2000

Isang Yun: His Compositional Technique as Manifested in the Two Clarinet Quintets.

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ISANG YUN: HIS COMPOSITIONAL TECHNIQUE AS MANIFESTED IN
THE TWO CLARINET QUINTETS

A Monograph
Submitted to the Graduate Faculty of
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts
in
The School of Music

by
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B.M., Seoul National University, 1984
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M.M., Louisiana State University, 1996
May, 2000

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ABSTRACT

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

Isang Yun left more than 100 works, including five works for clarinet. Among them, this essay will discuss Yun's two Quintets for Clarinet and String Quartet: Quintet I for Clarinet and String Quartet (1984) and Quintet II for Clarinet and String Quartet (1994). These works are representative of Yun's chamber music for clarinet. This monograph will be organized as follows: Chapter I reviews Yun's life and career. Chapter II discusses the evolution of his compositional language, influences on Yun's music: the meeting of East and West, Yun's compositional characteristics, Korean traditional music and instruments, and problems of performance unique to his music. Chapter III is an analysis and comparison of Quintet I and Quintet II. Conclusion presents Yun's music and aesthetic.

This monograph will present not only an analysis of the two clarinet quintets but also 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. Especially, the fusion of Nong-Hyun technique of Korean traditional instrumental technique, Chinese Taoism philosophy, and the "main tones" Yun refers to as Haupttöne, is exemplified in the two Quintets for Clarinet and String Quartet.
Quintet I is a single movement work of about 12 minutes and Quintet II is also a single movement of about 22 minutes.
INTRODUCTION

As a Korean-born German composer, Isang Yun (1917–1995) spent most of his life and musical career in Germany. He died in 1995 in Germany despite his hope to spend the rest of his life in his home country, South Korea. The author was profoundly moved by Yun’s life and music. Like most Western composers, Yun wrote works using Western genres with Western instruments such as symphony, opera, oratorio, cantata, etc. Yun produced a considerable number of instrumental compositions and more than 100 works: 41 works for chamber ensemble, 24 works for orchestra, 18 works for solo instruments, 13 instrumental concertos, 6 instrumental works with piano accompaniment, 6 works for voice, 4 operas, an oratorio and a cantata. He did not compose many works for voice. The tremendous amount of works above shows Yun’s preference for instrumental ensemble. Although Yun studied in France and Germany, he created his own unique musical aesthetic and concept. Yun mastered serialism and European avant-garde techniques and combined these with Korean traditional music. However, most of his musical language and ideas are based on Oriental consciousness, philosophy, and music. Therefore, the purpose of this research is to serve as a guide to Yun’s musical style, life, and relationship with Korean traditional music. The author will express these thoughts through the comparison of two selected clarinet works among Yun’s five clarinet compositions.

Purpose of Research

Yun’s music has been widely performed and recorded in Europe as well as in Japan, but has not been performed extensively in South Korea. Isang Yun’s
"75th Birthday Celebration Music Festival," which took place in 1992, was observed in Germany, Japan, and even North Korea. Also, many books were published such as *Der verwundete Drache* (The Wounded Dragon, 1977), *Der Komponist* (The Composer, 1987, German), *Isang Yun, My Country and Music*, (1989, Japanese), and *Studies of Selected Works of Isang Yun* (1992, North Korea). In addition, North Korea built a concert hall and an institute named after Isang Yun. He led composition courses in many countries such as the United States, Japan, China, Hongkong, North Korea and numerous European countries. However, the government of South Korea did not even welcome the performance of Yun's works because of his political disagreements with the regime.

The K.B.S. (Korean Broadcasting System) Orchestra, however, presented a memorable performance of Yun's works for two days on September 24 and 25, 1982. However, his works have almost never been performed in South Korea because publication of his works is prohibited. The Korean Festival Ensemble performed them extensively during the twentieth Korean Music Festival, held on October 22 1993. Then in 1994, a festival devoted entirely to the music of Isang Yun's was presented by the Ye-Eum Culture Center. Since these festivals, Yun's works have been widely performed. Today, Yun's works are recorded, published, and performed frequently by many performers, publishers, and ensembles.

Yun's opera *Sim Tjong* composed for the opening ceremony of the cultural festival held for the Munich Olympics in 1972, was first performed in Korea at the 1999 Seoul Opera Festival held at the Seoul Arts Center in July.

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1 Soo-ja Lee, *Nae Nampyon Yun Isang II (My Husband Isang Yun II)* (Seoul: Changjak and Pipyong Publisher, 1999), 323.
1999. This was the first time in 27 years that the opera was performed since it was first shown during the 1972 Munich Olympic opening festivities. Many concerts and studies have been further performed and researched after his death.

Despite his having composed about 150 works and being an internationally known composer with a significant number of honors, Yun’s music has been performed very infrequently and discussed very little in the United States. There are also very few studies on Yun written in English. A significant number of books and articles about Isang Yun have been published in Germany and in Korea. For these reasons, the music of Yun was chosen as the subject of this study.


Of the five clarinet works, Quintets I and II were chosen because they represent the composer’s mature ensemble writing during his late period. Furthermore, this monograph will examine what similarities and differences they contain and how Yun synthesized Eastern and Western techniques through these two clarinet quintets.

**Method of Study**

This study first examines the availability of information on Isang Yun. In order to get a clearer view of Yun’s compositional practices, additional procedures and methods in this research include Korean traditional music,
instruments, Yun's other works, and Chinese Taoism philosophy. Research on Yun, as the topic of this dissertation, was done by several people in the U. S. Yun's clarinet research was done by Kevin Tod Kerstetter of the University of Georgia with the title of *A Comparison of the Clarinet Concertos of Isang Yun and John Corigliano*. Several Compact Disks of clarinet works written by Isang Yun, except Monologue for Bass Clarinet (1983) have recently been released in the U.S.A. especially those performed by Eduard Brunner with the Sibelius String Quartet and Tatsumi String Quartet.
CHAPTER I

HISTORICAL OVERVIEW

"The country and music, these two notions are deeply correlated to me. My music was born in my country, and my country accepts my music as its child—thus, it provides a ground for me to create more abundant music"1 quote by Isang Yun

Isang Yun was born in Tongyong (today called Chung Mu) in Korea on September 17, 1917,2 during the Japanese occupation of Korea (1919-1945). He began to compose at the age of 14 and his first piece was used to accompany a film at the cinema in Tongyong. His father, the poet Ki-hyon Yun, did not allow him to study music, however, and wanted Yun to go to business school. Nevertheless, Yun went to Seoul, the capital of Korea, to study music at 17. There, he immersed himself in the music of Western composers such as Richard Strauss, Paul Hindemith, Béla Bartók and Arnold Schoenberg, and somewhat later learned elementary harmony from a pupil of Franz Eckert, a German musician who established the first military band of Western type in Korea.

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1 Eun-mi Hong and Song-man Choi, Yun Isang’s Eumak Segye (Isang Yun’s Music World) (Seoul: Hangil Publishers, 1991), 73.
Yun went to Japan in 1935, where he studied cello, music theory, and composition at the Osaka conservatory for two years. After his return to Korea in 1937, Yun taught music at a secondary school for two years. In 1939, Yun returned to Japan to study composition (1939-41) with Ikenouch Domojiro, a famous composer who had studied in Paris.

Yun returned to southern Korea when Japan entered World War II and took part in the uprising against the Japanese rule of Korea. He was arrested and imprisoned by Japanese occupation forces for two months in 1944, and spent the rest of the war in hiding or imprisoned until the liberation of Korea on August 15, 1945.

Yun taught music at secondary schools in Tongyong and Pusan from 1946-50 and Yun organized the Tongyong String Quartet, playing cello, in 1947. Yun married Soo-ja Lee, a Korean language teacher at the Pusan elementary school, on January 30, 1950, the year the Korean War broke out. In 1950, Yun published several Korean art songs such as *Kne* (1947), *Pyun-gy* (1941), *Nagune* (1948), *Dalmuli* (1948) in the title name of *Dalmuli*. After the Korean War, Yun moved to Seoul and taught music at the Seoul National University, as well as at several other universities as a part-time lecturer. During this time, he produced chamber music and Korean art songs.

Yun received “The Seoul City Award” for his String Quartet I, Piano Trio in 1955, which enabled him to study in Europe. On June 2, 1956, at the age of

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3 John Vinton, 831.
5 Stanley Sadie, 607.

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39, Yun went to Paris where he studied composition with Tony Auban and music theory with Pierre Revel at the Paris conservatoire. One year later, Yun went to Berlin to study composition with Boris Blacher, counterpoint, canon, and fugue with Schwarz-Schilling, and the techniques of the Viennese school, especially the twelve-tone technique, with Josef Rufer, a pupil of Schoenberg, at the Berlin Hochschule für Musik (1958-59).

Yun attended the summer courses in new music in Darmstadt\(^6\) in 1958 where he met major avant-garde composers such as Karlheinz Stockhausen, Luigi Nono, Pierre Boulez, Bruno Maderna, and the visiting American composer John Cage.\(^7\) Yun graduated from the Berlin Hochschule für Musik on July, 1959. Shortly thereafter, his Music for Seven Instruments (1959) was premiered at the Darmstadt Contemporary Music Festival and his Five Pieces for Piano (1959) was premiered in the Netherlands. Although Yun had intended to return to Korea upon graduation, the great success that attended these premieres prompted him to remain in Germany. Music for Seven Instruments was his first piece based on twelve-tone technique. In 1964, Yun was selected as the holder of a scholarship from the Ford Foundation. In 1965, Yun’s oratorio, *Om mani padme hum* (1965), based on a Buddhistic text, premiered in Hanover received great attention in Europe. In 1966, Yun became a well-known composer internationally when his work, *Réak* (1966), premiered at Donaueschingen. The reason why Yun’s *Réak* had great success was that this work widely reflected the combination of Western techniques and idioms of Korean court music with Yun’s own musical language.

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\(^6\) Nicolas Slonimsky, 2091.

\(^7\) Luise Rinse and Isang Yun, *Der verwundete Drache* (Frankfurt: S. Fisher, 1977), 79.
"Haupttontechnik" (main tone technique), and "Hauptklangtechnik" (sound complex technique).

His musical career was interrupted on June 17, 1967 when Yun was abducted from Berlin to Seoul by South Korean secret police, who charged him with being a communist because Yun had visited Pyongyang, the capital of North Korea, in 1963. His wife was also kidnapped afterward. Furthermore, there was a second attempt to kidnap Yun when he visited Japan in 1976. This experience importantly influenced Yun's music and life.

Yun had been one of several people involved in the so-called East Berlin Event. He was sentenced to life in prison, and his wife to five years on December 13, 1967. Yun's wife was later released. Also, Yun's sentence was reduced to 15 years at a second trial on March 13, 1968 and reduced still further to ten years at a final trial on December 5, 1968. However, Yun severely suffered through imprisonment and torture for two years. Yun tried to commit suicide because of severe torture in summer 1967, and he was removed to a hospital.

Many prominent musicians and composers such as Karlheinz Stockhausen, Gyorgy Ligeti, Herbert von Karajan, Earle Brown, Harald Kunz,

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8 "East Berlin Event" was announced by the government of South Korea on July 8, 1967. According to KCIA (Korean Central Intelligent Agency), 194 people, including Yun and professors, doctors, artists, and students were involved in this event because of their pro-communist inclinations. Those arrested included 16 brought South Korea from West Germany and other countries by KCIA. The main reason for abduction was that they were the strongest opponents of the government of President Park, Chung-hee. At that time, people who had close relationships were regarded as a communist. The embassy of North Korea in East Berlin was trying to bring around students and people residing in West Germany to their side. Also, they gave many students and many people residing in West Germany money for living and persuaded them come to North Korea. As a result, many people were brought to North Korea side and went to North Korea. Actually, at that time, North Korea was actually much more prosperous than South Korea. Also, many students had economic difficulties and needed money to study in Germany. However, nowadays, this event is generally seen as a political plan, which falsely
Wolfgang Fortner and others under Igor Stravinsky’s leadership, petitioned the South Korean government for his release. 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 for him anything as an ambassador of Korean music. (.....) The money that we collected will be used for his hospital fee and for rearing his children.”

The West German government also demanded his release. As a result, Yun was released on February 25, 1969. He returned to West Berlin and became a West German citizen on November 29, 1971. Despite this persecution, Yun did not forget his Korean heritage, and his name always appeared on concert programs as “koreanisher Komponist.” Yun interviewed with Kynaehyang Daily Newspaper of Korea in 1973:

When I am in the woods, I can not see the woods but when I am out of the woods, I can finally see it. Likewise, a child does not know the mother’s love when he is in the womb. When the moment the umbilical cord is cut and a child is detached from mother’s body, finally, a child can see and feel his mother. People live in their self-contradiction that when they are far from something, they are close to it. When I was living in Korea, I did not know its precious values or its essential qualities. As I am accused these people of being communists. Consequently many famous artists became estranged from South Korea.

9 This information regarding the petition letter can be seen in the following sources: Luise Rinse and Isang Yun, Der verwundete Drache (Nördlinger: S. Fisher, 1977), 156. Soo-ja Lee, Nae Nampyon Yun Isang I (My Husband Isang Yun I) (Seoul: Changjak and Pipyong Publishers, 1999), 294.
living in the far-away land, Europe, I finally feel close to the motherland, Korea.\(^{10}\)

Although Yun was in jail, he did not want to stop composing. So, Yun politely requested the government of South Korea to allow him to compose. As a result, Yun produced masterworks even in jail such as his comic opera, *Butterfly Widow* (1967-68), *Riul* for Clarinet and Piano (1968), and *Images* for Flute, Oboe, Violin and Violoncello (1969). *Butterfly Widow* was sent to Europe and premiered with great success in Nürnberg on February 23, 1969, despite his imprisonment. While Yun was still in jail, the Hamburg Academy accepted him as a member in May of 1968.

After returning to West Berlin in 1969, Yun taught composition at the Hanover Hochschule für Music (1970-71) and became a professor at the Hochschule für Musik in Berlin (1972-87).\(^{11}\) In 1972, the great success of *Sim-Tjong* commissioned from the Munich Olympics Committee made Yun internationally known as an outstanding composer. This success was an impetus to the government of South Korea to invite Yun and allow him to perform *Sim-Tjong* as an opening commemoration for a national theater of South Korea. However, political problems prevented the fruition of this plan.\(^{12}\)

Yun attended the Aspen Music Festival in 1973, where his works were first performed in the United State\(^{13}\) Yun was awarded an honorary doctoral degree from the University of Tübingen on January 15, 1985 for his outstanding

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\(^{10}\) Soo-ja Lee, 31.

\(^{11}\) Stanley Sadie, 607.

\(^{12}\) Yun accept the invitation with his safeguard to German embassy of Korea. However, he cancelled the invitation because of abduction of Kim, Dae-jung (president of Korea now)

\(^{13}\) Soo-ja Lee, 320.
contributions to music. Also, Yun received the Grand Cross for Distinguished Service of the German Order of Merit from the President of West Germany, Richard von Weizsäcker, on May 21, 1988, and became a distinguished member of the International Society of New Music in 1991.

