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A Performance Guide to Etüden für Flöte(n) solo by Isang Yun

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A PERFORMANCE GUIDE TO ETÜDEN FÜR FLÖTE(N) SOLO
BY ISANG YUN

A Written Document

Submitted to the Graduate Faculty of
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
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in

The School of Music

by
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ABSTRACT

Born in Korea, Isang Yun (1917-1995) became one of the most prominent avant-garde composers in the world. Yun made use of a distinctive musical language that synthesized Far East Asian philosophy, especially Chinese Taoism, with Western techniques and Korean traditional instrumental idioms.

Isang Yun left more than 100 works, including twelve works that feature the flute. This essay will discuss Yun’s five Etüden für Flöte(n) solo (Etudes for solo flute(s)), which are highly representative of Yun’s solo music for flute. The document will include a discussion and performance guide for each of the five etudes.

This document will present an discussion of the five etudes and an examination of how Yun’s study of Korean traditional instrumental techniques, Western avant-garde procedures, and his oriental philosophy and ideology are reflected in these works. The fusion of Korean instrumental techniques, Chinese Taoist philosophy, and the “main tones” Yun refers to as Haupttöne, is exemplified in the five Etüden für Flöte(n) solo.
CHAPTER I
ISANG YUN: A BIOGRAPHICAL SKETCH

Isang Yun was born on September 17, 1917 in the coastal city of Tongyeong, South Korea, now called Chung Mu. Isang’s father, Ki-hyon Yun, was a connoisseur of Chinese history and literature, enjoyed writing poetry, and was the owner of a small furniture business. His mother, Sundal Kim, was the daughter of a farming family. Isang was the eldest of four children, preceding two sisters and a younger brother.\(^1\)

In 1934, after briefly attending business college, Isang Yun left home to study music in Seoul. While there, he attended the Seoul National University where he studied music theory, composition, and the history of Western music. He specifically studied the music of Richard Strauss, Paul Hindemith, Béla Bartok, and Arnold Schoenberg. After his time in Seoul, Isang attended and taught at the Osaka Conservatory (1938), and in 1939 he traveled to Tokyo to study with Tomojirō Ikenouchi, a Japanese composer and teacher.\(^2\)

At the outbreak of World War II, Yun returned to Korea and participated in the Korean independence movement, a military and diplomatic campaign to win Korea’s independence from Japan. In 1943 Yun was imprisoned for two months for his participation in secret anti-Japanese activities. Following his imprisonment, Yun spent the remainder of the war in hiding until the liberation in 1945.\(^3\) From 1946-50, the composer taught music in secondary schools in his


hometown of Tongyeong and in the nearby city of Pusan. In 1953, Yun returned to Seoul where he was appointed professor of composition at the Seoul National University. The composer’s lifelong dedication to strengthening Korean unity and nationalism through music was admired in both North and South Korea. Isang Yun was awarded the Seoul City Culture Award in 1955, which enabled him to travel to Europe for further studies.

In 1956, he studied composition with Tony Auban and music theory with Pierre Revel at the Paris Conservatory. A year later, Yun moved to Berlin, where he enrolled in the Berlin Hochschule für Musik and studied for one year. While in Berlin, Yun studied composition with Boris Blacher and counterpoint, canon, and fugue with Reinhard Schwartz-Schilling. Yun also attended the International Summer Courses of Contemporary Music in Darmstadt. It was during his time in Berlin that he met some of the most important avant-garde composers working in Europe, including Karlheinz Stockhausen, Pierre Boulez, and John Cage.4

Isang Yun’s aim as a composer was to provide a synthesis of East and West, expressing traditional Korean ideas through Western instruments and avant-garde techniques. He developed a system of composition based on this combination of Eastern and Western cultural techniques. His works are influenced by his political ideals, which included a desire for Korean unification, and by elements of Korean and Chinese culture and Taoist philosophy. In an interview with Bruce Duffie in 1987 from *A Journal of Investigation into Global Musical Possibilities*, Yun expressed that his music does not have a beginning or an end since he could combine the

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elements of one piece to another piece, and he described this as part of his Taoist philosophy.  

As Yun explained, his music flows in cosmos and is always continuous like “clouds that are always the same but are never alike one to another.”

Isang Yun had always dreamed of seeing Korea in its entirety and in 1963, after he and his family settled in West Berlin, he visited North Korea to promote a performance with musicians from both Koreas. Yun's musical career was interrupted on June 17, 1967, when he and his wife were abducted from Berlin and returned to Seoul by the South Korean secret police. As part of a large political sting operation, Yun would later be charged with anti-government activities and collaboration with North Korea. Isang Yun was then imprisoned and exiled from South Korea. The years served by Yun would prove to be especially rough on him. The composer suffered extreme torture and made a suicide attempt in the summer of 1967, after which he was transferred to a hospital. A worldwide petition led by Igor Stravinsky and Herbert von Karajan was presented to the South Korean government, signed by approximately 200 artists, some of

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6 Ibid., 47.

7 This sting was officially called the East Berlin Event. 194 persons, mostly intellectuals, were charged with violating South Korea’s National Security Law (the Anti-Communist law) as South Korean citizens. Specifically, Yun was charged with having visited Pyongyang in 1963. The real reason Yun was targeted while in Germany was that he had been an outspoken opponent of the authoritarian regime of Chung-hee Park.

