

AN ANALYTICAL STUDY OF ISANG YUN'S *OBOE AND OBOE D'AMORE CONCERTO*:
THE INTERCULTURAL ADAPTATION OF *SIGIMSAE* FOR THE KOREAN *PIRI*
WITH MODERN WESTERN COMPOSITIONAL
TECHNIQUES FOR THE OBOE

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Isang Yun (1917-1995), one of the most important avant-garde German-Korean composers, is perhaps best known for his success at integrating Korean musical elements into traditional Western styles. His *Concerto for Oboe, Oboe d'amore, and Orchestra* incorporates many traditional Korean elements, and uses techniques such as *Hauptton*, *Hauptklang*, and *Umspielung* to blend these elements into a Western musical style. This study explores the elements of traditional Korean music and instruments present in Yun's score, examines his compositional techniques, and makes practical performance suggestions that allow performers to properly convey his intentions. This dissertation includes six chapters. The first chapter discusses the purpose and importance of the study. The second chapter reviews Isang Yun's biography and works, based on a published interview with Yun and a biography written by his wife of many years. The third chapter introduces the characteristics of traditional Korean woodwind instruments relevant to the work. The fourth chapter examines Yun's compositional techniques of *Hauptton*, *Hauptklang*, and *Umspielung* in the work and their relationship with the main-tone and *Sigimsae* techniques. The fifth chapter introduces and explores different types of *Sigimsae* in the work, with suggestions for quarter-tone performance techniques. The sixth and last chapter is a conclusion.

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CHAPTER 1

INTRODUCTION

1.1 Statement of Purpose

Isang Yun (1917-1995), one of the most important avant-garde German-Korean composers, is perhaps best known for his success at integrating Korean musical elements into traditional Western styles. His *Concerto for Oboe, Oboe d'amore, and Orchestra* incorporates many traditional Korean elements, and uses techniques such as *Hauptton*, *Hauptklang*, and *Umspielung* to blend these elements into a Western musical style. This study explores the elements of traditional Korean music and instruments present in Yun's score, examines his compositional techniques, and makes practical performance suggestions that allow performers to properly convey his intentions.

Yun's compositions were generally influenced by Korean musical traditions and culture, and this concerto is no exception. As Yun has done in other compositions, he chose Western instruments as soloists: the oboe and oboe d'Amore. These instruments aim to reproduce the sound of two traditional Korean woodwind instruments: the *Hyang Piri* and the *Dang Piri*.¹

Yun's work has been widely acknowledged and academic research has been published on his output, but performances of his works are rare because they are difficult to interpret without a basic knowledge of Korean instruments and their respective ornamentations. This research helps performers and teachers interpret his works more accurately and with greater depth.

1.2 State of Research

Nae Nampyon Yun Isang (My husband, Isang Yun), written by Soo-Ja Lee, his wife of

¹ 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), 125, 269.

many years, vividly illustrates Yun's life, and is a valuable source of information on his time in both Korea and Germany.² Luise Rinser and Isang Yun's *Der verwundete Drache (The Wounded Dragon)*, consists of interviews with Yun himself. This is a significant resource providing the reader with first-hand information and ideas regarding the composer's music, as well as explanations about his compositional techniques.³

The use of the *Hauptton* technique is a significant element in Yun's music. It is based on a traditional Korean technique called main-tone, but it is also designed to blend well with Western musical elements. *Isang Yun and the Hauptton Technique: An Analytical Study of the Second Movement from Duo für Violoncello und Harfe (1984)*, by Sinae Kim, provides a detailed description of the *Hauptton* technique and how it is applied in Yun's compositions.⁴

Theory and Practice of Korean Traditional Music Education discusses the history of Korean traditional music in great length, from its origins and the different types of Korean classical music⁵, to an examination of the main-tone technique. In his music, Yun attempts to recreate the sounds of Korean traditional instruments through the use of their closest Western counterparts. For example, the *Piri*, a Korean double reed instrument, is represented by the oboe, and the *Daegum* by the flute. *Korean Musical Instruments*, by Keith Howard, is a good introductory source on the origins and characteristics of Korean traditional instruments that Yun later substituted for Western instruments.⁶ Another related resource is *The Interaction of Korean*

² Soo-Ja Lee, *Nae Nampyon Yun Isang I and II (My Husband Isang Yun 1 and 2)* (Seoul: Changjak and Pipyong Co, 1999).

³ Luise Rinser and Isang Yun, *Der verwundete Drache (The Wounded Dragon)* (Nordlingen, Germany: S. Fischer Verlag GmbH, 1977).

⁴ Sinae Kim, "Isang Yun and the Hauptton Technique: An Analytical Study of the Second Movement from *Duo für Violoncello und Harfe (1984)*" (M.A Diss., University of Ottawa, 2012).

⁵ Youngwoon Kim, *Theory and Practice of Korean Traditional Music Education* (Seoul: Wonwha Publisher, 2007).

⁶ Keith Howard, *Korean Musical Instruments* (New York: Oxford University Press, 1995).

and Western Practices in Isang Yun's Piri for Oboe Solo and Other Works. This discusses the use of *Sigimsae*, a type of ornamentation that is very important when playing the *Piri*: it also describes Yun's use of *Umspielung*, which is similar to Western ornamentation.⁷

Even though there are three different types of *Piri*, the *Hyang Piri* is the one that most closely resembles the sound and range of the oboe. *Study of Playing of Hyang Piri*, by Hyosun Kang, and *A Study on PIRI Techniques in Contemporary Korean Compositions*, by Jihyun Kim, present specific information about the *Hyang Piri*, describing its fingerings, embouchure, and reeds. It also discusses the proper execution of *Sigimsae* performance styles.⁸

A Study about Effective Teaching Methods of Sigimsae -Centering on Sigimsae teaching methods using illustrations, by Mo-du Moon⁹, *A Study on the Ornament (Shikimsae) for Piri in Current Yominrak*, by Gun-Sub Kim¹⁰, *A Study on Piri Techniques in Contemporary Korean Compositions*, by Jiyun Kim¹¹, provides a definition of *Sigimsae*, in addition to introducing the different types and uses related to this playing style.

A traditional oboe technique cannot be used if one wishes to accurately play the Korean elements of *Sigimsae*, as seen in Yun's music. Libby Van Cleve's book, *Oboe Unbound: Contemporary Techniques*¹², Bruno Bartolozzi's book, *New Sounds for Woodwind*¹³, Lawrence

⁷ Jeong Seok Lee, "The Interaction of Korean and Western Practices in Isang Yun's Piri for oboe solo and Other Works" (PhD Diss., The City University of New York, 2011).

⁸ Hyosun Kang, "Study of playing of Hyang Piri" (PhD Diss., Seoul National University, 2015).

⁹ Mo-du Moon, "A Study about Effective Teaching Methods of Sigimsae - Centering on Sigimsae Teaching Methods using Illustration" (M.M Diss., Woosuk University, 2009).

¹⁰ Gun-Sub Kim, "A Study on the Ornament (Shikimsae) for Piri in Current Yominrak" (M.M diss., Dankook University, 1995).

¹¹ Jiyun Kim, "A Study on PIRI Techniques in Contemporary Korean Compositions" (M.M diss., The Korean National University of Arts, 2012).

¹² Libby Van Cleve, *Oboe Unbound: Contemporary Techniques* (Lanham, Maryland: Rowman & Littlefield, 2014).

¹³ Bruno Bartolozzi, *New Sounds for Woodwind* (London: Oxford University Press, 1982).

Singer's book, *Metodo per oboe*¹⁴, and Nora Post's dissertation, *The Development of Contemporary Oboe Technique*¹⁵, all provide descriptions on the use of valuable contemporary techniques such as microtones (quartertones), altered timbres, *glissandi*, and flutter tonguing. Particularly noteworthy is a chart of alternative fingerings for quartertones that is very useful for playing Yun's music, including his *Oboe and Oboe d'amore Concerto*. The chart makes it easier for the player to produce quartertones and *glissando* notes in a more effortless manner.

This dissertation unfolds in three parts: (1) how to comprehend Yun's compositional language using *Hauptton*, *Hauptklang*, *Umspielung*, and *Sigimsae*, (2) how to blend and apply his Western Korean compositional techniques into his music, and (3) suggested performance guidance.

¹⁴ Lawrence Singer and Bruno Bartolozzi, *Metodo per oboe* (Milano: Edizioni Suvini Zerboni, 1969).

¹⁵ Nora Post, "The Development of Contemporary Oboe Technique" (PhD Diss., New York University, 1979).

CHAPTER 2

ISANG YUN: LIFE AND WORKS

Isang Yun was born the son of Ki Hyung Yun on September 17, 1917¹⁶ in Duksan-myun Kyungsang Namdo in South Korea. In 1920, when Yun was three years old, his family moved to Tongyeong. Because his father was the descendant of a *Yangban* (a scholar from a noble family with a scholarly tradition)¹⁷ he regarded Japan as an antagonist and sent his son sent to a *Seodang*¹⁸—a Chinese traditional private school, instead of the European school system introduced by Japan in 1922. Yun studied Chinese writing with a brush, Chinese philosophy, and Chinese literature for three years.¹⁹ When Yun was eight years old, he was sent to an elementary school where students had a stronger sense of Korean's national spirit.²⁰ Elements of *Seodang*, Chinese calligraphy, and the Chinese philosophy of Taoism later appeared in Yun's music.²¹ Moreover, Korean elements are indispensable to his music;²² two of the most important Korean musical elements are main-tone (long sustained note) and Korean ornamentations, *Sigimsae*, which demands traditional Korean instrumental technique.

According to his wife, Soo-Ja, Lee, Yun was sensitive as a child, and his experiences in Tongyeong influenced his personality, musical development and later creative life as a

¹⁶ Soo-Ja Lee, *Nae Nampyon Yun Isang I (My Husband Isang Yun I)* (Seoul: Changjak and Pipyong Co, 1999), 88, 90.

¹⁷ 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., the College of Fine and Professional Arts of Kent State University, 2003), 39.

¹⁸ Lee, 92.

¹⁹ Byeon, 58.

²⁰ Lee, 92.

²¹ Francisco F. Feliciano, *Four Asian Contemporary Composers* (Quezon City: New Day Publisher, 1983), 66.

²² Luise Rinser and Isang Yun, *Der verwundete Drache (The Wounded Dragon)* (Nordlingen, Germany: S. Fischer Verlag GmbH, 1977), 95.

composer.²³

Yun enjoyed singing and liked to practice the organ at the church near his house. He began studying the violin with no teacher, but had later the chance to take lessons from his neighbor who studied in Japan and could play violin.²⁴ In addition, Yun learned to read music at age 10 in his music class and began to write his own music at age 13. He composed simple music at first, but later wrote instrumental music for a few select instruments. Some of his music was used in movie theaters.²⁵ While Yun's passion for music continued to grow, he could not find a music theory teacher in Tongyeong. Therefore, he eventually decided to move to Seoul in order to study with Ho Yung Choi,²⁶ a student of Franz Ecker, a German trained composer and a violinist who was the first person to introduce Western music theory to East Asia. Yun wanted to study with him to learn how to introduce ethnic elements into his compositions using Western musical techniques.

I had heard about a musician who had a good name as a violinist and composer. He composed in the Western manner but with Korean style. I went to him. He took me as a pupil. Under him I learned the basics of the theory of harmony for the first time. This teacher was a pupil of a pupil whose teacher was a German, a Prussian officer, who conducted the military band. His name was Franz Ecker. He had taught his musicians not only instrumental music, but also Western harmony and counterpoint. He had students. One of his students became my teacher [...] So I learned music theory. In addition I studied full score enthusiastically. I often went to the National Library and there got to know the classicists and also modern music for that time: Strauss and Hindemith. I stayed in Seoul two years, then I went back home.²⁷

Yun learned harmony, counterpoint,²⁸ and performance practice with him. After studying with

²³ Lee, 96.

²⁴ Ibid., 106.

²⁵ Ibid., 107.

²⁶ Yang-sook Kim, "Analysis of "Glissées pour Violoncelle seul" by Isang Yun" (M.M Diss., Kyungwon University, 2005), 3.

²⁷ Byeon, 70.

²⁸ Lee, 112.

him for two years, Yun was eager to forge his own compositional style.

I had not come to understand Western Classical music properly. My knowledge was extensive but superficial. What I wanted was something else. I wanted to write my own music.²⁹

Yun decided to study in Japan. He attended Osaka college of music in 1935, and studied music theory, composition, and cello. But after his mother's sudden death two years later, he had to return to Korea.³⁰

In 1948, Yun taught music at Tongyeong Women's High School,³¹ then moved to Busan. He started teaching music at a Busan private school in 1949, teaching music history at the University of Busan in 1950, and music classes at Busan high school in 1951.³² His life as a musician became more active in Busan.

I founded a choir and a small orchestra. I played quartets of Haydn, Mozart, Schubert, Beethoven and arranged musical performances, at which our orchestra, to which I belonged, played the easier Haydn and Beethoven symphonies [...] finally it was time for music again! I even composed again—songs and string quartets.³³

He composed songs and string quartets and performed many concerts with choir and orchestra in Busan.

In 1950, he married Su-ja, Lee. Yun described the moment when he saw her for the first time and their subsequent marriage.

There, a new part of my life started: I met Su Ja, my future wife. She was a teacher in the same school. She had just graduated from the university and was 22 years old.[...] finally Su Ja got her way. We could marry. The wedding was on January 30, 1950.[...] it was a

²⁹ Byeon, 72.

³⁰ Lee, 113.

³¹ Ibid., 121.

³² Yong-Whan Kim, *Isang Yun's Studies* (Seoul: Sigongsa, 2001), 403.

