

STUDY OF ISANG YUN'S *EXEMPLUM IN MEMORIAM KWANGJU*

by

JKYUNG MOON

(Under the Direction of Levon Ambartsumian and Dorothea Link)

ABSTRACT

Exemplum in Memoriam Kwangju is a symphonic poem written in 1981 by the Korean-German composer, Isang Yun (1917-1995). In the preface to the score, Yun gives the program of the piece. He states that he composed the *Exemplum in Memoriam Kwangju* to commemorate the uprising that took place in Kwangju, South Korea, in May 1980, in response to the suppression of human rights by the government. The uprising was brutally crushed in ten days of bloody fighting and resulted in countless deaths. Beyond a tribute to the historical event itself, the work is a monument of mourning for the victims and an exhortation to fight for freedom around the world.

Although Isang Yun's music is well-known in Germany and has in recent years been acclaimed in South Korea, it is as yet largely unfamiliar to American audiences and scholars. Some aspects of *Exemplum in Memoriam Kwangju* have been discussed by German scholars but the work has never been analyzed in any detail. This study gives new insight into the specific ways in which Yun's music commemorates the Gwangju massacre. In particular, through analysis of the deep-level structures created by his use of *Haupttöne*, as well as through discussion of scene changes, this document examines the ways in which Yun employs his distinctive *Hauptton* technique to represent the historical event.

INDEX WORDS: Isang Yun, *Exemplum in Memoriam Kwangju*, Gwangju (Kwangju), massacre, *Hauptton*, *Haupttöne*, Symphonic poem

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Praise the LORD. Praise the LORD, O my soul.
I will praise the LORD all my life;
I will sing praise to my God as long as I live.
(Psalm 146:1-2)

First of all, I would like to thank God, the almighty, for giving me the opportunity to step into the music world and providing me the strength and wisdom to complete this work. I have also been supported by many people to whom I would like to express my deepest gratitude.

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CHAPTER 1

INTRODUCTION

Isang Yun (1917-1995) was the first composer from Korea who prominently distinguished himself in the West. Isang Yun's music has been appreciated in Europe and valued for its successful combination of Western and East Asian music, particularly, its unique fusion of contemporary Western musical techniques and Eastern philosophy and musical characteristics based on Korean traditional music. Along with Olivier Messiaen, György Ligeti, and Krzysztof Penderecki, Yun built off of the innovations of Schoenberg's Viennese School while developing his own musical language. His works have been programmed regularly in Europe since the 1980s.

Yun was born in Korea but spent most of his professional life in Germany, where he lived from 1957 to his death. He began his music studies in Korea and Japan, and continued them in Paris and Berlin. Even though Isang Yun's music was respected in the West, in his native Korea his music was suppressed. The political situation in Korea was complicated during his youth and early career. His personal life was deeply affected by the terrible political events in Korea that he not only witnessed, but also was part of. The most terrible situation was when he was involved with the East Berlin spy incident in 1967 which led his imprisonment (to be discussed in chapter 2). After the incident, he went into exile and he was given political asylum in West Germany, where he eventually became a German citizen. Due to this political incident, his music was banned in Korea until 1993.

His difficult life within a chaotic political situation strongly influenced his music. Many of his later works contained programs that revealed his deep concern for suppressed people, suffering under violence. Yun believed that artists needed to use their art and their words to protest injustice done to their fellow members of the human race, and he used his music to protest injustice, to express compassion for the oppressed, and to work towards peace. He wrote, “A composer cannot view the world in which he lives with indifference. Human suffering, oppression, injustice... all that comes to me in my thoughts. Where there is pain, where there is injustice, I want to have my say through my music.”¹ Yun was particularly concerned for the conflict of a divided Korea, and used his music to draw attention to the suffering of the people in his nation. His *Exemplum in Memoriam Kwangju*, 1981, is a work that both reflects his political experience and protests violence against humanity.

Purpose of Study

Although Isang Yun’s music is well-known in Germany and, in recent years, has been acclaimed in South Korea, it is as yet largely unfamiliar to American audiences and scholars. With my fluency in Korean and English, as well as my reading knowledge of German, I am in a good position to bridge the linguistic and cultural gaps between the Korean, English, and German contemporary music scenes, and I want to contribute to the English language studies of this composer and his music. I am drawn to Isang Yun’s symphonic poem *Exemplum* for many reasons. I first heard the work at its premiere in Gwangju² in September 1994. Even though I did not fully comprehend the work at the time, the music made a powerful impression on me. I grew up in Gwangju. Though the massacre took place two years before I was born, many people close

¹ Isang Yun, 1983, <http://www.yun-gesellschaft.de/e/bio.htm> (accessed February 15, 2010).

² The notation of Kwangju is changed to Gwangju based on the rule for the foreign language notation from National Academy of Korean language. <http://www.korean.go.kr> (accessed September 4, 2010).

to me were involved in this tragic event. My grandfather was put into jail for protesting, and I heard vivid stories from him and other relatives. Pictures by foreign photographers and a movie made after the event seared into my mind the image of the army brutally kicking, hitting, and killing innocent people. The purpose of this study is to examine Isang Yun's symphonic poem *Exemplum in Memoriam Kwangju* with the following questions in mind. First, what is unique in the musical language of this work? And second, how does Isang Yun use the genre of symphonic poem to portray the Gwangju massacre? Through exploring these questions, this document can give new insight into the specific ways Yun's music commemorates the historical event.

This document is organized as follows: Chapter 1 is the introduction presenting an overview of the document including sources and literature review. Chapter 2 presents a brief biography of Isang Yun. Chapter 3 discusses Yun's general musical style. Chapter 4 presents an overview of the program of the *Exemplum*, which is a depiction of the Gwangju massacre, and provides a musical analysis of the *Exemplum in Memoriam Kwangju*. Chapter 5 and suggests further directions for research.

Sources and Literature Review

Primary Sources

The study on the *Exemplum in Memoriam Kwangju* will be based on the one edition in existence: Yun, Isang. *Exemplum in Memoriam Kwangju*. Berlin: Bote & Bock, 1982. Three recordings of this piece have been made:

Yun, Isang. *Compositions of Isang Yun CD7*. Conducted by Byung-Hwa Kim, with the Bavarian Radio Symphony Orchestra. Camerata Tokyo, 1992, 25CM 231-25CM 240 [compact disc]

Yun, Isang. *Exemplum in Memoriam Kwangju for large orchestra & My Land, My People!* Conducted by Byung-Hwa Kim, with the State Symphony Orchestra of the Democratic Peoples Republic of Korea. Classic Production Osnabrück, 1988, CPO 999 047-2 [compact disc]

Yun, Isang. *Isang Yun's Orchestral Pieces*. Conducted by Hong-Jae Kim, with the Tokyo Philharmonic Orchestra. Sinnara Music Co., 2005, NSC-147 [compact disc]

Some of Yun's lectures and interviews about his compositions in general have been published and can be found in the secondary sources reviewed below.

Secondary Sources

Until the 1980s, almost every scholarly paper on Isang Yun and his music was written in German. In the 1990s many of these studies were translated into Korean and Japanese. More recently, studies have been written by Koreans. Except for a few dissertations, very little work has been done in English. My survey of the relevant literature is arranged under the following two headings: 1) Isang Yun's biography and general musical style, 2) specific studies on the *Exemplum in Memoriam Kwangju*.

1) Isang Yun's Biography and General Musical Style

The first biography of Isang Yun was written in German and subsequently published in three different Korean translations.

1. Rinser, Luise, and Isang Yun. *Der verwundete Drache: Dialog über Leben und Werk des Komponisten*. Frankfurt: S. Fisher, 1977.

Rinser, Louise, and Isang Yun. *Salmgua Eumakui Segae* (Life and music of Isang Yun). Korean trans. Gyo-chun Shin. Seoul: YoungHak, 1984.

Rinser, Louise, and Isang Yun. *Sangchuipeun Yong* (The wounded dragon, Isang Yun). Korean trans. Jong-do Hong. Seoul: Hanwool, 1988.

Rinser, Louise, and Isang Yun. *Sangchuipeun Yong* (The wounded dragon, Isang Yun). Korean trans. Isang Yun Peace Foundation. Seoul: Randomhouse Joong-ang, 2005.

This book is valuable because it is almost an indirect autobiography written in an interview format by his friend Luise Rinser. Rinser had particular empathy for Yun's political suffering because she also had experienced oppression under Nazism. The interview covers numerous

topics, including Yun's childhood, the circumstances of his political experience, the development of his musical style, and his philosophy on music and religion. This book, recently translated into English in the form of a dissertation by Jiyeon Byun in 2003, is reviewed separately as item 15.

2. Feliciano, Francisco F. *Four Asian Contemporary Composers: The Influence of Tradition in Their Works*. Quezon City: New Day Publishers, 1983.

Feliciano discusses the works of four Asian contemporary composers including Isang Yun. This book is very useful for an introduction to Yun's musical style. The chapter on Isang Yun includes Yun's compositional approach related to Korean traditional music and its technique.

3. Heister, Hanns-Werner, and Walter-Wolfgang Sparrer, eds. *Der Komponist Isang Yun*. Munich: edition Text + Kritik, 1987.

This book contains thirty scholarly essays on his life and works, including an interview with him, as well as a worklist and discography. Essays 1-3, 6-10, 13-15, 20-23, 26, and 29 were translated into Korean and published four years later by Sung Man Choi and Eun Mee Hong 1991, reviewed as item 4. Essays 11, 17- 19, and 24-25 were translated into Korean and published ten years later by Yong Whan Kim as *YunIsang Yungu* (Study of Isang Yun), 2001.

4. Choi, Sung Man, and Eun Mee Hong, trans. and eds. *YunIsangui Eumaksege* (The musical world of Isang Yun). Seoul: Hangilsa, 1991.

This is the first and the most valuable book about Yun published in Korean. As already mentioned, this book contains translations of seventeen essays from Heister and Sparrer's book, *Der Komponist Isang Yun*, including Heister's analysis of *Exemplum*, reviewed separately as item 8. It also presents Yun's speech upon acceptance of an honorary doctorate by the University of Tübingen in 1985, a lecture by him on Debussy in 1986 and an essay in which he comments on several of his works as well as two interviews with him, both in 1988. The book further includes eight new essays by Korean, Japanese, and German scholars, and an essay by Walter-Wolfgang Sparrer in which he provides brief commentary on a number of works by Yun,

including general comments on *Exemplum in Memoriam Kwangju*. Sparrer also incorporates in this essay a brief comment on *Exemplum* by Dieter Schnebel. The book ends with a worklist, discography, and bibliography.

5. Chung, Gyo-Chul, and Injung Yang, trans. and eds. *Nauil Gil, Nauil Isang, Nauil Eumak* (My way, my ideal, my music). Seoul: HICE, 1994.

This book has three parts: the first contains translations of Isang Yun's four lectures given at the Mozarteum in Salzburg in 1993. In German they are entitled, "Philosophie", "Ästhetik", "Klangsprache", and "Kompositionstechnik". The original German sound clips are available on the website of the Mozarteum. (<http://www.Moz.ac.at/german/publications/poetik/yun.shtml> (accessed March 18, 2010)). The second part is a translation of the entry on Isang Yun in the dictionary *Komponisten der Gegenwart*, ed. Hanns-Werner Heister and Walter-Wolfgang Sparrer, 1992—. This substantial entry of forty-eight pages gives a brief biography of Isang Yun as well as a worklist, a discussion of his compositional technique with musical examples, and his philosophy on music. The third part is Walter-Wolfgang Sparrer's analysis of Yun's String Quartets nos. 3-6, but as Sparrer is often criticized for his difficult and incomprehensible writing, these analyses are very difficult to follow.

6. Lee, Soo-ja. *NaeNampyon Yun, Isang* (My husband Yun, Isang). 2 vols. Seoul: Changjak-gwa Bipyong Sa, 1998.

This two-volume book is an autobiography written by Yun's wife, Soo-ja Lee. It is very interesting and easy to follow, as she tells a story about his life, from his childhood to his death. Yun's musical ideas and his compositional style are also discussed, and some of Yun's writings and the articles about him are also included.

7. Bergmeier, Hinrich, ed. *YunIsang Saengsin Ginium Nonmunjip 1992*. Korean trans. by Sunwoo Cho of *Isang Yun: Festschrift zum 75. Geburtstag 1992*, Berlin: Bote & Bock, 1992. Busan: Sejong, 2005.

This festschrift was published by Bote & Bock, the music publisher who controls the copyright of Isang Yun's works. It contains nine essays that offer useful background and general observations on Yun's musical style.

2) Specific Studies on the *Exemplum in Memoriam Kwangju*

Articles

8. Heister, Hanns-Werner. "Jibdansunggwa Guchesung (Collectivity and specificity)," Korean trans. by Eun Mee Hong, in *YunIsangui Eumaksege* (The musical world of Isang Yun), ed. SungMan Choi and Eun Mee Hong, 423-59. Seoul: HangilSa, 1991.

This article is a translation of the German article published in the collection of essays described as item 3. This thirty-six-page analysis of *Exemplum* is the most detailed to date.

9. Lichtenfeld, Monika. "Musik, die von Widerstand und Hoffnung erzählt: Isang Yuns Orchesterstück *Exemplum in memoriam Kwangju* (Music that speaks of resistance and hope: Isang Yun's orchestral piece *Exemplum in Memoriam Kwangju*)." *MusikTexte: Zeitschrift für Neue Musik* 62/63 (January 1996): 74-76.

Lichtenfeld gives brief description of the *Exemplum*, including details about the premiere, background information about Gwangju massacre, the meaning of this piece, and a short musical analysis.

10. Yun, Isang. "Yangshim-eu Oechim (Exclamation of conscience)." In Soo-ja Lee, NaeNampyon Yun, Isang (My husband Isang Yun), 2:84-86. Seoul: Changjak-gwa Bipyong Sa, 1998.

Isang Yun originally wrote this article for a newspaper, *Shinhan-minbo*, published in Los Angeles, USA, and his wife reprinted it in her book, listed as item 6. In this article Yun presented his feelings about the Gwangju massacre, the purpose of the work, as well as his guide for the music.

11. Jeong, YooHa. "5.18 Hangjaeng-ui Hyeongsanghwa-e sayongdoen Eum-ag Pyohyeon Yangsig (The musical styles of four compositions on the uprising on May 18)." *Music and Korea* 26 (2004): 191-220.

Jeong looked at the works written by Isang Yun, Minsoo Lee, Seunchul Kim, and Yoocha Jeong primarily from the perspective of their social and historical backgrounds. She limits her musical analysis to general observations.

12. Byeon, Jiyeon. "Gugga Poglyeog-e daehan Eum-ag text- Yun Isang-ui Kwangjuyeo Yeongwonhi (Musical text of Kwangju massacre- Yun's *Exemplum in memoriam Kwangju*) [author's translation]." In *Isang Yun's Musical World and the East-Asian Culture*, ed. by the Musicology Society of Korea and the Isang Yun Peace Foundation, 145-68. Seoul: Yesol, 2006.

This article is an expanded version of a chapter in the author's dissertation (see item 15).

Liner notes to recordings of *Exemplum*

13. Sparrer, Walter-Wolfgang. "Isang Yun, *Exemplum in Memoriam Kwangju* (1981)." Liner notes to CD recording *My Land, My People!* Conducted by Byung-Hwa Kim, with the State Symphony Orchestra of the Democratic Peoples Republic of Korea. Classic Production Osnabrück, cpo 999 047-2, 1988.
14. Yun, Isang. "*Kwangjuyeo Yeongwonhi* (Kwangju forever)." Liner notes to CD recording *Isang Yun's Orchestral Pieces*. Conducted by Hong-Jae Kim, with the Tokyo Philharmonic Orchestra. Sinnara Music Co., NSC-147, 2005.

The second liner note, Isang Yun's introduction to *Exemplum*, in which he provides for the premiere of the piece in Japan, reiterates the program of the work.