8 Jeongmee Kim, “The Diasporic Composer: The Fusion of Korean and German Musical Cultures in the Work of Isang Yun” (PhD Diss., University of California-Los Angeles, 1999), 103-106.
whom included Luigi Dallapiccola, Hans Werner Henze, Heinz Holliger, Mauricio Kagel, György Ligeti, and Karlheinz Stockhausen. Their petition on Yun’s behalf read, in part,

Isang Yun has been recognized as a prominent composer not only in Europe but also in the world. His goal is to combine the excellent tradition of Korean music with the trends of Western music. Therefore, we must look at him as an important mediator who introduces Korean culture and art to the outside world. Without him we would know but little of your culture. There has previously not been anyone who could teach us the pattern of thoughts of Koreans through his artistic efforts. And we, petitioners, want you to understand our wish that the president give Isang Yun, who is seriously ill, freedom and would allow him to get well and to work again. We need Isang Yun for the international music sphere. To us, he is the most important person as a mediator between the East and the West. We can not trade him for anything as an ambassador of Korean music . . . The money that we collected will be used for his hospital fee and for rearing his children.

Yun’s original sentence of life in prison would be reduced twice before being commuted on February 25, 1969.

He continued to compose during his time in jail, premiering his comic opera Butterfly Widow in February of 1969. Yun and his wife moved to Germany following his release from prison. There he taught composition at the Hanover Hochschule für Musik (1970-1971) and the Berlin Hochschule für Musik (1970-1985), which is now the Berlin Universität der Kunst. In 1971, he became a German citizen. Even after Yun’s imprisonment in South Korea, he remained a patriot. In later years he worked for peace and reconciliation as well as musical exchanges between North and South Korea. It was Yun’s dream to see the two Koreas unite. In 1972, Yun composed the opera Sim Tjong for the opening ceremony of the cultural festival held for the Munich Olympics. This piece earned Yun international acclaim as a modern composer and

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9 Duffie, 47.

10 Rinser and Yun, 156.
resulted in an invitation to perform the work in South Korea soon after. However, Yun cancelled this performance due to a political purge taking place in Korea at that time.\textsuperscript{11}

In 1973, Yun began working on the \textit{Etüden für Flöte(n) solo} in collaboration with flutist Beate-Gabriela Schmitt. This five-movement work is written for a single performer playing flute, alto flute, piccolo, and bass flute in succession with the fifth etude returning to flute. He obtained Schmitt’s help to familiarize himself with the Western contemporary techniques required throughout the work. The \textit{Multiklänge} (multiphonics) in the second and fourth etudes were selected with Schmitt. In her work with Yun, Schmitt was able to find fingerings for multiphonics that produced intervallic relationships desired by the composer.

The Isang Yun Music Institute was established in Pyongyang, North Korea in 1984. Subsequently, in 1988, Yun proposed a performance of his symphony \textit{My Country, My People!} by musicians from both North and South Korea, to be held in the demilitarized zone in 1989. At the last minute, this concert was postponed and later cancelled for political reasons. In 1991, Yun spearheaded an exchange of orchestral concerts between North and South Korea in an effort to unite the country. This project unfortunately met with the same result.\textsuperscript{12}

Isang Yun died in Berlin on November 3, 1995, at the age of 81. Yun was interred in a grave of honor in Berlin with soil brought from his hometown of Tongyeong. To keep his memory and work alive, the International Isang Yun Society was founded in Berlin in 1996. In addition, the Tongyeong International Music Foundation created the International Isang Yun Competition in 2003, continuing Yun’s work to promote cultural exchanges among nations through music.

\textsuperscript{11} Lee, 3.

\textsuperscript{12} Ibid., 5.
CHAPTER II
YUN’S PHILOSOPHY IN MUSIC AND COMPOSITIONAL STYLE
IN ETÜDEN FÜR FLÖTE(N) SOLO

Hauptton Technique

The key to understanding Yun’s musical style is Eastern Einzelton (single-tone) technique. Yun’s distinctive approach to single tone is the result of his exposure to centuries-old musical practices of the Asian tradition. Yun described it as follows: “In the concept of tonality in the East, Einzeltöne (single-tones) by themselves have their own peculiar liveliness. Therefore, all tones, with varied repetitions, undergo changes of ornaments, prefix and suffix tones, glissandi, and changes in the volume of the sound from their beginning to the time they fade away; particularly, natural vibratos of single tones are intentionally used as a means of shaping them.”

The Hauptton (main tone) technique is a compositional technique developed by Isang Yun in the 1960’s. Yun’s melodies consist of a series of individualized coequal main tones, each of which is embellished with glissandi, trills, timbral inflections, and other devices to make each note vivid. In Eastern music, the individual tone is important because of the absence of harmonic and contrapuntal principles. Techniques such as major and minor chordal structure and harmonic progressions are the foundation of melodies in Western music, but they are not the primary component to Yun’s music. Yun himself spoke of both “Haupttontechnik” (main-tone technique) and “Hauptklangtechnik” (main sound or sound complex technique). His explanation of these

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14 Youngdae Yoo, “Isang Yun: His Compositional Technique As Manifested In The Two Clarinet Quintets” (DMA Monograph, Louisiana State University, 2000), 20.
terminologies is significant: “I used the term “Hauptton” for small ensemble and solo works. On the other hand, I used the term “Hauptklang” for orchestral works.”

