete Drache, 82.
84 Ibid.
85 Yun, Jung-Joong-Dong, 42.
based on Eastern philosophy and mood and employing Western tools, represented a kind of promising solution to the modern Classical musical trend.86

It is impossible to fully understand Isang Yun’s *Muak* from the Western classical analytical viewpoint. All of his music is based on his own tone system, which is a new system different from those found in Western classical practice. I focus on Yun’s original compositional methods and Korean performance practice (Chapter 5) as a means of achieving a comparative stylistic analysis of *Muak*.

4.1 The Concept of A Tone

4.1.1 Single Tone

According to Yun’s explanation, the concept of “a tone” is totally different between in the Eastern and Western music.87 Yun stated that because the Western tone is defined by pitch and frequency, it has to be a clear and pure sound. In the West, a tone works vertically in harmony and horizontally in melody as part of a group. Thus, one single tone does not need to be characterized or listened to individually. However, in Eastern music, one single tone is significant. A tone itself is treated as a living tone. It works, breathes, and lives by itself.

Yun explains the characteristics of “a tone” by appealing to the image of *Bootgulssi*.8889 *Bootgulssi* can easily be compared with Western drawing techniques as seen in the *Somyo* (Sketch) technique, which is drawing with just a single format of lines, as shown in Figure 4.1. The *Bootgulssi* style is characterized by more dynamic shapes.90 The line never continues with

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86 Rinser, *Isang Yun: Der Verwundete Drache*, 85-86.
87 Rinser, *Isang Yun: Der Verwundete Drache*, 114; and Yun, Über meine Musik (About My Music), 24-25.
88 *Bootgulssi* is a Korean traditional writing font by a writing brush and black ink.
89 Rinser, *Isang Yun: Der Verwundete Drache*, 98.
90 Ibid., 98.
the same thickness. It varies freely depending on the pressure or power of the hand and arm. This shape and idea are similar to those of Yun’s musical tone line. This explains why his musical line is vivid even though it is formed of a single tone. A single line itself has many distinct characteristics in it, like the lines in *Bootgulssi*.

![Figure 4.1. Comparison of Eastern and Western Line](image)

Yun’s individual tones have special meanings internal to them. Each tone is not just divided equally as in twelve-tone serialism. Each tone keeps its own characteristics and meaning with vitality.

In addition to that, when he composed music, Yun frequently used stories or imagination to inform his music. To Isang Yun, Oriental means not only Eastern musical sounds but also mythic material or material related to the Fine Arts. Thus, Yun used to assign special meanings to each note. Especially, in his music, tone A always represents the absolute value of a tune. To oriental people, especially to Isang Yun, absolute value usually evokes ideas such as Heaven, the achievement of a dream, or an extraordinary value that he endeavored to approach.

For example, in his cello concerto, he used the pitch A-natural to represent perfect

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91 Yun, Jung-Joong-Dong, 46.
92 Yun, Über meine Musik (About My Music), 25.
93 Yun, Jung-Joong-Dong, 41.
94 Ibid.
achievement of his dream. In this music, the cello signifies Isang Yun himself. In the implication of the musical story, he (the cello) always intends to achieve a perfect tone, the pitch A-natural, but every time he tries to reach it, he fails. It is hard to reach the perfect tone. He (the cello) is able to go only ¼ tone higher than G-sharp, not quite to the pitch A-natural. However, the trumpet can always reach the pitch A-natural because the trumpet represents the “Divine” in his music. Throughout his music, each single tone works and is treated as a living soul. It acts as a small-unit element of his compositional technique but works as a main ingredient in his music.

4.1.2 Hauptton (Main Tone)

In Yun’s music, every single tone is treated as a living tone with its own significance, but a much more meaningful tone or tones exist. Yun illustrates this with his music, Réak. When the flutes, playing three parts, are treated as important instruments, each part has a main tone, such as B for piccolo, G-Sharp for the second piccolo, and C-Sharp for the flute. He explains that these three single tones should be considered the “Main Tone.” In this case, the “Main Tone” consists of a group of single tones.

Yun termed this dramatic and specially characterized tone, Hauptton. Because of its significance, Hauptton is always preceded by an omen mood/tone and brings a following gesture.

96 Ibid.
97 Ibid.
99 Rinser, Isang Yun: Der Verwundete Drache, 115-16.
100 Ibid.
101 Yun, Über meine Musik (About My Music), 50-51.
called the “Decorative Detour.” The following image illustrates Yun’s conception of the Hauptton.