Yun always hoped that South and North Korea would be reunified before he died. His hope was expressed through his music to further the cause of reunification. When he visited Tokyo on July 1, 1988, Yun proposed a concert by musicians from South and North Koreans in the Demilitarized Zone, which would perform his work *My Country, My People!* (1987) written for this concert. This proposal met with favorable reactions and it created a sensation from both countries. Its purpose was to create an opportunity for reconciliation and unity. The main plan for the concert was to have mixed orchestra, choir, and soloists selected from both countries, and the concert date was in May or September of 1989. However, the concert was postponed and later cancelled due to political tensions. At the last minute, furthermore, Yun’s formal invitation to Seoul was unfortunately withdrawn. The plan was tried by both countries again in 1991 under Yun’s leadership. According to the *Kyunghyang Daily* newspaper report on May 31, 1991, the Seoul Philharmonic Orchestra was supposed to perform in North Korea in June of 1991 by the invitation of Isang Yun’s Institute, and the Pyongyang National Symphony Orchestra was supposed to perform in South Korea. However, this exchange of orchestral concerts was also cancelled at the last moment because of political problems. These endless contributions in hopes of the reunification of Korea through music express Yun’s love for Korea.
It was Yun’s dream to return to native his country. However, Yun died in Berlin on November 3, 1995, at the age of 81 despite his desire to end his life in South Korea. Yun was interred in a grave of honor in Berlin-Gatow with soil brought from his hometown, Tongyong.¹⁴

He was a man who chose his own path, having no one to force him to do so. He was a man who must walk on that road even though the road is a steep mountain path, even though rain or snowstorm hits him, even though thunder and lightning strikes him. He was a man who was put in jail............ He was the man who would abandon his studying abroad without hesitation if there was a way to save his people although, at the age of forty, he went abroad to study to become a world-class composer as he always wanted. He bore a burden of national division and he showed his devotion to his country all his life. My husband, Isang Yun, could never return to the country that he loved so much. He left the world as he shook off his nation’s pain and suffering. He left with everything I have. I give my mind and only ardent heart to the spirit of my husband.

As missing my husband¹⁵

¹⁴ Isang Yun, C.D liner notes for Isang Yun’s Quintets for Clarinet and String Quartet No. I and II.
¹³ Soo-ja, Lee, cover page.
CHAPTER II

ISANG YUN’S MUSIC AND CHARACTERISTICS

The Evolution of Yun’s Musical Style

Yun’s compositional style can be divided into several periods: A study period (Korean period before his move to study in Europe), First period (1959-65), Second period (1966-77), Third period (1977-81), and Fourth period (1981-95).

Yun withdrew his earliest works, which include a number of pieces of chamber music, songs, orchestral works, and film scores, all composed in Korea because he felt these were “student works” that were not representative of his mature compositional style. In an interview with The Eumak Dong A-Monthly Journal of Music in 1992, Yun divided his mature works into four stylistic periods and described them as follows:

First Period (1959-65): This period is characteristically a transition in Yun’s compositional development from twelve-tone technique to avant-garde Klangfarbenmelodie (tone-color melody) and can be described as the period during which Yun first developed as a composer with his own musical language, combining Eastern and Western musical styles, expressive devices and aesthetic concerns.

Yun’s studies in Europe and his attendance at the Darmstadt Summer Courses for modern music in 1959 exposed him to the techniques of the twelve-
tone and serial composers. So, the works of Yun's first period are influenced by the serial music of Arnold Schoenberg and by the post serial ideas of the Darmstadt school. In general, Yun used twelve-tone technique only to support the framework of his structure, ignoring rows once he felt that they restricted his imagination. For example, Five Pieces for Piano (1958) and Music for Seven Instruments (1959) are serial compositions, as are the piano works he composed during this period. However, Yun's musical style began to include Klangfarben technique using the sounds of Korean traditional music such as instrumental vibrations, various types of crescendos, etc., which first appear in the second movement of Music for Seven Instruments (1959). The technique of combining Korean musical idioms with Western compositional techniques soon became Yun's central concern as shown by orchestral works such as Bara (1960), Loyang (1962), Gasa (1963), and Garak (1964). During this period, Yun used twelve-tone technique in combination with Korean musical elements, and Yun's music matured as he developed his own musical style, technique, and language based on Eastern thought. Yun described his musical language as follows:

I mastered and created my own style. I began to express Eastern tradition in my music. In fact, I have never given up my tradition in my music.

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21 Ibid., 34.
22 Bara is two small cymbals for Buddhist and shaman's ceremonial dance.
23 Loyang is the ancient capital of Dang dynasty of China.
24 Gasa means words of songs.
25 Garak means a melody.
26 Luise Rinser and Isang Yun, 95.
Second period (1966-77): After 1964, Yun’s music is characterized by a heterophonic combination of melodic lines creating an imaginatively shaped stream of sound in these works. Structural pitches more and more become centers of gravity, which generate the form of his music. Especially after his release from prison in 1969, Yun began to develop a much more personal style. During this period, Yun exploited more traditional methods of Korean musical expression in combination with an increasingly sophisticated Western technique. Important works from this period include Réak (1966) for Large Orchestra, Riuł for Clarinet and Piano (1968), and Dimensionen for Large Orchestra with Organ (1971).

Several texts and operatic works from these years show a heavy reliance on the doctrine of Yin and Yang philosophy of Taoism, as well as Chinese and Korean ancient stories. This is particularly true of the operas: Der Traum des Li-Tung, (1965, Taoism), Die Witwe des Schmetterlings, (1967, Chinese ancient tale, comic opera), and similar works such as Geisterliebe, (1969, Chinese ancient tale), Sim-Tjong, (1971-72, Korean ancient story).

Third period (1977-81): During this brief period, Yun experimented with the concerto genre and with a compositional language that was more consonant and conventionally accessible. Representative works of this period include Konzertante Figuren for Small Orchestra (1972), Concerto for Flute and Small Orchestra (1977), Concerto for Clarinet and Small Orchestra (1981), Concerto for Violin and Orchestra No.1 (1981), Concertino for Accordion and String Quartet (1983), and Concerto for Violin and Orchestra No. 2 (1983-86). Surprisingly, Yun never composed a piano concerto. He set texts from European culture for the
first time in 1980, with his *Teile dich Nacht* for Soprano and Chamber Ensemble, based on a poem by Nelly Sachs. In addition, Yun endeavored to simplify and clarify his musical style with more consonance from trickiness and strictness in this short period.

**Fourth period** (1981-95): This was a time during which Yun further refined his musical philosophy and his method of expression as a composer. Yun’s final period was a highly productive one. More than half of the works in his catalogue were composed in this period. Furthermore, his musical style was widely changed through his personal experience of suffering and injustice, and this showed in his works. This tendency was reflected through such works as *Exemplum in memoriam Kwangju* (1981) and *My Country, My People!* (1987).

Yun wrote five symphonies and many ensemble works such as Symphony No. 1 (1982-83), Symphony No. 5 (1987), Quintet I for Clarinet and String Quartet (1984), and Quintet II for Clarinet and String Quartet (1994), reflecting his experience of Chinese and Korean culture. In the chamber works composed between the 1980’s and his death, consonance and a lyrical style are typical. In this period, Yun widely explores Korean traditional instrumental techniques such as trills, trills with glissandi, variable types of vibrato, glissandi, tremoli, and accents, most of which can be traced to the influence of the *Nong-Hyun* technique, and to Yun’s continued involvement with Taoism. These tendencies are expressed in the two Quintets for Clarinet and Strings, which are the subject of this study.

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27 Kevin T Kerstetter, 36.
28 Yulee Choi, 164.
Influences on Yun's Music: The Meeting of East and West

In general, Yun's music is described as a music that combines the aesthetics and techniques of East and West. The influence of Eastern music and philosophy as well as Western techniques are widely reflected in many works. As mentioned earlier, Yun dismissed the early works he composed in Korea, describing them as post-romantic music influenced by Bartók, Debussy, and Strauss.29

Yun's association with European avant-garde composers in the early 1960's and his investigation of Eastern thought and Korean instrumental and vocal technique were the decisive elements in his new style, combining Eastern and Western performance techniques and concepts. The results are apparent in the orchestra works *Bara* (1960), *Colloides Sonores* (1961), and *Loyang* (1962), *Gasa* (1963), *Garak* (1963), *Om Mani Padme Hum* (1964), and *Fluktuation* (1964). Furthermore, Yun's love and search for Korean materials are found in the many works such as *Riul* (1968), *Piri* (1971), *Nore* (1968), *Gagok* (1972), *Réak* (1966), *Sori* (1988), etc. Yun matured in his own musical language through these works. The most important work written in his new style is *Réak*30 for large orchestra (1966), first performed at Donaueschingen. In general, the piece is regarded as an important turning point for Yun. In this work, Yun uses elements of Korean musical expression with Western instruments. Prior to the composition of *Réak*, Yun's focus was more on Schoenberg’s twelve-tone technique than on uniquely Korean musical language. After *Réak*, Korean timbres are continuously

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29 Walter-Wofgang Sparrer, 7.
30 *Réak* means ritual music.
in evidence in Yun’s music. Yun spoke of how he used twelve-tone technique in

*Gasa* and *Garak* as follows:

In those days, I, as Schoenberg did, made matrices for my works,
and I changed and organized twelve-tone in various ways with matrices.
However, that was only a framework to me, and I used it only
classically.31

**European Influence on Yun**

During this period, Yun’s early works such as Five Pieces for Piano
(1959) and Music for Seven Instruments (1959) show the influence of twelve-
tone technique of Schoenberg. However, Yun was gradually establishing his own
new compositional style influenced by avant-garde composers such as
Stockhausen, Boulez, and Cage. At that time, these composers tried to escape
from serialism. At the Darmstadt summer courses held in 1957, Stockhausen
introduced Piano Pieces XI (1956) by using the element of aleatory, and Boulez
also introduced aleatory. In 1958, at the same courses Yun first attended, Cage
also presented aleatoric music. This new development in style stimulated Yun
significantly. Yun recalled this time as follows:

In Darmstadt, I felt a shock and fascination at the same time. That
time, more than any previous occasion, granted me with a wide openness
to develop my own musical world as a composer without limitation. I was
in the chaotic situation of which the two different kinds of music stand at
their poles—in other words, on one hand, the decisiveness or determination
of musical materials that guarantee the objectivity of composition but, on
the other hand, based on the principle of chance, indecisiveness that
allows freedom—I worked hard to find uniqueness in my own way.32

In the 1960’s, new compositional trends in Europe were championed by

Ligeti and Penderecki. They put an end to the hegemony of serial music and

31 Kim, Yong-whan, *Isang Yun’s Studies 1*. (Seoul: Korea Arts Institute, Young-jin
sought new compositional methods, especially the so-called “Klangfarben composition” (timbral composition), through such works as Ligeti’s *Apparitions* (1959-60), *Atmosphäeres* (1961) and Penderecki’s *Threnody for the Victims of Hiroshima* (1960), and *Polymorphia for 48 Strings* (1961). This new compositional style greatly stimulated Yun’s style during his first two periods between the 1960’s and 1970’s, and Yun developed his own compositional style based on this new development with his experience of Oriental idea and Western method. Yun experimented with a Klangfarben technique similar to that of Ligeti and Penderecki in *Music for Seven Instruments* (1959), where it co-exists with his own idioms. He applied the technique more consistently in the works of *String Quartet III* (1959), *Bara* (1960), *Symphonic Scene for Large Orchestra* (1960), *Colloïdes sonores* for String Orchestra (1961).

**Oriental Influence on Yun**

Although similar, Yun’s Klangfarben technique is distinct from that of Ligeti and Penderecki. While Ligeti’s works are mainly based on tone clusters “composition with blocks of sound” and Penderecki presents an expanded sensibility, Yun never made very much use of tone clusters. The key to understanding Yun’s musical style is Eastern Einzeltön (single tone) technique. In the case of Yun, the concept of his special compositional approach to single tone is due more to his exposure to centuries-old musical practices of the Asian tradition. Yun described it as follows:

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32 Ibid., 22.
34 Francisco Feliciano, 35.

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In the concept of tonality in the East, Einzeltöne (single tones) by themselves have their own peculiar capacities of 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.35

In other words, the main difference is that Yun shapes his Klangfarben melodies from groups of Haupttöne. Yun’s special type of Klangfarben melodies consists 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 note is important because of the absence of harmonic and counterpoint principles analogous to those found in Western music. Yun himself spoke of both: “Haupttontechnik” (main-tone technique) and “Hauptklangtechnik” (main sound or sound complex). His explanation of these terminologies is significant:

I used the term “Hauptton” for the small ensemble and solo works. On the other hand, I used the term “Hauptklang” for orchestral works.36

There are many instances where Western composers have related exotic characteristics from foreign countries in the traditional repertoire. Many examples appear from the eighteenth and nineteenth centuries-Mozart’s Turkish melodies and rhythms, Brahms’ and Liszt’s Hungarian dances and rhapsodies, Tchaikovsky’s Russian and Asian folk music, Ravel’s Spanish dance music, Puccini’s and Mahler’s Chinese pentatonic melodies and stories, etc. Nevertheless, these non-Western musical elements were infrequently adapted to a framework of Western instrumentation and performance technique before the

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35 Eun-mi Hong and Song-man Choi, 323.
36 Soo-ja Lee, 227.
1950’s. Nowadays, these exotic elements are frequently used as important sources of music. In the 1950’s, Asian music significantly emerged as an influence in the development of Western music.

The use of musical materials borrowed from Asian cultures can be traced to the introduction of Javanese Gamelan music to Europe at the World Exhibition held in Paris in 1900. Debussy was greatly influenced by Java’s music, its pentatonic scales, and its percussive timbre. This influence is clearly expressed only in *Pagodes*. It was, nevertheless, an important stimulus for all of Debussy’s music. Works of Debussy such as *Dances* for Harp and Orchestra, Piano Etudes, and Sonata for Flute, Viola, and Harp were early influences on Yun’s musical style, causing Yun’s music to be regarded occasionally as post-impressionistic. Yun disagreed with this assessment, however, in an interview with Luise Rinser in which Yun states:

> In impressionistic music, feelings and all the possible expressions of emotions are used up to the point where they are overworked. Because my music is linked with Taoism, my music cannot progress as far as those of impressionistic music. The reason that I do not make such music is that because the balance of Yin and Yang will be broken.  

After Debussy, Olivier Messiaen was one of the first to enthusiastically accept rhythmic and melodic materials from Asian music. Influences of Indonesian Gamelan music and Hindu rhythmic cycles appear in works such as his *Turangalila-symphonie* (1948). He made use of materials from Japanese court music “Gagaku” in his work *Seven Hai-kai* for Piano and Small Orchestra (1962). Messiaen’s two most prominent students, Stockhausen and Boulez, have also

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written works with exotic resonance from the East. Boulez alludes to African and Far Eastern music in his work *Le Marteau sans maitre*, cantata for contralto, flute, viola, guitar, vibraphone and percussion (1953-55), and the three *Improvisations sur Mallarmé* (1962) clearly shows aspects of his borrowing from the East with its long sustained sounds, its heterophonic textures, quarter tones, etc. Stockhausen was influenced by ethnic music from the South Sahara, from the Shipibo of the Amazon, from a Spanish village festival, Hungarian, Balinese music, recording from temple ceremonies in Japan, and elsewhere in his electronic works, *Telemusik* (1966) and *Ionori* (1973-4), etc. There are also well-known composers using Asian materials: Cage was inspired by Chinese and Japanese Buddhism and Bartók made extensive use of the folk music of Hungary and East Europe.

The integration of Western and non-Western musical concepts and techniques has also taken place in Asia. There are several Asian-born composers such as Toru Takemitsu, Toshiro Mayuzumi, and Toshi Ichiyanagi of Japan, Isang Yun of Korea, Ravi Shankar of India, Chinary Ung of Cambodia, Chou Wen-Chung and Tan Dun of China who have fused Eastern materials, instruments and aesthetics with Western instrument and technique. Among them, Yun is one of the most prominent.

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39 The use of different versions of a single melody at the same time in different voice parts. This device is very important in many kinds of non-Western music, for example, in China, in Japan, and Korea.
Many composers widely began to use folk instruments, oriental instruments, and electrical instruments such as the vibraphone and ondes martenot, as well as special notation and special performance techniques in their works. These tendencies were reflected in works such as Ligeti’s Nouvelles Aventures (1965) and Penderecki’s Passion According to St. Luke (1965). Ligeti exploits the full spectrum of vocal styles in Nouvelles Aventures for a singer and seven instrumentalists (1966). Also, Penderecki’s Threnody for Victims of Hiroshima for Fifty-two String Instruments (1959-60) contains many special string effects with abbreviations and symbols. On the other hand, Yun tried to use ordinary Western instruments and simple notation rather than using Korean traditional instruments and notation directly in his music. However, Yun’s employment of percussion instruments and effects shows in several of his works by the “vogue,” of frequent employment of alien percussion instruments prevalent in Europe in the 1960’s. These tendencies mainly appeared in his early works; percussion instruments were used less and less in his works in the 1970’s.