The term Hauptton refers to individualized pitches that work to create a melody line within Yun’s solo and chamber music. Hauptklang refers to tone clusters that are a result of the texture of larger ensembles. There are two elements involved in the Hauptton technique: (1) Hauptton (a main tone), and (2) Umspielung (playing around), the ornamentations of the Hauptton. Umspielung consists of any musical articulation that ornaments the Hauptton, including glissando, tremolo, vibrato, trill, and microtones. The Hauptton should not be mistaken as a singly defined pitch; it is how the Hauptton is announced, continued, and/or disturbed throughout interactions with the other tones that confirms the existence of the Hauptton. The Hauptton technique is about the phenomenon and how the Hauptton is achieved. The Hauptton technique was created by the composer as a way to express himself musically by blending Western and Korean musical traditions and Taoism, specifically the balance of Yin and Yang.

Each movement from Etüden für Flöte(n) solo can be analyzed by means of the Hauptton technique, with the length and number of Haupttöne varying among etudes. The phrasing in each of the etudes is derived from the Korean traditional technique of building a phrase on a single

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15 Yoo, 20.


17 Ibid., 49.

18 Feliciano, 32.
note, rather than on components of melody. Yun treats his \textit{Haupttöne} with a variety of Western techniques, both traditional and contemporary, in an effort to emulate the sounds of Korean traditional music. Some of the ornamental techniques applied throughout this work are grace notes, trills, tremolos, extreme dynamics, key clicks, pitch bends, multiphonics, singing while playing, and other timbral effects caused by modifications to the embouchure and airstream.

The \textit{Hauptton} reductions in Appendix A can serve as long tone exercises and analyses for each etude. The reductions show the \textit{Haupttöne} found throughout the etudes and the dynamics indicated in the score. The \textit{Umspielungen} have been omitted from the reduction, and should be reintroduced once the player has achieved the phrasing and dynamics of the \textit{Haupttöne}. I have included the notes with the percussive “quasi-pizzicato” effect, which are not \textit{Haupttöne}, in the second etude because instances of this effect are essential for the characteristics and formal structure of the movement. These reductions will assist the performer with breath support and phrasing, while maintaining a sense of the over-arching \textit{Hauptton} melody. In addition, the reductions illustrate the contrasting sections of each etude.

\textbf{Taoism}

Feliciano explains that Yun’s music is drastically different from that of his Western colleagues using the same medium because of his spiritual attitude and artistic disposition rooted in Eastern philosophy. Of the many Eastern religions and philosophies including Buddhism and shamanism that influenced his compositional style, Taoism is the most significant. Taoism is “the philosophy of the Tao,” and is deeply imbedded in the music of Isang Yun. This native

\begin{flushleft}
\textsuperscript{20} Feliciano, 66.
\end{flushleft}
Chinese religion is often referred to as “Lao-Chuang philosophy,” because the two most important Taoist philosophers were Lao Tzu (sixth century BCE) and Chuang Tzu (fourth century BCE). Taoism is based on two books: Lao Tzu’s treatise *Tao Te Ching* and Chuang Tzu’s *Chuang Tzu’s Book.* Translators of Lao Tzu have described “Tao” with various words: way, path, nature, mind, reason, truth, and even God. These terms are considered synonyms that imply a common approach to Tao, but fail to adequately convey its basic meaning. Taoism is heavily influenced by Yin and Yang, which are the two fundamental, complementary, contrary cosmic forces through which various forms of change are represented. Yin and Yang translated literally mean “shade” and “light.” This definition was originally used to describe the absence and presence of sunlight on mountain slopes, and was adopted by Chinese philosophers to refer to female and male and other pairs of complementary opposites. Yin and Yang is considered the most important principle in the process of creation and renewal. Isang Yun utilizes opposing instrumental timbres and musical gestures within the individual movements to reflect elements of Yin and Yang in *Etüden für Flöte(n) solo.*

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24 Ibid., 125.
CHAPTER III
PERFORMER’S GUIDE TO ETUDE NO. I - MODERATO

SECTION I. ANALYSIS

Many of the *Umspielungen* in this etude are derived from Korean folk instrument idioms. The Korean *piri* is an eight-holed, cylindrical, double reed instrument that bears many similarities to the western oboe. Many techniques typical to the *piri*, such as grace notes, glissandos, pitch bending, dynamic and color changes, and various types of vibrato, are demonstrated in this etude. The etude can be divided into two sections. The first section (mm. 1-72) consists of an arching series of extended *Haupttöne* ornamented with grace notes, accents, and slides. This section contains two subsections. The first of the two subsections (mm. 1-39) contains *Hauptton* figures that are all presented at the *fortissimo* dynamic level. The second of the two subsections (mm. 40-72) contains material which resembles the first. However, the *Haupttöne* in this subsection are lengthened noticeably and undergo drastic dynamic shifts.

Section two (mm. 72-79) comprises highly melismatic technical passages and a gradual succession to silence, which is indicated in the score as “*Nur noch mit Klappengeräusch*” (only with the noise of flapping keys). The etude ends with the rapid murmuring of nine chromatic pitches, which are performed “*immer geräuschvoller*” (ever noisier), and gradually diminishes to “*Nur noch mit Klappengeräusch*.” This etude, with its two vastly different sections, is an example of Yun’s musical depiction of Yin and Yang principles. The Yin is represented by forte *Haupttöne* and the Yang by rhythmic *Haupttöne*, ornamented with highly melismatic technical passages. Yun employs a total of eighteen *Haupttöne* in Etude No. 1, encompassing nine of the twelve chromatic pitches: Bb, C, C#, D, D#, E, F, F#, G#, A. (See Appendix A, p. 41.)