³³ Byeon, 92.

beautiful celebration. My friends sang songs which I had composed. And then our married life started³⁴

After three years of the Korean War, an armistice was signed in 1953. Yun moved to Seoul in the middle of September³⁵ and began teaching at Yangjeung High School and at many universities. He arranged concerts and attended many musical festivals in different cities, including Gyeongju and Jinju.³⁶ He composed songs and chamber music, and some of his works, the Piano Trio and the String Quartet, were published and performed. His String Quartet No. 1 and Piano Trio were selected for the *Seoul Culture Awards*, the first time this award was given to a composer.³⁷

In 1956, I received the great Cultural Prize of Seoul. It was actually the greatest Korean Cultural Prize. It was given to a composer for the first time. I was happy, but I knew that I was wanting in compositional technique. It was clear to me that I had to go to Europe. Only in Europe could I learn what I wanted to learn.³⁸

He wished to study western music theory, modern atonal music, and twelve-tone music. In 1956 he was invited to the Paris Conservatory,³⁹ where he studied theory with Pierre Revel, a pupil of Paul Dukas and Vincent d'Indy.⁴⁰

Yun moved to Berlin in the middle of July 1957⁴¹ and studied composition with Boris Blacher. According to Yun, Blacher understood him well because he grew up in China. Blacher commented on Yun's *Music für Sieben Instrumente (Music for Seven Instruments)*:⁴²

³⁴ Ibid., 94.

³⁵ Ibid., 63.

³⁶ Ibid., 67-68.

³⁷ Ibid., 84-85.

³⁸ Byeon, 98.

³⁹ Ibid., 100.

⁴⁰ Ibid., 103, 330.

⁴¹ Lee, 138.

⁴² Byeon, 105.

Must write in a less complicated way, more clearly, and also take consideration of the interpretation, thus not write so heavily. He also said I should develop my Asian timbre-presentation more clearly.⁴³

Yun used Western and Korean elements in his *Music for Seven Instruments*. The first movement used twelve-tone techniques. In the second movement, however, he composed using the sound of Korean court music and tried to apply the Korean traditional instrumental performance techniques, such as accurate vibrato or many kinds of glissandi.⁴⁴

Yun studied counterpoint, Fugue, and Canon with Reinhard Schwarz-Schilling, who was a pupil of Heinrich Kaminski. He also studied with Josef Rufer, a theorist and an assistant of Schoenberg. Yun described Rufer as one of the best scholars because of the accuracy of his analysis. Yun thoroughly learned Vienna School techniques⁴⁵ and felt he was ready to return to Korea. However, he wanted to learn more about modern music and therefore went to Darmstadt in 1958 to attend to the “*Course for New Music*,” where distinguished lecturers such as Messiaen, Boulez, Cage, Ligeti, Maderna, Nono, and Stockhausen presented their ideas. After Yun experienced this radical modern music, he pondered his musical identity connecting the “avant-garde” and his “Eastern” heritage.

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

Yun talked to Dr. Wolfgang Steinecke who initiated the *Kurse für Neue Musik* in Darmstadt (course for new music) and sent him his *Music for Seven Instruments*.⁴⁶ This music

⁴³ Ibid., 104-105.

⁴⁴ Byeon, 109.

⁴⁵ Ibid., 105-106, (Soo-Ja Lee, *Nae Nampyon Yun Isang I*, 140, 158).

⁴⁶ Ibid., 108.

was premiered by the soloists of the Hamburg Chamber Ensemble conducted by Francis Travis in Darmstadt in 1959.⁴⁷ Describing the atmosphere of the concert, Yun said the whole audience was listening very quietly while the mysterious Korean melody was being played by oboe. After the third movement was played with delicate detail, the audience burst into applause. Yun went out on stage three times to receive the applause and, after the performance, he received a congratulatory handshake from the organizer, Scherschen, for a successful performance.⁴⁸

On March 10, 1959, his early composition, *Fünf Stücke für Klavier (Five Pieces for Piano)*, which is composed using the twelve-tone technique, was accepted at the Dutch competition arranged by the *Gaudeamus Foundation of Bilthoven* in Netherlands.⁴⁹

Yun became a graduate student in composition at the Berlin University of the Arts in 1959 and was the only person in seven years who graduated as a composition major.⁵⁰

After great success in Darmstadt and Bilthoven, Yun began composing a string quartet to submit to the International Society for Contemporary Music. As a result, his String Quartet No. 3 was accepted⁵¹ and premiered by Novak Quartett in Cologne on June 15, 1960.⁵²

Yun felt that this was his second most successful composition in Germany. In this work he started to combine the Eastern style with Western twelve-tone techniques. This piece was also the most demanding to date for performers.⁵³

⁴⁷ Lee, 164, (Yong-Whan Kim, 29).

⁴⁸ Lee, 169-170.

⁴⁹ Byeon, 108-109.

⁵⁰ *Ibid.*, 159.

⁵¹ *Ibid.*, 176.

⁵² Yulee Choi, "The problem of musical style: Analysis of selected instrumental music of the Korean-born composer Isang Yun" (PhD diss., New York University, 1992), 422.

⁵³ Lee, 179.

Yun was commissioned to write music for a concert by the Berliner Rundfunk. The result was his orchestral piece *Bara*, a Korean name meaning "temple dance".⁵⁴ The work was premiered in Berlin, performed by the Berlin Radio Symphony Orchestra with the conductor F. Travis in 1962⁵⁵, and performed in Hamburg in 1965.⁵⁶

Yun completed two more orchestral works: *Colloides Sonores* (1961), commissioned by the Rundfunk Hamburg, and *Symphonische Szene* (1960) commissioned by the Hessischer Rundfunk.⁵⁷ Yun's unique technique, which was already present in *Music for Seven Instruments*, was further developed in *Bara* and the *Symphonic Scenes*.⁵⁸

Yun composed *Loyang* (the name of an ancient Chinese city) as a chamber ensemble for four woodwinds, two strings, four percussion, and harp. His arrangement of ancient East Asian music for a radio programs, allowed him to study and analyze various forms of classical Chinese music. Yun's work was inspired by a 900-year-old work from Loyang, as well as the Yin and Yang of Taoist philosophy. Korean elements appear in this work as well, with special techniques employed for western instruments to produce ancient East Asian instrumental sounds. He also added ornaments of strong vibrato or glissandi up a minor second, to represent the characteristic style of the *Piri*.⁵⁹

Yun submitted *Loyang* to competitions but was only selected as one of the finalists. However, the competition allowed him to meet Klaus Wembach, the director of the orchestra

⁵⁴ Ibid., 183.

⁵⁵ Yong-Whan Kim, *Isang Yun's Studies* (Seoul: Sigongsa, 2001), 405.

⁵⁶ Byeon, 122.

⁵⁷ Lee, 205.

⁵⁸ Byeon, 111.

⁵⁹ Ibid., 125.

Jeunesse Musical and a coordinator the Tase der Neue Music (Day of New Music), who premiered *Loyang* on January 23, 1964.⁶⁰

Yun composed *Garak* and *Gasa* in 1963. These also use twelve-tone technique. Nevertheless, as the interview with Rinser makes clear, Yun's *Hauptton* technique played a more important role than the twelve-tone technique in these pieces. For example, the *Hauptton* C# and D# which appear at the beginning of *Gasa* in the violin, are decorated by ornamentation, such as different types of vibratos. Furthermore, the work has special notations for performance techniques that express East Asian music elements. Christian Martin Schmidt reviewed Yun's *Hauptton* technique:

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.⁶¹

In the summer of 1966, Yun was invited by the Ford Foundation for lectures and performances in the United States. He visited Tanglewood, Detroit, Aspen, Ditmars, Chicago, Los Angeles, New York, and Washington.⁶²

On June 17, 1967, the Korean Central Intelligence Agency (KCIA) abducted Yun for suspicion of espionage, and transported him, against his will, from Berlin to Korea.⁶³ This incident was provoked by Yun's visit to North Korea to see the grave-fresco of the *Kangso* Great Tomb in 1963. Yun's *Symphonic Scenes* was inspired by this work of art,⁶⁴ as was his *Image*,

⁶⁰ Ibid., 124-126.

⁶¹ Ibid., 133-136.

⁶² Lee, 252-253.

⁶³ Ibid., 267-269, 271.

⁶⁴ Byeon, 111.

composed in prison on November 25, 1968.⁶⁵

I was speechless. The original was much more beautiful and powerful. These colors radiating from the darkness, the impression that this underground grave room made as a whole, was overwhelming. The most fascinating to me was the flowing elegance of the direction of line⁶⁶

The visit to North Korea was the major reason for his arrest by the Republic of Korea. Even though North and South Korea had been in a truce since 1953 after the Korean War, Yun was sentenced to life imprisonment at the first trial on December 13, 1967, and his wife was sentenced to five years, but later released on probation.⁶⁷ There had been calls for leniency on his behalf from around the world. *Freie Akademie der Kunste Hamburg*, where Yun had been a member, sent a petition and letter to President Park of the Republic of Korea on May in 1968, signed by 181 international musicians, including Igor Stravinsky, Elliot Carter, Wolfgang Fortner, Herber von Karajan, and Heinz Holliger. The petition claimed that Yun was a world-renowned composer, who achieved an uncommon blend of Korean and Western musical elements in his work. He was a very important mediator between eastern and western music.⁶⁸

Yun's passion for music could not be stopped even under these circumstances. After his detention in June of 1967, he was allowed to compose again on October 6, 1967.⁶⁹ His *Riul* for clarinet and piano was composed in 1968, and his opera, *Die With des Schmetterlings* was finished by February 5, 1968 and premiered in Nuremberg on February 23, 1969.⁷⁰ On February

⁶⁵ Lee, 306.

⁶⁶ Byeon, 116.

⁶⁷ Lee, 300.

⁶⁸ *Ibid.*, 293-294.

⁶⁹ *Ibid.*, 290.

⁷⁰ *Ibid.*, 291.

25 in 1969 he was released from prison by a special amnesty from President Park.⁷¹

Yun returned to Berlin and an active career. He taught composition at the University of Hannover (1969–1971), was a professor emeritus at the University of Western Berlin (1972–1976), and was a professor at the Berlin University of the Arts (1977–1987).⁷² He was invited to write in various genres, including opera, symphonies, concerti, chamber pieces, and solo pieces. For example, his opera *Sim Tjong*, a Korean fairy tale, was premiered with the conductor Wolfgang Sawalisch on August 1, 1972 for the opening of the *Munich Olympics*.⁷³ His Symphony No.1, written in 1983, was commissioned by the Berlin Philharmonic for their 100th Anniversary celebration and was premiered on May 15, 1984.⁷⁴ His Symphony No.5, commissioned for the celebration of the 750th Anniversary of Berlin, was premiered by the Berlin Philharmonic Orchestra at the celebration of Yun's 70th birthday on September 17, 1987.⁷⁵

His symphonies stand apart from his unique musical style, because they incorporate more Western musical elements, such as western tonalities and melodies. Yun explains:

I never intentionally wrote these symphonies to assemble these western elements. This Western personality also flows from me, that is, the product in which I myself as a composer was completely liberated.

Furthermore, his five symphonies convey his musical, philosophical, and ideological content. These deal with the problems of humanity.⁷⁶

I am not only an artist, but also a human being in the world. Human suffering, oppression, suffering and injustice exist at the same time in the world [...] Where there is

⁷¹ Ibid., 348.

⁷² Soo-Ja Lee, *Nae Nampyon Yun Isang 2 (My Husband Isang Yun 2)* (Seoul: Changjak and Pipyoung Co, 1999), 251.

⁷³ Yong-Whan Kim, *Isang Yun's Studies*, 44, 86, 147-148.

⁷⁴ Soo-Ja Lee, 2nd ser., 195.

⁷⁵ Ibid., 199.

⁷⁶ Ibid., 195.

pain and injustice, I want to talk with you through music.⁷⁷

His *Oboe and Oboe d'amore Concerto*⁷⁸ was commissioned for the Koussevitzky Music Foundation of the US library of Congress. It was premiered by the *Orchester der Bonner Beethovenhalle*, directed by Dennis Russel Davies with oboist Heinz Holliger at the Berlin Philharmonic Hall. The premiere was on September 16, 1991; one day before Yun's 74th birthday. Unfortunately, Yun was not able to attend because of ill health.⁷⁹

Yun's 75th birthday was celebrated in many parts of the world, including Switzerland, Japan, Pyongyang, Hamburg, Detmold, Hanover, Saarbrücken, Kiel, Mannheim, and more. In Berlin, a banquet was held on September 16, 1992 with the Berliner Philharmonic in Concert: "Yun's Night."⁸⁰

Yun was awarded the Kiel Culture Award from the city of Kiel on June 23, 1969.⁸¹ He earned the *Großes Bundesverdienstkreuz* (Great Federal Cross of Merit) from Richard von Weizsäcker, President of the Federal Republic Germany in 1988.⁸² He was named an honorary member of the International Congress of Modern Music (IGNM) in Zurich, Switzerland in 1991, which has only eight honorary members worldwide.⁸³ Finally, he was awarded the Goethe Medal on May 9, 1995.⁸⁴ He died on November 3, 1995.⁸⁵

⁷⁷ Ibid., 203.

⁷⁸ 2 Flutes, 1 Piccolo, 1 Oboe, 2 Clarinets 1 Bassoon, 2 Horns, 1 Trumpet, 1 Trombone, Strings, Harp, Timpani, 2 percussionists: I. 5 Gongs, 5 Tom-Toms, Glcokenspiel, 3 Woodblocks, Tambourine. II. 3 Tam-Tams, Bass Drum, Snare Drum, Xylophone, Vibraphone.

⁷⁹ Young-When Kim, 377-378, 384.

