

INTEGRATION OF KOREAN TRADITIONAL MUSICAL ELEMENTS AND
DAEGEUM TECHNIQUES INTO WESTERN FLUTE COMPOSITION: SORI,
NONG, AND UN-VI

by

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DEDICATION

This is dedicated to my loving husband Lawrence Tu, my two wonderful children Edwin and Evelyn, and my mentor Young Kim, all of whom have filled my life with love, respect, joy, and faith.

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TABLE OF CONTENTS

	Page
List of Tables.....	vi
List of Figures	vii
List of Examples.....	viii
Abstract	ix
Introduction.....	1
Motivation.....	3
Literature Review	5
Chapter One: BIOGRAPHIES of ISANG YUN, SUKHI KANG, AND BYUNG DONG PAIK.....	8
Isang Yun (1917–1995).....	8
Sukhi Kang (1934–2020)	13
Byungdong Paik (b. 1936).....	16
Chapter Two: KOREAN TRADITIONAL MUSIC AND DAEGEUM	21
Korean Music History and Genres.....	21
<i>Daegeum</i> , Korean Bamboo Flute.....	23
Korean Music Theory, Notation, and Music for <i>Daegeum</i>	25
Korean Philosophical and Spiritual Traditions.....	38
Chapter Three: ISANG YUN’S MUSICAL STYLE	41
Chapter Four: ANALYSIS OF THREE PIECES	49
The Study of <i>Sori</i>	49
The Study of <i>Nong</i>	58
The Study of <i>Un-VI</i>	72
Chapter Five: CONCLUSION	85
Bibliography.....	87

LIST OF TABLES

Table	Page
Table 1. Korean note names.....	26
Table 2. Musical marks.....	30
Table 3. Ornamentation marks.....	35
Table 4. <i>Yoseong</i>	36
Table 5. <i>Chuseong</i>	36
Table 6. <i>Toeseong</i>	37
Table 7. <i>Jeonseong</i>	38

LIST OF FIGURES

Figure	Page
Figure 1. Sanjo <i>Daegeum</i>	24
Figure 2. Interval range of Western flute and <i>Daegeum</i>	26
Figure 3. Top: traditional musical notation (<i>Jeongganbo</i>) and bottom: Western notation of <i>Daegeum Sanjo</i> , <i>Jinyangjo</i>	29
Figure 4. Shape of a <i>Hauptton</i> written by Isang Yun.....	44
Figure 5. White tiger, <i>Sashindo</i>	45

LIST OF EXAMPLES

Example	Page
Example 1. <i>Flute Etude I. Moderato, Haupttontechnik</i> , mm. 1–3.	47
Example 2. <i>Sori</i> , Part I, <i>Haupttontechnik</i> and Korean <i>Daegeum</i> techniques, mm. 1–6 (red circles represent <i>Hauptton</i> and blue circles represent <i>Daegeum</i> technique).	50
Example 3. <i>Haupttons</i> , Part I, mm. 1–15.	51
Example 4. <i>Haupttons</i> , Part II, mm. 16–72.	52
Example 5. <i>Sori</i> , Part II, quartertone glissando and <i>Daegeum</i> techniques, mm. 16–17.	53
Example 6. <i>Sori</i> , Part II, quartertone glissando, <i>Daegeum</i> techniques, mm. 21–23.	53
Example 7. <i>Sori</i> , Part II, quartertone glissando, <i>Daegeum</i> techniques, mm. 26–28.	53
Example 8. <i>Sori</i> , Part II, quartertone glissando and <i>Daegeum</i> techniques, mm. 60–72.	54
Example 9. <i>Haupttons</i> , Part III, mm. 73–126.	55
Example 10. <i>Sori</i> , Part III, quartertone glissando, <i>Daegeum</i> techniques, mm. 73–80.	55
Example 11. <i>Sori</i> , Part III, <i>Daegeum</i> techniques, mm. 85–88.	56
Example 12. <i>Sori</i> , Part III, <i>Daegeum</i> techniques, mm. 102–110.	57
Example 13. <i>Sori</i> , Part III, <i>Daegeum</i> techniques, mm. 125–126.	57
Example 14. <i>Nong</i> , Introduction, m. 1.	61
Example 15. <i>Nong</i> , Part II, Section I, <i>Hauptton</i> and <i>Daegeum</i> technique, mm. 2–7.	62
Example 16. <i>Nong</i> , Part II, end of Section I, mm. 14–16.	63
Example 17. <i>Nong</i> , Part II, Section II, <i>Daegeum</i> techniques, mm. 19–21.	64
Example 18. <i>Nong</i> , Part II, Section II, <i>Daegeum</i> techniques, mm. 30–36.	65
Example 19. <i>Nong</i> , Part II, Section III, melodic ornamentations, mm. 61–73.	67
Example 20. <i>Nong</i> , Part III, <i>Nongum</i> , mm. 76–104.	68
Example 21. <i>Nong</i> , Part IV, mm. 176–184.	70
Example 22. <i>Nong</i> , Part V, m. 187.	71
Example 23. <i>Un-VI</i> , Part I, flute part, <i>Daegeum</i> technique, m. 12.	76
Example 24. <i>Un-VI</i> , Part I, flute part, <i>Daegeum</i> technique, mm. 17–31.	77
Example 25. <i>Un-VI</i> , Part I, flute part, mm. 40–42.	78
Example 26. <i>Un-VI</i> , Part I, flute part, <i>Nongum</i> , m. 52.	78
Example 27. <i>Un-VI</i> , Part II, Section A, flute part, <i>Daegeum</i> techniques, m. 62.	79
Example 28. <i>Un-VI</i> , Part II, Section B, flute part, <i>Nongum</i> technique, m. 69.	80
Example 29. <i>Un-VI</i> , Part II, Section B, flute part, <i>Daegeum</i> technique, mm. 70–71.	80
Example 30. <i>Un-VI</i> , Part II, Section B, flute part, m. 81.	81
Example 31. <i>Un-VI</i> , Part II, Section C, flute part, <i>Nongum</i> technique, mm. 83–85.	82
Example 32. <i>Un-VI</i> , Part III, flute part, <i>Nongum</i> technique, m. 95.	82

ABSTRACT

INTEGRATION OF KOREAN TRADITIONAL MUSICAL ELEMENTS AND DAEGEUM TECHNIQUES INTO WESTERN FLUTE COMPOSITION: SORI, NONG, AND UN-VI

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Isang Yun (1917–1995) was the first successful Korean-born composer in Western classical music. His students, Sukhi Kang (1934–2020) and Byungdong Paik (b. 1936), have been leading composers and educators in South Korea and both were greatly inspired by Isang Yun. All three integrated Korean traditional philosophy and musical elements with Western music composition techniques. They also adapted Korean bamboo flute performance practice and techniques into Western flute composition.

The purpose of this study is to understand how these composers integrate Korean traditional musical elements and bamboo flute techniques into Western flute composition. Three pieces in particular —*Sori for flute solo* (1988) by Isang Yun, *Nong for flute and piano* (1970) by Sukhi Kang, and *Un-VI for flute and piano* (1981) by Byungdong Paik —all reflect Korean traditions, Korean culture, Korean music, and Korean bamboo flute techniques in a Western style of composition. Also, these three composers are

interrelated: Kang and Paik are mutual friends and both studied under Yun. They were greatly influenced by him.

This study begins with an introduction of the three composers, Korean music history, Korean bamboo flute, and Korean philosophical traditions. It then analyzes the previously mentioned works: *Sori for flute solo* (1988) by Isang Yun, *Nong for flute and piano* (1970) by Sukhi Kang, and *Un-VI for flute and piano* (1981) by Byungdong Paik.

INTRODUCTION

Beginning in the early twentieth century, a number of composers like Stravinsky, Debussy, and Messiaen studied Asian music to apply new styles within their works. In particular, composers experimented with new techniques and practiced new styles of performance along with the development of new flute mechanisms in such pieces as *Le Merle Noir* by Olivier Messiaen and *The Rite of Spring* by Igor Stravinsky. The modern flute is able to produce various colors of sound and stable pitches with extended keys, performance techniques, and materials. Examples include multiphonics, pitch bending, key click tones, whistle tones, flutter tonguing, and microtones.

While Western composers explored Asian music for their works, at the same time numerous Asian composers were interested in Western music. They came to Europe to study and listen to Western music. Among these avant-garde composers, Isang Yun (1917–1995), Toru Takemitsu (1930–1996), Kazuo Fukushima (b.1930–), and Chou Wen-chung (1923–2019) gained public attention—not only because they used the style of Western music (theory, techniques, sonority, instrumentations) but also because they integrated this style with East Asian music, culture, philosophy, literature, traditional music theory, traditional instrumental performance practices, and sound.¹

¹ East Asian music (originating in Korea, China, Japan, Taiwan, Mongolia, etc.) has a similar pitch/scale system, instrumental features, and ideologies of Taoism and Buddhism. So, while each country has developed their own music, they do share similar concepts and fundamental qualities. Korean composers, Yun, Kang, and Paik were influenced by East Asian music, especially when integrated with *Gugak*, Korean traditional music.

Korean composer Isang Yun composed music in Germany to integrate Korean musical performance practice and philosophy with Western musical techniques. He wrote music for flute—*Etudes* (1974), *Salomo* (1978), *Sori* (1988), and *Chinesische Bilder* or “Chinese Pictures” (1993) —which were influenced by the traditional Korean bamboo transverse flute family: *Daegeum*, *Junggeum*, and *Sogeum*. Korean composers Sukhi Kang and Byungdong Paik were influenced by Isang Yun. They went to Germany to study with Yun and integrate Western music with Korean traditional music.

The scheme of my dissertation is as follows: First, biographies of the three Korean composers, Isang Yun, Sukhi Kang, and Byungdong Paik; second, a description of Korean music history, Korean instrumental technique (focused on the *Daegeum*), Korean music theory, and the Korean philosophical tradition; third, a description of Isang Yun’s musical style; and finally, the study of three flute pieces—*Sori for flute solo* (1988) by Isang Yun, *Nong for flute and piano* (1970) by Sukhi Kang, and *Un-VI for flute and piano* (1981) by Byungdong Paik.

MOTIVATION

When I was young, I was exposed to Korean traditional music and Western music often. My family is Buddhist and I went to the Buddhist temple many times for religious services and school field trips. I listened to Buddhist music and studied Buddhism. My grandparents loved Korean traditional music and lived in a remote area. I visited them often and heard many different types of Korean traditional songs as I helped them plant rice and vegetables, attended funerals with them, and watched and listened to Korean traditional music on television and radio with them. Also, I studied at Busan High School of Arts, where many friends played Korean traditional instruments. I had a chance to listen to Korean traditional music played on different Korean instruments. My mother loves classical music, so I have also learned many Western instruments and studied Western music theory since I was young. All of these memories inspired me to learn flute music by Asian composers. Also, I studied the *Daegeum* and *Sogeu*m, and had a chance to perform in the United States. When I play pieces by Asian composers, I can perceive the Asian traditional musical elements and I incorporate bamboo flute performance techniques into my playing. When I began my doctoral program, I wanted to study and research the Korean composers who were influenced by Korean traditional music with Western music.

Isang Yun was the most successful Korean-born composer in Western music. He composed many works for flute. I chose to study *Sori* because I see various Korean traditional elements in this music. *Sori* means voice and song. I wanted to study how Yun

expressed his own voice as inspired by Korean traditional music, *Daegeum* performance practice, and Western music. I also chose Sukhi Kang's *Nong* and Byungdong Paik's *Un-VI* not only because these composers are greatly inspired by Isang Yun, but also more specifically because they integrate Korean traditional elements into Western music. *Nong* is based on the hidden and remaining sound after the resonant sound of *Nonghyun*, which is a Korean traditional performance technique. *Un* means sound or vibration. All three pieces relate to the subject of sound, and these composers draw on their own sound that is inspired by both Korean traditional music and Western music. Also, all three adapted *Daegeum* performance techniques into Western flute performance techniques. In this dissertation, I will exam how these composers integrate Korean traditional musical elements and *Daegeum* (Korean bamboo flute) techniques into Western flute composition.

LITERATURE REVIEW

Several dissertations address East Asian composers' lives, styles, and works, and how they integrate their traditional musical elements with Western compositional techniques. Some dissertations focus on Korean bamboo flute, its music, and performance techniques. For example, Jong-In Heo writes about the Korean transverse flute *Daegeum* and its music *Daegeum Sanjo*.²

In-Sung Kim's dissertation, "Use of East Asian Traditional Flute Techniques,"³ he explores the traditional bamboo flutes of China, Korea, and Japan. It also studies selected works, including Chou Wen-chung's *Cursive for flute and piano* (1963), Yun's *Etudes for solo flutes* (1974), and Toru Takemitsu's *Voice for solo flute* (1971). Kim gives some information about traditional bamboo flutes, including the shape of flutes, sound ranges, and performance features. Seon Hee Jang's dissertation, "Interpretation of Extended Techniques in Unaccompanied Flute Works,"⁴ describes extended flute techniques from the twentieth century through to the present day, with a focus on East Asian influences, and gives performance suggestions for selected solo flute works: *Etudes*, *Salomo*, and *Chinesische Bilder* by Isang Yun; *Voice*, *Itinerant*, and *Air* by Toru

² Jong-In Heo, "The Korean Transverse Flute Taegum and Its Music Taegum Sanjo" (DMA diss., Florida State University, 2002).

³ In-Sung Kim, "Use of East Asian Traditional Flute Techniques in Works by Chou Wen-chung, Isang Yun, and Toru Takemitsu" (DMA diss., University of California in Los Angeles, 2004).

⁴ Seon Hee Jang, "Interpretation of Extended Techniques in Unaccompanied Flute Works by East-Asian Composers: Isang Yun, Toru Takemitsu, and Kazuo Fukushima" (DMA diss., University of Cincinnati, 2010).

Takemitsu; and *Requiem, Mei*, and *Shun-san* by Kazuo Fukushima. These dissertations by Kim and Jang focus on analysis of selected works and performance flute techniques. Neither addresses Korean bamboo flute techniques nor the selected works I will analyze.

Jasmine Jung-Im Kim's dissertation, "Western Music in Korea,"⁵ and Soo-Yon Choi's dissertation, "Expression of Korean Identity through Music for Western Instruments,"⁶ both describe the twentieth-century history of Western music in South Korea and analyze selected Korean composers' works. Kim gives a brief history of Western music in Korea during the pre-1945 period, describes several genres of Korean traditional music, and analyzes the character of several twentieth-century flute compositions by Korean composers, including *Sori for flute solo* by Isang Yun, *Poem for flute solo* by Kyung-Sun Suh, *Yellow Wind for flute and computer* by Minsoo Cho, and Isang Yun's work, *Garak for flute and piano*. Soo-Yon Choi offers a twentieth-century history of Western music and Korean traditional music in South Korea, taking note of Korean traditional musical elements and analyzing three selected works (*Piri for oboe solo* by Isang Yun, *Nong für flöte und klavier* by Sukhi Kang, and *Piano Sanjo No.2* by Byung-Eun Yoo). Even though some of these authors analyzed my selected works, *Sori* and *Nong*, I will demonstrate these works' deeper relationship to Korean bamboo flute.

⁵ Jasmine Jung-Im Kim, "Western Music in Korea: Focused on 20th Century Flute Compositions by Korean Composers" (DMA diss., University of Illinois at Urbana-Champaign, 2002).

⁶ Soo-Yon Choi, "Expression of Korean Identity through Music for Western Instruments" (DMA diss., Florida State University, 2006).

Seokyung Kim’s “Integration of Eastern and Western Music,”⁷ Dae-Sik Hur’s “A Combination of Asian Language with Foundations of Western Music,”⁸ and Ju-Hee Kim’s “Multicultural Influences in the Music of Isang Yun”⁹ focus on the study of Isang Yun’s life, musical style, and analysis of selected flute works: *Garak für flöte und klavier* (1963), *Etude für flöte solo* (1974), *Sori für flöte solo* (1988), *Salomo for flute solo or alto flute solo* (1978), and *Concerto for flute and small orchestra* (1977). In addition, Ju-Hee Kim includes general Korean instrumental techniques in modern Western compositions.

These three dissertations focus on Korean composers’ biographies, musical style and analysis of selected works, a brief history of Western music in Korea, aesthetics and genres of Korean traditional music, musical elements in Korea, integration of East Asian music with Western compositional techniques, East Asian flute, and extended flute techniques. Some of the literature reviewed here briefly addresses Korean traditional flute; however, none of these works directly studies Korean bamboo flute technique. This study will investigate the use of Korean flute techniques and traditional musical elements in Western flute and Western compositional techniques—as demonstrated in the three composers’ works.

⁷ Seokyung Kim, “Integration of Eastern and Western Music: Analysis of Selected Flute Works by Korean Composer, Isang Yun” (DMA diss., University of Cincinnati, 2003).

⁸ Dae-Sik Hur, “A Combination of Asian Language with Foundations of Western Music: An Analysis of Isang Yun’s *Salomo* for Flute Solo or Alto Flute Solo” (DMA diss., University of North Texas, 2005).

⁹ Ju-Hee Kim, “Multicultural Influences in the Music of Isang Yun as Represented in His *Concerto for Flute and Small Orchestra*” (DMA diss., University of Alabama, 2009).