Onward, Yun directly used a Korean percussion instrument only once: he used the “Pak” (kind of wooden block) in the piece Réak (1966) to reproduce the effect of the traditional function of the instrument. Except in Réak, Yun never used Korean traditional instruments, but rather attempted to introduce Korean performance techniques and suggest the timbres and textures of Korean traditional

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42 The ondes martenot (also called ondes musicales, electrical instrument similar to celesta) was invented by Maurice Martenot in 1928. It was principally used by French composers such as Messiaen and Boulez.
43 Leon Dallin, Techniques of Twentieth Century Composition (Dubuque, Iowa: WM. C. Brown Company Publishers), 228.
44 Pak is a set of six wooden slats shaped like a folded fan. It is mainly used as a signal of the beginning (with one clap) and ending of sections (with three claps).
music while using Western instruments to create the timbre of Korean traditional instruments. In the *Etude* for three flutes, quasi-Pak effects were used by having the flute play single notes quasi-pizzicato with sf accents reinforced by striking the keys to approach the effect of the percussion instrument. In *Colloïdes Sonores* for string orchestra (1961), Yun gives as a subtitle the name of Korean instruments for each movement: I: *Hogung*, II: *Gomungo*, III: *Yanggum*. These are all stringed instruments. Throughout this piece, Yun tried to imitate the timbre of these plucked string instruments on Western stringed instruments by means of various glissandi, pizzicati with glissandi, vibratos, and pizzicato combinations. Similar attempts to transfer to Western instruments with Korean traditional performance techniques abound in many of Yun's works. In general, Yun used the oboe as *Piri*, the flute as *Tae-keum*, and the harp as *Kaya-keum* for the Korean traditional instrumental timbre. Harold Kunz described Yun's instrumental techniques as follows:

The frequently strange impression of Yun's music is created by special performing techniques. In particular the expressive potentials of the strings are enlarged in Yun's scores, and he also handles the wind instruments in an unusual manner, making them approach the sound character and playing technique of East-Asian instruments. In Isang Yun's music, harps and the abundant percussion instruments are of predominant importance, far exceeding that of their individual effect. They, too, often serve to create the feeling of the Far East. Almost every written note in the string parts has its ornamentation, its particular accent,

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45 Francisco Feliciano, 38.
46 *Hogung* (*Hei-keum*) is two stringed fiddles without a fingerboard. It is played vertically and produced by the rubbing of the horschair bow on the two silk strings.
47 *Komungo* (Yun spelled it as *Gomungo*) has a long zither with six strings.
48 *Yanggum* means Western zither. The strings, like that of a piano, are made of wire.

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its trill or glissando... Yun employed every imaginable technique of string playing, without making the instruments sound unnatural.  

These Western instruments listed are somewhat similar to Korean traditional instruments in terms of structure and features of sound.

Strings- Komun-ko, Kaya-keum
Oboe- Piri
Tam-tam - Chang-ko
Gong - Ching
Flute—Tae-keum
Piccolo—Tangjok
Cymbal- Yang-keum
Harp—Kaya-keum

Almost all Asian-born composers are confronted with difficulties, which result from the use of Western notation to convey Oriental musical expressions and techniques, e.g., various degrees of vibrato, glissando, special tunings and timbres. Therefore, they try to use verbal direction and descriptions to help performers produce the desired sound and gestures. Yun’s early works show these tendencies. The two clarinet quintets, however, follow his late compositional characteristics in their consonance and lyrical style with simpler notations. Yun was therefore able to use ordinary notation supplemented with special directions for producing certain timbres, rather than special notations in the two clarinet works. With one exception in Tuyaux Sonores for organ (1967), Yun’s scores are all written in traditional Western notation.  

The combination of Korean traditional music and performance techniques with a Western musical vocabulary became an important part of Yun’s development in the 1960’s with the trend of “the expansion of expression through

\[50\] Francisco Feliciano, 38.
\[51\] Ibid., 60.
expansion of the possibilities of instrumental technique.” Until the mid-1970s, Yun’s musical sources were mainly derived from Eastern traditional materials. His musical language began to change, however, after suffering in jail during 1967-69, following the “East Berlin Event.” His imprisonment made Yun reconsider the national division and political problems of Korea. His works of the late 1960’s and mid-1970’s, therefore, reflect feeling of wrath and suffering. Starting in 1975-76, however, his style again changes, becoming more readily accessible. Yun himself described this change in compositional style as follows:

I began to explore Hauptklang technique in the early 1960’s. I modified it somewhat to create more easily understood textures starting in the mid-1970’s.\(^{52}\)

More and more, the inspiration for Yun’s music came from contemporary events and realities. His tendency to include political materials from the mid-1970s onward is expressed in works such as *An der Schwelle* (1975), a setting of a poem against Nazism by Nelly Sachs; *Teile dich Nacht* (1980), a setting of a poem of A. Haushofer, who was killed by the Nazis; his Concerto for Violin and Orchestra No. 1 (1982); and his Symphony No. 5 for large Orchestra and Baritone solo (1987), subtitled the Symphony of Peace.

Instrumental works from the mid-1970’s and later are likewise based on Yun’s perception of the realities facing Koreans and Yun’s personal political experience, especially, *Mugung-Dong* (1986), which expresses the struggle of Korean students against oppression and autocracy; *Exemplum in memoriam*.

\(^{52}\) Eun-mi Hong and Song-man Choi, 44.
Kwangju \(^{53}\) (1981) which was written for the people who died in a protest against autocracy in the city of Kwangju in 1980; the Cantata *My Country, My People!* (1987) for his beloved country, land, and people; and *Angel in Flames*\(^{54}\) (1994) for the young people who died for democracy in Korea in 1991. As mentioned above, Yun frequently used more descriptive titles, especially in his later works. Therefore, some of Isang Yun's works are regarded as works dedicated to the people struggling against autocracy. Yun himself said:

A composer cannot view the world in which he lives with indifference. Human suffering, oppression, injustice... all that comes to me in my thoughts. Where there is pain, where there is injustice, I want to have a say through my music.\(^{55}\)

**Yun's Compositional Characteristics**

Yun used Chinese Taoism principles, Korean court music such as *A-Ak* and *Chong-Ak*, as well as Korean and Chinese ancient stories based on Taoism, Buddhism, and Shamanism as musical materials in his works. In addition, Yun's music was extensively derived from Korean traditional music in terms of melody, rhythm, and ornamentation.

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\(^{53}\) This work's motive and target is Kwangju city people's struggle in May of 1980. The Dictator Park, Chung-hee was murdered in October of 1979 by Kim Jae-kyu, a KCIA director, and Korea was in anarchy until new autocrat Jeon, Doo-whan could take power in March of 1981. Jeon and his allies proclaimed martial law on 17 May 1980 and killed many people, especially in Kwangju, where were protesting against new military leader for the power. They also tried to kill Kim, Dae-jung (the current president of South Korea) for responsibility of the riot. Kwangju is the city Kim Dae-jung was born.

\(^{54}\) According to Yun, "Angel" means the people who are pure without an evil mind socially, religiously, and morally. "In Flame" refers to burning oneself (themselves) to death as related to the special event of 1991. In 1991, many students committed suicide by burning themselves for democracy.

\(^{55}\) Quote by Isang Yun, 1983, obtained via Internet.
Sun-Riul (Melody)

The predominant musical texture of Eastern cultures is heterophony. Therefore, Western polyphonic systems could not have developed in the East. In Korean traditional music, various ornaments called Sigimsae are used to embellish simple melodies. This technique of embellishment is frequently used in Korean court music, A-Ak, and upper class music Chong-Ak e.g., Sijo, Kasa, and Kagok. Yun sought to emulate this Oriental heterophonic principle with his Hauptton technique.

The Korean traditional melody is pentatonic: The original names for the degrees of the pentatonic scale are Kung, Sang, Kag, Chi, Wu. Originally derived from China, the scale was modified for use in Korean music. Korean music is based on two types of modes: Pyong-jo, Kyemyon-jo.

(1.) Pyong-jo (the first, second, fourth, fifth and sixth degrees of the Western major scale: G, A, C, D, E). The interval of 1-2, 3-4, 4-5 is a major seconds and the interval of 2-3 is a minor thirds. It frequently shows third interval progression, and it is common in court music.

(Figure 1) The mode of Pyong-jo

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56 Stanley Sadie, 200.
57 "Jo" mean key or mode

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(2.) *Kyemyon-jo* (the first, third, fourth, fifth, and seventh degrees of the Western major scale: A, C, D, E, G). The interval of 1-2, 4-5 is a minor thirds and 2-3, 3-4, is major seconds.

(Figure 2) The mode of *Kyemyon-jo*

A conspicuous characteristic common to most of the vocal and instrumental genres in Korean traditional music, as in most East Asian musical traditions, is the frequent repetition or variation of a small motive whereby melismas weaves the motive serving as a sort of fulcrum. It is very evident in Yun’s music Yun adopted the technique as part of his musical vocabulary. Such continuous melodic variation by developing an original motive in a rising pattern and parallel motion appears in his many works as well as in the quintets (Example 1, 2-c and 2-d). Accents of melody for the beginning and ending notes frequently show in Yun’s music. Such characteristics are reflected in the two clarinet quintets. Yun described his melodic characteristics and Korean music as follows:

*My music always ascends from the bottom to the top. This ascending pattern suggests liberation to me.* There is an expressive accent on the highest note. This is also derived from Korean traditional music. (Example 2-a, 2-b)

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58 Francisco Feliciano, 55.
59 Walter—Wolfgang Sparrer, 69.
60 Ibid., 45.
(Example 1) Invention for 2 Oboes (1983-84), movement IV, mm. 1-6, showing rising pattern and melodic elaboration with motion in parallel thirds

(Example 2-a) Quintet I, mm. 49-51, showing accents on the highest note

(Example 2-b) Quintet II, clarinet, mm. 46-48, showing accents on the beginning and last note

(Example 2-c) Quintet I, mm. 1-3, violin I and II, showing motion in parallel thirds
A descending melodic style is frequently used in Quintet I and II. Such a style widely appears in Korean traditional court music and Sijo. Also, this style is influenced by the Korean language in which the voice descends at the end of the word (Example 3).

Such a descending style is shown just once in Quintet I (mm. 115-120). However, it appears in three places in Quintet II, e.g. mm. 30-33, mm. 96-100, and mm. 154-158. Specifically, descending pattern in Quintet II appears when the tempo changes, but it once shows up at the end of Quintet I. Quintet II shows differences with Quintet I at the end of the work. Quintet I ends with low notes while Quintet II ends with an ascending high note.
Changdan (Rhythm)

There are two kinds of Korean traditional Changdan: Chong-Ak Changdan and folk music Changdan. Chong-Ak Changdan (Korea traditional court music) is slow and simple in tempo and rhythm. On the contrary, folk music Changdan is generally fast in tempo and rhythm, which shows preference for compound triple meter. The rhythm and tempo are mainly controlled by percussion instruments such as Chang-ko and Buk. In general, Yun’s music widely shows the influence of the rhythmic patterns of court music in his many works, as well as in the two clarinet quintets.

Korean rhythmic pattern is quite related to Korean language, which stresses initial syllables and unstresses final syllables. For example, Korean traditional music begins with strong accents on the first beat and ends in a rhythmically weak position, as does Korean language.

In Loyang (1962), the rhythm of the Chang-ko is used in the third movement through the bass and snare drums. Also, in Gasa (1963) the rhythmic pattern of the Chang-ko is used. The chord in the piano part imitates the sound and effect of the Chang-ko struck on the left and right sides together, and similar rhythmic patterns using fast repetition of tones appear in Yun’s many works such as String Quartet III, VI and the Quintet II for Clarinet and String Quartet (Example 4-a and 4-b). In String Quartet VI, the repetition of rapid notes recalls the rhythm of Chang-ko used in the String Quartet III.

61 Francisco Feliciano, 48.
(Example 4-a) String Quartet VI, fourth movement, m. 4, showing the rhythm of Chang-ko

(Example 5-b) Quintet II, m. 80

Nong-Hyun

Nong-Hyun is a kind of ornamental technique found in Korean traditional stringed instrumental music that serves as one of the models for Yun’s Hauptton technique. This is one of the most important Korean traditional musical heritages. There are three main types of Nong-Hyun: Yosung, Toesung, and Chusung.

The embellishments Yun uses in his two clarinet quintets such as trills, tremolos, glissandi, vibrato, ornaments, and quarter-tones are mainly derived from

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\[ Yosung \] is kind of trill or vibrato.
\[ Toesung \] is kind of glissando with half or one note.
Nong-Hyun techniques, which are distinguished from those of the West. Kaya-keum and Komun-ko, the plucked string instruments, can easily produce more vibrato and glissando techniques than ornaments. The wind instruments such as Tai-keum, Tung-so, and Piri employ more ornaments than vibrato and glissando. In general, even though these characteristics are used both on the clarinet and on the strings, the techniques of vibrato and glissando of the Kaya-keum, Komun-ko on the strings and ornamentation of Piri, and Tae-keum on the clarinet appear frequently.

Korea, China and Japan are related closely in terms of historical, musical and geographical features. Korean music had its own traditional court music called Sujecheon 1300 years ago. However, Korean traditional music was widely influenced by the Song-Dynasty of China, and it influenced Japanese music. Therefore, the music of these three countries is quite similar. One of the similarities in Oriental music is the curvilinear glissando and vibrato, which appear especially in Korean traditional stringed instruments such as Kaya-keum and Komun-ko. For example, it should be prepared before plucking the strings. Sound is made and varied by finger technique.

There are various instruments in the East. Many instruments have a curving system. For example, when playing the Japanese string instrument “Koto” one mainly plucks the strings and does not use glissando widely. On the contrary, Korean stringed instruments can widely play a curving sound with almost a fourth interval, and it is frequently used. This technique is mainly used in Korean traditional stringed instruments such as Kaya-keum, Komun-ko, etc. This

\[6^5\textit{Chusung is kind of down glissando.\}]

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element is not only a foundation of Oriental music, but Yun's fundamental musical material as well.

(1.) Glissando: The glissando technique is mainly used with stringed instruments such as Kayak-keum and Komun-ko, etc. The technique is less frequently applied to wind instruments such as Tai-keum (similar to flute), Piri (similar to oboe) with short glissandi. Only string pizzicato and glissando techniques used with Korean stringed instruments are frequently exemplified in the string parts of the two clarinet quintets. Glissandi such as those used by Western string players are possible but the vibrato obtainable is on the Kayak-keum somewhat tricky to imitate on Western instruments. In the quintets, Yun therefore substitutes wide trills or tremolos, ranging in width from a major second to a fourth or even a fifth. This will be shown in Chapter III.

(2.) Sigimsae (Ornament): The technique of ornamentation called Sigimsae, used in Korean traditional instrumental music, is a frequent influence on Yun's music. Yun used ornaments from Sigimsae to create typically Korean woodwind figurations and timbres. Sigimsae is used to convey a sense of delicacy and to decorate the Haupptöne of the melodic line. These ornaments are mainly used with Korean traditional wind instruments such as the Piri, the Taekeum, and the Tung-so rather than with stringed instruments. These ornamental techniques became an expressive necessity because Korean traditional music lacks counterpoint or harmony, consisting of single-line melody.

Sigimsae consists of two kinds of ornaments: Vorschlag (prefix tones) which embellish the Haupptöne that follow them and Nachschlag (suffix tones)
which embellish the *Haupptöne* that precedes them. In the West, ornamental notes are regarded as merely decorative, but in the Orient, they are greater intrinsic importance to the music. Yun described his ornamental composition technique as follows.