Yun illustrates the idea of the Hauptton very clearly in his flute concerto. In the flute concerto, Yun designates the Hauptton as D in the flute solo. At the beginning, Yun wants to describe nothing, which is empty darkness. Yun initiates this omen mood with a lower pitch. He picks B-flat with pianissimo to describe this emptiness. Yun mentions that this B-flat is meaningless and indicates nothing. This B-flat pitch is not even regarded as a tone yet. The omen mood with B-flat is developed in several ways to prepare for the important Hauptton D. At the first appearance of D, there is nothing to decorate this note. He does not use any grace notes, but the plainness of the D reveals its importance. He emphasizes the Hauptton by itself. Immediately after this plain movement, the D appears with several types of grace notes. In this process, the wobbling becomes more dramatic with deeper intervals in the grace notes. At some points, Yun

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102 Ibid., 58.
even used a four-note-interval vibrato\textsuperscript{105} to express this motion. However, this dramatic motion with grace notes exists only to emphasize and increase tension for the \textit{Hauptton} with greater vitality. Then this motion finally leads to a huge motion of movement at the end. During this whole process, Isang Yun often uses two \textit{Haupttons} at the same time. If two \textit{Haupttons} appear, they will follow the principal of bipolarization found in “\textit{Jung-Joong-Dong}” or “\textit{Yin} and \textit{Yang}.”\textsuperscript{106}

Later, Yun categorizes and defines the \textit{Hauptton} in terms of two kinds of concepts depending on the size of the ensemble:\textsuperscript{107}

i. \textit{Hauptton} (Main Tone) for solo music or small ensemble
   - Using a single tone as the main tone

ii. \textit{Hauptklang} (Main Tone Sounds) for large ensembles like orchestras.
   - Using sounds of a chord as the function of one single main tone\textsuperscript{108}

4.1.3 Haupttontechnik / Hauptklangtechnik

4.1.3.1 Haupttontechnik

\textit{Haupttontechnik} (main tone technique) is a new compositional technique developed by Isang Yun beginning in the 1960s and is based on both Eastern musical language and Western Avant-Garde musical ideas.\textsuperscript{109} Yun explains that his compositional technique is based on East Asian musical sounds completed by the format of Western atonalism.\textsuperscript{110} This technique was first

\textsuperscript{105} This is imitation of Korean \textit{Nong-Hyun}. I will discuss about it in the Chapter 5.
\textsuperscript{107} Yun, Jung-Joong-Dong, 44.
\textsuperscript{109} Yun, Jung-Joong-Dong, 44.
\textsuperscript{110} Ibid.
applied in *Musik für Sieben Instrumente* (Music for Seven Instruments), which was premiered in Darmstadt in 1959 with great success.\footnote{Ibid., 43-44.}

As Yun asserts, in the 1960s, György Ligeti and Krzysztof Penderecki made use of *Klangtechnik* (sound tone technique) in pieces like *Atmosphères* and *Polymorphia*.\footnote{Yun, Jung-Joong-Dong, 47; and Rinser, *Isang Yun: Der Verwundete Drache*, 90.} In addition, modern composers tend to use this technique in their compositions as well.\footnote{Rinser, *Isang Yun: Der Verwundete Drache*, 90.} The development of *Klangtechnik* led to another trend against serialism, and this technique was used instead of serialism as a great tool for composition.\footnote{Ibid.} *Klangtechnik* may go together with *Klangfläche* (sound surface) instead of *Tonhöhenstruktur* (pitch structure), which is an important feature of serialism.\footnote{Yun, Jung-Joong-Dong, 47.} Isang Yun was one of the composers who dealt with *Klangtechnik* along with *Klangfläche* as an important tool to express his musical ideas.\footnote{Ibid.}

The approach of Yun’s *Klangtechnik* is somewhat different from that of Ligeti even though the result is quite similar.\footnote{Ibid.} Ligeti does not recognize and emphasize individual tones, while Yun’s music always starts with an individual tone. According to Ligeti’s theory, his musical texture consists of meaningless individual notes. However, Yun’s *Klangtechnik* always starts with one meaningful single note.