⁸⁰ Soo-Ja Lee, 2nd ser., 275-277.

⁸¹ Ibid., 21.

⁸² Ibid., 239, 277.

⁸³ Ibid., 271.

⁸⁴ Ibid., 306.

⁸⁵ Ibid., 312.

CHAPTER 3

PIRI, A KOREAN TRADITIONAL DOUBLE REED INSTRUMENT

I adapted the European instruments to the old East Asian. I did not take any East Asian instruments, but I wrote out special techniques to play the European instruments. For example, through the up and down movement of a flute, a strong vibration is produced. Also, the brasses have glissandi up a minor second. It will be like the playing of Piri, the East Asian oboe.⁸⁶

This dissertation describes the difference between Western and Korean music, including the main tone and *Sigimsae* techniques. Korean traditional music consists of three main elements: melody, rhythm, and *Sigimsae* which is ornamentation. Unlike Western music, Korean music emphasizes melody over harmony. The melody is centered on one long, sustained note (main-tone or *Hauptton*), and the whole work develops through *Sigimsae* (ornamentation or *Umspielung*).⁸⁷ Yun's *Hauptton* is a Western implementation of Korean main-tone technique, while *Umspielung* is the Western implementation of Korean "*Sigimsae*."

Yun recreates the distinctive sounds and characteristics of Korean traditional musical instruments, using Western instruments to present the Korean musical elements in his music. Yun uses the Western oboe to reproduce the Korean traditional instrument *Piri*. One obvious example of such reproduction is his solo oboe piece entitled *Piri*. The same elements also appear in his *Oboe and Oboe d'amore Concerto*. Studying the *Piri*, therefore, helps one to understand Yun's *Oboe and Oboe d'amore Concerto*.

⁸⁶ 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., the College of Fine and Professional Arts of Kent State University, 2003), 125.

⁸⁷ Mo-du Moon, "A Study about Effective Teaching Methods of Sigimsae - Centering on Sigimsae Teaching Methods Using Illustration" (M. M Diss., Woosuk University, 2009), 5, 8.

3.1 Piri

Piri is a traditional Korean double reed instrument, similar to the Western oboe. *Piri* consists of two parts: *Gwan Dae* and *Seo*. The *Gwan Dae* is the body of the *Piri*, and the *Seo* is the reed, which is inserted on the top of the *Gwan Dae*, just like an oboe and oboe reed. The overall length of a *Piri* is approximately 25 cm. The instrument has seven tone holes at the front and one at the back. Similar to the hand position of the oboe, the left hand is placed on the three tone holes found at the top and the right hand is placed on the four remaining tone holes at the bottom.⁸⁸

Figure 3.1: *Gwan Dae* and *Seo* of *Hyang Piri*⁸⁹



The choice of the bamboo, its species and material characteristics, also changes the timbre of the *Piri*. For instance, *Hyang Piri*, *Se Piri*, and *Seo* are made of *Sinude*, and *Dang Piri* is made of *Hwangjook* or *Ohjook*. More particularly, *Sinude* is divided into two different types, namely *Sanjook* and *Haejook*. *Sanjook* is the *Sinude* grown in the mountains whereas *Haejook* is the *Sinude* grown near the sea.⁹⁰

⁸⁸ Hee-jong, Lee, "A Study on the Play and Ensemble instructions of the "Piri" based on Elementary Music Textbooks" (M.M Diss., Kyungwon University, 2008), 11.

⁸⁹ Eun Suk Oh, "Gwan Dae and Seo of Hyang Piri," April 2020, Lewisville, TX.

⁹⁰ Sori Kim et al., *2009 Report on the Study of Korean Traditional Musical Instruments* (Seoul: Kemoonsa, 2009), 154.

Figure 3.2: The posture of performing *Piri*⁹¹



Haejook is known as the best quality material for *Hyang Piri*, especially if it is three to four years old.⁹² The salt filled sea breeze in this region promotes the strength of this bamboo, giving it a solid tone.⁹³ In contrast, the density of *Sanjook* is weaker than that of *Haejook*, thus producing a smoother tone color. The process of selecting and preparing materials is a very careful and painstaking one.⁹⁴ The collected *Sinudes*, harvested at three to four years of age, are further dried for two to five years in a shady, cool place in order to cull the shrunked or cracked ones.⁹⁵ Since different kinds of bamboos provide distinct tone qualities and timbres, *Piri*

⁹¹ Encyclopædia Britannica, “P’iri,” Image, [https://www.britannica.com/art/piri-musical-instrument/images-videos -/media/1/461598/95667](https://www.britannica.com/art/piri-musical-instrument/images-videos-/media/1/461598/95667) (accessed April 10, 2020).

⁹² Hee-jong Lee, “A Study on the Play and Ensemble Instructions of the “Piri” Based on Elementary Music Textbooks” (M. M Diss., Kyungwon University, 2008), 5.

⁹³ Young-ho Kim, “A study on the effective training way of fundamental learning course of Piri” (M.M diss., Woosuk University, 2004), 5–6.

⁹⁴ Sori Kim et al., 154.

⁹⁵ Ibid., 156.

performers carefully choose the type and age of *Sinude* according to their preference of sound and musical genre.⁹⁶

As illustrated in the following pictures, *Gwan Dae* are made by heating the selected bamboo, which exudes bamboo gum. The holes are drilled according to traditional dimensions.⁹⁷

Figure 3.3: Procedure for making *Gwan Dae*⁹⁸



Similar to the oboe family, which includes the English horn and the oboe d'Amore with different ranges and tone qualities; three distinct types of *Piris*, namely the *Hyang Piri*, *Se Piri*, and *Dang Piri* are used to play different ranges of music and to employ different timbres.⁹⁹

3.2 *Hyang Piri*

The *Hyang Piri* was used in both traditional Korean court and folk music.¹⁰⁰ Its range is about two octaves. However, *Hyang Piri* also has distinctive features: it is able to make loud sounds, and the dynamic between loud and soft, can be easily controlled.¹⁰¹ These features are excellent for playing in ensembles and as soloist. The unique and loud sounds of the *Hyang Piri*

⁹⁶ Ibid., 154.

⁹⁷ Young-ho Kim, "A study on the effective training way of fundamental learning course of Piri" (M.M diss., Woosuk University, 2004), 5.

⁹⁸ Sori Kim et al., 156, 171, 173. Pictures are used with permission from the National Gugak Center.

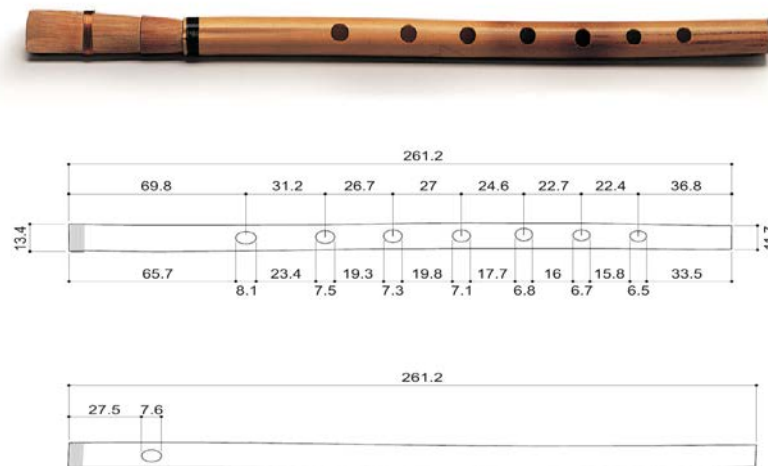
⁹⁹ Hee-jong Lee, "A Study on the Play and Ensemble Instructions of the "Piri" Based on Elementary Music Textbooks" (M. M Diss., Kyungwon University, 2008), 11.

¹⁰⁰ Inwha Seo et al., eds., 42.

¹⁰¹ Hee-jong Lee, "A Study on the Play and Ensemble Instructions of the "Piri" Based on Elementary Music Textbooks" (M. M Diss., Kyungwon University, 2008), 13.

can be heard even in large ensembles such as the traditional Korean orchestra and band.¹⁰² The sound, which is clearly distinguished from those of other instruments, is well suited to convey the main melody to the audience. In addition, controlling dynamic detail is an important method for conveying expression in a variety of ways. Solo woodwind pieces such as *Sanjo* and *Sinawy* are good examples of the traditional use of *Hyang Piri*.¹⁰³

Figure 3.4: Front and back of *Hyang Piri*¹⁰⁴



One of the peculiarities of the *Hyang Piri* is that it uses different lengths of *Gwan Dae*, depending on the genre of the piece. As the length of *Gwan Dae* varies, the spacing between the tone holes also changes. This is because the length of *Gwan Dae* and the spacing of the tone holes affect the pitch of each note.¹⁰⁵ According to its length, *Gwan Dae* is divided into four types of *Hyang Piri*: *Jungak*, *Sanjo*, *Minyo*, and *Bb*. *Jungak Hyang Piri* and *Sanjo Hyang Piri* are

¹⁰² Youngwoon Kim, *Theory and Practice of Korean Traditional Music Education* (Seoul: Wonwha Publisher, 2007), 66.

¹⁰³ Hyosun Kang, “Study of playing of Hyang Piri” (PhD diss., Seoul National University, 2015), 1.

¹⁰⁴ Inwha Seo et al., eds., *Korean Traditional Musical Instruments Measurement Series I* (Seoul: JSKcommunications Publisher, 2008), 41-42. Pictures are used with permission from the National Gugak Center.

¹⁰⁵ Young-ho Kim, “A study on the effective training way of fundamental learning course of Piri” (M. M Diss., Woosuk University, 2004), 7.

used for Korean traditional court music; *Minyo Hyang Piri* for folk music, and B \flat *Hyang Piri* for contemporary Korean instrumental music.¹⁰⁶

3.2.1 Jungak Hyang Piri

The length of *Jungak Hyang Piri* is about 26.4 cm. A \flat , B \flat , C, E \flat , and F are commonly used in this *Hyang Piri*. The scale of *Jungak Hyang Piri*, (A \flat , B \flat , C, E \flat , and F),¹⁰⁷ appears in the *Oboe and Oboe d'amore Concerto* as *Hauptton*. Yun used *Hauptton* and *Umspielung* to express the unique Korean characteristics of the *Piri*. He skillfully characterized the *Piri* by reproducing the Korean main-tones and *Sigimsae* as important musical elements.

Example 3.1: *Jungak Hyang Piri* Scale, mm. 1-12

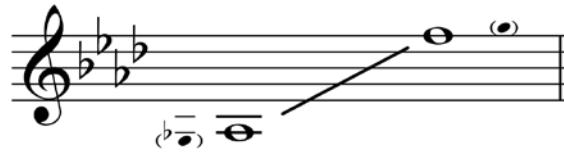
Konzert: für Oboe/Oboe d'Amore und Orchester by Isang Yun
 © 1990 by Bote & Bock Musik- und Bühnenverlag GmbH & Co.
 All rights reserved. Used with permission.

¹⁰⁶ Hyosun Kang, 7.

¹⁰⁷ Young-ho Kim, "A study on the effective training way of fundamental learning course of Piri" (M.M diss., Woosuk University, 2004), 8, 10.

The range of notes that this *Hyang Piri* can produce is from Ab3 to F5, which can also vary depending on the capacity of the *Piri* performer.

Example 3.2: The range of *Jungak Hyang Piri*



For example, the performer can produce major 2nd lower or higher than normal register range. However, producing the correct dynamics and pitches is very difficult. In terms of performance technique, creating the lowest note, Gb3, is possible when the *Seo* is placed more lightly in the mouth. The difficulty in this case is that it does not allow one to play loudly with the correct pitch. On the contrary, the highest note Gb5 can be produced if a player places the *Seo* deeper in the mouth and blows air more strongly. As a result, it is difficult to retain the correct intonation and be able to play softly. *Jungak Hyang Piri* was usually used in an ensemble, solo works, or as accompaniment for dance music.¹⁰⁸

3.2.2 *Minyo Hyang Piri*

The length of *Minyo Hyang Piri* is about 25.4 cm. The range of this instrument is from Bb3 to F5 and, depending on the skill of the performer, the lowest or highest notes can be extended at intervals of major 2nd. Most commonly used notes are Eb, F, G, Bb, and C.¹⁰⁹

Example 3.3: The range of *Minyo Hyang Piri*



¹⁰⁸ Ibid., 8-10.

¹⁰⁹ Ibid., 8, 11.

3.2.3 *Sanjo Hyang Piri*

Sanjo Hyang Piri is about 25 cm long. It is used for *Sanjo*, *Sinawy*, and as accompaniment for *Namdo-minyo*. The range of this *Piri* is from B \flat 3 to G5. However, the lowest B \flat 3 is not usually used in pieces of these genres. It uses notes F, G, A, C, and D mainly. The highest notes, A5 and B \flat 5, can be produced by *Bichung* which is a *Piri* overblowing performance technique.¹¹⁰

Example 3.4: The range of *Sanjo Hyang Piri*



3.2.4 B \flat *Hyang Piri*

B \flat *Hyang Piri* is made to retain the timbre of *Hyang Piri*, but to facilitate the performance of contemporary pieces which require various dynamic changes and chromatic musical scales. B \flat *Hyang Piri* is shorter than other *Hyang Piris*. Moreover, the spacing between its tone holes are more even. As a result, it provides a western scale with twelve notes different from other traditional *Hyang Piris*.¹¹¹ Nevertheless, in order to produce the notes of the chromatic scale with only eight tone holes, B \flat *Hyang Piri* requires a fine sense of hearing and the use of pitch bending *Piri* performance techniques such as *Chibub*, *Ankongbub*, and *Sigimsae*. The range of B \flat *Hyang Piri* is from B \flat 3 to C5. However, depending on a player, the lowest note could be A \flat 3 and the highest notes could be D \flat 5, D5, E \flat 5, E5, or F5.