25 Translations by the author, unless otherwise indicated.
SECTION II. PERFORMANCE GUIDE

This etude is marked Moderato, which refers only to the basic tempo and not to the character of the respective movement.\footnote{26}

\begin{figure}[h]
\centering
\includegraphics[width=0.8\textwidth]{figure1.png}
\caption{Yun, Etude No. I, p. 4, mm. 1-3}
\end{figure}

As noted in Figure 1, in this etude the composer asks that the performer play “\textit{immer intensiv, mit normalem Vibrato}” (always intense, with normal vibrato). However, to achieve the dynamic contrast and accents placed at the terminus of many of the \textit{Haupttöne}, the performer must vary the intensity of the vibrato during each sustained pitch. In general, after the initial accent the performer should reduce the dynamic and vibrato intensity in order to build towards the accented conclusion of the \textit{Hauptton}. The grace notes primarily serve as embellishment of the \textit{Hauptton}. While it is important that the grace note figures maintain clarity, these notes should be thought of as a melismatic ornamentation of the \textit{Hauptton} melody.

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{figure2.png}
\caption{Yun, Etude No. I, p. 4, mm. 15-16}
\end{figure}

\footnote{26 Isang Yun, \textit{Etüden für Flöte(n) solo} (Berlin: Bote & Bock, 1975), 3}
Figure 2 serves as an example of the endings of most of the Haupttöne found throughout the first etude. These dotted eighth-sixteenth note endings should be performed in a manner similar to a glissando. This figure is also found in mm. 6, 10, 16, 21, 23, 30, 35, 38, 39. This technique bears resemblance to some of the sounds heard in Korean traditional music, specifically music written for the piri. This glissando-like effect is one of many techniques typical to the piri, and appear alongside grace notes, glissandos, and pitch bends.²⁷

Figure 3. Yun, Etude No. I, p. 4, mm. 78-79

The piece ends “immer geräuschvoller” (ever noisier) and is later labeled with the dynamic indication, “Nur noch mit Klappengeräusch” (only with the noise of flapping keys), seen in Figure 3. To create the proper effect, the performer must fade away from a forte dynamic, maintaining rhythmic integrity while transitioning into the sound of air and key clicks only.

²⁷ Information on stylistic accuracy was received during a performance guidance session with Beate-Gabriela Schmitt. Berlin: Jan. 5 2016.
CHAPTER IV
PERFORMER’S GUIDE TO ETUDE NO. II - ADAGIO

SECTION. ANALYSIS

This etude is written for alto flute, which sounds a perfect fourth below the notated pitch. The work consists of two main sections, both of which include Yun’s extended Hauptton melodies, followed by a six measure closing section. The first section contains two twenty-four measure subsections. The fermatas in measure 24 and 48 serve as the end of each subsection (Figure 4). The fermata in measure 86 denotes the end of the second section and beginning of the closing section.

![Figure 4. Etude No. II, mm. 24 (a) & 48 (b), showing fermate that conclude each subsection](image)

The opening section (mm. 1-49) begins on the pitch A3 (written D3), and is marked with a quadruple-piano dynamic (See Appendix A, p. 42). The performer is then instructed to perform these Haupttöne while increasing the dynamic level, airiness of the tone, and employing the use of flutter-tongue without altering the pitch. In the second half of the opening section (mm. 25-49), the dynamic levels and the liveliness of the Haupttöne are increased with the addition of pitch bends, trills, and tremolos. Yun utilizes a total of thirty-three Haupttöne in this etude. These Haupttöne utilize eleven of the twelve chromatic pitches: C, Db, D, Eb, E, F, F#, G, Ab, A, Bb.
The second section (mm. 49-85) begins with a single note, marked “quasi pizzicato mit gleichzeitegem Klappenschlagen” (quasi pizzicato with simultaneous striking of keys). This effect is meant to emulate the Chinese bak, an instrument dating back to 669-936 A.D. that was later adopted by the Koreans.28 The bak is a wooden clapper made of six wooden sticks tied together, used in ancient court and ritual music (Figure 5). The instrument was used to bring out points of emphasis that contain particular significance. The person playing the bak is called the jipbak, and serves as the conductor or musical supervisor of the ensemble.29

Figure 5. Photo of the Korean bak. (Ethnomusicological Museum of Berlin).30

In this section of the etude, the quasi-bak effect begins each subsection and is succeeded by embellished Haupttöne, which serve as the primary thematic material. Following the first two

29 Song, 55.
introductions of the *bak*, the melody is composed of a rhythmic *Hauptton* (Eb) ornamented with a nearly complete chromatic aggregate (D, Bb, F, E, Cb, Ab, F#, A, C, G) (Figure 6).

![Figure 6. Etude No. II, mm. 64-68, showing the rhythmically increased Hauptton melody.](image)

The third quasi-*bak* effect initiates another rhythmic *Hauptton* melody, this time placed a fifth above the previous *Hauptton* melody on Bb. Yun then uses the quasi-*bak* in combination with terraced dynamics, grace notes, accents, and *Haupttöne* to create a contrapuntal melody (Figure 7). The etude concludes with the performer sustaining G3, which is the same pitch class that opens etude No. III.