Ornaments in Western music means a tone emphasized by means of some sudden pulsation. Unlike Western music, ornaments in my music are extended over half a measure or even over 2-3 measures. I called it *Umspielung,*\(^6\) which is to activate the given note.\(^7\)

(Example 5) Sigimsae: prefix and suffix,\(^8\) showing traditional notation for each type of ornament above the staff

1. Prefix ornaments

2. Suffix ornaments

---

\(^6\) Umspielung means playing around the principal notes.

\(^7\) Rainer Sachtleben and Wolfgang Winkler, "Gespräch mit Isang Yun" *Der Componist* Isang Yun 294.

Quarter-tones

The composer’s fondness for quarter-tones as ingredients in his inventive and expressive musical vocabulary is very clear. This technique is especially used by performers in the Piri (cylindrical oboe). Yun denotes quarter-tones with the following marks: u for a quarter tone flat, n for a quarter tone sharp (Example 6-a and 6-b).

(Example 6-a) Quintet I, clarinet, mm. 24-26, showing quarter-tones

(Example 6-b) Quintet II, clarinet, mm. 38-40

Dynamics

Frequent change of dynamic is a typical characteristic of Yun’s music. Specifically, dynamic changes appear with changes of rhythm and timbre, and long sustained notes to prevent tediousness. Such rapid dynamic changes are evident in the quintets. In the Quintets, the function of the Nong-Hyyn is also characterized by means of “Dynamical Rhythm” rather than quarter note or rhythmic change through the work. This feature is widely reflected with trills,

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glissandi and repetition of prefix tones in the two clarinet works (Example 7-a and 7-b).

(Example 7-a) Quintet I, mm. 22-24, showing dynamical rhythm

(Example 7-b) Quintet II, mm. 90-92

Tempo and Time

The concept of time in the Orient is quite different than in the West. Time is absolute in the West. A fast tempo should be fast and a slow tempo should be slow. However, Oriental music does not consist of fast or slow music like Western music. Yun's music is generally written in a slow tempo, M.M, ca. 50 or
M.M, ca. 70. In Yun’s music, fast and slow tempi exist together: slow tempi in the succession of the Haupttöne, fast tempi in the execution of ornaments. The two clarinet quintets are similar in terms of tempo. Yun’s concept of tempo might be derived from Korean traditional court music: Chong-Ak, A-Ak and Sijo. Court music is very slow in tempo (M.M, ca. 25-40). Sijo is a short lyric song and is also very slow in tempo (M.M, ca. 30-35), which is also characteristic of the Quintets. Sijo has no harmony or regular meter, but a simple melody, which is enriched by subtle dynamic changes. It is the varying combination of two elements, directional vibrato and dynamic variation. Sijo melody is tritonic, using the first, second and fifth degrees (Example 8).

Time of 6/4 and 5/4 with slow tempo is frequently used in Korean traditional court music and vocal arts songs. This respect is also reflected in the two clarinet quintets (Figure 2).

(Example 8) Standard Sijo, showing slow tempo with long sustained notes and dynamical change

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70 Stanley Sadie, 204.
Yun's music is distinguished by the appearance of long sustained sounds, i.e., single tones, chords or clusters held for several bars, which are an essential element in Oriental music. In Oriental music, such a long note (single tone) is important for its own characteristics and has no harmonic or thematic implications. For example, a single tone does not stay in the situation of sturdiness, but instead is varied with several Sigimsae such as prefix, suffix, trills, glissandi, or tremolos until the note ends. Yun applied this Oriental method for Hauptton technique in his music. The single-tone technique dominates in the works of many contemporary Asian composers. Yun described his musical philosophy in a symposium sponsored by the Ford Foundation as follows:

While in European music the concept of form plays a decisive, and notes become significant only when a whole group of them are related horizontally as melody or vertically as harmony, the thousands-year-old tradition of Eastern Asiatic music places the single note, as a constructive element in the foreground. In European music only a series of notes comes to life, so that the individual note can be relatively abstract, but with us the single note is alive in its own right. Our notes can be compared to brush strokes as opposed to pencil lines. From beginning to end each note is subject to transformations, it is decked out with embellishments, grace notes, fluctuation, glissandi, and dynamic changes; above all, the natural vibration of each note is consciously employed as a means of expression. A note's changes in pitch are regarded less as intervals forming a melody than as an ornamental function and part of the range of expression of one and the same note. This method of treating
individual notes sets my music apart from other contemporary works. It
gives it an unmistakably Asiatic color, which is evident even to the
untrained listener.\textsuperscript{72}

Therefore, as in his explanation, single notes exist with ornamentation of
secondary notes, which are either a prefix or a suffix. This is the *Hauptton*
technique. In other words, secondary notes continuously move centering around
the *Haupttöne*.

Yun’s characteristic treatment of the *Haupttöne* was described by
Christian Martin Schmidt, a German musicologist, as a three-step process: (a)
start with vibrato or ornaments, (b) *Haupttöne* with various kinds of vibratos,
glissandi, ornamentation, and dynamics, etc., (c) diminishing vibrato, and
ornaments (Figure 3).

\begin{figure}[h]
\centering
\includegraphics[width=0.6\textwidth]{figure3.png}
\caption{A three-step process}
\end{figure}

As in the Figure 3 above, if pitch is selected as the main tone, it is not a
structural unit by itself. To sound as a main tone it must be inflected with a prefix
or suffix, as well as varying degrees of vibrato.

In order to last long enough for this type of often complex elaboration, a
*Hauptton* must last for a long time. Three measures represent a kind of phrase in
Yun’s music. It is hard to play for more than three measures because of the limits
of a player’s lung capacity in a slow tempo. In Korean traditional music, a long
note usually ends a quarter-tone lower or higher, through the technique of sliding,

\textsuperscript{72} Francisco Feliciano, 46.
and often ends with strong accents and a crescendo on the last note (Example 9-a). This technique is seen in court music, which has two or more strong prefix and suffix tones. Also, this technique is frequently illustrated in Korean traditional vocal art songs such as Kagok, Kasa, and Sijo. Strong accents at the beginning or ending of the sustained tone recall, as Yun has suggested, brush strokes of Oriental calligraphy.

(Example 9-a) Piri for Oboe Solo (or Clarinet Solo) mm. 1-24, showing prefix, quarter-tones and strong accent at the beginning and ending of the sustained tones

Yun began formulating his Hauptton technique after he attended the Darmstadt Contemporary Music Festival in 1958. Yun himself described the Hauptton technique as follows:

The Hauptton concept is a foundation for my music. Hauptton technique has been used in all of my music, including solo, concerto, and orchestral works.\(^7\)

\(^7\)Soo-ja Lee, 178.
There are several ways that Yun uses pitch in his works. He often expands the concept of the Haupttone to include structural sonorities consisting of more than one note. When this is the case, it is proper to speak of Hauptklang rather than of Haupttone. A Hauptklang is a pitch collection used as a compositional focus throughout a section in one of Yun’s works. This tendency appears in many Yun’s works as well as in the clarinet quintets. Peter Revers, a German musicologist, used the term “Holom.”

In general, a Hauptklang consists of Haupttone and sustained tones. This tendency is frequently seen in Korean traditional music. In Korean traditional music, several Haupttone appear with various secondary tones. Such a concept was applied to Yin as secondary tones and Yang as Haupttone in Yun’s music. This concept was also applied to clarinet quintets. This concept will be explained in Chapter III.

Taoism

Yun’s philosophical principles are derived from Eastern traditional belief such as Buddhism, Taoism and Shamanism. Of these, Taoism is the greatest influence on Yun’s music.

“Tao” literally means “the Way.” Taoism was organized by Chinese philosophers such as Lao-tzu (B.C 604-531) and Chuang-tzu (365-290 B.C). Taoism was a kind of Shamanism and became a kind of philosophy, embodied by Lao-tzu. Later, Taoism widely influenced the thought of both China and Korea.

74 Holom means the whole and a substructure. These have relationship each other in terms of balance and harmony.
Taoism is more accurately described as a philosophy than a religion, and has no temple or ritual. This is not the case with Buddhism and Confucianism.

The core idea mentioned in the *Tao te Ching* (moral scripture) of Taoism, which is written of 5,000 words and 81 chapters tells us that humans take a part in the completion of the universe and its greatness, and that those people who know “Tao” will never perish. This thought was absorbed into Shamanism, which added belief in miracles to the world-view of Taoism.

……. That which is great continues.
That which continues goes far.
That which goes far returns.
Therefore Tao is great,
    heaven is great,
    earth is great,
    a person of Tao is great.
These are the four greatnesses in the universe.
A person of Tao follows earth.
Earth follows heaven.
Tao follows its own nature.75

*Tao te Ching* of Lao Tzu xxv.

Taoism views existence in terms of two elements: Yin and Yang. Yin corresponds to negative things such as darkness, water, death, cloud, passivity, weakness, destructiveness, entropy, etc., and Yang corresponds to positive things such as light, fire, life, sun, activity, strength, creation, energy, etc. The Chinese philosopher, Chou Tun-yi (1017-73), described Yin and Yang of Taoism as follows:

The supreme ultimate through movement produces the Yang. This movement, having reached its limit, is followed by quiescence, and by this quiescence it produces the Yin. When quiescence has reached its limit,

there is a return to movement. Thus movement and quiescence in alteration, become each the source of the other.\textsuperscript{76}

This concept of Taoist philosophy became the basic ideas of Yun’s music. This idea of Yun’s Taoism was derived from the experience of his childhood. When Yun was a child, he used to go to Sedang.\textsuperscript{77} Therefore, Yun had a chance to learn Chinese literature and the Chinese philosophy of Lao-tzu and Chuang-tzu. In addition, when he served as a teacher at the Tongyong woman’s high school, music of this area might have influenced Yun. Tongyong is an area noted for its preservation of A-Ak and folk music. In addition, Yun had other memories from his childhood attendance of Buddhist’s rituals, Shamanistic ceremonies, performance of Minyo (Korean folk song), Korean traditional instruments and beautiful Namdo-chang (song of southern area), etc. Later, these things influenced Yun’s music. Experience which combined Korean religious practice and traditional genres of Korean music were important influence on Yun as a child and young adult. Yun recalled these experience as follows:

Naturally, the artist grows in his tradition and among his people. However, I try to express the essence of Korean music, the philosophical, aesthetic, and acoustical elements through appropriate means because Korean music as itself cannot be received in the Western society.\textsuperscript{78}

Of his more than 100 works, about 70 percent are inspired by Taoism or Buddhism.\textsuperscript{79} Yun’s works can be divided into several categories based on the Korean and Chinese philosophical, aesthetic ideas and religions such as Taoism, Buddhism, and Shamanism, that influenced them. These are the same forces that

\begin{itemize}
  \item \textsuperscript{77} Sedang is sort of school for learning Chinese language and ideology.
  \item \textsuperscript{79} Walter-Wolfgang Sparrer, 33.
\end{itemize}
molded Korean traditional music. Many of Yun’s works embody Taoist and Buddhist ideology and take their titles from the Korean and Chinese materials which comprised the musical atmosphere in which Yun was raised. Some of these are identified below:

* works of Taoism: *Colloïdes sonores* (1961)
  *Loyang* (1962)
  *Der Traum des Liu-Tung* (1965)
  *Die Witwe des Schmetterlings* (1967-68)

* works of Buddhism: *Bara* (1960)
  *Om mani padme hum* (1964)
  *Namo* (1971)
  *Sim Tjong* (1971-72)

* works of Christianity: *Der Herr ist mein Hirte* (1981)
  *Ander Schwelle* (1977)

* works of Shamanism: *Schamanengesänge* (1970)
  *Muak* (1978)

* works of political or ideology: *Exemplum in memoriam Kwangju* (1981)
  *Teile dich Nacht* (1980)
  *Mein Land, mein Volk!* (1987)
  *Mugung-Dong* (1986)
  *Engel in Flammen* (1994)

In addition, the titles of many of Yun’s works indicate his Asian heritage in other ways, especially the subjects of his four operas, *The Dream of Liu-Tung* (1965), *The Widow Butterfly* (1967-68), and *Love of a Fairy* (1969-70), *Sim Tjong* (1972) which borrowed from Korean and Chinese culture.

The Works of Asian Heritage

* Korean material: *Gasa* for Violin and Piano (1962)
  *Garak* for Flute and Piano (1962)
  *Nore* for Violoncello and Piano (1964)
  *Riul* for Clarinet and Piano (1968)
  *Piri* for Oboe solo (1971)
Sim Tjong (1971-72)
Gagok for Guitar (1972)
Sori for Flute solo (1988)

* Chinese material: Loyang for Chamber ensemble (1962)
Der Traum des Liu-Tung (1965)
Die Witwe des Schmetterlings (1967-68)

The Meanings of the Titles

* Korean material

Gasa: long narrative songs accompanied by the Chang-ko. The rhythmic pattern is based on five or six beats and the tempo is usually slow.
Garak: a type of melody
Riul: a rhythm
Piri: Korean traditional cylindrical woodwind instrument like oboe
Gagok: lyric song, sung by professional musicians with chamber ensemble
Sori: sound of melody
Nore: the meaning of a song

* Chinese material

Loyang: ancient capital of Tang dynasty in China

* Buddhist material

Namo: the first phrase of the name of Amitabha (Namo Amitable)
Bara: two small cymbals for Buddhist and shaman's ceremonial dance
Om mani padme hum: the meaning of invocation

* Taoist material

Vom Tao: from Tao
Shao Yang Yin: Shao means small, usual thing is controlled with Yin and Yang

* Shamanist material

Muak: shaman's dance music

These titles have musical meanings, but the musical content of the pieces do not necessarily coincide with their titles; rather, their connotation is a more
symbolic. For instance, Yun’s *Gagok* does not contain a narrative of typical Korean traditional lyric song, but instead imitates Korean vocals without any meaning. In *Gasa* (1962), like Yun’s other works, the title does not suggest any narrative, but the imitates timbre of typical Korean traditional music. For example, the piano accompaniment substitutes the rhythm of *Chang-ko* (a kind of drum), while the violin’s melody recalls the vocal part of the authentic *Gasa* music.

Given the foregoing, more of Yun’s works qualify as program music. These titles borrowing from timbral imitation of Korean materials are a certain symbol to Yun’s music. Yun also tried to avoid explicit connections to Korean traditional music until the mid-1970s. As a substitute, however, Yun used more symbolic titles and generally evocative titles for his works. Frequent use of Oriental materials as musical titles is shown in Yun’s early works: *Bara* (1960), *Gasa* (1963), *Garak* (1963), *Shao Yang Yin* (1966), *Réak* (1966), *Riul* (1968) *Piri* (1971), *Namo* (1971), *Gagok* (1972), etc. Yun’s music shows differences after the mid-1970’s. Yun tried to express with specific meanings through the titles, particularly in his works in the concerto genre, i.e., Concerto for Violoncello (1975-76) where he associates the solo cello with his own suffering, in prison. Similarly the two solo instruments in his Double Concerto for Oboe and Harp (1977) express the division of South and North Korea.

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80 Jeong-mee Kim, “The Diasponic composer: The Fusion of Korean and German Musical Culture in the Works of Isang Yun” (Ph.D. diss., University of California, Los Angeles, 1999), 79.
81 Eun-mi Hong and Song-man, 328.
Korean Traditional Instruments and Music

Korean Traditional Instruments

Korean musical instruments are classified according to the eight materials from which they are made—metal, stone, silk, bamboo, gourd, earth, leather and wood. Korean traditional instruments are further divided into three categories: stringed instruments (Komun-ko, Kaya-keum, Hai-keum, Yang-keum, etc), wind instruments (Piri, Tai-keum, Taipyen-so, Tong-so, etc), and percussion instruments (Chang-ko, Pak, Buk, etc). Frequently used instrumental techniques in the two clarinet quintets are mentioned below.