While for other composers, dealing with pure sound defines *Klang*,\footnote{Ibid.} Yun’s *Klang* always reflects his philosophy of the meaning and vitality of individual notes. It is a way to

\begin{footnotes}
\footnotetext[1]{Ibid., 43-44.}
\footnotetext[2]{Yun, Jung-Joong-Dong, 47; and Rinser, *Isang Yun: Der Verwundete Drache*, 90.}
\footnotetext[3]{Rinser, *Isang Yun: Der Verwundete Drache*, 90.}
\footnotetext[4]{Ibid.}
\footnotetext[5]{Yun, Jung-Joong-Dong, 47.}
\footnotetext[6]{Ibid.}
\footnotetext[7]{Ibid.}
\footnotetext[8]{Yun, Über meine Musik (About My Music), 34.}
\end{footnotes}
express all of his philosophy based on Mysticism, socialism, and his worldview. In addition, Yun’s music is more focused on the musical line than on points. Even though Yun’s music seems to focus on individual tones, he is more concerned with Klang lines than with points. In his music, musical flow is more important than tone itself. Therefore, Hauptton can be transformed more freely in various ways in the musical line.

While by definition Hauptton is mainly concerned with tone, it can also appear with Vorschlag (Appoggiatura) and be transformed with various grace notes, trills, and glissando followed by an ending gesture with Decorative Detour. Hauptton can appear and be transformed within various forms in music, or it can be connected with vibrato or glissando. It can even be hidden within the frequent action of disappearing and appearing in a repeated pattern or disappear during a long breath in the musical line because it is treated as a living soul. In Eastern music, a single living tone can be played during a long period of time, even several minutes, with a vivid consideration of its life. Sometimes, as Yun mentioned, the Hauptton can appear only at the conclusion, by means of its final achievement in the musical lines. In that case, every grace note goes toward that important main note. Given the concept of a living tone, Hauptton is treated as the impersonation of tone. This is exactly what Taoism expresses, and this is how Yun wants to reflect Taoism in his music and his compositional technique.

119 Ibid., 34.
120 Ibid., 48, 52-53.
121 Ibid., 52, 58.
123 Yun, Über meine Musik (About My Music), 53.
124 Ibid., 53.
125 Ibid., 52-53.
4.1.3.2 Hauptklangtechnik

Yun used Hauptklangtechnik in Musik für sieben Instrumente for the first time. The function of Hauptklangtechnik is the same as that of Haupttontechnik. Yun used a group of Haupttons in connection with a group of instruments. Yun explains this technique with his composition, Réak. He used five sections of instruments such as woodwind, brass, harp, percussion, and strings. Each section has its own Hauptklang. In this movement, the functions are divided among the groups. Yun never assigned one group to do everything or speak one full sentence. All Hauptklang work as part of Hauptklangstruktur, which is like the great bounds of perfection in Taoism.

4.2 The Concept of Harmony

Because each tone in Eastern music does not belong to a group as does the Western single tone, the concept of Eastern harmony is also different from that of Western harmony. In Eastern music, there is no harmonic reaction such as that which appears in Western music. Yun notes that in Western music, every pitch must be exactly in tune in order to make clear harmony. However, in Eastern music, because not only is every single tone alive, but also it doesn’t need to harmonize like in Western music, the concept of a pitch is also different from that in Western music.

126 Yun, Jung-Joong-Dong, 44.
127 Yun, Über meine Musik (About My Music), 54.
128 Ibid, 55.
129 Ibid., 55-57.
130 Ibid., 57.
131 Ibid., 45.
132 More illustration about pitch with musical example will be appeared on Chapter 5.
Yun’s music also does not give much consideration to harmony. Instead, Yun adapts and attempts the decomposition of *Hauptton* (Main Tone) or *Hauptklang* (Main Tone Sounds).\(^{133}\) In his music, the main sound complex (*Hauptklangkomplexen*) based on lined music, is degraded by *heterophonie* (heterophony).\(^{134}\) This is an opposite way to express music as compared with harmony in modern Western compositional technique.\(^{135}\) It follows the oriental way to express music in a different way. As a result, the individual tone has its own characteristic sounds instead of making harmony together with other tones. Yun explains this as highlighting the individuality of the main tone rather than the mechanization or functionalization created by the functional harmony of music.\(^{136}\)

4.3 Rhythmic Gesture

According to Yun’s explanation, in Eastern music, there is only the structural rhythmic cycle rather than the beat or meter in the time signature of Western music.\(^{137}\) Therefore, rhythm is not of concern as a main ingredient for making Eastern music.