![Figure 7. Etude No. II, mm. 69-73, showing melody formed by quasi-pizzicato effect.](image)
SECTION II. PERFORMANCE GUIDE

This etude is marked adagio, which refers only to the basic tempo and not to the character of the respective movement.

Figure 8. Yun, Etude No. II, p. 6, mm. 4-7

Figure 8 shows the opening measures of this etude, which are marked “Mit viel Luft” (with lots of air). The composer instructs the performer to play the notes beneath the jagged line “mit viel Luft, aber deutlich erkennbarer Tonhöhe” (“breathy, but with clearly recognizable pitch”).\footnote{Yun, Etüden für Flöte(n) solo, 3.} For this effect the performer must allow the embouchure to leak air, either through the teeth or from the side of the mouth. It is of utmost importance that the pitch remain unvaried and the dynamics exaggerated. Any breaths taken during the sustained Haupttöne should be taken quickly without interrupting the flow of the main tone.

Figure 9. Yun, Etude No. II, p. 6, mm. 12-13 (a) & mm. 21-23 (b)

Figure 9 shows two examples of measures marked “Fluzg. [Flatterzunge]” (flutter-tongue). Here, the performer has the option to use either traditional flutter-tonguing or uvular flutter-
tonguing. Traditional flutter-tonguing is produced by fluttering the tongue while maintaining a consistent, uninterrupted airstream. Many individuals are unable to do this, and therefore they use uvular flutter-tonguing, created by rapid vibration of the soft palate as well as the back of the tongue at the rear of the oral cavity, similar to gargling.

Figure 10. Yun, Etude No. II, p. 6, mm. 38-46

Figure 10 gives an example of how the sixteenth-note triplets found in measure 42 serve as an explicitly notated trill that starts slowly and accelerates. This is followed by pitch bends a quarter-tone lower than the notated pitch. In m. 46, Yun expands the interval and uses the same compositional technique to create tremolos.

Figure 11. Yun, Etüden für Flöte(n) solo, p. 6, ms. 49 & ms. 52

Figure 11 shows pitches marked *sforzando*, which serve as the beginning of the second portion of the etude, and should be performed “*quasi pizzicato mit gleichzeitigem Klappenschlagen*” (quasi pizzicato with simultaneous striking of keys). This effect is best
achieved when the performer uses a combination of air speed with percussive tongue and finger motion to accent the note. This effect is meant to simulate the Korean *pak*, mentioned above.

Figure 12. Yun, Etude No. II, p. 7, mm. 72-73

Yun takes the quasi-pizzicato effect shown in Figure 12 and applies it to several notes embellished with grace notes, terraced dynamics, and accents. He later adds flutter-tongue and returns to the *Hauptton* melody.

Figure 13. Yun, Etude No. II, p. 7, mm. 75-77

Fingerings for the multiphonics found in Figure 13 can be found in the “Directions for the player” on p. 3 of the 1975, Bote & Bock edition of the work. Take note that the multiphonics “should be understood as suggestions. The notes in normal[-sized] print are obligatory.” This is especially important information when listening for the number of difference tones requested in each multiphonic. The number of audible difference tones varies with each multiphonic and is highly dependent on the performer’s technical capabilities and equipment.
Figure 14. Yun, Etude No. II, p. 7, mm. 88-89

Figure 14 shows the conclusion of the second etude, with the transition from normal tone, to flutter-tongue, immediately followed by a quasi-pizzicato key click. Here, the *bak*-like effect serves as a closing gesture similar to the opening gesture which occurs earlier in the movement.
CHAPTER V
PERFORMER’S GUIDE TO ETUDE NO. III - ALLEGRO

SECTION I. ANALYSIS

The third of the *Etüden für Flöte(n) solo* is written for piccolo, which sounds an octave higher than the notated pitch. This particular work appears as a clear contrast to the preceding alto flute etude. Here, the Yin and Yang of Taoist philosophy is most evident. Taoism describes how opposite or contrary forces are complementary, interconnected, and interdependent in the natural world. “Many tangible dualities such as light and dark, fire and water, and expanding and contracting are thought of as physical manifestations of the duality symbolized by Yin and Yang.”

The etude begins with the *Hauptton* melody decorated with trills, tremolos, and arduous intervallic passages (mm. 1-37). (See Appendix A, p. 44.) These fleeting passages connect the *Haupttöne*, which vary in register and dynamic level. Later, grace notes are used to embellish a rhythmic repeating-tone melody that gradually grows in intensity (Figure 15). The second section of the etude (mm. 38-56) begins in absolute contrast to the opening segment. *Haupttöne* in this section are sustained and often played a quarter-tone higher or lower during their transition to the subsequent pitch (Figure 16). These pitch alterations are then combined with trills and grace notes to tether the main tones. The piece closes (mm. 57-66) with the crescendo of continuous tremolos (Yin) in combination with an opposing grace note melody (Yang) that is dynamically and stylistically divergent.

This etude is placed directly in the center of the work as a whole, serving as a contrast between the more subdued tones of alto and bass flute found in the second and fourth etudes. In

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32 Song, 40.
addition to the timbral contrast, the divergence of musical notation between the etudes is another example of Yin and Yang. From the very start, the *Haupttöne* are generously ornamented with grace notes, trills, tremolos, pitch bends, and fiery technical passages, rather than the subtle timbral and dynamic shifts found in the preceding and succeeding etudes. The frenetic activity of this etude with one section of calm in the middle as well as its position in the overall structure of the *Etüden für Flöte(n) solo*, illuminate the opposing timbres and melodic content of Yun’s use of Yin and Yang.