CHAPTER ONE: BIOGRAPHIES OF ISANG YUN, SUKHI KANG, AND BYUNGdong PAIK

Isang Yun was the most successful Korean composer in Europe to integrate Korean traditional music with Western compositional techniques. His works draw on Korean philosophy, instruments, culture, traditional music elements, and sound using Western compositional techniques.¹⁰ Also, he is the founder of main-tone technique, which is Yun's predominant compositional technique. Two of Isang Yun's students, Sukhi Kang (1934–2020) and Byungdong Paik (b. 1936), were both leading composers and educators in Korea as well as mutual friends. After both studied at Seoul National University, they went to Germany to study with Yun. Kang and Paik drew inspiration from Isang Yun by integrating Korean traditional elements with Western instruments and techniques to express their own musical language.

Isang Yun (1917–1995)

Korean composer Isang Yun was born in the small town of Sanchung in modern-day South Korea on September 17, 1917. His mother had a prescient dream about his birth in which a wounded dragon embraced Jiri Mountain, one of the highest mountains in Korea. Yun started to learn music in elementary school while growing up in Tongyeong City,

¹⁰ In this dissertation, *sound* refers to instrumental and musical timbre and tone color from *Gugak* (Korean traditional music).

also in modern-day South Korea.¹¹ He was very talented and wanted to become a musician, but his father was opposed to it. Yun persisted and eventually ran away from home in 1934, taking up residence in Seoul. The following year, his father finally agreed that if Yun attended business school in Japan, then he could study music as a hobby as well. At the time, Korea was part of the Japanese empire, and Koreans considered a Japanese education to offer better opportunities.¹²

Yun moved to Japan, but instead of attending business school, he studied cello, composition, and music theory at the Osaka Music Conservatory between in 1935 and 1937, and studied counterpoint and composition privately with Japanese composer Tomojiro Ikenouchi between 1939 and 1941 in Tokyo. After Japan entered World War II, Yun returned to Korea and joined the Korean independence movement, which sought freedom from Japan. He was arrested by Japanese police and imprisoned for two months in 1943.¹³

After the end of World War II, Yun moved back to his hometown and founded the Tongyeong Cultural Association. He taught music at Tongyeong Women's High School and Busan University of Education, and he founded an orphanage for war orphans. In

¹¹ Yun was exposed to Korean traditional music in many ways from the time he was young. He listened to various kinds of Korean traditional music, including from traveling troupes, at parties in the houses of his parents' friends or relatives, and in *Gut* (Korean traditional exorcism ceremony). When he was 8 years old, the organ was his first experience with a Western musical instrument. He sang Western songs in church and school, and he learned violin when he was 13. From a young age, Yun was interested in both Korean traditional music and Western music, which led him to compose music that integrated Korean traditional music with Western compositional techniques.

Luise Rinser and Isang Yun, *Yun Isang sangch'ŏ ibŭn yong: Yun Isang, Luije Rinjŏ ŭi taehwa* [Isang Yun, The Wounded Dragon Dialogue with Isang Yun and Luise Rinser], (Seoul: Raemdom Hausu Jungang, 2005), 17–43.

¹² Ibid., 43–53.

¹³ H. Kunz, "Yun, Isang," in *Grove Music Online* (Oxford University Press, accessed December 8, 2020).

1950, he married Suja Lee, a Korean language teacher at Tongyeong Women's High School. Throughout this period and during the Korean War (1950–1953), Yun continued to compose and teach music at Busan.¹⁴

After the Korean War, Yun moved to Seoul and taught music theory and composition at Seoul National University and Doeksung Women's University, and he worked as a representative in the Korean Composer Association. In 1956 Yun received the Culture Award in Seoul for writing the Western-influenced *String Quartet No. 1* and *Piano Trio*. During the same year, Yun felt drawn to study more twentieth-century music theory and compositional techniques in Europe, and he moved to France in 1956.¹⁵

In France, Yun first studied composition with Tony Aubin and Pierre Revel at the Paris Conservatory. Then in 1957, he moved to West Berlin, in what was then West Germany, where he studied fugue, counterpoint, canon, and twelve-tone technique at the Musikhochschule Berlin with Boris Blacher, Josef Rufer, and Reinhard Schwarz-Schilling. Studying with these Western professors helped Yun to express his East Asian imagination through Western compositional techniques. In 1958, he participated in the International Summer Courses of Contemporary Music in Darmstadt, West Germany, where he forged relationships with many composers. He premiered *Music for Seven Instruments* (1959) in Darmstadt and *Five Pieces for Piano* (1958) in Bilthoven, Netherlands. These compositions met with great success. In an article in the German newspaper *Die Welt*, music critic Heinz Joachim wrote, “People may overlook the fact

¹⁴ Suja Lee, *Nae namp'yŏn Yun Isang I* [My Husband Isang Yun I], (Paju: Changbi, 1998), 30–55.

¹⁵ Younghwan Kim, *Yun, Isang Yeongu* [Yun, Isang Study] (Shigongsa, 2001), 26.

that the serial technique can bring enrichment. That is overall where it becomes not an end in itself but combines a natural musical intuition and surely handcrafted ability like in the Korean, Isang Yun.”¹⁶ Critics highly praised Yun for his excellent incorporation of Western music technique with Eastern musical images. In 1964, his wife and two children joined him in West Berlin. The premiere of *Om mani padme hum* (1964) and *Reak* (1966) brought him international recognition.¹⁷

In 1963, Yun visited Pyongyang, North Korea to see his friend, Sanghak Kim, and to gain musical inspiration from *Sashindo*, which is a well-known Korean painting from antiquity. The artwork is displayed in the tomb of an unidentified nobleman or aristocrat, which was built during the Goguryeo Kingdom period (37 BCE–668 CE). The South Korean government suspected he was a communist because of this visit, and in 1967 South Korean security agents kidnapped him and his wife from West Germany and transferred them back to South Korea. Yun was subsequently sentenced to death, then to life imprisonment, and was incarcerated in prison in Seoul.¹⁸

After attempting suicide, Yun obtained permission to compose music while in prison, and he wrote the opera *Butterfly's Dream* (1968). It premiered in Nurnberg, West Germany, in 1969 and received great reviews. Despite poor prison conditions, and even though his health was in severe decline, Yun continued composing. A petition for his release from prison was sent to the South Korean government—it was signed by 200

¹⁶ Ibid., 30.

¹⁷ Ibid., 27–34.

¹⁸ Suja Lee, *Nae namp'yŏn Yun Isang I* [My Husband Isang Yun I], (Paju: Changbi, 1998), 224–292.

musicians, including Igor Stravinsky, Herbert von Karajan, György Ligeti, Luigi Dallapiccola, Hans Werner Henze, and Heinz Holliger.¹⁹

After his release in 1969, Yun was exiled from South Korea and became a German citizen. Performances of his music were forbidden in South Korea. He continued to teach composition, including at the Hanover Academy of Music for one year in 1969 and at the Hochschule der Künste in Berlin from 1977 to 1987. He visited North Korea several more times to attend performances of his compositions, and the annual Isang Yun Music Festival formed there in 1982.²⁰

Eventually the ban on his music was lifted in South Korea. A joint concert between South Korea and North Korea was first proposed in 1988 and was held two years later in Pyongyang, where traditional musicians from Seoul were invited to play. Two months later in December 1990, Seoul hosted a reciprocal concert with musicians from Pyongyang. Seoul and Busan hosted festivals of Isang Yun's music in 1994. Isang Yun wished to attend but was prevented from doing so due to his conflicts with the South Korean government. By then he was in failing health, and in 1995 he died in Berlin.²¹

¹⁹ Luise Rinser and Isang Yun, *Yun Isang sangch'ŏ ibŭn yong: Yun Isang, Luije Rinjŏ ŭi taehwa* [Isang Yun, The Wounded Dragon Dialogue with Isang Yun and Luise Rinser], (Seoul: Raemdom Hausu Jungang, 2005), 76–206.

²⁰ Suja Lee, *Nae namp'yŏn Yun Isang II* [My Husband Isang Yun II], (Paju: Changbi, 1998), 320–321.

²¹ *Ibid.*, 320–323.

Sukhi Kang (1934–2020)

An active composer and music educator, Sukhi Kang was born on October 22, 1934 in Seoul. His interest in music started after taking a music class during his second year at middle school. Kang also sang in and conducted his church choir. A milestone event in Kang's life occurred when he visited his friend, who was preparing for the entrance exam to study music at university. He happened to observe his friend's composition lesson, and he thought it would be easy to learn. Kang studied composition by himself for three months and subsequently earned admission to Seoul National University.²²

Kang studied composition under Professors Sehyung Kim and Hoigab Jeong at Seoul National University in 1955. As a freshman there, he had a composition recital. The pianist commented that his work was similar to *Clair de Lune*, written by Claude Debussy. Kang was embarrassed that he did not know about Debussy, and resolved to listen to Western classical music for five hours a day, every day, for a year. During this time, Kang built close friendships with Byungdong Paik and Haeseop Song.²³

After graduating, Kang taught music at Jeongsun Women's High School for six years. Beginning in the early 1960s, Kang became interested in Western contemporary compositional techniques. He also became interested in computer and electronic music.²⁴ He was the first Korean composer to premiere an electronic work, *The Feast of Primary*

²² Sukhi Kang, *Naneun Eumageul Seolgyehaneun Jakgokga* [I am a composer who designs music], (Seoul: Sangwa kkum, 1998), 4–6.

²³ Heekyung Lee, *Jakgokga, Kang Sukhi wau Deahwa* [Dialogue with composer Sukhi Kang], (Seoul: Yesol Press, 2004), 36–41.

²⁴ *Ibid.*, 41–42.

Color, at the National Theater of Korea on December 9, 1966.²⁵ Kang was greatly influenced by Isang Yun. He met Isang Yun in 1968 when Yun was still in prison in Seoul but hospitalized due to ill health. Kang visited Yun in the hospital regularly for a year to study European contemporary music and composition techniques with him. Yun helped Kang to find his own musical identity and language with Korean elements. Kang blended his interests in Buddhist music and Korean traditions, leading him to compose *Lyebul for male voice solo, male choir, and thirty percussionists* (1968) and *Nirmanakaya for cello, piano, and percussion* (1969).²⁶

Kang eventually followed Isang Yun to the Hanover Academy of Music to study with him between 1970 and 1971. From 1971 to 1975, Kang studied telecommunications engineering and electronic music at the Technische Universität with Professor Fritz Winkel and composition at the Hochschule für Musik in Berlin with Professor Boris Blacher.²⁷ He combined Korean traditional elements with Western instruments precisely and logically. Kang's first composition in Germany was *Nong for flute and piano* (1970), which reinterprets Korean traditional musical elements, performance practice and sound, and *Nong-Hyun*,²⁸ using Western compositional technique and instruments.²⁹ He continued to compose using Western compositional techniques and Korean traditions, writing such pieces as *Apex for piano* (1972), *Parodie for flute and organ* (1972), *Kleines*

²⁵ Ibid., 28–75.

²⁶ Ibid., 67–73.

²⁷ Keith Howard, “Kang Sukhi,” *Grove Music Online* (Oxford University Press, accessed December 1, 2020).

²⁸ *Nonghyun* is the performance technique for Korean traditional instruments to produce various types of vibrato.

²⁹ Heekyung Lee, *Jakgokga, Kang Sukhi wau Deahwa* [Dialogue with composer Sukhi Kang], (Seoul: Yesol Press, 2004), 94–97.

Stück for oboe, cello, and harp (1973), and *Metamorphosen for flute and string quartet* (1974).³⁰

Returning to South Korea in 1976, Kang continued to compose music that integrated Korean traditional music with Western compositional techniques in pieces such as *Dialog for viola and piano* (1976) and *Buru for human and five players* (1976). Commissioned by the Meta Musik Festival in Berlin, *Buru* was about evoked images of religious ceremonies like those found in shamanism, Taoism, and Buddhism during the Silla dynasty (57 BCE–935 CE).³¹ Also, Kang was a founder of the Pan Music Festival (1975–1992), which featured both Korean traditional music and art and Western contemporary music and art.

His interest in electronic music emerged again after working at an electronic music studio for three months in Germany in 1980. He composed several electronic pieces, such as “*Hang-hon*” (1981) and “*Dal-a*” (1980). Kang was a professor of composition at Seoul National University from 1982 to 2000, and was named an honorary professor in 2012. He has also served as an honorary professor at Keimyung University since 1999.³² Kang received numerous prizes and awards during his life, including the International Rostrum of Composers in Paris in 1976, International Society for Contemporary Music in 1976, the Grand Bell Award in 1979, Musician of the Year Award from the Korean Music Association in 1989, and the Cultural Merit Medal of the

³⁰ Ibid., 95–110.

³¹ Sukhi Kang, *Sekyeŭmakui Hyonjangul Chajaso* [In Search of the Music of the World], (Seoul: Koryowon, 1979), 216–218.

³² Doosan Corporation, “강석희, Kang, Sukhi,” in *Doopedia* (accessed November 1, 2020), http://www.doopedia.co.kr/doopedia/master/master.do?_method=view&MAS_IDX=101013000796816.

Korean Government in 1998. He also served as the music director for the closing ceremony at the Seoul Summer Olympics in 1988. He died in 2020 after a long illness.

Byungdong Paik (b. 1936)

Byungdong Paik is an active composer and educator in South Korea. His music incorporates Korean philosophy, traditional instrumentation, and performance practice into Western contemporary composition. He also has written numerous compositions for Korean traditional instruments using Korean traditional elements and Western composition techniques. He not only is influenced by Isang Yun, but he also had an intimate friendship with Sukhi Kang.

Paik was born on January 26, 1936, in Jeokbong, Manju (Manchuria, China), the fourth of six children.³³ His father, a medical doctor, moved to Jeokbong in the 1930s and worked as a director of a hospital. While in Jeokbong, his father participated in the independence movement against Japanese imperialism, but the Japanese army expanded a war of aggression into Manju in China in 1937, prompting Paik's family to move to Hwanghae-do, Korea, in 1940 and again to Seoul around 1945. From an early age, Paik felt repressed by his father, a very strict and stubborn disciplinarian. Chafing under his father's restrictions, Paik sought consolation in art and literature, and particularly in music, even though his family did not have any musical or artistic background.³⁴ When

³³ Paik was born in 1934, but 1936 is recorded on his birth certificate.

³⁴ Chunmi Kim, *Paik Byungdong Yeongu* [Paik, Byungdong Study], (Seoul: Shigongsa, 2000), 30–31.

he was in elementary school, Paik received a prize for a painting and transcribed the score for the movie *Hollywood Consolation* by watching it four times.³⁵

During the Korean War (1950–1953), the Paik family fled to Jinan and Paik attended Jinan Middle School. Paik and his father continued to have a poor relationship and Paik grew to despise his father's authoritarian control over the family and over his education. While Paik was in middle school in Jinan, his interest in music grew. He disregarded his father's wishes and decided to become a composer.³⁶ During the same period, Paik became seriously interested in Western classical music after listening to Beethoven's Symphony No. 6, which he described as his music teacher. He learned instrumentation, musical forms, harmonies, phrasing structures, chords, and themes through self-study.³⁷ Paik wished to attend university and in 1954, he transferred from Jeonju High School of Education to Sinheung High School. While attending high school, Paik was living at a church, where he first met Hoigab Jeong, who would later become Paik's teacher at Seoul National University.³⁸

In 1955, Paik studied composition at Seoul National University with Professor Hoigab Jeong. While at Seoul National University he met and befriended Sukhi Kang and Haeseop Song, with whom he formed a group called Hwa-Yo-Hoe (Tuesday Club) to study contemporary music with other friends. At that time, he listened to music by Arnold Schoenberg and Bela Bartok and was fascinated by twelve-tone technique. He also attended Cham Club, which was formed by twelve students in different majors to

³⁵ Ibid., 37–39.

³⁶ Ibid., 33–34.

³⁷ Ibid., 39–41.

³⁸ Ibid., 34–35.

share knowledge from diverse subjects and to cultivate intellectual refinement.³⁹ He presented twelve-tone technique at Cham Club.⁴⁰

After two years of compulsory army service, he returned to university in 1959. Around this time, a friend introduced him to Igor Stravinsky's *The Rite of Spring*, which was an epiphany for Paik. He felt *The Rite of Spring* overturned what he considered to be many conventional musical concepts and opened his mind to ideas he had never considered before, such as the different timbre of the bassoon solo. As he studied the score for *The Rite of Spring*, Paik wanted to gain a foundational understanding of the music, so he focused his independent studies on Western music, various composers, and techniques, including twelve-tone technique.⁴¹ After graduating from university in 1961, Paik taught music at a local high school in Seoul and continued to write music throughout the decade. Paik held several composition recitals and in 1969 wrote a cello concerto commissioned by Seoul Music Festival.⁴²

That same year, with encouragement from Sukhi Kang and a scholarship from the German government, Paik followed Kang to Hanover Academy of Music, where Paik wished to validate his self-taught knowledge by experimenting with contemporary music. However, he came to feel that European contemporary music had lost its lyricism and he subsequently lost interest in trying to make an impression on European audiences. Paik

³⁹ *Cham* has several other meanings here, including honesty and charming. Byungdong Paik, *Sori, hogeun Soksagim* [Sound, or Whisper], (Seoul: Eunae Publisher, 1981), 26–28.

