

**Development of the Performance Guide and Pedagogical Videos of
Isang Yun's *Piri für Oboe solo* for Clarinet Solo Performance**

**by
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**A written project submitted in partial fulfillment of
the requirements for the degree of**

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Doctoral of Musical Arts: Music Performance

ABSTRACT

The Doctoral Performance and Research submitted by Hyunyoung Hwang, Under the direction of Professor Alicia Lee at the University of Wisconsin-Madison, in the fulfillment of the requirements for the degree of Doctor of Musical Arts consists one of the following:

I . Written Project

"Development of the Performance Guide and Pedagogical Videos of Isang Yun's *Piri für Oboe solo* for Clarinet Solo Performance"

This study created a guide for playing *Piri für Oboe solo (or Clarinet)* (hereafter referred to as "*Piri*") on the clarinet. The piece *Piri* was composed by the renowned composer Isang Yun (hereafter referred to as "Yun"), a contemporary musician who has attracted the attention of many Western musicians by merging Korean music with Western music. However, *Piri* has been overlooked by clarinetists due to a lack of cultural context, insufficient research, and technical difficulties in performance. This study analyzes: i) Yun's musical influences from his life, ii) the performance techniques of the Korean traditional instrument, the "piri," iii) the structural and melodic characteristics of the piri solo piece *Sangryeongsan*, and iv) Yun's unique compositional methods presented in *Piri*. A performance guide for clarinetists was created based on this interpretation. The project includes both image and video demonstrations using the guide developed by the researcher.

II . Solo Recital, 03/26/2023, Collins Hall

Three Romances, Op.94 - R. Schumann

Piri - I. Yun

Clarinet Sonata in E flat Major, Op.120 - J. Brahms

Six Pieces for Piano, Op. 118, II . Intermezzo - J. Brahms

III. Concerto Performance with Symphony Orchestra, 02/22/2024 Mead Witter Hall
Clarinet Concerto – A. Copland

IV. Chamber Recital, 02/29/2024, Capitol Lakes
Kegelstatt Trio, K. 498 – W. A. Mozart
Clarinet Quintet, Op. 115 – J. Brahms

V. Lecture Recital, 11/23/2024, Lee Kaufmann Rehearsal hall
Musical Elements in the Works of Composer Isang Yun – Explored through the
piece, *Piri*

VI. Graduation Recital, 11/24/2024, Morphy Hall
Three Smiles for Tracey – A. Hailstork
Der Hirt auf dem Felsen – F. Schubert
Capriccio Clarinet Solo in A – H. Sutermeister
Clarinet Sonata in F minor, Op. 120 – J. Brahms
Hommage a J.S. Bach – B. Kovacs

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I. Introduction

1. Research Problems

Piri für Oboe solo (or Clarinet) (hereafter referred to as "*Piri*") is a piece composed by Isang Yun (hereafter referred to as "Yun") (1917-1995), a musician born in Korea but internationally recognized as a famous composer in Europe (Sparrer, 2005). Walter-Wolfgang Sparrer, a German musicologist and founder of the "International Isang Yun Society" (Internationale Isang Yun Gesellschaft e. V.), introduces the traditional Korean instrument "piri¹⁾" in his article *Piri* (2005). He highlights the piri as an instrument of spiritual significance, noting its use not only in court and aristocratic music but also in shamanistic rituals (Sparrer, 2005, para. 1). Sparrer emphasizes that Yun's *Piri* serves as "a paradigm for the interaction and interpenetration of East Asian sound experience and European methods" (para. 3), underscoring the piece's profound musical and cultural significance. However, despite the high musical and cultural value of *Piri*, it has often been neglected or overlooked by performers due to challenges in cultural context, lack of research, and technical difficulties.

1) Neglected or Overlooked Cultural Context

Firstly, *Piri* has often been neglected or overlooked by performers due to its cultural context. According to a letter that Yun sent to his wife, it is evident that he was not satisfied with the performances of his other works by European musicians (Yun,

¹⁾ The "piri" is one of Korea's traditional wind instruments, typically made of bamboo. It belongs to the double-reed family and is considered one of the most important and distinctive instruments in Korean traditional music. It is a type of cylindrical oboe that has eight finger holes, seven on the front and one on the back. This study will provide a detailed explanation in Chapter IV (Section 1, Clause 2), (1) Structure of Piri).

2021, p. 225).

...I listened to them practice my piece all the way through. They played remarkably well. However, they could not understand the very specific, Korean effects that I intended. I thought that playing it from a Western perspective would be more understandable for Westerners, so I didn't say much. (Yun, 2021, p. 225)

If the performer does not understand the composer's intentions, it is challenging to convey the original essence of the piece. *Piri* is a piece for the traditional Korean instrument called "piri," which is characterized by a broad tonal range and uncommon flexibility and expressivity (Sparrer, 2005, para. 1). Yun integrated the Korean musical elements of the piri with European performance techniques. For example, Yun wanted to express some parts as "nongeum²⁾," but the closest representation in Western notation was the double trill that he used. Sparrer (2005) evaluated this piece as follows:

Piri begins with long-drawn-out main tones attained by way of broadly spanned initial impulses and immediately modified in dynamics and tone color. The stressed initial sound, the building up to the one main tone attained through ornaments or ornamental impulses, is generally typical of traditional Korean music and of Yun's personal style. (Sparrer, 2005, para. 1)

Nevertheless, the effect of nongeum cannot be fully captured by the double trill notation. To express it accurately, one must understand its characteristics and replicate its essence through precise use of keys or embouchure. Yun innovatively expressed East Asian influences through Western contemporary composition techniques such as atonality,

²⁾ Nongeum (농음) is a traditional Korean musical technique in which the performer vibrates the string or air column to produce a subtle, expressive wavering sound. This will be discussed in detail in Chapter IV (Section 1, Clause 2, (1) Piri).

dissonance, and irregular rhythms (Han, 2021, p. 3).

Moving beyond the Korean musical elements' considerations, the Tongyeong International Music Foundation (TIMF, 2024) states that the fundamental philosophy of Yun's music is deeply rooted in orientalism and cosmology. This perspective emphasizes the integration of Eastern philosophical concepts and cosmological ideas within his compositions, reflecting Yun's unique approach to music (TIMF, n.d.). The cosmology of the East is based on the *Yeokjeon*³⁾. The cosmology in the *Yeokjeon* is based on the theory of the relationship between heaven and humanity (K.D. Lee, 2024). This philosophy emphasizes the interconnectedness between human beings and the cosmos, highlighting how human actions can influence the natural world. It reflects the deep cultural context of harmony and balance within nature, which is central to Confucian thought. Yun's Hauptton⁴⁾ (meaning "main tone" or "principal tone") technique can be seen as reflecting aspects of cosmology, especially through its focus on transformation and organic development, which resonate with philosophical ideas about the universe and nature. In Yun's Hauptton compositions, the music centers around a single tone, from which all other musical material grows and evolves. This mirrors cosmological concepts, particularly in Eastern philosophy, where the universe is seen as interconnected and constantly transforming.

Piri requires a cultural context of not only traditional Korean instruments and music but also how Yun intended orientalism and cosmology through his work. This understanding is essential to grasp how the piece should sound and how it should be performed.

³⁾ The term "Yeokjeon" (『역전, 易傳』) refers to the "Yeok" (易) as the "I Ching" (《주역》), while "jeon" (傳) means commentary, thus it translates to "Commentary on the I Ching." The "I Ching" is a divination text compiled by diviners during the early Zhou Dynasty, approximately 3,000 years ago, reflecting their historical and practical life experiences.

⁴⁾ The concept of Yun's "Hauptton," (main tone) will be discussed in detail within the context of Yun's musicality.

2) Lack of Research on *Piri*

Another reason *Piri* by Yun has been neglected by performers is the lack of research. S.J. Lee (2022) said Yun was the first composer of East Asian origin to achieve international success in Europe. However, despite his fame in Europe, there is a lack of research on Yun and his compositions. His works, including *Piri*, have been restricted from performance in South Korea due to political reasons related to North Korea (Chang, 2020; E. Kim, 2022; Kuh, 2009), and these restrictions have resulted in inadequate research on Yun and his numerous compositions (Chang, 2020). In 1967, due to South Korea's political regime of hostility towards North Korea, Yun's works including *Piri* were banned in South Korea for an extended period following the "Eastern Berlin Affair" (동백림사건) (Chang, 2020; E. Kim, 2022; S.W. Park, 2017, pp. 369-416). The Eastern Berlin Affair occurred when the Korean Central Intelligence Agency (KCIA) kidnapped Yun along with several professors, artists, doctors, government officials, students, and miners who were active overseas, accusing them of espionage related to North Korea. They were forcibly transported to South Korea and imprisoned. Fortunately, this incident was later revealed to be a fabrication by the KCIA, and Yun's charges were officially dismissed in 2006 (Hwang, 2017).

Figure 1

A newspaper accusing individuals of espionage related to North Korea

Figure 1 shows a newspaper clipping from the *Kyŏnggyang Sinmun* (Korea Daily) dated July 8, 1967, and December 6, 1967. The clipping is divided into two main sections.

The left section, titled "東柏林거점으로한 北傀工作團 검거" (Arrest of North Korean Puppet Work Team via East Berlin Hub), features a large headline and a photograph of a man in a suit. Below the photo is a list of names and a table of statistics. The right section, titled "京郷新聞" (Korea Daily), features a large headline "6 被告에 死刑" (Death Penalty for 6 Defendants) and a photograph of a courtroom scene. Below the photo is a list of names and a table of statistics.

The left section includes the following text:

金中央情報部長 事件1次발표
教授·醫師·芸術人·留學生 등 2百餘名 관련
西歐國內서 間諜 활동
北傀에 同調平壤도 다녀오고 赤化企圖
70餘名 구속 7名 送庁
著名人關聯者
勝共理 金部

The right section includes the following text:

無期4명 全員
檢察官 國家安保위
東柏林工作團 사건
求刑하는 檢察官 尹伊桑(尹伊桑) 등 6명

Below the newspaper clipping, there are two bullet points:

- Prosecutors seek death penalty for six people, including Isang Yun.
- Yun and his wife, Soo Ja Lee, on trial.

Below the bullet points, there is a note:

• KCIA's initial announcement of the case on July 8, 1967. Yun's photograph appears at the top left among the ten figures.

Note. Reprinted from *Kyŏnggyang Sinmun* (1967, July 8 / 1967, December 6). Arrest of North Korea's East Berlin communist espionage operation.

However, under the military dictatorship regime in South Korea at that time, it was impossible for music scholars or performers to study and present works banned by the regime under the "*National Security Act*⁵⁾" (1948–present) or the "*Anti-Communist*

⁵⁾ *National Security Act* (Act No. 10, enacted December 1, 1948) was first introduced in 1948 in South Korea. The law is designed to protect the nation's security by prohibiting activities related to communism and other forms of subversive activity. The law criminalizes actions such as advocating or promoting communism, participating in or supporting communist organizations, and engaging in activities that could undermine the state's security.

Act"⁶⁾ (1961–abolished in 1980). As a result, Yun's works were banned from performance, and naturally, unperformed works fail to attract attention and eventually fade from memory. Even today, there is still a lingering hesitancy among South Koreans towards performing music associated with individuals praised in North Korea (S.Y. Kim, 2017). Yun, a globally renowned composer, and his works have been undervalued uniquely in his own country (Kong, 2017, p. 1; Song, 2018).

As a result of Yun's works being banned by the South Korean government for more than 40 years, research on his compositions was also effectively prohibited. Consequently, studies on Yun's works have been severely limited. A search for the keyword "Isang Yun" on the Research Information Sharing Service (RISS), a comprehensive academic database in South Korea, yields a total of 1,282 results as of July 25, 2024. These results are categorized as follows: 222 domestic academic papers, 1 international academic paper, 230 dissertations, 35 research reports, and 794 books. Before Yun's exoneration in 2006, there were only 70 domestic academic papers and 7 dissertations related to him, all of which were overseas doctoral dissertations. Studies specifically related to *Piri* include 2 domestic academic papers (Gil & Kang, 2024; D.W. Yoo, 2011), 6 dissertations, 1 research report (A.K. Choi, 2020), and 43 books, most of which merely include Yun's compositions in anthologies of Korean lyric songs.

There are still hidden data and resources that are only recently available to the public. For example, the book written by Wolfgang Sparrer (a German musicologist and journalist well known for his in-depth research and writings on Yun) is the hidden resources. There are only 10 copies in the world and it is housed in the Isang Yun

⁶⁾ *Act on the Preservation of National Security* ((Act No. 643, enacted July 3, 1961) (1961))

This law was first introduced in 1961 in South Korea and repealed in 1980. The prime purpose of the law was to combat and prevent the influence of communism and protect national security. It included measures to suppress communist activities and organizations, and it granted the government broad powers to arrest and prosecute individuals suspected of communist ties or activities. The law was controversial because it often led to the suppression of political dissent and the persecution of individuals and groups that were viewed as leftist or radical. Isang Yun was one of the victims of the law.

Memorial Hall Library in Tongyeong, South Korea, and have yet to be widely recognized (J.D. Lee, 2024). Thankfully, the Isang Yun Memorial Hall has agreed to cooperate with this project.

Figure 2

Isang Yun Memorial Hall Library in Tongyeong, South Korea



Note. Photo taken by the author on August 4th, 2024 at Isang Yun Memorial Hall Library in Tongyeong, South Korea.

Nonetheless, due to the lack of research on Yun's *Piri*, the available information is insufficient, making data collection challenging, which ultimately results in a lack of understanding of this piece.

3) Technical Difficulties to Perform *Piri*

There is a technical difficulties to perform *Piri* on the clarinet. *Piri* was initially

composed to emulate the piri's sound and effects, making the oboe a natural choice to perform. However, the clarinet was later recognized as capable of expressing these qualities as well, leading to its acceptance. Because of that, performing *Piri* on the clarinet requires a thorough understanding of the differences in performance techniques between the oboe and the clarinet. According to Discophage⁷⁾ (2016a), although the exact date is unclear, it is believed that the piece was naturally permitted to be performed by clarinetists around the time when the clarinetist Eduard Brunner premiered it. This inference is based on the fact that *Riul for Clarinet and Piano* (is also by Isang Yun) and *Piri* were recorded by Brunner in 1982. Once clarinetists began performing it, the piece naturally became a part of their repertoire. As a result, the title changed from *Piri für Oboe solo* to *Piri für Oboe solo (or Clarinet)* as noted by Boosey & Hawkes, the exclusive publisher of Yun's works.

The challenge arises from the fact that the oboe and clarinet not only differ in appearance and structure but also in technical difficulties (Discophage, 2016a; Fitzgerald & Ramsey, 2019). This piece is designed to effectively mimic the sound of the traditional Korean instrument, the piri. Consequently, interpreting the sound that Yun intended to express in *Piri* to clarinet involves a complex process. The sound of the traditional Korean instrument, piri, must first be understood through the Western instrument, the oboe, and then reproduced on the clarinet. This multi-step process presents significant challenges (Discophage, 2016a). Discophage illustrates these difficulties by comparing recordings of renowned clarinetists Eduard Brunner and oboist Heinz Holliger, noting, "The version for clarinet played by Brunner and the one for oboe played by Holliger are very different works, because of the differences between both instruments, in sound quality (oboe more nasal, clarinet more mellow) and pitch (clarinet plays it a tone below)" (para. 6). However, the key point to perform this piece is that

⁷⁾ "Discophage" is the pseudonym (Real Name: Stephen Estep) of a classical music record reviewer. He uses this pseudonym on his platform (<https://discophage.com/>), where he shares his vast knowledge and reviews of classical music recordings.

performers needs to effectively imitate the characteristics of the piri using oboe or clarinet techniques.

Piri introduces numerous new techniques designed specifically for the oboe, and Yun himself provided a guide for performing the piece on the oboe (Yun, 1973/1998). However, there is currently no guide available for performing the piece on the clarinet. As a result, clarinetists need to interpret the piece according to their own judgment and develop appropriate techniques, as many of these methods are not commonly associated with the clarinet. Boosey & Hawkes describes this piece as a "challenging contemporary solo work" and a "piece that continues to evolve through specific performers" (Sparrer, 2017). When a new piece is released, it gains the interest from performers, leading to the creation of effective performance techniques and guides for the piece. However, there is still no clarinet performance guide for *Piri* due to these reason.

Therefore, due to the cultural context, limited research, and technical difficulties, there is a compelling need for a comprehensive guide that interprets Yun's identity and *Piri*.

2. Purpose of the Study

The piece *Piri* has often been neglected or overlooked by performers due to its challenges. Firstly, understanding the cultural context is essential for interpreting the piece. In Korean tradition, the piri is used in music, reflecting its deep cultural and historical significance. Not only does the piece embody traditional Korean music, but it also represents Yun's artistic identity—a fusion of traditional Korean music, Asian oriental influences, and contemporary Western musical techniques.

Secondly, the limited research and available data make it difficult to approach his music. Despite its high musical and cultural significance, research on Yun and his works remains insufficient, largely due to political factors that have suppressed information over

time. Some materials, though not publicly accessible, are privately preserved in institutions such as the Isang Yun Memorial Hall Library in Tongyeong, South Korea.

Lastly, *Piri* presents significant technical challenges. Without a specific guide for clarinetists, performers face difficulties in mastering the necessary techniques. Although originally composed for the oboe, *Piri* gradually became part of the clarinet repertoire after several prominent clarinetists performed it. Since the piece was originally written for the oboe, clarinetists must not only adapt the contemporary techniques written for the oboe but also emulate the sound Yun intended, which was inspired by the traditional Korean instrument, the piri.

Due to this cultural context, limited research available, and technical challenges associated with interpreting Yun's work, *Piri*, there is a significant need for a comprehensive guide. By developing a guide that addresses these challenges specifically for clarinetists, this study aims to enhance both the understanding and performance of this work.

II. Literature Review

1. Self-Made Composer, Isang Yun

The life of composer Isang Yun (1917-1995) is well documented in his autobiographies,

- *Isang Yun Biography: The Return of the Maestro* (『윤이상 평전: 거장의 귀환』) (S.W. Park, 2017),
- *Yun Isang : The Wounded Dragon. Dialogue with Isang Yun and Luise Rinser* (『윤이상: 상처 입은 용』) (Yun & Rinser, 2017), and
- *I Am Isang Yun* (『나는 윤이상이다』) (S.W. Park, 2024), all published in Korea.

Regarding his musical world, *Isang Yun: Music on the Border* (『윤이상: 경계선상의 음악』) (Yun, 2005/2017) provides detailed insights. There are also initiatives that have information regards Yun such as the "Internationale Isang Yun Gesellschaft e. V." (International Isang Yun Society) (IIYG, n.d.), founded in 1996 under the leadership of German musicologist Walter-Wolfgang Sparrer, and the "Tongyeong International Music Foundation" (TIMF, n.d.), established in 2000 in honor of Yun, contribute to honoring and preserving his legacy.

These biographies provide an overview of Yun's early life, cultural influences, family background, and musical education, both in Korea and abroad. They explore his mentors, artistic influences, and the development of his compositional style and techniques. Key achievements, such as major compositions, premieres, awards, and international recognition, are highlighted, along with his contributions to the musical community and roles in academia or professional organizations.

Projects like *Artists Who Illuminated Tongyeong*, which initiated by the City of Tongyeong in South Korea, meticulously organize Yun's life and musical contributions,

offering comprehensive resources through their websites. As summarized by TIMF (n.d.), Yun is described as:

'a mediator between Eastern and Western music,' highly esteemed in the global contemporary music scene. His diverse body of work, comprising over 100 compositions created in Europe, draws inspiration from East Asian philosophies, cultural traditions, and Korean classical music, blending them with European musical mediums and contemporary compositional techniques to craft a unique and innovative musical language reflective of his distinctive style. (TIMF, n.d., para. 1)

Yun made significant musical contributions that span various aspects of composition, performance, and cultural exchange. Some of his key contributions include:

- Blending of Eastern and Western music
- Compositional output
- Exploration of Korean identity
- Supporting for peace and reconciliation
- Cultural diplomacy

Yun, a German composer of Korean descent, is a great example of someone who built a strong reputation in the music world through his talent, perseverance, and creativity, despite facing many challenges. Koreans refer to such special individuals as "Figures of determination⁸⁾." The journey of Yun to becoming a monumental figure in music has been explored in his autobiography, *Yun Isang: The Return of a Master* (S.W.

⁸⁾ "Figures of determination" (업지전적 인물): Someone who has overcome difficult circumstances and achieved their goals through determination and hard work.

Park, 2017). This work shows various experiences and challenges he faced, and his evolution as a composer and his significant contributions to the music world.

When analyzing Yun's life and musical achievements, some scholars divide his life into two periods: his life in Korea before studying abroad in Europe (1917-1956) and his life in Europe after studying abroad (1956-1995) (Y.J. Kim, 2013). Alternatively, a more detailed analysis divides his life into four periods: The Korean Period (1917-1955), The First European Period (1956-1971), The Second European Period (1972-1982), and The Third European Period (1983-1995) (Tongyeong City, n.d.). Additionally, Y.J. Lee (2009) divides Yun's life into The Korean Period and The European Period, further subdividing The European Periods into 1st (1959-1965), 2nd (1966-1974), 3rd (1975-1981), and 4th (1982-1995), focusing on his music.

1) The Nourishment of Isang Yun's Music

Yun encountered several significant obstacles in his early life as he pursued music. These challenges included strong parental opposition to his musical studies, a lack of access to a music teacher, and the suppression of indigenous Korean music due to the Japanese invasion (S.W. Park, 2017). When he was born in South Korea in 1917, his father was a "seonbi⁹⁾." Seonbi emphasized cultured manners, which did not include music which was considered a secular culture and was avoided (p. 31). The seonbi's perception made Yun's father very opposed to Yun's pursuit of studying music. For example, when Yun was about thirteen years old, his father took his violin away from him while he was practicing and threw it in the ground, breaking it in two, to discourage him from playing music (S.W. Park, 2024, pp. 66-67).

Despite his father's disapproval, Yun showed exceptional musical talent from a

⁹⁾ "Seonbi" is a Confucian term referring to a person with learning and character, especially a person or class that embodies Confucian ideology.

young age. In elementary school, he was the only student in a class of over 70 who could read sheet music properly (S.W. Park, 2017, p. 60). During school performances, he often took on soloist role in choir (p. 61), and by the age of 13, he composed a piece that was performed at a local theater (p. 70). However, there was no teacher to recognize and develop his talent, so he had to cultivate his musical abilities on his own. His music teacher during childhood was nature and the sounds around him (S.W. Park, 2017). S.W. Park (2017) describes how Yun's early experiences shaped his musical understanding:

The intangible cultural heritage of Tongyeong is truly diverse- including the Tongyeong Ogwangae mask dance, the Namhaean Byeolsin ritual, the victory dance made up of the Tongyeong drum dance and the Tongyeong Geommu [sword dance], as well as the skills of the small carpenter (Somokjang), large carpenter (Daemokjang), and the tin smith (Doseokjang). Other traditions include Chwi-taak music, Tongyeong Nongak (farmer's music), village rituals like Dang-gut, the jishin balbgi (a type of ritual to ward off evil), and Duregut performed by community groups, all related to agriculture. Additionally, there are musical traditions like Tongyeong Samhyeon Yukgak, rooted in shamanistic practices, and Sinawi used in private rituals. (S.W. Park, 2017, pp. 29-30)

The music that Yun encountered in his youth was closely tied to Korea's traditional folk music from Tongyeong. This included ritual music he heard while accompanying his father to a Buddhist temple, the folk songs sung by his mother, the fishermen's (or sailor's) song he heard from the beach, and the shamanistic rituals¹⁰, called "mudang-gut," which are performed to resolve "Unresolved issues" between life

¹⁰ The piece *Nammo* (南無), which premiered on May 4, 1971, at the Berlin Radio Symphony Orchestra's concert hall, revitalized these shamanistic rituals (S.W. Park, 2017, p. 41).

and death (which is called "haewon¹¹⁾"). He also experienced Chinese music at the town market, silent foot races, Korean traditional mask-dances, and various music and performances that were held in his home town, Tongyeong. The music and performances from the Confucian academies (schools) and Buddhist temples he visited with his father became the foundation of his Taoist musicality, while the sounds of church organs and theater music he heard in passing formed the foundation of his Western musicality. All these aspects of Tongyeong's culture and customs enriched Yun's musical childhood (S.W. Park, 2017). Despite his parent's opposition to learning music and the lack of teachers to guide him, Yun did not abandon his dream; instead, he continued to develop his passion for music in these challenging circumstances.

2) The Essence of Yun's Music

Yun's youth was defined by an unwavering passion for music, which greatly shaped his development. As he reached young adulthood, this period coincided with Japanese colonial rule in Korea (1910–1945), particularly from the 1930s to 1945 when Japan focused heavily on the "hwangminhwa¹²⁾" policy. During this time, Japan aimed to erase Korean culture and identity, imposing the Japanese language, implementing Japanese-style education, and economically exploiting Korea to integrate it into the Japanese Empire (Y. Choi, 1995). This was also the period of Yun's adolescence. The distinctive Asian musical elements that he incorporated into Western music were largely

¹¹⁾ The term "haewon" (해원, 解冤) refers to the idea that unresolved grievances from a person's life can lead to many occurrences in the human world. The process of resolving these grievances is called "haewon". To achieve this resolution, people may conduct rituals or ceremonies, such as offering sacrifices or performing gutpan (a ceremony for exorcism).