¹¹⁰ Ibid., 9, 12.

¹¹¹ Kang, 2, 20.

Example 3.5: The range of B \flat *Hyang Piri*



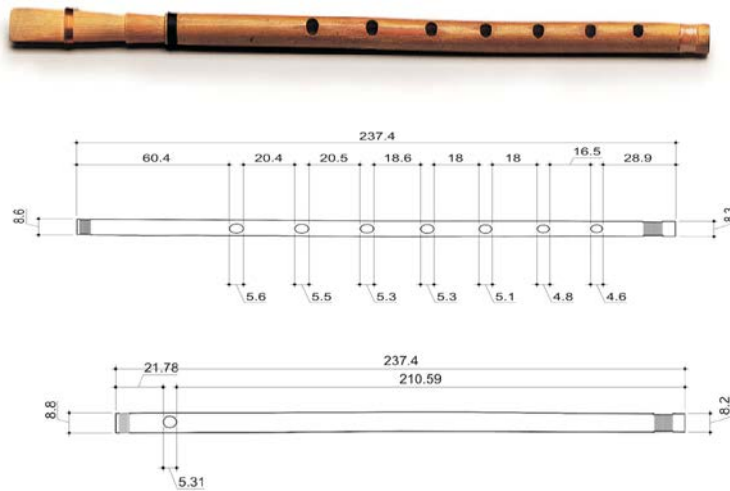
B \flat *Hyang Piri* may extend notes higher than F5 using *Bichung* technique.¹¹²

Example 3.6: Extended notes by *Bichung* technique on B \flat *Hyang Piri*



3.3 *Se Piri*

Figure 3.5: *Se Piri*¹¹³



In *Se Piri*, *Se* means “thin.” Hence, *Se Piri* of the bore is thinner than *Hyang Piri* and produces softer sound than *Hyang Piri*. Due to the soft sound, *Se Piri* was used in small string

¹¹² Jiyun Kim, “A Study on PIRI Techniques in Contemporary Korean Compositions” (M. M Diss., The Korean National University of Arts, 2012), 6.

¹¹³ Inwha Seo et al., eds., *Korean Traditional Musical Instruments Measurement Series 1*, 45-45. Pictures are used with permission from the National Gugak Center.

ensembles and for an accompaniment with voice such as *Kakok*, *Kasa*, and *Sijo*.¹¹⁴ However, *Se Piri* is more difficult to play than the *Hyang Piri* and *Dang Piri* because of the thinner *Gwan Dae* which makes it difficult for a performer to control the air.¹¹⁵ In addition, *Se Piri* has the same scale and range of register as *Hyang Piri*, except that its lowest note is B \flat 3 whereas that of *Hyang Piri* is A \flat 3. The lowest note produced while all eight tone holes are closed is B \flat 3, and A \flat 3 can be obtained by Chibub. Therefore, the original range of *Se Piri*'s notes are from low note, A \flat 3, to high note, F5.¹¹⁶ It frequently uses notes Eb, F, G, B \flat , and C.

Example 3.7: The range of *Se Piri*



3.4 *Dang Piri*

Dang Piri was used in *Dangak* and sacred music such as *Bohoja* and *Yeominrak*.¹¹⁷ Since it was made of *Ohjook*, one of the different kinds of bamboos used for larger instruments, it produces the loudest sound of the different types of traditional *Piri*, but has a darker tone than *Hyang Piri* or *Se Piri*.¹¹⁸ In contrast to *Hyang Piri* and *Se Piri*, *Dang Piri* has a tone holes at the back. The hole is located at a lower position than that of other *Piris* because *Dang Piri* originally

¹¹⁴ Youngwoon Kim, *Theory and Practice of Korean Traditional Music Education* (Seoul: Wonwha Publisher, 2007), 66.

¹¹⁵ Kyung-A Kim, "A Study on Melody Analysis of Female Gagok, Based on the Repeated Melody" (PhD Diss., Hanyang University, 2013), 2-3.

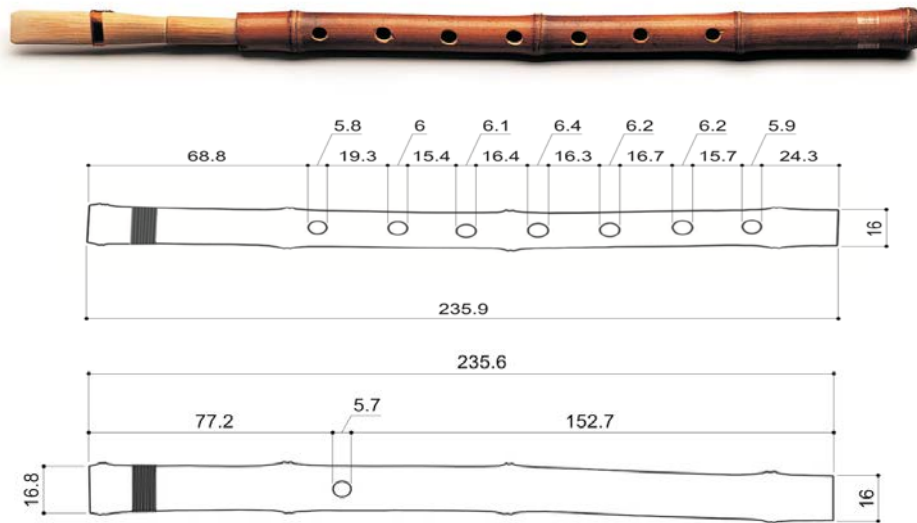
¹¹⁶ Chi-wan Park, *Traditional Korean Instruments: A Practical Guide for Composers* (Seoul: Lim Jae-won, 2018), 220.

¹¹⁷ Kang, 1.

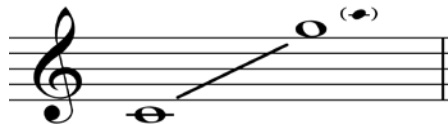
¹¹⁸ Chi-wan Park, *Traditional Korean Instruments: A Practical Guide for Composers* (Seoul: Lim Jae-won, 2018), 214.

had two tone holes at the back, but the one at the upper side was removed.¹¹⁹ The range of register is from low note C4 to high note G5. Notes F4, G4, A4, C4, and D4 are often used. However, the high notes, F5, G5, and A5 require *Bichung* in order to be heard.¹²⁰

Figure 3.6. *Dang Piri*¹²¹



Example 3.8: The range of *Dang Piri*



The dark tone and scale (F, G, A, C, and D) of the *Dang Piri* are represented in the *Concerto* by oboe d’Amore as shown in measures 65-68. The first note *Hauptton* A in concert pitch of the oboe d’Amore slowly moves to the next *Hauptton* C which is the other main note of *Dang Piri*.

¹¹⁹ Hee-jong Lee, “A Study on the Play and Ensemble Instructions of the “Piri” Based on Elementary Music Textbooks” (M.M Diss., Kyungwon University, 2008), 12.

¹²⁰ Chi-wan Park, *Traditional Korean Instruments: A Practical Guide for Composers* (Seoul: Lim Jae-won, 2018), 214.

¹²¹ Inwha Seo et al., eds., 43-44. Pictures are used with permission from the National Gugak Center.

Example 3.9: Dang Piri scales appeared, mm. 65-70

65 A Oboe d'amore (in A) A A

68 C C

p ppp p pp p mp p

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3.5 *Seo*

Seo is the reed of the *Piri*, which is similar to a Western double reed such as those found on the oboe or the oboe d'Amore. In the Chinese language, *Seo* refers to a tongue,¹²² possibly because it is articulated by the tongue. According to *Pillyul Jungak* (1878), which is the earliest printed *Piri* score, both terms, *Seo* and Tongue, referred to the reed of the *Piri*.¹²³ *Seo* is made of *Sinude*, preferably, a one-year-old *Haejook*.

Figure 3.7: Picture of *Seo*¹²⁴



The construction of *Seo* is somewhat similar to that of an oboe or oboe d'Amore reed.

¹²² Yong-Won Lee, "A Study on Musical Notation of the Traditional Korean Wind Instrument Piri Using Reed - Concentrating on "▽"(Seo Chim Pyo) and "▽,△"(Hyeo Chi Gi)-" (diss., The Korean National University of Arts, 2014), 5.

¹²³ Yong-Won Lee, 5-7.

¹²⁴ Eun Suk Oh, "Picture of *Seo*," April 2020, Lewisville, TX.

The bark is peeled and scraped off the *Sinude*. Unlike an oboe reed, which uses only a section from the stalk of the plant, *Seo* is made from the entire cylindrical tube.

Figure 3.8: Procedure for making *Seo*¹²⁵



Since *Hyang Piri*, *Se Piri*, and *Dang Piri* are of different sizes, the measurement of the *Seo* is different in each *Piri*, much the same as the difference oboe reed and oboe d'Amore reeds. In *Seo*, the width affects the volume and pitch. The wider the *Seo*, the louder and richer the volume of sound, but the intonation is lower.¹²⁶

Figure 3.9: *Seo* of *Hyang Piri*¹²⁷

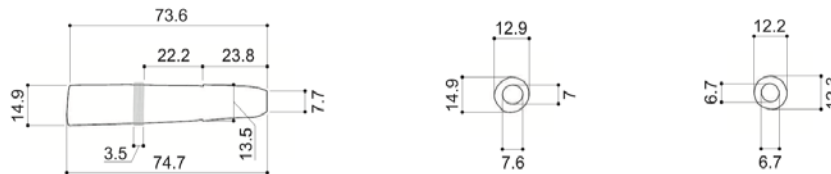
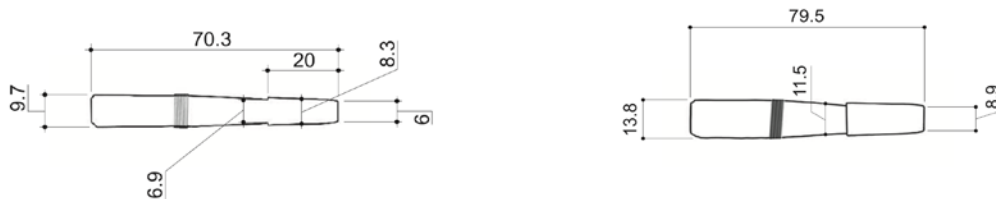


Figure 3.10: *Seo* of *Se Piri* and *Dang Piri*¹²⁸



¹²⁵ Sori Kim et al., 161, 163, 164, 168. Pictures are used with permission from the National Gugak Center.

¹²⁶ Min Bae Kang, "A Study on Upraising Grasping Performance Method of Hyang PiRi" (M.M Diss., Young-In University, 2001), 3.

¹²⁷ Inwha Seo et al., eds., *Korean Traditional Musical Instruments Measurement Series 1* (Seoul: JSKcommunications Publisher, 2008), 42. Pictures are used with permission from the National Gugak Center.

¹²⁸ Inwha Seo et al., eds., 45, 43.

3.6 *Ankongbub* and *Chibub*

Ankongbub is a fingering technique based on the type of music and *Sigimsae*. *Chibub* is an embouchure technique which tightens, releases, and adjusts the surrounding lip muscles to control the pressure on the *Seo* and the inflow and outflow of air. Both *Ankongbub* and *Chibub* techniques are required to play the *Piri* and to use *Sigimsae*.

Contrary to modern Western musical instruments, which produce fingered chromatic scales, the *Piri*, can only produce six primary pitches. The instrument has only eight tone holes. On that account, it is common for the performer to use the *Chibub* with different types of *Ankongbub*, which modifies the sound to raise or lower the pitch. As a result, the modified notes are represented by ornamentations on the notes in the hexatonic scale of the *Piri*, representing the change of pitch or timbre of the notes in the melody.¹²⁹ As mentioned earlier, the *Hyang Piri* uses various *Gwan Daes*. A performer is expected to use the appropriate *Ankongbub* for the different key signatures or scales for a particular type of *Hyang Piri*.¹³⁰

Figure 3.11: *Gibon-Jabgi* of *Jungak Hyang Piri*¹³¹

		Ab	Bb	C	Db	Eb	F	Ab	Bb	C	Db	Eb	F
		仲	侏	備	儻	黃	太	仲	林	南	無	潢	汰
왼손모지	○ 제1공(뒤)	●	●	●	●	●	●	●	●	○	○	○	○
왼손식지	○ 제2공	●	●	●	●	●	●	○	○	○	○	○	○
왼손장지	○ 제3공	●	●	●	●	●	○	○	○	○	○	○	○
왼손명지	○ 제4공	●	●	●	●	○	○	○	○	○	○	○	○
오른손식지	○ 제5공	●	●	●	○	○	○	○	○	○	○	○	○
오른손장지	○ 제6공	●	●	●	○	○	○	○	○	○	○	○	○
오른손명지	○ 제7공	●	●	○	○	●	●	●	●	●	●	●	●
오른손소지	○ 제8공	●	●	○	○	○	○	○	○	○	○	○	○

¹²⁹ Young-ho Kim, “A study on the effective training way of fundamental learning course of Piri” (M. M Diss., Woosuk University, 2004), 24.