Dissertations

15. Byeon, Jiyeon. "*Exemplum: In Memoriam Kwangju*, An Example of Yun's program music speaking out on political issues." In *The Wounded Dragon: An Annotated Translation of Der verwundete Drache, the Biography of Composer Isang Yun by Luise Rinser and Isang Yun*, 308-26. PhD diss., Kent State University, 2003.

This analysis of *Exemplum* forms chapter 4 in the dissertation, which otherwise consists of a translation of the German book listed earlier as item 1. The author expanded this chapter into the article listed as item 12.

16. Lee, Hye-Young. *Yun Isang-ui 'Kwangjuyeo Yeongwonhi' Bunseog* (Analysis of Isang Yun's *Exemplum in Memoriam Kwangju*). M.M. diss., Yeung Nam University, 2001.

17. Park, Jeong-ho. *Yun Isang-ui Gyohyangsi Gwangjuyeo yeong-won-hie daehan Bunseog Yeongu* (Analysis of *Exemplum in Memoriam Kwanju* for large orchestra by Isang Yun). M.M.diss., Changwon National University, 2008.

These two dissertations are written in Korean as master's dissertations. They are very brief with little detailed analysis.

CHAPTER 2

ISANG YUN'S LIFE

Isang Yun was born on September 17, 1917, in Duksan, Sanchung County, Gyeongnam Province, South Korea. He was the first son of Kihyun Kim and his second wife Soondal Kim. When his mother was pregnant with Yun, she had a dream; a dragon was ascending to heaven but it could not go up to the heaven because it was wounded. Yun's mother thought this dream foretold her son's destiny.³ This story inspired Luise Rinser to title her book on Yun "The Wounded Dragon."⁴

In 1920, Yun's family moved to Tongyeong, a small harbor town, where Yun spent most of his childhood during the Japanese occupation of Korea (1910-45). Yun was abundantly exposed to various genres of Korean traditional music such as *pansori*⁵, background music used for *Tongyeong Ogwangdae* and *Byeolsingut*,⁶ and Western music in Christian churches and in schools. These experiences became the foundation of his later musical style. Yun's father was a descendant of a fallen *yangban*⁷ class, and he was a scholar in Chinese literature and history. At the age of five, Yun began studying at a local *seodang*⁸ where he learned about Chinese literature

³ Louise Rinser and Isang Yun, *Sangchuipeun Yong* (The wounded dragon, Isang Yun), Korean trans. (Seoul: Randomhouse Joong-ang, 2005), 17.

⁴ Luise Rinser and Isang Yun, *Der verwundete Drache: Dialog über Leben und Werk des Komponisten* (The wounded dragon: A dialogue concerning the life and work of the composer Isang Yun) (Frankfurt: S. Fisher, 1977).

⁵ *Pansori* is a traditional Korean musical genre performed by a singer, a narrator, and a drummer.

⁶ *Tongyeong Ogwangdae* is a Korean traditional masked dance drama, performed in Tongyeong and *Byeolsingut* is a sacrifice to the gods of the village.

⁷ *Yangban* was part of the noble class of dynastic Korea during the Joseon Dynasty (1392-897).

⁸ *Seodang* is a private village school for children where local Confucian scholars taught.

and Eastern philosophies. His continuing interest in Taoism (Daoism)⁹ and Confucianism¹⁰ stems from his early education. After three years at the *seodang*, he began studying in an elementary school. At the time, he went to a church, where he had the opportunity to hear the sound of the organ and to learn Western hymns. Yun began to teach himself music when he went to elementary school. He started learn to play the violin from a man who studied in Germany in 1930s. At the age of thirteen, Yun had the first public premiere of one of his compositions, an untitled interlude for a film at a movie theater in Tongyeong.¹¹ His violin teacher gave one of Yun's pieces to the theater, and it was played between movies. Even though Yun was very interested in music for a long time, his father did not allow him to study music.

In 1933, in spite of his father's disapproval, Yun went to Seoul, the capital city of South Korea, to take private music theory lessons along with his regular education. For two years, he studied harmony with violinist Hoyoung Choi who was previously a student of a student of Franz Eckert.¹² Yun explored the music of Richard Strauss, Paul Hindemith, Bela Bartok, and Arnold Schoenberg during this time.

⁹ Encyclopædia Britannica Online, "Daoism," Encyclopædia Britannica, <http://search.eb.com/eb/article-9105866> (accessed July 19, 2010). Taoism (Daoism) refers to philosophical and religious traditions that are a fundamental part of Chinese life. Tao is translated as way of life. Taoism was introduced to Korea from China and remains as a minor but significant element of Korean thought. Taoism shares many of the same ideas about man, society, the universe, with Confucianism.

¹⁰ Encyclopædia Britannica Online, "Confucianism," Encyclopædia Britannica, <http://search.eb.com/eb/article-9109629> (accessed July 19, 2010). Confucianism is a Chinese social ethical and philosophical system developed from the thoughts of the Chinese philosopher Confucius. The theory and practice of Confucianism remains a fundamental part of East Asia including Korean society, shaping the moral system, the way of life, social relations between old and young, high culture.

¹¹ Soo-ja Lee, *NaeNampyon Yun, Isang* (My husband Yun, Isang), vol.1 (Seoul: Changjak-gwa Bipyeong Sa, 1998), 107.

¹² Franz Eckert (1852-1916) was a German musician, a Prussian officer, who was the first to systematically introduce Western music theory to Japan and Korea.

In 1935, Yun's father allowed him to travel to Japan on the condition that he major in business in Osaka rather than continue his study of music. Yun, however, chose to study composition, theory, and cello in the Osaka Conservatory in Japan for two years. In 1937, he returned to Korea because of his mother's death. In Tongyeong, he became a teacher at a private elementary school. During this time, he published his first work, a collection of children's songs, *Dongyojip*. One day, he read an article in a Japanese newspaper that said that a Japanese composer named Tomojiro Ikenouchi (1906-91) had returned to Japan after studying at the Paris Conservatory. This led Yun to return to Japan to study composition with Ikenouchi in 1939. While studying in Japan, he struggled to make a living, and suffered discrimination by the Japanese. Since Korea was under Japanese rule, Japanese people did not want to hire Korean people nor rent their houses to Koreans. He returned to Korea right before World War II began in 1941.

In Korea, Yun became involved in underground activities against Japan. Later, he was imprisoned for two months by the Japanese government. Ironically, he was accused of writing nationalistic Korean music, rather than for his underground activities. Following his release, he worked at an orphanage in Busan for one year. After the liberation of Korea in 1945, Yun tried to reconstruct Korean cultural life through organizing the Tongyeong String Quartet (Yun played as a cellist), teaching music in Tongyeong and Busan (1948-52), and writing school songs.

In 1950, the year the Korean War began, Yun married Sooja Lee, who taught at the same school. He published a song book, *Dalmoori* (a lunar halo), which included five songs, in 1950. After the Korean War, his family moved to Seoul in 1953, where he taught music at several universities. He also continued writing music and received the "Seoul Culture Award" for his *Quartet no.1* (1955) and *Piano Trio* (1956). He was the first composer to receive this award. At

the age of 39, he decided to study abroad to learn about modern European music. He believed that this would expand his opportunities to study music beyond what was available in Korea and Japan. In particular, he was motivated to study abroad through reading the Japanese translation of musicologist Josef Rufer's book, *Composition with Twelve Tones Related Only to One Another* (1952).¹³ He wanted to study in Germany to learn the various modern atonal techniques of the Second Viennese School, but he had no connections there to recommend him for a visa. Due to the visa problem, he went to France first, leaving his wife and two children in Korea. He studied composition with Tony Aubin and music theory with Pierre Revel at the Paris Conservatory for three years. Under these teachers, Yun studied Western music theory, twelve-tone technique, and the theory of Schoenberg, Webern, and Berg. In July 1957, Yun moved to Berlin and studied counterpoint and fugue with Reinhard Schwarz-Shilling, composition with Boris Blacher, and twelve-tone technique with Joseph Rufer, who was a student of Schoenberg.

Musically, Yun flourished in Berlin. His work started receiving international recognition while studying at the West Berlin Hochschule. He attended the International Summer Courses of Contemporary Music in Darmstadt, where he studied under composers such as Karlheinz Stockhausen, Luigi Nono, Pierre Boulez, and John Cage. According to a letter to his wife during this time, his interactions with the prominent composers helped develop his own philosophy of avant-garde modern music, and helped him envision his future as a composer.¹⁴

Yun's music was played at music festivals; his *Fünf Klavierstück* (Five pieces for piano, 1958) was premiered in Bilthoven in the Netherlands and his *Musik für Sieben Instrumente* (Music for seven instruments, 1959) was played at Darmstadt. These pieces marked the beginning of his career in Europe.

¹³ Yong-Whan Kim, *YunIsang Yungu* (Study of Isang Yun) (Seoul: Sigongsa, 2001), 27.

¹⁴ Lee, *NaeNampyon Yun, Isang*, 2:154-57.

After spending the period from 1960 to 1963 in Freiburg and Cologne, he returned to Berlin in 1964 at the invitation of the Ford Foundation. At this time, he decided to settle down in Germany with his family. His wife had already moved to Germany in 1961 to live with him, and when he was able to financially support them, his two children joined them six years later. The scholarship from the Ford Foundation provided Yun with financial assistance and many performance opportunities around Europe. It also facilitated Yun's association with the publisher Bote & Bock, who still controls the copyright of Isang Yun's works. During this time, Yun's works received more exposure and positive reviews. The premieres of his oratorio *Om mani padme hum* (1965) in Hannover and his orchestral work *Réak* (1966) in Donaueschingen were internationally acclaimed.

In 1963, Yun made a brief visit to Pyongyang, the capital city of North Korea, with his wife for the first time. Even though this visit was not for a political purpose, it would cause him critical trouble a few years later. This happened in 1967, when he was kidnapped by the South Korean secret police, KCIA. His wife was kidnapped separately. At that time, the South Korean government alleged that artists, intellectuals, and students in Europe with dissenting political views were involved in spying for North Korea. The South Korean government abducted its suspect citizens and brought them back to South Korea to face false charges of spying for North Korea. Since there was no extradition treaty between South Korea and Germany, the kidnapping caused a serious diplomatic row. The KCIA's targets included, in addition to Isang Yun, the well-known Korean painter Ung-no Lee and the poet Sang-byeong Cheon.

The primary motivation for kidnapping Yun was his visit to North Korea in 1963. His trip had been largely for artistic purposes, to visit grave frescos, *Sasindo*, a major source of inspiration for Yun's music. Another reason for the trip was to meet his friend, Sang-Han Choi,

who had studied alongside him at the Osaka Conservatory in 1935. On this trip, Yun received some money from Choi to be used for the education of Choi's son, who was in South Korea. In 1967, the South Korean government accused Yun of having received the money through his friend from an unknown source as payment for his service as a spy. Isang Yun was tortured and sentenced to death by the South Korean secret service. However, after enormous international protest that included over 200 leading artists of the time, such as Igor Stravinsky and Herbert von Karajan, he was finally released in 1969. He was given political asylum in West Germany, where he was given German citizenship in 1971. He was permanently banned from returning to South Korea.

On January 26, 2006, the National Intelligence Service Development Committee for Clarifying the Past (NISDC) announced that it had found that the 1967 Korean government had inappropriately expanded and applied the national security law, causing undue suffering to those who were arrested and accused. The head of the NISDC stated that the committee found that illegal arrests and harassment had occurred, including Yun's abduction and torture, and advised the government to apologize. Despite the announcement of NISDC, there is still a dispute about whether Yun was involved in espionage. Some argue that the Korean government fabricated the entire affair, and others argue that Yun's different political viewpoint and good relationship with North Korea led him to do some acts that were illegal.¹⁵

After his release, Yun taught composition at the Hochschule der Künste Berlin for the period 1970 to 1985, from 1974 as a full professor, as well as at the Hanover Hochschule für Musik for one year in 1971. In 1972 he was commissioned to compose a large-scale work for the Munich Olympics and composed an opera, *Sim Tjong*, which is based on a Korean fairy tale.

¹⁵ Jang-jik Lee, "A Korean-German composer gains belated recognition in his homeland," *JoongAng Ilbo*, March 5, 2005, http://article.joins.com/article/article.asp?ctg=12&Total_ID=456346 (accessed August 25, 2010).

Although Yun was not involved with any political organization in Europe (as he had been in Korea), as his international reputation grew with this opera and his participation at the Aspen Music Festival in 1973, he also involved himself in organizations and conferences in the United States and Japan that supported the democratization of South Korea and the reunification of Korea. In August 1977, he was appointed President of the Association of Korean Democratic Reunification for the European Union.¹⁶ In the same year, *Der verwundete Drache* (The wounded dragon), a dialogue between Yun and Luise Rinser on Yun's life and music, was published.¹⁷

In the 1980s, Yun often visited North Korea, and developed close relationships with the North Korean government and musicians. In 1982, Yun's *Exemplum in Memoriam Kwangju* was performed in North Korea. Since then, the Isang Yun Festival in Pyongyang has been held each year, supported by the North Korean Government. In 1982 as well, some of his orchestral works were performed in South Korea by the KBS (Korean Broadcasting System) Symphony Orchestra, conducted by Francis Travis, as part of a two-day series featuring his music, "Nights of Isang Yun's Music." These were the first performances of Yun's music in South Korea after his imprisonment. Finally his music began to be appreciated in South Korea, but his banishment from South Korea continued to the end of his life.

From 1983 to 1987, Yun composed five symphonies. In 1984, on the occasion of the Berlin Philharmonic's 100th birthday, the Berlin Philharmonic premiered his first symphony, and in 1987, the city of Berlin's 750th anniversary, Yun's Fifth Symphony was premiered by the Berlin Philharmonic.

¹⁶ Kim, *YunIsang Yungu*, 281.

¹⁷ Luise Rinser and Isang Yun, *Der verwundete Drache: Dialog über Leben und Werk des Komponisten* (Frankfurt: S. Fisher, 1977).

In 1985, Yun received an honorary doctorate of philosophy from the University of Tübingen. In 1987, *Der Komponist Isang Yun* was published by the edition Text + Kritik.¹⁸ It contains thirty scholarly essays on his life and works, including an interview with Yun, as well as a worklist and discography. Yun also received the Grand Cross for Distinguished Service of the German Order of Merit from the German president Richard von Weizsäcker in 1988. In the same year, he became an honorary member of the International Society of Contemporary Music.

Isang Yun always hoped for the reunification of South and North Korea. He proposed and worked towards the creation of a musical concert in which both North Korean and South Korean musicians would participate. In this concert some of his works as well as other classical pieces would be performed. He arranged for this concert to take place in 1988, but it was cancelled due to the political situation. Finally in October 1990, the concert took place in Pyongyang under his supervision. The performance was repeated in Seoul two month later, but he was unable to attend due to his exiled status.

In 1992, for the celebration of Yun's 75th birthday, Bote & Bock published *Isang Yun: Festschrift zum 75. Geburtstag 1992*. In 1995, Yun received the Goethe Medal from the Goethe Institute in Weimar. Isang Yun died in Berlin of pneumonia on November 3, 1995 at the age of 78. His wish to return to his homeland was never fulfilled. He was buried at the Berlin-Gatow Cemetery in a grave of honor provided by the City Senate with soil brought from his hometown in Tongyoung, South Korea.¹⁹

After he died, the International Isang Yun Society was established in Berlin in 1996. In South Korea, the Tongyeong International Music Festival was founded in his hometown in 2002

¹⁸ This book is reviewed as item 3 under Sources and Literature review in Chapter 1.

¹⁹ Dae-Sik Hur, "A Combination of Asian Language with Foundations of Western Music: An Analysis of Isang Yun's *Salomo* for Flute Solo or Alto Flute Solo" (PhD diss., University of North Texas, 2005), 16.

to commemorate his life.²⁰ Also the Isang Yun Peace Foundation was established in Seoul in 2005.²¹

²⁰ Tongyeong International Music Festival, <http://www.timf.org> (accessed May 25, 2010).