¹²⁾ The policy of "hwangminhwa" (황민화, 皇民化) refers to various measures aimed at transforming Koreans into "Hwanggyuk Sinmin" (황국신민), or Japanese subjects. During this period, Japan sought to erase Korean culture and identity by imposing the Japanese language, implementing Japanese-style education, and exploiting Korea economically, all in an effort to make Korea a part of the Japanese Empire.

derived from Korea's traditional court and folk music, which those Korean music were being banned by the Japanese during this time (S.W. Park, 2017).

Despite his father's wishes, these challenging circumstances could not reduce Yun's passion for music. His strong determination to study music drove him to drop out of the commercial school in his hometown, and escape to Gyeongseong (now Seoul). While working as an assistant in a fabric store in Seoul, he learned Western music through Hoyoung Choi, a violinist and composer who graduated from Tokyo Music School, and received training in harmony and score reading from him (S.W. Park, 2017, p. 82). Yun also studied about Western classical music and the works of Richard Strauss and Paul Hindemith on his own at the National Library on Namsan Mountain (Y.H. Kim, 2001, p. 22).

Yun's eagerness for music knowledge led him to decide to study abroad in order to learn advanced music theory. Even in the face of his father's opposition on studying in abroad, he ultimately obtained permission to go to Japan on the condition that he would enroll in the commercial school as his father desired (S.W. Park, 2024, p. 70). However, in 1935, while attending a commercial school in Osaka, he also enrolled at the Osaka Conservatory, where he studied Western music theory, harmony, composition, classical music, and cello for two years (S.W. Park, 2017, p. 93). There was a time when he temporarily returned to South Korea due to his mother's death and worked as an elementary school teacher. Nevertheless, his passion for music remained strong, and in 1939, he moved back to Japan to study composition under Ikemochi Tomojirō, who had studied music in France (Y.H. Kim, 2001, p. 23) in Tokyo. To cover his living expenses while studying abroad, he had to work part-time every day, and at night, dragging his tired body to Tokyo University of the Arts to continue his studies, suffering an exhausting schedule of work and study (S.W. Park, 2017, p. 109). He especially remarked, "At night, I composed with bleary eyes, guided by flashes of inspiration" (p. 109).

However, there was obstacle stood in Yun's life: the outbreak of the Pacific War. The Pacific War, which started in 1941, was mainly fought between Japan and the Allied Powers, including the United States and Australia, during World War II. During this period, many Koreans living in Japan were compelled to return to Korea and mandatorily signed up for the military to support Japan's army.

As the threat of American supply lines became apparent, all Korean students in Japan went back to Korea. Upon their return, the Japanese police would often detain these students at police stations (S.W. Park, 2017, p. 115). This was due to the formation of underground anti-Japanese social movements among them during the Pacific War, which Yun joined (S.W. Park, 2024, p. 82). At the time, the Japanese authorities had still prohibited Koreans from singing songs in their native language. However, during a police search of Yun's home, they found a Korean song that he had composed (Y.H. Kim, 2001, p. 23). As a result, he faced harsh torture and was imprisoned for two months before being released with the help of a Japanese friend. However, Yun soon formed again with another anti-Japanese underground organization. When it was discovered that he was running the organization, he was placed on the wanted list and had to runaway with nothing but his cello (S.W. Park, 2017, pp. 123-126). Even in such urgent circumstances, Yun valued his cello as much as his own life, and his love for the instrument inspired him to compose many works related to the cello, including his autobiographical piece *Nore* (1964), *Cantabile* for cello and piano, *Glissées* (1970), *Cello Concerto* (1976) for cello and orchestra, and *Sieben Etüden für Violoncello* (1993).

Yun's adolescent years can be summarized as a period of "fierce struggle" in pursuit of his musical dreams. Despite various environmental hardships, Yun did not abandon music; instead, he developed his dreams.

3) The Bolssoms of Isang Yun's Music

Korea's liberation from Japan in 1945 provided the opportunity for Yun to foster his dreams of music. Upon returning to his hometown, he first organized the Tongyeong Cultural Association and began various cultural activities (S.W. Park, 2017, p. 158).

While those activities, Yun prioritarily focused on caring for orphans as the director of an orphanage rather than on music organizations (Y.H. Kim, 2001, p. 24; S.W. Park, 2024, pp. 114-119). However, due to worsening health, he had to leave his position at the orphanage and started new music activities by forming the Tongyeong String Quartet (S.W. Park, 2017, p. 172) to balance his workload. After recovering his health, he was later hired as a Korean language teacher at Tongyeong Girls' High School, where he initiated a "School Song Composition Movements" while teaching his students (Y.H. Kim, 2001, p. 24). He then moved to Busan Teacher's School, continuing his music activities. Balancing lectures and performances, he dedicated himself to composition, publishing a collection of his songs and holding concerts. It was the time that he met his future wife, Soo-ja Lee, who was also a fellow teacher (p. 25).

During the Korean War (1950-1953), Yun actively participated as a member of the War Music Composers Association, composing wartime songs and conducting regional performances to prevent loss of morale (Y.H. Kim, 2001, p. 25). When before the armistice agreement was signed, he went to Busan Teacher's School to teach music to students (p. 25), and he also began lecturing on the history of Western music at Busan National University. At this time, Yun undertook the new challenge of composing *The Song of Cheoyong*, a work that uniquely combined music, theater, and dance for the first time in Korea (S.W. Park, 2017, p. 200). He collaborated with other wartime composers to publish music textbooks and songbooks for elementary schools. However, many of his songs including the children's songs he composed were buried due to the East Berlin Affair during the regime of President Chung-hee Park in 1967, and they were rediscovered after 43 years later, in 2010 (p. 203).

As the Korean War was nearing its end, he formed a group called "Boreumhoe"

consisting of people from his hometown of Tongyeong, fostering mutual support for each other or for others (p. 205). One of the group's initial efforts was to help the family of Sang-han Choi¹³). However, he had defected to North Korea on his own, leaving his family behind. The numerous wounds and pains inflicted by war transformed Yun into a more proactive individual. These experiences not only shaped his character but also influenced his approach to music and life, motivating him to engage actively with the world around him (p. 205).

After the armistice agreement was signed in 1953, Yun moved to Seoul, where he continued teaching at Yangjeong High School while also working on his compositions (S.W. Park, 2017, p. 208). His musical activities expanded significantly during this time. He gave lectures at cultural and academic seminars and engaged with various writers and musicians, broadening his network (Y.H. Kim, 2001, p. 26). He continued to create, composing works such as *Cello Sonata No. 1* and *String Quartet No. 1*. Additionally, he published essays and music critiques in various newspapers and medias. His practical criticism of music, in particular, played a vital role in connecting the ethical values of music with the values of life (S.W. Park, 2017, p. 216).

As a result of Yun's constant pursuit of his musical dreams despite facing numerous challenges, he was awarded the prestigious Seoul City Cultural Award in 1956, the highest cultural honor in South Korea (Y.H. Kim, 2001, p. 26; S.W. Park, 2017, p. 222). Specially his compositions, *String Quartet No. 1* and *Piano Trio*, created using the twelve-tone technique, earned him this honor. Although Yun felt these works did not fully meet in his expectations, he accepted the award and chose to study abroad in pursuit of more perfected music. At the age of 40, he received an invitation from the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP),

¹³) Sang-han Choi, a lifelong friend and hometown companion of Isang Yun, shared a deep bond with him that began during their time studying music together in Japan. Both attended the Osaka Music School, where their mutual passion for the arts strengthened their friendship. While Yun pursued a path as a composer, Choi, also an artist from South Korea, became deeply involved in literature and the arts, enriching their shared creative journey.

embarking on his journey to France (p. 232).

4) Innovation and Unique Style

Yun began his studies at the CNSMDP (S.W. Park, 2024, pp. 144-150). He wanted to understand the level of his musical abilities and evaluations from local professors to determine his academic direction. Yun received feedback on his compositions from French composer, Guy de Lioncourt, Hungarian composer and pianist Paul Arma, and composition theorist Pierre Revel (S.W. Park, 2017, pp. 244, 250-251, 253-254). Based on their evaluations, Yun humbly accepted that he needed further studies in composition. Following Paul Arma's advice, he decided to continue his studies at the Berlin University of the Arts (S.W. Park, 2024, p. 151).

After studying for a year in Paris, Yun was admitted to the Berlin University of the Arts on the recommendation of Boris Blacher, a professor and dean there (S.W. Park, 2017, p. 256). Yun studied composition under Blacher and learned counterpoint, canon, and fugue from Professor Reinhard Schwarz-Schilling. He also received systematic instruction on the techniques of the Second Viennese School from Professor Josef Rufer (Y.H. Kim, 2001, p. 28). Rufer, an expert in Arnold Schoenberg's twelve-tone technique (Zwölftontechnik¹⁴), played a key role in helping Yun develop his understanding of this compositional method. The twelve-tone technique, which Schoenberg created, is a method used to organize the twelve pitches within an octave without repetition to form a series, providing a structure for melody and harmony within a piece (S.W. Park, 2017, p. 259).

Yun's music gained public recognition in Europe when his *String Quartet No. 1* was premiered by the Berlin Symphony Orchestra at the "Catholic Day" event held at

¹⁴) The twelve-tone technique, invented by Arnold Schoenberg, is a compositional method used to unify a piece of music. The core idea is to create a series by using all 12 semitones within an octave without repeating any note. This sequence, or tone row, becomes the basis for structuring melodies and harmonies throughout the composition (S.W. Park, 2017, p. 259).

the Berlin Reichstag in 1958 (Y.H. Kim, 2001, p. 28; S.W. Park, 2017, p. 264). The successful performance marked the first major introduction of Yun's work in Europe. Following this, Yun began composing pieces like *Five Pieces for Piano* and *Music for Seven Instruments* using Schoenberg's twelve-tone technique, which also appears as a supplementary method in *Piri*, the subject of this study. However, Yun felt that the twelve-tone technique was like an ill-fitting suit for him, and he resolved to develop his own unique musical style (S.W. Park, 2017, p. 265). He set a goal to have his works published by the Bote & Bock publishing company, which he passed by every day on his way to and from school, hoping to one day see his music displayed in their showroom.

Yun attended the "Darmstadt International Summer Course for New Music," a gateway for emerging European composers, where he met avant-garde musicians, including John Cage (S.W. Park, 2024, pp. 166-173). After being exposed to various experimental music styles from emerging artists, Yun felt the need to redefine musical norms and values beyond traditional structures. He reflected on his own position and the direction of his musical path, realizing that he wanted to combine East Asian music traditions, philosophies, and Korean elements with avant-garde techniques (p. 276).

Around that time, Wolfgang Steinecke, the organizer of the Darmstadt course, requested Yun to submit a piece. Having a work performed at Darmstadt was a significant milestone for any young composer seeking recognition in Europe. At that point, Yun had developed his technique based on the concept of "Hauptton" (main tone), which later became a hallmark of his musical language (S.W. Park, 2024, p. 277). This period marked the blossoming of Yun's musical career. Yun set two goals in Darmstadt: to publish his works there and to graduate as quickly as possible from the Berlin University of the Arts to shorten his studies.

Afterward, he focused on creating works to submit to the Darmstadt Summer Course and the "Gaudeamus International Music Festival" in Bilthoven, Netherlands (S.W.

Park, 2017, p. 29). He completed *Five Pieces for Piano* and *Music for Seven Instruments* after several months of hard work, integrating East Asian musical traditions and philosophical elements into Western music (p. 279). Both pieces were composed using the twelve-tone technique and incorporated his unique musical concept of Hauptton (Y.H. Kim, 2001, p. 29; S.W. Park, 2017, p. 281). After receiving feedback from Professor Boris Blacher, *Music for Seven Instruments* was submitted to the Darmstadt Summer Course, while *Five Pieces for Piano* was submitted to the Gaudeamus Festival. Both were performed, marking his successful debut on two international music stages (Y.H. Kim, 2001, p. 30).

The *Music for Seven Instruments*, which expresses traditional Korean court music through the twelve-tone technique, premiered in Darmstadt with a performance by the Hamburg Chamber Orchestra and was a significant success, receiving three curtain calls (S.W. Park, 2017, p. 297). It elegantly combines court music from the Chosun Dynasty with Western compositional techniques, and was praised for its delicate colors and clarity in sound and musical form (p. 300). At the Bilthoven International Music Festival, *Five Pieces for Piano* also achieved great success, celebrated for transforming Korean musical imagery into modern Western compositions. Positive reviews flooded in from various European media outlets. Following this, his *String Quartet No. 3* was selected for the World Music Festival in Salzburg, continuing his string of successes. By developing a unique compositional style that merges elements of traditional Korean music with modern Western classical music, Yun's musical language gained international recognition and acclaim, establishing him as a prominent figure in the global music scene.

5) Political Turmoil and Resilience

As news reached Yun about the official performances of his works at Darmstadt and Gaudeamus, he also heard news about his childhood friend Sang-han Choi (S.W.

Park, 2024, pp. 187-188). Their friendship began before the Korean War, rooted in shared dreams and struggles. Before the war, Choi was an established poet in South Korea, with works that often reflected the social and political challenges of the era. However, following the war, Choi defected to North Korea, where he continued his artistic endeavors. Despite the geographical and ideological divide, he maintained contact with Yun, fostering their creative connection. In North Korea, Choi emerged as a prominent figure in literature, contributing significantly to the development of socialist literature under the North Korean regime. His artistic journey reflects the complexities of Korea's divided history and the enduring impact of art as a bridge across boundaries. Despite the political and ideological differences between the two Koreas, Yun and Choi's friendship persisted, although their circumstances were complex. Even while Yun was active in West Germany, they often exchanged letters to keep in touch. When Yun heard about the famous murals (Sasin-do¹⁵) in the Gangseo Grand Tomb in North Korea, he was particularly captivated and wanted to bring that inspiration into his music. Their bond deepened when they formed the "Boreumhoe," a group of their hometown friends in Busan, which initially aimed to support Choi's family left in south Korea after he defected to the North Korea (S.W. Park, 2017, p. 205). However, this enduring friendship later played a significant role when Yun was arrested under espionage charges.

After receiving a letter from Choi through the North Korean embassy in East Berlin, Yun began to reflect on the troubled relations between South and North Korea. At that time, while the people of West Berlin, occupied by the West, and East Berlin, under Soviet control, could interact freely, Koreans in both North and South were restricted by the restrictive laws established by the President Syngman Rhee regime after the Korean War. These laws, including anti-communism and national security acts,

¹⁵) The Sasin-do of Gangseo Dae-myoo, created during the Goguryeo period, is celebrated for its vibrant depictions of animals, showcasing a dynamic artistic expression. This mural serves as a significant symbol linking ancient Korean music and art, providing profound insights into traditional Korean culture.

banned any potential exchange between the two Koreas. Following a military coup, President Chung-hee Park further exploited these laws for his long-term rule. However, Yun believed that "The people in North Korea are no different from my brothers in South Korea" (S.W. Park, 2017, p. 290).

After experiencing the success of his recent works, He also played a key role in establishing a regular gathering for Korean students called the "Toisuhui¹⁶⁾," which aimed to strengthen their bonds and friendships during their time in Germany. The Toisuhui became into a Korean association, with Yun serving as its president. Around this time, an invitation from North Korea reached him. Yun took this opportunity to see the murals (Sasin-do) in the Gangseo Grand Tomb and to reconnect with his friend Sang-han Choi. He was also eager to gain a deeper understanding of the realities in North Korea after the war.

In 1963, Yun traveled to Pyongyang. While he accomplished his initial goals during the visit, it led to significant political exploitation and resulted in severe hardships for him later on (S.W. Park, 2024, pp. 190-194; Y.H. Kim, 2001, p. 32). His trip was meant to reconnect with his heritage and gain insight into the realities of North Korea after the war. However, it ended up complicating his situation, illustrating the complex cultural and political dynamics of that time.

In June 1967, Yun was abducted to South Korea by agents from the South Korean Central Intelligence Agency (KCIA) (S.W. Park, 2024, pp. 200-222). This incident became known as the East Berlin Affair, where he was falsely accused of espionage for allegedly communicating with North Korean communists (Y.H. Kim, 2001, p. 41). During his captivity, Yun faced severe torture, including electric shocks, inflicted by the KCIA. The prosecution gave the death penalty for Yun and a five-year prison term for his wife, Suja Lee.

¹⁶⁾ The name "Toisuhui" (퇴수회) signifies taking a break from daily life to engage in training and self-improvement during holidays. (Y.H. Kim, 2001, p. 31)

However, protests from Western governments, particularly Germany's, and global artists such as Pierre Boulez, Daniel Barenboim, and Rudolf Serkin led to a campaign for Yun's release. As a result, his sentence was reduced to 15 years in the second trial and further reduced to 10 years in the third trial in 1968 (p. 41). Ultimately, he was released on March 30, 1969, after spending two years in prison, and was then expelled to Germany. Later revelations indicated that the East Berlin Affair was a case made by KCIA agents, but Yun was unable to return to his homeland until the revelation (S.W. Park, 2024, pp. 55-63).

Despite the political persecution by the KCIA, Yun did not stop composing during his imprisonment. During his time in jail, his work *Réak for a large orchestra* (1966) was performed, and he completed a one-act opera called *Die Witwe des Schmetterlings* (1968). He also composed *Riul for clarinet and piano* (1968) and *Image for flute, oboe, violin, and cello* (1968) during this period (Y.H. Kim, 2001, p. 43).

However, Yun's visit to North Korea and the political persecution by the KCIA made it impossible for his music to be heard in South Korea. Although he was released on February 25, 1969, as a special representative of the president, he was never allowed to return to South Korea until his death, and the South Korean government banned all performances of his compositions (Isang Yun, 2024). This situation did not only prevent people from listening to Yun's music; it also made research related to his works nearly impossible. The lack of research on Yun can be traced back to this issue. Even those who wish to study his work in South Korea face significant challenges in accessing relevant materials, resulting in a lack of prior research.

6) Legacy and Influence

In 1969, after being released from prison, Yun returned to Germany, his second home, where he applied for naturalization and continued his work in education and

composition. His previously completed and premiered operas, *Der Traum des Liu-Tung* and *Die Witwe des Schmetterlings*, were successfully staged at the Nuremberg Opera House, earning him significant recognition (S.W. Park, 2017, p. 460). Subsequently, Gunther Rennert, the General Director of the Munich Bavarian State Opera, commissioned him to compose a celebratory opera for the opening of the 1972 Munich Olympic Games. This led to the creation of *Sim Tjong* (1971-72), which premiered as the opening ceremony's celebratory opera, achieving great success (p. 462).

During this period, Yun also dedicated *Glisèes for solo cello* (1970) to cellist Siegfried Palm, who had actively campaigned for his release. Additionally, he composed *Piri für solo oboe* (1971) for oboist Georg Meerwein, a piece that musically recreated his experiences during imprisonment.

After the East Berlin Affair, Yun went through a deep change in the way he thought and felt. He began to express his humanitarian and democratic ideals for his homeland, South Korea, through music. This was reflected in his cantatas like *An der Schwelle* (1975), *Mein Land, mein Volk!* (1987), and *Exemplum: in memoriam Kwangju-1981* (1982), which called for justice and freedom.

According to a guide at the Isang Yun Memorial in Tongyeong, South Korea, it is challenging to determine the exact number of compositions by Yun. However, as of 2024, a total of 157 works have been confirmed, 117 of which were composed in Europe, specifically in Germany (J.D. Lee, 2024). The memorial's guidebook describes Yun's rise to international prominence as follows:

After becoming a naturalized German citizen in 1971, Isang Yun opened the 1972 Munich Olympics with his opera *Sim Tjong*. In 1974, he was inducted as a member of the West Berlin Academy of Arts and became a professor at the Berlin University of the Arts in 1977. His *Symphony No. 1* (1983) premiered in 1984 to mark the 100th anniversary of the Berlin Philharmonic Orchestra. In

1985, he received an honorary doctorate in philosophy from the University of Tübingen. Yun was awarded the Order of Merit of the Federal Republic of Germany in 1988 and became an honorary member of the International Society for Contemporary Music in 1991. In 1992, he was honored with the Hamburg Free Academy's Merit Award, and in 1995, he received the Goethe Medal for Engel in Flammen (1994), a work composed to honor those who fought for democracy. (TIMF, n.d., p. 3)

The result of exploring literature related to Yun's life can be summarized in the phrase "a monumental figure." He is an extraordinary musician who tirelessly pursued his goals and achieved remarkable success. Born in a fishing village and raised within the traditional Korean culture, he inherited a musical DNA that allowed him to draw nourishment from the universe and nature. Growing up in the rural borderlands of Korea, he developed his musical sensibilities through cultural myths, even as he faced challenges as a minority in music. When he dreamed of becoming a composer, the musical education environment was almost non-existent. His father opposed music, there were no teachers available, and he felt powerless under Japanese colonial rule. However, his persistent passion for music transformed every impossibility into possibility. He convinced his father to expand his musical journey from the rural borderlands to the cultural centers of Seoul and Japan, where he absorbed the necessary musical nutrients. Despite facing obstacles such as World War II and the Korean War, he never gave up on music. Ultimately, he broadened his stage from East Asia to Europe, pioneering his unique compositional techniques: the Hauptton technique and the Twelve-tone techniques, thereby fulfilling his dream of standing tall on the world stage. Even during his imprisonment due to the KCIA's fabricated "Monologue Incident," his passion for music remained unwavering, serving as an inspiration for future generations of major composers.

2. Isang Yun's Musicality

1) The Root of Isang Yun's Musicality

Yun's music is exemplified by a unique compositional method that attempts to combine traditional Korean musical performance techniques with Western instruments, known as "Hauptton¹⁷⁾" or "Hauptklangtechnik¹⁸⁾" (Sparrer, 1992, 1994; S.H. Yun, 2017). Hauptton better understood by comparing the Eastern music Yun experienced, particularly traditional Korean music, with the Western music he composed. He systematically developed the "Hauptton technique" through his works, *Gasa für Violine und Klavier* (1963) for violin and piano and *Garak für Flöte und Klavier* (1963) for flute and piano (Sparrer, 1992). This technique reached further refinement in compositions like *Piri* (1971), which exemplifies the essence of Yun's musical techniques.

A concert titled "2018 PyeongChang Winter Olympics Success Prayer Concert" held on February 23, 2018, confirmed that the roots of Yun's globally recognized and original music lie in traditional Korean music (Shin, 2018). The concert featured alternating performances of traditional Korean music and contemporary works composed by Yun. Titled "Meeting the Roots of Isang Yun," the program featured Yun's compositions *Réak*, *Piri*, and *Muak*, performed by the Gyeonggi Philharmonic Orchestra. The performance reinforced the idea that the foundation of Yun's music is deeply

¹⁷⁾ According to S.H. Yun (2017), the term "Hauptton" (main tone) is one Yun himself selected, referring to a tone that is ornamented by surrounding notes, similar to sigimsae (the traditional mode of ornamentation used mainly by wind instruments). The discussion on the term "Hauptton" will be revisited in greater depth in the *Yun Isang's Musical Techniques* section.

¹⁸⁾ "Hauptklangtechnik" is a compositional technique developed by Isang Yun, focusing on building music around a central tone or sound. It emphasizes timbre and the texture of sound, moving away from traditional melody-driven structures to create a dynamic progression shaped by the transformation of the central tone.

connected with traditional Korean music. This concert showcased how inspiration drawn from traditional Korean music is expressed through Western instruments, merging the concepts of Hauptton and "Ornamentation" of Korean music with those of Western instrumentation.

2) Isang Yun's Philosophy of Music

My compositional approach is fundamentally rooted in Asian tonal relationships, while the means of completing these Asian principles in form are unconditional and European. Thus, I understand my music not only as a continuous process of approaching the traditions of the East and West but also as a process of mutual assimilation between them. - Isang Yun. (TIMF, 2024, Cosmology, para. 9)

A composer's musical philosophy reveals not only the reasons for their creations but also their musical world, making it crucial for understanding their pieces (Solomonova et al., 2023). The core ideas of Yun's music can be found at the Tongyeong International Music Foundation (TIMF, 2024) website¹⁹, in his dialogues with Luise Rinser, a German writer, in *The Wounded Dragon* (Yun & Rinser, 2017), and in various academic studies such as *Yun Isang Biography: The Return of the Maestro* (S.W. Park, 2017), and *I Am Isang Yun* (S.W. Park, 2024) analyzing Yun's works. S.W. Park (2017) notes that "Yun's inner world encompasses an Eastern musical philosophy that includes Confucianism, Buddhism, and Taoism" (p. 322). According to the TIMF (n.d.), the fundamental idea of Yun's music is deeply rooted in Oriental thought and cosmology.

(1) Orientalism of Isang Yun's Music

¹⁹ The Musical World of Composer Yun I-sang (작곡가 윤이상의 작품세계).
https://timf.org/kr/sub/business/yoon_world.asp#;

Now, I would like to talk about the Taoist teaching of "movement within stillness" in music. Laozi said, "What is short is not short, what is long is not long, and what is hot is not hot; this is the Way (Tao)." Based on this remarkable aspect of Taoist philosophy, I created my music, which embodies the concept of "movement within stillness." - Isang Yun. (TIMF, 2024, Orientalism, para. 5)

Yun's Eastern philosophy is evident not only in the titles of his works but also in his conversations with Rinser, where he reveals that his music is based on Eastern themes (Yun & Rinser, 2017). He mentioned that his orchestral piece *Bara* is inspired by the images of the "seungmu" dance used in Korean Buddhist rituals (p. 87, 124). Additionally, *Nakyang* draws from ancient Chinese court music based on Taoism (p. 108, 109), the opera *The Dream of Liu Tong* is set in ancient China (p. 137), and *The Fairy's Love* is inspired by shamanistic themes (p. 244). Yun emphasized that the perspective of Eastern sounds has always been central to him (p. 110) and that he expressed his Eastern ideas through Western compositional techniques (p. 124).