(1.) Komun-ko. Komun-ko is made of paulownia wood. It was invented around AD 550 by Wang, San-ak, a famous Korean musician of the Koryo dynasty. It is a six stringed long zither with three movable bridges and 16 convex frets. The player strikes the strings with a small bamboo stick in the right hand and presses the strings forward and backward to produce vibrato.

(2.) Kaya-keum. Kaya-keum is the most renowned of the traditional Korean stringed instruments. Like Komun-ko, it is made of paulownia wood. Unlike Komun-ko, however, Kaya-keum has twelve silk strings and has a long zither with twelve movable bridges. It originated around 560 AD in the Korean kingdom of Kaya. The player plucks with the right hand while the left hand presses the strings. Its vibrato technique is somewhat different from the Komun-ko since while the Komun-go uses a lateral pressure, the Kaya-keum uses a downward push on the strings to produce vibrato.

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82 Hey-ku Lee, Korean Music (Seoul: Ministry of Culture and Information National Classical Institute and Hapdong-sa), 47.

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(3.) **Piri.** The *Piri*, a cylindrical oboe, is made of bamboo and has eight finger-holes with a double reed. There are three kinds of *Piri* in terms of size, range, timbre, loudness, etc.: *Tang-piri* (Chinese oboe), *Hyang-piri* (Korean Oboe) and *Sei-piri* (similar to *Hyang-piri*). *Tang-piri* produces a harsh sound. *Hyang-piri* and *Se-piri* sound similar to one another, but the *Sepi-ri* in general produces more or less softer tones than the *Hyang-piri*. These are used in chamber music with stringed instruments.

(4.) **Tai-keum.** The *Tai-keum* is a kind of flute, and is made of bamboo. It has six finger holes with a blow hole. It produces a soft and graceful sound. There are three kinds of these instruments: *Tai-keum* (the largest one), *Choong-keum* (the medium-sized one), and *So-keum* (the small one). These were invented during the Three Kingdoms period (Silla, Pae-je, and Kogu-ryo kingdom, 57BC-668 AD.)

(5.) **Chang-ko.** The *Chang-ko*, a drum, is the most important Korean percussion instrument. It has been used since the Three Kingdoms period. The left side is thick and produces a soft, low sound, while the right side is thin and produces a higher sound. The *Chang-ko* is used in playing court music, country music, dance music, and all kinds of farmer’s band music.

Korean Music

There are two basic ways of performing genres of Korean traditional music: the first, which includes various types of ancient court music (*Chong-Ak*\(^{83}\)) and ritual music (*A-Ak*\(^{84}\)), is serene, gracious, slow, and nonpulsed; the

\(^{83}\) *Chong-Ak* is dramatic song and refers to the musical tradition of the upper classes called the *Yang-ban*. It contains refined vocal music such as *Kagok*, *Kasa*, and *Sijo*. A
other, including various kinds of story-singing (Pansori\textsuperscript{85}) and folksongs (Minyo\textsuperscript{86}, Nongak\textsuperscript{87}), is passionate, emotional, fast, and pulsed. Korean traditional music can be classified by social position and class: A-Ak (music played in court), Chong-Ak (music played by upper class), and folk music (music played by lower or common people) (Figure 4).

\begin{table}[h]
\centering
\begin{tabular}{|l|l|}
\hline
\textbf{Court music} & \textbf{A-Ak}: ritual music, court music \\
\hline
 & \textit{Chong-Ak}: Kagok (the lyric song), Kasa (the long narrative song), Sijo (the short lyric song) \\
\hline
\textbf{Folk music} & Nong-Ak (farmer's music) \\
\hline
 & Pansori (one-man opera) \\
\hline
 & Minyo (regional folksong) \\
\hline
 & San-ja (improvised solo) \\
\hline
\end{tabular}
\caption{Classification of Korean traditional music}
\end{table}

(Figure 4) Classification of Korean traditional music

A-Ak is the kind of ritual music that originated in ancient China in the early twelfth century. The two orchestras play alternately, one sitting on the terrace in front of the audience facing south and the other on the ground to the rear facing the north. The former is called Tung-ka orchestra (21 performers), and the latter is referred to as the Hun-ka orchestra (17 performers). The Hun-ka orchestra is larger; it has more instruments and is majestic. The Tun-ka orchestra plays somewhat chamber music; it is less forceful and chiefly accompanies singing. It was used for special rituals or ceremonies like the king's coronation with slow, gracious passages and long-sustained notes.

\textsuperscript{85} Pansori is a kind of ancient long story such as Sim Tjong and Chun-hyang played through song, speech, and gesture by a single vocalist with accompanied drum player, and it lasts for several hours. Pansori existed in the oral tradition and is not notated. It is in an improvisatory manner sung by a professional singer.

\textsuperscript{86} Minyo literally means pure folk song, and it refers to music of the lower classes. It is characterized by its triple meter and dotted rhythms. The texts of Minyo varies according to three localities: central, southern and northern Minyo.

\textsuperscript{87} Nong-Ak is the type of farmer's percussion band sometimes with Taipyeng-so (a kind of conical oboe called the Nai-na-ri or Nabai, it is a reed wind instrument like Piri, and it is loud and suitable to be played outside). It also refers to the music of the lower classes. It is

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Yun's music shows the influence of court music (A-Ak and Chong-Ak) more than that of Korean folk music. As described above, A-Ak and Chong-Ak are generally slow and non-pulsed; this is characteristic of much of Yun's music as well. Yun spoke of this: meter is only secondary importance in my music.\(^8\)

By this Yun seems to mean that he intentionally tried to evoke the typical atmosphere of Korean court music with its lack of a strong sense of pulse despite his use of Western rhythmic notations. This tendency to emulate A-Ak and Chong-Ak appears in the two clarinet quintets. Francisco Feliciano described Yun's characteristics of rhythm as follows:

--- The tradition, however, also includes examples of unmetered music like that of Buddhist chanting and other music for rites and ceremonies. Yun's relation to Buddhist music is very apparent in this respect as his music shows no sign of any pulsating metrical rhythm or repeating rhythmic patterns. Since there are no pulsating metrical patterns, and duration cannot be used as units of measure, the tempo markings in Yun's scores do not actually indicate the degree of motion in any composition ---\(^9\)

Problems of Performance

Many musicians complain that Isang Yun's works are some of the most difficult pieces in the entire repertoire to play. Indeed, Yun sought to stretch his players' technique and expected a full command of the total expressive range of their instruments. In an interview with German television, Yun spoke of the problem of performance of his work as follows:

characterized by triple meters like the Minyo. It is usually played by farmers to express their delight of harvest.

\(^8\) Walter-Wolfgang Sparrer, 58.

\(^9\) Francisco Feliciano, 54.

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Composers always worry whether their pieces are performable or not. Musicians who perform my composition played perfectly even though I compose very difficult pieces. I have noticed that in performance technique there is almost no limit. Of course, I know what is possible and impossible. I try, however, to make the greatest technical demand.  

*Colloïde sonore* composed in 1961, was rejected by orchestral members from the rehearsal because of apparent impossibilities of performance techniques such as difficult and unusual string pizzicati and glissandi. It was also criticized severely at the performance from the audience. However, Yun was satisfied with the performance in terms of timbre attempt, despite severe reactions from critics and performers. *Symphonic Scene* (1961) was criticized for similar reasons. Yun reminisced the time that he did not consider the playing techniques because he was seized by the concept of acoustics.  

After studying Yun's *Bara*, his teacher, Blacher, advised, "You need to try to compose more easily for the players." Yun seems to have taken this advice seriously, but most of Yun's works, from whatever period make great technical demands. It is clear, however, that he composed with his players' technical problems and limitation in mind.  

Occasionally, Yun would write difficult parts in his concertos, e.g., the *Concerto for Violoncello (1975-76)*, *Double Concerto for Oboe and Harp (1976)*, *Concerto for Clarinet (1981)*, and *Concerto for Violin (1981)*.  

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90 Interview broadcast on K.B.S (Korean Broadcasting System) and S.F.B (Sender Freies. Belin), 1998.  
91 Yong-whan Kim, 25.
Technical Features and Associated Problems in the Quintets

Like Yun's other works, the two clarinet quintets also make great technical demand and show technical expansion, even though many of his later works are less technically challenging. The extension of the clarinet range of sustained notes in the altissimo register is apparent in both works. In addition, sustained notes on very high registers at extremely low dynamic levels with abrupt dynamic changes are technical expansion on the clarinet.

Experimental techniques with Korean traditional instrumental techniques are widely employed in both works. The technical varieties of various glissandi, string pizzicati, wide ornaments, wide tremolos and complex trills, expressing Nong-Hyun technique by the composer are typical features. Furthermore, these works reveals the use of difficult twentieth-century techniques such as harmonics with the sustained tone clusters and flutter tonguing with tremolos, etc.

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CHAPTER III

YUN'S COMPOSITIONAL LANGUAGE THROUGH ANALYSIS OF THE TWO CLARINET QUINTETS

Introduction

The purpose of this chapter is to understand Yun's musical world by considering his methods: *Hauptton*, *Hauptklang*, *Nong-Hyun* technique, and Taoism philosophy. These are the most important characteristics in Korean traditional music as well as in Yun's music. This chapter also researches the impact of Taoism and Yin-Yang dualism on the two clarinet quintets.

The clarinet quintets were written for Eduard Brunner, a Swiss clarinetist, who enjoyed a long musical association and friendship with Yun. Yun was inspired by Brunner's masterful playing technique and composed three clarinet works for him: the Concerto for Clarinet and Orchestra (1981), Quintet I for Clarinet and String Quartet (1984), and Quintet II for Clarinet and String Quartet (1994). Both works were composed during Yun's fourth period, and thus are written in a more consonant, lyrical style than the works of the previous periods.

Quintet I for Clarinet and String Quartet

The quintet was commissioned for the International Summer Festival in Kusatsu, Japan, where Eduard Brunner and the Akiko Tatsumi String Quartet presented its first public performance on August 24, 1984.96

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94 Eduard Brunner was born in Basel in 1939 and studied at the Paris conservatory with Louis Cahuzac. He was the principal clarinetist of the Bavarian Radio Symphony Orchestra (Symphony Orchestra of the Bayerischer Rundfunk) for many years.


96 Isang Yun, C.D liner notes for Isang Yun's Clarinet Quintet I and II performed by Eduard Brunner, CPO 999 428-2.
Quintet II for Clarinet and String Quartet

This work was premiered by Edward Brunner with the Sibelius String Quartet of Helsinki on September 26, 1994 in Berlin. The American premiere of Isang Yun’s Clarinet Quintet No. II took place on November 14, 1996 at Alice Tully Hall at the Lincoln center with David Hattner. Yun composed it in Hohegeiss in the Harz region of Germany between September and October 8, 1994. This work was originally commissioned for the International Music Festival in Kitakyushu, Japan. Yun’s wife has said of the work as follows:

Although my husband composed this work for the International Music Festival in Kitakyushu, Japan, he wanted the Clarinet Quintet II to be performed by the Sibelius String Quartet of Finland during the Berlin Music Festival, which was before the Japanese performances because of his serious illness. So the premiere was changed to Germany and Yun had the opportunity to hear it and to rehearse.

Finally, Yun attended the premiere concert of this work despite his serious illnesses because of polite requests from his friends and publishing company. This was the last formal concert Yun attended, and it gave him great pleasure.

Yun described this work as follows:

As I was staying at the resort in Harz, I was consoled by its beautiful surroundings such as autumn leave, clouds in the sky, flowing streams and blowing winds. I wrote this piece to describe my life after my heart was broken by the violence done to the students who were involved with the democratic movement against the dictatorship of the Korean government.

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97 Soo-ja Lee, 385.
98 David Hatter, Internet communication, November 14, 1996.
99 Isang Yun, C.D liner notes for Isang Yun’s Quintets for Clarinet and String Quartet No. I and II.
100 Soo-ja Lee, 308.
101 Ibid., 309.
Form

Form of Quintet I

Given the influences on Yun's music enumerated above, Western compositional processes such as the exposition, development, and recapitulation are not an important determination of form in these or his other works. In contrast to Western structural procedures which are based around harmony, counterpoint, and metric structure, Yun tends to generate form through tempo, non-metric rhythmic and melodic transformation. The two clarinet quintets are typical of his mature works in this regard.

Yun shows a strong preference for three-part forms in the quintets. This preference is a strong influence on his other works as well as on the two quintets.

The first quintet is a single movement work approximately 12 minutes in duration which can be understood according to a ternary scheme (A, B, A'). The three parts are divided through melodic changes without tempo change (5/4, M.M, ca. 52) in the first quintet, unlike tempo changes in three parts of the second quintet (5/4, M.M, ca. 66, 5/4, M.M, ca. 60, 4/4, M.M, ca. 68).

Section A mm. 1-32 (5/4, M.M, ca. 52)
Section B mm. 37-96 (5/4, M.M, ca. 52)
Section A’ mm. 97-120 (5/4, M.M, ca. 52)

Aside from a brief introduction for strings alone (mm. 1-5) and a transition to the next section (mm. 32-35), section A can be divided into three parts: part a (mm. 6-21), part b (mm. 22-27), part a’ (mm. 28-32).
Example 10 shows the opening melody of section A, which is in a slow tempo with calm atmosphere and soft dynamic, and shows Yun's preference for a typical rising pattern. It begins on $E^4$ and slowly rises to $A^5$. With one minor exception, the six pitch classes, $E-F-B^b-E^b-D-A$, used in this melody are each stated in a single fixed register. The melody of section A is based around repeatedly varied statements of the pitch cell $E^4$, $E^6$, $B^4$ that begins slowly and gradually becomes faster. This example also reveals Yun's the influence of Korean court music in terms of tempo and rising pattern (Example 10).

(Example 10) Quintet I, mm. 6-15, clarinet, showing rising pattern and melodic elaboration

Section B (mm. 37-96) 5/4, M.M, ca. 52

Section B opens with a contrasting clarinet melody, beginning on $E^6$, unlike section A which begins and constantly returns to the chalumeau register of the clarinet. This section exploits the altissimo register and exhibits a loud dynamic and fast, brilliant passages. Example 11 shows the main melody of section B.
Section B features a repeated $E^6 - C^#6$ figure. In addition, trills, rapid changes of contour, and frequent tremolo-like figures appear in this section.

Section A' (mm. 97-120) $5/4$, M.M, ca. 52

The main melody of section A' is quite similar to section A due to the repetition of certain contours and gestures from section A without restating exactly any given pitch pattern. However, the melody of section A' creates a more calm, peaceful, and stable atmosphere, and is shorter than section A (Example 12).

(Example 12) Quintet I, mm. 97-103, clarinet, showing rising pattern and melodic elaboration
Form of Quintet II

Like Quintet I, Quintet II is also a single movement work of three sections, and is longer, being approximately twenty-two minutes in duration. Unlike Quintet I, the clarinet part occupies the foreground while the string part forms a kind of obbligato accompaniment reminiscent of European classical style.

Quintet II is somewhat different from Quintet I since in contrast to the latter, the form of Quintet II is clearly articulated by clear changes in tempo, rhythm, and meter. Like Quintet I, however, Quintet II can be divided into three sections (A, B, A'). Although each section has its own tempo, the three tempi are quite close to one another.

Section A mm. 1-80 (5/4, M.M, ca. 66.), pizzicato, fast rhythm
Section B mm. 81-158 (5/4, M.M, ca. 62.), arco, slow rhythm
Section A' mm. 159-241 (4/4, M.M, ca. 68.), pizzicato, fast rhythm

Section A (mm. 1-80) 5/4, M.M, ca. 66

The first section opens with a loud and brilliant pizzicato passage, which recalls the technique of Korean traditional string instruments such as Kaya-keum and Komun-ko. The strings play a C# unison pizzicato followed by a scurrying rhythm, after which the clarinet enters in m. 2 with Yun's typical rising pattern. The clarinet's ascent to the first sustained tone B*$5 is very chromatic (Example 13).