²¹ The Isang Yun Peace Foundation, <http://www.isangyun.org> (accessed May 25, 2010).

CHAPTER 3

ISANG YUN'S GENERAL MUSICAL STYLE

Underlying Premises

My audience can listen to my music in two ways, as an oriental or western style. They are both my fields. My roots run deeply in different cultures. After leaving my homeland, I made my life in the western world. In other words, I placed myself on a branch facing life and death. I was torn to pieces by the difficulty of trying to learn this new culture and music. It was a long and hard struggle to learn the western style of music having to suppress my natural, instinctive style. Ultimately, I was able to express the oriental style flowing in me by incorporating into the western style of musical language. I organized and constructed my instinctive thought rather than spontaneously allowing it to flow on to paper. In the end, my peculiarity has allowed me to create a style of music that is entirely mine. (Isang Yun)²² [Translation by Seung Eun Oh]

Isang Yun is known for his combination of Eastern concepts and instrumental techniques with 20th-century Western classical techniques and ensembles. Even though, in his later professional career, Yun wanted his music to be heard on its own terms, rather than as primarily Eastern or Western music, it cannot be denied that he fuses together elements from both cultures. Therefore, it is necessary to examine Yun's musical background and the specific compositional techniques he adapted and employed before analyzing a particular piece.

Musical Concept Based on Eastern Thought

Isang Yun's music is based on Eastern thought, and scholars frequently discuss the influence of Taoism on Yun's philosophy of music. But Taoism is not the only source of his

²² *Gaeksuk: Wolgan umak gongyeon japsi* (Auditorium: the Monthly Music and Performing Arts Magazine), special supplementary issue, (November 1995), 30. Translated by Seung Eun Oh, "Cultural Fusion in the Music of the Korean-German Composer Isang Yun: Analysis of *Gasa für Violine und Klavier*" (D.M.A. diss., University of Houston, 1999), 5.

philosophy: his background includes Confucianism; Buddhism; Shamanism, to which he was exposed during his early life in Korea; and Christianity. Except for Christianity, which was introduced to Korea during the 19th century, these philosophies have been present in Korean culture for centuries. Since Yun frequently related his music to Taoism and yin-yang philosophy, I will discuss his musical style focusing on these philosophies.

NaeNampyon Yun, Isang (My husband IsangYun), by Yun's wife Soo-ja Lee, includes Yun's explanation of Taoism and its influence on his music. He writes,

In terms of Taoism, there are four types of existence [or being] in the world, which are heaven, earth, humanity, and the universe as a whole. We humans are the smallest of these beings [physically], but at the same time, we are the largest of these beings in that we feel and understand the power of the universe. Tao is composed of these four existences. In other words, Tao is fundamental truth penetrating heaven, earth and mighty nature; it flows every moment and causes change. It is the principal [element] of creation and change [affecting] all of existence. Also, it means endless change, circulation and the flow itself.

We believe that the entire cosmos revolves around Tao. As a first step, I start to listen to the tone [sound] of the universe [created] by Tao. There is no beginning or end. There are only numerous tones. We are able to hear some of them and some of them we cannot. I receive them with my sensitive antenna, arrange them, and call it music.

In western culture, people think composers create the works. In Asia, however, from ancient times, most composers' names were not recorded on old [traditional] music. In my tradition, art is not the possession of humans. I write music based on Taoist philosophy. Composition is not about making something but about capturing what exists in nature. The important thing is making it sound by absorbing the tone sharply and deeply into your almighty inner depth [soul], and then, arranging and creating the order on the basis of your aesthetic, and so forth.²³ [Translation by author]

In this discussion, Yun describes music as created by the universe. While Western thought usually views humans as separate or distinct from the natural world, in Eastern thought humans are viewed as interconnected with the natural world and the universe. Eastern thought perceives humans within a symbiotic relation with nature and the universe, where all parts change continuously. Based on this thought, Yun's concept of music differs from the Western concept.

²³ Lee, *NaeNampyon Yun, Isang*, 180.

Rather than viewing the composer as an autonomous creator, the composer is seen as a listener who absorbs the sounds already around him.

The difference in conceptualizing music extends even to the treatment of a single tone.

In a symposium sponsored by the Ford Foundation, Yun described the difference between Western and Eastern music as follows:

While in European music the concept of form plays a decisive part, and notes become significant only when a whole group of them are related horizontally as melody or vertically as harmony, the thousands-year-old tradition of Eastern Asiatic music places the single note, the constructive element, in the foreground. In European music only a series of notes comes to life, so that the individual note can be relatively abstract, but with us the single note is alive in its own right. Our notes can be compared to brush strokes as opposed to pencil lines. From beginning to end each note is subject to transformations, it is decked out with embellishments, grace notes, fluctuations, glissandi, and dynamic changes; above all, all natural vibration of each note is consciously employed as a means of expression. A note's changes in pitch are regarded less as intervals forming a melody than as an ornamental function and part of the range of expression of one and the same note. This method of treating individual notes sets my music apart from other contemporary works. It gives it an unmistakably Asiatic color, which is evident even to the untrained listener.²⁴

Here Yun contrasts the differences between Eastern and Western music through their treatment of an individual tone. In Western music, a single tone is not complete: it must be used with other tones to create music. Therefore, multiple tones are structured vertically and horizontally in order to produce music and form. In contrast, a single tone in Eastern music can stand alone, it is complete in itself, and a piece can be constructed using it. A single note is a simple sound-line that is carrying the possibility for flexible arrangement within it. Therefore, even a single tone is considered meaningful and enjoyable. Further, Eastern music does not share the concept of harmony found in Western classical music. Traditional Asian music does not use harmonic structures or contrapuntal systems, since the single tone can be understood as an entire musical cosmos. Through the Eastern conception of a single tone, Yun developed his distinctive

²⁴ Francisco Feliciano, *Four Asian Contemporary Composers: The Influence of Tradition in Their Works*, (Quezon City: New Day Publishers, 1983), 46.

technique, which he termed *Hauptton* (pl. *Haupttöne*), which literally means “main tone” in German.

Another aspect of Taoist philosophy is the idea of yin-yang dualism. The interaction between the opposites of yin and yang is thought to create harmony and balance in the universe. These opposite forces are responsible for incessant changes and transformations within Taoist philosophy. Yin symbolizes more traditionally “feminine” characteristics such as gentleness, beauty, weakness, darkness, passivity, and negativity, while yang represents traditionally “masculine” side of dynamism, strength, brightness, activity, and positivity. In Western thought, yin and yang would be considered as contrasting and conflicting elements, but in Eastern thought, they are viewed as two different phases of a single movement. In the theory of yin and yang, continuous change within the universe is seen as a single continuous process between two coexisting opposite forces, ultimately creating balance in unity. Based on Taoist philosophy, Yun explained that the yin-yang theory leads to the idea that “the whole is in the part, and the part is the whole.”²⁵

In his Mozarteum lecture in 1993, Yun explained his concept of a single tone (*Einzelton*) as being a “microcosm within macrocosm.” According to him, a tone itself can be compared to a universe: the single tone, a microcosm, can be expanded into an entire universe, the macrocosm. He also continued explaining the relativity within Taoism. Yun connected the idea of “movement within quiescence” with the idea of elasticity and mobility in an individual tone.²⁶ He compared an individual tone to a brush stroke, from beginning to end each note is subject to

²⁵ Gyo-Chul Chung and Injung Yang, trans. and eds., *Nauil Gil, Nauil Isang, Nauil Eumak* (My way, my ideal, my music) (Seoul: HICE, 1994), 27-29.

²⁶ *Ibid.*, 24-32.

transformations. For the elasticity and mobility, the individual tone is decked out with embellishments, grace notes, fluctuations, glissandi, and dynamic changes.

His orchestration looks complex and his music sounds multi-layered. However, he described his orchestral sound as “one flow of sound that flows as a whole.”²⁷ Frequently, Yun uses two apparently opposing forces or groups in his orchestral composition, yet the two groups come together in a single flow. This concept of a unified sound complex is captured in the term *Hauptklang*. Yun combines these two elements derived from traditional Eastern musics in his *Hauptton* and *Hauptklang* techniques, to create the line and the structure as well as texture of many of his compositions. Because of the unfolding of sound through these techniques, it is more useful to analyze his compositions that employ these techniques as a musical process, rather than as a traditional Western classical form. The following section explores these techniques in greater detail.

Hauptton & Hauptklang

In the early part of his career, Yun composed serial music, but in the decade from 1960 to 1970, Yun’s style gradually changed. Along with composers such as György Ligeti and Krzysztof Penderecki, he began to focus on color rather than harmonic structure. In particular, he created and employed a new set of compositional techniques: *Hauptton* technique (central or main tone technique) and the *Hauptklang* technique (main sound technique or sound complex). As he stated in an interview, he developed these techniques as an extension of

²⁷ Chul-Hwa Kim, “The Musical Ideology and Style of Isang Yun, as Reflected in His Concerto for Violoncello and Orchestra (1975/76)” (Ph.D. diss., University of Illinois at Urbana Champaign, 1997), 16.

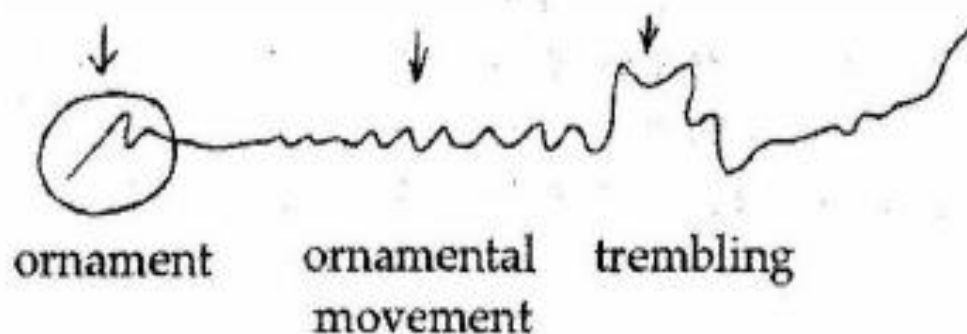
Klangfarbenmelodie.²⁸ Yet his concept of the *Hauptton* technique and the *Hauptklang* technique differed from Penderecki's and Ligeti's. Yun writes,

Probably my tone-color compositions could be compared with the works by Ligeti and Penderecki. However, my works are different from their works because my tone-color is based on the Eastern perspective of timbre. In the East Asian perspective, the individual note is important, and everything begins from the individual note. Individual tone is alive through the linear but dynamic process by using a sliding tone, glissando, trill or timbre and the light and shade of dynamics.²⁹

For Yun, the individual sound was alive, a concept based on Eastern thought, while for Penderecki and Ligeti, the individual pitch was not as important as the textures created through clusters of notes, known as “sound-mass technique.”

Yun's *Hauptton Technik* consists of an elaboration of a single tone, which Yun termed *Umspielung* (embellishment). It consists of three elements, an opening melodic gesture that leads into the central note followed by ornamentation of the central pitch, and finally, a fading away of the pitch through various motions. Yun used the following drawing for the explanation of *Hauptton* in an interview.

Figure 3-1 Drawing image of *Hauptton* by Yun³⁰



²⁸ Sung Man Choi and Eun Mee Hong, trans. and eds., *Yun Isangui Eumaksege* (The musical world of Isang Yun) (Seoul: HangilSa, 1991), 47.

²⁹ Ibid., 67, Translation by author.

³⁰ Ibid., 157.

A clearer illustration of this technique was created by Christian Martin Schmidt. He diagrams the *Hauptton* by its division into three steps. The main note is presented as a straight line, and the embellishments turn around the line as it goes through the three steps of beginning, development, and fading.

Figure 3-2 Drawing image of *Hauptton* by Schmidt³¹



A single *Hauptton* can function as the basis for an entire composition, though some of Yun's larger works use multiple ones. A work can also have a primary *Hauptton* that is supported by secondary *Haupttöne*. For example, in *Exemplum*, the primary *Hauptton* is on G, and though other *Haupttöne* are used, the piece repeatedly returns to the G *Hauptton*.

Yun expanded the concept of the *Hauptton* to include structural sonorities constructed out of more than one tone. In larger works, particularly pieces for larger ensemble and orchestra, several *Haupttöne* appear simultaneously, and Yun termed this technique *Hauptklang*. *Hauptton* and *Hauptklang* can be used sequentially in a work, sometimes clearly separated and sometimes overlapping. Instruments that belong to the same sound complex are easily identified in Yun's groupings, by the manner of orchestration, register, and their occurrence in time.³² Yun emphasizes a certain part of the sound complex by giving a particular part more melodic prominence and changing the dynamic markings.

³¹ Ibid.

³² Feliciano, *Four Asian Contemporary Composers*, 48.

Korean Elements in His Compositional Technique

As Isang Yun explained, the difference between his music and that of other contemporary composers, such as Penderecki and Ligeti, is that in his works, the focus is on a single pitch that is enlivened through a dynamic process. This process is achieved through changes in timbre, dynamic shading, and embellishing the pitch. Traditional Korean music consists of a written score, as well as an oral tradition in which improvisation practices are as important as the score. Yun was undoubtedly conscious of the fundamental role of ornamentations in traditional Korean music. He stated,

For us in the East, the tone already lives in itself. Every tone in East Asian music is exposed to transformations from the initial stages of action to the dying away. It is furnished with ornamentation, appoggiatura, oscillations, glissandi, and dynamic variations. Above all the natural vibration of every tone is consciously set up as the means of expression.³³

Sigimsae (literally “living tones”) is the general Korean musical term for ornamentation and embellishment of a melody line, and it is used to create delicate shadings and nuances of a tone or a melody. The term *Nong-Hyun* is similar to *Sigimsae*, but it refers to left-hand techniques used on string instruments, including tone bending and vibrations. *Nong-Hyun* incorporates techniques that are similar to the Western techniques of *portamento*, glissando, and vibrato. There are four main types of *Nong-Hyun*: *Yosung*, *Jeonsung*, *Toesung*, and *Chusung*. *Yosung* is vibration or shaking of notes and it generally appears in long notes. *Jeonsung* is a shortened version of *Yosung*. It consists of a quick turn within a single beat. *Toesung* is a method that involves a low tone sliding down from a higher note, usually descending the distance of a

³³ Jiyeon Byeon, “The Wounded Dragon: An Annotated Translation of *Der verwundete Drache*, the Biography of Composer Isang Yun by Luise Rinser and Isang Yun” (PhD diss., Kent State University, 2003), 135.

second, third, or fifth. *Chusung* is to the opposite of *Toesung*, consisting of a tone that ascends a second, third, or fifth.

Another essential element of Korean music is the frequent repetition or variation of a small motive. It is a common characteristic often found in most of the vocal and instrumental music in East Asian music tradition as well as Korean traditional music.³⁴ Yun frequently used motivic development within the ornamentation of the *Hauptton*, employing repeated motivic figures throughout a work.

Evolution of Yun's Style

Scholars usually divide Isang Yun's life into two stages: his life in Korea from 1917 to 1955 and his life in Europe from 1956 to 1995. However, he regarded his compositions prior to his move to Europe as student works and did not include them in his worklist. He began his compositional worklist in 1958, two years after he began his study in Paris.³⁵ Since he never presented his approximately thirty works from his Korean life in Europe, most scholars exclude Yun's Korean period in their discussion of Isang Yun's important compositional periods. He wrote 117 works during his approximately forty years in Europe.

1958-74

In Berlin, Yun wrote serial music in the Schoenberg's tradition, but after studying with the Darmstadt School he gradually established his own style by combining *Klangfarben* techniques, and Eastern musical language based on Taoism, and Korean traditional music. In 1959, his *Fünf Klavierstück* (Five Pieces for Piano, 1958) and *Musik für Sieben Instrumente*

³⁴ Feliciano, *Four Asian Contemporary Composers*, 55.