Many studies have demonstrated the presence of Eastern philosophy in Yun's works (Choy, 2010; Fraker, 2009; Hauser, 2009; Hong, 2023; Hur, 2005; B.K. Kim, 2023; J. Kim, 1999; J.S. Kim, 2010; K.E. Lee, 2012; M.K. Lee, 2001; S.J. Lee, 2022; Yoo, 2000). B.K. Kim (2023), in analyzing Yun's *Gasa* and *Garak*, stated that the Eastern philosophical ideas reflected in Yun's music include Taoism, Buddhism, and Confucianism.

B.K. Kim (2023) confirmed that the philosophies of "Yin and Yang²⁰," the

²⁰ Yin-Yang Philosophy (음양사상; 陰陽思想): "A fundamental concept in Taoist philosophy, also known as the Yin-Yang and Five Elements theory. Yin and Yang represent opposing forces: Yang is masculine, dynamic, and rhythmic, while Yin is feminine, static, and inclined towards stillness. Although Yin and Yang are in opposition, they are essential forces that work together to create and maintain harmony in nature." (B.K. Kim, 2023, p. 18).

concept of "jeongjungdong²¹⁾", the Buddhist musical genre of "beompae²²⁾", and the characteristics of music that emphasize "yeak²³⁾" in Confucianism are present in Yun's works, *Gasa* and *Garak*. B.K. Kim identified that Yun utilized traditional Korean compositional techniques. Specifically, Yun incorporated "sigimsae²⁴⁾" (decorative embellishments), ornamental digressions, traditional rhythmic patterns, tonal nuances, and motifs similar to the call-and-response format found in Korean traditional music. He also borrowed from the formal structures of Korean musical genres and employed elements from Korean folk songs.

Additionally, Hauser (2009) discovered influences of Eastern religious traditions and traditional Korean music in Yun's *Monolog for Bassoon*, particularly regarding the origins of the work and Yun's Hauptton technique. Hong (2023) analyzed Yun's musical background, identifying elements of Taoism in his melodic structure and calligraphy, the idea that "The whole is in the part, and the part is in the whole," the concept of movement within stillness, and the principle of Yin and Yang. Confucian influences were found in the sounds of traditional Korean instruments adapted for Western orchestral music, as well as in the moral meanings present in works like *Réak* and the opera *Sim*

21) Jeongjungdong (정중동; 靜中動): Literally translated, this term means "movement within stillness." It signifies that while movement is always present, everything eventually returns to its original state, embodying the concept that true stillness contains inherent motion (Kim, 2023, p. 18).

22) Bumpae (범패; 梵唄) is ceremonial music used in Buddhist-related rituals, and refers to all music used in Buddhist ceremonies.

23) Yeak (예악, 禮樂) is a classical Confucian concept in East Asian philosophy that combines two essential elements: "ye" (예, 禮), meaning "ritual" or "propriety," and "ak" (악, 樂), meaning "music." Together, they represent a harmonious integration of ritual and music as a guiding principle for cultivating moral order, social harmony, and personal virtue.

24) In Korean traditional music, sigimsae refers to ornamental notes used to embellish the main tones. It encompasses performance techniques such as nonghyeon (vibrato), toeseong (descending glissando), yoseong (oscillation), chuseong (ascending glissando), and jeonseong (pitch bending). These ornaments are applied not only in pansori and folk songs but also in wind instruments like the daegeum and piri, as well as string instruments such as the gayageum and geomungo. The degree to which sigimsae is added or subdued depends on the characteristics of each instrument.

Tjong. Other researchers, including Yoo (2000), Hur (2005), Choy (2010), and S.J. Lee (2022), also explored Orientalism in Yun's music, examining his compositional language, techniques, and characteristics. They concluded that Yun's musical style reflects the single tone technique rooted in centuries-old Asian musical traditions (Yoo, 2000, p. 19).

(2) Cosmological Approach of Isang Yun's Music

As previously established, Yun's musical philosophy is grounded in Eastern philosophy, particularly drawing inspiration from Taoism and Buddhism's concepts of harmony between nature and the universe (Yun, 2017). Eastern cosmology is shaped by influences from Laozi and the Yin-Yang school, with its foundations found in the *Yeokjeon*. This cosmology is based on the theory of the unity of heaven and humanity (K.D. Lee, 2024). The theory posits that "heaven and humans are a single entity," signifying that "heaven and earth flow together in a harmonious unity."

According to TIMF (2024), Yun stated that his music is not an individual expression but rather a manifestation of the great forces of the universe, specifically the unseen powers that govern it.

My music is created by the great, unseen forces of the universe. Music flows within the universe, and I simply bring forth this flowing music through my sensitive ears. In Eastern tradition, artists do not attach their names to their works. This stems from the belief that art is not the possession of an individual. While Western artists often attach their names to their creations, how can art belong to an individual? It is part of the flow of the universe. - Isang Yun. (TIMF, 2024, Cosmology, para. 1)

Yun emphasizes the harmony between his music and the music of the universe.

He asserts that his music is influenced by the order of nature and the principles of the cosmos. In other words, he reveals that his music does not belong solely to him but exists as a part of nature itself.

Yun's cosmic approach can be observed in several of his works. *Réak für großes Orchester* (1966) is a piece that integrates his developed techniques of Hauptton and Hauptklangtechnik with the traditional ritual music of Confucianism (S.Y. Ahn, 2019). This composition musically illustrates the Taoist principle that "the whole exists within the part, and the part exists within the whole" (S.J. Lee, 2022, p. 31).

The distance to heaven is immense. From a Taoist perspective, there exists a higher realm in heaven that governs and moves the universe, the earth, and humanity in eternal silence and harmony. In Taoist mysticism, this is symbolized by the Jade Emperor, the heavenly sovereign. In *Distanzen*, a "Raumkomposition" (spatial composition) for wind quintet and string quintet, the horn player represents the Jade Emperor, seated far away at the highest point of the concert hall. Nearby are the flute, oboe, clarinet, and bassoon. At a middle level are the first and second violins, while the lower stage is occupied by the bass string instruments. - Isang Yun. (TIMF, 2024, Cosmology, para. 3)

Distanzen für Bläserquintett und Streichquintett (1988) (translated as "Distances") is a lyrical work that embodies Taoist philosophy, ethnic beliefs, and a pursuit of peace and absolute sublimation for all humanity (J.S. Kim, 2010, p. 170). This piece inherently reflects Korean and Eastern emotions, along with Taoist philosophy. It conveys his beliefs and philosophy regarding the social and political issues he faced throughout his life, articulated through his musical language (p. 187). The composition is structured to consider the entire space as a universe, creating a resonance that reflects the whole, while also accommodating the distinct sounds of various ensembles and individual

instruments (p. 187). Lastly, *Silla* (1992) explores the harmony between the universe and nature, attempting to connect the essence of the cosmos with human existence through music.

3) Isang Yun's Musical Languages

The roots of Yun's music are clearly expressed in a letter he wrote to his wife on March 19, 1960. In this correspondence, he shared his challenges while preparing for the Darmstadt Music Festival in 1961, where he was commissioned to compose music based on Korean seven-tone instruments and present it in the context of Western twelve-tone music. He also discussed the difficulties he faced when asked to lecture on the potential influence of Eastern music on new techniques in Western contemporary music (Yun, 2019/2021, pp. 259-261). Yun articulated that his unique musical style attempts to combine the performance techniques of traditional Korean music with Western instruments. His distinctive musical language is exemplified in his specialized *Hauptton* and *Hauptklang* techniques (Dunbar, 2016; Hong, 2023; M.J. Kim, 2000; S. Kim, 2012; S.W. Kim, 2017, p. 281; Ko, 2008; S.J. Lee, 2022; K. Min, 2024; Oh, 2020; Sparrer, 1992, 1994; Westby, 2018; Yoo, 2000; S.H. Yun, 2005/2017).

The concepts of *Hauptton* and *Hauptklang* are central to Isang Yun's compositional techniques, each emphasizing distinct musical elements and functions. *Hauptton* (main tone) focuses on a single central tone that serves as the foundation of the music, with surrounding tones embellishing and accentuating it. On the other hand, *Hauptklang* (main sound) shifts the focus to timbre and texture, constructing music around the overall soundscape rather than individual tones.

According to the online Collins German-English dictionary, the term *Hauptton* (plural: *Haupttöne*) translates to "main or primary stress" in linguistics and "principal note" in music (Collins, n.d.). Therefore, "*Hauptton*" refers to the "main tone" or

"principal tone" in music (Y. Yoo, 2000; S.H. Yun, 2005/2017, p. 89). Although Yun may not directly use the term *Hauptton* in his scores or titles, the principles of this technique can still be seen in his work. These principles originated from avant-garde composers like Karlheinz Stockhausen²⁵⁾ (Chang, n.d.; Universal Edition, 2024), who became prominent in the 1950s. Stockhausen's work, *Kontra-Punkte* (Contra-Points; 1952/1953), subtitled *For 10 Instruments (flute, clarinet, bass clarinet, bassoon, trumpet, trombone, piano, harp, violin, cello)*, is an example of his work in *Hauptton* (Power, 2022).

In principle, this music is monophonic, flowing as a single line. However, through the interactions between multiple parts and the exchange of roles among instrumental groups, it creates a sense of diversity and an illusion of polyphony. In essence, this music is heterophonic and can be understood as resonance through chance encounters in the Eastern sense. - Isang Yun. (TIMF, 2024, Cosmology, para. 10)

Hauptton technique consists of a long-sustained main tone, the microtonal modifications of the main tone, and other types of embellishments (Hong, 2023, p. 59). *Hauptton* serves as the central focus of the music, around which various articulations, ornaments, and textures are developed. Those can be found in Yun's works like *Réak*²⁶⁾

²⁵⁾ In *Kontra-Punkte*, Stockhausen applies continuous transformations of timbre (as instruments drop out one by one), duration, and dynamics (loudness). The ten individual instruments are grouped into six duo sound pairs, gradually transitioning to a solo style that increasingly focuses on the piano until only the piano remains. This approach contrasts with traditional classical or Baroque music, which emphasizes the interaction of melodies. Instead, it reflects the techniques found in 20th-century European avant-garde and experimental music, where specific pitches are treated as structural pillars of the composition. By incorporating the concept of "focal pitches" or *Hauptton* as central elements in *Kontra-Punkte*, Stockhausen aligns with the principles of the *Hauptton* technique. This method emphasizes focusing on a primary timbre or the idea that certain timbres hold greater structural significance, resonating with Yun's innovative compositional practices (Universal Edition, 2024).

or *Piri*, which use a sustained tone as the core and develop musical material through embellishments around it.

Cho (2017) explored Yun's musical language and described the relationships among the concepts of "individual tone," "main tone," and "main sound" through a network of interconnections that can be understood as "togetherness." This network reflects Yun's life philosophy. For Yun, the individual tone is not merely an abstract and fixed Western note; rather, it embodies inherent meaning within the sound itself. Thus, he suggested that these tones flow flexibly rather than being static. While Cho referred to the main tone as "center tone," she argued that "the central main tones reveal their life trajectories through various ornamental techniques such as glissando, embellishments, and trills, much like the strokes of calligraphy" (para. 4). The delicate embellishments surrounding the main tones were seen as similar to nuanced tonal variations (*nongeum*). This analysis is also reflected in the research of S.H. Yun (2005).

²⁶⁾ https://www.youtube.com/watch?v=_3UBKIQhQNg

Score 1

Garak (「가락」) : *Delicate Ornamentation Techniques Surrounding the Hauptton*

The musical score is written for a single melodic line (likely flute or violin) and a piano accompaniment. It is in 4/4 time. The first system begins with a tempo marking 'poco a poco ritardando al J = 60'. The melody is characterized by rapid sixteenth-note runs and trills, often marked with 'ff' (fortissimo) and 'mp' (mezzo-piano). The piano accompaniment provides a harmonic foundation with sustained chords and moving lines, marked with 'p' (piano) and 'f' (forte). The second system continues this interplay, with the melody featuring more complex ornamentation. The third system shows a shift in texture, with the piano part becoming more active and the melody moving towards a conclusion marked 'molto espress.' (molto espressivo).

Note. Reprinted from Cho, 2017, [Score 2].

Unlike Hauptton, which is rooted in melodic progression, Hauptklang explores the collective resonance of instruments. This technique emphasizes the interplay of instrumental groups, density, and dynamic changes, creating a multilayered and harmonious sound structure. Cho (2017) posited that Yun's Hauptklang begins with a single main tone, which gradually develops into a "sound cluster." What makes Yun's Hauptklang unique compared to other composers is the inclusion of the concept of "Jeongjungdong." This means that the calm and steady sound waves are not static; instead, they create a continuous sense of motion and flow.

III Research Methods and Contents

1. Research Methods

The purpose of this study is twofold: to analyze the performance techniques of *Piri*, composed by the German composer of Korean origin, Isang Yun, and to develop a guide for clarinet players by converting these techniques into suitable ones for clarinet performance. To achieve this goal, the study will employ three methods as follows.

- 1) **Literature Analysis:** Collecting and analyzing literature related to the background of *Piri*.
- 2) **Technique Adaptation:** Developing clarinet performance techniques by applying the oboe performance techniques of *Piri* to the clarinet.
- 3) **Presentation and Demonstration:** Organizing findings and providing recorded performance demonstrations.

2. Contents and Tasks of Study

The contents and tasks of this study are structured into three parts to align with the purpose of the study as follows:

- 1) Analysis of Literature on *Piri*,
- 2) Development of Performance Techniques and Guidelines for *Piri* Adapted for Clarinet,
- 3) Guide Videos of *Piri* Applying Developed Clarinet Performance Techniques

A more specific breakdown of these components is as follows:

1) Analysis of Literature on *Piri*

Reviewing existing literature on Yun and his composition *Piri* : Examining scholarly articles, books, and other sources discussing the historical and musical context of the *Piri*.

(1) Yun's Life and Work

(2) Characteristics of Yun's Composition Style

(3) *Piri*

① About the *Piri*

② The Background and Structural Form of *Piri*

③ Overall Score Analysis of *Piri*

- Melody

- Rhythm

- Structure

2) Development of Performance Techniques and Guidelines for *Piri* Adapted for Clarinet

Analyzing the contemporary techniques showcased in *Piri* and exploring ways to perform them on the clarinet.

(1) Performance Techniques for Oboe in *Piri*

① Double trill

② Rolling tone

③ Glissando

④ Chuseong \cup , Toeseong \cap

⑤ Multiphonics

⑥ Bisbigliando

(2) Adapting Performance Techniques for Clarinet from *Piri*

① Double trill

② Rolling tone

③ Glissando

④ Chuseong \cup , Toeseong \cap

⑤ Multiphonics

⑥ Bisbigliando

3) Guide Videos of *Piri* Adapted for Clarinet

1. Guide Videos of *Piri* Adapted for Clarinet – Teil I, II, III
2. Guide Videos of *Piri* Adapted for Clarinet – Teil IV

IV. Results

1. Results of the Theoretical Background Analysis of *Piri*

1) Sanjo, a Traditional Korean Genre of Music

Studies describing how Yun integrated characteristics of traditional Korean music into European contemporary compositions (Gil & Kang, 2024; Fraker, 2009) often lack detailed analysis of the specific elements he combined and the methods he used. In particular, analyzed research on the specific traditional Korean influences present in *Piri* is rare. According to the head interpreter I interviewed at the Yun Memorial Hall, the musical roots of *Piri* can be traced to the Korean traditional music genre known as Sanjo. He emphasized that an understanding of Sanjo is essential for capturing the true essence of *Piri* in performance (J.D. Lee, 2024).

Sanjo is a form of traditional Korean instrumental solo music classified as folk music without lyrics (National Folk Museum of Korea, 2016, p. 159; J.S. Lee, 2024). It is one of the most highly regarded and frequently performed genres in Korean traditional music due to its artistic value (M.H. Choi, 2013, p. 1). Sanjo focuses on "the abstract logic of instrumental music, which includes rhythmic cycles (the structural framework of sanjo; currently centered around jinyang, jungmori, jungjungmori, and jajinmori, tonal structure (joseong), and modes like pyeongjo and cheong" (National Folk Museum, 2016, p. 159). The term sanjo is a compound word, combining "san," meaning "to scatter," and "jo," meaning "to tune" or "to control." Thus, sanjo can be interpreted as "free-style solo," where the melodies and rhythms are loosely structured. Y.J. Kim (2020) describes sanjo as follows.

Sanjo (散調; Sanjo (Free-style Solo)) literally means "scattered melody" or "dispersed melody." Various forms of folk music that existed before sanjo were integrated into it, creating a unified form. This music emphasizes the expression of spontaneous emotions, depending on the performance conditions, such as the venue and the performer. Sanjo emerged during the dissolution of traditional society, reflecting the "disorder" and "anxiety" of that period while pursuing a natural individuality. It provided a sense of liberation among the people, thus being regarded as a form of folk music that reflects the Zeitgeist²⁷⁾ of that era. (Y.J. Kim, 2020, para. 2)

The characteristics of sanjo are clearly reflected in Yun's *Piri*. This piece conveys a sense of mental "anxiety." Yun experienced when he was imprisoned under espionage charges and sentenced to life imprisonment (Sparrer, 2005). Yun used the *Piri* to express his view as a victim of Cold War ideological conflicts, highlighting that these conflicts were not the people's choice and advocating for liberation beyond state-imposed ideologies (Lee, 2024).

Sanjo is a genre of Korean traditional music that originated in the southern regions of Korea, influenced by shamanistic music and pansori (traditional Korean narrative singing). It is described as an instrumental solo genre that maximizes the expressive range and technical capabilities of the instrument, requiring exceptional skill, deep musicality, and extensive experience from the performer. It is considered a highly artistic form of music (National Gugak Center, 2022a, p. 475). Depending on the instrument used, sanjo is given various names. For instance, it started with Kim Chang-jo's *Gayageum Sanjo* in the late 19th century and became into other forms such

²⁷⁾ "Zeitgeist" is a German term that translates to "the spirit of the time." It refers to the general cultural, intellectual, and moral climate or mood of a specific period in history. In the context of your sentence, it means that the folk music captures and expresses the feelings, thoughts, and social conditions of that particular era.

as *Geomungo Sanjo*, *Daegeum Sanjo*, *Haegeum Sanjo*, *Piri Sanjo*, and *Ajaeng Sanjo* (Y.J. Kim, 2020, para. 1). Even though they share the same structure, the musical freshness and uniqueness differ based on the instrument used.

Sanjo follows a rhythmic structure that begins with "Jinyangjo²⁸⁾" (a slow tempo) and gradually transitions through "Jungmori²⁹⁾" (medium tempo), "Jungjungmori³⁰⁾," "Jajinmori³¹⁾," and finally to "Hwimori³²⁾" (National Gugak Center, 2022b, p. 412). The tempo increases from slow to fast, creating a dynamic and repetitive progression (J.W. Lee, 2017, p. 326). This gradual shift allows the performer to play freely, making sanjo an expressive form of traditional Korean music. The structure resembles a narrative journey, moving through tension and release, drawing listeners into a free-flowing performance that provides an emotional cleanse, helping them forget worldly worries. It starts with a sense of music emerging from silence and ends with the feeling of the music fading back into an infinite flow (H.S. Lee, 2002, p. 166). According to the *Dictionary of Korean Folk Arts - Music* (National Folk Museum, 2016), the rhythmic patterns of sanjo are outlined as follows.

²⁸⁾ Jinyangjo means "the true tuning of yang (brightness)" and refers to a traditional Korean musical rhythm characterized by its slow and calm tempo.

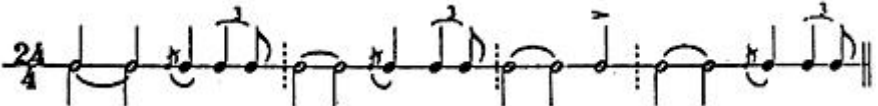
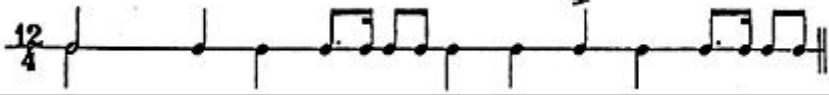
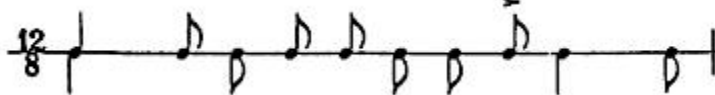

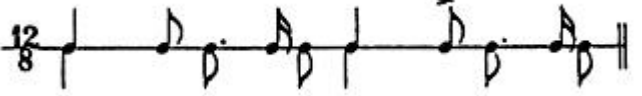


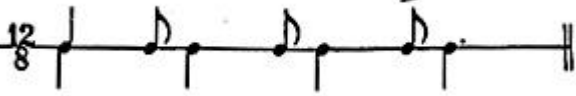
²⁹⁾ Jungmori means "middle flow" or "medium tempo," reflecting its role in traditional Korean music as a rhythm that bridges the slower and faster tempos.

³⁰⁾ Jungjungmori means "middle-middle flow," symbolizing a rhythm in traditional Korean music that is slightly faster than Jungmori, yet not as rapid as the fastest tempos.

³¹⁾ Jajinmori means "hurried flow," signifying a fast-paced rhythm in traditional Korean music that conveys a sense of urgency and liveliness

³²⁾ The Hwimori means "whirling flow," reflecting its rapid and dynamic rhythm in traditional Korean music, often evoking a sense of excitement and intense energy.

Table 1*Various rhythmic patterns of sanjo*

Rhythmic Structure	Patterns	
Jinyangjo (진양조) ♩ = 30~42	<p>In Jinyangjo, each quarter note counts as one beat, and a complete rhythmic cycle consists of 24 beats. In Western musical notation, this is represented as "24/4."</p> 	
Jungmori (중모리) ♩ = 72~108	<p>In Jungmori, each quarter note counts as one beat, and a complete rhythmic cycle consists of 24 beats. In Western musical notation, this is represented as "12/4."</p> 	
Jungjungmori (중중모리) ♩. = 80~96	<p>In Jungjungmori, each dotted quarter note equals one beat, forming a four-beat cycle. In Western musical notation, it is represented as "12/8."</p> 	
Jajinmori (자진모리) ♩. = 90~144	Type 1	
	Type 2	
	Type 3	
Hwimori (Danmori) (휘모리(단모리)) ♩ = 116~144	<p>In Hwimori (also known as Danmori), it consists of four beats like Jungjungmori but is played at a faster tempo. Each quarter note counts as one beat, forming a four-beat cycle, represented as "4/4" in Western musical notation.</p>	
	Type 1	
	Type 2	

Note. Contents are extracted from *Encyclopedia of Korean folk arts – Folk music*

(National Folk Museum of Korea, 2016). ※In practice, the structure of the rhythm and the performance duration can vary depending on the performers.

The sanjo scale consists of different modes, including Ujo, 5 Notes (Sol(G), La(A), Do(C, *tonic*), Re(D), Mi(E)), which is characterized by a bright and vigorous sound centered around the tonic note "Do" (C), as well as Pyeongjo, 5 Notes (Re(D), Mi(E), Sol(G, *tonic*), La(A), Do(C)), which emphasizes a soft and calm character with "Sol" (G) as the tonic. There is also Gyemyeonjo (Mi(E), Sol(G), La(A, *tonic*), Do(C), Re(D)), which gives a sorrowful and yearning quality, akin to the minor scales of Western music and has "La" (A) as its tonic. These various modes are employed through key changes, allowing for a rich musical expression in sanjo (National Gugak Center, 2022, p. 475). Sanjo is celebrated for its emotive melodies, vividly expressing the full range of human emotions while reflecting the harmony between nature and humanity. This expressive quality conveys messages of satisfaction and happiness (H.Y. Lee, 2017, p. 12). The piece *Piri* exemplifies the characteristics of sanjo, as it reflects Yun's emotional journey while imprisoned—combining a sense of despair with the joy of hope and eventual liberation. This duality of emotions highlights the essence of sanjo, bridging personal experience with shared human feelings.

2) *Piri*, *Piri Sanjo*, and *Sangryeongsan*

(1) *Piri* (피리)³³⁾ (National Gugak Center, 2024)

The form of "sanjo" for the piri, known as *Piri Sanjo* came later than sanjo for other instruments, primarily due to the narrow range of the piri and the complexities


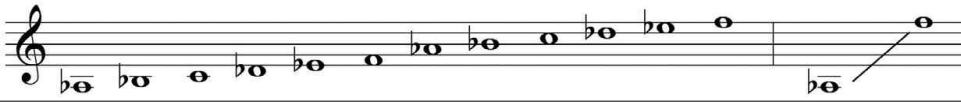

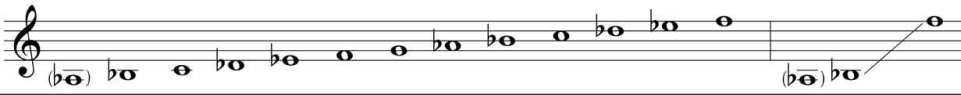


³³⁾ National Gugak Center (2024). Traditional Korean Instruments: A Practical Guide for Composers. <https://www.youtube.com/watch?v=gK3-xYPUnFk>

involved in performing (Seo, n.d.a). Playing the piri requires considerable skill, particularly in controlling the double reed, which can make it challenging to produce accurate pitches and sustain notes for long periods (J.H. Park, 2011; J.W. Lee, 2016). The history of the piri is extensive, as evidenced by the *Akhak Gwebeom*³⁴⁾ compiled in 1493, which introduced three types of piri: "Dangpiri"³⁵⁾ (imported from the Tang Dynasty in China), "Hyangpiri" (indigenous to Korea), and "Sepiri" (meaning "thin") (Hong, n.d.). These instruments typically feature eight fingering holes—seven on the front and one on the back—similar to the modern piri. In recent years, the piri has also become to include larger versions known as "Daepiri" and modified high-pitched versions called "Goeumpiri" (J.H. Park, 2011; C.W. Park, 2019). The performance of *Piri Sanjo* specifically utilizes the hyangpiri, which is recognized as the most common form of piri in Korean traditional music (Seo, n.d.a). It is noted for its loud volume and robust timbre, making it suitable for various contexts, including court music, dance accompaniment, and folk ensembles (National Gugak Center, 2008). In terms of appearance and range, different types of piri vary, but they typically share common structural elements and capabilities.