(Example 13) Quintet II, mm. 1-6, showing rising pattern and Haupttone C#, G#

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In section A, there is frequent alternation of string pizzicato in rhythmic unison with more contrapuntal arco passages. Such alternation is also reflected in section A'. The pizzicato passages are clearly inspired by Korean stringed instruments such as the *Kaya-keum* and *Komun-ko*.

Section B (mm. 81-158) 5/4, M.M, ca. 60

Although section B of Quintet I is somewhat active, the corresponding passage of Quintet II imparts a sense of passivity, calm, quiet, dullness, a languid mood, and heaviness. This is due to its loud dynamic level, its rhythmic characteristics, and use of the chalumeau register of the clarinet. Section B can be divided into two parts, part b1 (5/4, M.M, ca. 60, mm. 81-100) and part b2 (6/4, M.M, ca. 52, mm. 101-158). These are somewhat similar in terms of motive and mood, but differ dynamically. Furthermore, part b1 is more passive and introverted. For instance, part b1 opens with strong dynamics, but part b2 begins with soft dynamics (Example 14-a and 14-b).
Section A' (m.159- m.241) 4/4, M.M, ca. 68

The thematic elements and structure of section A' are a modification of those of section A. However, section A' can be divided into three parts in terms of tempo changes and mood: part a'1 (4/4, M.M, ca. 68, mm. 159- 212), part a'2 (6/4, M.M, ca. 52, mm. 213- 221,) and part a'3 (4/4, M.M, ca. 72mm. 222-241).

The return of the A material begins in m. 159 and consists of the pitch cell, E\textsuperscript{b}-F-G-C\#', which is a substitute for the unison C\# of m. 1. Similar chords (F, E\textsuperscript{b}, G, C-
C#) appear in section B through mm. 101-102. Unlike section A' of Quintet I, Section A' ends in the altissimo register at a loud dynamic level in an A minor chord, which serves as a final point of repose. After the strings play an introduction with strong pizzicato, the clarinet once again plays a typical rising pattern, but this time executes a more diatonic version of the opening gesture (Example 15 and 16).

(Example 15) Quintet II, mm. 159-163, showing pizzicato and rising pattern
(Example 16) Quintet II, mm. 239-241, showing strong dynamic ending with A minor chord

Haupttöne and Secondary Tones

Section A in Quintet I

Although other notes are frequently emphasized, the pitches E♭ and B♭ have greater structural importance than any of these local Haupttöne. The secondary tones E-G-B and D-F-A always embellish the Haupttöne B♭ and E♭, and those tones make the melodic line unfold smoothly (Example 17 and Figure 5-a).

(Example 17) Quintet I, mm. 8-11, showing Haupttöne E♭ and B♭ and secondary tones

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Yun sometimes octave displace these notes, e.g., E-E\(^b\) in clarinet in m. 8 is seventh, not second interval, but the model remains parallel stepwise voice leading as illustrated line. This passage evokes the smooth glide from tone to tone which is typical of Korean traditional music. Francisco Feliciano speaks of Korean culture and society as follows:

"In Korean traditional society we see curves everywhere: the line of the roof, the clothing’s sleeves and pants, the Korean sock and shoe and the age-old gesture of even the most modern Korean in pouring a drink. This curving or moving line is a central theme of Korean dance and Korean traditional life."

In addition, the \textit{Haupttöne} B\(^b\) and E\(^b\) form a perfect fifth dyad as do the outermost of the secondary tones (D-A and E-B). It also shows the close connection of F and G\(^\#\), C and C\(^\#\), etc. Figure 6 shows how secondary tones are centered around \textit{Haupttöne} B\(^b\) and E\(^b\).

(Figure 6) Secondary tones around \textit{Haupttöne}
Section B in Quintet I

The most important *Haupttöne* in section B are C♯ in mm 34-36 and G♯ in m. 60. Like the E♭-B♭ *Haupttöne* of section A, these tones form a perfect 5th.

These notes already appear as pitches of secondary importance in section A, e.g., C♯ in mm. 1-2, G♯ in mm. 5-6 on the violin I, G♯ in m. 9 on the viola. The *Haupttöne* of section B, therefore, are anticipated in section A. This illustrates the fact that *Haupttöne* often are first introduced in subordinate roles. Figure 7 shows the *Haupttöne* C♯, G♯ and the principal secondary tones of section B.

(Figure 7) *Haupttöne* and secondary tones

The two *Hauptton* complexes are a half step away from each other, suggesting a voice-leading progression and thus, by contrast to the stasis of section A, suggesting activity and motion. Example 18 illustrates the *Haupttöne* in section B.

(Example 18) Quintet I, mm. 59-62, showing *Haupttöne*, C♯ and G♯ with ornaments

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Section A' in Quintet I

The *Haupttone* $E^b-B^b$ return in section A' but with new secondary tones.

Figure 8 shows the connection of the *Haupttone* $E^b-B^b$ and the secondary tones $B-F$, $C-F^d$, $C^d-F^d$, $C^*-G$, $D-G$, $E-B$, $F^d-B$, $G^d-C^d$, $A-E^b$ in mm. 108-111. These show Yun's emphasis on melodic fourth and fifths in these measures. Although other notes are frequently emphasized, the pitches $E^b$ and $B^b$ have greater structural importance than any of these local *Haupttone* (Example 19).

(Example 19) Quintet I, mm. 108-111, showing melodic fourth and fifths with *Haupttone* $E^b$ and $B^b$

(Figure 8) Quintet I, mm. 108-111, showing secondary tones with fourths and fifths
As shown in Figure 8 above, in Quintet I, Yun tends to use *Haupttöne* in pairs. In addition, the pairs of *Haupttöne* tend to form the interval of a perfect fifth. Secondary tones, which occur around *Haupttöne*, tend to occur in pairs as well. Pairs of secondary tones tend to form intervals of perfect or augmented fourths and fifths.

Section A in Quintet II

The piece begins with a unison C\(^n\) in all four strings that recalls the performance technique of Korean traditional stringed instruments such as the *Kaya-keum* and *Komun-ko*. The clarinet plays Yun’s typical rising gesture, ascending to a fortissimo G\(^s\), and reaches *Hauptton* G\(^s\) in m. 4, finally descending to G\(^3\) in m. 6 (Example 20).

(Example 20) Quintet II, mm 1-6, showing *Haupttöne* and pizzicato of Korean stringed instruments
As in Quintet I, the *Haupttöne* C♯-G♯ are prominent as are other pairs of *Haupttöne* which form a perfect fifth. The relation of the *Haupttöne* and secondary tones, C♯ with B, G♯ with D, are exemplified (Example 21).

(Example 21) Quintet II, mm. 7-9, showing secondary tones with *Haupttöne*

While secondary tones in Quintet I tend to occur in pairs which create either major or minor second dyads, in Quintet II, secondary tones are typically grouped in major second or augmented fourth dyads (Figure 9).
(Figure 9) Major second and augmented fourth dyads

In addition, $E^\#$ is an important secondary tone forming a trichord with the
$Haupttöne$ $C^\#-G^\#$ in mm 50-60. This note is a minor third with $C^\#$ and a major
third with $G^\#$. Such an employment of same $Haupttöne$ used in section B of
Quintet II shows the composer's intention between two works (Example 22-a and
22-b, Figure 10-a and 10-b).

(Example 22-a) Quintet I, mm. 39-42, showing $Haupttöne$ $C^\#$ and $G^\#$

(Figure 10-a) $Haupttöne$ $C^\#$ and $G^\#$ with secondary tone $E^\#$
With respect to Haupttöne and secondary tone usage, section A consists of C#-G# as Haupttöne with the addition of E. Therefore, section A of Quintet II is similar to section B of Quintet I. Overall similarities of Haupttöne usage between the two quintets can be described as based on the Holon of Lebesse. Lebesse describes Yun’s Hauptklang using a diagram he calls Holon, which shows the two Haupttöne with secondary tones grouped around them according to how frequently the latter occur (Figure 11).
Yun’s *Hauptklang* complex is based on Korean traditional musical timbres which make kind of Klangfarben with *Haupttöne* and secondary tones using slides, melodic ornaments, and timbral changes. An example appears in mm. 43-44. Here, the *Hauptsone* C♯ and G♯ interact with secondary tones, e-b-f-a-t♯. (Example 23).

(Example 23) Quintet II, mm 43-44, showing *Hauptsone* and secondary tones

Section B in Quintet II

Section B can be divided into part b1, M.M, ca. 60 and part b2, M.M, ca. 52.

\[ \text{B} \]

\[ \begin{align*}
\text{b1 (mm. 81-100)} \\
\text{b2 (mm. 101-158)}
\end{align*} \]

(a.) Part b1 (mm. 81-100)

This section begins with a heavy mood expressed by loud dynamics in the lower registers. The clarinet line starts on A³ and progresses to C♯4 in m. 83, G♯.

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in m. 84 (Example 24-a). As in section A, the *Haupttone* are C♯ and G♯. These *Haupttone* are accompanied by new secondary tones, E, A, and B. Example 24-b and Figure 12 exemplify this relationship between *Haupttone* and secondary tones: B-C♯ (major second), D-G♯ (augmented fourth), their inversions and compounds. Often, secondary tones combine with *Haupttone* melodically at other times these secondary tones occur in close proximity to *Haupttone*, forming the nucleus of harmonic units, for instance the chord C♯-B-E-G♯-F♯ in m. 87-89 (Example 24-b and Figure 12).

(Example 24-a) Quintet II, mm. 81-86, showing part b1 in section B

(Example 24-b) Quintet II, mm. 87-89 showing intervallic relation of major second and augmented fourth
Part b2 reveals a somewhat different melodic and dynamic progression than part b1. As a whole, it expresses a grave or sad mood with an overall soft dynamic level. It begins with a melody starting on G in the violin I and moves to the clarinet, which plays A-C-D-E. These are the notes of the Pyong-jo scale of Korean traditional music. In Example 25, circled notes show the successive presentation of each scale degree, starting with G then, after a long pause in mm. 104-105, moving from A up to E in ascending order. The Haupttone C and G are prominent in this passage as ornamental tones, as is the secondary tone B.

(Example 25) Quintet II, mm. 101-111, showing Pyong-jo scale with Haupttone C, G and secondary tone B

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In section B, measure 116 begins with a lengthy melodic embellishment of A5 and A3, then starts over on C# in m. 127, reaches D in m. 128, Eb in m. 128 and G in m. 129. This scale is similar to the Kyemyon-jo (A-C-D-E-G) scale (Example 26).

(Example 26) Quintet II, clarinet, mm. 116-126, showing influence of the Kyemyon-jo scale

Section A’ in Quintet II

As in section A, the first violin in m. 159 restates the pizzicato C# and the sound of Korean stringed instruments such as the Kaya-keum and Komun-ko as in m. 1. This time, the four stringed instruments play not a unison C#, but instead a four-note chord of which C# is the highest note. The chord, C#, G, F, and Eb, consists of the tritone C#-G and the major second Eb-F (Figure 13).
The clarinet's ascending melodic flourish in m. 163 is, by contrast to the gesture in m. 2 it recalls more diatonic, consisting of the notes of the C minor scale plus the pitch class F#. (see Example 15). C#-G# are once more used as \textit{Haupttöne} in the section A'. A and E are prominent secondary tones, appearing frequently in the clarinet as well as in the strings (Example 27-a and 27-b).
As shown in Example 27-b, Haupttöne and secondary tones occur simultaneously in a homophonic (chordal) texture. The secondary tones D-E♭-E-
F-F♯-G-G♯-A cluster around the Haupttöne C♯-G♯ to make a nine-note Hauptklang (Figure 14 and 15).

(Figure 14) Hauptklang in Quintet II, mm. 219-221

(Figure 15) Hauptklang based on Figure 14

As can be seen from Figure 15, the major sixth C♯-A, perfect fourth D-A and perfect fifth A-E with augmented fourth are frequently used. Therefore, this passage is reminiscent of classical tonal concept. In other words, Yun’s late compositional feature of consonance reveals again.
Melodic Structure

Christian Martin Schmidt, a German musicologist, hears Yun's melodies in terms of a three-part model. Part one is analogous to the slow beginning of a vibration, part two to a state of increasing speed and intensity once the vibration is under way, and part three to the gradual disappearance of the vibration (Figure 16). Relating the clarinet melody in section A of Quintet I yields the following (Example 28)

Vibration Model in Section A of Quintet I

- Attack: mm. 1-32 ........................................... a
- Sustain: mm. 37-96 ......................................... b
- Decay: mm. 97-120 ......................................... c

(Figure 16) Graphic model in Quintet I

Vibration Model for the Clarinet Melody in Quintet I

- Attack: mm. 6-10 .......................................... a
- Sustain: mm. 11-25 ......................................... b
- Decay: mm. 28-32 ......................................... c

(Example 28) Quintet I, clarinet, mm. 4-32, showing three steps
Yun's compositional feature of long sustained notes, E-F, appears in the clarinet in mm 6-7. After that, gradually, it is reduced rhythmically with repetition and high notes. After the climax appears in mm. 22-25, it gradually decrease from m. 28.
Vibration Model in Section A of Quintet II

* Attack: mm. 2-12 .............................................a
* Sustain: mm. 163-205 ........................................b
* Decay: mm. 216-221 .........................................c

(Figure 17) Graphic mode in Quintet II

Vibration Model for the Clarinet Melody in Quintet II

* Attack: mm. 61-65 .............................................a
* Sustain: mm. 66-73 ...........................................b
* Decay: mm. 74-76 .............................................c

(Example 29) Quintet II, mm. 61-76, showing three steps

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Summary of the Vibration Model in Quintet I and II

(1.) Attack of Quintet I begins with a repetition of the main motive of section A and an ascending melody in a slow passage with soft dynamics. However, Quintet II begins with an up-and-down melodic progression in fast rhythmic passage with strong dynamics.

(2.) Many glissandi and quarter-tones are used in Quintet I while frequent accents and rhythmic changes are used in Quintet II.

(3.) Secondary notes are more active than Haupttone in Quintet I. However, from the beginning of Quintet II, Haupttone are played at a loud dynamic.

Intervallic Structure

Melodic Intervals in Quintet I.

(1.) Section A

As mentioned, the Haupttone of Quintet I are $E^b$ and $B^b$, which is a perfect fifth. In m. 6, the melody of the clarinet begins with is a minor ninth, which is the octave compound of a minor second. Meanwhile, the strings move through a process of intervallic expansion with third parallel motion, which recalls that used by Bartók (Figure 18). In addition, Yun speaks of his influence from the works of Béla Bartók String Quartets for his String Quartet I in terms of various aspects.\textsuperscript{103}

\textsuperscript{103} Walter-Wolfgang Sparre, Annaherungen an das komponieren Isang Yun (Paths to understanding Isang Yun's way of composing), trans. Kyo-chul Chong and In-jung Yang, (Seoul: HICE Co, 1994), 112.
The interval of Figure 19 reveals a gradual expansion to a minor seventh (Figure 19).

(Figure 18) Motion in parallel thirds

(Figure 19) Interval expansion

(Example 30-a) Bagatelle, Op. 6, No. 2 of Béla Bartók, mm. 1-9, showing process of intervallic expansion

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Figure 20 reveals the frequent use of the major and the minor third. The use of third intervals appears in many other of Yun’s works such as Sonata for 2 violin (1983) and Invention for 2 Oboes (1983-84) (see Example 1). This reveals the composer’s preference for consonant intervals. (Figure 20).
Melodic progressions based on third, fifth, and octaves dominate section B. For instance, the strings play chromatic lines consisting mainly of second and fourth and octave while the clarinet plays a melodic line consisting largely of fifths and octaves with a few minor thirds as well. The string part expresses a traditionally heterophonic texture (Example 31).