³⁵ Jae Sun Kim, comp., *Isang Yun's Musical World and the East-Asian Culture: Presented by the Musicology Society of Korea and the Isang Yun Peace Foundation* (Seoul: Yesol, 2006), 104.

(Music for Seven Instruments, 1959) were successfully premiered in two music festivals, in Bilthoven in the Netherlands and Darmstadt in Germany. Encouraged by the reception of his work in Germany he decided to settle in the country and started developing his own musical technique, *Hauptton Technik*, in the 1960s.

The German musicologist Christian Martin Schmidt explained the background of Yun's success in the 1960s.³⁶ At that time, the European musical world had great interest in non-European musical elements, an environment in which the Eastern elements of Yun's music were welcomed. Also at that time, programmatic music was accepted and some composers used non-musical elements in their music or meaningful or evocative names, such as Ligeti's *Apparition*, *Atmosphère*. Yun used Eastern musical ideas and Korean titles in his works, such as *Loyang für Kammer Ensemble* (1962), *Gasa für Violine und Klavier* (1963), and *Reak für Großes Orchester* (1966). At the same time, composers explored new sound possibilities. For Yun, combining the musical and philosophical elements from two different musical worlds, Eastern and Western, was a new possibility.

Yun's important works during this early period include String Quartet No. 3 (1959), *Fluktuation für Orchester* (1960), *Loyang für Kammer Ensemble* (1962), *Gasa für Violine und Klavier* (1963), *Reak für Großes Orchester* (1966), *Namo* (1971), and three operas, *Der Traum des Liu Tung* (1965), *Die Witwe des Schmetterlings* (1967), and *Sim Tjong* (1971). *Sim Tjong* was based on a story of Korean popular folklore. It was composed for and premiered at the opening ceremony of the Munich Olympics, earning him worldwide renown.

³⁶ Choi and Hong, *Yun Isangui Eumaksege*, 229-61.

1975-81

Yun's second period in Europe is represented by his ten concertos, including a cello, a violin, and a flute concerto. Over time, Yun simplified and clarified his compositional style, using more consonant sonorities and becoming more accessible to wider audiences. He continued this more comprehensible style through the end of his life.³⁷ His personal political experience (including his abduction and imprisonment) influenced his new style, as well as the subject matter he chose for his compositions. Yun's *Konzert für Violoncello und Orchester* (1975) is considered to be Yun's first overtly political work; in this work, he expressed his suffering and shock at his treatment during *Dongbaeklim Sagun* (East Berlin incident).³⁸ It is a biographical work, and is his first concerto and, as well, his only cello concerto. According to Jee Yeoun Ko, this cello concerto set a precedent for his following works, such as his later symphonies. These works feature strong programmatic elements, dramatic climaxes, and symbolism created through the use of particular pitches and instrumentation.³⁹ *Doppelkonzert* (Concert for Oboe, Harp, and Orchestra, 1975), for example, demonstrates Yun's desire for the unification of South and North Korea. His devotion to freedom and liberation is presented in his cantata *An der Schwelle* (1975). Its text is comprised of sonnets from the collection "Moabiter Sonetten," written by Albrecht Haushofer, an author executed by the Nazis in 1944. The text is a testimony to the suffering of all victims of political persecution. According to Yulee Choi, this cantata, which is written in the same year as Yun's cello concerto, also marked Yun's explicit invocation of the "real world"

³⁷ Youngchae Kim, "Dahlia: A Ballet for Chamber Ensemble; Cultural synthesis in Korean Musical Composition in the Late Twentieth Century: An analysis of Isang Yun's *Reak für Orchester*" (PhD diss., Kent State University, 2006), 47.

³⁸ Lee, *NaeNampyon Yun, Isang*, 70.

³⁹ Jee Yeoun Ko, "Isang Yun and His Selected Cello Works" (D.M.A. diss., Louisiana State University, 2008), 41.

within his music.⁴⁰ Throughout this period, his works demonstrate his philosophy that artwork is and should be an expression of the conscience of mankind.

1981-95

Yun's last period was the most productive period, in which he produced more than half of his works on the worklist. The works written during this period fully integrate his philosophy of music with his musical style. In his early period, Yun focused on building his own musical style. During his second period, for almost ten years after the East Berlin incident, he devoted himself to music addressing hurt, rage, and sadness. But from 1981 until his death, the contents of his music became more understandable and accessible to a general audience.⁴¹ His explanation on the change of his style is presented in his interview with Bruce Duffie.⁴²

Bruce Duffie: Let me start out with an easy question: Where is music going today?

Isang Yun: I don't think anyone can really answer this question, myself included. I can say for myself that my music is becoming more understandable, and I find a quality of human sympathy is becoming more prevalent in it.

BD: Is this something being added now that was missing earlier, or is it an outgrowth of the way your music has been going all these years?

IY: It's part of a natural process, and I've just noticed it through observation. This is a process that started about ten years ago and I think it will be at least another ten years before it is fully developed.

BD: Did something specific happen at that point ten years ago to make this change?

IY: My experience of the personal side and political area in Korea happened twenty years ago, and it took ten years for me to be able to translate these experiences into my music. I think today our world very badly needs music that brings us closer together, particularly because there are so many grave problems that people everywhere are having to deal with. In order to be able to articulate these problems in art, we need a great deal of musical understanding.

⁴⁰ Yulee Choi, "The Problem of Musical Style: Analysis of Selected Instrumental Music of the Korean-Born Composer Isang Yun" (Ph.D. diss., New York University, 1992), 209.

⁴¹ Chul-Hwa Kim, "His Concerto for Violoncello," 74.

⁴² Bruce Duffie, "Composer Isang Yun: A Conversation with Bruce Duffie" <http://www.bruceduffie.com/yun.html> (accessed January 10, 2010).

While the works of his second period revolved around his personal experiences and Korean politics, the works in his final period expressed universal themes of human sympathy and suffering.

During this period, Yun focused on chamber music and large-scale works for orchestra. These compositions are characterized by his continued use of his distinctive *Hauptton* technique and *Hauptklang* technique, joined together with a consonant and approachable lyricism. The third period began with his *Exemplum in Memoriam Kwangju* (1981), which commemorates a tragic democratic insurrection that took place in May 1980. Later, he wrote other pieces that reflected his interest in politics, such as *Nau! Dang, Nau! Minjokiyo!* (My land, my people, 1987) and *Engel im Flammen und Epilog* (1994).

In 1983, at the age of sixty six, Yun composed his first symphony. His four subsequent symphonies followed in rapid succession. All five symphonies are programmatic: Symphony No. 1 (as a warning against using nuclear weapons, 1982-83), No. 2 (dedicated to “ourselves” in the world, 1984), No. 3 (dedicated to nature, 1985), No. 4 (dedicated to women, 1986), No. 5 (dedicated to peace, 1987).⁴³ These symphonies are distinctive in instrumentation, structure, and musicality, yet Yun saw them as sequential, each representing a different facet of the same message. He writes:

My life, my spirit, and my music are based on justice. I have endured this life with the spirit of justice. It is humanitarianism, which seeks peace for all nations. Peace is the trust between humans, and it is at the root of Eastern thought. I wrote five symphonies, and especially [wanted to reflect this idea in] No.5, subtitled “Symphony of Peace.” My works all share this spirit of justice and peace.⁴⁴

During this period, Isang Yun composed many other works, including chamber music for various numbers of instruments (such as duo, trio, quartet, quintet, and octet) as well as many

⁴³ Chul-Hwa Kim, “His Concerto for Violoncello,” 74.

⁴⁴ My translation of the Korean quoted in Choi and Hong, *YunIsangui Eumaksege*, 97.

combinations of instruments. He had a special affection for the cello, and used it in many works. For duo, his works include *Inventionen* for two oboes (1983), *Sonatina* for two violins (1983), *Duo for Cello and Harp* (1984), *Inventionen* for two flutes (1984), *Contemplation* for two violas (1988), *Intermezzo* for cello and accordion (1988), *Together* for violin and double bass (1989), *Sonata for Violin and Piano* (1991), and *Ost-West-Miniaturen* for oboe and cello (1994). His quartets in the last period include *Quartet for four Flutes* (1986), *Quartet for Flute, Violin, Cello and Piano* (1988), *Quartet for Horn, Trumpet, Trombone and Piano* (1992), and *Oboe Quartet* (1994), as well as his *String Quartets Nos. 4, 5, and 6* (1988, 1990, and 1992).

As discussed above, Isang Yun's musical world reflects his multicultural life experience and his political involvement. First, Yun established his personal style. Then he made a conscious decision to write works that expressed personal experiences while refining his personal style, simplified and clarified. During his last period, his works became more expressive of universal themes of human sympathy and suffering, while his style becomes more accessible to audiences. *Exemplum* was written in 1981, at the juncture of the second and the third style periods. Starting with Sparrer, scholars have classified it as a second-period work. However, because of its symphonic medium, Young Chae Kim categorized this piece as part of his last period. I agree that it should be included in the last-period works for two reasons. First, as Kim correctly observes, it was written in the form of a symphonic poem. Yun's composition for symphonic medium shows an organized pattern. From *Orchesterstück Bara* (1960) to *Ouverture für großes Orchester* (1973), which belong in the first period, Yun focused on tone poem-like pieces. In the second period, Yun focused on concertos, starting with *Konzert für Violoncello und Orchester* (1975). Clearly Yun regarded the symphony as a formidable challenge in the

twentieth century, as have many other composers.⁴⁵ He waited a long time before trying his first symphony in 1983 at the age of 66. In my opinion, *Exemplum* (1981) can be understood as his first exploration of the symphony as a genre. Second, even though it portrays a “local” event, he wrote the piece for a general audience, and, as he stated in the preface, he wanted it to be interpreted broadly as a fight for justice and freedom.

⁴⁵ Yulee Choi, “Problem of Musical Style,” 344.

CHAPTER 4

ISANG YUN'S *EXEMPLUM IN MEMORIAM KWANGJU*

Program of *Exemplum in Memoriam Kwangju*

In the preface to the score of *Exemplum in Memoriam Kwangju*, Yun gives the program of the piece.

Exemplum in memoriam Kwangju was commissioned by the West German Radio, and on May 8, 1981 it was premiered in Gürzenich, Cologne, by the Cologne Radio Symphony Orchestra conducted by Hiroshi Wakasugi.

I composed the *Exemplum in memoriam Kwangju* to commemorate the uprising, which took place in Kwangju, a provincial capital in South Korea, in May 1980, in response to the suppression of liberal human rights by the government. The uprising was brutally crushed in ten days of bloody fighting and resulted in countless deaths.

Beyond the historical event itself, which can be understood as an *Exemplum*, as a universal symbol, the work is a monument of mourning for the victims and an exhortation to fight for freedom around the world.⁴⁶

The Gwangju Uprising (also known as “5/18,” after the date it began) occurred in May 1980 in Gwangju, the capital city of Jeolla province in South Korea. South Korea was going through a time of upheaval because of the assassination of dictator Chung-Hee Park in October 1979 and the official seizure of power by the new dictator Doo-Hwan Chun in March 1980.

⁴⁶ Isang Yun, *Exemplum in Memoriam Kwangju* (Berlin: Bote & Bock, 1982). Translated by author. *Exemplum in memoriam Kwangju* wurde im Auftrage des Westdeutschen Rundfunks komponiert und am 8. Mai 1981 im Gürzenich Köln durch das Kölner Rundfunk-Sinfonie-Orchester unter Leitung von Hiroshi Wakasugi zur Uraufführung gebracht.

Exemplum in memoriam Kwangju entstand unter dem Eindruck des Aufstandes in der südkoreanischen Provinzhauptstadt Kwangju, deren Bevölkerung sich im Mai 1980 geschlossen gegen die Unterdrückung der freiheitlichen Menschenrechte erhob. Der Volksaufstand wurde in zehntägigen Kämpfen blutig niedergeschlagen und forderte unzählige Todesopfer.

Über dieses historische Ereignis hinaus, das als ein EXEMPLUM, als allgemeingültiges Beispiel verstanden werden kann, will das Werk ein Denkmal der Trauer um die Opfer und eine Mahnung zum Kampf um die Freiheit aller Welt sein.

Many students demanded the repeal of martial law and the resignation of Doo-Hwan Chun, and demonstrated in Seoul and in major cities throughout the nation, including Gwangju.⁴⁷

Figure 4-1 Many people gather in the Plaza in front of the Provincial Government Office in Gwangju. (May 16, 1980)



Permission by the May 18 Memorial Foundation
Photo courtesy of Nyung-man Kim

On Saturday night, May 17, 1980, the government declared martial law, banned political activity, and arrested the opposition political leaders. One of the politicians arrested was Dae-Jung Kim, who became President of South Korea eighteen years later. In the same month, Kim was sentenced to death on charges of incitement to rebellion and conspiracy in the uprising in Gwangju. Beginning as a student protest in Gwangju, the uprising escalated into an armed civilian struggle against Doo-Hwan Chun's military dictatorship, but Chun ordered it to be immediately suppressed, sending in military troops to clear the many demonstrators. Gwangju

⁴⁷ Linda Sue Lewis, *Laying Claim to the Memory of May* (Honolulu: University of Hawaii Press, 2002), 4.

citizens were brutally crushed by the South Korean army, and the massacre lasted from May 18 to May 27, 1980.

Figure 4-2 Rarely did soldiers show leniency to those who were already hurt (May 18, 1980)



Permission by the May 18 Memorial Foundation
Photo courtesy of Bol-jin Shin

From the outburst of the uprising, the military regime controlled the media and tried to deform the true history of the Gwangju Democratic Uprising by referring to it as “a rebellion backed by seditious communists.”⁴⁸ Since the committee for Democracy and Reconciliation started its activities in 1988, the government’s official name has been the “May 18 demonstration movement.”⁴⁹ Later in May, 1993, Young-Sam Kim, South Korea’s first democratically-elected president issued this statement: “The bloodshed in Gwangju in May 1980 is the cornerstone of

⁴⁸ Jung Ho Mun, comp., *The May 18 Gwangju Democratic Uprising* (Gwangju: The May 18 History Compilation Committee of Gwangju, 2010), 9.

⁴⁹ Jungwoon Choi, *The Gwangju Uprising: The Pivotal Democratic Movement That Changed the History of Modern Korea* (Paramus: Homa & Sekey Books, 2006), 4.

this country's democracy. Its victims gave their lives for democracy....This government today stands in line with the Gwangju Democratization Movement.”⁵⁰ Despite President Kim's official reevaluation of the Gwangju uprising, citizens continued to express their outrage over the 12 December, 1979 military coup and the bloody May 18, 1980 Gwangju incident. As many as 297 civic organizations participated in forming the “National Emergency Committee on Enacting a Special Law for Punishing the Perpetrators of the Gwangju Massacre,” and the committee was able to obtain more than seven million signatures.⁵¹ In 1995, the National Assembly studied the event which led to the passing of the “Special Law on May 18 Democratization Movement,” which enabled prosecution of those responsible for the 1979 military coup and Gwangju massacre. The Constitutional Court declared Chun's actions as unconstitutional, and the prosecutors began a reinvestigation. In December 1995, Chun and sixteen others were arrested on charges of conspiracy and insurrection. The punishment was decided in the Supreme Court in April 1997, and included a life sentence for the former president Doo-Hwan Chun. Another former president, Tae-Woo Roh, who was Chun's successor and fellow participant, was also sentenced to life in prison. However, all the punishments were pardoned in the name of national reconciliation in December of the same year by President Young-Sam Kim, based on the advice of President-Elect Dae-Jung Kim.

Officially, the dictatorship's victims' number 4,406: 154 killed, 76 missing, and 4,176 wounded and/or arrested.⁵² In 2002, a national cemetery was designated in Gwangju, and May

⁵⁰ Ibid., 48.

⁵¹ George Katsiaficas and Kahn-Chae Na, eds., *South Korean Democracy: Legacy of the Gwangju Uprising* (New York: Routledge, 2006), 130.