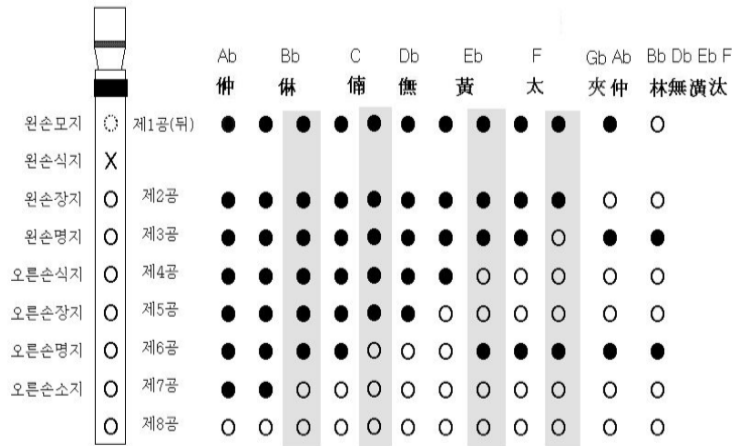
¹³⁰ Hyosun Kang, “Study of playing of Hyang Piri.” (PhD Diss., Seoul National University, 2015), 10.

¹³¹ Hyosun Kang, 15.

Ankongbub has two different methods which are *Gibon-Jabgi* (standard fingering position) and *Chikyeo-Jabgi* (modified fingering position). *Gibon-Jabgi* uses eight tone holes. This method of fingering position is used for *Jungak* and folk music with *Jungak Hyang Piri* and *Minyo(folk) Hyang Piri*.

In contrast, *Chikyeo-jabgi* only uses seven tone holes. The performer does not use the hole at the bottom. *Chikyeo-jabgi* is used in *Jungak* and *Sanjo* with *Jungak Hyang Piri* and *Sanjo Hyang Piri*.

Figure 3.12: Chikyeo-jabgi of Jungak Hyang Piri¹³²



Instead of using *Ankongbub*, a *Piri* may also create different sounds (*Chibub*) using different pressure of air and embouchure.¹³³ *Chibub* lets the player change the intonation of a note up to major 2nd higher or lower.¹³⁴ *Chibub*, thus, is another way to change timbre and pitch for the creation of *Sigimsae* in Korean music.

The following is an example of how to use *Ankongbub* and *Chibub* with the main tone

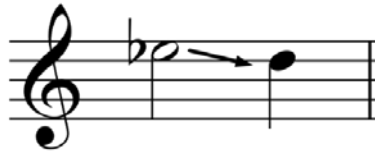
¹³² Hyosun Kang, “Study of playing of Hyang Piri” (PhD diss., Seoul National University, 2015), 17.

¹³³ Jiyun Kim, “A Study on PIRI Techniques in Contemporary Korean Compositions” (M. M Diss., The Korean National University of Arts, 2012), 26.

¹³⁴ Hyosun Kang, “Study of playing of Hyang Piri” (PhD Diss., Seoul National University, 2015), 24.

(sustained long note) to produce *Sigimsae, Ro*. The *Hyang Piri* produces Eb5, which is one of the *Jungak Hyang Piri*'s scales (Ab, Bb, C, Eb, and F), and then moves down a semitone to *Sigimsae, D5*.

Example 3.10: The principal note Eb with *Sigimsae, Ro*



Since the *Jungak Hyang Piri* does not have the note D, *Chibub* is required. The performer uses *Chibub* to relax the muscles of the lip with appropriate air control, while maintaining the *Ankongbub* (fingering) of the Eb5. As a result, the pressure in the *Seo* decreases and the pitch drops to D5. The following example shows the symbol used to indicate *Sigimsae, Ro* on the main-tone Eb5.

Example 3.11: The symbol for *Sigimsae, Ro*



In the other direction, to produce *Sigimsae E5*, a semitone higher than Eb5, the performer uses *Chibub* to add more pressure and air to the *Seo* in order to raise the pitch from Eb5 to E5 while holding *Ankongbub* at Eb5.

Example 3.12: The principal note Eb with *Sigimsae, Ni*



The player must listen to the pitch change and adjust the air and embouchure pressure until the note reaches E5. Embouchure pressure may be changed by pulling in the *Piri* to push

the *Seo* into the mouth, putting strong pressure on the *Seo*.

Example 3.13: The symbol for *Sigimsae, Ni*



In the next example, the *Sigimsae* E5 is produced before the main-tone Eb5. The usage of *Chibub* and *Ankongbub* are similar to the previous example.

Example 3.14: The principal note Eb with *Sigimsae, Nire*



This makes E5 sound with the same high embouchure and air pressure as in the previous example, which is then slowly reduced to arrive at the Eb5.

Example 3.15: The symbol for *Sigimsae, Nire*



All of these elements may be seen at the beginning of Yun's *Oboe and Oboe d'amore Concerto*.

Example 3.16: The main-tone Eb and *Sigimsae Ro* and *Nire*, mm. 1-4



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The Eb5 marked by the squares in measure 1 are written identically to the main-tone Eb5 decorated by *Sigimsae*, *Ro*, in the above examples. In addition, the circled E5 and D#5 are the same as the main-tone and *Nire* used in Example 3.14. D#5 remains the main note because it is enharmonic to Eb5, which continues throughout the example. This is clearer when the example above is rearranged in the example below, to show the main-tone and modifying symbols of *Sigimsae*.

Example 3.17: A simplified rearrangement of the main-tone with *Sigimsae* symbols

Eb is more important than E because it is primary note in the scale of *Jungak Hyang Piri*. The, thus, *Sigimsae* is an embellishment around the main-tone Eb.

Example 3.18: The *Jungak Hyang Piri* scale appears as the main-tones, mm. 1-12

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The following example shows the main-tone G \sharp with *Sigimsae, Ni* from Yun's Concerto in the measures 5-10.

Example 3.19: The main-tone G \sharp with *Sigimsae, Ni*, mm. 5-12

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The following example of *Sigimsae Nire*, written for Oboe d' Amore, is found in measures 65-68. The main-tone C4 is ornamented by *Sigimsae Nire* in measures 66 and 67.

Example 3.20: The main-tone C with *Sigimsae, Nire*, mm. 65-67

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The main-tone and *Sigimsae* shown in these examples are examples of Yun's compositional techniques, *Hauptton* and *Umspielung*. Yun repeatedly explained that his *Hauptton* technique is different from Western music structures, since it is based on Korean elements,

The concept of tone in Europe and Asia is totally different. I have mentioned several times that the tone of the West is like a liner pencil, while Asian tones are like a stroke of a brush: thick and thin, and not even straight. The tones carry the possibility of the flexible form. [...] In the West, the tone pitches must be tuned so that the harmony sounds pure. In Asia, there is no harmony in the Western sense, because the single tone itself is alive enough. It does not have the requirement to force harmonic structure or

counterpoint form. If a tone itself has a flexible movement while it is sounding, and if the tone appears in complex texture, then this tone is a whole cosmos. The single tone is manipulated in various ways, perhaps through a vibrato or glissando. For this reason, a single tone in Asian music can generally sound twelve or even fifteen seconds long, while the length of a European tone is comparatively very short.¹³⁵

¹³⁵ Isang Yun, "Über meine Musik," in *Der Komponist Isang Yun*, ed. Hanns-Werner Heister and Walter-Wolfgang Sparrer, 2nd ed. Trans. H.Y. Park (Munich: edition text+kritik, 1997), 297.

CHAPTER 4

ISANG YUN'S COMPOSITIONAL TECHNIQUES

4.1 *Hauptton* and *Umspielung*

Yun created his *Hauptton* technique, by mixing Korean and Western traditions.¹³⁶ In general, *Hauptton* consists of the main-tone, which is the long-lasting sound, and *Umspielung* which is the ornamentation of the main-tone, including vibrato, glissando, trill, tremolo, and microtones.¹³⁷ *Hauptton* and *Umspielung* work in the same way as main tone and *Sigimsae*, in Korean music. Unlike Western music, Korean music emphasizes melody rather than harmony. The melody is centered on one long, sustained note (main-tone), and the whole work develops through *Sigimsae* (ornamentation or *Umspielung*).¹³⁸ Yun's *Hauptton* technique is a Western implementation of Korean main-tone technique, while *Umspielung* is the Western implementation of Korean "*Sigimsae*."

Yun described the progress of his *Hauptton* technique with an example. *Hauptton* requires preparation to produce a single note, and the preparation is ornamentation. This single tone goes through various forms of ornamentation and settles on the unity of a single tone. Vibrato is applied to the tone to develop vitality, creating the tone colors and tensions. To go one step further, the single tone is mixing in anfractuosity, curvature, and/or other decorative elements. This single tone is given tension by vibrato once more and finally ends with the decorative sound.¹³⁹

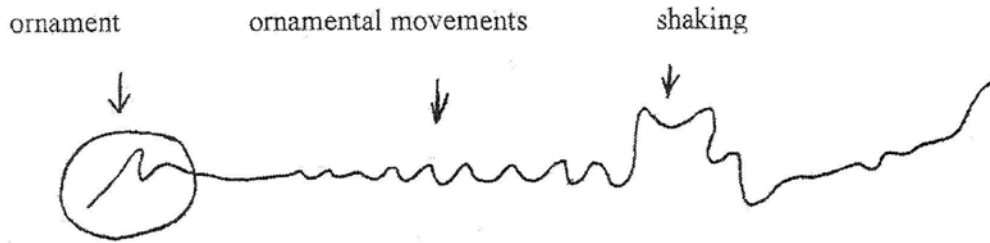
¹³⁶ Sinae Kim, "Isang Yun and the Hauptton Technique: An Analytical Study of the Second Movement from *Duo for Violoncello und Harfe (1984)*" (M.A Diss., University of Ottawa, 2012), 47.

¹³⁷ Sinae Kim, 48 (Byeon, 12).

¹³⁸ Mo-du Moon, "A Study about Effective Teaching Methods of Sigimsae - Centering on Sigimsae Teaching Methods Using Illustration" (M. M Diss., Woosuk University, 2009), 5-8.

¹³⁹ Soo-Ja Lee, 2nd ser., 178.

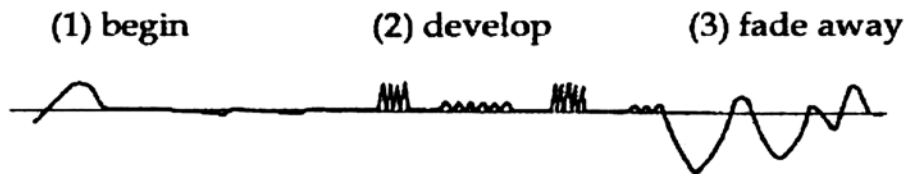
Figure 4.1: Yun's drawing of *Hauptton* technique¹⁴⁰



Yun refers to German musicologist, Christian Martin Schmidt, regarding his *Hauptton* technique.¹⁴¹ According to Christian Martin Schmidt, *Hauptton* technique consists of three stages: beginning, developing, and fading away.¹⁴²

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.¹⁴³

Figure 4.2: Schmidt's drawing of *Hauptton* technique¹⁴⁴



An example of the *Hauptton* technique can be seen in the beginning of Yun's concerto for *Oboe and Oboe d'amore* measures 1-3.

¹⁴⁰ Nishimura Akira, "At the End of an Endless Universe," *Yun Isang-ui UmakSegye Life*, ed. Songman Choi and Eunmi Hong (Seoul: Hangil-sa, 1991), 157.

¹⁴¹ 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., the College of Fine and Professional Arts of Kent State University, 2003), 134.

¹⁴² Sinae Kim, 48.

¹⁴³ Byeon, 135.

¹⁴⁴ Akira Nishimura, "At the end of the infinite cosmos," *Yun Isang ui Umak Segyae*, trans. Sungman Choi and Eunmi Hong from German to Korean (Seoul: Hangil-Sa, 1994), 157, quoted in Injung Song, "In-Depth Study of Isang Yun's *Glissées pour Violoncelle seul*," 48-49. The comments on the figures were added by Injung Song for clarity.

Example 4.1: Hauptton technique, mm. 1-4

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Yun presents Eb5 as the *Hauptton* by using forte and accent to emphasize the value of the note. This first *Hauptton* is immediately ornamented by *Sigimsae* D5 which represents the beginning stage of Yun and Schmidt's drawings. The *Hauptton* continues on the pitch Eb, which is perceived as a sustained long tone. This melody is further developed by inserting various *Sigimsae* embellishments. Example 4.2 shows a simple rearrangement of the *Hauptton* using *Sigimsae*.

Example 4.2: A simplified rearrangement of Hauptton with Sigimsae, mm. 1-4

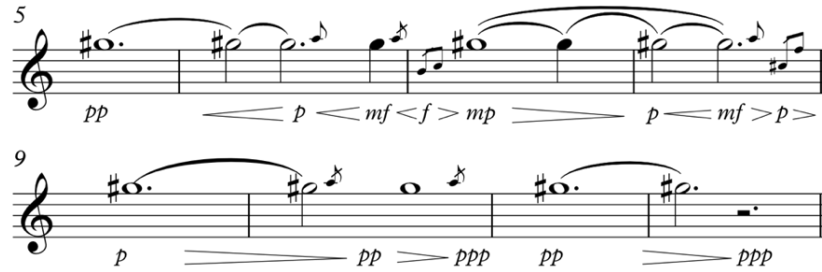
Yun's *Hauptton* technique continues in measure 5 through measure 12 in the solo oboe part.

Example 4.3: Hauptton technique, mm. 5-12

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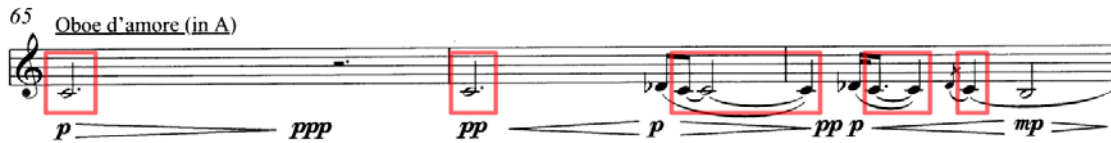
The sustained G# is decorated by *Sigimsae* and is developed by adding *Sigimsae* repeatedly with various dynamics. Then, it disappears into *ppp*, a good example of Schmidt's fade away stage.