Chromatic progressions filling in third or wider intervals can frequently be seen in the strings as well as in the clarinet part. This recalls a gesture typical to Korean court music in which an ascending melodic line is divided into a small initial interval and a larger final interval, the notes of each interval being
connected by a glissando. Furthermore, this is typical of Yun’s compositional style (Example 32).

(Example 32) Quintet I, violin I, mm. 32-34, showing chromatic progression with third intervals and wider intervals

(3.) Section A’

The melody of section A’ is similar to that found in section A. Section A’ reveals more consonant interval than in section A. Furthermore, the use of perfect fifth is exemplified well at the end of section A’ (Example 33).

(Example 33) Quintet I, mm. 118-120, showing perfect fifth intervals

Melodic Intervals in Quintet II

Quintet II reveals somewhat different than Quintet I while consonant intervals are just as common as in Quintet I.
(1.) Section A

As Haupttone and secondary tones are exemplified before, the use of a major second (minor seventh) and augmented fourth plays an important role in the melodic progression of section A. This is shown by a comparison of the Hauptklang which governs section A of Quintet I, with the corresponding Hauptklang from section A of Quintet II (Figure 21 and 22).

(Figure 21) Section A of Quintet I

(Figure22) Section A of Quintet II

(2.) Section B

The melody unfolds in a gradually ascending pattern with multiple iterations of up-and-down gesture characterized by thirds and sixths. Also, this
swirling pattern reveals in Concertante Figuren (1972). Yun used as a model the gestures of the Korean court and temple dances as performed in rituals. The clarinet melody of mm. 84-86 illustrates a wave-like pattern (Figure 23).

(Figure 23) A wave-like pattern

Such an intervallic relationship is a feature of section B, which is governed by the Haupttöne, C*-G*. The use of thirds and sixths is further exemplified in mm 90-95 (Example 34).

(Example 34) Quintet II, mm. 90-95, showing thirds and sixths

The wide intervals of Example 34 are not used continuously. Soon, the rhythmic pace quickens and smaller melodic intervals become the norm, especially, major and minor seconds or thirds in mm. 93-100. In other words, a

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trend toward a quieter dynamic level and more conjunct melody, coupled with the appearance of augmented fourths and fifths, signals the end of the piece.

(3). Section A'

In section A', as in section B of Quintet I, melodic progression reveals chromatic progression which alternates small and wide intervals (Example 35 and Figure 24).

(Example 35) Quintet II, violin I, mm. 159-163, showing small intervals with wider intervals

(Figure 24) Small and wide intervals

Section A' signals a repetition of the same melodic intervals and broken chords. Small-interval trills are succeeded by up-and-down gestures composed of larger intervals (Example 36).
(Example 36) Quintet II, mm. 164-165 and 187-188, showing repetition and broken chord of same intervals

Harmony

In general, Yun's later compositions certainly reveal many consonance based on thirds and fifths (Figure 25), and show use of minor seconds on

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fourths, fifths, and sixths. This harmony style is exemplified in his many works, i.e. *Riul* for clarinet and *Shao Yang Yin* (Example 37). Such technique frequently exemplifies in the quintets as well (Figure 26). Yun creates a dark, sharp timbre by adding tones to chords built from thirds and fifths. Quintet I shows a more frequent use of chords which consists of triads plus one or more added tones than in Quintet II and the use of harmony in Quintet II suggests more European classical texture than in Quintet I. Most of the chords in the quintets have the same intervalllic structure as triads with added tones which form seconds, sevenths, or ninths with the apparent root. Also, the frequent use of thirds and fifths in both works exemplifies the composer's late compositional style. In the case of mm. 64-65 and mm. 150-153 of Quintet II, the clarinet plays alone without any harmonic support. This suggests cadenza-like classical style.

(Example 37) *Riul, Shao Yang Yin*, showing seconds on fourths, fifths and sixths

\[ \text{Riul: T. 142ff.} \]

\[ \text{Shao Yang Yin:} \]

\begin{align*}
\text{S. 1, 1. Akk. (Ende)} & \quad \text{S. 1, 2. Akk. (Mitte)} & \quad \text{S. 3, 3. Akk. (Mitte)}
\end{align*}

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\[ ^{106} \text{Ibid., 84.} \]
(Figure 25) Quintet I and II, showing thirds and fifths

(Figure 26) Quintet I and II, showing inversion and added tones of thirds and fifths

(Figure 27) Quintet I and II, showing cluster
Summary of Melodic Intervals and Harmony in Quintet I and II

Both works employ more classical method than experimental timbre, i.e. the use of thirds, fifths, octave, the repetition of arpeggio, etc. However, Quintet I reveals a more complex harmony while Quintet II suggests more consonant intervals. In other words, the use of seconds and added tones are more frequently shown in Quintet I than in Quintet II. Therefore, Quintet II exemplifies the composer's late compositional style, showing more Korean mood using Heterophonic sound and consonant intervals. Both works reveal the similar melodic progression as exemplified in Example 32 and 35.

Taoist Influence

Yun emphasized that his musical ideology was mainly based on Taoism principles, especially the principle of Yin and Yang. The principle of Yin and Yang apply to Yun's music if the Haupttöne are regarded as Yin and the secondary tones as Yang. Likewise, the Western component of Yun's musical language may be regarded as Yang (the active element), the Eastern component as Yin (the static or passive element).

In general, the structure of Quintet I seems to suggest the pattern Yin-Yang-Yin while Quintet II suggests Yang-Yin-Yang. These patterns are expressed in terms of tempo (Quintet I: slow- fast- slow, Quintet II: fast- slow-fast) and register (Quintet I: low- high-low, Quintet II: high- low-high). Such a relation is summarized in Figure 28.

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Staying while Moving and Moving while Staying

The importance of the philosophy of Yin and Yang to Yun's compositional language may be illustrated by comparison of the clarinet and string parts of Quintet I and II. A continuous melodic progression (moving) would be Yang while a sustained note would be Yin. In other words, the Yang principle is expressed through movement, Yin when movement arrives at a stationary point. The moving and the stationary interact with each other, as expressed in the dictum "Staying while Moving and Moving while Staying," which is explained as follows:

The Oriental philosophy of Taoism speaks of the concept "Staying while Moving" which explains that things move in the midst of non-movement. They move away constantly, but at the end they return to where they were, the concept of "Moving while Staying." According to the fundamentals of Taoism, Bewegung (movement) always exists, but ultimately, movement is equivalent Nichtbewegung (non-movement) because all things return again. For instance, the stars in the sky make circles as they move, but they are always in the sky and constantly return. "Tao" means both movement and non-movement. In other words, it is
only an internal movement. The universe in which people live their lives is just a small universe among others.  

Yin and Yang in Quintet I

Example 38 and Figure 29 show Yin and Yang relation. Strings stay with sustained tones while the clarinet plays a fast rhythm and an up-and-down pattern.

(Example 38) Quintet I, mm. 66-68, showing Yang (clarinet) and Yin (strings)

(Figure 29) Graphic model of Yin and Yang

Example 39 and Figure 30 contrast with Example 38 and Figure 29. In the latter, the clarinet plays long sustained tones in the altissimo register while the strings play a trill, glissandi, etc (Example 39 and Figure 30).

---

(Example 39) Quintet I, mm. 73-76, showing Yin (clarinet) and Yang (strings)

Clarinet

Strings

Yin (Staying)

Yang (Moving)

(Figure 30) Graphic model of Yin and Yang

Yin and Yang in Quintet II

The same technique appears frequently in Quintet II, as shown in Quintet I

(Example 40 and Figure 31).

(Example 40) Quintet II, mm. 4-6, showing Yang (clarinet) and Yin (strings)
Example 41 a reversal of roles from Yang and Yin. In this passage, strings play with trills, pizzicati, glissandi and sudden dynamic changes while the clarinet stays with sustained tones.

Example 41 Quintet II, mm. 96-97, showing Yin (clarinet) and Yang (strings)
Korean traditional music is composed of three elements, *Sunriul* (melody), *Ghangdan* (rhythm), and *Sigimsae* (ornamentation). As mentioned in Chapter II, *Sigimsae* is defined as a variation and ornamentation, or an improvisation on the melody of Korean traditional music, without change to the essence of the original melody.109 *Sigimsae* plays the part of the Yang, sustained notes the part of the Yin. The trills, tremoli and grace notes of Western music function in much same way as *Sigimsae* in Korean traditional music. There are two kinds of *Sigimsae*: prefix, suffix. In Korean traditional music, the degrees of the scales are identified with Chinese characters, as shown in Figure 33.

![Figure 33](image)

(Figure 33) The degree of the scale in Korean traditional music

(1.) Prefix *Sigimsae*

![Figure 34](image)

(Figure 34) Traditional notation of prefix *Sigimsae*
(Example 42-a) Quintet I, mm. 63-65, showing prefix *Sigimsae*

(Example 42-b) Quintet II, m. 176

(2.) Suffix *Sigimsae*: ornament applied immediately after the main note

(Figure 35) Traditional notation of suffix *Sigimsae*

(Example 43-a) Quintet I, clarinet, mm. 30-32, showing suffix *Sigimsae*

(Example 43-b) Quintet II, clarinet, mm. 7-8

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Glissando

Three are several glissando techniques in Korean traditional music: \textit{Toesung}, \textit{Yosung} and \textit{Chusung}. These are the most important Korean traditional instrumental technique of \textit{Nong-Hyun}. The glissando technique is frequently used by Korean traditional stringed instruments such as \textit{Kaya-keum} and \textit{Komun-ko}. In general, long glissando appears in stringed instruments and short glissando appears in wind instruments. This technique is frequently shown in both works. However, it is seen more in Quintet I.

(1.) \textit{Toesung}: down glissando

The \textit{Toesung} is similar to a glissando technique of the West. In general, Korean traditional glissando stays short on the beginning tone and starts for the next tone. The glissando styles of Korean traditional court music and folk music have a somewhat different style. Court music has a shorter glissando than folk music. This feature applied to Yun’s music as he was influenced by Korean court music. This is one of the techniques to make the sustained tone vivid.

(Figure 36) Korean traditional \textit{Toesung}

(Example 44-a) Quintet I, violins, mm. 115-117, showing \textit{Toesung}
(Example 44-b) Quintet II, violin, mm. 31-33

(2.) Yosung: trill or vibrato

Yosung means a periodic vibration applied to a main tone. Yosung perhaps is the most important stylistic element in Korean traditional music.

Figure 37 shows passages in Quintet I and II which demonstrate the influence of Yosung technique on Yun. In Figure 37, first note sustained while second note is played with a rapid tight trill (Example 45-a and 45-b).

(Figure 37) Korean traditional Yosung

(Example 45-a) Quintet I, mm. 43-45, showing Yosung

(Example 45-b) Quintet II, mm. 4-9, showing Yosung with Hauptton G#
(3.) *Chusung*: up glissando

In general, *Chusung* is used for making the tone more melodically. It is used from low tone to high tone.

![Music notation]

(Figure 38) Korean traditional *Chusung*

(Example 46-a) Quintet I, clarinet, mm. 19-21, showing *Chusung*

![Music notation]

(Example 46-b) Quintet II, clarinet, m. 10

![Music notation]

Other Examples of the Influence of *Nong-Hyun* Technique

Yun used various trills, glissandi, and wide tremoli to express the *Nong-Hyun* technique of Korean traditional instrumental music in the quintets, especially in Quintet I. These devices are used alone and in combination with each other.
(Example 47) Quintet I, mm. 1-3, showing short glissandi

(Example 48) Quintet I, string, mm. 90-92, showing short tremoli and expanded tremoli with third intervals

(Example 49) Quintet I, mm. 80-92, showing a combination of short trills and long trills

(example con’d)
(Example 50) Quintet I, mm. 8-11, showing trills with glissando

(Example 51) Quintet I, mm. 87-89, showing a complex of continuous trills and tremoli
CONCLUSION

It is necessary to know how Yun's life influenced his music before beginning a study of his two clarinet quintets. Both Yun's life and his works are unusual. He spent most of his life in Germany despite his strong sense of Korean identity, and he was unable to fulfill his desire to end his days in Korea.

The elements of Yun's musical language are mainly derived from his Oriental and Korean heritage. He sought to combine disparate parts of his life experience such as the single tone concept, Korean traditional instrumental technique, the Taoist philosophy, Schoenberg's twelve-tone technique, and the Klangfarben textures of Ligeti and Penderecki into a personal expressive musical idiom. Yun's two quintets for clarinet and strings are excellent examples of how this idiom creates new sound materials, new musical structures and new combination of tones. Quintet I for Clarinet and String Quartet (1984) and Quintet II for Clarinet and String Quartet (1994) exhibit many similarities both in terms of Haupttöne, Nong-Hyun technique, and the Yin and Yang of Taoism as well as in their use of time, form and texture. Even though these two works were composed ten years apart, comparing and contrasting them makes good analytical sense.

Yun's own favorite musical devices, "Hauptton" (main tone) and "Hauptklang" (sound-complex) technique, are featured prominently in both quintets, as in his many ensemble and orchestral compositions.

In the quintets, Yun's Hauptton technique typically involves the ornamentation of a long-sustained tone by means of varied articulations, Nong-
Hyun, and ever-changing dynamics. In some cases, two Haupttöne appear in which the two tones have the relationships of Yin and Yang as Yun explained. In both quintets, Yun tends to pair such Haupttöne into dyads that form a perfect fifth.

Nong-Hyun is one of the most significant Korean traditional instrumental techniques. In the quintets, the Nong-Hyun technique is transferred to Western notation and is exemplified by the many trills, glissandi, vibrato, tremolo and quarter-tones usage found in both scores. Although Quintet I makes more use of Nong-Hyun types of technique than Quintet II as a whole, Quintet II exhibits more Korean traditional timbres and textures due to its extensive use of heterophony, Korean modal scales, long sustained tones, rhythmic pattern of Chang-ko, and so on.

Quintet I makes a greater use of contemporary Western woodwind and string techniques such as flutter-tonguing and harmonic glissandi while traces of Western classical style such as rhythmic unisons, contrapuntal textures and an accompanimental style of string writing are employed in Quintet II. Therefore, Quintet II may be considered an example of Yun’s seemingly neo-classical style while Quintet I recalls the contemporary style of the post-1945 European avant-garde.

Further examples of the influence of Western style on Yun in the quintets include his preference for three-part forms reminiscent of those of Debussy and his use of the interval expansion technique of Bartók.
In general, Yun was more interested in the upper-class art forms of Korean traditional music than in the fast, light, folk-like music of commoners. Not surprisingly, therefore, these quintets clearly show the influence of Korean traditional court music genres, e.g. A-Ak and Chong-Ak, in their slow tempi, choice of quintuple and sextuple meters, etc.

The Yin and Yang of Taoist philosophy is basic to an understanding of Yun’s music, as was frequently stressed by the composer himself in his public remarks. In these works, the two elements of Hauptton technique, main tone and secondary tones, correspond to Yin and Yang. The main tone represents the passive, negative Yin while the secondary tones represent the active, positive Yang. Yun’s compositional technique recalls the Taoist saying, “The whole (Mehrheit) is the part, and the part (Einheit) is the whole.” This notation is reflected throughout the two quintets.

Both works make extreme technical demands on performance, as do Yun’s other works. Both quintets exhibit frequent and extreme dynamic changes. The use of high dynamic levels is a significant feature of both works, and the altissimo register of the clarinet frequently occurs in both works, as do extended clarinet techniques such as flutter-tonguing, wide tremoli in awkward registers, and quarter-tones, etc.

Yun is regarded as one of the most important avant-garde non-Western composers. In the last phase of his life, Yun was called “one of the greatest living twentieth century masters.” Despite such acclaim and considerable critical and scholarly attention, his country has treated him as a communist whose
works were not welcome in South Korea until recently. Despite his imprisonment and persecution by the government of South Korea, Yun never lost his love of Korea and the Korean people.