⁵² Mun, *The May 18...Uprising*, 9. These figures are based on compensation claims made after the events of May 1980 were officially recognized as a democratic uprising.

18 was established as a day of commemoration to “compensate and restore honor” to victims.⁵³

The Gwangju Democratization Movement has become a symbol of South Koreans' struggle against authoritarian regimes and their fight for democracy.

Art was an important means of portraying this brutal massacre and the spirit of the people who protested the pressure and control of the government. Much literature has been written in response to the massacre, including novels, poetry, and plays, visual artworks including paintings and posters, and dancers portrayed the event in their choreography. Much music was written to commemorate the event. Since large-scale genres such as opera and orchestral works require many resources, the earliest commemorative works by Korean composers were songs. Much later, after great economic and political change, composers also wrote operas and orchestral works to commemorate the event. Isang Yun's symphonic poem was unusual in several respects: it was composed within a year of the massacre, it was a large orchestral work, and it was composed abroad. Not until some time had passed did it become known and embraced in Korea. After 1980, the city of Gwangju acquired symbolic status, standing in general for peoples' struggles against totalitarian regimes, brutality, and inhumane treatment by the authorities.⁵⁴ Yun's piece transfers these ideas into music.

Isang Yun was in Germany when German TV and radio stations were broadcasting the live news of the massacre. In the book, *NaeNampyon Yun, Isang* (My husband Isang Yun), Yun's wife described how he suffered from rage and sadness after he heard the news. “He was driven to respond because of his artistic passion and [sense of] justice against immorality.”⁵⁵

⁵³ Bok-Jin Shin, Chong-gun Hwang, Jun-tae Kim, Kyung-taek Na, Nyung-man Kim, and Myung-jin Ko, *May, The Triumph of Democracy* (Gwangju: May 18 Memorial Foundation, 2004), 275.

⁵⁴ No Dong-Eun, “Music on the Gwangju Democratic Uprising,” in *History of 5.18 Democratic Uprising*, ed. Dong-Weon Kim, 2:879-905 (Gwangju: May 18 Memorial Foundation, 2004).

⁵⁵ Lee, *NaeNampyon Yun, Isang*, 2:84. Translation by author.

Then he got a commission from the West German Radio. He wanted to use his music to appeal to the world for the continued struggle for justice and democracy. He wanted his piece to ring the alarm against every dictator in the world.⁵⁶ He started composing *Exemplum in Memoriam Kwangju* in 1980, the year of the massacre, and finished it in 1981. This twenty-minute piece was premiered in Cologne on May 8 under the conductor Hiroshi Wakasugi. It was subsequently performed in North Korea in August 1982, in Canada in 1984, and in Japan in 1989. In October 1984, the *Exemplum* was introduced as a German masterpiece at a conference of the International Society of Contemporary Music and performed in Canada by the Montreal Symphony Orchestra under the conductor Charles Dutoit, and it received worldwide recognition. The October 3, 1984 issue of the Canadian newspaper, *Le Devoir*, ran an article on the successful performance, and included high praise of Yun's work.⁵⁷ Due to political reasons, it was banned in South Korea until after the president of Korea, Young-sam Kim, made the special statement on the 5/18 Gwangju Democratization Movement (referred on p.36). The first performance in South Korea took place on September 8, 1994 in Seoul, as a part of the "Isang Yun concert series." One week later, on September 13, 1994, *Exemplum* was played in Gwangju fourteen years after the actual Gwangju massacre.

Yun originally titled this piece *Kwangjuyeo Yeongwonhi* (Kwangju forever) in Korean, desiring that Gwangju city and the spirit of its citizens would last forever. Even though this title is still used in Korea, Yun translated into German as *Exemplum in Memoriam Kwangju*. As he

⁵⁶ Ibid., 84.

⁵⁷ The article "Yangshim-eu Oechim (Exclamation of conscience)" is quoted in Lee, *NaeNampyon Yun, Isang*, 2:89

wrote in an article in the newspaper *Shinhan-minbo*, published in Los Angeles, he wanted to emphasize the meaning of the “Exemplum.”

The original title should be translated as “Exemplum.” In Korean, the subtitle was “Retrospective of Kwangju,” but I changed it to “*Kwangjuyeo Yeongwonhi!* (Kwangju forever!)” The Gwangju massacre of 1980 is a new “Exemplum” in many ways because there is almost no precedent for it in the history of human society. It is an “Exemplum” of a case in which many citizens rose up all together for human rights and freedom, without a previous plan. It is an “Exemplum” that a big city was completely surrounded by armed forces for ten days and many citizens were murdered in unspeakably brutal ways. In addition, it is an “Exemplum” that the U.S. army and the government joined in the mass destruction, and later, the fraudulent post-processing of the Korean military regime was also an “Exemplum.”⁵⁸ Thus, the Gwangju massacre became an “Exemplum” that represents the fight for human rights against dictatorship, at a level that cannot be found in human history.⁵⁹

His music, *Exemplum*, is a description and tribute of the military suppression and suffering of people in the form of a symphonic poem. It is quasi-descriptive and vivid. As he stated in the preface to the score, Yun presented the tragedy of Gwangju as a symbol of all peoples’ fight for freedom and peace in the entire world. In the following section, the musical analysis on Yun’s *Exemplum* will show how he depicted the tragedy in the music.

⁵⁸ There has been controversy over the American complicity in the Gwangju massacre. Senior officials in the Carter administration approved Chun's Korean military preparation to use military units against the large student demonstrators in many Korean cities in May 1980, fearing that chaos in South Korea could unravel a vital military ally and possibly tempt North Korea to intervene. Bruce Cumings quoted in Lee, Jai-eui, ed., *Kwangju Diary: Beyond Death, Beyond the Darkness of the Age* (Los Angeles: University of California, 1999), 151-72.

⁵⁹ Lee, *NaeNampyon Yun, Isang*, 2:84-85.

Analysis of this piece


Exemplum in Memoriam Kwangju is a single-movement symphonic poem, clearly divided into three parts, each section representing a different scene in the program. The first part (mm. 1-110) depicts the crowd of demonstrators and the suppression forces. The slow and contemplative second part (mm. 111-170) presents the people's horror and mourning. In the third part (mm. 171-269), the work becomes optimistic and triumphant, presenting hope for a future victory, yet still memorializing those who fought for it. Here, Isang Yun makes an appeal on behalf of those who continue to struggle for justice and democracy in South Korea and in the world. According to Lichtenfeld, the structure of the piece shows a curved symmetry, "similar to the old familiar A-B-A form."⁶⁰ Even though the first and the last section are quite different in mood, she continues, they both feature turbulent and violent music, with strong and fast underlying pulses, and dense textures.

Table 4-1 Structure of *Exemplum*

| Part | Description |
|----------------------------------|--|
| I (mm. 1-110) 110 measures | Crowd of demonstrators & suppression forces |
| II (mm. 111-170) 60 measures | People's horror and mourning |
| III (mm. 171-268) 98 measures | Continued struggle for justice and democracy |

⁶⁰ Monika Lichtenfeld, "Musik, die von Widerstand und Hoffnung erzählt: Isang Yuns Orchesterstück *Exemplum in memoriam Kwangju* (Music that speaks of resistance and hope: Isang Yun's orchestral piece *Exemplum in memoriam Kwangju*)," in *MusikTexte: Zeitschrift für Neue Musik* 62/63 (January 1996): 75.

In general, much of the harmony in *Exemplum* is derived from stacked major and minor thirds, a technique that Yun employs frequently in his other works. The melodic lines include many ascending thirds followed by descending seconds, reflective of the *Nong-Hyun* technique. In the overall structure of *Exemplum*, the changes in scene are closely related to the change of linear motion in the music, with ascending and descending linear lines representing specific aspects of the program. Yun's use of *Haupttöne* further reinforces the division between the sections. They are frequently used as the center of the linear lines. Sometimes the *Haupttöne* are sustained over long periods, with trills, grace notes, and changes in dynamics used to enliven the central note. Frequently, a *Hauptton* will lead to a climactic point, which resolves into the next ascending or descending line. Though he employs motivic gestures to unify the work, such as

double triplets () and Scotch snaps (short-long rhythm), the shape of the melodic lines along with the *Haupttöne*, appear to be more clearly related to the representation of the program.

Yun uses contrasting instruments and groups of instruments to directly represent the two opposing forces in this work, the uprising protestors and the military suppression. Each group of instruments –woodwinds, brass, percussion, and strings–has its own function, almost as if it were a character in a play, with the brass and strings having very specific roles within the work. The following table shows Yun's specific indications, as taken from the work's preface.

Table 4-2 Instrumentation of *Exemplum in Memoriam Kwangju*

| | | |
|------------|---|--|
| Woodwind | 3 flutes (1 piccolo), 3 oboes, 3 clarinets, 3 bassoons | |
| Brass | 4 horns, 4 trumpets, 3 trombones, 1 tuba | |
| Percussion | 2 timpani, with especially hard mallets, not made of wood | |
| | 1st player | 1 xylophone, 2 maracas, 3 tam-tams from different pitches, <i>Bak</i> , large guiro, 2 triangles, ratchet |
| | 2nd player | 1 glockenspiel, 5 cymbals, bass drum, 2 maracas, <i>Bak</i> , snare drum without strings, tambourine |
| | 3rd player | 5 tom-toms, 5 cymbals, 5 temple blocks, 5 wood blocks, <i>Bak</i> , snare drum without strings, ratchet, slide ring |
| String | 1st violins, 2nd violins, violas, cellos, basses | |

In this work, woodwinds are usually decorative, and they control the balance of the colorful sound of the orchestra. Isang Yun used woodwinds to emphasize the strings' melodic

line with their fast motives, trills, and subtle change of accents. Sometimes they are used to highlight the sound of brass and percussion. In his article about Isang Yun's use of instrumentation and orchestration, Erwin Koch Raphael compares Yun's use of woodwinds to an artist's sketch; they are frequently used to emphasize the main lines of the work, reinforcing the other instrumental groups.⁶¹

The brass section mainly depicts the suppression forces in the piece, evoking the sounds of a military band. When used as a group, the brass instruments' lines are rough, strong, and intense, and frequently lead to the explosive points in *Exemplum*. However, sometimes the individual brass instruments take an independent role.⁶² For example, trumpets are used for a triumphant fanfare at the beginning of Part III of *Exemplum*.

If the woodwinds help to outline the work's lines, the percussion is used primarily to provide color to the work. Harold Kunz discusses Yun's nuanced use of the percussion; Yun delicately differentiated rhythmic feelings.⁶³ Yun uses syncopated and unpredictable rhythms to create a sense of anxiety within tense moments of the work and reinforce the instability of unstable situations. His use of the Korean instrument *Bak* is unique.⁶⁴ The *Bak* is a fan-shaped wooden clapper consisting of six pieces of wood held together by a deer-skin cord.⁶⁵ Yun uses it

⁶¹ Erwin Koch Raphael, "Yun Isangeui Gwanhyunakgua gyohangakjuk wonchikdle (Observations on Isang Yun's orchestration and symphonic principles)," in *YunIsangui Eumaksege* (The musical world of Isang Yun), trans. and ed. SungMan Choi and Eun Mee Hong (Seoul: HangilSa, 1991), 280-81.

⁶² Ibid.

⁶³ Harold Kunz cited in Feliciano, *Four Asian Contemporary Composers*, 41.

⁶⁴ The *Bak*'s picture and sound clip can be found on the website of the National Center for Korean Traditional Performing Arts, http://www.gugak.go.kr/html/jsp/eng_2006/d00_gugak/d20_ins_pre_view.jsp?gugak_id=220 (accessed July 5, 2010).

⁶⁵ "The beauty of Korea, Pak" http://koreana.kf.or.kr/pdf_file/1998/1998_WINTER_E001.pdf (accessed July 5, 2010).

to represent the effects of gunshots and exploding tear-gas bombs, especially in Part I where the strong suppression is depicted. Isang Yun rarely used Korean instruments in his compositions, even though he used Korean traditional musical techniques on Western instruments. But for this *Exemplum*, he chose the Korean traditional instrument *Bak* to aurally represent the military army. Traditionally, *Bak* was used as a signal for the beginning and ending of Korean traditional court music. Feliciano describes its sound as “an extraordinarily effective and sharp sound,” and continues by describing its effect as something between that of a whip and a rattle, used to arrest the attention of the listener in many of Yun’s pieces.⁶⁶ Yun’s use of the *Bak* produces intense and dramatic tension in *Exemplum*. In his well-known orchestral piece, *Reak* (1966), he used the *Bak* along with other Asian instruments to achieve an Eastern color. When it was performed in Germany, he could not obtain a *Bak*, so he made one himself. Later an expert from Korea told him that the *Bak* made by Yun made a much louder sound than the Korean instrument.⁶⁷

1) Part I (mm. 1-110)

The first part of the piece (110 measures) depicts the crowds of demonstrators and the suppression forces. Part I is divided into two sections. Yun scholar Walter-Wolfgang Sparrer analyzes this section as having two distinctive sections, and subsequent analyses by scholars such as Hanns-Werner Heister follow this subdivision.⁶⁸ The first section of Part I (mm. 1-46) appears to depict the uprising of citizens, and the second section of Part I (mm. 47-110) illustrates the massacre by the armed forces. While the first section functions as an introduction

⁶⁶ Feliciano, *Four Asian Contemporary Composers*, 38.

⁶⁷ Lee, *NaeNampyon Yun, Isang*, 1:245.

⁶⁸ Hanns-Werner Heister, “Jibdansunggwa Guchesung (Collectivity and specificity),” in *YunIsangui Eumaksege* (The musical world of Isang Yun), trans. and ed., SungMan Choi and Eun Mee Hong, (Seoul: HangilSa, 1991), 430.

by presenting the beginning of the conflict, the second section develops the serious conflict. Musically, the string section is prominent in the first section, representing the uprising citizens, while in the second section the string section is frequently disrupted by interjections on other instruments. Each section can be divided into several subdivisions, even though existing analyses disagree on the placement of these subdivisions. Sparrer used the term *Welle* (waves) for the subdivisions in his analysis. The subdivisions are made by segmentation of larger formal units based on the work's program and scene change to be portrayed. I used the analyses of Heister and Sparrer for reference, but I base my subdivisions primarily on the separations created in Yun's music through fermatas on rests and caesuras. The following table shows the structure of Part I (mm. 1-110), as I analyze it.⁶⁹

Table 4-3 Structure of Part I

| Section | | Tempo | Depiction |
|---------|------------|-------------------|-------------------------------------|
| 1 | mm. 1-6 | ♩ = ca.60 | Beginning of uprising |
| | mm. 7-14 | | Gathering of citizen |
| | mm. 15-22 | ♩ = ca.60 | March of citizen |
| | mm. 23-46 | at m. 19, ♩=ca.66 | Spirit of uprising and Interruption |
| 2 | mm. 47-62 | ♩ = ca.60 | Start of conflict |
| | mm. 63-80 | ♩=ca.66 | Deepening conflict |
| | mm. 81-110 | ♩=ca.72 | Cruel massacre |

⁶⁹ The depiction column shows my application of Yun's program to the section.

Part I-1 (mm. 1-46)

The beginning of the piece starts on unison G in *fff*. As indicated by Sparrer, for Yun the note G symbolizes young people's vigor and confidence.⁷⁰ Every instrument in the orchestra starts together on G, which is repeated by all the instruments for five measures. In 1980, not only in the city of Gwangju, but also in every city in South Korea, most people took part in the demonstrations against Chun's regime after his *coup d'etat*. Soon after an extension of the Emergency Military Law was declared on 17th of May, the New Military Power sent troops to the larger cities, and Seoul and Gwangju were the primary targets.⁷¹ The G is the signal for the beginning of this uprising, and it also acts as a *Hauptton* through the whole piece. At the beginning of *Exemplum*, Yun's use of the *Hauptton* is distinctive, as it appears directly without any preparation or decorative notes. It doesn't have the usual aspects of a *Hauptton* with preparation or decoration, but it functions as one because of the impact of the sound by the whole orchestra and the repetition of the note for five measures. The penetrating G acts as a call for everyone to participate in the uprising, reflecting the historical process of the student-protest escalating into an uprising across the country, with the participation of citizens of all ages. With this striking opening, Yun draws the audience into the tense scene. The reiteration of the G gets faster and leads to double triplets in measures 5-6. Yun gives tremolos to the two timpanists in turn, along with changes in rhythm to create musical energy. Example 4-1 shows the opening measures of *Exemplum*, showing that the whole orchestra playing G in octaves in measures 1-5.