³⁴⁾ *Akhak Gwebeom* (『악학궤범』) or *Musical Canon* (Eng.) : A book of gugak theory compiled in the 24th year of King Seongjong of Chosun Dynasty.

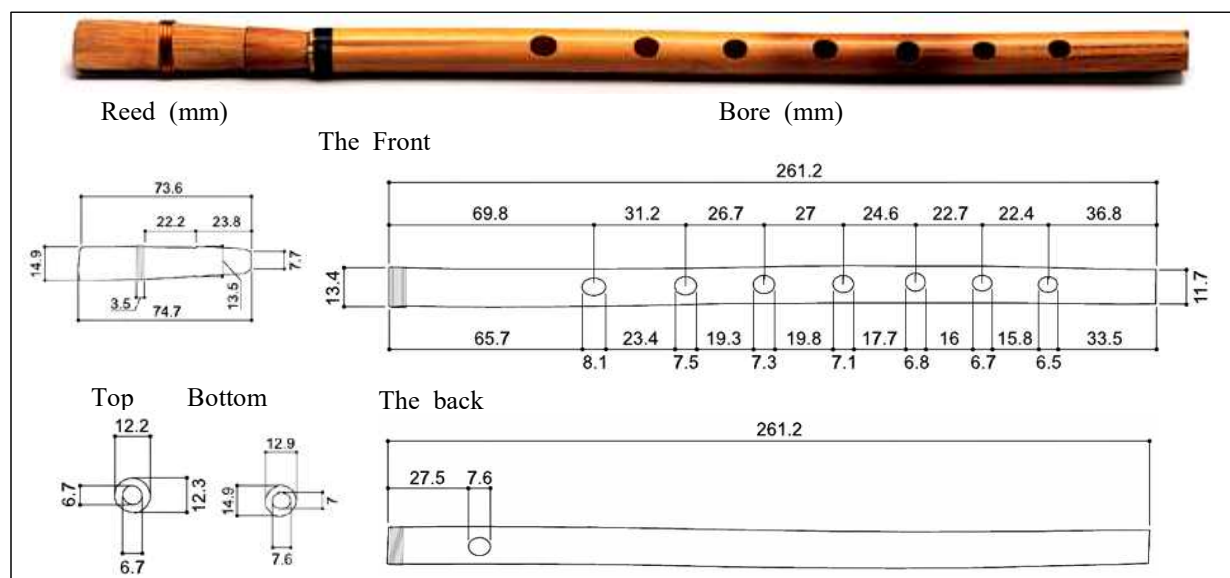
³⁵⁾ The term "Dangpiri" incorporates "Dang (唐)," referring to the Tang Dynasty of ancient China, indicating that the instrument originated from China (Y.G. Kang, 2007). "Among traditional types of piri, it has the loudest volume, but its tone is somewhat rough and unrefined." (C.W. Park, 2019, p. 214). Even though Dangpiri is characterized by its loud and powerful sound, but its rough and coarse tone may not have harmonized well with the delicate and soft timbres traditionally favored in Korean music.

Table 2*Appearance and Range of Piri Types*

Types of Piri	Images and Range of Piri
Hyangpiri	 
Sepiri	 
Dangpiri	 

Note. Adapted from C.W. Park, 2019.




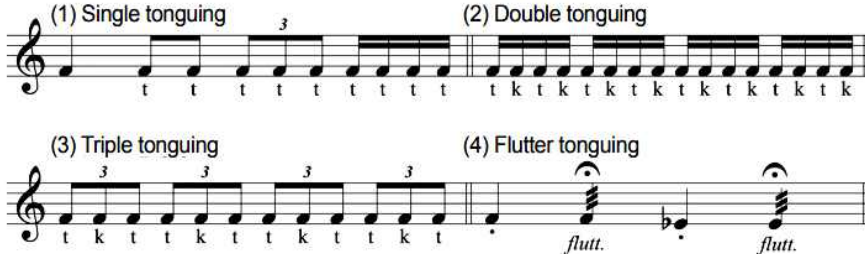
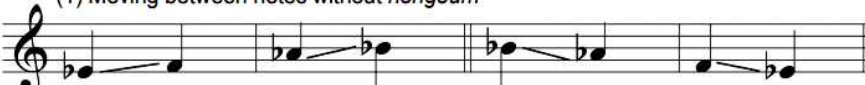



The most unique feature of the piri is the double reed called "seo," made from bamboo found near the ocean, known as haejuk or sinudae. The body is a tube (or bore) known as "gwandae" that allows air to pass through. The sound is produced by inserting the seo into the gwandae, where the two blades of the double reed vibrate, creating sound waves that resonate within the air column of the instrument. In the past, musicians would craft their piri according to personal preferences, leading to slight variations in specifications based on the heritage of famous performers. However, the National Gugak Center has standardized the structure and specifications of the seo and gwandae, as outlined in their publications, including *National Musical Instrument Measurement Data Series 1, 2, 3 (North Korean Instruments)* (National Gugak Center, 2008).

Figure 3*Structure of Hyangpiri*

Note. Reprinted from National Gugak Center, 2008, pp. 41-42.

The sound produced by a piri does not solely depend on the instrument's specifications; it varies from player to player. This variation is influenced by individual factors such as the shape of the lips and the structure of the mouth, which affect how the player controls the seo (reed) through their embouchure (C.W. Park, 2019, p. 217). There are different techniques for adjusting the embouchure, including basic embouchure, tighten embouchure, and releasing embouchure, among others. Additionally, different performers and their musical background may employ various methods. C.W. Park (2019) categorized piri's playing techniques into traditional techniques, traditional sigimsae³⁶⁾, and contemporary techniques, providing examples for each. For a detailed summary of these techniques, refer to C.W. Park's work below.

³⁶⁾ The term "Sigimsae" refers to decorative notes that embellish the skeletal notes of a melody. These notes serve the purpose of ornamenting the main tone (Hauptton) either before or after it, adding expressiveness to the music.

	Yoseong 요성	<p><i>Hotyoseong</i> <i>Gyeopyoseong</i></p> 
Contemporary Techniques	Trill & Tremolo 트릴과 트레몰로	<p>Trill Tremolo</p> 
	Staccato 스타카토	
	Tonguing 텅잉	<p>(1) Single tonguing (2) Double tonguing</p> 
	Glissando 글리산도	<p>(1) Moving between notes without <i>nongeum</i></p>  <p>(2) Moving between notes with <i>nongeum</i></p> 
	Seo Technique 서 주법	
	Multiphonics 다음(多音) 주법	
	Circular Breathing 순환 호흡	<p>The circular breathing is possible when the player holds the breath in the mouth, sends the breath to the instrument while breathing in through the nose repeatedly, so that the air flow that is delivered to the instrument is never discontinued.</p>

Note. Adapted from C.W. Park, 2019. Excerpted from Chapter 5: Piri.

H.S. Kang (2015) categorized the techniques for playing the Hyangpiri, the most common version of the piri into four main areas: melody, tone quality, rhythm, and decorative effects. The study organizes various piri playing methods as follows:

Table 4

Performance Techniques for Hyangpiri

Categories	Performance Technique
Melodic Progressions in relation to "finger position" and "blowing method"	12-tone or chromatic finger position, siru and rureo (시루와 루러), single strike tonguing (혀 치기), lower and upper single strike tonguing (혀 올려치기와 내려치기), double upper tonguing (겹혀 올려치기), chewing the reed (서 씹기), glottal shaking (목 튀김), vibrato (농음), upper and lower sliding notes (추성과 퇴성), bending or breaking notes (꺾는 음), glissando (글리산도)
Spectrum of instrumental timbres associated with various performance techniques	jeochwi (저취), pyeongyeokchwi (평역취), yeakchwi (역취), angongbeop (fingering) (안공법), unjibeop (fingerpositions) (대체 운지법), multiphonics (다음 주법), trills (트릴), timbre trills (tone-color trills) (음색트릴) and tremolo (트레몰로)
Extended performance techniques in regard to rhythm and ornamentation	turns (꾸미기 주법), tonguing(텅잉 주법), flutter tonguing (플러터 텅잉), finger hole percussion (key percussion) (지공 치기) and sliding fingering (over the holes)-(지공 굴리기 주법)

Note. Adapted from *A Study on Hyangpiri Performance Techniques* by H.S. Kang, 2015, pp. 20–142.

The concept of Hauptton (or Main Tone) and its associated techniques, known as "Haupttontechnik," developed by Yun, draw on traditional Korean musical practices, particularly the sigimsae, which refers to ornamental techniques in traditional music (Ahn, 2019). This technique can be observed in the Jeongganbo (정간보³⁷⁾), a traditional

³⁷⁾ Jeongganbo (정간보, 正間譜) refers to a type of musical notation system in which pitch names are inscribed in grid-like cells resembling the shape of the Chinese character for "well" (井), allowing for precise representation of both pitch and rhythm.

Korean musical notation system that served as a form of staff notation. In the traditional Korean context, each character in jeongganbo holds specific meanings:

정 (Jeong): Means "well," signifying "scale."

간 (Gan): Refers to "interval."

보 (Bo): Denotes "score" or "notation."

The notation employs square boxes (square, □) to indicate various musical elements, including pitch, rhythm, tempo, and specific characteristics of individual notes through various musical symbols.

(2) *Piri Sanjo*

The *Piri Sanjo*, performed on the hyangpiri, typically keeps the core musical characteristics of traditional sanjo music (J.W. Lee, 2016, p. 326). Most sanjo pieces follow a structure that progresses through different rhythmic patterns, starting from "Jinyangjo" (slow tempo) → "Jungmori" (medium tempo) → "Jungjungmori" → "Jajinmori" (fast tempo). The musical scales employed include the sweet-sounding "Pyeongjo" (similar to Western major scales) and the plaintive "Gyeomyeonjo" (similar to Western minor scales). The *Piri Sanjo* is characterized by its high range melodies and vibrant changes in timbre. As Lee points out, the piri boasts a significant sound volume and unique tonal qualities, utilizing the double reed to express rhythmic dynamics and emotions distinctively (p. 326). This versatility allows for a wide range of interpretations and performances. The sanjo below is a *Piri Sanjo* from *Encyclopedia of Korean folk arts - Folk music nongak* (p. 326).

Score 2

*Piri Sanjo**Piri Sanjo*

지영희 채보



Note. Reprinted from J.W. Lee, 2016, *Piri Sanjo*, p. 326.

Research on *Piri Sanjo* primarily focuses on the characteristics of melodies, tonal structures, and rhythms as passed down through different schools or lineages³⁸⁾. The main lineages of *Piri Sanjo* include the Lee Chung-sun school, Jeong Jae-guk school, Park Beom-hoon school, and Seo Yong-seok school (J.H. Park, 2011; M.H. Choi, 2013). Most of these lineages are centered around the central region of South Korea, while the Seo Yong-seok lineage³⁹⁾ is primarily based in the Namdo (southern) region.

In the Namdo area, *Piri Sanjo* is closely associated with "sinawi"⁴⁰⁾, a local music genre, which is known for its spontaneous melodies and improvisational nature. Sinawi serves as an accompaniment for shamanistic music and is characterized by its

³⁸⁾ In this context, "lineage" refers to a group of musicians or schools that share a common tradition or style, often passed down through generations.

³⁹⁾ The *Piri Sanjo* of the Seo Yong-seok lineage, provided by the National Gugak Center, can be heard through the following YouTube link: Lee, K. (2020, May 27). Seo Yong-seok's *Piri Sanjo*. National Gugak Center. <https://www.youtube.com/watch?v=3bmLGRZ4nhg>

⁴⁰⁾ "Sinawi" is the accompaniment music of shamanistic rituals in the Namdo region of Korea, rooted in Namdo folk music. You can listen to Sinawi provided by the National Gugak Center through YouTube. <https://www.youtube.com/watch?v=mR37ynNrYpg>

unique six-note scale called Yukjabaegi-tori⁴¹), which features fluid and improvised melodies without a fixed tune (Seo, n.d.a; B.H. Lee, n.d.). This improvisational aspect is often described as embodying "order within chaos" or "harmony within dissonance." Interestingly, the Namdo sinawi (Sinawi from Namdo province, South Korea) later became into sanjo, with young Yun often recalling the fishermen's songs he heard while night fishing by the sea, which closely resembled the melodies of Namdo sinawi (S.W. Park, 2017).

Yun's musical roots can be traced back to "sinawi," which became into sanjo. According to S.W. Park (2017), who authored *The Biography of Yun*, the young Yun was influenced by various folk performances, such as mudang-gut (shamanistic rituals), the Tongyeong-Ogwangdae (musical dramas), and the sorrowful songs of unlucky fishermen. At the heart of these folk traditions lies the local music genre sinawi, which reflects the blending of life and death.

Yun later revived elements of the shamanistic rituals—the mudang-gut in his composition *Nammo* for soprano and orchestra, capturing the comprehensive artistic expression that combines dance, music, and theater (S.W. Park, 2017, p. 41). The Ogwangdae performances, which are characterized as musical dramas, often reflect the sorrows and dreams of the common people, embodying elements of satire or resistance (p. 42). These performances typically portray the conflict between the ruling class and the lower classes, often mocking the elite. Additionally, S.W. Park notes that the influences from the traveling theater performances and fishermen's songs heard during Yun's childhood have permeated his sanjo compositions. Therefore, it is essential to interpret *Piri* within the context of *Piri Sanjo*, which is rooted in sinawi traditions (D.W.

⁴¹) "Yukjabaegi-tori" is a representative scale and its characteristics found in folk songs, shamanistic music, and instrumental music transmitted in the Jeolla province of Korea. You can listen to Yukjabaegi provided by the National Gugak Center through YouTube. (<https://www.youtube.com/watch?v=nFhugNNrkRs>) (National Gugak Center, 2016, December 23).

Yoo, 2011).

(3) *Sangryeongsan* (「상령산(上靈山)」) - The Foundation of *Piri*

Yun was inspired by the traditional Korean music piece, *Sangryeongsan* from *Yongsanhoesang* when composing *Piri* (Yun, 1997). *Sangryeongsan*, the opening piece of *Yeongsanhoesang*, is traditionally performed on the piri and features expressive techniques like sigimsae, which Yun adapted into his unique musical style.

The term *Yongsanhoesang* is commonly associated with scenes depicting the Buddha's sermons in Korean Buddhist temples. It symbolizes Buddhist teachings or, more broadly, Buddhism itself (Seo, 2009, p. 287). Although there are no historical paintings representing songs or instrument performances during Buddha's teachings, *Yongsanhoesang* has become a well-known title within the Korean traditional music repertoire (p. 288).

The lyrics of *Yongsanhoesang Bulbosal* (영산회상불보살⁴²⁾), shortened as *Yongsanhoesang* were set to music, making it a significant vocal piece in Korean music history (Seo, 2009, pp. 288-289). Originally, *Sangryeongsan* was the first piece of *Yongsanhoesang*, which gradually transitioned from a Buddhist choral work to a purely instrumental ensemble piece, reflecting a shift from sacred to secular music (p. 293).

Sangryeongsan was performed as a vocal piece with lyrics, but as the words were lost over time, it transformed into a purely instrumental composition for wind instruments. In the late Chosun period (1392-1910), as court and folk music began to blend, *Yongsanhoesang* became a representative piece in orchestral performances during court ceremonies. This transition marked its significance in both religious and secular contexts. The National Gugak Center (2016) describes *Sangryeongsan* as "Featuring a

⁴²⁾ *Yeongsanhoesang Bulbosal* (영산회상불보살): This term combines three elements: Yeongsan, meaning the spiritual mountain in India (specifically, Mount Vulture), "hoe", which means gathering or assembly, and "sang", meaning form or image, along with "Buddha" and "Bodhisattva". It represents the scene of Siddhartha delivering teachings to the assembly after attaining enlightenment on Yeongsan. The lyrics praise the virtues of the Buddha.

slow tempo, characterized by a 20-beat cycle, allowing for expansive breathing and showcasing the performer's skill through embellishments. The piri's rich and resonant timbre harmonizes beautifully with the piece's leisurely pace" (National Gugak Center, 2016, Note). Seo (2009) notes that listening to *Sangryeongsan*⁴³) when one is extremely fatigued can invigorate the spirit, and playing it when overwhelmed by desires can lead to inner peace (p. 289). This unique blend of emotional depth and musicality likely provided Yun with the inspiration to compose *Piri*.

Sangryeongsan is characterized as a "Gyemyeonjo" piece (from sanjo scale), which is known for evoking a sense of sadness in the listener (Seo, 2009, p. 294). In terms of notation, it appears to have relatively simple melodic movements; however, it employs a variety of embellishments (sigimsae) that are not explicitly detailed in the score (p. 295). Unlike Western music, where notes are played with fixed pitches, Korean music refines the quality of sound, emphasizing the nuances and delicacies inherent in the performance. This refinement process is known as sigim⁴⁴), which is central to the aesthetics of Korean music (p. 296). The piri or daegeum⁴⁵) serves as the principal melody, while other instruments contribute through ornamental tones. The piece is notably slow and flowing, allowing for extended breath and varied embellishments, which highlight the performer's interpretive freedom and the dynamic contrasts within the music. This makes *Sangryeongsan* a showcase for the expressive capabilities of the performer.

The main melody of *Sangryeongsan* is primarily played by the piri (Im, 2019). The following passage from the *Piri Manuscripts for Korean Classical Music*, published by the Korean National Gugak Center (2021), presents the beginning of the jeongganbo (traditional Korean notation score) for *Sangryeongsan*, which is the first piece of the

⁴³) Seo Han-beom (2009) referred to the piece as *Yeongsanhoesang*, but its original title was *Sangryeongsan*. For clarity, this study uses the term *Sangryeongsan*.

⁴⁴) Sigim refers to general ornamental tone variations in traditional Korean music, while sigimsae specifies the systematic execution of these ornaments unique to each instrument or vocal style.

⁴⁵) The daegeum (대금) is a traditional Korean bamboo flute known for its large size and rich, resonant tone.

suite *Yongsanhoesang* performed in both court and folk settings.

Figure 4

Jeongganbo for Yongsanhoesang

영산회상 靈山會相

상령진 上靈山

(分:二五三井)

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Note. Reprinted from National Gugak Center (2021). *Piri manuscripts for Korean classical music*. p. 56.

The jeongganbo notation includes various symbols within each square, indicating note lengths, rhythmic divisions, and pitch names. The *Piri Manuscripts for Korean Classical Music* (National Gugak Center, 2021) provides an overview of the notation symbols related to piri performance. These symbols cover various aspects, such as:

Performance Technique Notation: Indicating how the musician should approach playing.

Tempo Notation: Providing guidelines on the speed of the music.

Ornamentation Notation: Detailing decorative notes or embellishments.

Pitch Notation: Specifying the melodic contour and intervals.

Traditional Korean music utilizes these symbols to convey the nuanced performance practices essential to its style. (※For specific meanings of musical notation symbols, please refer to <Appendix B>).

Table 5

Musical Symbols of Piri (Based on Hyangpiri)

	—	ㄱ	ㄴ	ㄷ	ㄹ	ㅁ	ㅂ	ㅅ	ㅇ	ㅈ	ㅊ	ㅋ	ㆁ	ㆂ	ㆃ
ㄴ	ㄷ	ㄹ	ㅁ	ㅂ	ㅅ	ㅇ	ㅈ	ㅊ	ㅋ	ㆁ	ㆂ	ㆃ	ㆄ	ㆅ	ㆆ
ㅈ	ㅊ	ㅋ	ㆁ	ㆂ	ㆃ	ㆄ	ㆅ	ㆆ	ㆇ	ㆈ	ㆉ	ㆊ	ㆋ	ㆌ	ㆍ
ㆎ	㆏	㆐	㆑	㆒	㆓	㆔	㆕	㆖	㆗	㆘	㆙	㆚	㆛	㆜	㆝
㆞	㆟	ㆠ	ㆡ	ㆢ	ㆣ	ㆤ	ㆥ	ㆦ	ㆧ	ㆨ	ㆩ	ㆪ	ㆫ	ㆬ	ㆭ
ㆮ	ㆯ	ㆰ	ㆱ	ㆲ	ㆳ	ㆴ	ㆵ	ㆶ	ㆷ	ㆸ	ㆹ	ㆺ	ㆻ	ㆼ	ㆽ

Note. Adapted from National Gugak Center, 2021, *Piri manuscripts for Korean classical music*.

The playing technique of the piri can vary among different performers. Composer Na (2019) states, "It is not easy to learn traditional Korean instruments or to compose for them" (p. 281). When asked how Western instrument players should perform in a "Korean" or "Eastern" style, Na replied that she does not distinguish between Eastern and Western instruments in her compositions. She also mentioned that she does not make

an effort to blend the sound of the piri with that of the oboe (p. 281). Nonetheless, drawing from her experience, Na described the characteristics of traditional Korean music as follows:

Very long melodies progress without significant changes in dynamics. The starting and ending points of a musical phrase can be unclear, especially in music with very slow and lengthy rhythmic patterns. Performers do not play perfectly in sync. When several performers play the same melody, each one presents a slightly different version of the melody. When multiple instruments perform the same melody, each musician decides for themselves where to add embellishments and subtle nuances. (Na, 2019, p. 281)

The characteristics of Korean traditional music present a significant barrier for foreigners learning traditional Korean instruments. American composer Thomas Osborne, who has researched and composed for Korean traditional instruments, confessed, "When I sat down to write my first piece for a traditional Korean instrument, I found myself trembling in the dark" (Osborne, 2019, p. 283). Osborne described the complexities of tuning, intonation, embellishments (ornaments that performers improvise while playing traditional instruments), decorations (which decorate the skeletal notes of a melody), harmony, syncopation, rhythm, and sound quality (pp. 284-285). Osborne stated, "Respecting tradition is what keeps its vitality alive, and we must breathe new life into it through creation and experience rather than mere imitation" (p. 285). However, he argued that writing exclusively in a traditional style would be insincere and uninteresting. He emphasized the importance of composers understanding the unique expressions of each instrument, asserting that the best resource for assessing a piece's value lies in the performers themselves, thereby highlighting the need for guides on traditional instruments for foreigners.

2. Results of the Analysis of Isang Yun's *Piri*

1) Study on the Previous Studies of *Piri*

This study found several studies that dealt with theory analysis and performance techniques for the oboe of *Piri*. Some of them are as follows:

Table 6

Piri Related Studies and Contents

Studies	Contents
<i>The Oboe Works of Isang Yun</i> (Fraker, 2009) (DMA dissertation)	<ul style="list-style-type: none"> • Aimed to comprehensively examine all of Yun's works related to the oboe. • Discussed and analyzed <i>Piri</i>, Yun's only solo work for the oboe, which is based on the piri, the traditional Korean instrument. • Analyzed a total of 20 pieces composed by Yun, including wind quintets and concertos, which were written for various combinations of wind and string instruments.
<i>An Analysis of "PIRI" for Oboe solo" by Isang Yun</i> (G.M. Kim, 1999) (Masters thesis)	<ul style="list-style-type: none"> • Analyzed Yun's personal techniques used in <i>Piri for Oboe Solo</i>. • Investigated Yun's musical idioms, melody, harmony, rhythm, style, and form. • The study revealed that Yun's musical language is based on Eastern Taoism, with melodies containing many monosyllables and a 4/4 meter. The harmony is expressed as vertical vibrations within horizontal extensions, and slight rhythmic variations lead to melodic changes. The structure is divided into three parts, but each part is interdependent, all drawing from a single consistent breath. The special effect techniques are connected to his Eastern heritage.
<i>East and West: Exploring the Sound world of Isang Yun through an Analysis of Piri for Oboe Solo</i> (Y.J. Lee, 2016) (Doctoral dissertation)	<ul style="list-style-type: none"> • Explored the three musical periods of Yun in relation to his life, his general thoughts on composition, and Western characteristics. • Discussed Eastern Taoist philosophy, the concept of yin and yang, and the influence of traditional Korean music. • Discussed about Eastern culture, philosophy, and Korean music. • Analyzed Yun's unique compositional tools, the Hauptton and Hauptklang techniques.
<i>A Comparative Analysis</i>	<ul style="list-style-type: none"> • Analyzed three pieces composed by Yun: <i>Piri</i> (1971), <i>Inventionen</i>

<p><i>of Piri Elements and Special Techniques in Isang Yun's Oboe Works</i> (Gil, 2024) (Doctoral dissertation)</p>	<p><i>für zwei Oboen</i> (1983), <i>OstWest-Miniaturen für Oboe und Violoncello I. II</i> (1994).</p> <ul style="list-style-type: none"> • Examined the techniques inherent in Yun's compositions, such as the use of glissando, harmonics, double trills, rolling tones (rollender ton), quarter tones (viertelton), multiphonics (mehrklänge), flutter-tonguing, circular breathing, vibrato, bisbigliando, fermata. • Compared and analyzed the expressions of the traditional Korean instrument piri, such as sigimsae (ornaments) and hyotchigi (tonguing). It also examined and compared expressions like siru and rureo, chuseong and toeseong (glissando, quarter tones), and nongeum (vibrato).
<p><i>Relationship between Isang Yun's Playing Techniques of Oboe and Piri: Focusing on Specialized Techniques Teaching Methods</i> (Gil & Kang, 2024) (Journal article)</p>	<ul style="list-style-type: none"> • Analyzed <i>Piri for solo oboe</i> (1971) and <i>Inventionen for two oboes</i> (1983), focusing on the oboe performance techniques of Yun and how they reflect the techniques of the traditional Korean instrument piri. • Explored the musical significance throughout the life of Yun. • Examined how Yun's unique performance techniques were developed and integrated into his works. • Explored the relationship between the special performance techniques of the piri and the oboe in Yun's compositions. • Investigated the pedagogical approaches to the techniques of the piri and oboe as developed by Yun.