Isang Yun’s wife, Soo-ja Lee, still lives in Germany. To heighten the effect of the Yun’s opera Sim Tjong during the opera festival in May, 1999, the Seoul Arts Center’s proposal to invite Yun’s wife to Korea and was granted permission by the government of South Korea.\textsuperscript{110} However, Lee has said that she will never go back to South Korea until Yun’s honor has been regained. Lee wrote a poem, lamenting Yun’s musical world and hometown, Tongyoung.

At the sea as I search for you

My son holds my hand and brings me out to the sea
To comfort my heart
Take off my shoes and walk on the white sands
I came here look for you.

Wherever I go from ocean to ocean
Even at the southern shore of America
I look for you.

In the burning sky at the sunset
In the perpetual, deep blue sky
In the seagull soaring into the sky
Again, I look for you.

On the lonely sea
Come and go, endlessly pressing waves
Without words, the rock bearing the pain
That waves throw
I saw you.

But I have not gone to the sea
That nursed your soul
The day I visit the sea
I will step on the white sand
And I will look for your foot print

\textsuperscript{110} Young-min Choi, Korea Times, 19 May, 1999, obtained via Internet.
And I will seat on the rock and listen to your music
Through the sound of waves.

May 1996
from the southern end of Los Angeles\footnote{Soo-ja Lee, 315.}
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Kim, Yong-whan. *Isang Yun’s Studies I*. Seoul: Korea Arts Institute, Young-Jin Publisher, 1995.


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**Dictionaries**


**Articles**


Choi Young-min, *Korea Times*, May 19, 1999, obtained via Internet.


Yun, Isang. C.D liner notes for Isang Yun’ Quintet I and II for Clarinet and String Quartet, performed by Edward Brunner with Amati Quartett.

Yun, Isang. Interview with K.B.S (Korean Broadcasting System) and S.F.B (Sender. freies. Berlin), 1998.

**Dissertations**


**Music**


Isang Yun composed many works such as symphonies, concertos, chamber music, instrumental solos, choirs, and operas. The author classified Yun's works with several genres.

* Premiere place
+ Premiere date
= Performance time

1. Opera

1) Der Traum des Liu-Tung
   * Bilthoven
   + September 6, 1959
   = 7 minutes

2) Die Witwe des Schmetterlings
   * Nürnberg
   + February 23, 1969
   = 60 minutes

3) Geisterliebe
   * Kiel
   + June 20, 1971
   = 1 hour and 30 minutes

4) Sim Tjong
   * München
   + August 1, 1972
   = ?

2. Choir works with orchestra

1) Om mani padme
   * Hannover
   + January 30, 1965
   = 26 minutes

2) Die Schmetterlingstraum
   * Hambrug
   + May 8, 1969
   = 8 minutes
3) An der Schwelle
   * Kasel, St. Martin
   + April 5, 1975
   = 17 minutes

4) Vom Tao
   * Hambrug
   + May 21, 1976
   = 8 minutes

5) Der weise Mann
   * Berlin
   + June 9, 1977
   = 26 minutes

6) O Licht ...
   * Nürnberg
   + June 21, 1981
   = 18 minutes

7) Der Herr ist Hirte
   * Stuttgart
   + November 14, 1982
   = 11 minutes

8) Engel in Flammen
   * Tokyo
   + 1994
   = 16 minutes

3. Voice

1) Namo für 3 Soprane und Orchestra
   * Berlin
   + May 4, 1971
   = 20 minutes

2) Gagok für Gitarre, Schlagzeug und Stimme
   * Barcelona
   + October 25, 1972
   = 7 minutes

3) Memory für 3 Stimmen und Schlaginstrumente
   * Rom
   + May 3, 1974
   = 12 minutes
4) Teile dich Nacht
   * Witten
   \* April 26, 1981
   = 12 minutes

4. Orchestral works

1) Orchesterstück Bara
   * Berlin
   \* January 19, 1962
   = 11 minutes

2) Symphonisch Szene für großes Orchester
   * September 7, 1961
   + Darmstadt
   = 14 minutes

3) Colloides sonores für Strechochrester
   * Hambrug
   \* December 12, 1961
   = 16 minutes

4) Fluktuationen für Orchester
   * Berlin
   \* February 10, 1965
   = 14 minutes

5) Dimensionen für großes Orchester mit Orgel
   * Nürnberg
   \* October 22, 1971
   = 16-18 minutes

6) Konzertante Figuren für kleines Orchester
   * Hambrug
   \* November 30, 1973
   = 20 minutes

7) Ouverture für großes Orchester
   * Berlin
   \* October 4, 197
   = 12 minutes

8) Harmonia für Bläser, Harfe und Schlagzeug
   * Herford
   \* January 22, 1975
9) Muak: Tänzerische Fantasie für großes Orchester
   * Mönchengladbach
   + November 9, 197
   = 17 minutes

10) Fanfare & Memorial für Orchester mit Harfe
    * Münster
    + September 18, 1979
    = 13 minutes

11) Exemplum, in memoriam Kwangju
    * Köln
    + May 8, 1981
    = 22 minutes

12) Symphonie Nr. 1 für großes Orchester (in vier Sätzen)
    * Berlin
    + May 15, 1984
    = 45 minutes

13) Symphonie Nr. 2 für Orchester (in drei Sätzen)
    * Berlin
    + December 9, 1984
    = 30 minutes

14) Symphonie Nr. 3 für Orchester (in einem Satz)
    * Berlin
    + September 26, 1985
    = 24 minutes

15) Mugung-Dong: Invocation für Bläser, Schlagzeug, Kontrabässe
    * Hambrug
    + June 22, 1986
    = 12 minutes

16) Symphonie Nr. 4 Im Dunkeln singen für großes Orchester
    * Tokyo
    + November 13, 1986
    = 33 minutes

17) Impression für Kleines Orchester
    * Frankfurt
    + February 9, 1987
    = 12 minutes
18) Symphonie Nr. 5 für großes Orchester und Bariton solo
   * Berlin
   + September 17, 1987
   = 56 minutes

19) Kammersinfonie Nr. 1
   * Gütersloh
   + February 18, 1988
   = 24 minutes

20) Kantate Mein Land, mein Volk!
   * Pyongyang
   + October, 1987
   = 45 minutes

21) Kammersinfonie Nr. 2
   * Frankfurt
   + 1989
   = 33 minutes

22) Konturen für großes Orchester
   * Braunschweig
   + 1990
   = 23 minutes

23) Silla. Legende für Orchester
   * Hannover
   + October 5, 1992
   = 15 minutes

5. Instrumental Concertos

1) Konzert für Violoncello und Orchester
   * Royan
   + March 25, 1976
   = 29 minutes

2) Konzert für Flöte kleines Orchester
   * Hitzacker
   + July 30, 1977
   = 22 minutes

3) Doppelkonzert für Oboe und Harfe mit kleinem Orchester
   * Berlin
   + September 26, 1977

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4) Konzert für Klarinette und kleines Orchester  
   * München  
   + January 29, 1982  
   = 21 minutes

5) Konzert für Violine und Orchester Nr. 1  
   * Frankfurt  
   + April 29, 1982  
   = 38 minutes

6) Concertino für Akkordeon und Streichquartett  
   * Trossingen  
   + November 6, 1983  
   = 17 minutes

7) Konzert für Violine und Orchester Nr. 2  
   * Siegen  
   + March 30, 1984  
   = 9 minutes

8) Duetto concertante für Oboe/Englischhorn, Violoncello und Streicher  
   * Rottweil  
   + November 8, 1987  
   = 24 minutes

9) Kammerkonzert Nr. 1  
   * Amsterdam  
   + 1990  
   = 18 minutes

10) Kammerkonzert Nr. 2  
    * Berlin  
    + 1990  
    = 13 minutes

11) Konzert für Oboe (Oboe d’amore) und Orchester in einem Satz  
    * Berlin  
    + 1991  
    = 22 minutes

12) Konzert Nr. 3 für Violine und kleines Orchester (in einem Satz)  
    * Amsterdam  
    + June 22, 1992  
    = 24 minutes
6. Chamber works

1) Musik für sieben Instrumente
   * Darmstadt
   + September 4, 1959
   = 12 minutes

2) Streichquartett III
   * Köln
   + June 15, 1960
   = 16 minutes

3) Loyang für Kammerensemble
   * Hannover
   + January 23, 1964
   = 15 minutes

4) Images für Flöte, Oboe, Violine und Violoncello
   * Oakland
   + March 24, 1969
   = 20 minutes

5) Trio für Flöte (Altflöte), Oboe und Violine
   * Mannheim
   + October 18, 1973
   = 12 minutes

6) Trio für Violine, Violoncello und Klavier
   * Berlin
   + February 23, 1973
   = 11 minutes

7) Rondell für Oboe, Klarinette und Fagott
   * Bayreuth
   + September 30, 1975
   = 12 minutes

8) Oktett(Klar. <Baßklar. ad lib>, Fag., Hrn., Streichquintett)
   * Paris
   + April 10, 1978
   = 16 minutes

9) Sonata für Oboe(Oboe d'amore ad lib.), Harfe und Viola oder Violoncello
   * Saarbrücken
   + July 6, 1979
10) Novellette für Flöte(Altflore) und Harfe, ad libitum mit Voline und Viloncello(oder Viola)-auch chorisch
   * Bremen
   + February 5, 1981
   = 14 minutes

11) Sonatina für 2 Violinen
   * Tokyo
   + December 15, 1983
   = 12 minutes

12) Inventionen für 2 Oboen
   * Witten
   + April 29, 1984
   = 15 minutes

13) Duo für Violoncello und Harfe
   * Ingelheim
   + May 17, 1984
   = 13 minutes

14) Quintett für Klarinette und Streichquartett Nr. II
   * Kusatsu
   + August 24, 1984
   = 11 minutes

15) Gong-Hu für Harfe und Streicher (chorisch oder Streichquartett)
   * Luzern
   + August 22, 1985
   = 18-19 minutes

16) Rencontre für Klarinette, Harfe und Violoncello
   * Hitzacker
   + August 2, 1986
   = 13 minutes

17) Quartett für Flöten
   * Berlin
   + August 27, 1986
   = 14 minutes

18) Quintett für Flöte und Streichquartett
   * Paris
   + January 17, 1987
19) Tapis pour Cordes  
* Mannheim  
+ November 20, 1987  
= 8 minutes

20) Pezzo fantasioso: per due strumenti con basso ad libitum  
* Chiusi  
+ July 10, 1988  
= 9 minutes

21) Distanzen für Bläser- und Streichquintett  
* Berlin  
+ October 9, 1988  
= 16 minutes

22) Contemplation für 2 Violas  
* Berlin  
+ October 9, 1988  
= 16 minutes

23) Streichquartett IV  
* Osnabrück  
+ October, 1988  
= 17 minutes

24) Quartett für Flöte, Violine, Violoncello und Klavier  
* Münster  
+ May 26, 1989  
= 15 minutes

25) Intermezzo für Violoncello und Akkordeon  
* Münster  
+ May 26, 1989  
= 7 minutes

26) Festlicher Tanz für Bläserquintett  
* Witten  
+ April 22, 1989  
= 18 minutes

27) Rufe für Oboe und Harfe  
* Ravensburg  
+ 1989  
= 13 minutes
28) Together für Violine und Kontrabaß
   * Aarhus
   + 1990
   = 11 minutes

29) Streichquartett Nr. 5 (in einem Satz)
   * Isselstein
   + 1991
   = 22 minutes

30) Bläserquintett (in zwei Sätzen)
   * Altenhof
   + 1991
   = 17 minutes

31) Streichquartett Nr. 6
   * Basel
   + April 7, 1992
   = 26 minutes

32) Quartett für Horn, Trompete, Posaune und Klavier
   * Berlin
   + September 16, 1992
   = 8 minutes

33) Trio für Klarinette, Fagott und Horn
   * Hannover
   + October 3, 1992
   = 9 minutes

34) Espace II für Violoncello, Harfe und Oboe
   * St. Blasien
   + 1993
   = 13 minutes

35) Blaserokettett für zwei Oboen, zwei Klarinetten, zwei Hörner und zwei Fagotte mit Kontrabaß ad lib.
   * Stuttgart
   + 1994
   = 18 minutes

36) Ost-West-Miniaturen für Oboe und Violoncello I, II
   * I- Turin, II- Berlin
   + I- 1994, II- 1994
   = 10 minutes
37) Quintett für Klarinette und Streichquartett Nr. II  
* Berlin  
+ September 26, 1995  
= 22 minutes

38) Quartett für Oboe und Streichtrio  
* Berlin  
+ September 26, 1995  
= 16 minutes

7. Instrumental solo works with accompanies

1) Gasa für Violine und Klavier  
* Berlin  
+ September 11, 1964  
= 10 minutes

2) Nore für Violoncello und Klavier  
* Bremen  
+ May 3, 1968  
= 8 minutes

3) Riul für Klarinette und Klavier  
* Erlangen  
+ July 26, 1968  
= 13 minutes

4) Duo für Viola und Klavier  
* Rom  
+ May 3, 1977  
= 12 minutes

5) Sonate für Violine und Klavier  
* Frankfurt  
+ 1991  
= 17 minutes

6) Espace I für Violoncello und Klavier  
* Hamburg  
+ December 7, 1992  
= 11 minutes

8. Instrumental solo works

1) 5 Stücke für Klavier  
* Bilthoven
2) Shao Yang Yin für Cembalo
* Freiburg
+ January 12, 1968
= 8 minutes

3) Tuyaux sonores für Orgel
* Hamburg-Wellingsbuttel
+ March 11, 1967
= 12 minutes

4) Glißées für Violoncello solo
* Zagreb
+ May 8, 1971
= 12 minutes

5) Piri für Oboe solo
* Bamberg
+ October 25, 1971
= 11 minutes

6) Etüden für Flöte(n) solo
* Tokyo
+ July 18, 1974
= 23 minutes

7) Fragment für Orgel
* Hamburh-Wellingsbuttel
+ May 17, 1975
= 6 minutes

8) Königliches Thema für Violine solo
* Düsseldorf-Benrath
+ April 1, 1977
= 8 minutes

9) Salomo für Altflöte oder Flöte(nach Der Weise Mann)
* Kiel
+ April 30, 1979
= 4 minutes

10) Interludium A für Klavier
* Tokyo
+ May 6, 1982
11) Monolog für Baßklarinette
* Melbourne
+ April 9, 1983
= 11 minutes

12) Monolog für Fagott
* Nizza
+ 1985
= 11 minutes

13) Li-Na im Garten: 5 Stücke für Violine
* Berlin
+ November 28, 1986
= 17-18 minutes

14) In Balance für Harfe solo
* Hamburg
+ April 8, 1987
= 9 minutes

15) Kontraste: 2 Stücke für Violine solo
* Hamburg
+ April 10, 1987
= 16 minutes

16) Sori für Flöte solo
* New York
+ September 7, 1988
= 12 minutes

16) Sieben Etüden für Violoncello solo
* unknown
+ 1993
= 29 minutes

17) Chinesische Bilder für (Block-) Flöte solo
* Stavanger
+ August 14, 1993
= 18 minutes
VITA

Youngdae Yoo was born on March 14, 1962, in Kunsan in Korea. He attended the Seoul National University where he received a bachelor of music degree (1984) and a master of music degree (1990) in clarinet performance. He obtained a master of music degree at Louisiana State University in 1994. He began his doctoral studies in 1994 after finishing the master's degree at Louisiana State University. He has served as a member of the Seoul Philharmonic Orchestra since 1987. He will receive the degree of Doctor of Musical Arts at the spring commencement, 2000.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Youngdae Yoo

Major Field: Music

Title of Dissertation: Isang Yun: His Compositional Technique as Manifested in the Two Clarinet Quintets

Approved:

[Signatures]

Major Professor and Chairman

[Signature]

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:

November 17, 1999