⁷⁰ Walter-Wolfgang Sparrer, "Isang Yun, *Exemplum in Memoriam Kwangju* (1981)" Liner notes to CD recording *My Land, My People!* conducted by Byung-Hwa Kim, with the State Symphony Orchestra of the Democratic Peoples Republic of Korea (Classic Production Osnabrück, cpo 999 047-2, 1988).

⁷¹ Mun, *The May 18... Uprising*, 79.

Example 4-1 The opening of *Exemplum* (mm. 1-6)

6 *ca. 60*

4 5

Picc.

Fl.

Ob.

Klar.

Fag.

Hr.

Trp.

Pos.

Tuba

Pauken

Xylophon

Glockenspiel

Becken

Viol.

Vla.

Vcl.

Kb.

6 *ca. 60*

4 5

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In measure 6, while piccolo, flute, bassoon, and the first violin keep the *Hauptton* G, the brass section initiates a descending chromatic scale, which crescendos to *ffff*. The first six measures, which act like a short introduction, end with a long rest, after the fast ascending figure of brass moving from C₇ to G₇ chords in measure 6 (See Example 4-2). These two chords are used for their sonority rather than for their traditional harmonic functions throughout the piece.

Example 4-2 Brass section in mm. 6-7

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The *Haupttöne* of Part I-1 show an overall progression from G₃ to G₆.⁷² After the unison of G from the beginning of measure 1 to the third beat of measure 6, the next section starts with G₃, which leads to G_{#5} in measure 14. After a clear separation by the rests and the change in rhythms in measure 14, in measures 15-22 the *Hauptton* moves from E₄ to G₅. In measure 22, the conflict between army and citizen is portrayed by a dissonant chord sustained by woodwinds.

⁷² I will use the notation system, where middle C on the piano is C₄.

After that, the melodic line mainly in the first violins starts on G#3 in measure 23 and ascends to G6 in measure 44.

Table 4-4 *Haupttöne* in mm. 1-46

| Measure | mm. 1-6 | mm. 7-14 | mm. 15-22 | mm. 23-46 |
|------------------|----------|----------|-----------|-----------|
| <i>Haupttöne</i> | G | G3---G#5 | E4---G5 | G#3---G6 |
| Underlying line | G-----G6 | | | |

Beginning in measure 7, the gathering of the people is portrayed. The first confrontation between the students and the paratrooper units was at the front gate of Chonnam National University on May 18.⁷³ The students demonstrated shouting “Reopen the universities” and “End martial law!” On May 19, the students moved towards Geumnam Street and more citizens joined in the protest. Measures 7-14 appear to represent those citizens as they join the protesting group. The appearance of double triplets in measure 6 is repeated in measure 7 with a softer dynamic. The double triplets in measures 6-7 become one of the prominent rhythmic motives in this piece. For instance, the rhythmic motive is found again in measures 22 and 24, featuring variants of the motivic idea. Sometimes it is presented with a rest on every third beat. After the strong G in the first six measures, in measure 7 the dynamics of G abruptly shift from *sfff* to *p*. The sudden dynamic change emphasizes the reduced range of pitch; the Gs spanning four octaves in the beginning are now reduced to a one-octave range (G2-G3). While two timpani play the *Hauptton* G in turn, the string section plays ascending melodic minor thirds (G-B^b). It is one of the frequently used intervallic relationships in the piece. Later, when the motive reappears in

⁷³ Mun, *The May 18...Uprising*, 128.

measure 23, the string section plays G[#]-B and two timpani play A in turn. Example 4-3 presents the first minor-third motive and Example 4-4 shows the motive at a semitone higher.

Example 4-3 Strings and percussion in mm. 6-8

The image displays a musical score for Example 4-3, focusing on measures 6-8. The score is arranged in two systems. The top system includes parts for two timpani (Pk. 1, 2), three snare drums (I, II, III), and five tom-toms (5 Tom-Tom). The bottom system includes parts for Violins (Viol. 1, 2), Violas (Vla.), Violoncellos (Vcl.), and Kontrabasses (Kb.). A red box highlights the first minor-third motive in measures 6-8, which is played by the strings and percussion. The strings play a G[#]-B motive, and the two timpani play A in turn. The percussion parts include various drum patterns and dynamics such as *ff* and *p*.

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Example 4-4 Strings and percussion in mm. 23-24

The musical score is for measures 23-24 of *Exemplum in Memoriam Kwangju* by Isang Yun. It is written in 5/4 time. The percussion section (Pk.) includes a large drum (Gr. Trommel) playing a rhythmic pattern with dynamics *f* and *ff*. The string section consists of Violins (Viol.), Violas (Vla.), Violoncellos (Vcl.), and Double Basses (Kb.). A red box highlights a specific passage in the string section, likely the timpani part mentioned in the text. The dynamics range from *ff* to *p*.

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Even in the music portraying the agonizing scene of the Gwangju massacre, Yun's composition is organic and pre-planned. Yun uses two timpanists in *Exemplum*. They usually are paired in a call and response arranged with similar harmonic and rhythmic figures. As mentioned, two timpani play G in measure 7 and A in measure 23. They play the same note in

turn, but the length is different. In measure 7, the second timpani plays the lower G2 first as an eight-note with a fermata, but in measure 23, the second timpani plays A2 in a quarter-note length with fermata. Later, the timpani motive reappears in measures 54 and 62, with the first timpani opening with a higher pitched a short note.

Example 4-5 Timpani in m. 54 and mm. 61-62

Timpani in m.54

Timpani in mm. 61-62

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After the six measures of introduction (mm. 1-6) on the *Hauptton* G, Yun clearly separates the section with a caesura and fermata. While the string section, representing the peoples' collective consciousness, uses an ascending figure, the brass section, representing the

suppression forces plays the determined fanfare with a perfect fourth melodic line in moving chords from C₇ to G₇. Even though the roles are not fixed throughout the piece, this section demonstrates the different roles that the instrumental groups play, and the conflict that they represent. This contrast is heightened through the independent dynamics given to the brass and string sections. In measure 11, Yun's *Nong-Hyun* technique (discussed in chapter 3) can be found in the string section. He adds tension with trills, accents, and change of dynamics. If the entire work can be viewed as a single brush-stroke, reflecting Yun's musical ideas based on Taoism, this passage based on *Nong-Hyun* technique can be viewed as a microcosm of the overall motion of the piece. The motion of this passage can be viewed simply as a *Nong-Hyun* ascending motion from E to F, with an F#-G#-F# motion interpolated into it.

Example 4-6 Strings in m. 11

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In measures 7-14, the orchestra is stratified, each instrumental group having its own distinctive role. All of the instruments in each group use the same rhythmic movement in homophony, and they are unified through the use of the same melodic material, and by moving together as a group, the music sounds organic and stable. In measures 15-18, the strings play an

ascending melodic line featuring minor third motives, portraying the protesters who were gathering against the military regime (see Example 4-3). This subsection (mm. 15-22) portrays the march of congregated citizens. Even with the change of *Hauptton* in the subsections, Yun smoothly connected those sections through the use of the common tones. For instance, in measure 14, where the overall *Hauptton* is G#, the chord can be analyzed as an E major chord. That E is the prominent *Hauptton* of the beginning of the next section (m. 15).

Figure 4-3 The military fires tear gas and chases demonstrators on Geumnam Street.
(May 19, 1980)



Permission by the May 18 Memorial Foundation
Photo courtesy of Chong-gun Hwang

On May 19th, tens of thousands of citizens joined in the protest.⁷⁴ The march section (mm. 15-21) is very straight-forward. In the following example, repeated triplets with a rest on every third beat give the pulse, suggesting the feeling of powerful and hurried footsteps of the citizens.

⁷⁴ Mun, *The May 18...Uprising*, 128.

Example 4-7 Marching figure in strings (mm. 15-18)

The image shows a musical score for a string ensemble, specifically measures 15 through 18. The score is written for Violins 1 and 2, Violas, Violas, Cellos, and Double Basses. The time signature is 4/4. The music features a strong, rhythmic marching figure. Dynamic markings include *ffff* and *fffff*. An *accel.* (accelerando) marking is placed above the measures. The score is in G major, with a key signature of one sharp (F#).

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The string group creates the main pulse of the march, joined by other instruments such as woodwinds and timpani who emphasize the ascending motion of this section. The dynamic gets louder from *ffff* to *fffff*, and in the middle of this section, through the accelerando of two measures, the march speeds up to the tempo of $\text{♩} = \text{ca.} 66$ in measure 19. The tendency of *Hauptton* G is to resolve to A. In the last chord of the section in measure 22, G5 is supported by an AM_7 chord, reflecting this relationship between G and A.

As the demonstrating group grew larger, more paratroopers were sent to Gwangju under the operation named “Wonderful Vacation.”⁷⁵ They attacked citizens who were gathered in the center of the city, as they were commanded. Measures 23-46 portray the spirit of citizens who rose up for justice and the interruption of the march by armed forces. In measure 23, after two timpani play A in different registers in turn, the string section starts with the main tone G^\sharp , expanding to a minor-third motive ($\text{G}^\sharp\text{-B-G}^\sharp$), supported by a C^\sharp minor chord. The string section

⁷⁵ Ibid., 82.

is then interrupted by woodwinds and brass, and after the strong triplet- rhythm by the brass section in measure 30, the string section is silent for a measure.

Example 4-8 Strings interrupted by the brass (mm. 29-30)

The musical score is divided into three systems. The first system (measures 29-30) features brass instruments (Hr., Trp., Pos., Tuba) playing a complex, rhythmic pattern with triplets and sixteenth notes, marked with *fff* (fortissimo). The strings (Viol., Vla., Vcl., Kb.) are interrupted, playing a sustained, low-frequency pattern. The second system (measures 31-32) shows the brass instruments continuing their pattern, while the strings (Viol., Vla., Vcl., Kb.) play a sustained, low-frequency pattern. The third system (measures 33-34) shows the brass instruments continuing their pattern, while the strings (Viol., Vla., Vcl., Kb.) play a sustained, low-frequency pattern. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *fff* and *f*.

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Yun uses dynamics programmatically. While the brass gets louder from *ff* to *fff*, the string section gets softer from *ffff* to *f* at the point where music represents the protesters being overpowered by the military. In measures 31-46, the continuous interruption by the brass builds the tension of the music. Here, the melodic line of the string section is very clear with similar motion in the woodwinds. The conflict between the brass section and the string section escalates, leading to the extreme conflict depicted in Part I-2, which depicts the massacre enacted by the military.

Part I-2 (mm. 47-110)

On May 20th, the protest became serious; more than 100,000 people gathered on Geumnam and Choogjang Streets around Jeonnam Provincial Hall and 200 taxi drivers joined the group, flashing their lights and blowing the horns. Part I-2 starts in measure 47, after a caesura with a fermata. The tempo is a little bit slower than in the previous section, going back to the beginning tempo, but as the conflict between the citizen group and the suppression group deepens, the tempo increases in discrete points to $\text{♩} = \text{ca. } 72$ in measure 81.

Figure 4-4 Barricaded by buses, the militia confronts special warfare troops on Geumnam Street. (May 21, 1980)



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Photo courtesy of Chong-gun Hwang

At the beginning of this subsection in measure 47, the primary *Hauptton* of this piece, G, is played in every instrument, recalling the introduction. It, however, appears with more tension; the entire orchestra plays G with a Scotch rhythm and fermatas on the long-held note. The pitch range of the beginning of this subsection is between G2 and G7 in measure 47. The sudden dynamic changes make the mood more anxious. After holding G for one measure together in octaves, instruments within the woodwind section move away from the G through intervals of minor thirds, some skipping up and some down. In the beginning of Part I-2, the syncopated rhythm also contributes to the anxious mood. In measure 49, the string section uses the G-Bb-G motion found in the first violins in measures 6-7. In measure 49, it is three octaves higher than it is in measure 7. The minor third relationship is sometimes inverted, as, in the woodwinds in measure 48.

Example 4-9 The beginning of Part I-2 (mm. 45-47)

The musical score is arranged in three systems. The first system includes Piccolo (Picc.), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Klar. 1), Clarinet 2 (Klar. 2), Bassoon 1 (Fag. 1), Bassoon 2 (Fag. 2), Horn 1 (Hr. 1), Horn 2 (Hr. 2), Trumpet 1 (Trp. 1), Trumpet 2 (Trp. 2), Trombone 1 (Pos. 1), Trombone 2 (Pos. 2), Tuba, Percussion 1 (Pk. 1), Percussion 2 (Pk. 2), and three types of percussion: Xylophon, Glockenspiel, and Becken. The second system includes Violin 1 (Viol. 1), Violin 2 (Viol. 2), Viola (Via.), Violoncello (Vcl.), and Kontrabaß (Kb.). The score is marked with a tempo of 5 J ca. 60 and a 4/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *ff*, and *sf*.

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As this section reminds us of the beginning of the piece by the playing of the same *Hauptton* in the entire orchestra and the use of the same minor third motive, G-Bb-G, other elements also show the similarity; Scotch snaps (short-long) are very prominent. *Nong-Hyun* techniques are found especially in the string sections. The following example shows the short-long rhythmic figure in the violins and violas in measure 51, and *Nong-Hyun* technique with sliding is also present in all strings except the basses.

Example 4-10 *Nong-Hyun* technique in string section (mm. 51-52)

The image shows a musical score for a string section. The staves are labeled 1. Viol., 2. Viol., Vla., Vcl., and Kb. A red rectangular box highlights measures 51 and 52. Above the box, a 4/4 time signature is indicated. The music in the highlighted measures shows a short-long rhythmic figure in the violins and violas, and a sliding technique in the other strings. Dynamics include *f*, *fff*, and *fff*.

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Measures 47-62 show that each group of instruments is interrupted by each other more often compared to Part I-1, as it portrays the suppression forces against the citizen group. For example, in measures 59-62 the strings are interrupted by the woodwinds and brass. In measure 60, piccolo, flutes, and oboes interrupt the string section, but it was not enough to stop the strings. The second interruption on the part of clarinets and horns in measures 61-62 is strong to stop the strings.

Even when the instrumental passages are not halted by interruptions from other instrumental groups, the interruption often changes the direction of the melodic line. Overall, the strings use ascending melodic lines, while the woodwinds and brass use descending lines. For example, in measures 53-57, the woodwinds begin with a descending line, and as they finish, in measure 54, the string section takes the melodic role, but uses an ascending line that reaches up to B6 in the first violins. In measure 56, right after the string section stops playing, the piccolo starts on G#7, initiating a downward line. Even though this section features many interruptions, Yun created a single line passed between various groups of instruments.

This section ends with a variation on a Scotch snap (short-short-long), recalling the beginning of this section (m. 62), but this time preceded by an arpeggio in the string section. This arpeggio foreshadows the repeated arpeggios in the strings in measure 188.

Example 4-11 Variation of the Scotch snap (mm. 62-63)

The image shows a musical score for measures 62 and 63. The instruments listed on the left are Violins 1 and 2, Viola, Violoncello, and Keyboard. A red box highlights measures 62 and 63, which feature a variation of the Scotch snap rhythm. The tempo is marked 'ca. 66'.