⁴⁰ Chunmi Kim, *Paik Byungdong Yeongu* [Paik, Byungdong Study], (Seoul: Shigongsa, 2000), 45–46.

⁴¹ *Ibid.*, 49–50.

⁴² *Ibid.*, 52.

was not impressed by what he saw of European contemporary music, which he felt had a different conception of sound compared to that of East Asian music.⁴³

These experiences caused Paik to question or reexamine his own musical thinking and sound. In seeking his own musical language, he studied Isang Yun's compositions based on Korean traditional music and philosophy with Yun himself, paying particular attention to his use of Korean traditional elements in Western music. Paik was inspired and influenced by Yun and started to compose his *Un* series.⁴⁴ *Un-I for oboe and piano* was written in 1970 and was inspired by Yun's musical thought based on Western serialism. The style and composition of *Un-I* is very different compared to Paik's past work. Ultimately Paik not only sought and embraced new trends of Western music but also found his own musical language and sound.⁴⁵

In 1972, Paik returned to Korea and served as a professor at Ewha Women's University and Seoul National University. He wrote two pieces for the *Gayageum*, a traditional Korean stringed instrument, in 1972: *Chamber Music No.2 for Kayakum and 6 Instruments* and *Shin Byul-Gok for Gayageum*, both of which combined Korean traditional musical elements with Western compositional techniques.⁴⁶ Paik was looking

⁴³ Ibid., 52–54.

⁴⁴ Ibid., 95–98.

⁴⁵ Keith Howard, "Paik Byung-dong," in *Grove Music Online* (Oxford University Press, accessed December 1, 2020); Chunmi Kim, *Paik Byungdong Yeongu* [Paik, Byungdong Study], (Seoul: Shigongsa, 2000), 95–104.

⁴⁶ Chunmi Kim, *Paik Byungdong Yeongu* [Paik, Byungdong Study], (Seoul: Shigongsa, 2000), 106–108.

for his own sound and he believed that by developing his own style he could create a sound that represented Korea.⁴⁷

Paik's voluminous body of work spans many different genres, including solo instrumental work, chamber music, voice, chorus, orchestra, opera, operetta, dance music, children's play, and traditional Korean instrumental music. Also, he has received numerous awards and published various books on music theory and history.

⁴⁷ Chunmi Kim, *Paik Byungdong Yeongu* [Paik, Byungdong Study], (Seoul: Shigongsa, 2000), 95–104; Keith Howard, "Paik Byung-dong," in *Grove Music Online*. (Oxford University Press, accessed December 1, 2020).

CHAPTER TWO: KOREAN TRADITIONAL MUSIC AND DAEGEUM

Korean Music History and Genres

Isang Yun drew upon Korean traditional court music, Buddhist music, folk music, and ritual music. In his music, Yun not only used traditional Korean music theory, but also instrumental performance practice. Korean music traces its roots back to ancient times. The concepts of *Ye* (courtesy) and *Ak* (music) are from Confucianism, and they were regarded as fundamental to governing a nation. Confucianism has greatly influenced culture, art, society, education, politics, economics, and moral values in East Asian countries. Korea is especially deeply influenced by Confucianism because of its close proximity to China.⁴⁸

After its introduction in Korea, Confucian ritual music came to influence the formation of court music.⁴⁹ Confucianism also influenced the development of *Gugak* (*Gug* means nation and *Ak* means song, music, or enjoyment. The word *Gugak* means “Korean music”). *Akhak Gwebeom* is a fifteenth-century musical treatise that describes the idea of *Ak* (music) and musical practice in Korea. According to the *Akhak Gwebeom*,⁵⁰ *Ak* is handed down from the sky to human beings; it emulates nothing, and it came into being through nature. It stimulates humans’ blood flow and circulates in the

⁴⁸ Shin-Hyang Yun, *Yun I-sang: kyōnggyesŏn sang ūi ūmak* [Isang Yun: Music on the Border], (Kyōnggi-do Paju-si: Han’gilsa 2005), 60–61.

⁴⁹ Donna Lee Kwon, *Music in Korea: Experiencing music, expressing culture* (New York: Oxford University Press 2012), 27.

⁵⁰ *Akhak* means study of music or musicology, and *Gwebeom* means an example or a standard.

spirit. Human beings feel differently and have different sounds, but the king's leadership can unify the different sounds.⁵¹ The *Akhak Gwebeom* is comprised of nine volumes of musical treatises. Its texts are written in Korean, not Chinese, and they describe the features of the royal palaces during the Joseon dynasty (1392–1910 BCE) as well as music theory, musical form, ritual and ceremonial stage setting, performance apparel, and instrumentation.⁵²

The development of *Gugak* was influenced by China, but also was dependent on the various social circumstances and changes within Korean kingdoms. *Gugak* can be divided in several ways based on origins, genres, instrumentations, purposes, and religions.⁵³ Korean court music was traditionally divided into three different categories: *Aak* is ritual court music originating from the Song dynasty (960–1279 CE) in China; *Tangak* is ritual and nonritual court music originating from the Tang (618–907 CE) and Song dynasties in China; and *Hyangak* is native court music.⁵⁴ Yun, Kang, and Paik were

⁵¹ Doosan Corporation, “국악사, Gukaksa,” in *Doopedia* (accessed November 1, 2020), http://www.doopedia.co.kr/doopedia/master/master.do?_method=view&MAS_IDX=101013000727520. Doopedia is a Korean encyclopedia and operated by Doosan Corporation.

⁵² Academy of Korean Studies, “악학궤범, Akhak Gwebeom,” in *Encyclopedia of Korean Culture* (accessed November 1, 2020), <http://encykorea.aks.ac.kr/Contents/Item/E0034481>.

The *Encyclopedia of Korean Culture* is the first Korean cultural encyclopedia to compile subjects such as Korean people, history, nature, life, and society. It is operated by the Academy of Korean Studies and supported by the Korean government.

⁵³ National Gugak Center, “국악사, Gugaksa,” accessed November 3, 2020, <http://www.gugak.go.kr/site/homepage/menu/viewMenu?menuid=001003001001002>.

National Gugak Center is operated by the Ministry of Culture, Sports, and Tourism in Korea. Their mission is preserving, passing down, popularizing, and developing Korean traditional music and dance.

⁵⁴ Donna Lee Kwon, *Music in Korea: Experiencing music, expressing culture* (New York: Oxford University Press 2012), 31.

inspired by Korean traditional music and have adapted its forms, theory, texts, stories, instruments, and performance techniques in their compositions.

***Daegeum*, Korean Bamboo Flute**

Korean bamboo flutes have existed since the Gogurea dynasty (37 BCE–668 CE), but they were popularized during the Silla dynasty (57 BCE–935 CE). They are used in various genres and for occasions such as court, folk music, *Sinawi*, and popular music. The Korean transverse bamboo flute (made of *Hwangjuk*, an old yellow bamboo, or *Ssanggoljuk*, a thicker and heavier bamboo,) has three different families: *Sogeum* (high register and smallest size), *Junggeum* (middle register and middle size), and *Daegeum* (low register and largest size). Nowadays, the *Daegeum* and *Sogeum* are the most popular instruments. Most major universities in Korea have a department for Korean traditional instrumental studies, and there are many *Daegeum* classes available at after-school programs, academies, and online for all skill levels.⁵⁵ Also, the modified *Daegeum*, which has the exact pitches as Western scales in order to collaborate with Western instruments, is becoming popular.

There are two types of *Daegeum*, the *Jeongak Daegeum* and the *Sanjo Daegeum*. The *Jeongak Daegeum* is for court and aristocratic musical traditions, and the *Sanjo Daegeum* is used for folk music. The *Jeongak Daegeum* is slightly bigger, and it has a

⁵⁵ Examples include a Korean music major at College of Music—Seoul National University, Korean music study at Busan High School of Arts, and Korean music major at Ewha Womans University.

deeper sound than the *Sanjo Daegeum*.⁵⁶ The *Sanjo Daegeum* has nine holes and the *Jeongak Daegeum* has ten holes. The top of tube is closed, and the first hole is the blowing hole. Below it is the *Cheonggong* (pure hole), which is covered by a reed paper and a *Cheonggong guard* (made of metal), which gives the instrument a distinctive timbre through its vibration. *Sogeum* and *Junggeum* do not have the *Cheonggong* (pure hole). There are seven holes for fingers, but the last one or two on the *Daegeum* are not used.



Figure 1. Sanjo Daegeum.

Yun, Kang, and Paik used certain Western instruments to reproduce the tone color of Korean instruments and for performance practice. For example, they used flute to describe *Daegeum*, oboe for *Piri*, trumpet for *Taepyeongso*, and violin for *Haegum*. This study is limited to only *Daegeum* (flute).

⁵⁶ Yŏng-sik Yi and Ka-ram Kim, *Taegŭm chŏngak: chungyo muhyŏng munhwajae che 20-ho* [Jeongak Daegeum: Important Intangible Cultural Heritage No. 20] (Taejŏn Kwanyŏksi: Kungnip Munhwajae Yŏn'guso, 2007), 44–49.

Korean Music Theory, Notation, and Music for *Daegeum*

To provide some background for an understanding of Isang Yun's *Sori for flute solo* (1988), Sukhi Kang's *Nong for flute and piano* (1970), and Byungdong Paik's *Un-VI for flute and piano* (1981), I will explain Korean notation and music for *Daegeum*.

Korean music has twelve tones, but it is fundamentally different from the Western twelve-tone system. The tuning in Western music is based on equal temperament, whereas Korean and Chinese music draw on *Shi-er-lu*. The tuning in Korea is called *twelve-yul* or *twelve-lu*.⁵⁷ In Korea, there are two different tonic pitches (*Hwangjong*, 황종) depending on the type of music and instruments. For example, *Tangak* music, which is ritual and nonritual court music originating from China, uses the C pitch of *Hwangjong* (황종); and *Hyangak* music, which is a native Korean court music, uses the E \flat pitch of *Hwangjong* (황종). The following table shows Korean note names based on two tonics:

⁵⁷ Sung-chun Yi, *Theory of Music and Exercise* (Eumak Yesulsa, 1971), 156.

Twelve-yul (十二律) means twelve notes, which is used in the music of China and Korea. It is based on pure temperament. Korean ancestors believed music has the power to move people's hearts, so they named each note (황종, 대려, 태주, 협종, 고선, 중려, 유빈, 임종, 이칙, 남려, 무역, 응종). It has also a *yang* and *yin* aspect. Six *Yul* have a *yang* character (odd numbers in the scale name), which is called *Yook-yul* or *Yook-Yang-Seong*. The other six have a *yin* character (even numbers) and are called *Yook-Lyeo* or *Yook-Um-Seong*.

12-		황	대	태	협	고	중	유	임	이	남	무	응
Yul		종	려	주	종	선	려	빈	종	칙	려	역	종
		黃鐘	大呂	太簇	夾鐘	姑洗	仲呂	蕤賓	林鐘	夷則	南呂	無射	應鐘
12	<i>Tangak</i>	C	C#	D	D#	E	F	F#	G	G#	A	A#	B
Note name s	<i>Hyangak</i>	E \flat	E	F	F#	G	A \flat	A	B \flat	B	C	C#	D

Table 1. Korean note names.⁵⁸

The *Daegeum* has a similar interval range as the Western flute, as shown in Figure 2.

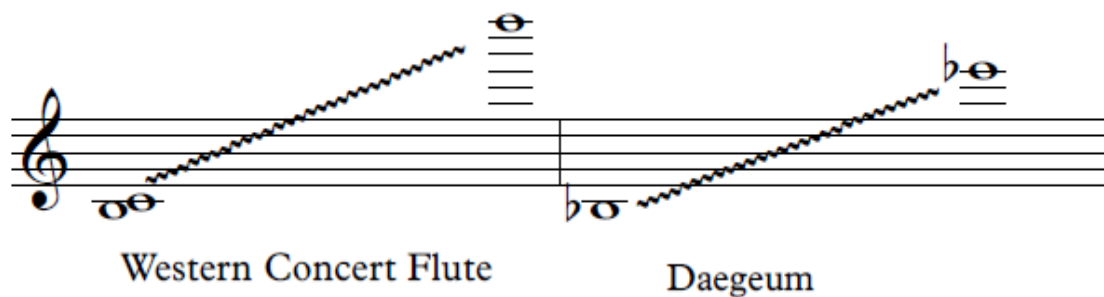


Figure 2. Interval range of Western flute and *Daegeum*.

Korea has eight different types of musical notation systems. *Jeongganbo* (mensural notation) is the most popular musical notation system and was invented by

⁵⁸ Ibid., 156.

Sejeong the Great (1397–1450),⁵⁹ who was regarded as the greatest king of the Joseon dynasty.

The *Jeongganbo* system was the first musical notation system to describe the length of notes and rhythms in East Asia, and it is still in use today.

⁵⁹ The title of “The Great” was given to the kings after death, who had made great achievements to the countries.

太 一 仲	太 黄 太 備	南 一 仲	南 仲 汰
林 一 南 仲	太 太 林 一	太 備 一	汰 潢 一 △
備	汰 林	太 黄 仲 太 仲	汰 ^
太 備 太	仲 上	太 ^	
一 一 △	一 一 △	一 一 △	一 一 △
仲	湍 淋 沖 一 一	仲	汰 潢 汰 南
太 黄 太 備	汰 潢 汰 南	太 黄 太 備	林 一 仲 南 •
太 林 太 林 太 •	太 太 林 一	太 林	南 林 仲 一 一
太 林	汰 林 南 林 南		備 仲
	汰 潢 汰 南		
一 一 △	汰 ^ 一 汰	一 一 △	一 一 △



Figure 3. Top: traditional musical notation (*Jeongganbo*) and bottom: Western notation of *Daegeum Sanjo, Jinyangjo*.⁶⁰

The musical example in Figure 3 is an excerpt of a musical piece for *Daegeum*. The music is read vertically from right to left. The numbers at the top indicate phrases and each box represents one beat. Each phrase has six beats. Around the names of notes


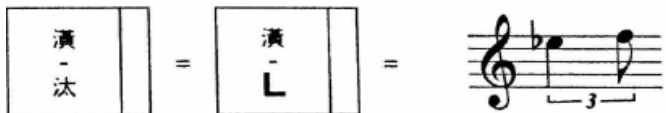

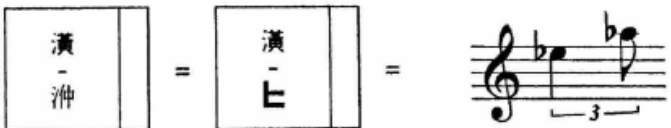

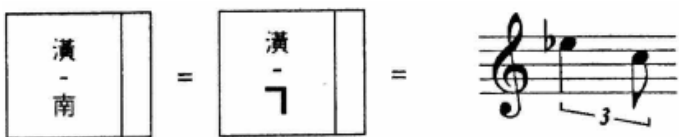

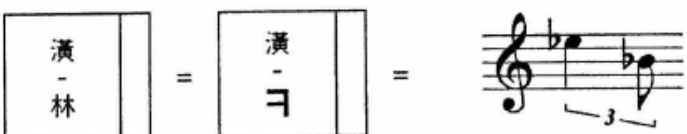

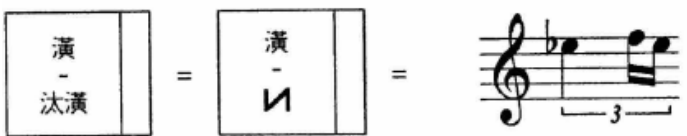
⁶⁰ Seongnam Choi, *Daegeum book* (Areum publisher, 1987), 115 and 173.

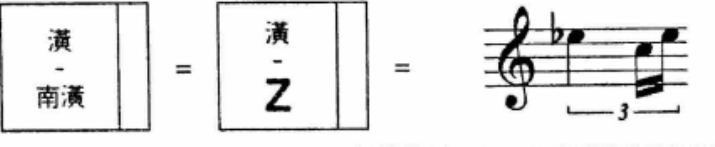
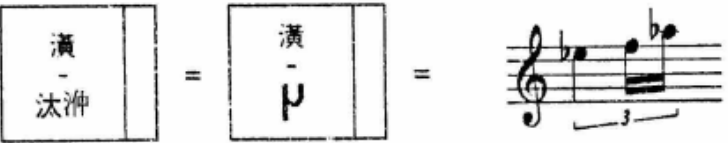


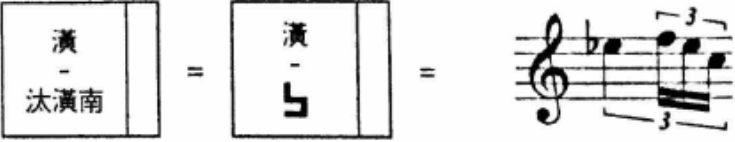
there are various marks that indicate the ornamentation and musical notation. The use of a wide variety of ornamentation around the main tones of a work is essential to most *Daegeum Sanjo* music. This can be compared with *Haupttontechnik*. The following tables provide definitions for musical marks and ornamentation.