Example 4.4: A simplified rearrangement of *Hauptton* using *Sigimsae*, mm. 5-12



The same melody is repeated, but with variations to keep interest. The secret is in the movement of the sound itself. Subtle movements create tension and release for the listener.¹⁴⁵

Example 4.5: *Hauptton* technique, mm. 65-67



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The same treatment of melody can be seen in measures 65-67 above. The *Hauptton* C repeats in measures 65 and 66, but Yun employs different dynamics to show that the *Hauptton* is still in movement. It is further developed by a repeated addition of the *Sigimsae*, D \flat . The example below shows a simple rearrangement of *Hauptton* and *Sigimsae* in measures 65-67.

Example 4.6: A simplified rearrangement of *Hauptton* with *Sigimsae*, mm. 65-67



¹⁴⁵ Soo-Ja Lee, 2nd ser., 176.

The following example of *Hauptton* and *Sigimsae* is at measures 121-125 and properly illustrates Yun and Schmid's sketches.

Example 4.7: *Hauptton* and *Sigimsae*, mm. 120-125

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The *Hauptton* technique begins with the *Hauptton* Eb5, decorated by the circled *Umspielung* or *Sigimsae* (G#4, D5, and G5) in measure 121. This *Hauptton* Eb5 is developed by various *Sigimsae* and dynamics that repeatedly embellish Eb5 in measures 122-124. Then, “shaking” appears in measure 125. Yun highlights the *Hauptton* G#5 with accent and *ff*, then adds the last *Sigimsae*, resulting in dramatic crescendo which finishes with a final *ff* *Hauptton* G#5, similar to Yun's drawing of *Hauptton* technique.

4.2 *Hauptklang*

Yun used *Hauptklang*, consisting of individual *Haupttons*, to achieve harmony and to align his concept with Western music.

I used the term “*Hauptton*” for the small ensemble and solo works. On the other hand, I used the term “*Hauptklang*” for orchestral works.¹⁴⁶

I began to explore *Hauptklang* technique in the early 1960's. I modified it to create more

¹⁴⁶ Soo-ja Lee, 227.

easily understood textures starting in the mid-1970's.¹⁴⁷

Example 4.8: Hauptklang, mm. 21-22

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4.3 *Umspielung*

Yun considered *Umspielung* to be a very important element in his music and extended it to include extended phrases.¹⁴⁸ As a result, his contemporary *Umspielung* technique is used in the same way as *Sigimsae* in traditional Korean music. There are various kinds of *Sigimsae*, but I selected for presentation here only the *Sigimsae* which are performed by the *Piri* and used in Yun's works.

¹⁴⁷ Eun-mi Hong and Song-man Choi, *Yun Isang's Eumak Segye (Isang Yun's Music World)* (Seoul: Hangil Publisher, 1991), 44.

¹⁴⁸ Rainer Sachtleben and Wolfgang Winkler, "Gespräch mit Isang Yun" *Der Komponist*, 294.

CHAPTER 5


SIGIMSAE

5.1 Types of *Sigimsae*

Yun's music requires special techniques to represent the performance practice of traditional Korean instruments.¹⁴⁹

5.2 *Chusung* and *Toesung*

Table 5.1: *Chusung*

Name	Symbol	Explanation	Features
<i>Chusung</i>		Sound gliding into half or whole step above	<i>Jungak</i> , Folk Music

This technique applies pressure to the *Seo* (reed) and raises the tone in half or whole steps from the principal tone by leap and air pressure.¹⁵⁰ It is similar to the ascending glissando of Western music technique. According to Yun, glissando in the *Piri* plays a significant role in Eastern expression and is an important element in his music.¹⁵¹ The application of *Chusung* can be seen in measures 120-121.

Example 5.1: *Chusung*, mm. 120-121



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¹⁴⁹ 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., the College of Fine and Professional Arts of Kent State University, 2003), 125.

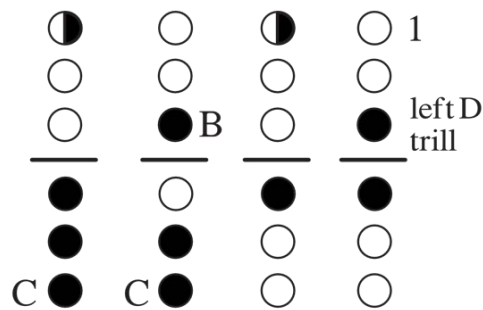
¹⁵⁰ Jiyun Kim, “A Study on PIRI Techniques in Contemporary Korean Compositions” (M.A Diss., The Korean National University of Arts, 2012), 26.

¹⁵¹ Soo-Ja Lee, *Nae Nampyon Yun Isang II (My Husband Isang Yun 2)* (Seoul: Changjak and Pipyoung Co, 1999), 176.

Yun indicates uses the symbol (\cap) to mean that the pitch should be raised by a quarter-tone on C5 with a glissando before moving to note D5 in measure 121.¹⁵² Since Yun understood that an oboist has to loosen the embouchure before playing *Chusung*, he wrote a soft dynamic before the *Chusung* starts, then a crescendo to the next note D5. The crescendo makes it easier to produce the quarter-tone pitch change.

Another way of creating a quarter-tone is to use special fingerings. Quarter-tones have been used by many avant-garde composers in the 20th century such as Makoto Shinohara, and quarter-tone fingerings have been developed by both performers and composers such as Bruno Bartolozzi. Use of these fingerings lightens the fatigue resulting from the tightening and loosening of the embouchure. Below are some suggestions for the quarter-tone fingerings to raise the pitch of C5.

Figure 5.1: Quarter-tone fingerings to raise the pitch of C5



Unlike the example above, in the following example the oboist must use both embouchure and fingering changes, because Yun only applied *Chusung* (glissando) from G#5 to A5 without using the (\cap) symbol at measures 6 and 8.

¹⁵² Isang Yun, *Konzert für Oboe und Klavier/oboe d'amore and orchestra* (Berlin: Bote und Bock, 1990), 3.

Yun indicates quarter-tone of sharp with (\cap) and flat with symbol (\cap).

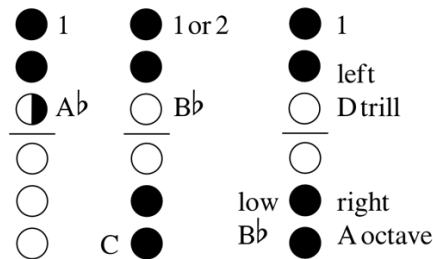
Example 5.2: Chusung, mm. 5-8



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The oboe keys must be moved very slowly to produce the desired glissando. If a player finds it difficult to coordinate finger movement, the movement can be facilitated by pressing the octave A5 key first, to make the pitch rise slightly before releasing both ring and little fingers to achieve the proper pitch of A5. Blowing more wind also helps raise the pitch. The two fingers must be moved simultaneously. The little finger lowers the pitch and the ring finger raises it. Alternatively, performers can raise the pitch of G#5 by using different fingerings.

Figure 5.2: Quarter-tone fingerings to raise the pitch of G#5



More examples of *Chusung* used in quarter-tones are shown in measures 31, 75, 83, and 120. As mentioned earlier, a performer can control the reed and air pressure with *Chusung* or use alternative quarter-tone fingerings.

Example 5.3: Chusung used to produce quarter-tones, mm. 31, 75, 83, and 120



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Figure 5.3: Quarter-tone fingerings to raise the pitch of F5, B4, G5, and C5

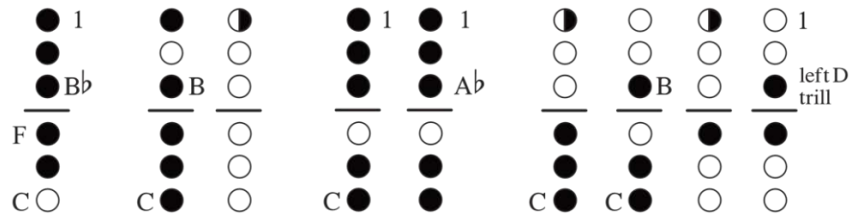


Table 5.2: Toesung

Name	Symbol	Explanation	Features
<i>Toesung</i>		Sound gliding down between minor 2 nd to major 5 th	Jungak, Folk music

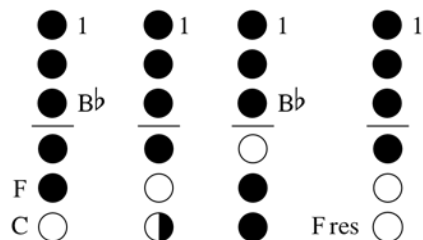
This technique is the opposite of *Chusung*. The performer releases the pressure on the “*Seo*” and lessens air speed, causing the notes to fall naturally into an interval from a 2nd to a 5th.

Example 5.4: Toesung, mm. 94-95

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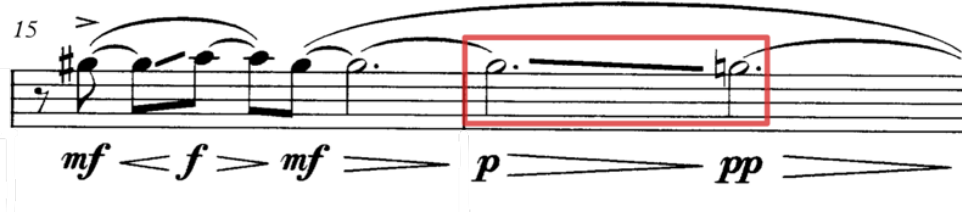
To apply *Toesung* in measure 95, the oboist gently pulls the reed out along with the lip while playing G \flat and dropping the jaw. The pressure applied to the reed is further released to drop the pitch. Alternatively, here are suggestions for a quarter tone lowering of G \flat 5 when indicated in the score.

Figure 5.4: Quarter-tone fingerings to lower the pitch of G \flat 5



The next example for *Toesung* is not used in a quarter tone in bar 16. As explained above, the simple way is to release the G#5 key very slowly.

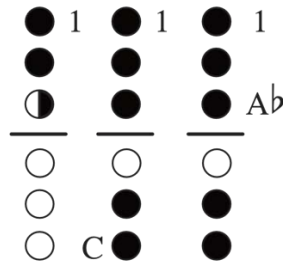
Example 5.5: *Toesung*, mm. 15-16



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Moreover, pulling out the reed makes the descending glissando more effective. However, it is also possible to insert a quarter-tone key between these notes to give the glissando effect.

Figure 5.5: Quarter-tone fingerings to lower the pitch of G#5

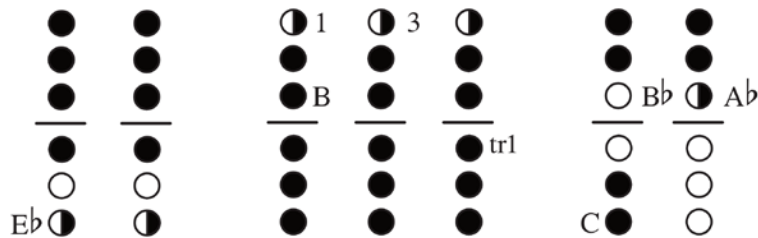


The following are examples of *Toesung* in measures 69, 70, and 162.

Example 5.6: *Toesung* in quarter-tones, mm. 69-70, 162






Figure 5.6: Quarter-tone fingerings to lower the pitch of Gb4, Eb5, and A4



5.3 *Nire, Ro, and Ni*

Table 5.3: *Nire, Ro, and Ni*

Name	Symbol	Notation	Explanation	Feature
<i>Nire</i>	^		Play one note higher then go to principal note	Prefix <i>Sigimsae</i>
<i>Ro</i>	⌋		Play principal note then go one note down	Prefix <i>Sigimsae</i>
<i>Ni</i>	⌌		Play principal note then go one note higher	Suffix <i>Sigimsae</i>

Nire technique is a prefix *Sigimsae*. It sounds higher, then goes to the principal note.¹⁵³

Ro and *Ni* are the suffix *Sigimsae*. *Ro* starts as the principal note, then goes down,¹⁵⁴ and *Ni* starts as the principal note, then goes up.¹⁵⁵ *Nire, Ro, and Ni* can be seen in measures 1-4.

Example 5.7: *Hauptton* as the principal note with *Nire, Ro, and Ni*, mm. 1-4



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Recalling that the *Hauptton* notes, Eb5 (or D#5), are the principal notes for the ornaments

Ro and *Nire*., *Ro* appears as the suffix *Sigimsae* D5, after the principal note Eb5 in measure 1.

Nire appears as prefix *Sigimsae* E5, before principal note D#5 in measures 2-3.

¹⁵³ Gun-Sub Kim, “A Study on the Ornament (Shikimsae) for Piri in Current Yominrak” (M. M Diss., Dankook University, 1995), 16-22.

¹⁵⁴ Gun-Sub Kim, 27-38.

¹⁵⁵ *Ibid.*, 41-49.

Example 5.8: The principal notes used *Jungak Hyang Piri* scales, mm. 1-4

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The principal notes used here are from the *Jungak Hyang Piri* scale (Ab, Bb, C, Eb, F).

Yun portrays the *Piri*, by using the *Hyang Piri* scale and *Sigimsae* in the traditional manner. The following example uses the traditional *Sigimsae* symbols, to illustrate the *Hauptton* technique using *Sigimsae*.