Yun also is not much concerned with rhythm in his music. Yun even said that the indicated tempo marking in his music is not considered to be as important as it is in Western compositions.\(^{138}\) It is indicated only to help performer get an idea about the music in the performance.\(^{139}\) However, in *Muak*, he used rhythm as an important ingredient.\(^{140}\) He

\(^{133}\) Yun, Jung-Joong-Dong, 45-46.
\(^{134}\) Ibid.
\(^{135}\) Ibid., 45.
\(^{136}\) Ibid., 46.
\(^{137}\) Ibid., 50.
\(^{138}\) Ibid.
\(^{139}\) Ibid.
\(^{140}\) Ibid.
emphasized rhythm to express Western culture as well because he wanted to specialize *Muak* as dance music.
CHAPTER 5
KOREAN PERFORMANCE TECHNIQUES APPLIED TO WESTERN MUSICAL INSTRUMENTS IN MUAK

Isang Yun applied Korean performance techniques in Muak in order to make Korean traditional sounds on Western musical instruments. The following list presents a number of ways in which traditional Korean performance practice influenced Yun’s music.

5.1 Nong-Hyun

_Nong-Hyun_ is the most important and unique technique of Korean performance practice. According to its definition from the “National Gugak Center (The National Center for Traditional Korean Performing Arts),” _Nong-Hyun_ is a left hand technique used with Korean string instruments such as Kayakum, Koemungo, Hae-Gum and A-Jaeng. Nong-Hyun includes several types of playing techniques, such as _Nong-Hyun_, _TyoeSeong_, _ChuSeong_, and _JeonSeong_.

EunSook Cho, a Korean musicologist, explains and compares _Nong-Hyun_ technique in terms of Western playing techniques, an explanation which makes the _Nong-Hyun_ technique easier to understand. The following table shows EunSook Cho’s description of _Nong-Hyun_ technique in terms of Western grace notes.

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143 Ibid., 245.
Table 5.1. Four Types of *Nong-Hyun* Technique Compared with Western Grace Notes

<table>
<thead>
<tr>
<th><em>Nong-Hyun</em> Technique</th>
<th>Terms of Western Grace Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Nong-Hyun</em> or <em>Nong-Eum</em></td>
<td>Vibratos</td>
</tr>
<tr>
<td><em>TyoeSeong</em></td>
<td>Down Scale Glissando</td>
</tr>
<tr>
<td><em>ChuSeong</em></td>
<td>Up Scale Glissando</td>
</tr>
<tr>
<td><em>JeonSeong</em></td>
<td>Trills / Melismatic Figure</td>
</tr>
</tbody>
</table>


Isang Yun indicates that there are about thirty kinds of vibratos and glissandos in Korean performance practice. Yun frequently applied these Korean types of vibratos, glissandos, and trills to performance on Western string instruments to create a special effect.

In general, the term *Nong-Hyun* refers to the vibration of a tone. *Nong-Hyun* is similar to the Western vibrato; however, there is a difference. In Western music, vibrato is “a slight fluctuation of pitch used by performers to enrich or intensify the sound.” When Western vibrato is played, the vibration produces trembling sounds within the limited boundary of the tone or sound. However, Korean *Nong-Hyun* has a much wider range of tone or sound than Western vibrato because *Nong-Hyun* moves up and down across several notes during the playing of a single note.

The structures of Western string instruments and Eastern string instruments are totally different. Western string instruments can create pitch changes with the movement of the fingers horizontally on the fingerboard, while Korean string instruments can make pitch changes vertically on the open strings without interference from the fingerboard. Korean string

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144 Rinser, *Isang Yun: Der Verwundete Drache*, 82-83.
instruments do not have a fingerboard.\textsuperscript{149} There is a certain amount of Gyoe or AnJoke depending on the instruments in which the strings lay down, and there is a main body, which is called the Ulrimton.\textsuperscript{150} There is a significant amount of space between strings on the Gyoe/AnJoke and the main body compared with the distance between the strings and the fingerboard on Western string instruments such as the violin, viola, cello and bass.\textsuperscript{151} On the Korean string instruments such as Kayakum, Koemungo or Hae-Gum, the left fingers can move more freely within this space to make music or pitch changes instead of staying on the fingerboard.\textsuperscript{152}