Figure 15. Etude No. III, mm. 17-20, showing the *Hauptton*’s increase in dynamics and rhythmic activity

Figure 16. Etude No. III, mm. 38-41, showing the quarter-tone pitch alterations that occur throughout the second section
The basic tempo of this etude is Allegro.

Figure 17. Yun, Etude No. III, p. 8, mm. 1-2

Figure 17 shows the opening of this etude, which features a variety of Haupttöne ornamented with trills and tremolos. It is essential that the performer maintain the clarity of the intervals and the precise tempo while weaving in and out of sixteenth-note passages. The dynamics vary throughout each measure and should be meticulously observed.

Figure 18. Yun, Etude No. III, p. 8, mm. 17-20

Figure 18, m. 17, marks the beginning of a four-measure long Hauptton that is ornamented with a trill and arpeggiated grace notes. The performer must maintain a triple-piano dynamic with decrescendo, while allowing the grace notes to emerge and connect the developing Hauptton melody.
The second section of this etude (mm. 38-52) opens with long sustained *Haupttöne* that have been treated with pitch bends, notated by *carons* and *breves*. Figure 19.1 shows Yun’s use of the *caron*, or inverted circumflex, to instruct the performer to bend the pitch a quarter-tone lower. Conversely, the *breve* in Figure 19.2 instructs the performer to bend the pitch a quarter-tone higher. These pitch bends can be produced with a combination of physical motion and direction of airstream. To bend the pitch downwards (*caron*), the performer must lower the head, roll in the instrument, and direct the airstream downward towards the floor. For the upward pitch bend (*breve*) the performer should lift the chin, raise the airstream, and roll the instrument away from the body.
Figure 20 shows the closing section of the etude, which consists of ten measures of constant tremolos progressing in an ascending trajectory. These pianissimo tremolos are to be performed in conjunction with an accented, forte melody line made up of grace notes. This juxtaposition of the sustained tremolos with the jagged line of grace notes above them is another example of Yin and Yang. The tremolos should gradually grow in dynamic level throughout the final measures. It is suggested that the player practice the tremolo line and grace note line separately to ensure that the crescendos, and rate of speed of all tremolos remain organic. These contrasting lines appearing simultaneously, should, in fact produce a contrapuntal melody line.
CHAPTER VI
PERFORMER’S GUIDE TO ETUDE NO. IV - ANDANTE

SECTION I. ANALYSIS

The penultimate etude is to be performed on bass flute, sounding an octave below the notated pitch. This work is in two sections, the first of which (mm. 1-51) contains Haupttöne that gradually move upward into the high register. Once the climax is reached, the Haupttöne begin their descent to the lower register (mm. 51-77). This formal concept is also utilized by Yun in the first and second etudes of this collection. (See Appendix A, p. 46.) The piece opens with bursts of forte-piano flutter-tongued Haupttöne and sharp percussive accents. This etude bears the most resemblance to the second etude, performed on alto flute. Again Yun utilizes the low, breathy qualities of the instrument throughout the sustained Haupttöne. Pitch bends, extreme dynamics and the use of flutter-tongue work collectively to give this etude a sense of legato and phrase expansion.

Yun makes use of all registers of the bass flute, starting the piece on a sounding F#3 (m. 1) and moving up to A5 (mm. 42-52) and working back down to C3 (mm. 72-77). While the content and character of this etude reflect a relationship to the second etude, there is far more melodic movement throughout this piece, indicated by the increased number of apparent Haupttöne. These Haupttöne are ornamented with varied timbral, tonal, and dynamic alterations. The multiphonics in this etude are again the work of German flutist Beate-Gabriela Schmitt, who devised the multiphonics and their fingerings with the composer’s approval. In m. 59, the performer is required to sing and play a Hauptton melody ornamented with trills. In these five measures, the voice alternates between unison and harmony by means of contrary motion (Figure 21). This is the first time that the voice appears within this set of etudes. Yun introduces the flute
and voice together in the low range of the bass flute after the three multiphonic tones, which are played in the middle and high register of the bass flute. These multiphonics are created from one fingering, while the bass flute and voice in unison create one sound from multiple instruments and then separate. This is another demonstration of Yun’s use of Yin and Yang. In this etude, Yun uses a total of thirty-three respective *Haupttöne*, embodying eleven of the twelve Western chromatic pitches: F, F#, G, Ab, A, Bb, C, C#, D, Eb.

Figure 21. Etude No. IV, mm. 59-62, showing addition of voice to trilled *Haupttöne*. 
The basic tempo of this etude is Andante.

Figure 22. Yun, Etude No. IV, p. 12, ms. 1

Figure 22 shows the opening figure of the fourth etude. The low, flutter-tongued, forte-piano main tones paired with an accented *sforzando* terminus appear twice within the first seven bars of the work. These can best be produced by a synchronized closing of the F# key, and initiation of airstream. Again, the performer may choose to use either flutter-tongue or uvular growling in order to produce the desired timbre.