These studies analyzed Yun's *Piri* with a theoretical approach and analyzed the contemporary techniques of the oboe. They provided in-depth instrumental characteristics of the oboe, enabled to compare it with the clarinet.

However, research on the clarinet solo performance practices and techniques for Yun's *Piri* is difficult to find. Replicating the timbre of the traditional Korean music instrument piri, which is designed for oboe solo, on the clarinet—a instrument with limited polyphonic abilities and pitched a tone lower than the oboe—presents significant challenges (Discophage, 2016a). Yun's compositions frequently incorporate extended techniques, quarter-tone glissandos, overtones, and multiphonics, requiring performers to develop new playing techniques, new modes of tone production, and new sound possibilities (Discophage, 2016b). According to Discophage (2016b), there are approximately four different versions of *Piri* arranged for clarinet. This includes a

recording by clarinetist Eduard Brunner of *Piri für Klarinette solo* (Brunner, n.d.) available on YouTube⁴⁶). Unfortunately, those recordings provide no performance instructions. There is also a lack of research on adapting oboe techniques for the clarinet, and literature offering methods to combine these two instruments is rare and difficult to find. This study examines efforts to adapt a composition originally written for the oboe, designed to emulate the sound of the traditional Korean piri, for performance on the clarinet.

2) Results of the Analysis of *Piri*

Piri is a piece composed by Yun in 1971, featuring the piri, a woodwind instrument that plays a significant role in Korean traditional music with its deep and unique timbre. Originally composed as a solo work for oboe, it has naturally become part of the clarinet repertoire as well. The piece reinterprets the sound of the traditional Korean piri through the lens of modern Western oboe sound (Fraker, 2009). Additionally, *Piri* integrates elements of Korean traditional music with contemporary Western techniques, classifying it within the modern classical music genre (Han, 2021). It explores motifs from Korean traditional music while employing modern compositional and expressive techniques.

Piri contains a secretive theatrical narrative. Regarding the theme of this work, Discophage stated, "It expresses a prisoner confined in a cell; although he[Yun] is physically imprisoned, his spirit and thoughts suggest a freedom that can wander far away. The final section consists solely of various tones that represent his fervent prayers" (Discophage, 2016b⁴⁷), para. 5). In 1967, When Yun was kidnapped and

⁴⁶) <https://www.youtube.com/watch?v=y1Gcj7WqdeQ>

⁴⁷) Yun expressed that "the theme of the piece represents a convict confined in a prison and suggests that although he is physically held captive, his spirit and thoughts are free to wander far and wide" in a letter he wrote to the editor of the score for his composition *Königliches Thema*. This document provides insight into the thematic and conceptual underpinnings of his

sentenced to life imprisonment due to a fabricated espionage incident orchestrated by the Korean Central Intelligence Agency (KCIA) in East Berlin (Yun & Linser, 2017, pp. 172-201), this piece was composed and dedicated to oboist George Meerwein, who actively participated in the demonstrations calling for Yun's release (Discophage, 2016a, 2016b; Sparrer, 2005).

This piece, composed after Yun's release from imprisonment following the East Berlin Incident, thematically represents "the voice of the captive in the dungeon" (Sparrer, 2005, para. 9). It includes different sounds that represent Yun's deep prayers, filled with a sense of hidden drama that he experienced. However, Meerwein not only deeply understood how Yun's life was influenced by the historical and social context of Korea but also grasped the cultural fusion of Korean and Western music in *Piri* (Discophage, 2016b). He was an ideal performer with the capability and experience to interpret and perform the musical elements of both Eastern and Western traditions embedded in this piece (Kunz, 2005; Schneider, 2005; Sparrer, 2017). Thus, to perform this piece adequately, one must understand its historical and sociocultural backgrounds, technical skills and expressive capabilities.

(1) Structure of *Piri*

Sparrer (2005) categorized *Piri* into two parts: one based on musical aspects, such as tempo and performance technique, and the other on extramusical aspects, such as structure and expression. The first part is further divided into three sections, resulting in a total of four sections for analysis. Research by Gil (2024) and Yoo (2011) also analyzed the piece using the same structure. Regarding this structure, W.C. Kim (2021) remarked that Yun's *Piri* can be considered "a Yun-style oboe (clarinet) sanjo or hoesang

work, reflecting Yun's deep engagement with the emotional and philosophical dimensions of his music. (Discophage, 2016b, para. 5)

(*Yongsanhoesang*)" (para. 1). In fact, the structure of *Piri* exhibits characteristics similar to the compositional principles of traditional Korean sanjo, particularly the *Piri Sanjo*.

Table 7

Structure of Piri

Part	1 st Part			2 nd Part
Section	Section 1	Section 2	Section 3	Section 4
Measure	61(1 ~ 61)	48(62 ~ 109)	33(110 ~ 142)	1(143 ~ End)
mm.	♩ = ca. 60	♩ = ca. 66	♩ = ca. 78 ♩ = ca. 100	Langsam, misterioso
cf. <i>Piri Sanjo</i> Rhythm Pattern	Jungmori (♩ = 72 ~ 108)	Jungjungmori (♩ = 80 ~ 96)	Jajinmori (♩ = 90 ~ 144) Hwimori (♩ = 116 ~ 144)	Jinyangjo (♩ = 30 ~ 42)

Note. Adapted from *Piri Sanjo* rhythm pattern: National Folk Museum of Korea, 2016, *Encyclopedia of Korean folk arts – Folk music*.

According to the table, the structures of *Piri* and the traditional Korean sanjo are closely related. Generally, the *Piri Sanjo* consists of four-five movements with the following rhythmic patterns: <Jinyangjo (♩ = 30 ~ 42)> · <Jungmori (♩ = 72 ~ 108)> · <Jungjungmori (♩ = 80 ~ 96)> · <Jajinmori (♩ = 90 ~ 144)> · <Hwimori (♩ = 116 ~ 144)> (National Folk Museum, 2016; J.D. Lee, 2024; J.W. Lee, 2016). The four movement structure of *Piri* aligns with the rhythmic characteristics of the *Piri Sanjo*.

(2) Melodic Development of *Piri*

Regarding the melodic development of *Piri*, an evaluation can be found in Sparrer's (2020) commentary on Yun's life and works: "Hardly any other wind solo begins with comparably extreme shifts of position" (Sparrer, 2020, p. 222). In the program note for the CD featuring the piece performed by George Meerwein, Sparrer (2005) also described the melodic development of this work as follows:

Piri begins with long-drawn-out main tones attained by way of broadly spanned initial impulses and immediately modified in dynamics and tone color. The stressed initial sound, the building up to the one main tone attained through ornaments or ornamental impulses, is generally typical of traditional Korean music and of Yun's personal style. This note is drawn out but quickly changes in its dynamics and tone color or also through the "interbeat" of an ornament or melisma. The accentuated leaving of the main tone is also typical, for example, by means of a crescendo or also a diminuendo, by means of an accent or a concluding ornament. (Sparrer, 2005, para. 1)

Piri unfolds in the four sections of the gi-seung-jeon-gyeol (기-승-전-결⁴⁸⁾) format, with dramatic changes in dynamics throughout each part (W.C. Kim, 2021, para. 3). The overall flow is similar to that of the traditional Korean solo piri piece *Sangnyeongsan*⁴⁹⁾.

① Section I.

The first section starts quietly with a prelude featuring sustained notes in Eb and a tempo of ♩ = 60. The melody consists of long-sustained tones, with embellishment tones surrounding them. These long notes serve as the main tones (Hauptton), while the embellishments act as decorative tones, reflecting the concept of sigimsae from traditional Korean music (Yoo, 2011, p. 94). The embellishments not only connect the preceding and following sustained notes smoothly but also enhance the development of the main

⁴⁸⁾ Gi-seung-jeon-gyeol is a traditional narrative structure in Korean literature and music that consists of four stages: introduction, development, turning point, and conclusion.

⁴⁹⁾ You can listen to the Piri solo piece *Sangnyeongsan* performed by master musician Lee Young at the following site. (Lee, Y. (2024, June 24). Piri Solo *Sangnyeongsan*. <https://www.youtube.com/watch?v=JN2e2Yq54v8>)

melody, creating a new atmosphere (Seo, n.d.b). Therefore, *Piri* employs the Hauptton technique, which represents Yun's musical language. The following score illustrates some of the sustained notes and embellishments from <Section I>.

Score 3

Haupttons on Section I: Measures 1 through 60

mm.1-4 mm.4-7 mm.7-9 mm.9-12 mm.12-16 mm.17-20 mm.21-24 mm.24-27 mm.28-30 mm.30-31

mm.31-34 mm.35-36 mm.37-40 mm.42-44 mm.45-48 mm.48-49 mm.51-54 mm.54-57 mm.57-60

Score 4

Examples of Ornaments on Haupttons from measure 1 through 60

mm. 1 - 2 mm. 12 - 13 mm. 41 - 42 mm. 45 - 46

mm. 48 - 49 mm. 50 - 53 mm. 57 - 59

Additionally, *Piri* showcases the use of the 12-tone technique as a supportive framework for Yun's Hauptton technique. The piece predominantly develops around intervals such as major and minor seconds, augmented fourths, and major and minor thirds (with the major and minor sixths being inverted) (K.M. Kim, 1999, p. 8). In

Section I, the 12-tone series is presented in the form of a cyclic series⁵⁰) and a transposed version every 20 measures (K.M. Kim, 1999, p. 8). Specifically, the measures 1–20, 21–40, 41–46, 46–51, and 51–61 of Section I incorporate the 12-tone technique. For example, the 12-tone series used in measures 1–20 and its corresponding score are as follows:

Score 5

12 Tone Technique on Measures 1 through 20

The musical score for measures 1 through 20 is presented in four staves. The first three staves show the melodic line with various dynamics and articulations. The fourth staff displays the 12-tone series, with notes numbered 1 through 12. The series is: 1 (F#), 2 (G), 3 (A), 4 (B), 5 (C), 6 (D), 7 (E), 8 (F), 9 (G), 10 (A), 11 (B), 12 (C#).





In relation to the 12-tone series, Section I can be divided into three main phrases, with the third phrase- further subdivided into three parts, resulting in a total of five

⁵⁰) The term "cyclic series" refers to a concept used in the 12-tone technique, where a specific set of pitches is arranged in a circular manner around a central pitch, creating a repeating and cyclical structure. This series allows for the transformation and transposition of the initial set of pitches, enabling the composer to use all pitches equally while maintaining a consistent tonal framework.

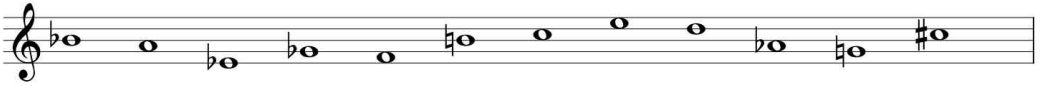
arrangements of the 12-tone series. The arrangement of the 12-tone series in measures 1-20 serves as the primary series⁵¹⁾, while the second phrase (mm. 21-40) similarly follows this pattern, with phrases separated by rests. However, the third phrase (mm. 41-61) shows some variation: "The 12 pitches are transposed a perfect fourth down from the cyclic series, and to extend the phrase, two additional series are used" (K.M. Kim, 1999, p. 11). Notably, measures 51-61 incorporate the inversion of the cyclic series transposed up a major second, transforming the melody/motif to create diversity. These can be summarized as follows:

Table 8

Characteristics of 12 Tone Technique in Section I

Phrases	Characteristics of 12 Tone Technique
Phrase 1 mm. 1-20	<ul style="list-style-type: none"> Presents the arrangement of the melody or rhythm pattern in the primary series form. 
Phrase 2 mm. 21-40	<ul style="list-style-type: none"> Begins on the note Si (B). The primary series (the series of Phrase 1) is repeated in a transposed form up a minor third. A rest at m. 41 separates Phrase 2. 
Phrase 3 mm. 41-48 mm. 48-51 mm. 51-61	<ul style="list-style-type: none"> In mm. 41-46, it is transposed down a Augmented fourth (or up a diminished fifth) from the primary series. The last note in m. 46 is shared with the first note of the new series that begins. In mm. 46-50, it is transposed down a minor third from the primary series. An inversion of the primary series is evident.  

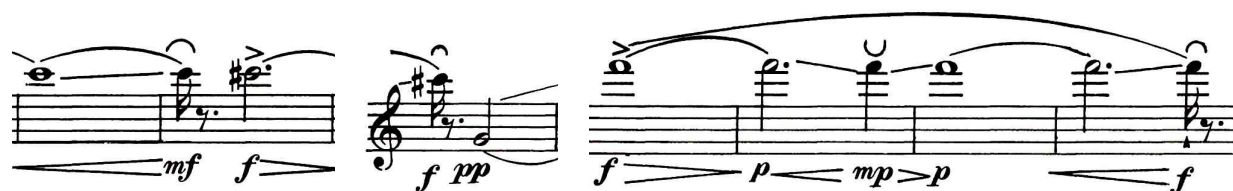
⁵¹⁾ In the context of the twelve-tone technique, the primary series refers to the original arrangement of the twelve pitches chosen by the composer. The primary series is significant because it dictates the harmonic and melodic material that will be explored and manipulated through various compositional techniques such as transposition, inversion, and retrograde.

	 <p>• In mm. 51-61, it is transposed up a major second from the primary series.</p>
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Additionally, the ornaments used to pull up and down the notes around the Hauptton are represented by \cap and \cup , which refer to the sliding notes in Korean traditional music known as sigimsae. Specifically, \cap denotes toeseong (lower sliding notes) and \cup represents chuseong (upper sliding notes).

Score 6

Examples of Sigimsae (\cap and \cup) in Section I



mm. 6 - 7 m. 9 mm. 17 - 20

These sigimsae are mainly used in instruments or singing, serving to enhance expressiveness by changing pitch, duration, and dynamics (C.W. Park, 2019). In other words, they help to relax the tension of sustained notes, serve as a means of emotional expression, and improve the flexibility of performance. Traditional sigimsae used in playing the Korean traditional instrument piri include toeseong and chuseong, as well as vibrato, bending or breaking notes, and glissando (pp. 226-228). (※ Please refer to the piri playing techniques.)

② Section II

If Section I is the "warming up" phase, then Section II serves as the "build up" toward the climax. First, the tempo slightly increases from $\text{♩} = 60$ to $\text{♩} = 66$; however, due to the reduction of note values and the division of rhythms, the actual speed of the

piece feels much faster (K.M. Kim, 1999, p. 13). This change is similar to the shift from the Jinyangjo tempo to the Jungjungmori tempo in sanjo, a genre of Korean traditional music. In sanjo, the Jungjungmori tempo is used to express lyrical and poignant narratives (I.S. Kim, n.d.).

In Section II, the primary series technique and the supportive arrangement of the twelve-tone series are also clearly present. Firstly, below are the musical scores showing some of the Hauptton and sigimsae from Section II.

Score 7

Hauptton on Section II: Measures 62 through 109

In Section II, the composer's special emotional expression is dynamically presented by using traditional sigimsae techniques, toeseong and chuseong, a total of 23 times. In particular, mixed sigimsae combining chuseong and toeseong can be found in measures 104–105 and 107–108.

Secondly, in Section II, there are a total of five twelve-tone series presented in the series section, where each of the four series, aside from the original series, is an inversion. Here's a summary of these series:

Table 9

Characteristics of 12 Tone Technique Section II

Phrases	Characteristics of 12 Tone Technique
Phrase 1 mm. 62-72	<ul style="list-style-type: none"> • Transposition by a perfect fourth. Inversion series.
Phrase 2 mm. 70-85	<ul style="list-style-type: none"> • Transposition by a minor third. Inversion series.
Phrase 3 mm. 85-94	<ul style="list-style-type: none"> • Transposition by a minor second. Inversion series.
Phrase 4 mm. 94-99	<ul style="list-style-type: none"> • Transposition by a minor third. Original series.
Phrase 5 mm. 99-102	<ul style="list-style-type: none"> • Inversion series.
Phrase 6 mm. 102-109	<ul style="list-style-type: none"> • Irregular repetition from the Phrase 5.

In the phrase 6, the twelve-tone series of phrase 5 is used irregularly and repeatedly, as shown below.

Score 9

12 – Tone for mm. 102-109

Irregular repetition of the twelve-tone series.

③ Section III

The tempo in Section III accelerates from $\text{♩} = \text{ca. } 60$ (Section I) $\Rightarrow \text{♩} = \text{ca. } 66$ (Section II) $\Rightarrow \text{♩} = \text{ca. } 78$ & $\text{♩} = \text{ca. } 100$ (Section III), reflecting the characteristic rhythm of the Jajinmori, Hwimori pattern in Korean traditional sanjo for piri. Korean traditional rhythms are not fixed to one pattern; instead, they allow for "variations in melody depending on the tempo or the flow of the instrument's sound" (E.J. Shin, n.d.⁵²). Therefore, in Section III, the melody completely changes, creating frantic 16th- and 32nd-notes that form wild arabesques (Fraker, 2009, p. 37).

⁵²) (신은주. (n.d.). 중중모리장단. Encyclopedia of Korean Folk Culture. Retrieved August 3, 2024, from <https://folkency.nfm.go.kr/topic/중중모리장단>










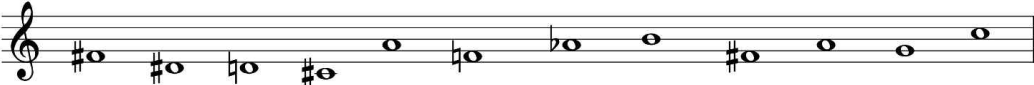
Score 10

The Flow of Melody at the Beginning of Section III (mm. 110-115)

The musical score for Section III (mm. 110-115) is presented in three staves. The first staff begins with a tempo marking of 'ca. 78' and a measure number of 110. The music is written in a single melodic line on a treble clef staff. The key signature has one flat (B-flat). The score is characterized by rapid, ascending and descending melodic runs, often grouped in threes or sixes. Dynamic markings include *fff*, *mp*, *ff*, *mf*, *f*, and *ff*. The second staff continues the melodic flow with similar patterns, including a *tr* (trill) marking. The third staff concludes the section with further melodic development and dynamic contrasts, including *f*, *p*, *ff*, and *fff*. The overall texture is dense and energetic, reflecting the 'surge of emotional intensity and energy' mentioned in the text.

Section III has a relatively fast tempo, with rhythm marked more by dynamic accents than by decorative notes or melodic techniques. The melodic shapes predominantly ascend from lower to higher pitches (Y.K. Kim, 2003; D.W. You, 2011). Additionally, what stands out in Section III is the significant subdivision of rhythms and abrupt changes in meter, which contrast with Section I and Section II, and the use of a new pitch structure for the series (K.M. Kim, 1999). This suggests a surge of emotional intensity and energy, reflecting Yun's deep-seated personal and traumatic experiences, manifesting as sharp emotional outbursts.

Table 10*Characteristics of 12 Tone series Section III*

Phrases	Characteristics of 12 Tone series Section III
Phrase 1 mm. 110-111	<ul style="list-style-type: none"> • New series. 
Phrase 2 m. 111	<ul style="list-style-type: none"> • Transposition up by a perfect fourth. Inversion series. 
Phrase 3 mm. 111-112	<ul style="list-style-type: none"> • Transposition up by a minor second. Original series. 
Phrase 4 mm. 112-113	<ul style="list-style-type: none"> • Transposition up by an augmented fourth. Inversion series. Repeated use of the twelve-tone series. 
Phrase 5 mm. 113-114	<ul style="list-style-type: none"> • Use of a new series. 
Phrase 6 m. 114	<ul style="list-style-type: none"> • Transposition up by an augmented fourth. 
Phrase 7 mm. 115-122	<ul style="list-style-type: none"> • Use of a new series. 
Phrase 8 mm. 122-130	<ul style="list-style-type: none"> • Original Series. 
Phrase 9 mm. 131-138	<ul style="list-style-type: none"> • Original Series. 
Phrase 10 mm. 138-142	<ul style="list-style-type: none"> • Original Series. 

[악보 18] 15마디 - 29마디

11 = 1

12 = 2 3

4

15

20

23

27

Tempo ad libitum

3 12 = 1

b) Phrase 10, mm. 138-142

<표20>

원형

(Original)

1 2 3 4 5 6 7 8

9 10 11 [12음열의 불규칙적인 반복사용] (2) (6) (10) (7)

<丑20>

원형

(Original)

1 2 3 4 5 6 7 8

9 10 11 $\lfloor (2) \quad (6) \quad (10) \quad (7) \rfloor$

(2) (6) (10) (7)

[악보 19] 28마디 - 33마디

The image displays a musical score for the Piri instrument, specifically measures 28 and 29. Measure 28 is marked with a box containing the number 28. It features a melodic line on a single staff with a key signature of one sharp (F#). The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). Above the staff, fingerings are indicated: 1 for D, 2 for E, 3 for F#, 3 for G, 3 for A, and 4 for B. Dynamics are marked below the staff: *f* under E, *mp* under F#, *pp* under G, and *ff* under B. Measure 29 is marked with a box containing the number 29. It continues the melodic line with notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), and A5 (quarter). Fingerings are indicated above the staff: (1) for D, 5 for E, 6 for F#, 7 for G, 8-9 for A, 10 for B, (2) for C, 5-9 for D, and (6) for E. Dynamics are marked below the staff: *pp* under D, *f* under E, *pp* under F#, *f* under G, *p* under A, *fp* under B, *ff* under C, *f* under D, *fp* under E, *mp* under F#, and *ppp* under G. There are also articulation marks (asterisks) above the notes F#, B, and G.

Note. Reprinted from K.M. Kim, 1999, *An analysis on "Piri" for Oboe Solo* by Isang Yun, pp. 23-24.

This study determined that the interpretation of K.M. Kim (1999) is closer to Yun's compositional intent. The reason for these differing interpretations seems to be that the final section, mm. 124-142, lacks the A# among the twelve tones, and there appear to be instances where the glissando of the notes might also be considered within the twelve-tone system. Therefore, examples of analysis from both studies are presented.

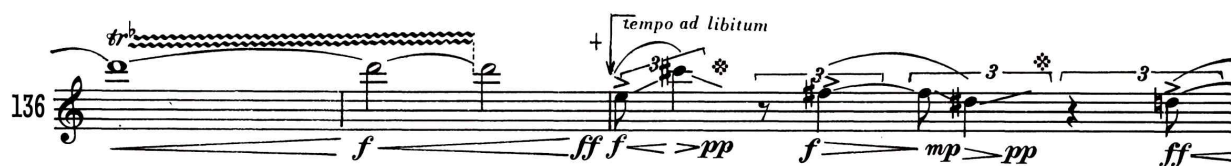
Another characteristic observed in Section III is the use of double trills instead of simple trills in certain passages (mm. 119-136). Generally, "a trill consists of rapidly alternating between a single note and a note that is either a half step or whole step higher (e.g., C and C# or C and D)" (Ammer, 2004, p. 438; Niedt, 2024). In Western instruments, trills are performed by rapidly oscillating between two adjacent notes, centered around a specific pitch (Niedt, 2024). However, in the performance of the piri, a traditional Korean instrument, some notes present difficulties in finger technique, making the use of trills less common (Park, 2019, p. 229). When trills are applied, it is recommended to utilize methods such as: 1) finger trills; 2) trills using mouth and reed adjustments; and 3) trills through tongue articulation (Kim, 2012, pp. 34-35).

In the Baroque period, "musicians thought of the trill as a series of appoggiaturas with their resolutions" (Niedt, 2024, p. 8). However, in the post-Baroque era, musicians thought of "the trill as a trembling or pulsation of the principal note" (p. 9). Composers often apply techniques like trills to maximize emotions at specific pitches in the melody or to shift the atmosphere according to the flow of the music. Therefore, some Korean scholars interpret the double trills used by Yun in Section III as a representation of the nong-eum, which is a sigimsae (ornamental technique) in traditional Korean music shown in Table 3 (e.g., Gil, & Kang, 2024; Yoo, 2011).

Score 11

Double Trills between mm. 119-136

The musical score for Score 11 consists of five staves, each with a treble clef and a key signature of one sharp (F#). The measures are numbered 116, 120, 124, 129, and 132. The notation includes various dynamic markings (fff, ff, f, p, pp, ppp, mp, ff, f, p, ff, mp) and articulation marks (accents, slurs, trills). A tempo marking "ca. 100" is present above measure 119. A box labeled "119" highlights a specific measure. The score shows a series of double trills and other melodic ornaments across the staves.