In the explanation of EunSook Cho, with Western instruments, the strings and the fingerboard are relatively close so that performers can create vibrato by locking up the left hand fingers, which need to remain on the fingerboard, playing the vibrato with quite limited movements compared to those employed with Korean string instruments.\textsuperscript{153} However, performers on Korean string instruments like Kayakum, A-Jaeng, and Hae-Gum can create pitch changes by vertical movements at the same place because those instruments have more room for such movements.\textsuperscript{154}

On Korean string instruments, various pitches can be made depending on the extent and depth of the pressure of the finger.\textsuperscript{155} When the finger is pushed further down with greater pressure, along with vibration, deeper and richer sounds are produced because of the large intervals in trills.\textsuperscript{156}

\textsuperscript{149} Ibid.
\textsuperscript{150} Ibid.
\textsuperscript{151} Ibid.
\textsuperscript{152} Ibid.
\textsuperscript{153} Ibid.
\textsuperscript{154} Ibid.
\textsuperscript{155} Ibid., 249.
\textsuperscript{156} Ibid.
Example 5.1. In Opening Section of \textit{Muak}, mm. 16-22

\begin{quote}
\textit{Muak} by Isang Yun

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\end{quote}
With the Nong-Hyun technique, intervals of two to four notes or even more can be produced without changing from one string to another or change of position.\textsuperscript{157} Therefore, deep and rich sounds are produced. Example 5.1 illustrates Korean Nong-Hyun technique applied on Muak with Western string instruments.

To imitate these deep and rich Nong-Hyun sounds, Yun also employs Terz-Triller (Third-Trill) very often with extra explanation as shown example 5.2.

Example 5.2. Muak, String Part, mm. 34

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{example5.2.png}
\caption{Example 5.2. Muak, String Part, mm. 34}
\end{figure}

\textit{Nong-Hyun} sounds can be produced with all Korean instruments including the human voice.\textsuperscript{158} The following example shows the notation for imitation of \textit{Nong-Hyun} sounds that Isang Yun applied to woodwinds, called YoSeong in Korean performance technique.

\begin{flushright}

\textsuperscript{158} Cho, “The Relationship,” 238.
\end{flushright}
Example 5.3. *Muak*, Implied *Nong-Hyun* for Woodwinds and Strings, mm. 117
5.2 ¼ Tone with “∪” or “∩”

The pitches recognized in Korean music are quite different from those in Western music. The concept of intonation is not the same in Western and Korean performance practice. Pitches considered “out of tune” in Western music are considered “in tune” in Korean music. Yun uses “∪” or “∩” as symbols to indicate a ¼ tone below or above a sound as the following:

\[
\text{Die Viertelton-Erhöhung bzw Erniedrigung } ∪ ∩ \text{ gilt jeweils nur für den bezeichnetn Ton. Alle Vorschläge sind vor dem Einsatz-Zeitpunkt der Hauptonote zu spielen.}^{159}
\]

\[The \text{ quarter-note is raised or humiliation } ∪ ∩ \text{ only applies for the designate tone. All proposals are to be played before use-time of the main note.}\]

Example 5.4 illustrates the way in which Yun provides notation for Western instruments to imitate Korean instruments and mood.

Example 5.4. Muak, Entrance of Oboes, mm. 48-50

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159 Yun, Muak: Tänzerische Fantasie für Großes Orchester, 2.
5.3 Frequent or Immediate Changes of Dynamics on the Same Note

This technique is also inspired by Korean performance practice. Yun uses this technique, illustrated in example 5.5, quite often in his music.

Example 5.5. *Muak*, the Clarinet Part, mm. 168-169

In connection with this technique, Yun describes the flow of Korean musical sounds that I discussed in Chapter 4. These frequent or immediate changes of dynamics often appear even within one measure or one beat. This technique is another way to express Korean *Nong-Hyun* sounds.

5.4 Sudden Ending/Cadence, Which Leads to Another Section Without Any Preparation

In some Korean compositions, such as *Pansori*, there is a narration to accompany the performance. *Pansori* consist of songs, narration, and action. The professional singer plays songs, narrates, and acts in a one-person show accompanied by a percussionist called the *Gosu*.