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Part I-2 shows an interesting horizontal movement between the *Haupttöne*. After Yun finished with G at the end of the previous section in measure 46 (Part I-1), he again starts Part I-2

with G in every instrument with the range of G2 to G7 in measure 47. The underlying line in measures 47-62 can be charted as follows:

Table 4-5 *Haupttöne* in measures 47-62

| | |
|------------------|--|
| <i>Haupttöne</i> | G (m. 47)---G#(m. 53)-----A(m. 60)-----G#(mm. 61-62) |
| Underlying line | G-----G#-----G# |

The change of *Hauptton* in each part of this piece is important to look at because it is related to the program as well as the structure of the piece. The changes in scene are closely related to the change of linear motion in the music, with ascending and descending linear lines representing specific aspects of the program. Yun's use of *Haupttöne* further reinforces the division between the sections. They are frequently used as the center of the linear lines. In the beginning, the piece starts with the *Hauptton* G (Part I-1) and moves to A (Part II) through G# (Part I-2). As the structure of the entire piece shows an A-B-A form, the use of *Hauptton* supports that arch form by going back to G at the beginning of Part III.

Table 4-6 *Hauptton* of the piece reflecting the large-scale A-B-A form

| Structure | Part I | Part II | Part III |
|-----------------|--------|---------|----------|
| <i>Hauptton</i> | G----- | A ----- | G |

With a faster tempo of ♩=ca.66, measures 63-80 portray the deepening conflict between Gwangju citizens and the suppression forces. As the uprising went on, the suppression became more intense. On the night of May 20th, protestors set fire to the MBC broadcasting station in retribution for their unfair reporting which was controlled by the government. In the section

devoted to portraying this deepening conflict in measure 63, Yun starts with *Hauptton* F#, which is a whole-step lower than the end of the previous section in measure 62. The primary *Hauptton* of this section is F#, starting with F#4 in the violins with other instruments playing F# in different registers. In measure 75, the violins reach up to F#6. In measure 80, this section ends with a chord cluster that contains a stack of thirds: C#, E, G#, B, E, with G# as the highest note.

Table 4-7 *Haupttöne* in measures 63-82

| | |
|------------------|------------------|
| <i>Haupttöne</i> | F#4---F#6----G#5 |
| Underlying line | F#-----G# |

As the citizens of Gwangju were resolute in their resistance, the continuous ascending line is very clear in strings. The following example presents the string section playing a determined rising of pitch in measures 64-67.

Example 4-12 Rising pitch of string section (mm. 64-67)

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However, in measure 76, the ascending line is interrupted by double trills in the brass section with *ffff* dynamic markings. Because of the interruption, the strings stop for one complete measure, and then they respond more actively. Measures 76-80 foretell the upcoming war between the citizens and the suppression army; the string group is pitted against the brass and percussion group. From measure 76, the percussion group builds more tension with a thicker sound to describe the scene where the suppression forces start to obstruct the citizens. The woodwinds pick up the upward motion of strings until the fragments of this march face gun-shot-like double triplet figures in the brass and three *Baks* (See Example 4-13, mm. 96-98).

Example 4-13 Brass and percussion section (mm. 96-98)

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The last section of Part I (mm. 81-110) starts with the tempo of $\text{♩} = \text{ca. } 72$, the fastest of Part I. It portrays the massacre. The suppression forces remained on guard throughout the city on May 20th, and the first dead bodies were found. Two unarmed citizens were killed at Gwangju Station. On May 21st, the martial law command made the first announcement of the bloody clash in Gwangju, and despite the brutality of the armed forces around 30,000 citizens gathered on Geumnam Street.⁷⁶ Fully armed paratroopers then became the official front-line troops, and the battle between the Gwangju citizens and the paratroopers lasted six more days until the martial law command fully took over the Provincial Hall on May 27. For the scene of the battle, Yun

⁷⁶ Mun, *The May 18...Uprising*, 130.

used thick orchestration with wide pitch range and strong dynamic markings. Ascending figures of multiple instruments and the repetition of the same notes depict the chaos in the city. In this massacre scene, the flow of *Hauptton* is hard to recognize, for its direction changes many times along with the situation of massacre. The overall *Hauptton* movement can be described as follows:

Table 4-8 *Haupttöne* in measures 82-110

| Measure | 82 | 98 | 100 | 102 |
|-----------------|--------------------|----|-----|------------|
| <i>Hauptton</i> | G#7 | B | B | B-(D-B)-Ab |
| Underlying line | G#------(B)-----Ab | | | |

The Ab at the end of this section is the equivalent of G#, so that the overall movement of this *Hauptton* in measures 82-110 can be seen as G#-B-G#, once again the minor-third motive.

The percussion plays an important role in this section for portraying this agonizing scene. Yun uses many noisy instruments such as the guiro and the maracas. He also uses the ratchet and repeated rolls on the snare drum. Despite his use of many percussion instruments, Yun did not want them to cover up the other instruments. Since Yun gave many *ffff* or *fffff* to the percussion instruments in Part I, he gave a specific instruction in the preface to the work on adjusting the dynamics of the percussion, writing, “The drums should be placed as far behind as possible, and the volume should be adjusted. They can dramatically decrease, but never increase unbearably loudly (translation by author).” The percussion instruments used in this massacre section are as follows:

Table 4-9 Percussion use in measures 81-110

| | | | | | |
|---|----------------------|----------------|---------------|------------|------------|
| Measures | 83, 84, 85, 87-88 | 91-93 | 95-96 | 97 | 99-100 |
| Player I | xylophone | maracas | guiro | <i>Bak</i> | tam-tam |
| Player II | glockenspiel | cymbals | maracas | <i>Bak</i> | cymbals |
| Player III | woodblocks | cymbals | temple blocks | <i>Bak</i> | snare drum |
| Timpani plays in mm. 86-88, 91-93, 96-98, 100 | | | | | |
| | | | | | |
| Measures | 101 | 102-104 | 106-108 | 109 | |
| Player I | <i>Bak</i> | at 103 maracas | <i>Bak</i> | maracas | |
| Player II | cymbals | snare drum | <i>Bak</i> | snare drum | |
| Player III | ratchet | ratchet | <i>Bak</i> | snare drum | |
| Timpani plays in mm. 102, 106-108 | | | | | |

The percussion is mainly used to represent the suppression forces, fortifying the brass section, and is often pitted against the string section representing the protesting citizens. The timpani are used to reinforce the other percussion instruments.

The unique sound of the *Bak* is heard for the first time in measure 97 (See Example 4-13, bottom three staves), where the *Hauptton* ascends from E (m. 96) to B (m. 98) through E and G. Here, three *Baks* imitate the sound of roaring guns. Why would Yun use the *Bak*—the only native Korean instrument in the orchestra—to imitate the cruel army! The sound of the *Baks* initiates frenzied and dissonant sounds from the other instruments in the orchestra, with clashes between the instrumental groups representing the increasing chaos of the Gwangju uprising. In measure 101, only one player plays *Bak*, with two other players playing cymbals and ratchet.

Then the string section seems to fight back with the repeated notes at a *fffff* level, reinforced by the woodwinds. The highest *Hauptton* D is played by all of the violins in 104, falling immediately a minor third down to B. The last time we hear the sound of the *Bak* in this piece is in measures 106-108, which portray the strongest, most intense, and final attack by the army, represented by the brass and woodwinds as well as the three *Baks*. The music represents the height of the fighting, the massacre, and the collapse. The entire orchestra plays *ffff* crescendoing to *fffff*, with very fast tremolos increasing the intensity of the moment. While the brass and the percussion overwhelm the woodwinds and strings with fast moving figures, the strings portray the citizens as they confront the army at the cost of their lives, with downward glissandos. The downward motion of the glissandos and their eventual decrescendo represents the citizens' loss of power and life. The following example presents measures 105-107, where the final battle is portrayed and the strings begin to lose their voice.

Example 4-14 The final battle (mm. 105-107)

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After the climax of the agonizing scene, the lyrical line of the string section sinks continuously down ending on Ab at the end of Part I (m. 110). The sudden *ritardando* along with the *decrecendo* to *ppp* in the last two measures (mm. 109-110), prepares Part II, a requiem for the massacred citizens.

2) Part II (mm. 111-170)

In *Exemplum*, each part is clearly separated by a long pause (*lunga*). After a long pause, Part II begins quietly. It is an instrumental requiem featuring a contemplative mood and a slow tempo. It feels like the silence of a graveyard, the heavy silence of death. Representing the people's horror and mourning, Part II is a song of sadness and contrasts strongly with Part III, which represents the preparation for hope and joy in the future. Part II is divided into three sections, marked by changes in tempo. However, in terms of musical separation, the last two sections of Part II are connected and played without any pause between them.

Table 4-10 Structure of Part II

| Section | Tempo | Description |
|------------------|-----------|-------------------------------|
| 1 mm. 111-140 | ♩ = ca.46 | Mournful people |
| 2 mm. 141-150 | ♩ = ca.56 | Horrible memories of the past |
| 3 mm. 151-170 | ♩ = ca.60 | <i>Lamentoso</i> |

Figure 4-5 A child and her grandmother mourn the death of a family member (May 29, 1980)



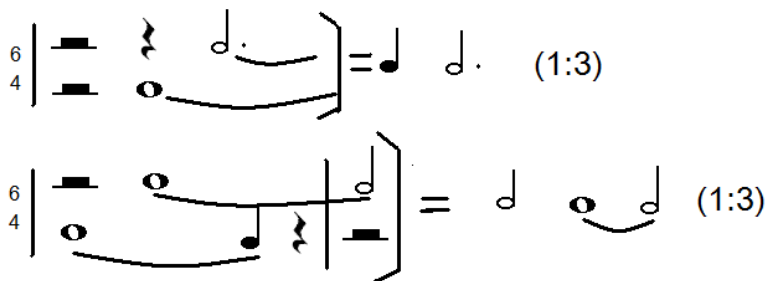
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Photo courtesy of Nyung-man Kim

Part II starts very slowly ($\text{♩} = \text{ca.}46$), with the basses and cellos, and the low, soft sound seeming to represent the weeping of the people. The basses begin the section on A1 with the dynamic of *p*, with the cellos following on F#2. The basses and cellos repeat their respective notes many times, but the attack on F# is always softer than that on A, accentuating A as the more important note. The interval between these two notes is a major sixth, an inversion of a minor third, the prominent motive in this work. After the reiterated A and F#, the music immediately grows softer to *pppp*, which portrays the people in complete shock and despair

having no energy left to cry out. The notes dissipate into silence, as if the people were suffocated by the excess of sorrow and horror.

According to Heister, the beginning of Part II features elongated versions of the earlier rhythmic motive.⁷⁷ He explains that though the Scotch snap is lengthened, it features the same ratio between the two notes, the 1:3 ratios. Figure 4-6 illustrates his concept, with the half note as a basic pulse.

Figure 4-6 Scotch snaps in Part II⁷⁸



The dominant *Hauptton* in this symphonic poem is G. However the ambiguous G#/Ab *Hauptton* at the end of Part I (m. 110), resolves to the A *Hauptton* in Part II (mm. 111-170). In my opinion, the A *Hauptton* symbolizes the triumph of democracy, achieved through the sacrifice of the citizens. But here it is performed at a *p* dynamic, perhaps foreshadowing a victory that is yet to come. The precious sacrifices led South Korea closer to democracy, but the price was too high and now the people are in great mourning. Even though the A clearly appears as the *Hauptton* at the beginning of Part II, the F# in the cellos creates a sense of tension and uneasiness (see Example 4-15). While A and F# function as pedal tones, in measure 113 the horns, tuba, and tam-tam create a cluster of dissonant chords. A few measures later, in measure 116, flutes, clarinets, and trumpet are added, creating further dissonance.

⁷⁷ Heister, in *YunIsangui Eumaksege*, 447.

⁷⁸ Ibid.

Example 4-15 The beginning of Part II (mm. 111-115)

The musical score for Example 4-15, measures 111-115, is presented in 6/4 time with a tempo marking of 'ca. 46'. The score includes staves for Flute (Fl.), Clarinet (Klar.), Horn (Hr.), Trumpet (Trp.), Trombone (Pos.), Tuba, Tom-Tam, Schlagzeug (I, II, III), Violins (Viol. 1, 2), Viola (Vla.), Violoncello (Vcl.), and Kontrabaß (Kb.). The bottom section, encompassing the Violoncello and Kontrabaß staves, is enclosed in a red rectangular border. The score features various dynamics such as *ppp*, *p*, and *con sord.* (con sordano).

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After fourteen measures of hopeless mourning, a melodic figure moving towards A appears. The figure is repeated by different instrument solos, and it includes a glissando. The first entrance of this melody is in the flute in measure 125 (see Example 4-16). Yun used an initial quartertone motion in the flute part at the first appearance of this gesture, creating an edgy and uneasy feeling. It is followed by variations of this gesture in the solo cello in measure 130, solo viola in measure 131, and the violins in measures 132 and 136. It reappears in the next section with a similar motion in the flute in measure 142 (see Example 4-17).

Example 4-16 Flute solo in m. 125

1. Solo

Fl. 1. 2. 3.

Klar. 1. 2. 3.

$\sharp \circ = \frac{1}{4}\text{-Ton Erhöhung}$

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Example 4-17 Flutes in mm. 141-144

5
4 $\text{ca. } 56$

Fl. 1.

Fl. 2.

Flitzg.

Flitzg.

Flitzg.

Flitzg.

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After a brief separation by *morendo* and fermata in measure 140, a new section starts with a different texture characterized by continuous trills in the strings.

The string family once again represents the voices of the citizens in Part II. Measures 141-150 bring the horrible memories to the present with the repeated melodic fourths, in many parts, giving an uneasy feeling. The string section portrays the citizens who fought for justice and freedom through its ascending line. The horizontal line of tremolos between two notes continuously ascends, but the dynamic is always soft with *ppp*, *pp*, and *mp*. The only exception is the strong beat of measure 144, with a *forte* dynamic on A, emphasizing the *Hauptton* of Part II.

But the note gets softer soon again. The ascending line of the string section is interrupted in measures 149-150 by loud bassoons, harsh and dissonant brass, and noisy percussion. From measure 151 through measure 170, the string section portrays people who start managing their grief intentionally, trying to accept their sorrow and agony and go on with their lives. The string section stops the tremolo and plays a variation of the earlier gesture toward A that was initiated by the flute's quartertone in measure 125, and repeated by different instruments. The woodwind section, at this time, reinforces the string section with the same voice of *lamentoso*. As Yun introduced quartertones for the first time in the flute part of measure 125, now he puts quartertone sharps in the oboe solo, when the line goes up and quartertone flats when the line goes down. The quartertones, as well as the increasing dissonance in the section, bring out the specifically Eastern sounds imitating folk instruments and the sounds of bended strings.

Even though the parts of this symphonic poem are strongly distinctive, Yun connects them through shared elements and motives. For instance, the slow syncopated rhythm in the timpani in measures 157-158 reminds us of the same timpani figure in the march section (m. 15), and it is also used in Part III, where it becomes a main rhythmic figure.

ca. 60

Fl.

Ob.

Klar.

1. Solo lamentoso

lamentoso

lamentoso

pp

p

mp

mf

f

ff

mp

p

mp

mf

f

ff

mp

p

mp

mf

f

ff

p

mp

p

mp

mf

p

f

ff

p

ff

From measure 151 through measure 160, the string section plays an ascending line ending on C#, while the dynamic level crescendos to *ffff*. Following the climax, the strings' lines descend and diminish to very soft dynamic markings (*p*, *pp*, *ppp*). Perhaps this represents the despair and pessimism following the massacre. The string section loses its voice, and speaks only through very soft trills. The last shouting –like a death cry–in measure 166 is played with a fanfare figure by the flute, oboe and clarinet, supported by strings and timpani, but it soon dies out and everything vanishes (See Example 4-19).

Example 4-19 The end of Part II (mm. 166-170)

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Like the *A Hauptton* initiating Part II (m. 111), at the end of Part II (m. 170), the highest note is again A in the violins, supported by an A dominant seventh chord in the other strings. The dominant seventh chord gives the impression that it needs to be resolved, but it does not resolve. At the end of this Part II, all that remains are three rings on the tam-tam.