At m. 118, the tempo increases ($\text{♩} = \text{ca. } 100$), incorporating many accents, traditional ornamental techniques of piri performance such as chuseong (ㄱ), toeseong (ㄴ), and bending notes. As such, "ornamentation, appoggiaturas, tremolos, glissandos, and variations in dynamics are consciously employed to highlight the natural vibrations of each sound" (Yun & Rinser, 2017, p. 121), which is a characteristic of East Asian music. Therefore, the double trill presented between m. 119 and m. 137 can be interpreted as a type of nong-eum, which is one of the traditional ornamental techniques. In this context, nong-eum involves finely modulating or shaking a single pitch to express emotional tension or resonance. In other words, to produce the desired sound when performing *Piri* on the clarinet, it means that the double trill measures needs incorporate the nong-eum technique.

④ Section IV.

In contrast to the melodies developed in Sections I to III, Section IV can be regarded as a concluding section (Epilogue) characterized by long-held notes and an independent nature, quietly bringing the piece to a close. Notably, Yun "sought to present only the design of the piece by using many fermatas (ㄷ) in the basic series, granting the performer significant interpretative freedom" (K.M. Kim, 1999, p. 24). This intention is reflected in the indication for Section IV to be performed "Langsam misterioso" (slowly and mysteriously), encouraging the performer to play improvisationally. Therefore, most of the notes has to be played as a multiphonic sound determined by the performer. Section IV represents a return to a state of "stillness in motion" (Jeongjungdong) after the turmoil experienced in Section III. This reflects the

Taoist philosophy deeply embedded in Yun's inner self.

The score in Section IV includes fingerings and notes by George Meerwein. It can be inferred that Meerwein interpreted the piece through extensive discussions with Yun. However, Yun emphasized that musicians must continually develop their techniques to perform his works flawlessly. In a conversation with Luise Rinsler, Yun stated that he writes compositions to "demand considerable effort from performers to constantly discover new possibilities for expression and sound" (Yun & Rinser, 2017, p. 288). What interests Yun is not only the attempt to explore new techniques but also the "shared effort of composers and performers to discover new methods of expression" (p. 288). Therefore, musicians intending to perform the *Piri* must strive to find their unique ways of expression in Section IV.

3. Conclusion of the Review of Literature

Piri is a composition by Yun that adapts traditional Korean music to Western instrumental techniques. Therefore, it is essential to emphasize the characteristics of traditional Korean music when performing *Piri*. Notably, this piece embodies the traits of *sanjo*, a genre of Korean traditional music, and it closely resembles the *Sangryeongsan* section of the *Piri Sanjo*. Here are the commonalities between *Piri* and *Sangryeongsan*:

- **Slow Tempo:** Both pieces maintain a slow and steady tempo, conveying deep emotions and a sense of lingering.
- **Flexibility of Melody:** The melodies in both works are freely varied and embellished, highlighting the importance of melodic flow.
- **Improvisational Elements:** Each piece includes elements of improvisation, allowing performers to express their emotions and interpretations.
- **Importance of Timbre:** Both works emphasize timbre, using the unique sounds of

each instrument to convey emotions.

- **Connection to Nature:** *Sangryeongsan* is themed around nature, and *Piri* also reflects feelings and atmospheres related to nature.
- **Emphasis on Spatiality:** Both pieces create a sense of space in the music, particularly giving a relaxed feeling in the conclusion.
- **Influence of Traditional Instruments:** *Piri* is inspired by the piri, while *Sangryeongsan* achieves deep musical expression through the harmony of traditional instruments.
- **Emotional Expression:** Both works carry strong emotional elements, facilitating a connection with the audience.
- **Cultural Context:** Both pieces are rooted in Korean culture and tradition, highlighting their significance within that cultural context.
- **Diversity of Rhythm:** Both pieces feature varied rhythms, expressing emotions through musical tension and resolution.

In contrast, the differences between *Piri* and *Sangryeongsan* can be summarized as follows:

Table 11

Differences between Yun's Piri and the Korean Traditional Music Sangryeongsan

	<i>Piri</i>	<i>Sangryeongsan</i>
Genre	Modern classical music	Korean traditional folk music
Form	Free form	Korean traditional sanjo form
Compositional Technique	Hauptton and 12-tone technique	Korean traditional sanjo scales and modes
Tonality	Atonal character	Based on the Pentatonic scale
Complexity of Structure	Use of complex structures and techniques	Relatively simple structure
Degree of Improvisation	Emphasis on improvisation	composer presents a clear structure

Rhythm Patterns	Use of irregular rhythms	Follows traditional rhythm patterns
Changes in Timbre	Transforming the timbre of the piri into the oboe	Emphasis on the unique timbre of traditional instruments
Instrument Technique	Use of technical elements of western music	Highlighting performance techniques on traditional instruments

Note. Adapted from Bang, 2019; S.M. Kim, 2010; J.H. Park, 2011.

Most performers of *Piri* use the score interpreted by George Meerwein, to whom Yun dedicated the piece. However, according to a letter that Yun sent to his wife, it is evident that he was not satisfied with the performances of his other works by European musicians (Yun, 2021, p. 225).

...I listened to them practice my piece all the way through. They played remarkably well. However, they could not understand the very specific, Korean effects that I intended. I thought that playing it from a Western perspective would be more understandable for Westerners, so I didn't say much. (Yun, 2021, p. 225)

To effectively perform *Piri*, it is crucial for the performer to understand the composer's intentions and have a foundational knowledge of Korean traditional music. Although the oboe shares a tonal character with the piri, capturing the essence of *Piri* is even more challenging on the clarinet. Therefore, a theoretical exploration of Korean traditional music, an understanding of the piri, and an analysis of the similar piece *Sangryeongsan* are essential steps in preparing to perform *Piri* on the clarinet.

V. Development of Performance Techniques and Guidelines for *Piri* Adapted for Clarinet

1. Performance Techniques for Oboe in *Piri*

Piri is a modern reinterpretation of the traditional Korean instrument, the piri, using the Western oboe. Interestingly, despite the distinct cultural development of the oboe and the piri in the West and East, they share similar structures and sounds. They are even played using the similar type of reed. As a result, Yun effectively captures the essence of the piri in this piece by utilizing the unique techniques and capabilities of the oboe. Yun's performance instructions are detailed in the official score as follows:

Spielanweisungen:

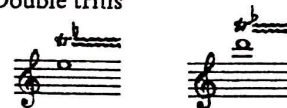
Instructions for performance:

Doppeltriller



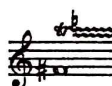
abwechselnd mit den Alternativ-Klappen (für es', f', as', f'', es''') der rechten und linken Hand sehr schnell trillern.

Double trills



trill very quickly, using the alternative-keys for the right and left hand (eb', f', ab', f'', eb''') alternately.

abwechselnd mit Zeige- und Mittelfinger der rechten Hand sehr schnell trillern.



trill very quickly with the fore-finger and middle-finger of the right hand alternately.

abwechselnd mit den Alternativ-Trillerklappen (c—d) der rechten und linken Hand sehr schnell trillern.



trill very quickly, using the alternative trill-key (c—d) for the right and left hand alternately.

„Rollender Ton“

mit sehr starkem Lippendruck (jedoch „normalem“ Griff!), so daß der Ton fast ins Flageolett überspringt und zu „rollen“ beginnt.



“Rolling note”

note to be played with very strong lip-pressure (but with normal fingering) so that it almost turns into a harmonic, and begins to “roll”.

Glissando

durch sukzessives Aufheben bzw. Niederdrücken der Finger möglichst stufenlos zu erreichen; ist der Endton



Glissando

to be achieved as smoothly as possible by successively raising or lowering the fingers. If the final note is

so ist dieser „leer“ zu greifen, d. h. alle Finger der linken Hand sind hochzuheben, mit Ausnahme der Oktavklappe.



this is to be played “open”, i. e. all the fingers of the left hand (with the exception of the octave-key) should be raised.

Notation

Maximal ein Viertelton höher oder niedriger



Notation

quarter-note as a maximum higher or lower

Fermate länger als üblich



fermata longer as usual

In der Ausarbeitung des letzten Abschnitts durch Georg Meerwein werden die Griffkombinationen folgendermaßen notiert:

normaler Griff der vorgeschriebenen Note.



In the version of the final section worked out by Georg Meerwein the fingering-combinations are notated as follows:

the normal fingering for the note as written.

Klappen, die zusätzlich dazu gegriffen werden sollen.
z. B.



keys to be depressed in addition to the normal fingering.
e. g.

normaler Griff für f' (F-Klappe rechts!); zusätzlich c'- und b-Klappe.



normal fingering for F (right hand F-key), in addition c- and bb-keys.

normaler Griff für b'; zusätzlich Klappen für d', es' (rechts!), e' und gis' (links!)



normal fingering for bb', in addition the keys for d', eb' (right hand), e', g (left)

mit Oktav-Klappe



with octave-key.

halboffenes Loch („Halbloch-Griff“) unter dem 2. Finger (Zeigefinger) der linken Hand.



half-open („pinched“) hole under the 2nd (fore-) finger of the left hand.

Anmerkungen:

a) Die in dem Werk von Bruno Bartolozzi „New Sounds for Woodwind“ (Oxford University Press, London 1967) verwendeten Symbole für Lippen-
druck

Notes:

a) The symbols used by Bruno Bartolozzi in his book „New Sounds for Woodwind“ (O. U. P., London 1967) for lip-pressure



Blasdruck

breath-pressure

N.Pr. M.Pr. P.Pr. A.Pr. D.Pr.

und Ansatz-Lippenstellung auf dem Rohrblatt

and positioning of the lips on the reed



werden nicht angegeben. Das klangliche Ergebnis der Zusatzgriffe und aller dieser Symbole hängt weitgehend vom Rohrblatt, vom Instrument sowie von der individuellen Blas- und Ansatztechnik des Ausführenden ab. Die angegebenen Griffnotationen sind daher nur unverbindliche Vorschläge, die beliebig abgeändert werden können.

have not been used. The sound which results from fingering combinations and from all these symbols depends to a great extent on the reed, the instrument and on the individual breath and attack technique of the performer. The fingerings notated here are therefore only suggestions which are not obligatory and which can be changed at will.

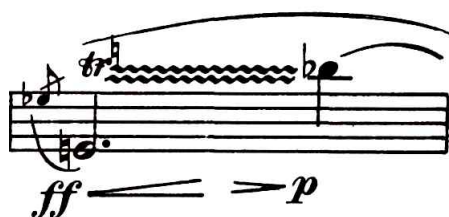
b) Bei der Oboe, für welche diese Griffkombinationen ausgearbeitet wurden, handelt es sich um ein Instrument französischer Bauart, mit automatischer Oktavklappe, mit jeweils zwei Klappen (je eine für die rechte und für die linke Hand) für die Töne es, f und as sowie mit Ringklappen für die Töne d, g und a.

b) These suggestions for fingering were worked out for an instrument of French construction with automatic octave-key, two keys each (one for the right hand, one for the left hand) for the notes eb, f and ab, and ring-keys for the notes d, g, and a.

This instruction is primarily focused on the oboe and provides a conceptual explanation. Therefore, this guideline will reintroduce the techniques that can be adapted for the clarinet and explain the basic concepts of how they can be performed. More detailed explanations, including fingerings, will be addressed later by comparing them with the score.

1) Double Trill

A double trill involves two simultaneous trills, typically performed on two different pitches, creating a rich, layered sound. This technique is more complex than a regular trill, which oscillates between two notes, as it requires the performer to maintain the integrity of both trills at the same time.



2) Rolling Tone

A rolling tone is a technique that creates a continuous, smooth transition between pitches, producing a fluid, wave-like sound especially in woodwind and brass, where the sound is rapidly vibrated or repeated to create a fluctuating tone. This method, often compared to a "trill" or "tremolo," adds variation and vibrancy to the sound.



3) Glissando

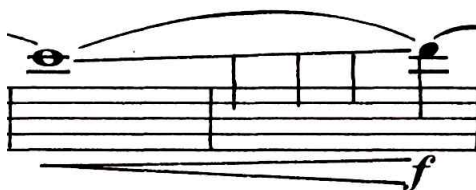
A glissando is a musical technique that involves smoothly transitioning from one note to another without articulating individual pitches. Yun infused his idea of merging both Western and Asian characteristics into this technique.

Western Influence: In Western music, glissandos are typically executed as upward slides.

Korean Traditional Influence: In contrast, Korean traditional music often features downward glissandos, which reflect its unique characteristics.

In Yun's composition, both upward and downward glissandos are employed, showcasing a blend of these musical traditions. Notably, the glissando ascends as it approaches the final note, further emphasizing this integration of styles.

Upward Glissandos.

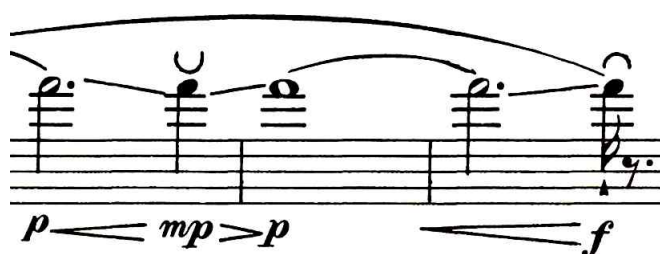


Downward Glissandos



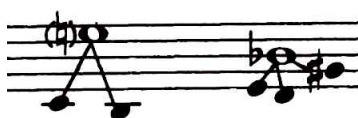
4) Chuseong ∪, Toeseong ∩

Chusung and Toesung are concepts in traditional Korean music that relate to the techniques of glissando and pitch bending, specifically in the context of Yun's compositional style.



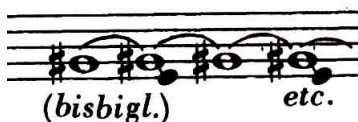
5) Multiphonics

Multiphonics, also known as Mehrklänge in German, refer to the technique of producing multiple tones simultaneously on an instrument, going beyond the typical production of a single note. This effect is achieved by manipulating fingerings, embouchure, and air pressure (for wind players) or bow pressure and position (for string players) to create a complex, layered sound that consists of two or more distinct pitches.



6) Bisbigliando

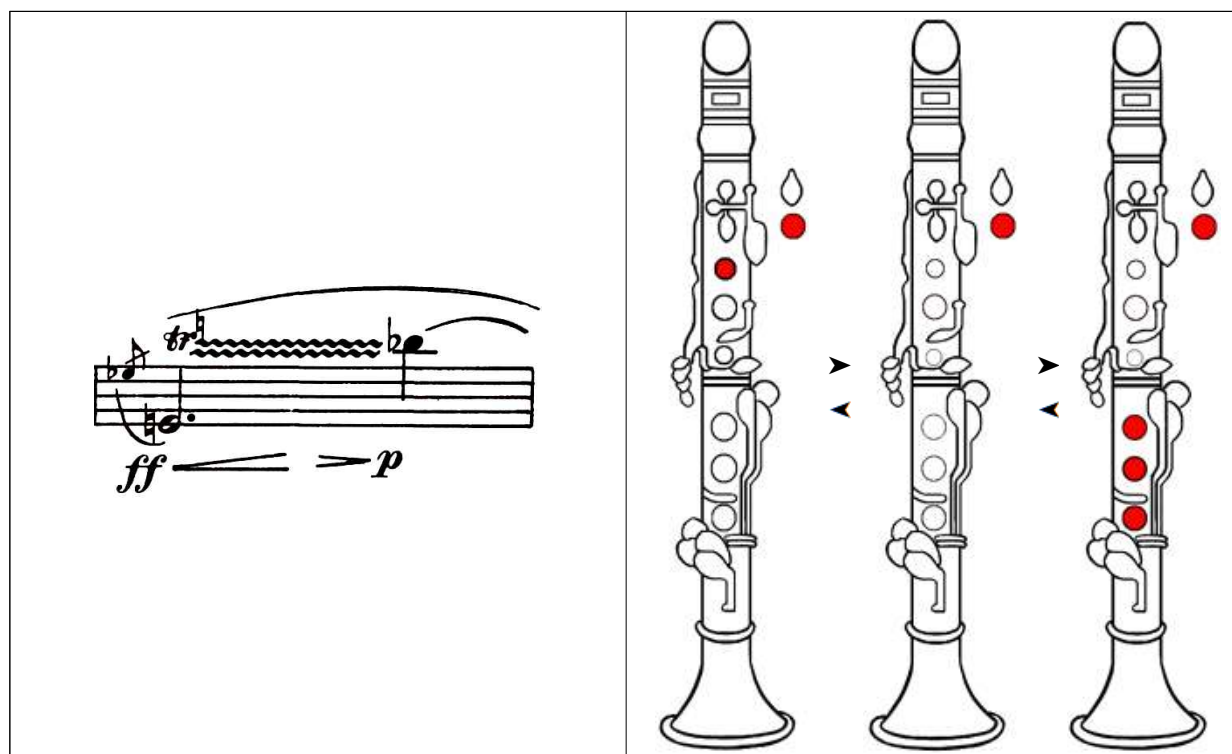
Bisbigliando, an Italian term meaning "whispering softly," is a musical technique primarily used in string instruments, involving the rapid change of pitch to create various tones and effects, typically alternating between semitones or octaves. Most commonly found in the strings and harp, this technique produces a smooth and delicate sound that resembles a whisper. While bisbigliando is relatively rare on wind instruments, oboists can achieve it through swift finger position changes and breath control to create subtle variations in tone. Similar techniques can be applied to the clarinet, although it is less frequently utilized on this instrument.



2. Adapting Performance Techniques for Clarinet from *Piri*

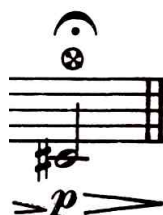
The most crucial aspect of this project is the clarinetization, which involves adapting techniques and elements specifically for the clarinet. Several guidelines are provided to ensure successful implementation. Examples of some techniques include:

1) Double Trill



For example, to execute a double trill from E to F on the clarinet, it is necessary to use both hands momentarily for rapid production. While the left hand can quickly transition from E to F, it is equally important to find a way to produce the sound of E again using either hand. Given that the clarinet has various keys that can produce E with the right hand, specific guidelines regarding this aspect are provided here to ensure clarity and effectiveness in executing the trill.

2) Rolling Tone



On the oboe, harmonics are produced through strong lip pressure due to its double reed design. In contrast, the clarinet, which features a single reed and mouthpiece, it is hard to produce harmonics solely by lip pressure. To mimic the sound of harmonics from the oboe on the clarinet, techniques such as utilizing specific keys or producing a flutter tongue technique have been developed. In this research, the flutter tonguing will be provided to perform rolling tone.

Flutter tonguing is a technique often used by woodwind players that creates a fluttering sound by vibrating the tongue. Here's how to apply flutter tonguing on the clarinet:

1. Tongue-Based Flutter Tonguing: This method involves making an "r" sound by lightly placing the tip of the tongue near the upper part of the mouth behind the upper teeth and vibrating the tongue. The vibration is similar to the rolling "r" sound and is transmitted to the reed, producing the flutter tonguing effect. For those who can roll their "r"s, this method feels natural. If this is difficult, you can try the next approach.

2. Throat-Based Flutter Tonguing (Uvular Flutter Tonguing): Some players use their uvula instead of the tongue, making a "guttural r" sound in the throat. This method is suitable for players who struggle to vibrate their tongue. In this case, the uvula's vibration is transmitted through the mouthpiece to the reed, producing a similar flutter tonguing effect. This approach can feel easier for players who can't vibrate their tongue.

3. Practice Tips:

- 1) Start without pitch: Begin by practicing the "r" sound without the clarinet to get used to the sensation of vibrating the tongue or uvula. Avoid tensing the tongue and relax for a smooth vibration.

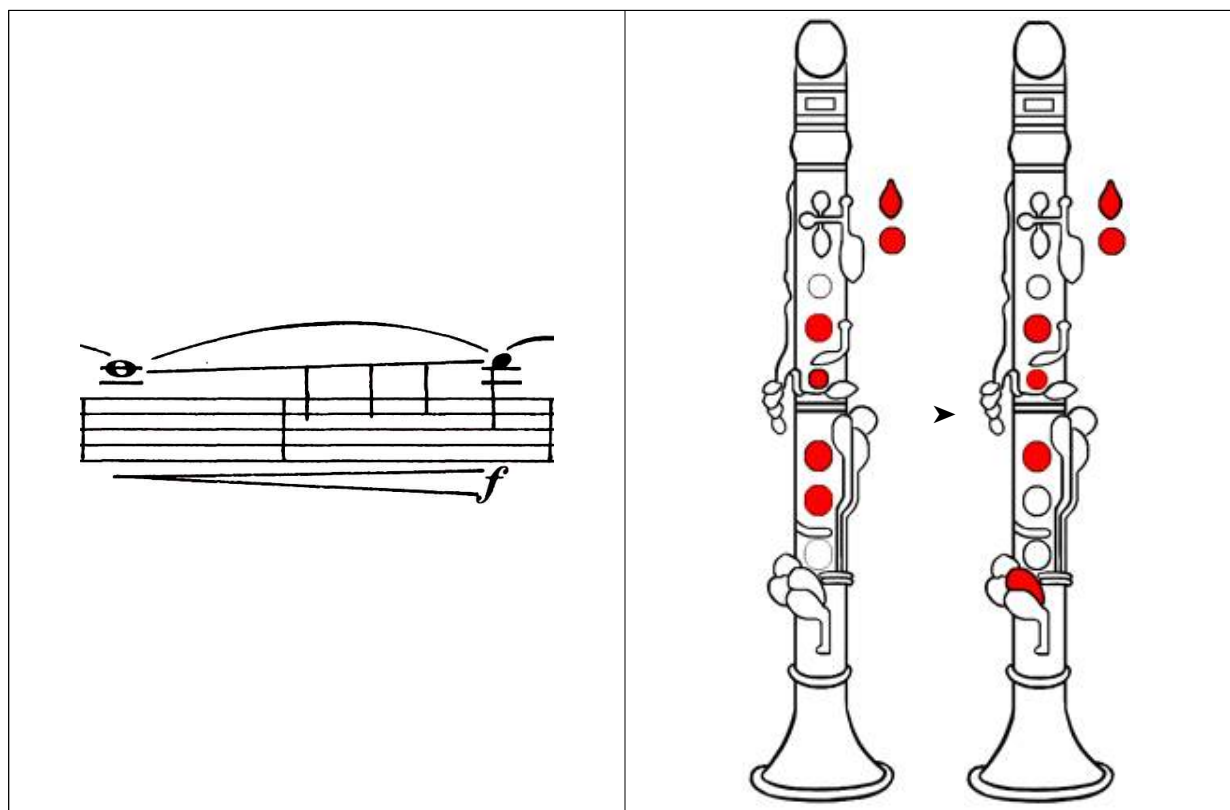
2) Combine with sound: Once comfortable with the vibration, try it with the clarinet, starting with low notes. Begin softly and gradually increase the intensity to create the flutter effect.

3) Adjust speed: Start slowly and practice increasing the speed of the vibration to match the tempo and style required in the music.


3) Glissando

To perform a glissando on the clarinet, both the mouth and key positions need to change simultaneously. The key positions will be provided, and the theoretical aspects are as follows:

Upward Glissandos.

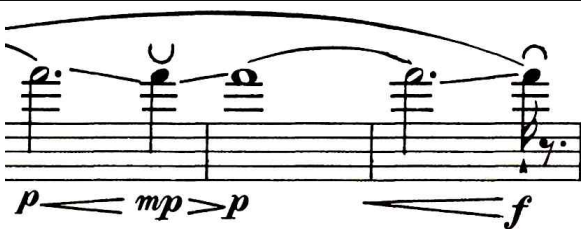


Downward Glissandos

	Lip Glissando to *53)
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To perform a glissando on the clarinet, start by selecting the starting and target pitches, typically choosing adjacent notes (such as a half-step or whole step apart). Hold the clarinet correctly, maintaining a stable embouchure to ensure smooth airflow. Begin by producing the starting note clearly, focusing on the stability and strength of the sound. As you sustain the note, smoothly transition your fingers to slide to the target pitch, making sure to move your fingers gradually and fluidly. While gliding between notes, adjust your lip pressure to naturally change the pitch without creating any harsh transitions. Practice glissandos between various notes to familiarize yourself with the sound variations, and experiment with different intervals and styles, including jazz and modern classical, to explore the expressive capabilities of this technique. With consistent practice, you will be able to create smooth and captivating glissando effects on the clarinet.

4) Chuseong ∪, Toeseong ∩

	<p>Lip Low(∪): Control the lips to lower the pitch to the lowest possible tune.</p> <p>Lip High(∩): Control the lips to raise the pitch to the highest possible tune.</p>
---	---

⁵³⁾ According to score of *Piri* in Teil III (*Appendix A), this means "mit dem unbestimmten Intervall enden. + die letzten 5 Takte vi-de ad libitum." - "Ending the piece with an uncertain interval, creating a sense of instability or openness. + last five measures can be played at the performer's discretion, allowing for freedom in interpretation."