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161 Nam, *An Introduction to Korean Traditional Performing Arts*, 52.
162 Ibid., 52.
163 Ibid.
Example 5.6. *Muak*, between m. 47 and m. 48

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The *Gosu* plays the Korean drum while uttering encouraging words called *Chu-Im-Sae*, such as “good,” “nice,” “great,” etc.\(^\text{164}\) The role of the narration is usually to accompany performance with a percussion instrument, followed by *Chu-Im-Sae*, with a spoken narration of the story; the narrator then immediately jumps from one section to another in a short period of time. She or he often goes on to the next section abruptly without any overt preparation.

Yun reflects this performance practice in his instrumental music as well. He usually does not include a long developed bridge in making the transition to another section. Instead, the transition happens suddenly, and the cadence takes place immediately as the music proceeds to the next section. Gradual changing of the mood is not a serious consideration in his music. That aspect of his music can also be seen as a reflection of the Korean style. It is illustrated in the example 5.6.

5.5 Mood and Tone Color Gesture or Motion to Express Freedom or Imagination in Korean Performance Technique

5.5.1 Yun’s Notated/Specialized Vibratos

Yun treats vibrato as an important compositional effect to express the Eastern mood. However, Yun’s vibratos are distinguished by having characteristics of original Korean *Nong-Hyun* sounds.\(^\text{165}\) First, Yun has a very detailed and specific idea about vibratos, which gives his music a more unique mood or special tone color. Depending on the amount of vibrato, Yun gives his music a highly specific mood. For example, in his composition, *Réak*, he presents two different kinds of glissandos separately, according to whether there is the presence of vibrato as shown Figure 5.1.

\(^{164}\) Ibid.

That Isang Yun wanted to emphasize and treat vibrato by itself as important features of his music is evident from his very detailed explanation of special notes in *Muak*, such as the following:

Das Vibrato steigert sich oder nimmt ab entsprechend der dynamischen Lautstärke. (D.h.; pp kein Vibr., p wenig Vibr., < zunehmendes Vibr., > abnehmendes Vibr.)

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This note appears in the first entrance part of the Eastern Dance section.
The vibrato increases or decreases according to the volume dynamics. (That is, pp no vibration, p little vibration, < increasing vibration, > decreasing vibration.)

In an interview with Luise Rinser, Yun explained the extra gestures adapted from the ideas of Korean performance practice to Western instruments.\textsuperscript{168} Yun required actual movements of up and down gestures on the flute to achieve strong vibrato sounds.

5.5.2 Specially Indicated Fermata

Yun also used special fermata to express the freedom of Eastern music. The concept of tempo and beat is quite different between Eastern and Western music. Korean music does not strictly consider tempo in one measure with time signatures like 3/4, 4/4, or 6/8, etc. The most important aspect of Korean music is the flow of the entire piece of music, expressed by the Korean word Hung (兴旺), which means inherent rhythm.

In Muak, Yun used Kürsere Fermata (Shorter Fermata)\textsuperscript{169} mainly with oboes to allow a degree of freedom, which is not forced by tempo and beat. This is only a small change, but it leads to many pleasing movements on the surface, implying the Eastern spirit denoted by the Korean word, Hung. Also, this is related to his musical philosophy, Taoism.

This short fermata is enough to create a freedom in the sound effects, given Yun’s own musical preferences and the time period in which he worked, representing Korean tradition. Example 5.8 illustrates this kind of possibility for freedom resulting from Yun’s Kürsere Fermata.

\textsuperscript{168} Rinser, Isang Yun: Der Verwundete Drache, 101.

\textsuperscript{169} Yun indicate that this is shorter fermata than regular fermata on the note.
5.6 Other Special Effects to Imitate Korean Instruments

Yun did not simply borrow Asian melodies or bring Korean instruments onto the stage in order to imply an Eastern mood.\(^{170}\) Instead, he sought to achieve his desired effects through the use of Western instruments. Therefore, the creation of sounds similar to those of Korean traditional instruments with Western instruments is a highly interesting aspect of the performance of Yun’s music.

\(^{170}\) Rinser, Isang Yun: Der Verwundete Drache, 239.
5.6.1 The Piri

In order to produce sounds similar to those of the Korean oboe, the Piri, Yun also used the minor second glissando often.\textsuperscript{171} Example 5.9 shows Isang Yun applying a $\frac{1}{2}$ tone glissando with oboes, precisely imitating the sounds of the Korean Piri, in Muak.