Figure 23. Yun, Etude No. IV, p. 12, ms. 8

Figure 23 shows Yun’s employment of flutter-tongue. Yun uses this technique in combination with rolling sixteenth-note patterns to ornament the *Haupttöne*. These interruptions in the static *Hauptton* melody, add to the intensification and connection of the *Haupttöne*. 
Figure 24. Yun, Etude No. IV, p. 13, mm. 50-51

This note shown in Figure 24 is marked “sehr geräuschhaft, mehr Luft als Ton” (very resounding, more breath than tone). Here, Yun uses the combination of extreme dynamics, high register, and overblowing to create the desired timbre. This note appears at the climax of the etude and should be loudest, most prominent note of the piece.

Figure 25. Yun, Etude No. IV, p. 13, mm. 56-58

Figure 25 shows the multiphonics in Etude No. IV. Comments regarding multiphonics in preceding etudes apply here as well. See p. 19, Figure 13.

Figure 26. Yun, Etude No. IV, p. 13, mm. 59-62

Figure 26 shows use of the term Stimme (voice), which indicates the addition of the voice to the preceding trilled Hauptton. Because the bass flute sounds an octave lower that the notated pitch,
the unison may be troublesome for the female voice. Flutist, Beate-Gabriela Schmitt stated that it is indeed acceptable for the player to sing an octave above the bass flute’s sounding pitch. The flute and voice begin this section in unison while the voice slides down a minor third and the flute moves up a half step, to create a major third interval. The flute and voice alternate entrances and the player must maintain an independence.

Figure 27. Yun, Etude No. IV, p. 13, mm. 72-77

Figure 27 shows the final bars of this etude, in which the player in instructed to play “Nur mit viel Luft, ohne Ansatz” (with much breath only, without attack). It is important to note that the breathy “air only” notes are to be performed at a louder dynamic than the sustained Hauptton. The connection between the two timbres is of all-importance and should occur without a break in the sound.

CHAPTER VII
PERFORMER’S GUIDE TO ETUDE NO. V - ALLEGRETTO

SECTION I. ANALYSIS

The final etude brings the work full circle, returning to the familiar voice of the standard concert flute. Seemingly, this etude presents all of the previous Korean and Western traditional techniques discussed in the chapters on the previous etudes. This final etude contains a total of fifty-eight Haupttöne and is the only work from this collection that incorporates all twelve chromatic pitches: C, C#, D, Eb, E, F, F#, G, Ab, A, Bb, B. (See Appendix A, p. 48.)

This etude is the longest, and most extensive of the Etüden für Flöte(n) solo. It can be broken down into three primary sections, the first of which includes m. 1-45. In this section, the Haupttöne are juxtaposed with the fluctuation of dynamics, melismatic embellishments, agogic accents, trills, tremolos, grace notes and pitch bending. In m. 32 of this etude the composer introduces the Doppel-Tremolo (double tremolo), a timbral trill at the octave with pitch bends up and down. This effect, alongside several other Western extended techniques, is used to emulate the timbral characteristics of the Korean piri.

The core of this etude (mm. 46-100) serves as Yang, setting the opposition to the turbulent opening segment. Here, the work transforms into long ethereal passages treated with pitch bends. The inclusion of this subsection gives the final etude an incipient sense of Yin and Yang; the vigorous first section, followed by the submissive middle section, leading in to the orderly closing section. As the center of this movement comes to its conclusion, the momentum of the etude begins to propel forward again, gaining energy towards the intense ending of the subsection. In mm. 72-73, the composer adds Stimme (voice) to the Doppel-Tremolo effect creating harmonies between the voice and flute.
The etude ends with a sixteen measure closing section (mm. 101-116) that consists of a series of octave leaps varying in range, dynamic, and length. The octave-based melody is connected by means of slurs, intervallic flourishes, and punctuated, portamento-like note endings. Yun saturates the ending with the pitch class C, as opposed to his previous use of modulating *Haupttöne*. This is a singular event in the whole collection of etudes, and serves as a final gesture of closure. The piece ends with the gradual shift in dynamics from triple-forte to quadruple-piano on the single *Hauptton* C.
This etude is marked Allegretto.

Figure 28. Yun, Etude No. V, p. 15, mm. 24-25

The tremolos in Figure 28 are marked triple-forte, with a decrescendo and upward pitch bend before the change in harmony. Using the agile quality of the flute lip plate, the performer may choose to roll the instrument away from the body to create this effect.

Figure 29. Yun, Etude No. V, p. 15, mm. 32-33

The Doppel-Tremolo, or double tremolo shown in Figure 29, is a contemporary technique that allows for a single instrument to play a complementary timbral trill of the respective octave with pre-determined fingerings. These tremolos occur in conjunction with a downward quarter-tone pitch bend and diminuendo.

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34 Yun, *Etüden für Flöte(n) solo*, 3.
Figure 30. Yun, Etude No. V, p. 15, ms. 39

Figure 30 indicates a glissando-like, descending pitch bend that is then prolonged for five measures. This F#6 is to be performed a quarter-tone flat, and is taken through a series of crescendos and diminuendos that result in an explosive resolution. To achieve the proper timbre and pitch, the performer has the option of rolling the instrument in towards the body, or overblowing B5.