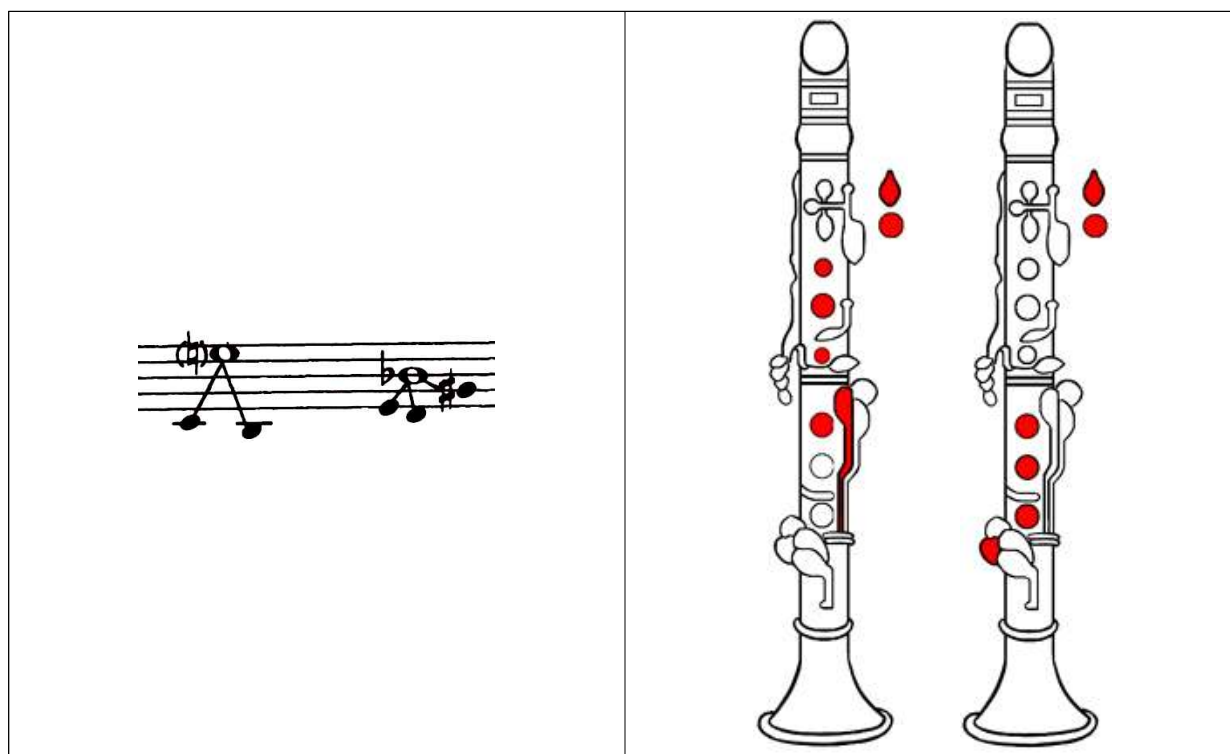
The techniques of Chuseong and Toeseong are similar to performing a glissando. Both the embouchure and key positions can move together or separately. In this piece, ascending and descending mostly involve biting the clarinet reed to raise the pitch or relaxing lip tension to lower the pitch as much as possible. In the guidelines below, "Lip High" and "Lip Low" are indicated:

Lip High: Control the lips to raise the pitch to the highest possible tune.

Lip Low: Control the lips to lower the pitch to the lowest possible tune.

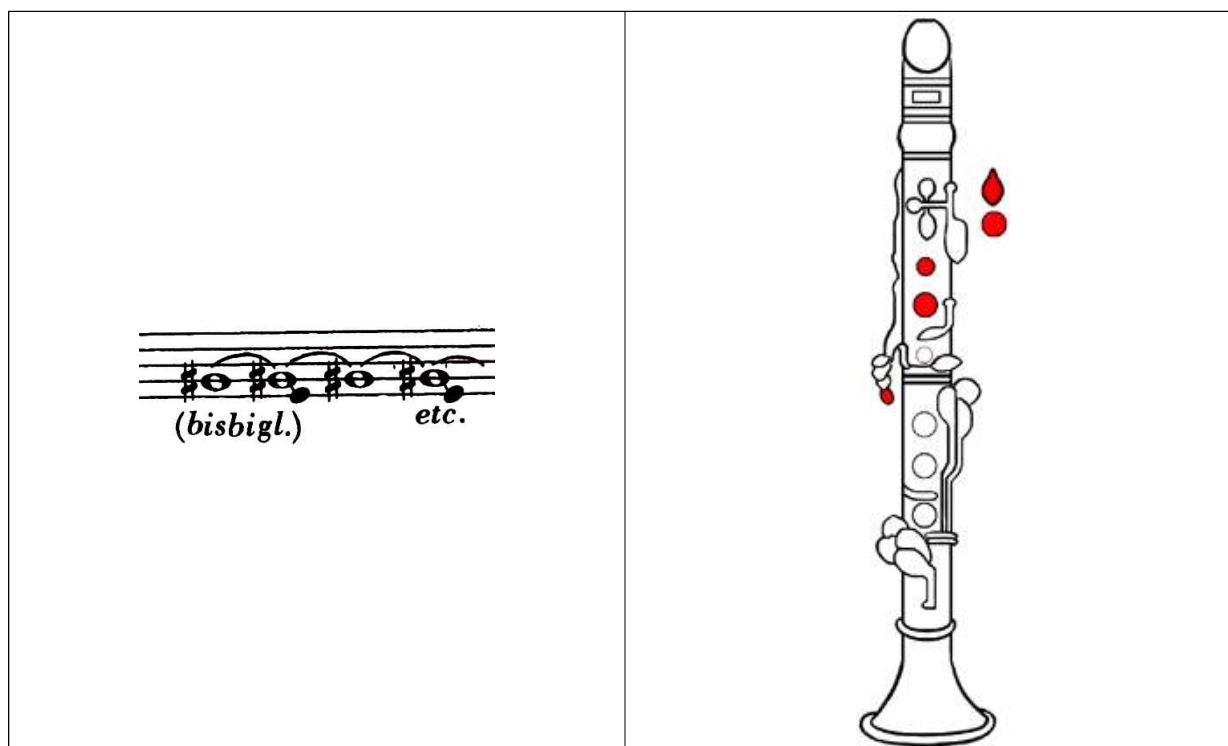
5) Multiphonics

Due to the structure of the oboe, multiphonics can be easily achieved with certain notes. However, producing the same sound on the clarinet is more challenging. Therefore, research into the keys that can generate sounds as close as possible to these multiphonics is necessary. Guidance on this process will be provided.



6) Bisbigliando

Fortunately, bisbigliando can be performed on the clarinet similarly to the oboe. However, to produce the specific notes indicated in the score accurately, various key positions are required. These key positions are outlined as guidelines.



3. Fingerings and Techniques for Clarinet from *Piri*

The following guidelines are based on the notation itself up to section 3, while from section 4 onward, they are derived from recordings of oboe performances. These guidelines reflect the researcher's personal embouchure, key preferences, and other factors, so please keep this in mind. Please understand the intent behind the guide and adjust it according to your own playing style and technique.

mm. 1-20.

♩ ca. 60

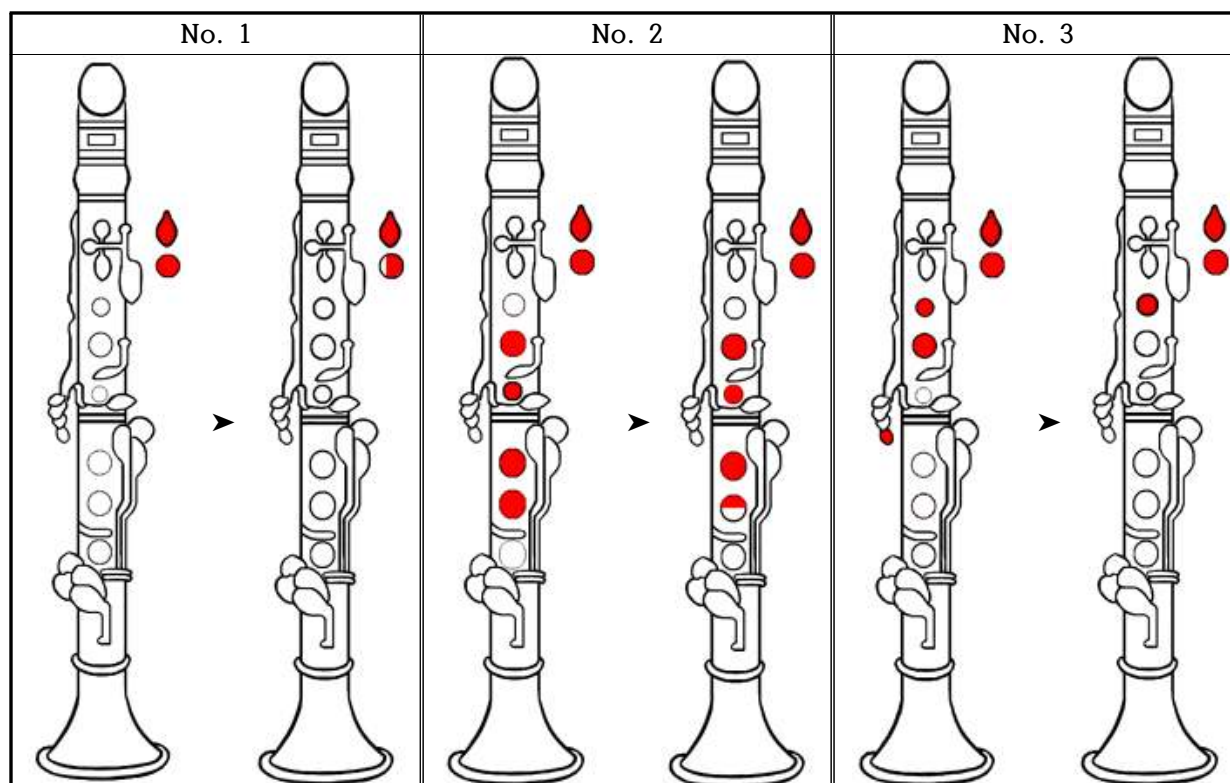
1

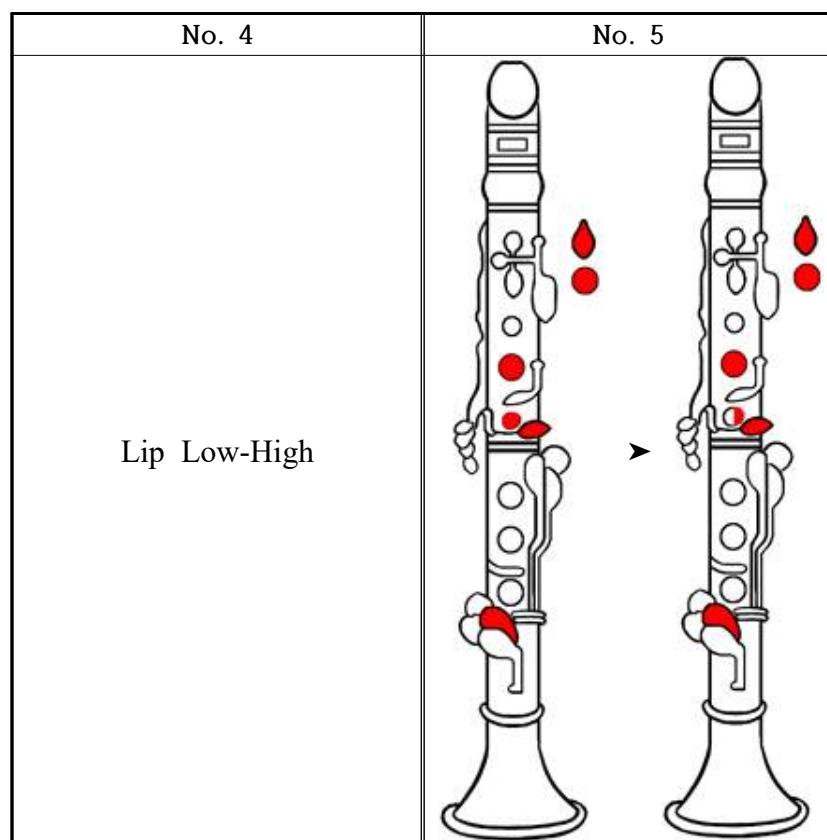
2

3

4

5





mm. 21-42.

6 7

mf *f* *f*

mp *pp dolce* *mp* *p* *mp* *p*

8 9

f *mp* *p espress.*

ppp

No. 6	No. 7	No. 8		No. 9	
Growling Tone	Growling Tone				

mm. 43-61.

Musical score for three staves, measures 43-61. The score includes dynamic markings (*p*, *mp*, *pp*, *mf*, *f*, *ff*, *fff*), articulation (*legato*), and fingerings. Blue numbers 10 and 11 are placed above specific notes.

No. 10	No. 11
	<p data-bbox="695 1312 909 1354">Growling Tone</p>

mm. 62-73

ca. 66

12

13

No. 12

Lip High

mm. 70-85

13

14

15

No. 13

Lip Low-High

No. 14

Lip Low-High

No. 15

Lip Low with G#

mm. 85-94

16

17

f *p* *ff* *fff* *p*

f *ff* *p* *ff* *mf*

No. 16	No. 17
Lip Low-High	

mm. 94-102

18

p

ff *f* *fff*

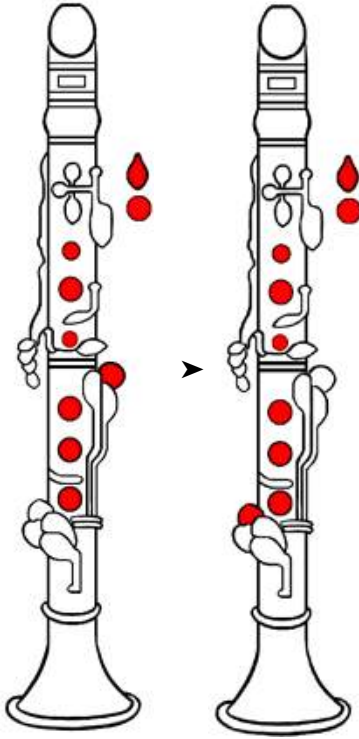
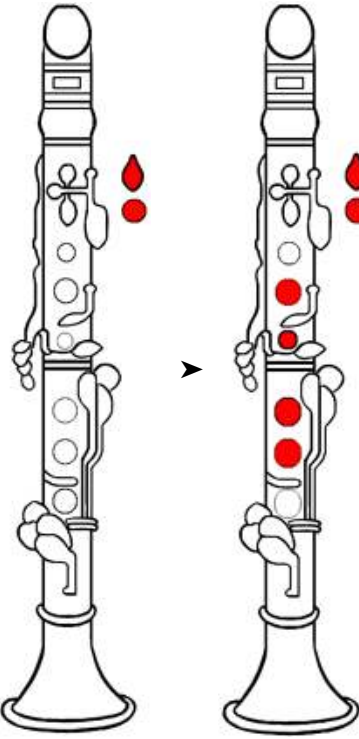
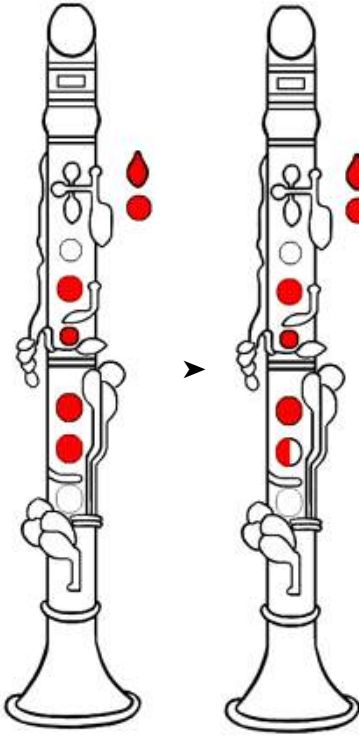
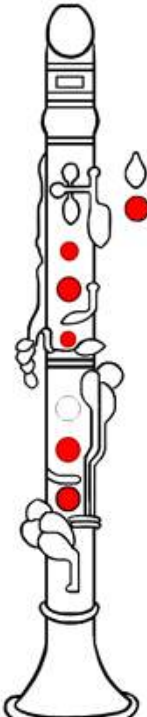
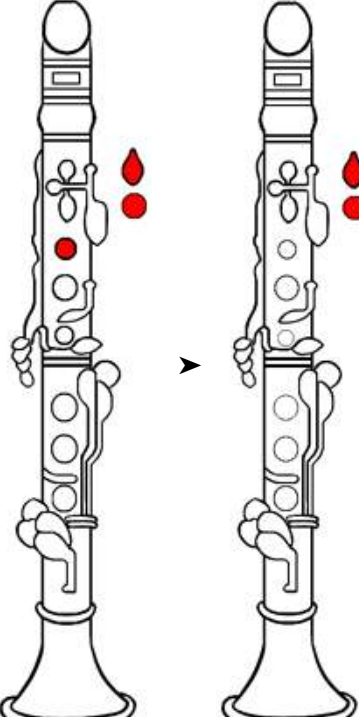
19 20

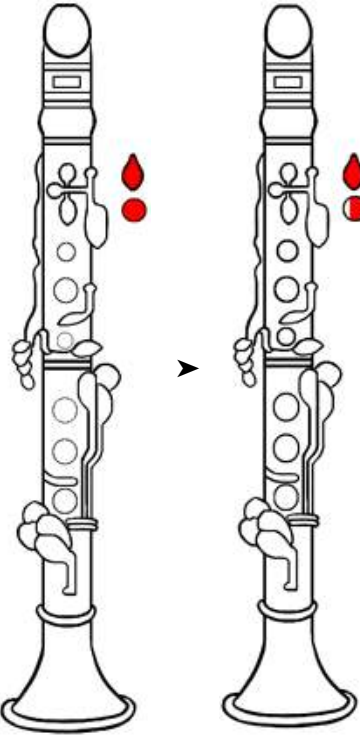
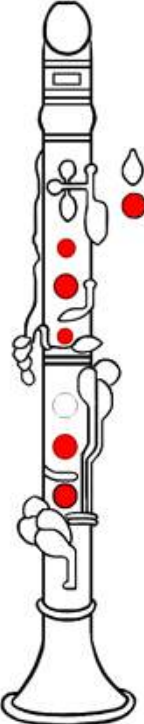
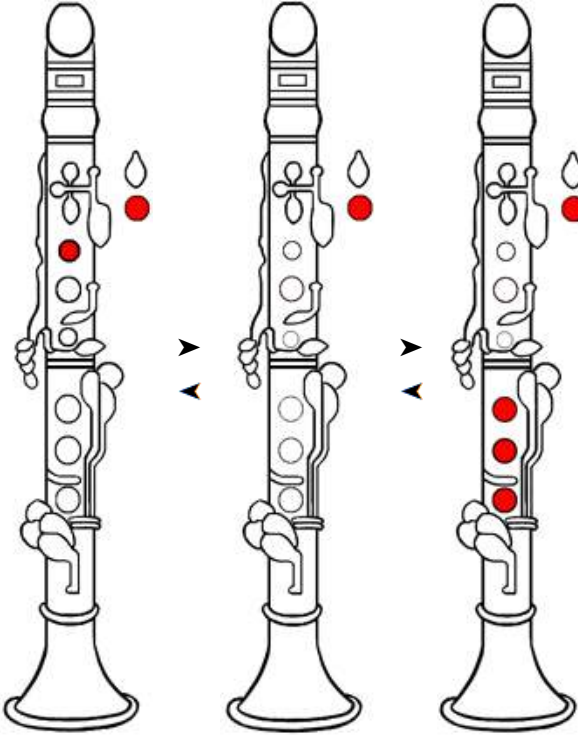
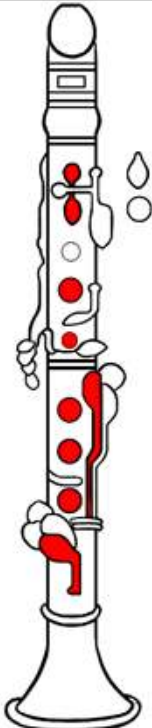
mp *f* *ff* *p*

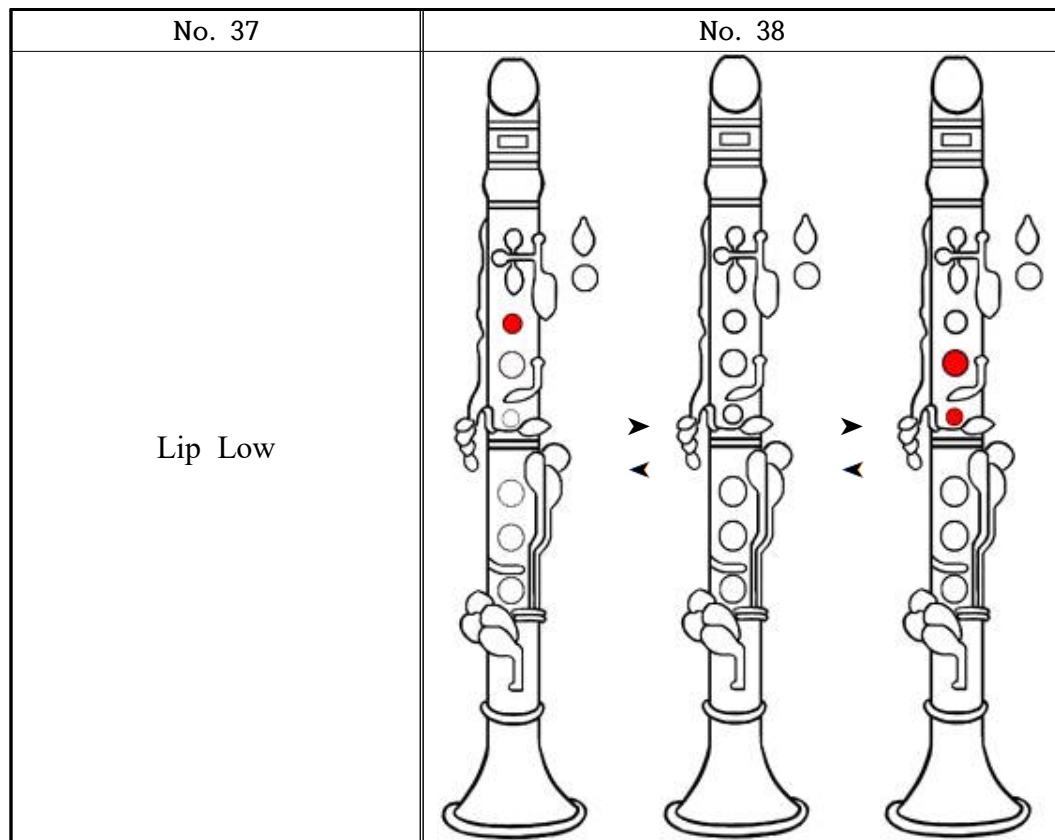
No. 18	No. 19	No. 20
	<p>Lip Low</p>	<p>Lip Low</p>

mm. 102-109

No. 21	No. 22	No. 23
<p>Lip High with D#, and then Glissando to</p>	<p>with Lip High</p> <p>Glissando to</p>	<p>Glissando to</p>

<p>No. 24 with Lip Low</p>  <p>Glissando to</p>	<p>No. 25 Lip Low</p>  <p>Glissando to</p>	<p>No. 26</p>  <p>Glissando to</p>	
<p>No. 27</p>  <p>Lip Low with</p>	<p>No. 28</p> <p>Lip High</p>	<p>No. 29</p> <p>Lip Low</p>	<p>No. 30</p> 

<p>No. 31</p> 	<p>No. 32</p> <p>Lip Low with</p> 	<p>No. 33</p> 
<p>No. 34</p> <p>Lip Low</p>	<p>No. 35</p> 	<p>No. 36</p> <p>Lip High</p>

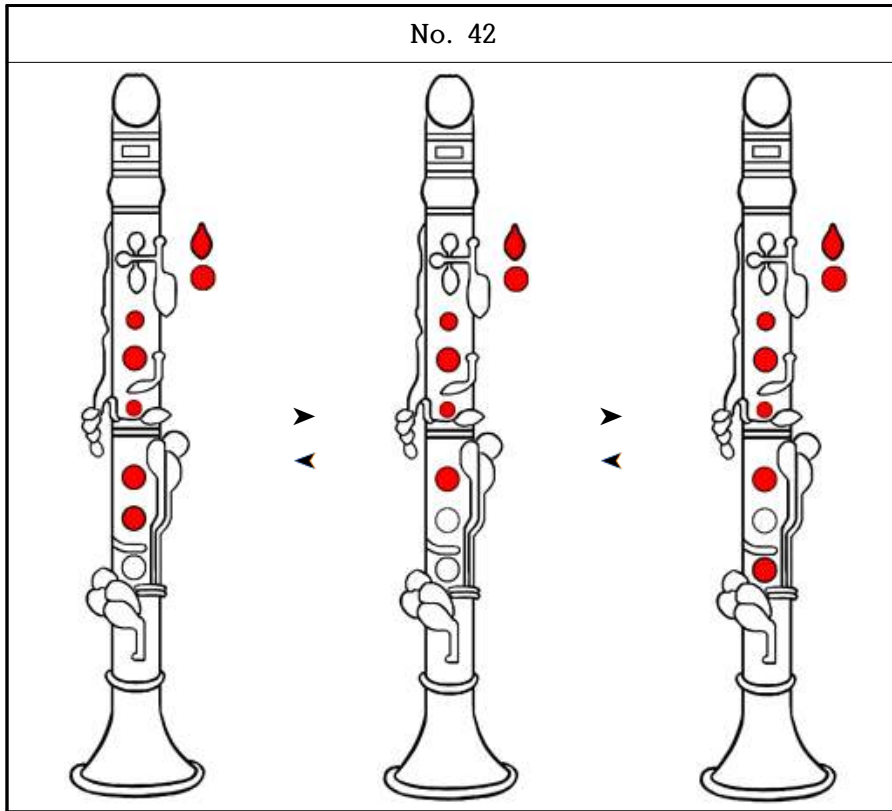


mm. 123-131

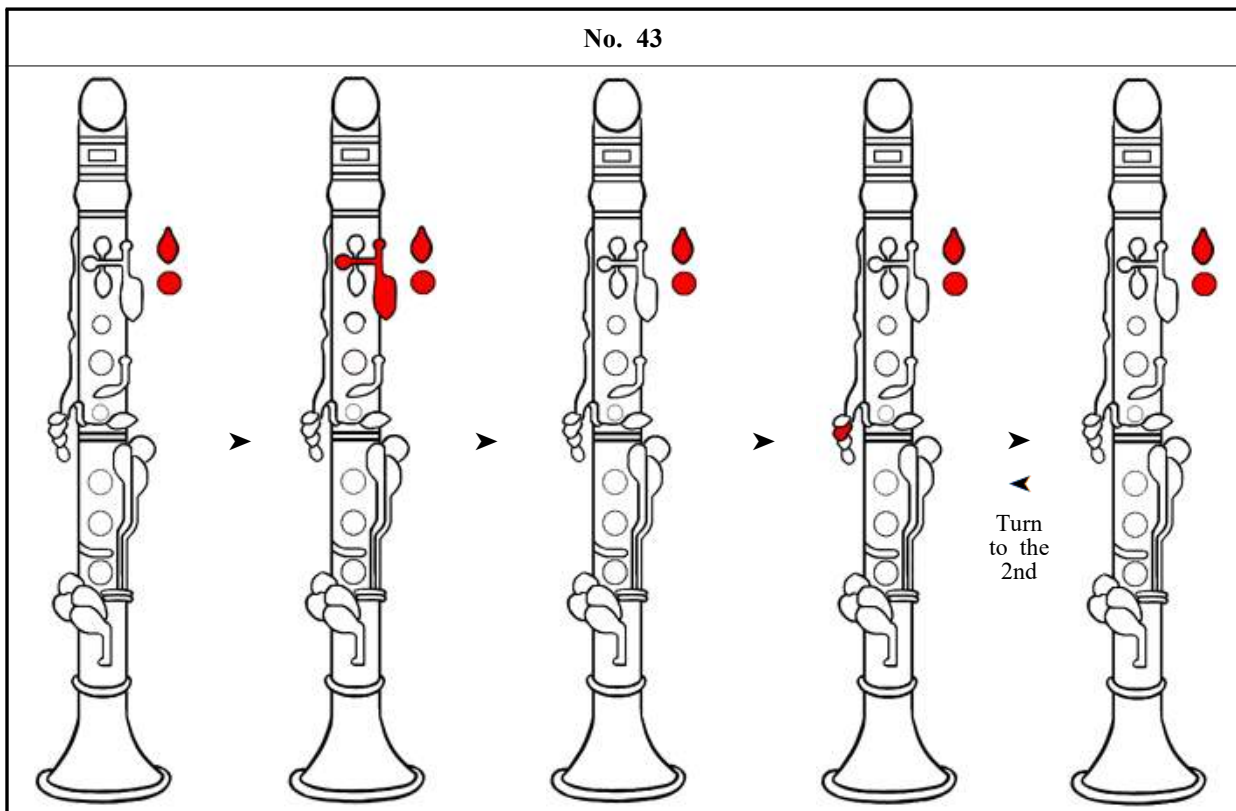
Musical score for measures 123-131. The score is written on a single staff with a treble clef. The key signature has one flat (B-flat). The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes several slurs and accents. Measure 39 is a short phrase starting with *pp* and ending with *f*. Measure 40 starts with *pp* and ends with *ff*. Measure 41 starts with *ppp* and ends with *f*. Measure 42 starts with *p* and ends with *f*. Measure 43 starts with *p* and ends with *ff*. Measure 44 starts with *fff* and ends with *p*. Measure 45 starts with *mp* and ends with *p*. Measure 46 starts with *ff* and ends with *ff*. The score also includes fingerings for measures 39, 40, 41, 42, 43, 44, 45, and 46.