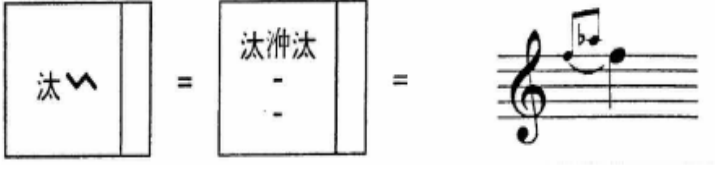

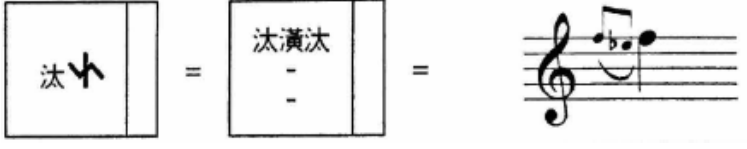

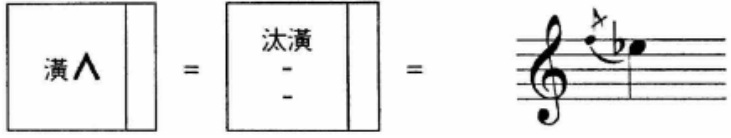

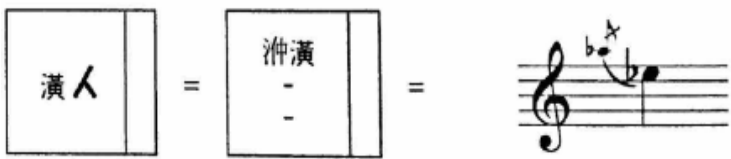

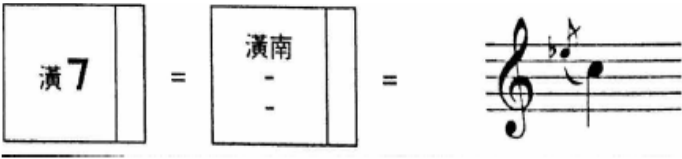

Symbol	Term	Meaning
▼	Staccato	Make the note short
△	Rest	Absence of sound for the indicated length
√	Sforzando	Play strongly
<	Breath mark	Take a breath
ㄷ	Fermata	Hold the note longer
ㄹ	Tonguing	Tonguing lightly to separate the same two notes

Table 2. Musical marks.⁶¹

⁶¹ Heejeong Kim, *Korean Traditional Instrument Daegeum Method Introduction to Daegeum for Foreigners* (Minsokwon, 2016), 42–45.

Symbols	Meaning	Examples
	Play one pitch above	
	Play two pitches above	
	Play one pitch below	
	Play two pitches below	
	Play one pitch above and back to the note	

<p>Z</p>	<p>Play one pitch below and back to the note</p>	
<p>μ</p>	<p>Play pitch, one pitch above, and back to the pitch</p>	
<p>h</p>	<p>Play one pitch below and two pitches lower</p>	
<p>ㄣ</p>	<p>Play two pitches up, one pitch above, and back to original tone</p>	
<p>ㄥ</p>	<p>Play one pitch up, original pitch, and one pitch lower</p>	

	Play pitch, one pitch above, and back to the original pitch	
	Play pitch, one pitch below, and back to the original pitch	
	Play one pitch above and back to the original pitch	
	Play two pitches above and back to the original pitch	
	Play one pitch below and back to the original pitch	
	Play two pitches below and back to the original pitch	

	original pitch	<div> <div>演 7</div> <div>=</div> <div>林 演 -</div> <div>=</div> </div>
	Play original pitch, one pitch above, and back to the original pitch using same rhythms	<div> <div>林 3</div> <div>=</div> <div>林 南 林</div> <div>=</div> </div>
	Play original pitch, one pitch below, and back to the original pitch using same rhythms	<div> <div>林 3</div> <div>=</div> <div>林 仲 林</div> <div>=</div> </div>
	Play one pitch below and one pitch above, and original pitch	<div> <div>汰 ㄣ</div> <div>=</div> <div>演 滑 汰 - -</div> <div>=</div> </div>


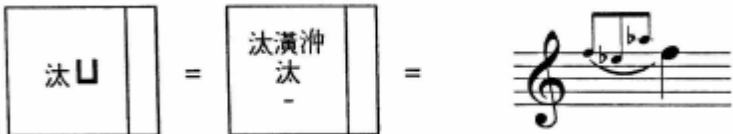
	Play given pitch, one lower pitch, one upper pitch, and back to original pitch	
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Table 3. Ornamentation marks.⁶²

Sigimsae is an important performance technique in Korean music. *Sigimsae* means “ornaments” that are used before or after the main tone. They are different from the ornamentation marks described above, because the use of *Sigimsae* more reflects the performer’s intention than the composer’s. The use of *Sigimsae* is more dramatic in folk music than *Jeongak* because performers can use them more freely and diversely. Also, *Sigimsae* is expressed differently depending on the instrument and its performance techniques.⁶³ *Yoseong*, *Chuseong*, *Toeseong*, and *Jeonseong* are the most common *Sigimsae* in *Daegeum* music.

⁶² Ibid., 40–47.

⁶³ Academy of Korean Studies, “시김새, Sigimsae,” in *Encyclopedia of Korean Culture* (accessed November 10, 2020), <http://encykorea.aks.ac.kr/Contents/SearchNavi?keyword=시김새&ridx=0&tot=10>.

Yoseong is a vibrato technique for wind instruments and voice, similar to *Nonghyun* for stringed instruments such as *Gayageum*. It is marked on the music and varies in length and depth.⁶⁴


Symbol	Meaning	Action
	<i>Yoseong</i> (vibrato)	Shake the <i>Daegeum</i> by hand

Table 4. *Yoseong*.

Chuseong is a technique to raise the pitch.



Symbol	Meaning	Action
	Bending out	Roll the embouchure out (raise the pitch without change of fingering)
	More bending out	Extreme roll out of the embouchure (raise the pitch without change of fingering)

Table 5. *Chuseong*.

Toeseong is a technique to drop the pitch. It sometimes is combined with the

⁶⁴ National Gugak Center, “농현과요성, Nonghyun and Yoseong” (accessed November 10, 2020), <http://www.gugak.go.kr/site/homepage/menu/viewMenu?menuid=001003001001001006>.

Yoseong technique.




Symbol	Meaning	Action
	Bending in	Roll the embouchure in (drop the pitch without change of fingering)
	More bending out	Extreme roll in of the embouchure (drop the pitch without change of fingering)
	Glissando	Gradually cascade down the notes with vibrato

Table 6. Toeseong.

Jeonseong is a unique *Daegeum* technique to make a cheerful sound. It is also called *Daruchigi*.

Symbol	Meaning	Action
C	Fast fingering	Open and close the hole quickly to make a light sound



Table 7. Jeonseong.

The flute compositions of Isang Yun’s *Sori*, Sukhi Kang’s *Nong*, and Byungdong Paik’s *Un-VI* are influenced by performance practice for *Daegeum*. They adapt numerous traditional ornamentations, vibratos, and pitch-bendings. They adapt these traditional techniques for Western flute in order to replicate *Daegeum* performance practice.

Korean Philosophical and Spiritual Traditions

The important philosophical and religious influences of Isang Yun’s music are drawn from Taoism and Buddhism. Korea has been influenced by Taoist philosophy since CE 624. Tao means “way” or “path,” and is regarded as a foundation of the universe. It pursues *wu-wei* (effortless action) and *ziran* (naturalness); in other words, it means following the natural universe harmoniously without human action. Religious Taoism and the ideology of Taoism are different, although the two are intimately related. The Taoist ideology (philosophy) existed before the religious form of Taoism. Religious Taoism constantly developed and changed as it was exposed to other religions, ideologies, and shamanism. The relationship between Taoist ideology and religious

Taoism is complex and intertwined; religious Taoism assimilated many elements of Taoist ideology but also continued to develop autonomously. Taoist ideology is a philosophical idea developed from the thought of Lao-Tzu (500s–400s BCE) and Zhuangzi (369–289? BCE) during the early Han dynasty (206 BCE–220 CE) in China. Religious Taoism is based on folk beliefs and shamanist faith. It incorporated Confucian ideas and Buddhist organization, ceremonies, and structures to form as a religion. Religious Taoism seeks eternal life and pursues good fortune, whereas Taoist ideology is a philosophical idea that one may pursue the life of *wu-wei* by eliminating human corruption and ignorance.⁶⁵

The Taoist concept of art is related to *yin* and *yang* and *wu-wei*. All creations in the universe have either a positive or masculine principle (*yang*) or a negative or feminine principle (*yin*). For instance, *yang* has an open, masculine, and solid presence, while *yin* is grounded, feminine, and tender in character.⁶⁶

Taoism and Buddhism have been predominant in Korea since the fourth century CE. These ideas and ideologies continue to influence Korean culture through to the present. Isang Yun built his musical philosophy on the principles of Taoism and Buddhism. His music is also inspired by Korean traditional music. He used Korean traditional instrument performance techniques, theory, lyrics, stories, sounds, and forms

⁶⁵ Academy of Korean Studies, “도가사상, Dogasasang,” in *Encyclopedia of Korean Culture* (accessed November 4, 2020), <http://encykorea.aks.ac.kr/Contents/Item/E0015473>; also “도교, Dogyo,” in *Encyclopedia of Korean Culture* (accessed November 4, 2020), <http://encykorea.aks.ac.kr/Contents/Item/E0015518>.

⁶⁶ Shin-Hyang Yun, *Yun I-sang: kyŏnggyesŏn sang ūi ūmak* [Isang Yun: Music on the Border] (Kyŏnggi-do P'aju-si: Han'gilsa 2005), 57–59.

in his compositions. Sukhi Kang and Byungdong Paik were inspired by Isang Yun, and they also adapted the use of Korean traditional elements and philosophy into their compositions.

CHAPTER THREE: ISANG YUN'S MUSICAL STYLE

Isang Yun's music is influenced by Taoism, Buddhism, Korean traditional music, and European music. From the time he was young, Yun was exposed to the influence of Taoism and Buddhism. He read many books about them, and they became his musical philosophy.⁶⁷ He used Korean traditional instrument performance techniques, theory, lyrics, stories, sounds, and forms in his compositions. In addition, Yun was interested in Western music, especially atonal music and twelve-tone technique.

Yun's deep interest in twelve-tone technique motivated him to study in Europe. However, when he studied in Europe, he was confused and embarrassed about his musical identity. Young composers in Europe were seeking new ways of expressing their musical language to move beyond early serial music. However, after attending one of composer John Cage's lectures at Darmstadt in 1958, Yun was stimulated. He was studying Western contemporary musical techniques, including twelve-tone technique, to establish and find his musical language, but he saw that Cage applied East and South Asian philosophies and music into his compositions to establish his own musical language. Yun started searching for a way to find his own musical voice and move beyond serialism. So he started to study traditional Korean music and philosophy. As a result, Yun realized that the concept of sound in East Asia is completely different from that of Western music. The unique East Asian sound became the starting point for his

⁶⁷ Suja Lee, *Nae namp'yŏn Yun Isang II* [My Husband Isang Yun II], (Paju: Changbi, 1998), 179–180.

compositions.⁶⁸ Yun understood the concept of sound in terms of Taoist philosophy. He described it in a lecture in Austria in 1993:

People can recognize the sound. But they are not concerned with listening to the sound. Sound already exists.⁶⁹ Asians think that sound fills the universe and space. However, what is the sound in the universe?... We should understand it in terms of Taoist philosophy. Sound always exists and flows in the universe. The space is fully filled in the sound. In European music theory and philosophy, humans make the sound and music. However, this sound arranges a limited condition to make music. In contrast, in Asia, humans do not make all the music themselves. Sound already exists.⁷⁰

In Western music, the musical note is marked by a human and played as written. To be a musical piece, each note is connected horizontally as a melody and vertically as a harmony. However, in East Asia, music is connected with Taoist philosophical ideologies, *wu-wei* (effortless action) and *ziran* (naturalness), which means following the natural universe harmoniously without human action. To compose the music, Yun communed with the universe and accepted the sound from the universe. He believed his music was not composed by him—he transmitted sound flowing from the universe, and that sound had a life.

After studying the twelve-tone technique and visiting Darmstadt, Yun had a fresh understanding of the uniqueness of Korean traditional music and its philosophical ideas, inspired by Taoism—that sound existed before human life and that tone has a meaning and life. This inspiration led him to create *Haupttontechnik*.

⁶⁸ Shin-Hyang Yun, *Yun I-sang: kyŏnggyesŏn sang ŭi ŭmak* [Isang Yun: Music on the Border], (Kyŏnggi-do P'aju-si: Han'gilsa 2005), 79–82.

⁶⁹ The sound existed before human life did. People should accept the sound from the universe.

⁷⁰ Shin-Hyang Yun, *Yun I-sang: kyŏnggyesŏn sang ŭi ŭmak* [Isang Yun: Music on the Border], (Kyŏnggi-do P'aju-si: Han'gilsa 2005), 87. (My translation.)

Haupttontechnik (main-tone technique)⁷¹ is Yun's signature predominant compositional technique that blends East Asian musical tradition with Western music. It draws upon twelve-tone technique, Korean traditional music, and Taoism.

Haupttontechnik is a method for melodic composition that juxtaposes long "main" notes and ornamentation. The relationship between long notes and ornamentations closely follows the relationship between main pitch and ornamentation in *Daegeum* music. This pattern can be seen in other forms of Korean expression, such as in the painting *Sashindo*. All of these explorations of divergent principles are based on the concept of *yin* and *yang* from Taoist philosophy. Yun describes *Haupttontechnik* in the following way:

My foundation of composition is single tone (*einzelton*). Each single tone with appoggiatura, anticipation, vibrato, accent, grace note, and glissando establishes a base for the composition. I called this *Hauptton* before, and I have kept the same name. If I choose A as a *Hauptton*, A itself cannot become music. It needs notes such as appoggiatura before and after the *Hauptton*. The important thing is A should sound as a main tone. It can have grace notes or various changes, but the main tone should be placed in the middle. This A is the foundation of the piece, and there are various ways to express and possibly make various formations around the main tone.⁷²

Yun's melodic writing focuses on two elements: the *Hauptton* and the ornaments around it. Ornaments around the *Hauptton* include appoggiatura, anticipation, vibrato, accent, grace note, and glissando. This approach to melodic composition draws from Korean traditional musical practice and philosophy, which in turn is based on Taoism. In Shin-Hyang Yun's book, *Isang Yun: Music on the Border*, the author describes Yun's musical ideology, in which the main tone is formed with surrounding tones. In East Asian

⁷¹ I am going to use the term *Haupttontechnik* only in my dissertation.

⁷² Isang Yun, *My Way, My Ideal, My Music*, (Seoul: HICE Publisher, 1994), 51. (My translation.)

music, the tone is constantly oscillated and changed by the surrounding tones, whereas the tone in Western music is based on fixed pitch. The important thing about the tone in East Asian music is how it gains life through the changes; contrast this with Western music, where discrete notes are connected as a series of individual elements. In East Asian music, the tone is a musical phenomenon and it has a distinct life, whereas in Western music the tone is regarded as music only when the tone is connected horizontally and vertically.⁷³

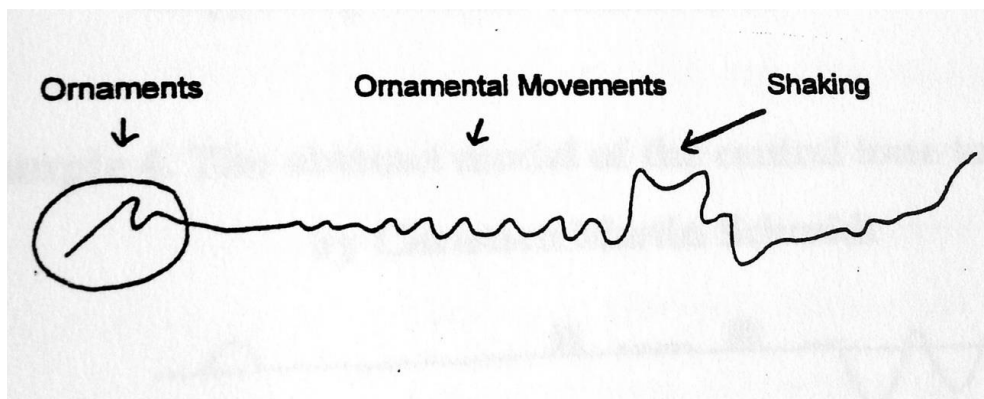


Figure 4. Shape of a *Hauptton* written by Isang Yun.⁷⁴

Figure 4 is the shape of a *Hauptton* written by Isang Yun. The line represents the *Hauptton*. Yun explained that before starting the *Hauptton*, it requires preparation. The preparation is ornamentations such as appoggiatura, anticipation, vibrato, accent, grace

⁷³ Shin-Hyang Yun, *Yun I-sang: kyŏnggyesŏn sang ŭi ūmak* [Isang Yun: Music on the Border], (Kyŏnggi-do P'aju-si: Han'gilsa 2005), 84–86.