Example 5.9: A simplified rearrangement of *Hauptton* with *Nire, Ro* and *Ni*, mm. 1-4

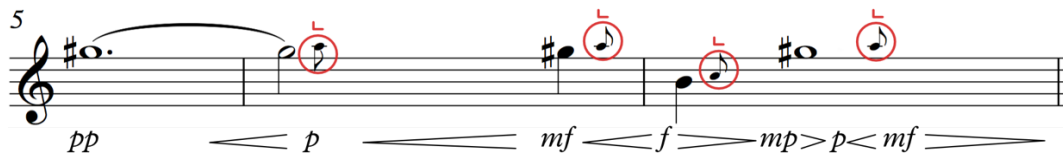
Ni technique is applied in measure 5-8, which is the same example that previously showed *Chusung* technique.

Example 5.10: *Hauptton* as the principal notes, mm. 5-8

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Hauptton G#5 are the principal notes for the *Ni* technique. *Ni* appears as suffix *Sigimsae* A5 after the principal note G#.

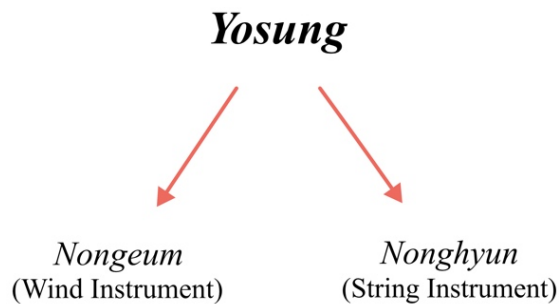
Example 5.11: A simplified rearrangement of the *Hauptton* with *Ni*, mm. 5-8



5.4 *Nongeum*

Yun used special techniques to portray traditional Korean instruments in his music, and *Nongeum* or vibrato is one of the most important techniques.¹⁵⁶ *Nongeum* is similar to Western vibrato and is important to conveying the richness of emotions in Korean music.¹⁵⁷ *Nongeum* is derived from *Yosung* and is classified into two types: *Nongeum* and *Nonghyun*, depending on the type instrument. It is called *Nongeum* for wind instruments and *Nonghyun* for string instruments.¹⁵⁸

Figure 5.7: *Yosung*: *Nongeum* and *Nonghyun*



Nongeum has more classifications than Western vibrato. It is produced by variations in air and lip pressure, or the amount *Seo* insertion into the mouth. These elements can be used separately or used together to produce a variety of *Nongeum*.¹⁵⁹ Ji-Hyun Kim, a *Piri* performer,

¹⁵⁶ Byeon, 109.

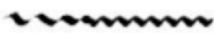


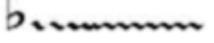
¹⁵⁷ Hyosun Kang, “Study of playing of Hyang Piri” (PhD Diss., Seoul National University, 2015), 63.

¹⁵⁸ Young-su Jang, “Study on Vibrato(Nong-eum) of Daegeumsanjo - Focusing on Jungjungmori-” (M. M Diss., Chung-ang University, 2008), 2.

¹⁵⁹ Hyosun Kang, “Study of playing of Hyang Piri,” 63.

demonstrates this technique by slowly moving her *Piri* while tightening and loosening her lips repeatedly and blowing air in a "hu-hu-hu-" pattern.¹⁶⁰ These delicate movements can produce different types of *Nongeum*.

Table 5.4: Types of *Nongeum*

Name	Symbols	Type of Vibrato
<i>Nongeum</i>		Fast and narrow
		Slow and wide
		Glissandi half step above then vibrato
		Glissandi half step down then vibrato

Yun used these four different types of *Nongeum* in his *Gasa*. He included special instructions for them in the score and used them as a way of furthering his *Hauptton* technique.¹⁶¹ According to Songyoung Kim, the traditional Korean performance technique, *Noghyun* (*Nongeum*), is similar to a *trill* in Western music.¹⁶² According to Kyung Ha Lee, *Yosung* (*Nongeum*) is used on the notes marked with a trill in Yun's works.¹⁶³ Most of the notes marked with a trill are also emphasized by accents, crescendo, or strong dynamics. According to Hyeji Kim, the *Yosung* (*Nongeum*) of the *Piri* requires a more significant change in the volume

¹⁶⁰ Jiyun Kim, "A Study on PIRI Techniques in Contemporary Korean Compositions" (M. M Diss., The Korean National University of Arts, 2012), 22.

¹⁶¹ Byeon, 135.

¹⁶² Songyoung Kim, "THE CONCEPT OF "UNITY" IN ISANG YUN'S *KÖNIGLICHES THEMA FÜR VIOLINE SOLO*" (D.M.A. diss., University of North Texas, 2005), 22.

¹⁶³ Kyung Ha Lee, "A COMPARATIVE STUDY OF SELECTED VIOLIN WORKS OF ISANG YUN: *GASA FÜR VIOLINE UND KLAVIER* (1963) AND *SONATE FÜR VIOLINE UND KLAVIER NR. 1* (1991)" (D.M.A. Diss., School of The Ohio State University, 2009), 36.

and the pitch of the sound compared to the vibrato of the oboe.¹⁶⁴ Based on Singsong Nam's research, not only the pitch and volume, but also the timbral changes were found to be more significant than on the oboe.¹⁶⁵ Apparently, the oboe's normal vibrato is generally not intense enough to express the full range of *Nongyeum* on the *Piri*, especially when the intensity of the sound suddenly changes, such as measures 25-28. Based on these theories, the trills should be regarded as *Nongyeum*. Consequently, Yun uses the trill symbol to represent *Nongyeum* at accented and strong notes to make them more dramatic.

Example 5.12: *Nongyeum*, mm. 25-28

The musical score for Example 5.12 shows two staves of music. The first staff covers measures 25 and 26, and the second staff covers measures 27 and 28. In measure 25, there is a trill on a note with a flat, followed by a trill on a note with a flat, and then a trill on a note with a sharp. In measure 26, there are trills on notes with flats and sharps. Measure 27 starts with a trill on a note with a sharp, followed by trills on notes with sharps and flats. Measure 28 features a trill on a note with a sharp, followed by a triplet of eighth notes and another triplet of eighth notes. Dynamics range from *f* to *fff*. Trills are circled in red in the original image.

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5.5 *Rureo*, *Siru*, and *Deoreum*




Rureo and *Siru* are techniques used in Korean court music to emphasize the melody by putting ornaments in between the two notes when the melody goes up or down more than a major 2nd. It usually has an accent on the ornaments because a *Piri* player would increase air

¹⁶⁴ Hyung-je Cho, Hye-je Kim, Jun Kim and Hey-jung Yoon, "A Study on the Spectrum Analysis for the Sound Synthesis of *Piri*" *Journal of Korea Multimedia Society* 9, No. 7 (July 2006): 806.

¹⁶⁵ Sangbong Nam, Sun-jin Lee, Gangseong Lee, and Donoung Lee, "Timbral Analysis of the *Piri* Sound and Designing an Audio Filter for *Yoseong* Expression" *Journal of the HCI Society of Korea* 10, No. 2 (November 2015): 8.

pressure to produce these ornaments. Having the same function but differently named, *Deoreum* is used in Korean folk music and employs only one symbol, “8” whether the melody is ascending or descending.¹⁶⁶ Since *Deureom* has same the function as *Rureo* and *Siru*, I will focus on *Siru* and *Rureo*.

Table 5.5: *Rureo*, *Siru*, and *Deoreum*

Name	Symbol	Notation	Explanation	Features
<i>Rureo</i>	9		Added ornaments between notes in the melody that goes up or goes to same note	Court music
<i>Siru</i>	6		Added ornaments between notes in the melody that goes down	Court music
<i>Deureom</i>	8		Added ornaments between notes in the melody that goes up or down	Folk Music

Example 5.13: *Rureo* and *Siru*, m. 42



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Rureo and *Siru* techniques are applied in the example above. A pair of *Hauptton* notes, A are decorated by ornaments (see example 5.14 provided below) with *Rureo* at the first and third circles and *Siru* at the second circle. Even though this melody has the indication of a slur and a long crescendo from the first note A4 to the end of the phrase note A5, the player should not be afraid that the notes with *Rureo* and *Siru* will pop out compared to other notes. The *Piri*

¹⁶⁶ Hyosun Kang, “Study of playing of Hyang Piri,” 42-46.

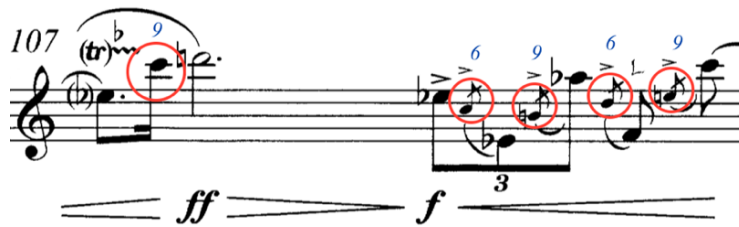
performer would typically blow more air into the *Rureo* and *Siru* to accentuate these decorations, and the long crescendo is enhanced by this emphasis.

Example 5.14: A simplified rearrangement of *Siru* and *Rureo*, m. 42



Another example occurs in measure 107. In the case of *Rureo* and *Siru*, these ornaments are not only more emphasized, but also play an important role in connecting the principal notes, hence, more air pressure is needed. The first circle, *Rureo*, as described earlier, uses more air, making it easier to crescendo toward D6. The next *Siru* and *Rureo* have accents that contribute to the crescendo. Yun wanted every accented ornament to move toward the next note.

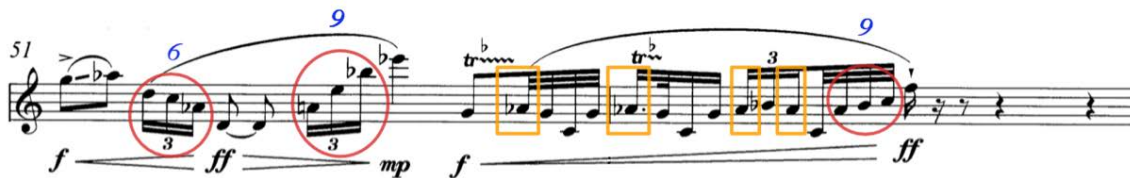
Example 5.15: *Siru* and *Rureo* technique, m. 107



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Siru and *Rureo* are shown below in measures 51-52. Ab5 and D4 are embellished by *Siru* in the first circle after the *Chusung* applied between G5 and Ab. The *Rureo* in the second circle is followed by the *mp* Eb6.

Example 5.16: *Rureo* and *Siru*, mm. 51-52



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In terms of dynamic contour, the crescendo up to *ff* will not be difficult because more air pressure is used to make the *Chusung* $A\flat$ and emphasize the *Siru*. The *decrescendo*, which comes with *Rureo* afterwards, will be naturally quieter toward the higher register of the oboe, due to the acoustic characteristics of the oboe. This allows a substantial contrast with the following *forte* on the next $G4$. This G creates a sense of tension using *Nongyeum* and delivers it to the next squared $A\flat$. The repeatedly emphasized $A\flat$ and the last *Rureo* maximize the crescendo that ends at the $F5$.

$A\flat$ is repeatedly emphasized because the *Jungak Hyang Piri* scale ($A\flat$, $B\flat$, C , $E\flat$, F) is used and the notes of the scale are emphasized.

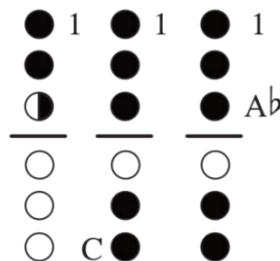
Example 5.17: Jungak Hyang Piri scale, mm. 51-52



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In terms of performance practice for *Chusung* in 51, one way of executing it is to press the $A\flat$ key as slowly as possible. However, the performer may also use an alternative fingering added between a G and $A\flat$ to produce a semitone or quarter-tone glissando.

Figure 5.8: Quarter-tone fingerings to raise the pitch of $G5$



5.6 *Seosyppi*

Seosyppi is a compound of the Chinese words "seo" ("tongue" or "reed") and "syppi" ("to bite"). This *Sigimsae* was used in folk music as a technique to embellish notes by changing their pitch quickly using variable lip pressure on the *Seo*.¹⁶⁷

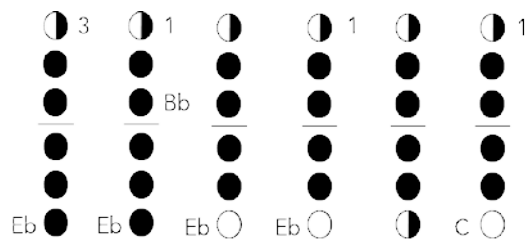
The *Seosyppi* technique can be seen in measures 79 and 81 below. The Eb is raised a quarter-tone by *Chusung* and goes back to Eb by *Toesung*. When a performer plays the raised pitch by *Seosyppi*, the reed becomes narrower and resistance is created. Fast air is required to overcome the resistance of the narrower opening. The crescendi in measures 79 and 81 allow the performer to apply this technique more easily and effectively.

Example 5.18: *Seosyppi*, mm. 79 and 81

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Alternatively, a player can use special quarter-tone fingerings.

Figure 5.9: Quarter-tone fingerings to raise the pitch of Eb5



The example shown at the circle in measure 86 below, demonstrates that *Seosyppi* is not only used with quarter-tones. Since the Eb is the principal note, the *Sigimsae* Fb usually needs more air. After emphasizing the Fb, there is a *decrescendo*. Following the tension created by the

¹⁶⁷ Hyosun Kang, "Study of playing of Hyang Piri," 59.

triplet G's, the half note G is taken over by *Nongeum* which creates further tension that is only alleviated by the *Nire*, F# at the end of the *Hauptton*.

Example 5.19: *Seosyngi*, m. 86



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Another example of *Seosyngi* is bar 106 below. *Seosyngi* appear with each of the first and second circled principal notes C. It is then applied to the principal note Eb in the third circle, but in contrast to the previous example, the ornament falls downward.