Example 5.9. Muak, Oboes with $\frac{1}{2}$ Tone Glissando, mm. 64-66

\begin{quote}
\textbf{m. 64} \hspace{2cm} \textbf{m. 66}
\end{quote}

\begin{center}
\includegraphics[width=\textwidth]{Muak_Oboes_with_half_Tone_Glissando_mm_64-66.pdf}
\end{center}

\begin{quote}
Muak by Isang Yun
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\end{quote}

5.6.2 The Jang-Gu

Yun treated the use of percussion instruments as an important method in his orchestral music.\textsuperscript{172} In order to achieve sounds similar to those of the Korean drum, Jang-Gu, Yun frequently required either extremely fast repetition or very much slower rhythmic gestures on the snare drum.\textsuperscript{173} In the opening and closing sections of Muak, Isang Yun used fast triplets on the Pauken (Timpani) with the dynamics of pp or ppp.

\textsuperscript{171} Rinser, Isang Yun: Der Verwundete Drache, 101.


\textsuperscript{173} Rinser, Isang Yun: Der Verwundete Drache, 101; and Bergmeier, Isang Yun Festschrift, 38.
Example 5.10. Opening and Closing Sections of *Muak*, mm. 16-22 and mm. 265-266

(1) In Opening Section of *Muak*, mm. 16-22

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Yun used the Tom-Tom to imitate the sound effects of the *Jang-Gu* as well.

Example 5.11. Tom-Tom, mm. 139-142 and mm. 153-155

(1) mm. 139-142
5.6.3 The Bak

Korean traditional court music usually begins with the playing of an important percussion instrument, the Bak, which indicates the beginning of the performance. Even though Isang Yun does not bring other traditional Korean instruments onto the stage,\textsuperscript{174} he often employs the Bak in his music for its special effects.\textsuperscript{175}

In Muak, he does not employ this instrument, but he produces the same effects that the Bak usually creates. Yun uses a small group of percussion instruments to represent a new beginning. Right after the first presentation of the Eastern Dance, Yun suddenly changes the mood and tempo through an interruption by this percussion group, which indicates the beginning of a new dance. With this transition, the rhythm driven dance music, the Western Dance music, begins. This is Yun’s ingenious way to contrast the two different dances, Eastern and Western. Example 5.12 illustrates this effect in Muak.

\textsuperscript{174} Rinser, Isang Yun: Der Verwundete Drache, 101.

\textsuperscript{175} In the opening and ending sections of his music Réak, he used the Bak as part of Korean traditional court music.
Example 5.12. *Muak*, from mm. 68 to the Beginning of the *Western Dance*

In Korean court music, the *Bak* appears twice, first one time in the beginning and then three times at the end. Yun presents the same effects in *Muak* as well. In Example 5.13, Isang Yun presents *Bak* effects at the end of *Muak.*
At this ending point, with the playing of the Bak, Yun reflects the aesthetics of Korean performance practice. That is, the end indicates the new beginning point of something else, which reflects the spirit of Taoism.

In addition to Eastern compositional techniques, as Christian Martin Schmidt asserts, Isang Yun always adapted the most recent performance techniques in his music.\(^{176}\) Significantly, Yun adapted twentieth-century modern compositional techniques, such as flutter tonguing and a variant form of harmonics as well, as a part of his compositional method. However, the reason

\(^{176}\) Bergmeier, *Isang Yun Festschrift*, 14.
Yun uses modern techniques always seems to be connected with Eastern performance effects. Yun’s music is very difficult to perform, and he frequently leaves specific and detailed instructional notes along with his music in order to help the performer.
CHAPTER 6

CONCLUSION

Isang Yun employs several contrasting methods to achieve the combination of two different musical worlds, Eastern and Western, in his *Tänzerische Fantasie für Großes Orchester, Muak*. To present Eastern elements, he adopts Taoism as his musical philosophy, describes the Korean traditional dance motion *Chun-Aeng-Mu* (Dance of the Oriole), and applies Korean traditional performance practice to Western instruments. Showing the influence of Western aspects, he borrows a musical form similar to that of the Baroque *Concerto Grosso*, evokes Igor Stravinsky’s rhythmic mood and tension from *Le Sacre du Printemps* (The Rite of Spring), and even uses his own compositional technique *Hauptklangtechnik* within the Western format of orchestration.

Spiritually, he put his own dream into music that is the combination of two different musical words: his continent of residence, Europe, and his dreamland, his motherland, Korea. Yun could not go to his dreamland, Korea, due to political issues during the last half of his life, but he achieved his dream in his musical land.
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