⁷⁴ Shin-Hyang Yun, *Yun I-sang: kyŏnggyesŏn sang ŭi ūmak* [Isang Yun: Music on the Border], (Kyŏnggi-do P'aju-si: Han'gilsa 2005), 176.

note, and glissando. In order for the *Hauptton* to have life, the *Hauptton* must change with ornamentations. After extreme changes, the *Hauptton* disappears without restraint.⁷⁵



Figure 5. White tiger, *Sashindo*.⁷⁶

When you compare Figure 4, the shape of a *Hauptton*, and Figure 5, a painting of a white tiger, a similar pattern emerges. Figure 5 is a wall painting of the white tiger found in a tumulus in modern-day North Korea, and Yun used it as the concept of his composition and *Haupttontechnik*. Isang Yun was very interested in the *Sashindo*

⁷⁵ Suja Lee, *Nae namp'yŏn Yun Isang II* [My Husband Isang Yun II], (Paju: Changbi, 1998), 178.

⁷⁶ Academy of Korean Studies, “사신도, Sashindo,” in *Encyclopedia of Korean Culture*, (accessed November 6, 2020), <http://encykorea.aks.ac.kr/Contents/Item/E0025776>.

paintings.⁷⁷ He visited North Korea to see them. You can see this inspiration in Yun's *Flute Concerto* and *Flute Etude*, in which the ornaments around the center tone continue and change with vibrato and dynamics. This format is similar to Korean traditional music. It shows the blending of Korean traditional music with Korean traditional painting in Yun's mind and embodies the model of *Haupttontechnik*.⁷⁸

Haupttontechnik consists of a specific combination of long, sustained tones and embellishments. The long, sustained tones present *yang*, while the embellishments around the long tones have the character of *yin*. The embellishments include various grace notes and glissandos. This pattern can be found in *Daegeum* music. Yun also used extreme dynamic contrast (f-*yang* and p-*yin*).⁷⁹

Yun describes Taoism's influence on his compositional style:

Music has several *yin* and *yang* relationships such as high pitch and low pitch, long note and short note, forte and piano, and dense texture and sparse texture...*yin* and *yang* coexist. These two elements are very opposite, but it harmonizes and has a balance. Therefore, it is established in the universe. This is *yin* and *yang* philosophy from Taoism. This is the power of East Asian music. My music shows it very clearly.⁸⁰

Yun studied twelve-tone technique, and he applied his unique perspective to it because in pure twelve-tone technique he could not find his expression as a Korean. The

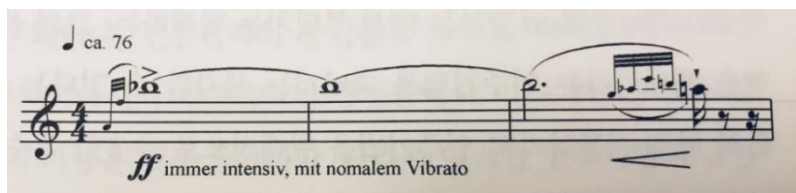
⁷⁷ *Sashindo* is a well-known Korean painting from antiquity. The artwork is displayed in the tomb of an unidentified nobleman or aristocrat, which was built during the Goguryeo Kingdom period (37 BCE–668 CE). It is located in Gangseo-gun, south Pyongan province, North Korea. *Sashindo* is the mural painting of four animals symbolizing the gods protecting the cosmic order. *Sashin* means four gods: Blue Dragon of the east, White Tiger of the west, Red Phoenix of the south, and Black Tortoise of the north.

⁷⁸ Shin-Hyang Yun, *Yun I-sang: kyŏnggyesŏn sang ūi ūmak* [Isang Yun: Music on the Border], (Kyŏnggi-do Paju-si: Han'gilsa 2005), 175–177.

⁷⁹ Suja Lee, *Nae namp'yŏn Yun Isang II* [My Husband Isang Yun II], (Paju: Changbi, 1998), 177–179.

⁸⁰ Ibid., 178–179. (My translation.)

twelve-tone technique can be found in several of his compositions written in 1959 and 1960, but each tone, from beginning to end, has more acoustic expression than in serial music because each tone is constantly oscillating and changing with various ornaments and dynamics—which, as previously stated, is inspired by Taoist ideology and Korean traditional music.⁸¹ The musical expression around the main tone is a part of *yin* and *yang*.⁸² The following example shows his blending of *Haupttontechnik* with Taoist ideology.



Example 1. *Flute Etude I. Moderato, Haupttontechnik*, mm. 1–3.⁸³

The music in Example 1 is similar to Figures 4 and 5. The main tone, Bb, is surrounded by ornaments, which are grace notes and vibrato. Grace notes represent *yin*

⁸¹ Unlike tonal music, all twelve pitches in twelve-tone music have equal importance in the piece. Yun followed the formal structure of twelve-tone technique in his early compositions (in 1959 and 1960), and blended and developed it with Korean traditional musical elements and Taoist ideology later, which led him to create his own compositional technique, *Haupttontechnik*. During the later period, Yun retained the equal importance of nonhierarchical pitches, a lack of reliance on consonance and dissonance, and an atonal approach from twelve-tone music in his own compositional technique. *Haupttontechnik* did not follow the strict rule of twelve-tone music. It used repeated pitches, did not necessarily use all twelve notes, and blended conceptual elements of Taoist ideology with Korean traditional ornamentation around the main tones.

⁸² Yun, Isang, *Yun I-Sang Ŭi Ch'angjak Segye Wa Tong Asia Munhwa* [Isang Yun's Creative world and Eastern Asian Culture], (Sŏul-si: Yesol, 2006), 90–92.

⁸³ Shin-Hyang Yun, *Yun I-sang: kyŏnggyesŏn sang ŭi ŭmak* [Isang Yun: Music on the Border], (Kyŏnggi-do P'aju-si: Han'gilsa 2005), 92.

and the long note represents *yang*. This pattern can be found often in Korean traditional music.

Isang Yun was very passionate about encouraging musical participation in society. He believed that music could not be separated from the present. Even if he could not return to Korea, he continued to follow social and cultural developments in his country. His piece, *Example, in Memory of Kwangju*, was based on the democratization movement in Kwangju-city on May 18, 1980. *Example, in Memory of Kwangju* described the real story of the Kwangju massacre. The purpose of the music was to provide understanding, raise awareness, and alert the world to the situation in Korea.⁸⁴ His *Symphony 4* was dedicated to all Asian women who were victims of gender discrimination and who experienced hopelessness—especially single mothers in the aftermath of the Korean War.

When asked in what musical style he composed, whether it was East Asian or Western musical style, Yun stated that he wrote his own music.⁸⁵ Yun's music is based in East Asian spiritual and philosophical principles, and he used Western compositional techniques to express Korean traditional musical shapes in his compositions.⁸⁶

⁸⁴ Suja Lee, *Nae namp'yŏn Yun Isang II* [My Husband Isang Yun II], (Paju: Changbi, 1998), 83–90.

⁸⁵ Luise Rinser, *Yun I-sang sangch'o ibun yong: Yun I-sang, Luije Rinjo ui taehwa* [Isang Yun, The Wounded Dragon Dialogue with Isang Yun and Luise Rinser], (Raemdom Hausu Chungang, 2005), 87.

⁸⁶ *Ibid.*, 87.

CHAPTER FOUR: ANALYSIS OF THREE PIECES

The Study of *Sori*

Isang Yun composed *Sori* in 1988 and dedicated it to flutist Roberto Fabbriciani. It was premiered by Fabbriciani on November 7, 1988, at Carnegie Hall in New York City. Yun explained this piece in the following way:

The Korean word *sori* has two meanings: *voice* and *song*. The song is not a folk song, but an epic-narrative art song, which is interpreted as Korean epic-dramatic genre, *Pansori*.⁸⁷

This piece has a single movement, and its duration is about 12 minutes. Yun used *Haupttontechnik* as well as Korean traditional elements. It is divided into three parts by tempo changes:

First part (♩ = ca. 76, mm. 1–15)

Second part (♩ = ca. 60, mm. 16–72)

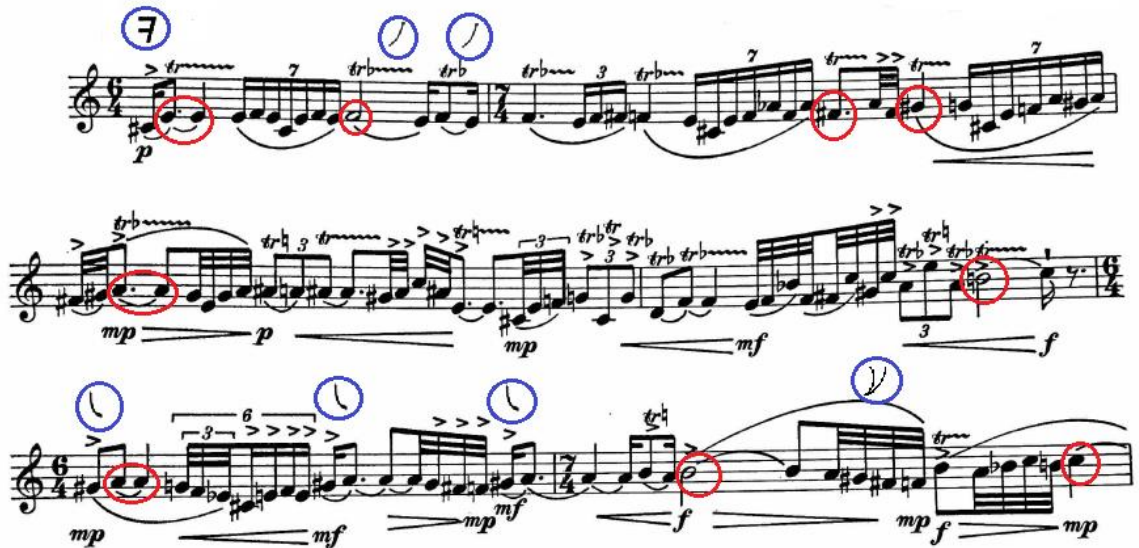
Third part (♩ = ca. 52, mm. 73–126).

This analysis will examine the piece in relation to *Daegeum*, traditional Korean flute techniques, in order to show how Yun uses these techniques and how they are transformed in his work.

In the first part, Yun uses *Haupttontechnik* (main-tone technique), which is his predominant compositional technique. Yun invented this technique, inspired by Western music (twelve-tone technique), East Asian music (Korean traditional music), and

⁸⁷ Score notes, Isang Yun, *Sori für Flöte Solo*, Berlin: Bote & Bock, 1989.

philosophy (Taoism). *Haupttontechnik* consists of two elements, main tones and ornaments.⁸⁸



Example 2. *Sori*, Part I, *Haupttontechnik* and Korean *Daegeum* techniques, mm. 1–6⁸⁹ (red circles represent *Hauptton* and blue circles represent *Daegeum* technique).

In Example 2, E, F, G #, A and B are main tones. Around the main tones, there are various ornamentations. As explained in Chapter Three, “Isang Yun’s Musical Style,” Yun incorporated *yang* and *yin* concepts into *Haupttontechnik*. He presented long notes (E, F, G #, A, B) as the *yang* theme and ornamentations as the *yin* theme. Here are the *Haupttons* in the first part of the composition:

⁸⁸ More information about *Haupttontechnik* is in the section on Yun’s musical style, pages 41–48.

⁸⁹ Ibid.



Example 3. *Haupttons*, Part I, mm. 1–15.

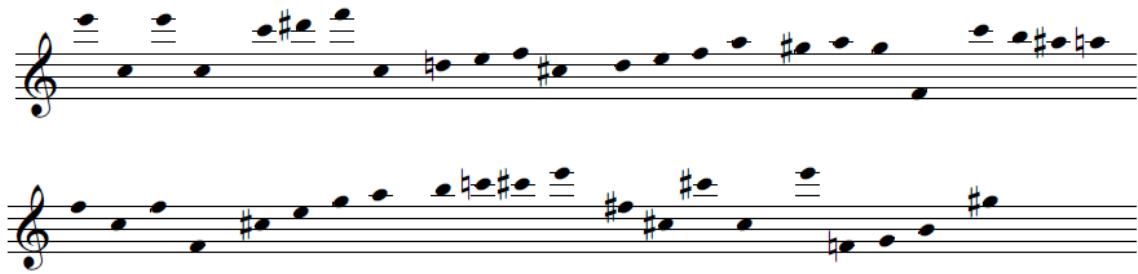
Haupttons are the main tones, and they are surrounded by various ornaments. I picked up the main tones, which are long, sustained notes surrounded by ornaments. As I described in the previous chapter, *Haupttontechnik* draws from twelve-tone technique and Korean traditional musical elements as well as Taoist philosophies. Yun was not following the strict rule of twelve-tone technique. Instead, he allowed the repetitions of the notes, the use of more than twelve tones, and the various use of ornaments around the *Haupttons*.

Sori is associated with, and similar to, the musical quality and sound of the Korean bamboo flute, *Daegeum*. Several ornaments in *Sori* are similar to those associated with *Daegeum*. The first two notes (C# and E) in Example 1 are similar to the ornament of ㄷ in *Daegeum*, which indicates playing very quickly two pitches lower than the given note. This ornament repeats in the first two notes in measure 4 (D–F) and measure 12 (F–A). Trills from measures 1 to 6 relate to the *Yoseong* technique. In measures 1 and 5, Yun used *Chuseong* and *Toeseong*, which are also performance techniques for Korean traditional instruments. *Chu* (推) means to push up or change, and *Seong* (聲) means sound (*Sori*). To be precise, *Chuseong* involves playing the note two or more pitches higher after playing the main tone, while *Toeseong* is the opposite technique, which is

playing two or more pitches lower after playing the main tone. Example 2 shows several occurrences of *Chuseong* (˘) and *Toeseong* (ˇ). The first measure (F–E), fourth measure (B–C), fifth measure (G # –A), and sixth measure (B–A G # F # F) all exhibit *Chuseong* and *Toeseong*.⁹⁰ Yun also used various dynamic changes and accents that are similar in sound to *Daegeum Sanjo*.

The tempo in the second part (mm. 16–72) is slower, but there are more notes and bigger interval leaps. Yun also used quartertone glissandi in addition to *Haupttontechnik*.

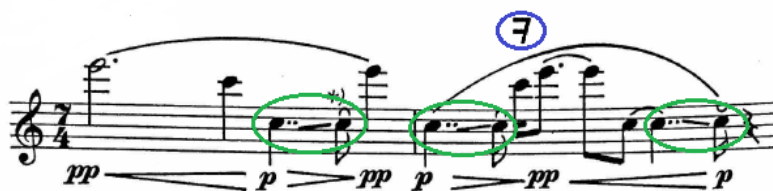
Example 4 shows the *Haupttons* used in the second part of *Sori*.



Example 4. *Haupttons*, Part II, mm. 16–72.

The quartertone glissando appears in the second part. It is similar to Korean bamboo flute technique. The Korean bamboo flute ornaments (ˇ or ˘) are a bending technique, which is rolling the embouchure in or out without a change of fingering. The use of trills is related to the *Yoseong* technique ({).

⁹⁰ More information about *Daegeum*'s ornaments is in the section on *Daegeum*, pages 25–38.



Example 5. *Sori*, Part II, quartertone glissando and *Daegeum* techniques, mm. 16–17.

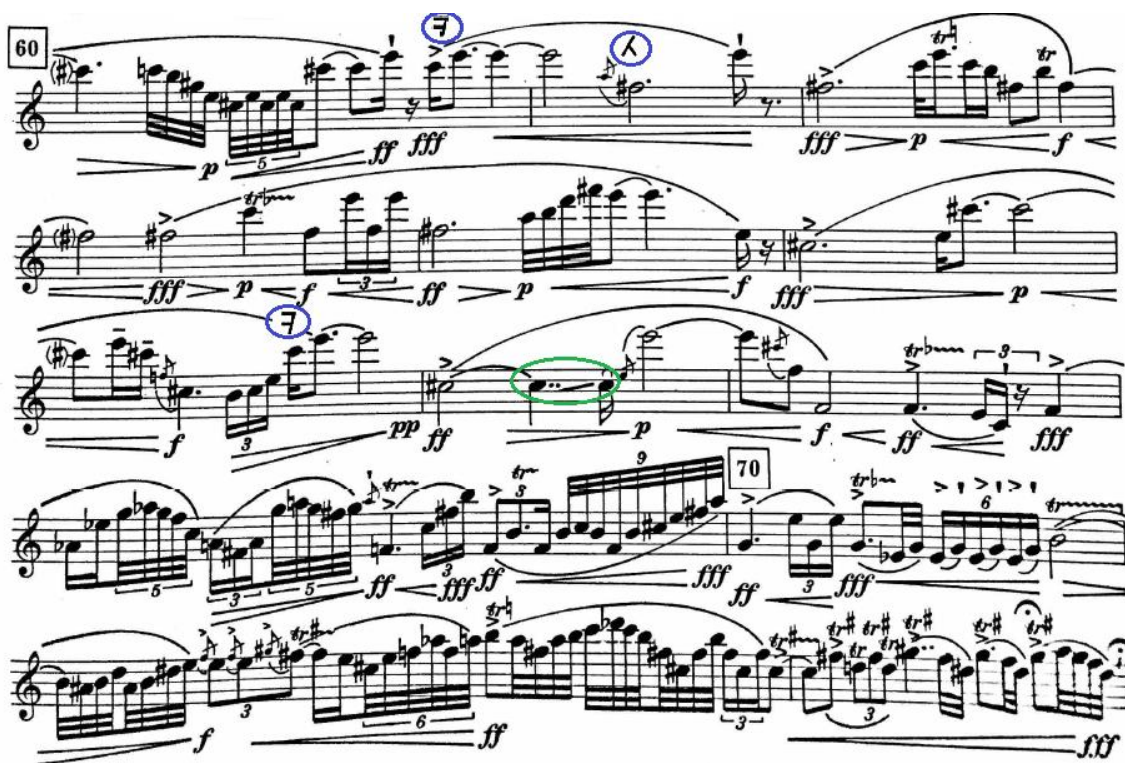


Example 6. *Sori*, Part II, quartertone glissando, *Daegeum* techniques, mm. 21–23.