3) Part III (mm. 171-269)

Yun portrays the people's continuing struggle for justice and democracy in Part III. This section features a complete transformation from the dark mood of Part II, with its bright mood signaling a new beginning. It opens with a victorious fanfare in the trumpets, even while elements of the struggle continue in the background. However, the spirit of the Gwangju citizens is soon evoked, and the future appears optimistic. A sense of stability and security is imparted by the use of a constant 4/4 meter throughout the entire Part III, which contrasts with the frequent change of meter up to that point. Part III can be divided into three small sections.

Table 4-11 Structure of Part III

| Section | Tempo | Depiction |
|------------------|---------|-----------------------------------|
| 1 mm. 171-187 | ♩=ca.82 | Short introduction, with fanfare |
| 2 mm. 188-238 | ♩=ca.88 | Spirited march with interruptions |
| 3 mm. 239-269 | ♩=ca.92 | Hope for future victory |

Part III-1 consists of a short sixteen-measure introduction initiated by a strong attack of trumpets and percussion. Yun starts with a rising trumpet fanfare (G#-C#) to suggest a bright future here, where the music becomes optimistic and triumphant. Example 4-20 shows the first six measures of Part III-1. Following the initial two-note trumpet fanfare (m. 171), Yun uses complex imitative and contrapuntal techniques between the trumpets and horns employing fast motives, trills, and arpeggios in Yun's characteristic style. The energy and complexity of this section along with a high level of dissonance suggests that the struggle for justice is still

continuing. This section is based on *Hauptton* G, which is introduced by the two trumpets in measure 172 and immediately reinforced by the repetition of the long-held notes on G with syncopated accents. The section ends with the cluster of an A major chord against a fully diminished seventh chord on G# in the strings (m. 186).

Example 4-20 Beginning of Part III (mm. 171-176)

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Yun starts Part III-2 following a Grand Pause in measure 187. This long pause dramatically articulates the change from despair to hope. In measure 188, the complex imitation and counterpoint of Part III-1 have given way to a strongly homophonic march, which evokes the citizens' continued striving. Example 4-21 shows the beginning of the march.

Example 4-21 The march begins (mm. 185-189)

The musical score for Example 4-21, 'The march begins' (mm. 185-189), is presented in two systems. The first system includes Percussion (Pk.), Xylophone (Xyl.), and three parts of the Schlagzeug (I, II, III). The second system includes Violins (Viol. 1, 2), Viola (Vla.), Violoncello (Vcl.), and Kontrabass (Kb.). The percussion parts feature complex rhythmic patterns with dynamic markings like *ff*, *f*, *mp*, and *mf*. The string section plays arpeggiated chords. A tempo change 'ca. 88' is indicated at the end of the first system. The score is marked with 'accel.' and 'ff'.

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Yun once again uses the string section to represent the citizens. Their fight for justice is given strong direction by the steady beat of the reiterated chords. The strings play arpeggiated, pizzicato chords across three strings of each instrument. Later, in measure 198, when the dynamic marking changes to *ffff*, the texture is thickened by using all four strings of each instrument.

Example 4-22 The change of pizzicato in strings (mm. 196-198)

The musical score shows five staves for string instruments: Violin 1, Violin 2, Viola, Violoncello, and Kontrabaß. Each staff begins with a 'pizz.' (pizzicato) marking and a dynamic of 'p' (piano). The notation consists of quarter notes, mostly beamed in pairs. In measure 198, there is a significant change in dynamics and intensity, with markings for 'ff' (fortissimo) and 'fff' (fortississimo) appearing. The rhythm remains a steady quarter-note pulse throughout the excerpt.

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Within the stable 4/4 meter, the string section keeps playing four quarter notes, creating a clear marching rhythm. This marching rhythm characterizes this section: even after frequent interruptions (for example, hesitation in measure 208, or briefly resting, in measures 195 and 219), it constantly returns. The use of syncopated rhythms by the percussion section against the string section is prominent, for example, the use of timpani in measures 188-191, 202-203, and 209-211. These syncopations recall the timpani's rhythm in Part I (mm. 15-22).

Example 4-23 Syncopated rhythm between string and percussion (mm. 207-210)

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Part III-2 starts in an A minor-like key, with A4 as the highest note in the violins. This signals a return to *Hauptton* A, which persists for eight measures (mm. 188-195). After the string section is intruded upon by percussion and brass in measure 196, the melodic line starts rising from E, climaxing on G#6 in the flute in measure 208. The G# is resolved by the horns who play A two octaves lower *fff*, while the strings resume the march with the pizzicato on the open strings (G-D-A-E), sounding E as the highest and the lowest notes (See Example 4-23). These two prominent notes A and E again build the perfect fourth motive vertically.

Hauptton G, another prominent *Hauptton* of the entire work, also appears in this section as it constantly repeats in the open-string pizzicato. While G seems to be established as a secondary

pitch within this section, it is cancelled out by frequent brief appearances of G#, for example, in the first violins in measure 214 and the brass in measures 210-212. Measures 209-238 can be seen as a transition from the march section to the next section Part III-3. In this transition, the march continues on in the string section but the pace gets faster with eighth-note pizzicatos replacing the quarter-note pizzicatos. Then from measure 232 to the end of the transition section, the pizzicatos in the strings disappear, and the strings and woodwinds play ascending running notes while the brass move together in parallel motion employing a syncopated rhythm against the other instruments. At the end of the transition (m. 238), the highest note of the last two pizzicato chords in the violins show the rising perfect fourth motive (E-A), supported by a pizzicato A major/minor chord. The following table shows the shift from the *G Hauptton* in Part III-1 to A as the central *Hauptton* in Part III-2.

Table 4-12 *Hauptton* of Part III-1 and III-2

| Section | Part III-1 | Part III-2 |
|-----------------|-----------------------------------|--------------------|
| <i>Hauptton</i> | G | (G)/A |
| | At the end, a pivot chord G# to A | Frequent use of G# |
| Underlying line | G-----A | |

A marking of *poco accelerando* marks the transition of this section (Part III-2) into the next, faster section (Part III-3). This section, representing hope for victory, begins in measure 239 with the fanfare theme in the horns and violins on E and A, the perfect fourth motive that Yun uses throughout Part III. (See Example 4-24):

Example 4-24 Fanfare theme in horns and violins (mm. 238- 240)

240

poco accel. ca. 92

Fl.

Ob.

Klar.

Fag.

Hr.

Trp.

Pos.

Tuba

Pk.

Schlagzeug

Viol.

Vla.

Vcl.

Kb.

240

poco accel. ca. 92

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This E-A fanfare motive is repeated again in measures 246-247, where the trumpets join the horns to play the fanfare as the dynamic changes from *ff* to *fff*. The dynamics in this entire section, with the exception of one motive, maintain a relentlessly high level, ranging between *fff* and *ffff*.

Hauptton and Program of the work

According to his wife, Yun spent a long time creating *Exemplum*, especially the ending of the piece. She states, “He spent much time on measures 254-269 on the second through fourth of April... Long working hours suggest the weight of the impact of the event which he portrayed in the work.”⁷⁹ As Yun’s wife pointed out, the ending is important to understand the program of the piece. I especially would like to focus on the very last measure of the piece, where the string section plays an A minor seventh chord, while the cello and bass play G (See Example 4-25). The brass section plays an F# diminished chord with an emphasis on the A played by trombones and tuba. The woodwinds section plays tremolos between two chords, the first a F# diminished seventh chord and the second an A minor seventh chord. Between these two chords the common tones are A, C, and E (A minor chord), and the non-common tone F# moves to G in the second chord. While other instruments hold the chords, the last two notes, marked by fermatas, are played by the two timpanists. For the first chord of the last beat of the measure, they play E and A, and for the second chord they play E, G, G# and B, an E major/minor chord. By hearing the timpani chords against the prominent C’s played by the other instruments, the first chord can be heard as an A minor chord, and as it resolves to the second chord, it creates a sense of iv-I/i movement (Am to EM/m). The following example presents the last three measures of the piece.

⁷⁹ Lee, *NaeNampyon Yun, Isang*, 87. Translation by author.

Example 4-25 The end of the piece (mm. 267- 269)

The musical score is arranged in four systems, each containing multiple staves for different instruments. The instruments include Piccolo, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Percussion (Pk.), Snare Drum (Schlagzeug), and Violoncello (Vcl.). The score is written in 4/4 time and features complex rhythmic patterns and dynamics. The first system includes Picc., Fl., Ob., Klar., and Fag. The second system includes Hr., Trp., Pos., and Tuba. The third system includes Pk., I. Beck., II. Beck., and III. Beck. The fourth system includes Viol., Vcl., and Kb. The score is marked with dynamics such as *ff* and *non trem.*

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Examining Yun's use of *Hauptton* is very critical to see the meaning of the work. We can see how Yun represented the program even at the deep structural level of the progression of the *Haupttöne* throughout the work.

Table 4-13 *Haupttöne* of the entire work

| Part | Part I | | Part II | Part III | | |
|-----------------|--|------------|---------|----------|---------------|-----|
| Section | 1 | 2 | | 1 | 2 | 3 |
| <i>Hauptton</i> | G | G----G#/Ab | A | G | (G)/A (G#) | G/A |
| Underlying line | <div style="display: flex; justify-content: space-between; align-items: center;"> (G#) (G#) </div> <div style="display: flex; justify-content: space-between; align-items: center;"> G-----A-----G----- (G)/A-----G/A </div> | | | | | |

Overall, the piece shows a progression from *Hauptton* G (Part I-1) through G# (Part I-2) to A (Part II). The choice of *Haupttöne* supports the large-scale A-B-A form of the work in its motion from G in Part I, through A in Part II, to G at the beginning of Part III. However, after the cluster of an A major chord against a diminished seventh chord of G# in Part III-2, the *Hauptton* moves to A, but *Hauptton* G still persists in the background and G# is also frequently used, causing an ambiguity.

How does Yun's use of the *Hauptton* technique help to convey the program of the work? Throughout the entire work, the original *Hauptton* G tends to resolve to A. G in Part I, which portrays the massacre, moves to A in Part II, which shows the people in mourning, but the people with their sorrow are also conscious of their continued resistance. Part III, which depicts the peoples' emerging hope, takes up G again. Now when A reappears the victory of justice and democracy comes clearly into view. However, Part III is the most ambiguous section with regard

to the *Haupttöne*. In Part III-1, the original *Hauptton* G is present in the trumpets, but as soon as Part III-2 starts and the *Hauptton* A becomes prominent, the two *Haupttöne* G and G# are also present. While the original *Hauptton* G continues in the background, the frequently appearing G# builds the tension and clash. As *Hauptton* G# was used to pivot to A at the end of Part I-2 and Part III-1, the frequent use of G# in Part III also gives the impression that it needs to resolve to A. In Part III-3, the *Hauptton* is very ambiguous, and the piece concludes with that ambiguity as the final chord features two *Haupttöne*, G and A. But which is the most important *Hauptton* of the work? The ending includes G, the overall *Hauptton* of the piece, and it also includes A, the *Hauptton* to which the original G moved. The concluding dual E major/minor chord represents duality and clash, while the A *Hauptton* implies a hopeful and bright future. The last chords can be explained as the conclusion of the work without full resolution of the issues that it represents.

When the massacre occurred, it did not end with the withdrawal of the armed forces. The fight for justice and freedom continued to go on even after the massacre. Even now the struggle against authoritarian regimes and the peoples' fight for democracy continues. Overall, the duality of ongoing conflict and victory was what Yun portrayed in his *Exemplum*.

CHAPTER 5

CONCLUSION

While Yun's music is well-known in Germany and in recent years has been acclaimed in South Korea, it is as yet largely unfamiliar to American audiences and scholars, and *Exemplum in Memoriam Kwangju* has never been analyzed in detail in the English language. Even though it is not performed very often in the West, the piece has been performed annually on May 18 in Gwangju (Kwangju), since its premiere there in 1993, to mark the anniversary of the massacre.

Isang Yun's musical style reflects his multicultural life experience and his political involvement. Like many composers of his time who were searching for new sound worlds, his solution was to incorporate Eastern elements into Western music. At the age of 39, Yun left Korea for Europe to study music. He initially applied the serialism technique of Schoenberg and his followers, and then gradually started to establish his own style by incorporating *Klangfarben* techniques and Eastern musical language. The pivotal experience in his life, his kidnapping and imprisonment in 1967, gave his composing a new and strong focus. Needing to express his feelings to a broad audience, he simplified his compositional technique and cultivated more consonant sonorities. By the 1980s he had found his own voice and started producing a steady stream of compositions, writing more than half of his total output. Most of these works are dedicated to expressing universal themes of human sympathy and suffering.

Yun wrote the symphonic poem *Exemplum in Memoriam Kwangju* in 1980-81 at the beginning of his third style period. Yun wrote his five symphonies in the last period, and the *Exemplum* (1981) can be understood as his first exploration of the symphony as a genre. He

wrote the piece for a general audience and, as he stated in its preface, Yun wanted it to be interpreted broadly as an outcry for justice and freedom. His distinctive *Hauptton* technique is combined with consonant and approachable lyricism. Yun stated that he tried to depict the Gwangju massacre as vividly as possible, going beyond his usual techniques and style, choosing bold techniques to effectively express the work's program.⁸⁰ Its clear program, overtly represented in the musical details of the work, also helps the work to be accessible to a general audience.

Yun achieved a realistic depiction of the Gwangju democratization movement in this composition. Monika Lichtenfeld states that Yun created a “musical documentary” in this work, with its uprising and massacre depicted in “wave-like, increasingly condensed and dynamic motion sequences.”⁸¹ Yun portrayed the citizens' committed uprising and the massacre in the work. He wrote it while in a state of horror and shock, and transferred these emotions to the audience through sound. The work moves from conflict to mourning to hope for a bright future, reinforced at a deep level by the movement of the *Haupttöne* along with the structure of the piece. The three parts create an A-B-A form, built on the movement of *Haupttöne* from G to A back to G, and ending with a clash of G and A. The ending of the piece with a clash can be explained as a conclusion without full resolution. What Yun depicted in his *Exemplum* is the victory of citizens fighting for justice, yet at the same time, their struggle continues against dictatorships. Yun stated, “My musical language is not ‘joyous.’ It is rather close to the outcry for justice and beauty. It offers comfort to the oppressed and defiance against the oppressors. It

⁸⁰ Lee, *NaeNampyon Yun, Isang*, 2:85.

⁸¹ Lichtenfeld, “Isang Yuns Orchesterstück,” 75. Translation by author.

should be understood as the most humane, not as political.”⁸² Through this symphonic poem, he gave the opportunity to the audience to experience his successful “musical documentary” as an artistic memorial of May 18 beyond the space of language and word.

This document contributes to the scholarly study of Yun’s *Exemplum* and to its continued performance in the following ways. First, this document gives an overview of Isang Yun’s musical style and its basis in Eastern thought, and includes discussion of his compositional techniques such as *Hauptton* technique as well as *Nong-Hyun* technique. Second, it provides an overview of the program of the *Exemplum*, and gives a musical analysis of the work that will help performers to understand the overall structure of the work and how the program is depicted in the music. In particular, through analysis of the deep-level structures created by his use of *Haupttöne*, as well as through discussion of scene changes, this document examines the ways in which Yun employs his distinctive *Hauptton* technique to represent the historical event.

Future studies could examine the *Exemplum* as Yun’s first exploration of the symphony by looking for the connection between it and his five later symphonies. This document may also serve as a model for further research into Yun’s programmatic music that reflects his interest in politics, such as *Nauī Dang*, *Nauī Minjokiyo!* (My land, my people), 1987, and *Engel im Flammen und Epilog*, 1994.

⁸² Chung and Yang, *Nauī Gil*, *Nauī Isang*, *Nauī Eumak*, 49. Translation by author.

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