Figure 31. Yun, Etude No. V, p. 17, mm. 68-70

The harmonics shown in Figure 31 can be produced with a number of different fingerings. The player should choose the fingerings that are most ergonomic and will produce the clearest, most in-tune harmonics. (See Appendix C, p. 51.) Pay careful attention to the varying pitch bends that occur before the last two harmonics. It is important to distinguish the difference in the higher and lower quarter-tone fluctuations.
Figure 32. Yun, Etude No. V, p. 17, mm. 72-74

Figure 32 shows the addition of voice in measure 72, marked Stimme, which results in a sung note, plus a played note with a complementary timbral trill of the respective octave. This timbre is produced by combining the suggested fingerings (p. 3 of Bote & Bock 1975 edition) and voice singing a fifth below the tremolos. Here, the interval of a perfect fifth should be heard between the flute and voice.

Figure 33. Yun, Etude No. V, p. 17, ms. 75

The eight notes shown in Figure 33 occur at the end of a decrescendo, and are marked “Nur mit Klappen” (with only keys). This note grouping is the last of three, coming from a triple-piano dynamic and fading to nothing. The player should allow the sound of the keys moving in the respective pattern while maintaining a steady but slowing airstream, and slowly moving the instrument away from the body.

Figure 34. Yun, Etude No. V, p. 17, mm. 78-79.
This notation shown in Figure 34 marks the upward slide produced when the flute is rolled out, alongside a surge in the airstream. It is also possible to alter the pitch by slowly sliding the second finger of the left-hand in order to vent the open hole of that key.

Figure 35. Yun, Etude No. V, p. 18, mm. 113-116

Figure 35 shows the final bars of the work, which include a Hauptton melody centered on the pitch C. The sixteen-measure closing section is brought to an end with the sound of alternating octaves. Again, some of these notes have been marked with instruction to play them “breathy,” but with a clearly defined pitch center. Throughout this section Yun employs the full register of the C flute. The composer uses all four C’s of the concert flute in this section, C4 through C7, perhaps referring back to the other instruments played in the piece. This helps to unify the five etudes into a single work. In the last bar, the notation denotes the option to play either the C6 or C7 harmonic at the conclusion of the work.
CONCLUSION

The elements of Isang Yun’s musical language are colored by his Eastern and Korean heritage. As a composer, he sought to combine European instruments and compositional style with East Asian instrumental timbres and gestures. He combined varying elements such as the single tone concept, Korean traditional music, the Taoist philosophy, and Western contemporary concepts into a personal expressive musical idiom. Yun’s *Etüden für Flöte(n) solo* is an example of how this idiom creates new combinations of musical structures and tones.

The influence of Yin and Yang can be observed in the timbral relationship between each of the etudes. The first etude is performed on concert flute, which serves as the median voice and begins with forceful melodic gestures and ends quietly. The second etude is written for alto flute, whose darker timbre and tranquil thematic material provide a different atmospheric effect. Here, the Yin and Yang of Taoist philosophy is most evident in the contrast between the timbre of the instruments and thematic material used. The highly technical third etude lies in the middle of the set and provides a direct contrast to the subtle tones of the alto flute. Within this third etude, there is evidence of an incipient Yin and Yang, which lies in the fast-slow-fast formal design of the work. This lively midpoint is followed by the subdued tones of the fourth etude performed on the bass flute. The set closes with the fifth etude performed on concert flute, and brings the composition full-circle, offering the opposition expected after the relative calm created by the fourth etude. This observation demonstrates that even within the detailed compositional structure of individual etudes, there is a representation of Yin and Yang. This direct use of opposition can be found in each of Yun’s *Etüden für Flöte(n) solo*, and many of his other compositions.\(^{(35)}\)

\(^{(35)}\) J. Kim, 1-22.
It is hoped that this study will benefit the flutist who desires to perform these etudes, and serve both flutists and scholars who desire to learn more about 20th-century flute music and Isang Yun in particular.
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APPENDIX A
HAUPTTON REDUCTIONS

Étude No. 1 -- C Flute
Hauptton Reduction

Moderato $\frac{d}{= 76}$
Etude No. 3 -- Piccolo

Hauptton Reduction

Allegro $\frac{j}{4} = 96$

Section 1

Section 2

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APPENDIX B
LIST OF RECORDINGS AND COMPETITIONS

COMPLETE RECORDINGS OF THE ETÜDEN FÜR FLÖTE(N) SOLO


COMPETITION REPETOIRE LISTS WHICH INCLUDE(D) THE ETÜDEN FÜR FLÖTE(N) SOLO

SOLO

1. 5th Carl Nielsen International Flute Competition, 2014

2. 7th Jean-Pierre Rampal Flute Competition, 2005


4. 7th International Flute Competition Kraków, 2017

5. 3rd Nicolet International Flute Competition, 2014
APPENDIX C
SUGGESTED HARMONIC FINGERINGS

1. Etude No. V, m. 68: G6 Harmonic

2. Etude No. V, m. 69: A6 Harmonic

3. Etude No. V, m. 70: B6 Harmonic
VITA

Brian Dunbar, a native of St. Augustine, FL, has enjoyed performing as a soloist, orchestral performer, and chamber musician, in addition to his activities as a student and instructor. Brian is currently Professor of Woodwinds at Southern University and A&M College. He received a Master’s degree from the University of Michigan, with Amy Porter and a Bachelor’s degree from Stetson University, with Susan McQuinn. He will receive the Doctor of Musical Arts degree from Louisiana State University in August of 2016.

Brian has received performance guidance from artists such as Julien Beaudiment, Julia Bogorad-Kogan, Adrian Brett, Leone Buyse, Marianne Gedigian, Michael Hasel, Beate-Gabriela Schmitt, Ransom Wilson and many others.