Example 7. *Sori*, Part II, quartertone glissando, *Daegeum* techniques, mm. 26–28.

Examples 5, 6, and 7 show the use of quartertone glissandos. This technique is similar to Korean *Daegeum* techniques *Chuseong* and *Toeseong*. In Example 4, measure 17, C and E are similar to the *Daegeum* technique (ㄷ). Yun used trills frequently, which can be compared to *Yoseong* technique in the Korean bamboo flute. Example 7 shows the use of trills.

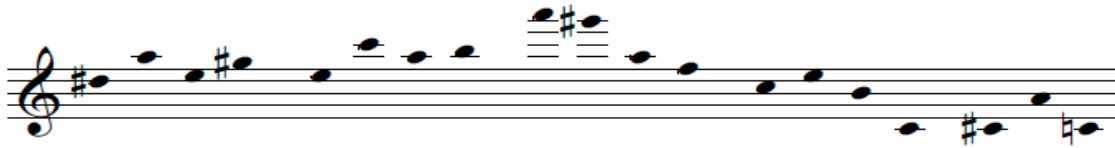


Example 8. *Sori*, Part II, quartertone glissando and *Daegeum* techniques, mm. 60–72.

Example 8 is the climax of the piece, with extreme dynamic contrast in the second part. Yun adapted the Korean *Daegeum* techniques 7 (m. 60 and m. 66) and A (m. 61). Also, he used a minor third, which is frequently used in Korean traditional folk music, in measures 60 (C#–E), 65 (C#–E), 66 (C#–E), and 67 (C#–E).⁹¹ The second part ends with repeated fast trills, strong dynamics, and a sudden finish with fermata.

⁹¹ Korean traditional folk music is mostly based on a five-note scale, 황종 黃鐘 (C or Eb) - 태주 太簇 (D or F) - 고선 姑洗 (E or G) - 임종 林鐘 (G or Bb) - 남려 南呂 (A or C). The intervals between notes are major second or minor third, which are very popular in Korean traditional folk music.

The third part is the slowest section in the piece. Also, there are fewer notes and interval leaps than in the other two parts. In the first and second parts, there are various ornaments around the *Hauptton*. But in the third part, Yun emphasizes the *Hauptton* itself with fewer uses of ornaments. Example 9 is the *Haupttons* of the third part. *Haupttons* are repeated several times and have less dynamic movement than in the second part.



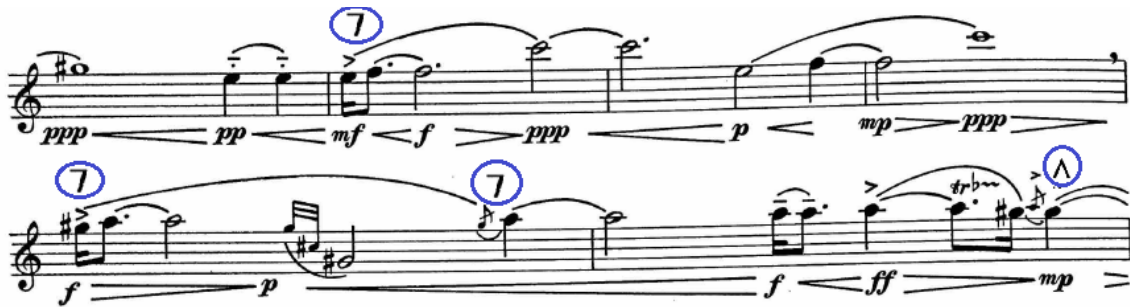
Example 9. *Haupttons*, Part III, mm. 73–126.

The third part has more use of quartertone glissando, which is similar to the *Daegeum* techniques *Chuseong* (ㄱ) and *Toeseong* (ㄴ). Example 10 shows the use of quartertone glissando in measures 73 to 80.



Example 10. *Sori*, Part III, quartertone glissando, *Daegeum* techniques, mm. 73–80.

Yun also used other *Daegeum* techniques in the third section. Example 11 shows (7), a technique called *No*, which means to play one pitch below and back to the original pitch. Then, (^), called *Nire*, means to play one pitch above and back to the original pitch.



Example 11. *Sori*, Part III, *Daegeum* techniques, mm. 85–88.

Example 12 shows the use of the *Daegeum* techniques, ㄷ, ㄴ, ㄹ, ㄺ, ㄻ, and ㄼ. This example sounds more like Korean traditional folk music. It uses fewer *Haupttons* with the Korean traditional popular ornaments in the folk music. As I previously described, most Korean folk music is based on the five-note scale. Example 12 has five *Haupttons*: A, F, C, E, B, and the use of a minor third.⁹²

⁹² As can be seen in Figure 3 (Korean traditional musical notation) in Chapter Two, Example 12 displays similarities with Korean traditional music in terms of the use of ornamentations around main tones. In addition, melodic configurations in minor thirds are frequently found in Korean traditional folk music.



Example 12. *Sori*, Part III, *Daegeum* techniques, mm. 102–110

Sori concludes on lower C with flutter tonguing, a contemporary flute technique. Flutter tonguing can be compared with the *Daegeum* technique, *Yoseong*. *Yoseong* is the vibrato technique that “shakes the *Daegeum* by the hand,” which can be compared to Western flute techniques such as trills, vibratos, and flutter tonguing. The piece ends naturally, using a gradual decrescendo with flutter tonguing, which is related to the Taoist idea, *wu-wei*—naturally fading out to nothing.



Example 13. *Sori*, Part III, *Daegeum* techniques, mm. 125–126.

Sori shows how Yun blended Korean traditional musical elements, philosophy, and *Daegeum* techniques with Western compositional technique and his signature compositional technique, *Haupttontechnik*. In *Haupttontechnik*, each *Hauptton* has various ornaments, which become the key melodic features in the piece. It is similar to Korean traditional music. Yun used various dynamics, from *ppp* (pianississimo) to *fff* (fortississimo), *Haupttons* and ornaments, and many notes and fewer notes (which relate to the Taoist idea of *yin* and *yang*). He also adapted and used various *Daegeum* techniques in *Sori*.

The Study of *Nong*

Sukhi Kang composed *Nong* in 1970 for flutist Beate Gabriela Schmitt. It was Kang's first composition while living in Germany, and he found the process of blending Korean musical tradition with Western compositional technique to be agonizingly difficult. It premiered at the Berlin British Center in 1973. Kang was interested in the related Korean instrumental techniques called *Nonghyun* and *Nongum* and adapted each within the piece. He also used Korean traditional ornamentation and *Haupttontechnik*.⁹³ *Nonghyun* is the performance technique for Korean traditional stringed instruments such as *Gayageum* and *Haengeum*. *Nongum* is also the performance technique for Korean traditional wind instruments such as *Daegeum* and *Piri*. *Nonghyun* and *Nongum* are techniques that involve producing vibrato in strings or blowing the embouchure on wind instruments to

⁹³ Sukhi Kang, *Sekyeŭmakui Hyonjangul Chajaso* [In Search of the Music of the World], (Seoul: Koryowon, 1979), 245–251.

produce the sound of vibratos and bending in and out. The method for *Nonghyun* is different depending on the music, but according to the *Hyungeumdongmoonyugi*⁹⁴, “*Nonghyun* should not be too slow, nor too urgent. The beginning should make a slow, playful sound, and when it stops, it should be tied with a sound that seems to disappear quickly. When expressed in words, it looks like a tiger-butterfly.”⁹⁵

Kang interpreted *Nonghyun* in his method and described it in his book in the following three ways:

First, *Nonghyun* is a natural vibration. It was inspired by the Korean bell sound.⁹⁶ I was interested in the Korean bell’s vibration after being played, and connected it with *Nonghyun* technique.... Second, it is a reverberation around the Korean traditional instrument, *Gayageum*.⁹⁷ After playing the string on the *Gayageum*, the player changes the sound in several ways with the finger. I think this reverberation sound is one of the significant traditional Korean music characteristics. The reverberation effect is also applied to flute or *Daegeum*.⁹⁸ Reverberation should be natural, not from an artificial vibration. Ancient Koreans believed music belongs to God, so individuals cannot insert their emotions into

⁹⁴ 현금동문유기, *Hyungeumdongmoonyugi*, is a collection of musical scores for *Gyemoongo*, a Korean traditional stringed instrument. It was written in 1620 by Dkyoon Lee, 이득윤 (1553–1630). It has three parts: the first part is a collection of articles and poems relating *Gyemoongo*, the second part is a collection of *Gyemoongo* music written by Korean composers, and the third part is a collection of Korean songs.

⁹⁵ Academy of Korean Studies, “농현, Nonghyun,” *Encyclopedia of Korean Culture* (accessed December 20, 2020), http://encykorea.aks.ac.kr/Contents/Index?contents_id=E0013201.

⁹⁶ The Korean bell is hit in a certain place by the wooden bell pounder. It used at Buddhist temples to mark the time and call people to gather. A Korean bell has a hole at the top, and the bottom is close to the ground. The ground below the bell has deep wells to make for effective vibration. After hitting the bell, the overtone travels up and the lower sound travels down the bell. The lower sound joins with the overtone, and eventually the bell makes a natural regular vibration.

⁹⁷ The *Gayageum* is composed of a rectangle-shaped (around 150 cm long) main body (made from the Paulownia tree) and twelve strings (made of silk thread), and is played with the fingers.

⁹⁸ One part of Korean *Nongum* technique produces a sound similar to Western vibrato; however, the performer’s technique to produce the sound effect differs. In *Nongum*, the performer shakes the *Daegeum* up and down by hand or blows the embouchure slowly and then quickly to produce a pitch that rises and falls, but the frequency of peaks and troughs is often varied. The result is a sound that is very natural, not sudden or forced. In Western vibrato, the performer controls the rise and fall of pitch more tightly and the frequency is usually constant.

the music.... Lastly, *Nonghyun* means rest, which is the most important among the three. Rest in my music means to look back at the music again...⁹⁹

Also, Kang described *Nong* in his book, *In Search of the Music of the World*:

Nong is based on hidden sound and remaining sound after the resonant sound of *Nonghyun*. But I struggle to actualize what I'm envisioning. To express Eastern musical language through a Western instrument, I connected the defining feature, *Beomjong*¹⁰⁰ sound, with the sound of a wave crashing against a rock. That sound is thousands of water droplets dispersing as the wave hits the rock. I express those water droplets as countless ornamentations.¹⁰¹

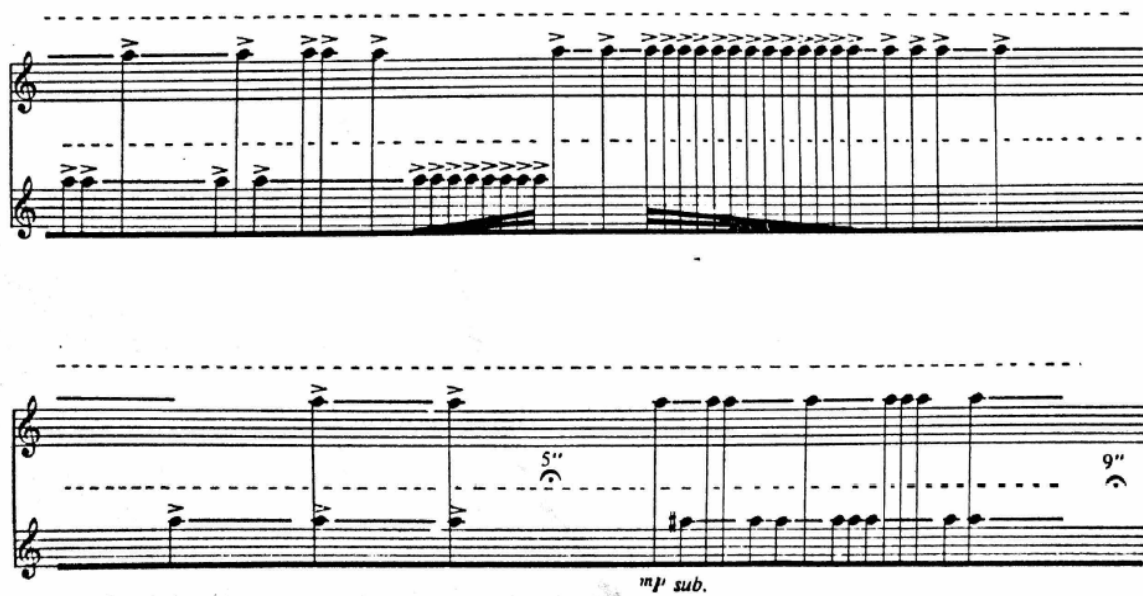
Nong has five parts: I (m. 1, introduction); II (mm. 2–73); III (mm. 74–160); IV (mm. 161–186); and V (m. 187), and it features Korean traditional musical elements, *Daegum* performance techniques, and Isang Yun's *Haupttontechnik*. *Nongum* technique is expressed by extended flute techniques such as pitch bendings, flutter tonguings, vibratos, and trills. Also, it has *Daegum*'s ornamentation and performance technique, ㄷ, *Chuseong* (ㄴ), *Toeseong* (ㄹ), and *Yoseong* (ㅍ). Although the piece is for flute and piano, I mainly focus on the flute part.

Part I has irregular repetitions of the pitch A in the flute and piano parts without bar lines. It starts with rapid and more spaced out A notes in *fff* and ends with fewer A notes in *mp*. According to Kang's book, *In Search of the Music of the World*, he describes it as the sound of the Korean bell, *Boemjong*. The pitch A functions as a *Hauptton* and is inspired by Yun's *Haupttontechnik*. It affects the entire piece.

⁹⁹ Sukhi Kang, *Sekyeŭmakui Hyonjangul Chajaso* [In Search of the Music of the World], (Seoul: Koryowon, 1979), 247–249. (My translation.)

¹⁰⁰ *Boemjong* is a traditional Korean bell found in Buddhist temples.

¹⁰¹ Sukhi Kang, *Sekyeŭmakui Hyonjangul Chajaso* [In Search of the Music of the World], (Seoul: Koryowon, 1979), 249. (My translation.)



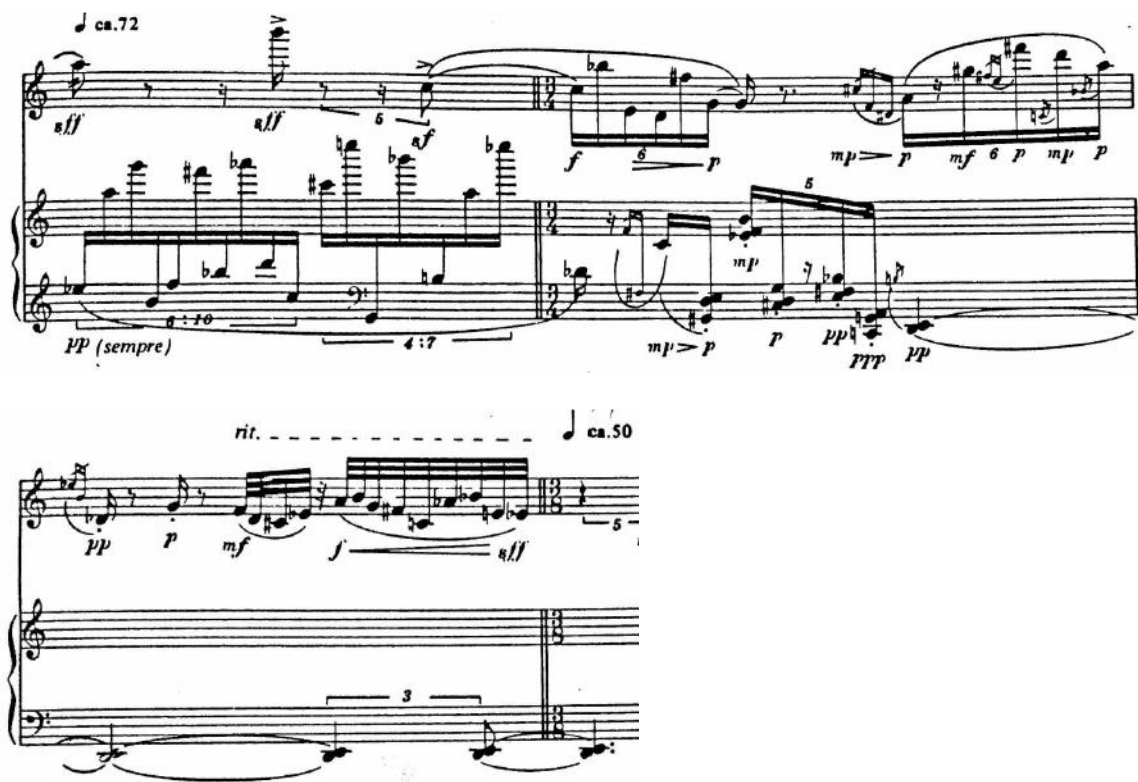
Example 14. *Nong*, Introduction, m. 1.