Example 5.20: *Seosyngi*, *Siru*, *Rureo*, and *Nire*, m. 106



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After the second *Seosyngi*, *Siru* appears with the note B4. Despite the decrescendo in the first half of the bar, the *Sigimsae* of *Seosyngi* and *Siru* are emphasized ornaments. In Example 5.21, therefore, the Eb-C-Eb in the square after the first *Seosyngi*; and the E4 after *Siru* in the circle, should be performed as a *decrescendo*. Notes C5-Db5-G5 in the second circle represent *Rureo* and the ornament is Db. In this example, the C's in the first and second *Seosyngis* are the principal notes, and the Db is the ornament in each of the *Seosyngis*, good evidence to interpret

these combinations as *Rureo*. Once again last *Hauptton* Eb ends strongly with maximal *Seosyngi* and *Nongeume*. Example 5.22 is a simplified arrangement using *Sigimsae* symbols illustrates this technique.

Example 5.21: *Siru*, and *Rureo*, m. 106

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Example 5.22: A simplified rearrangement with *Sigimsae* symbols, m. 106¹⁶⁸

The *decrescendo* in example 5.21 does not have to constrain the use of more air for each Db of the *Seosyngi*, since the low notes Eb and E, next to each *Seosyngi*, naturally weaken the dynamics. The *Rureo* is used between the second *Seosyngi*, C5 and E4, and the *Rureo* is used before the *Hauptton* Eb.

In the following example, two *Seosyngi* appear with *Rureo* and *Ro*. The air, which is used to emphasize the embellished sound *Rureo*, helps the *crescendo* to *Seosyngi*, which is also emphasized once again on embellished note Bb. Afterwards the dynamic becomes softer to the *Ro*.

¹⁶⁸ The indication of *Seosyngi* used in the example were created by me (Eun Suk Oh) for the purpose of understanding the example and is not traditional Korean indication marks.




Example 5.23: *Seosyppi, Rureo, and Ro*, mm. 43-44



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5.7 *Seochim, Neryoechigi, and Olyochigi*

Table 5.6: *Seochim, Neryoechigi, Olyochigi*

Name	Symbol	Notation	Explanation	Features
<i>Seochim</i>	▽		A short and accented note either descends or ascends to principle note. Uses different fingerings. Sounded by touching on and off Seo.	Prefix and Suffix Sigimsae. Used in Folk Music
<i>Neryoechigi</i>	▽		A short and accented note descends to principle note. The position of the tongue in the mouth affects sound but mostly not used in tongue.	Prefix Sigimsae. Used in Folk Music
<i>Olyochigi</i>	△		A short and accented note ascends to principle note. Same as Neryoechigi.	Prefix Sigimsae. Used in Jungak.

Seochim is a performance technique that creates a distinctive sound with the tongue.

which is placed on and off the reed.¹⁶⁹ It is similar to the tonguing technique on the oboe.

Seochim technique was only used in *Jungak*, the traditional Korean court music.¹⁷⁰ Nevertheless,

other techniques with the tongue are used in folk music, but these have different names and functions.

¹⁶⁹ Hyosun Kang, “Study of playing of Hyang Piri” (PhD Diss., Seoul National University, 2015), 50.

¹⁷⁰ Kang, 49.

Neryoechigi is an ornament that descends from high to low. The first note is usually short and accented. *Neryoechigi* requires more air pressure to begin on the higher note¹⁷¹ *Neryoechigi* is used in measures 26-27 (Ex. 5.24). The oboist must use strong tonguing on the accented Eb5 in the first circle. The following B4 should not be too loud in order to emphasize the accent on first note. The dramatically increasing volume of the trills (*Nongeuim*) on the following half notes creates a rapidly increasing sense of expressive tension using *Noungeuim* and *Neryoechigi*.

Example 5.24: *Neryoechigi*, mm. 26-27

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In measure 55 (Ex. 5.25), *Neryoechigi* is applied twice in a row. It is similar to the example given above. The Low D in the square would normally be too soft for *fortissimo* compared with the previous higher notes, Eb and C. To compensate for this, Yun applies a trill (*Nongeuim*) to the Low D to reinforce the *fortissimo*. This is the same technique, using a strong *Nongeuim* for low register sounds, which is used by the *Piri* to efficiently express intensity instead of relying exclusively on increased air pressure.



Example 5.25: *Neryoechigi*, m. 55

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¹⁷¹ Ibid., 56-57.

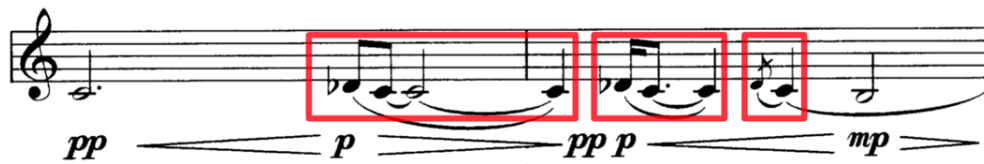
5.8 *Guakneunum*

Table 5.7: *Guakneunum*

Name	Symbol	Notation	Explanation	Features
<i>Guakneunum</i>			A short note descends in half step to principle note, then <i>Nonggeom</i> is used.	Prefix <i>Sigimsae</i> , Sound by <i>Seo</i> and breathing Used in folk music

Guakneunum is a frequently used method for the *Piri*. It is used in downward progressive notes. After a short first note, the longer principal note is played a half step lower, then *Nonggeom* (vibrato) is applied.¹⁷² The *Piri* player does not make the first sound too soft in *Guakneunum* since the first and second notes are not produced by fingering changes, but rather by control of the *Seo* (reed) and the air pressure. The strong first tone and the subsequent vibrato (*Nonggeom*) in a long principal note adds drama to the performance. As the intensity of the dynamic increases and decreases, the player can adjust the speed of the vibrato to express more delicate or stronger effects. An application of *Guakneunum* can be found in measure 66-67 (Ex. 5.26).

Example 5.26: *Guakneunum* and *Nonggeom* (vibrato), mm. 66-67



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As described earlier, *Db* does not have to be too soft. Since the intensity of the sound is increased the crescendo from the first note, *Hauptton C*, a slight emphasis on *Db* through easy and comfortable tonguing can be similar to the *Guakneunum* technique used by the *Piri*. *Hauptton C*, in the first square where the *Nonggeom* is used, is in the low register for the oboe,

¹⁷² Hyosun Kang, “Study of playing of Hyang Piri,” 77.

and the sound intensity gradually decreases. As a result, performers must not use too fast a vibrato, since the *Piri* typically uses a slow and wide *Nonggeom*. The following *Guakneunum* in squares 2 and 3 repeatedly emphasize *Hauptton C* with the decorative *Db*. Together with a crescendo and faster vibrato, they create a sense of tension while going to B.

Another example is measure 87-88 below. It shows a similar rhythmic pattern as the example above and also uses a minor 2nd.

Example 5.27: *Guakneunum*, mm. 87-88



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Another example of *Guakneunum* occurs in measure 134-135 below. In the square, the A5 descends a half step to G#5, which is played with increasing vibrato (*Nonggeom*) and a crescendo from *mp* to *f*.

Example 5.28: *Guakneunum*, mm. 134-135




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5.9 *Bichung*

Bichung is a technique used to produce overtone harmonics by controlling the *Seo* and overblowing the air pressure. This enables enabling the performer to play notes a major 12th above the normal range of the *Piri*. Since it is difficult to use this technique on the *Hyang Piri*, it

is mostly used on the *Dang Piri* for Korean folk music. Nevertheless, after improvements were made to the *Hyang Piri*, *Bichung* technique allowed performers to play high F-C.¹⁷³ This is similar to the register changes Western woodwind instruments achieve using octave and register keys. Oboe *harmonics* can produce notes F5-C6, which are of the same notes produced by the *Bichung* technique for the *Piri*. By opening an octave key and overblowing the air, and the oboe will produce a note an octave and a fifth higher than the fundamental.¹⁷⁴

Table 5.8: *Bichung*

Name	Symbol	Explanation	Features
<i>Bichung</i>		Produce overtone (Harmonics) by overblowing	<i>Dang Piri</i> or Improved <i>Hyang Piri</i> , In folk music, Range high F-C in Improved <i>HyangPiri</i>

An example of *Bichung* can be found at the end of measure 101 below. The harmonic fingering for G#5 is indicated by the symbol "o." Oboists should not be afraid of using stronger than normal air pressure, since even with the *piano* dynamic, oboe and oboe d'Amore harmonics are generally weaker than their normal counterparts.

Example 5.29: *Bichung* technique, m. 101



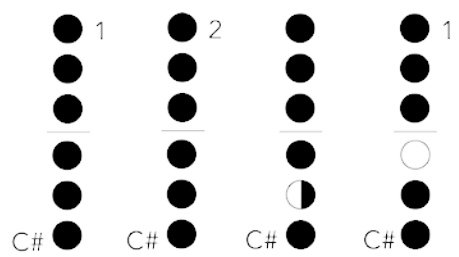
Konzert: für Oboe/Oboe d'Amore und Orchester by Isang Yun
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The following are harmonics fingerings for G#:

¹⁷³ Jiyun Kim, "A Study on PIRI Techniques in Contemporary Korean Compositions" (M. M Diss., The Korean National University of Arts, 2012), 30-31.

¹⁷⁴ Libby Van Cleve, *Oboe Unbound: Contemporary Techniques* (Lanham, Maryland: Rowman & Littlefield, 2014), 8.

Figure 5.10: The oboe and oboe d'Amore *harmonic* fingerings for G#5



CHAPTER 6

CONCLUSION

This study explores Yun's compositional techniques *Hauptton*, *Hauptklang*, and *Umspielung* in Isang Yun's *Oboe and Oboe d'amore Concerto* and illustrates the East Asian elements in his music. Yun adapts the performance techniques of the traditional Korean instruments, *Hyang Piri* and *Dang Piri*, to write music for the Western oboe and oboe d'amore in a distinctively Korean style. *Hauptton* and *Umspielung* are the result of Yun's Western implementation of Korean main-tone technique and "Sigimsae." Yun uses traditional *Sigimsae* performance techniques, such as *Chusung*, *Toesung*, *Nire*, *Ro*, and *Ni* in the *Concerto for Oboe and Oboe d'amore*. This study introduces the different types of *Piri* to help illustrate how *Sigimsae* was originally used and how these relate to the *Concerto for Oboe and Oboe d'amore*. Performers and teachers will have a better understanding of Yun's intentions and style with this basic knowledge of these Korean instruments and the various types of *Sigimsae* they use.

APPENDIX A

ISANG YUN'S ACHEVMENTS FROM 1969-1995

Date	Awards	Place	Remarks
06/23/1969	Kiel Culture Award	Kiel city	
1988	Großes Bundesverdienstkreuz (Great Federal Cross of Merit)	Germany	from Richard von Weizsäcker, President of the Federal Republic Germany
1991	honorary member of the International Congress of Modern Music (IGNM)	Zurich, Switzerland	only eight honorary members worldwide.
9/6/1992	Yun's 75 th birthday festival	Switzerland, Japan, Pyongyang, Hamburg, Detmold, Hanover, Saarbrücken, Kiel, Mannheim, and more	
9/6/1992	"Yun's Night"	Berlin	a banquet was held on September 16 at the Berliner Philharmonic on Concert,
5/9/1995	Goethe medal		

APPENDIX B

HYANG PIRI, SE PIRI, AND DANG PIRI VIDEO LINKS

1. *Hyang Piri*



https://youtu.be/Flr7Mx_ygWs?t=37

2. *Se Piri*



<https://youtu.be/mGeaz6mzic8?t=82>

3. *Dang Piri*



<https://youtu.be/EZQcfG5IIC4>

APPENDIX C

QUARTER-TONE KEY CHARTS USED IN YUN'S *OBOE AND OBOE D'AMORE*
CONCERTO



● ● ● ● ● ● ● ● ● ○ ● ● ○ ● ● ○ ● ●	● ● ● ● ● ● ● ● ● ● ● ● ○ ● ● ● ○ ● ● ● ○ ● ● ●	● ● ● ● ● ● ○ ● ● ○ ● ● ○ ● ● ○ ● ●	● ● ● ● ● ● ○ ● ● ○ ● ● ○ ● ● ○ ● ●	● ● ● ○ ● ● ○ ● ● ○ ● ● ○ ● ● ○ ● ●	● ● ● ○ ● ● ○ ● ● ○ ● ● ○ ● ● ○ ● ●	○ 1 ○ ● ● ○ ● ● ○ ● ● ○ ● ● ○ ● ●
left F	left F	Bb Ab	Ab Bb	B	B	left D trill
Eb Eb Eb	c Eb Eb	c		c	c c	



○ 1 ○ 3 ○ ● ● ● ● ● ● ● ● ● ● ● ● ● ● ●	○ 1 ○ 3 ○ ● ● ● ● ● ● ● ● ● ● ● ● ● ● ●	● 1 ● 1 ● 1 ● 1 ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ○ ● ● ● ● ● ● ● ○ ● ● ● ● ● ● ● ○ ● ● ● ● ● ● ●	● 1 ● 1 ● 1 ● ● ● ● ● ● ● ● ○ ● ● ● ● ● ● ● ○ ● ● ● ● ● ● ● ○ ● ● ● ● ● ● ● ○ ● ● ● ● ● ● ●	● 1 ● 1 or 2 ● 1 ● ● ● ● ● ● ● ● ○ ● ● ● ● ● ● ● ○ ● ● ● ● ● ● ● ○ ● ● ● ● ● ● ● ○ ● ● ● ● ● ● ●	
B	B	Bb Bb	Ab	Ab Bb	left right Dtrill
tr1	Eb Eb	F c Fres	c	c Bb	low right A octave

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