Example 14 shows irregular repetitions of the pitch A. It represents the sound of reverberation after the Korean bell, *Boemjong*, is struck. After many repetitions of A, there is a five-second pause. After that, the piano plays A# while the flute keeps playing A.

Part II (mm. 2–73) is meant to represent the sound of reverberation from the introduction. It shows the main tones with many different types of ornamentations. The beginning of the second part is dominated by the strong character of the main tones with ornamentations, but at the end, only the ornamentations remain. Part II is divided into three sections: Section I (mm. 2–16); Section II (mm. 17–53); and Section III (mm. 54–73).

Example 15. *Nong*, Part II, Section I, *Hauptton* and *Daegeum* technique, mm. 2–7.

Example 15 shows the use of *Hauptton* technique and *Daegeum* technique (7), represented by the various ornaments around the main tone (F) for the flute and the main tone (E) for the piano; see the D and F circled in blue in Example 15. After that, there are various dynamic changes, frequent time signature changes, and bigger melodic leaps with various rhythms.



Example 16. *Nong*, Part II, end of Section I, mm. 14–16

As you can see in Example 16, the first section closes with *ritardando* and strong dynamic on the flute, while the piano has quiet, sustained chords.

Section II has long, sustained notes with fewer ornaments than the previous section. It requires modern performance techniques such as flutter tonguing, bending, and plectrum (*reiben innen Saiten*, which translates to “rub the strings inside”). *Nongum* is produced by trills, pitch bendings, and flutter tonguing.



Example 17. *Nong*, Part II, Section II, *Daegeum* techniques, mm. 19–21.

Example 17 shows bending techniques and trills, which are similar to the *Nongum* technique for *Daegeum*. As explained before, the pitch bendings and trills are similar to the *Deageum* techniques, *Chuseong* (ㄴ), *Toeseong* (ㄹ), and *Yoseong* (ㄷ).¹⁰²

¹⁰² *Chuseong* and *Toeseong* are the performance techniques for Korean traditional instruments. *Chu* (推) means pushing up or changing and *Seong* (聲) means sound (*Sori*). It plays two pitch intervals or more higher after the main tone is played, while *Toeseong* technique is the opposite, playing two or more intervals lower after the main tone played. *Yoseong* is a vibrato technique in which the performer shakes the *Daegeum* by hand.

The musical score for Example 18, Nong, Part II, Section II, Daegeum techniques, mm. 30–36, is presented in two systems. The first system shows the flute and piano parts with various dynamic markings and articulations. The flute part includes markings such as *mf*, *sf*, *mp* (sempre), *p*, *pp*, *mf*, *p*, *ff*, *p*, *mf*, *pp*, and *f*. The piano part includes a section marked ** 1/4 Ton tiefer*. The second system continues the flute and piano parts with further dynamic markings and articulations. The flute part includes markings such as *mp*, *sf*, *p*, *mf*, *f*, *mp*, *mf*, *p*, *pp*, *mf*, *p*, *f*, and *pp*. The piano part includes a section marked ** 1/4 Ton höher*. The tempo is marked *Flatz.* and *ca. 60*.

Example 18. *Nong*, Part II, Section II, *Daegeum* techniques, mm. 30–36.

Also, Example 18 shows the application of various *Nongum* techniques using modern flute performance techniques, such as pitch bendings and flutter tonguing. It resembles Korean traditional music, as evidenced by Kang's use of various dynamic changes, main tones with ornaments, and *Nongum* techniques.

Section III (mm. 54–73) has numerous ornaments for both flute and piano. Melodic lines start on low main tone pitches, but they rise up with expanded ornamentations. At the end of Section III, the main tones disappear and only the expanded ornamentations remain as melodic figures for both flute and piano.

senza misura

p (sempre) *s* *mp* (sempre)

mp (sempre)

This system contains two staves. The upper staff begins with a melodic line marked *p* (sempre), followed by a section marked *s* (sforzando), and then continues with a melodic line marked *mp* (sempre). The lower staff provides a harmonic accompaniment, with a section marked *mp* (sempre) corresponding to the upper staff's *mp* section. The time signature is 2/4.

poco a poco

poco a poco

This system continues the musical piece. The upper staff features a melodic line with a *poco a poco* (gradually) dynamic marking. The lower staff has a corresponding accompaniment, also marked *poco a poco*. The time signature remains 2/4.

cresc. *8va* *p*

cresc. *p*

This system shows a crescendo in both staves, indicated by the *cresc.* marking. The upper staff includes an *8va* (octave) marking. The system concludes with a *p* (piano) dynamic marking in both staves. The time signature is 2/4.

poco a poco rit. *ca. 50* *pp*

poco a poco rit. *pp*

This system features a *poco a poco rit.* (rhythm) marking. The upper staff has a *ca. 50* (approximately 50) marking and ends with a *pp* (pianissimo) dynamic. The lower staff also has a *poco a poco rit.* marking and ends with a *pp* dynamic. The time signature is 2/4.

Example 19. *Nong*, Part II, Section III, melodic ornamentations, mm. 61–73.

Example 19 shows the end of Section III, which features only melodic ornaments. Toward the end, the melodic lines slow down and disappear, leaving reverberations. Afterward, there is a quarter rest, which signifies looking back at the piece. This is Kang's interpretation of *Nonghyun*.¹⁰³

Part III (mm. 74–160) contrasts with Part II. Kang eliminates most ornamentation and uses long, sustained notes with vibration. It is associated with the concepts of *yin* and *yang* that a section with numerous changes of notes, dynamics, and ornamentations is followed by a calm section. Part III indicates the duration of time per measure, and there are also various speeds and widths of vibrato, which is similar to one of the *Nongum* techniques—*Daegum* has a vibrato technique (notated with the symbol $\{$), in which the performer shakes the *Daegum* by hand. This technique is similar to the Korean traditional techniques *Toeseong* and *Chuseong*.

¹⁰³ Sukhi Kang, *Sekyeŭmakui Hyonjangul Chajaso* [In Search of the Music of the World], (Seoul: Koryowon, 1979), 249–250.

The musical score for Example 20, Nong, Part III, Nongum, mm. 76-104, is presented in three systems. The first system (measures 76-85) features a melodic line with dynamics *mp* and *p*, and a piano accompaniment marked *ppp (sempre)*. The second system (measures 86-95) shows a melodic line with dynamics *p*, *pp*, *fp*, *mf*, and *p*, and a piano accompaniment marked *pp (sempre)*. The third system (measures 96-104) includes a melodic line with dynamics *fp*, *mf*, *p*, *ppp*, *af*, *mf*, *mp*, and *p*, and a piano accompaniment marked *fp*. The score is marked with various vibrato symbols and time signatures (1'', 5'', 10'', 11'', 15'', 20'', 25'').

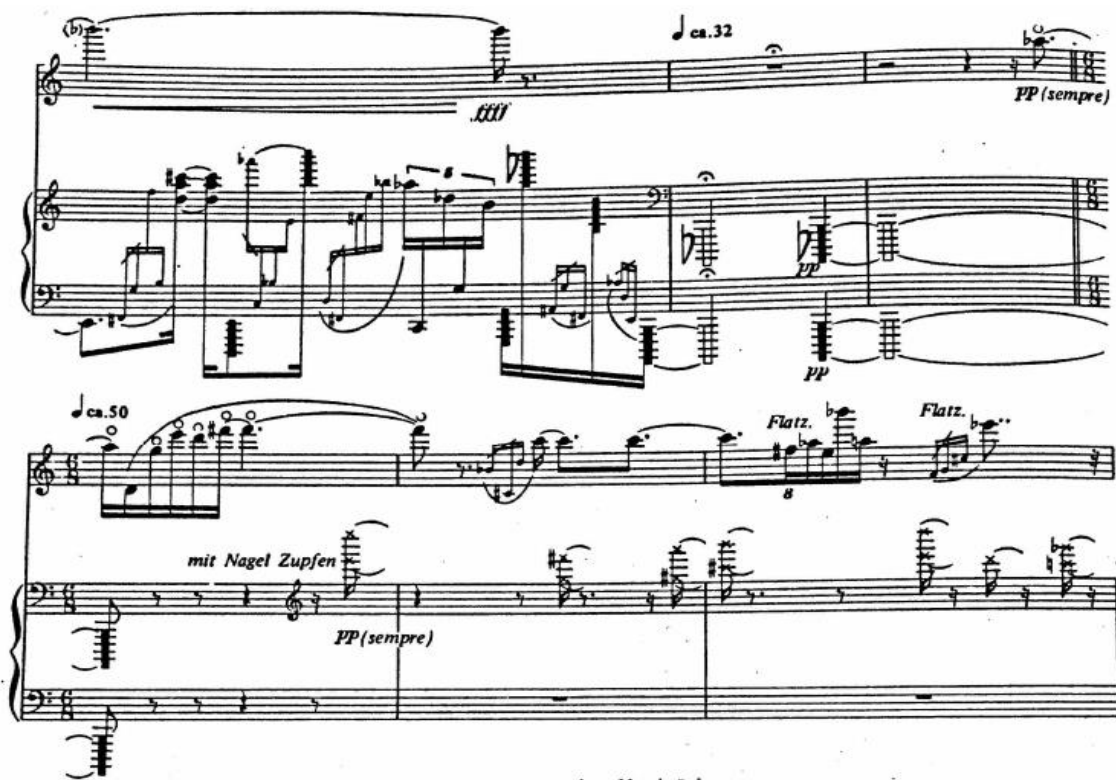
Example 20. *Nong*, Part III, *Nongum*, mm. 76–104.

Example 20 shows various speeds and widths of vibrato with long, sustained notes and fewer ornamentations, which is related to *Nongum* techniques.

Part IV (mm. 161–186) is similar to the second part and has a great deal of ornamentation. It starts with lower main tones with fewer ornaments and soft dynamics,

and then rises to higher-pitch main tones with more ornaments and strong dynamics. At the end of the fourth part, it has repetitive high B \flat on the flute with various ornaments, which is reminiscent of the evocation of the Korean bell, *Boemjong*, from Part I.

The image displays a musical score for a piano and flute. The score is written in 4/4 time and consists of two systems of staves. The first system includes a flute part (top staff) and a piano accompaniment (bottom two staves). The flute part features a series of eighth-note patterns with various ornaments, including grace notes and trills. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and moving lines. The second system continues the flute part with similar ornamented patterns. The piano accompaniment in the second system includes dynamic markings: *fff* (sempre) in the left hand and *fff* (sempre) in the right hand. The score concludes with a final flourish in the flute part and a *fff* (sempre) marking in the piano right hand.

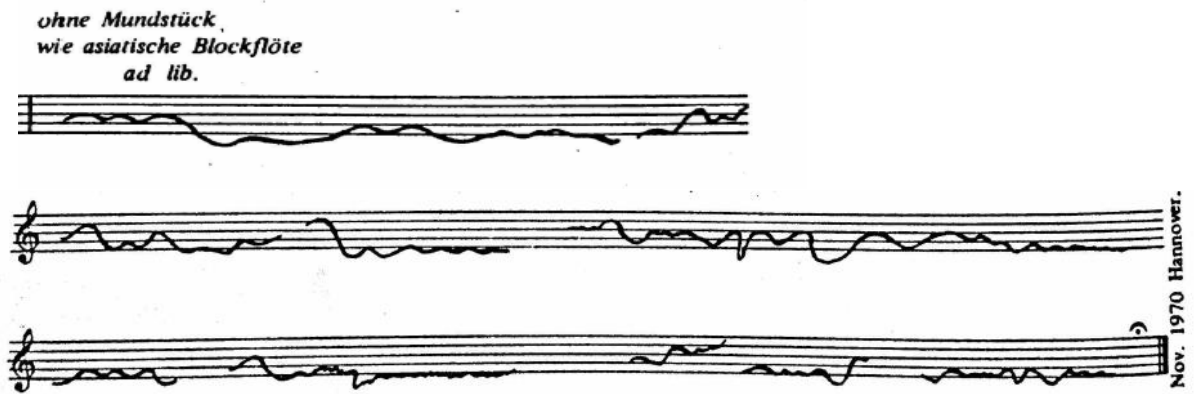


Example 21. *Nong*, Part IV, mm. 176–184.

Example 21 shows the repetitive sound of high B ♭ in different rhythms along with various ornaments. It develops the loud dynamics in the flute part, followed by much lower chords in the piano part. The flute part has a rest in measure 186, which is one of Kang’s *Nonghyun* techniques. After the rest, the flute starts on the main tone A ♭ with *pp* and finishes on E ♭ with flutter tonguing while the pianist plucks the piano strings with the fingernail. The piano part echoes the higher pitches previously played by the flute.

With its evocation of *yin* and *yang*, Part V offsets Part I. As you can see in Example 22 below, it is played with natural vibratos without the headjoint. The performer

holds the flute vertically, which is similar to the Korean traditional woodwind instrument, *Tong-So*. The performer has some liberty to play pitches and durations. The sound is very weak, dark, and meditative, with several rests reminiscent of the previous sections.



Example 22. *Nong*, Part V, m. 187.

Nong was recognized at the ISCM (International Society for Contemporary Music) festival in 1978. It was also selected as a top-12 contemporary flute composition between 1960 and 1980 by the National Flute Association.¹⁰⁴ *Nong* shows Kang's unique expression of the Korean traditional musical idiom with Western compositional techniques. *Nong* was not only inspired by Korean traditional bell sounds but also *Gayageum* and *Daegeum* performance techniques. He reinterpreted the Korean traditional instrumental technique of *Nonghyun* in different ways within this composition. *Nong* was

¹⁰⁴ Ibid., 251.

Heekyung Lee, *Jakgokga, Kang Sukhi wau Deahwa* [Dialogue with composer Sukhi Kang], (Seoul: Yesol Press, 2004), 266–267.

expressed as various ornamentations, rests, vibratos, flutter tonguing, and trills with main tone or without. *Nong* starts with the repetitive *Hauptton A*, as inspired by the Korean bell, *Boemjong*, and it affects the entire piece. Part II is the sound of reverberation from Part I. It has a strong character from its uses of ornaments, wide-leaping notes, frequent time signature and rhythm changes, and various dynamic contrasts. Kang used long and sustained notes with vibrations with fewer ornaments in Part III, which featured various uses of *Nongum* techniques. Part IV is similar to Part II and is reminiscent of the evocation of the *Boemjong* from Part I. In Part V, performers play the flute vertically without the headjoint to produce a sound similar to that of the *Tong-So*, a Korean traditional instrument. With *Nong*, Kang was inspired by the *Boemjong*, and he adapted various Korean traditional elements and performance techniques—especially *Nonghyun* or *Nongum*—whereas Yun used *Haupttontechnik* and various *Daegeum* performance techniques in *Sori*.

The Study of *Un-VI*

Byungdong Paik wrote *Un-VI* in 1981 for the flutist Young-Hee Kang and it premiered on October 5, 1981, at Sejong Center in Seoul, South Korea. *Un* (韻) comes from a Chinese word that means sound or vibration. Paik wrote eight works in the *Un* series¹⁰⁵ to find and express his own sound. *Un-VI* is a single-movement piece and its duration is less

¹⁰⁵ *Un-I* for oboe and piano (1970), *Un-II* for piano (1972), *Un-III* for harp (1973), *Un-IV* for violin (1978), *Un-V* for trombone and strings (1979), *Un-VI* for flute and piano (1981), *Un-VII* for Haegeum and percussion (2011), and *Un-VIII* for guitar and strings (2014).

than nine minutes. The music for this piece is not published and relatively little information for it is available, but it bears similarities to the other two pieces.

First, Paik was greatly influenced by the other two composers, Isang Yun and Sukhi Kang. Paik studied with Yun in Berlin based on Kang's recommendation; Kang and Paik had been friends since they studied together at Seoul National University. Yun's influence on Paik has been documented¹⁰⁶—Paik studied how Yun's compositions were inspired by Korean traditional music and how Yun created his own sound by blending Korean traditional elements with Western music.¹⁰⁷ Second, Paik also drew on traditional Korean music in trying to develop his own sound. He adapted traditional Korean instrumental techniques, sound, and music in his works for Western instruments. Third, *Daegeum* techniques can be found in *Un-VI*.

After studying with Yun in Germany in the 1970s, Paik started to develop his own sound with the *Un* series. Before he went to Germany, Paik agonized over how to incorporate contemporary musical techniques to develop his own musical language. After studying Western contemporary musical techniques in Germany, he realized his approach to Western contemporary techniques was not that different from his previous independent study and practice of contemporary musical techniques while in Korea. Paik began to focus on establishing his own musical world. He adapted Yun's approach to music, using Asian philosophical ideas and Korean traditional musical elements to find and create his own sound. Paik talked about his musical approach when he started the *Un* series:

¹⁰⁶ Chunmi Kim, *Paik Byungdong Yeongu* [Paik, Byungdong Study], (Seoul: Shigongsa, 2000), 52–53.

¹⁰⁷ *Ibid.*, 53–54.

From this point, my musical direction found a place. It is not necessary to bring Korean traditional facets or themes. All of my thinking is from our mountains and rivers and if it is filtered based on inherent Korean lyricism and thought with thinking of earthy scents, I am sure it is my music and our country's. Even if we do not talk about *Nonghyun* or *Toeseong*, we can talk about melodically unclear movement, or tie and cut off various ornaments through a natural filtration process, and we have a mixed accent of rhythm in our body that naturally has our country's sensibility.¹⁰⁸ The direction of the human heart is two ways, permeating to the ground and flying to the sky. Based on this basic thought, when real compositional techniques are applied, the music is explained by melodic elements and vertical elements, diffusion and assembly, ascent and descent, and tension and relaxation. But it is a matter of course that a harmony of the world is based on *yin* and *yang* fundamentally.¹⁰⁹

Paik also stated about his musical approach that:

...the piece is not completed by sophisticated compositional technique. I think a piece is how a composer filters his own music. My fundamental thought toward a piece is that a piece is one of live existence. The birth of sound is the birth of life. Life lives the way it is meant to be before death. I make the destiny of the piece. A composer's given thesis for the piece is in how we give it worthwhile life and take care of it. There is not only entertaining of life, but also a feeling of delight through pain, agony, conflict and struggle, psychological uplift, and emotional release to the ground and sky. To do this, I restrict the movement of melody, put the main movement at important points, and diffuse and assemble rhythmic material. Also, I set up a harmonic pattern to control the movement of tune. I am trying to compose based on musical fundamental facts (rhythm, melody, harmony) in any circumstance.¹¹⁰

Paik believed that if he found his own sound, by definition it became a Korean sound. He sought to apply Korean traditional musical techniques into his compositions in a way that would organically and quintessentially reflect his being as a Korean. Studying with Isang Yun influenced the way he thought about music. Isang Yun perceived that in

¹⁰⁸ Paik believes Korean people have an innate sense for the Korean traditional musical elements, even if they are not familiar with the Korean traditional musical techniques.

¹⁰⁹ Chunmi Kim, *Paik Byungdong Yeongu* [Paik, Byungdong Study], (Seoul: Shigongsa, 2000), 101. (My translation.)

¹¹⁰ Ibid., 101–102. (My translation.)

Eastern music, tone is alive, constantly oscillating, and changed by surrounding tones, such as ornaments and vibratos. Paik adopted this point of view, regarding tone as a living element, that the life of a tone is the same as a human life, and that music exists when the tone is alive—ideas that are all related to the philosophical ideas found in Taoism and Buddhism. The tone and its line communicate Paik's insight and ideology. Paik used ornaments, vibratos, and glissandos as well as Korean traditional elements and *Haupttontechnik* to bring his tone to life and lead its line smoothly.¹¹¹

Un-VI is divided into three parts: Part I (mm. 1–61) is played by an alto flute and piano; Part II (mm. 62–90) is played by a concert flute and piano; and Part III (mm. 91–end) is played again by an alto flute and piano. This piece does not have key or time signatures. The bar lines indicate the time in seconds. There are three different textures between flute and piano: alternating solos for flute and piano, polyphonic texture, and homophonic texture. Also, the piece has complex rhythms, extreme dynamic ranges, and contemporary performance techniques with Western influences and Korean traditional elements. The piano plays chords and a wide musical range supporting the melody of the flute.

In Part I, the piano starts and ends as a solo in a soft dynamic. The piano is restrained and supports the flute. The flute has long, sustained notes with ornaments that are influenced by *Haupttontechnik* and Korean traditional elements. Part II is dramatic and dynamic. It has extreme changes and contrasts, including various changes of rhythms and melodies. It starts off with *Haupttons* with ornaments, but then the ornaments come

¹¹¹ Ibid., 179–183.

to predominate over the *Haupttons*. The ornaments become the main melodic features. Part III has softer dynamics and fewer notes than Part II. The notes are sustained with fewer ornaments, and Part III ends with both instruments playing in a sudden, loud dynamic. As I discuss the piece in more detail below, I will not address Western influences but will instead focus mainly on the use of Korean elements in the flute part.

Part I is played by an alto flute. A piano solo starts with a long, sustained note and ornaments in a mostly soft dynamic from measures 1 to 8. After a five-second silence with decreasing piano tone in measure 9, the flute starts quietly with five sixteenth notes in two seconds starting from measure 10. Paik uses *Haupttontechnik* and pitch-bending technique, which (as discussed previously) is similar to the *Daegeum* performance techniques *Toeseong* and *Chuseong*.



Example 23. *Un-VI*, Part I, flute part, *Daegeum* technique, m. 12.

Example 23 shows the pitch-bending technique that is influenced by the *Daegeum* performance techniques *Toeseong* and *Chuseong*. The pitch-bending technique here is similar to the techniques used by Yun and Kang.

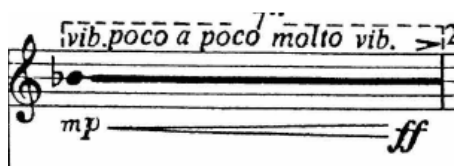


Example 24. *Un-VI, Part I, flute part, Daegeum technique, mm. 17–31.*

Example 24 illustrates the use of *Haupttontechnik*. The *Hauptton* is F \sharp ¹¹² and it is surrounded by several ornaments. The first two notes (D \sharp and F \sharp) in measures 26 and 28 are similar to the ornament of 7 in *Daegeum*, which—as defined previously in Figure 6—plays two pitches lower than the given note very quickly.

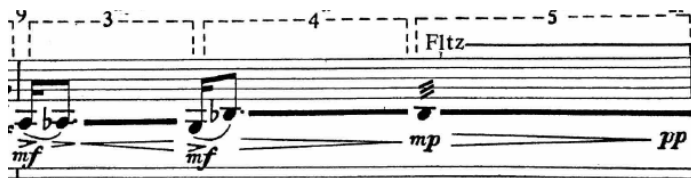


¹¹² Alto flute is in the key of G.



Example 25. *Un-VI*, Part I, flute part, mm. 40–42.

Example 25 shows the *Hauptton* with extreme changes of dynamics, which relates to the Taoist idea of *yin* and *yang*.



Example 26. *Un-VI*, Part I, flute part, *Nongum*, m. 52.

Measure 52 (as shown in Example 26) has a *Hauptton* with various dynamic changes and features the Korean *Daegeum* technique 7 between D and F and the *Nongum* technique of flutter tonguing. The piano follows, playing eight solo measures with sustained chords in the left hand and a fast, simple melody in the right hand. Part I finishes with a bar rest of silence.

Part II is played by a concert flute. It starts with homophonic texture between the flute and the piano and develops to polyphonic texture with complex and varying rhythms and notes. Also, this part shows extreme dynamic contrasts, from *ppp* to *fff*, as

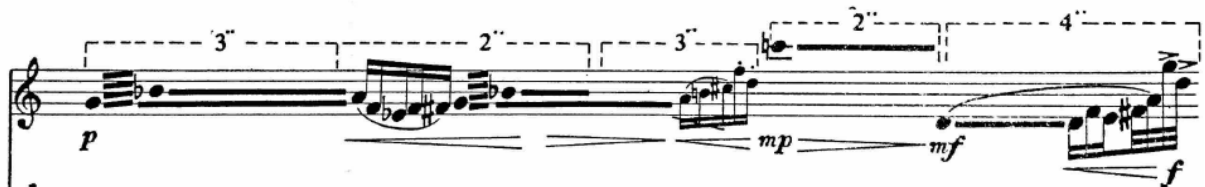
well as contemporary flute techniques such as multiphonics and flutter tonguing. Part II is divided into three sections: A (mm. 62–66), B (mm. 67–82), and C (mm. 83–91). Section A features alternating solos between flute and piano. It starts with long, sustained notes on the piano and develops with increasing intensity with louder dynamics and increasing numbers of notes. The flute has a mostly simple melody, whereas the piano has many notes, various dynamic changes, and rhythmic complexity.



Example 27. *Un-VI*, Part II, Section A, flute part, *Daegeum* techniques, m. 62.

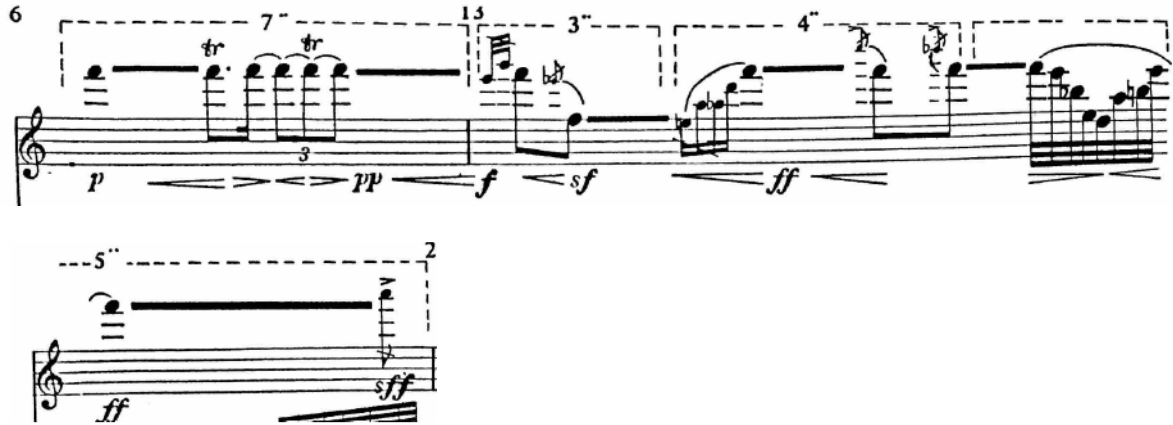
Example 27 shows the bending techniques influenced by the *Daegeum* performance techniques *Toeseong* and *Chuseong*.

Section B starts with a long flute solo and develops both flute and piano with various rhythms, articulations, ornaments, numerous notes, and extreme dynamic contrasts.



Example 28. *Un-VI*, Part II, Section B, flute part, *Nongum* technique, m. 69.

Example 28 shows tremolos on G and B \flat , inspired by *Nongum* technique.



Example 29. *Un-VI*, Part II, Section B, flute part, *Daegeum* technique, mm. 70–71.

Example 29 shows the *Hauptton* F with various changes of dynamics, rhythms, and ornaments. The first ornament, E and G, in measure 71 is similar to the *Daegeum* technique □ (play one pitch below and one pitch above, and original pitch). In measures 72 to 82, Paik gradually develops the rule of ornaments, which become predominant over the main tones. At the end of Section B, the ornaments become the predominant melodic line.



Example 30. *Un-VI, Part II, Section B, flute part, m. 81.*

Section C is simpler than the preceding section, with sustained notes and fewer ornaments. It starts with a flute solo, using various multiphonic sounds, and ends with a piano solo.



Example 31. *Un-VI*, Part II, Section C, flute part, *Nongum* technique, mm. 83–85.

Example 31 is marked with different fingerings on notes and different fingerings on trills to produce multiphonic and different colors of tones. It has extreme dynamic contrast, which relates to the Taoist concepts of *yin* and *yang*, and the trills are influenced by *Nongum* technique.

Part III has alternating solos between the alto flute and the piano, and features mostly soft dynamics. Contemporary flute performance techniques here include flutter tonguing, making a flapping noise (*klappengeräusch*), and lip trills. The alto flute plays mostly E in varying durations surrounded by ornaments.



Example 32. *Un-VI*, Part III, flute part, *Nongum* technique, m. 95.

Example 32 shows the *Hauptton* E in different lengths and dynamics with flutter tonguing and accents. It is influenced by the *Nongum* technique, and the piece ends in Bb with *fff* dynamic.

In summary, Part I shows Paik's use of *Hauptton* technique and several *Daegeum* performance techniques, such as *Toeseong* and *Chuseong*. Part II is dramatic, with the ornaments coming to predominate over the *Haupttons*. It also features *Daegeum* performance techniques. Part III has fewer ornaments and soft dynamics and features *Nongum* technique.

Paik pursued his own sound by following his emotions, which he expressed through the contemporary musical trends of his time. He believed that “music exists while the sound is breathing,” “sound is the living entity,” and “the life of sound is the same as human life.”¹¹³ This line of thinking is inspired by Taoism and Buddhism—that the sound is moving forward naturally through the harmony of *yin* and *yang*. Paik agonized over the life and destiny of sound after the birth of the first note. To help the birth tone survive, he composed the musical line. He used ornaments, vibrato, and contemporary musical techniques between notes to make the musical line flow smoothly and naturally. His use of ornaments, vibrato, and contemporary musical techniques is influenced by Korean traditional music. Paik was not preoccupied with the use of Korean traditional elements in his compositions for their own sake because he believed his music was inherently Korean music, having been birthed naturally from his body and emotions.

¹¹³ Ibid., 179–180.

Un-VI presents Paik's philosophical ideas and explores his sound and its line. He focused on each note to give it life and connect it to other notes with various ornaments, vibrato, and contemporary performance techniques. To make different colors of sound come alive, he used various dynamics and rhythms. *Un-VI* has various changes and contrasts, including dynamics from *ppp* to *fff*, vertical and horizontal melodic lines, expanded and reduced phrasing, alternating use of dense and fewer notes, complex and simple rhythms, and simple and complicated melodies. He explored the birth of sound and how its life flowed naturally, harmonizing the *yin* and *yang*. Paik's music is Korean music, and therefore his music incorporates Korean traditional techniques. I have analyzed how he presents and uses Korean traditional elements in *Un-VI* to help a broader audience understand the context of this piece.

CHAPTER FIVE: CONCLUSION

Isang Yun was the first successful Korean composer in Western classical music. His music was greatly influenced by East Asian philosophies (Taoism and Buddhism), Korean traditional music, Korean traditional instruments, and Western music—and in turn, Yun combined Korean traditional philosophies and musical elements with Western musical techniques. His interests in twelve-tone technique and Korean traditional music led him to create his signature predominant compositional technique, *Haupttontechnik* (main-tone technique). This compositional technique blends East Asian music and Western music by drawing upon Korean traditional music, Taoism, and the twelve-tone technique.

Sukhi Kang and Byungdong Paik have been leading composers and educators in South Korea and were both greatly inspired by Isang Yun. They not only were close friends, but they both also studied with Isang Yun. Studying with Yun helped them to find ways to express their own music through integrating Korean traditional elements into Western compositional techniques.

All three composers integrated Korean traditional philosophies and musical elements with Western music compositional techniques. They applied Korean bamboo flute performance practice and techniques to Western flute composition. They used contemporary flute performance techniques to express *Daegeum*, or Korean bamboo flute performance practice; they also used flutter tonguing, trills, bending, multiphonics, vibrato, and other ornaments to express *Yoseong*, *Chuseong*, *Toeseong*, *Jeonseong*,

Nongum, and *Daegeum* ornaments. The Taoist ideas of *yin* and *yang* and *wu-wei* are also incorporated into their compositions and are crucial in establishing the unique concept of the tone.

This study examined how these composers integrated Korean traditional musical elements and the Korean bamboo flute techniques of *Daegeum* into Western flute composition. The three pieces *Sori for flute solo* (1988) by Isang Yun, *Nong for flute and piano* (1970) by Sukhi Kang, and *Un-VI for flute and piano* (1981) by Byungdong Paik all reflect Korean traditions, Korean culture, Korean music, and Korean bamboo flute techniques in a Western style of composition. These pieces contribute to greater understanding of *Daegeum* (the instrument itself and *Daegeum* performance practice) and the integration of Korean traditional musical, cultural, and philosophical elements with Western compositional techniques. Finally, this study will be a useful resource—not only to professional musicians who wish to understand and play these works, but also to scholars and composers who wish to understand and learn more about the integration of Korean musical elements and philosophies with Western flute composition.

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BIOGRAPHY

Nayoon Choi is a current doctoral candidate in the DMA program at George Mason University, concentrating in flute performance. Born in South Korea, she earned her Bachelor of Music degree from the Royal College of Music in London, her Postgraduate Diploma from the Trinity College of Music in London, and her Master of Music degree in flute performance from Illinois State University. Ms. Choi has given solo recitals throughout Korea, London, and the United States, and she has toured Spain and the United Kingdom as a member of the Meridian Trio for flute, viola, and harp; she has also toured Austria as a member of the Eine Flute Ensemble. She has performed at major venues across the United States, including the Kennedy Center, as a member of the Ahrya Trio. She has won concerto competitions at George Mason University and Illinois State University and was awarded the prize at the North London Chamber Festival. Ms. Choi made her solo debut with the Masan Youth Symphony Orchestra in South Korea at age 13. She has performed in numerous master classes with Sebastian Bell, Andras Adorjan, Susan Milan, Wissam Boustany, Jeffrey Khaner, and Christina Jennings and served as adjunct professor at George Mason University, teaching music fundamentals. Her formal teachers include Dr. Young Kim, Susan Milan, Paul Edmund-Davies, Jamie Martin, Wissam Boustany, Dr. Kimberly Risinger, and Julianna Nickel. Nayoon Choi is an active flutist, teacher, and freelancer in the Northern Virginia and Washington, DC, areas. She teaches at Mason Arts Academy at George Mason University and Harmonia School of Music in Vienna, Virginia, and performs actively as a soloist and as a member of the Ahrya Trio.