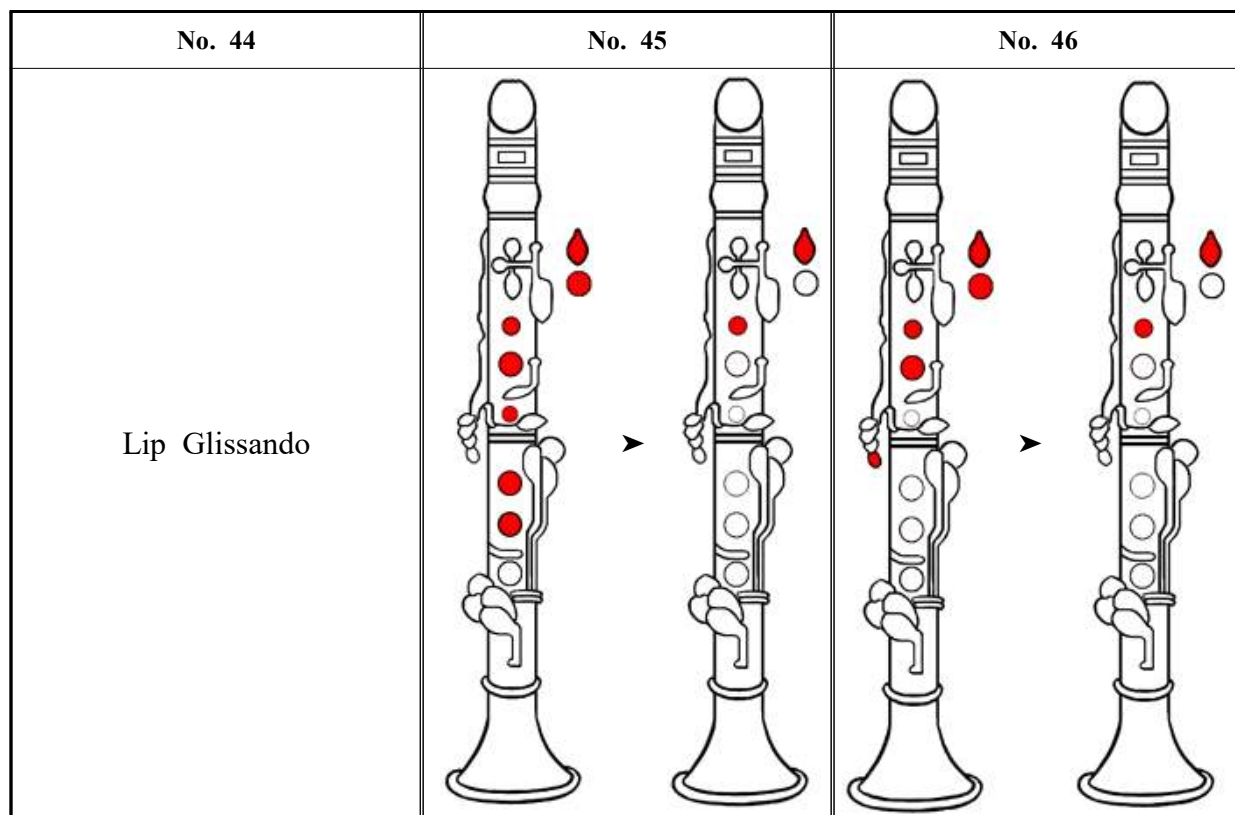
No. 39	No. 40	No. 41
	<p>Glissando</p>	

No. 42



No. 43





mm. 131-138

47 48 49

50 51 52

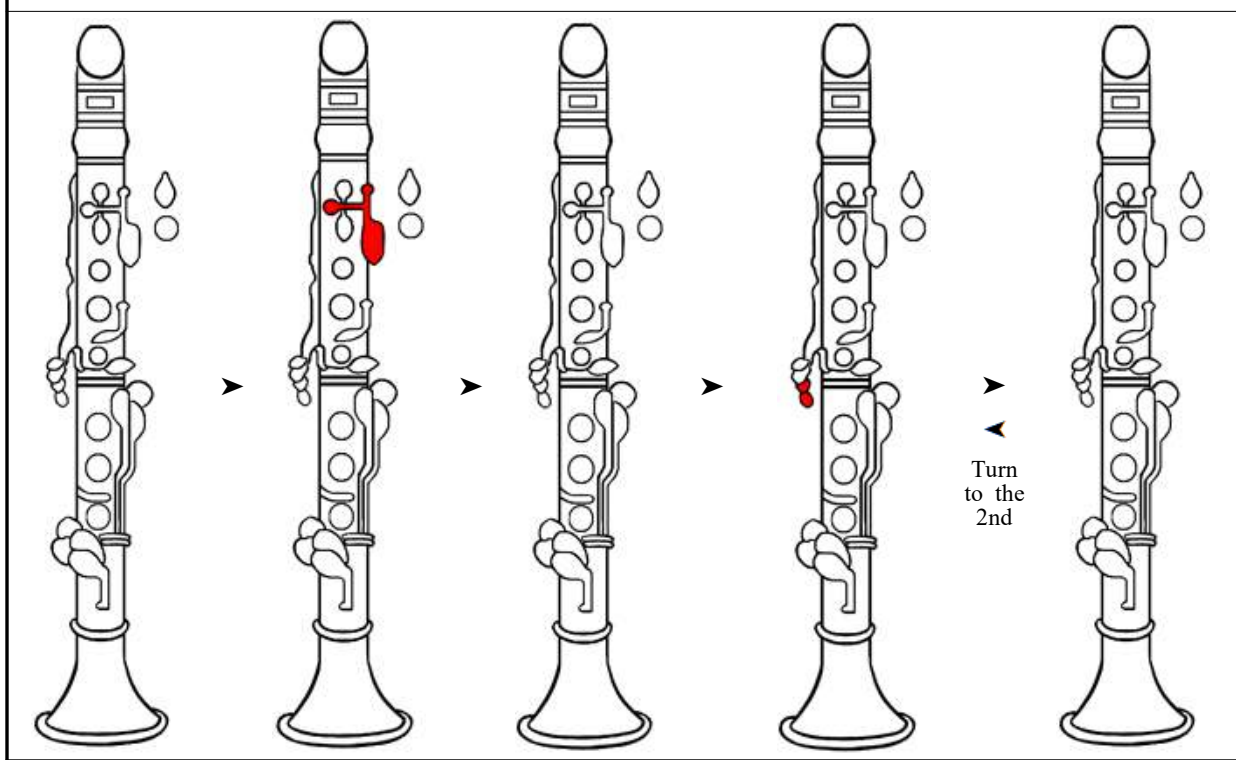
Tempo ad libitum

mp

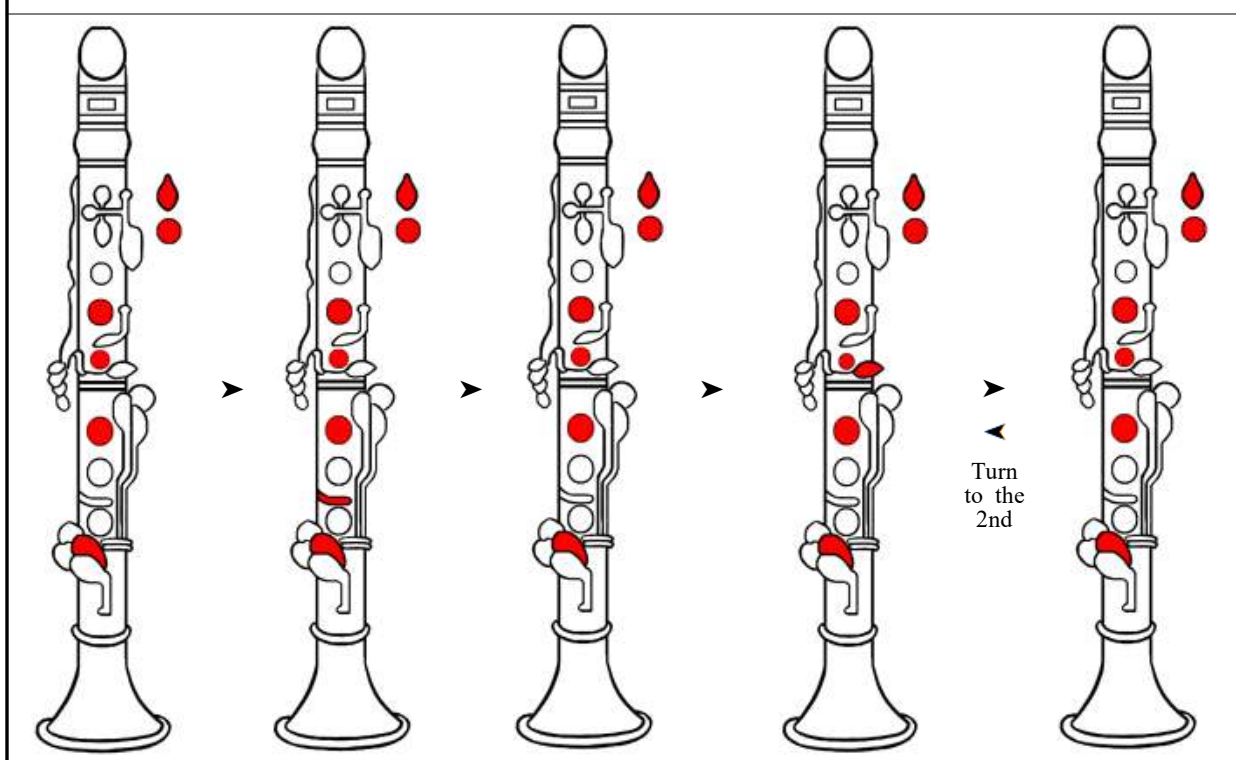
ff *fff* *f* *ff* *p* *f* *ff* *p* *f* *pp*

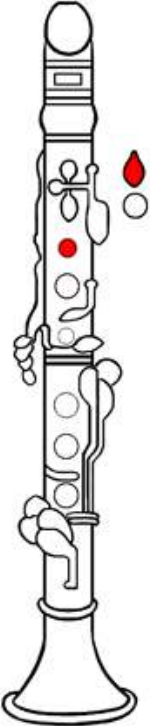
No. 47	No. 48		
Lip Glissando			

No. 49



No. 50



No. 51	No. 52
<p data-bbox="191 583 418 625">Lip Glissando to</p> 	<p data-bbox="670 583 930 625">Lip Glissando to *</p>

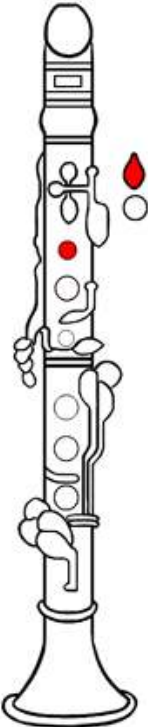
mm. 138-142

53

54 55 56 57 58 59 60 61 62 63 64

f *mp* *pp* *ff*

pp *f* *pp* *f* *p* *fp* *ff* *f* *fp* *mp* *ppp*

No. 53	No. 54
Lip Glissando Until *	Lip Glissando to
	

No. 55	No. 56	No. 57
Lip Glissando Until *	Lip Glissando	Lip Glissando Until *

No. 58	No. 59	No. 60	No. 61
Lip Glissando	Lip Glissando	Lip Glissando	Lip Glissando

No. 62	No. 63	No. 64
Lip Glissando	Lip Glissando	Lip Glissando Until *

m. 143

Langsam, misterioso

Yun

Meerwein

65 66 67 68 69 70 71

p *pp* *p* *pp* *f* *p*

mp *f* *ff* *pp* *ppp* *p* *ppp* *p* *f* *mp* *pp* *ppp*

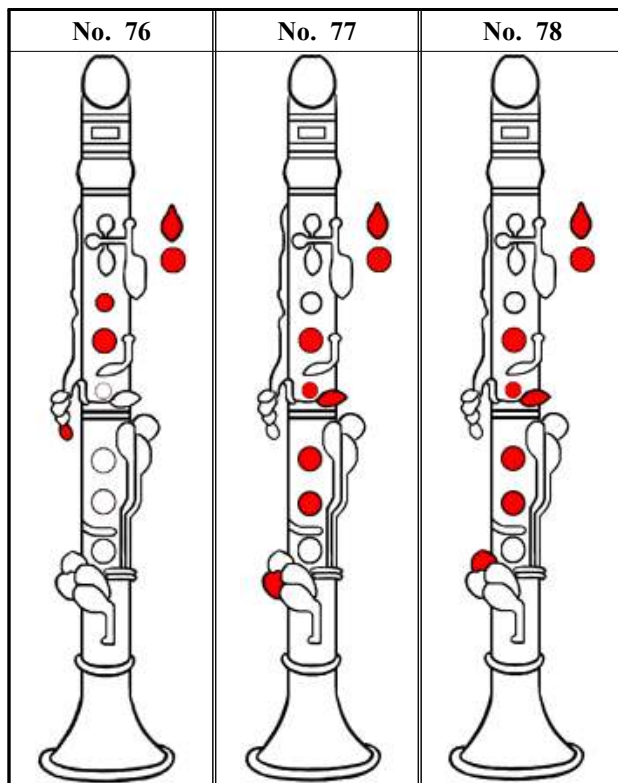
72 73 74 75 76 77 78

Flageol. (leer!) Flatterzunge

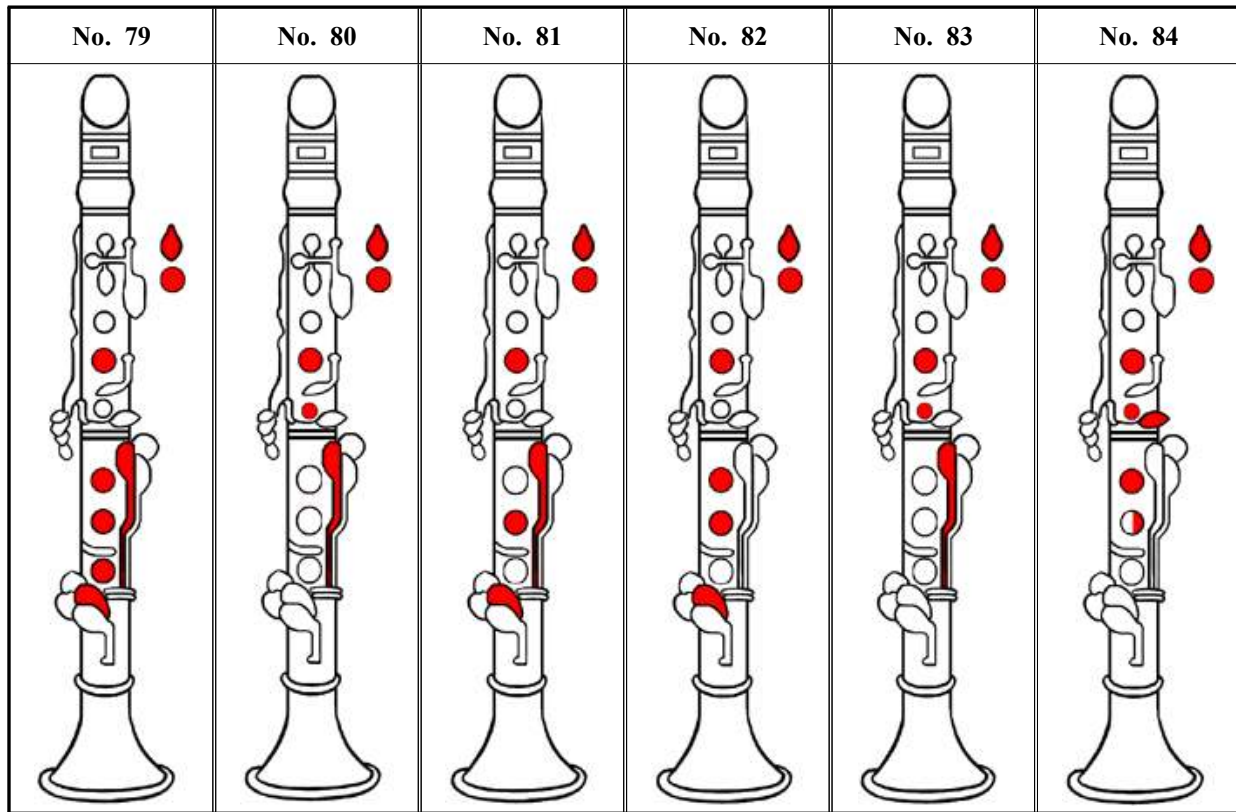
(bisbiglando) etc. (bisbigl.) etc.

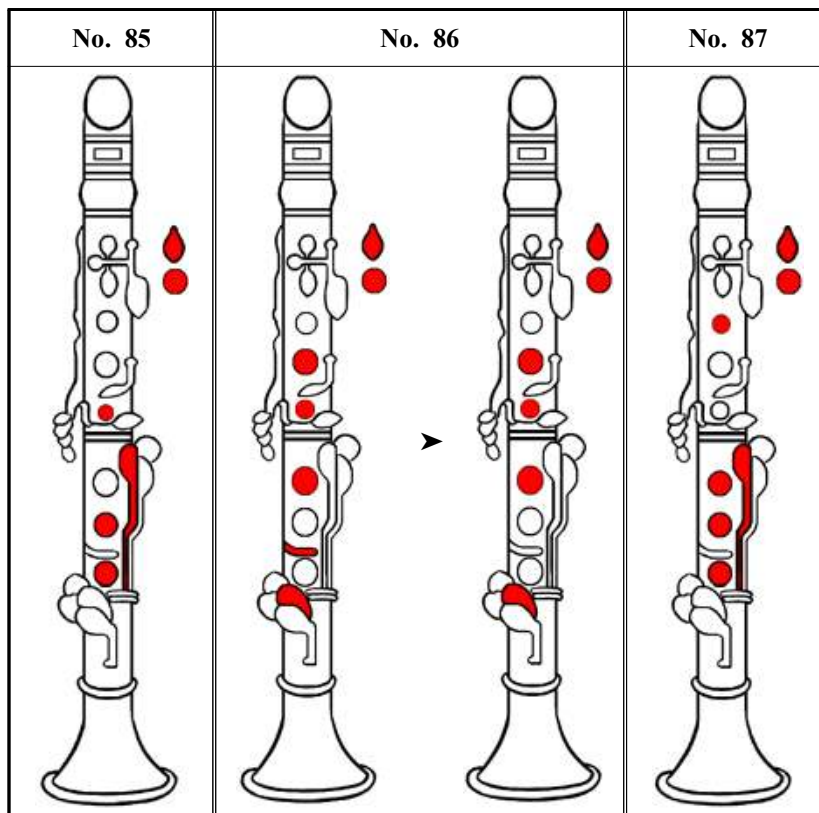
m.s. *m.s.* *m.s.*

+ 8 va.



Musical score for two staves. The top staff contains measures 79, 80, 81, 82, 83, and 84. The bottom staff contains measures 85, 86, and 87. Dynamics include *mf*, *pp*, *ppp*, *p*, *mp*, and *pp*. Fingerings are indicated by numbers 1-4. Specific markings include *m.s. (-8 va.)*, *m.s.*, *m.s. (1/2-8 va.)*, *Flag. (leer)*, *fast unhörbar*, *(bisbigl.)*, *etc.*, and *m.s. (nur Klappenring)*.





VI. Guide Videos of *Piri* Adapted for Clatinet

The guideline videos are available on YouTube. No. 1-64 from the image guide are featured in the "Guide Videos of *Piri* Adapted for Clarinet – Teil I, II, III," while No. 65-87 are included in "Guide Videos of *Piri* Adapted for Clarinet – Teil IV." Please note that these videos are based on recordings of oboe performances and reflect the researcher's personal embouchure, key preferences, and other factors. Keep this in mind as you view the videos. Understand the intent behind the guide and adapt it to suit your own playing style and technique.

1. Guide Videos of *Piri* Adapted for Clarinet – Teil I , II , III (No. 1-64)

<https://www.youtube.com/watch?v=MW1SRFwGjoU>

2. Guide Videos of *Piri* Adapted for Clarinet – Teil IV (No. 65-87)

<https://youtu.be/TBdSU7uOk48>

V. Conclusion

1. Conclusion

This project examined Yun's *Piri*, focusing on its combination of Eastern and Western musical elements and its adaptation for clarinet performance. The study provided a performance guide for clarinetists and explored the broader theme of cross-cultural exchange in modern music. Yun's work, drawing from Korean traditional music and ideas, uses a Western instrument to evoke the qualities of the piri, a Korean wind instrument. This study shows how Yun aimed to go beyond cultural boundaries, highlighting the links between Korean traditional music and Western contemporary techniques.

One key finding is that *Piri* requires knowledge of both Korean traditional music and Yun's modern Western techniques for full understanding. The findings of this research indicate that Yun's *Piri* incorporates elements of sanjo, a traditional Korean music genre. The structure and tempo of the piece closely resemble those of sanjo. The oboe techniques employed in the composition share many similarities with the diverse playing techniques found in sigimsae. Additionally, the flow of the musical phrases is reminiscent of *Sangryeongsan*, a solo piece for the piri that inspired Yun in composing *Piri*. These elements suggest that considering them during the performance of *Piri* can help to revive the musical intent that Yun envisioned when composing the piece. Moreover, the piece asks performers to engage with the cultural ideas that influenced it, such as the Orientalism and Cosmology. These are reflected in Yun's use of sustained tones and changes in dynamics, which are central to both the traditional piri and his own musical style, called Hauttton technique.

In adapting *Piri* for the clarinet, this study identified several challenges. Yun's

composition within his larger musical philosophy, blending Korean traditions with Western modern techniques such as atonality and dissonance. While Yun used the twelve-tone method, typical in Western music, he adapted it with an Eastern focus on sound and silence. In *Piri*, Yun's handling of pitch and dynamics creates a reflective atmosphere, almost ritualistic in nature from Asian orientalism. This study shows that performers must not only master the technical demands but also understand Yun's intent, which is shaped by his life experiences and his desire for cultural reconciliation.

The project responds to the lack of research and performance guides for *Piri* adapted for clarinet. While there are studies on Yun's works, few deal with the specific issues of playing this piece on the clarinet. By addressing this, the research contributes to the understanding of Yun's music and offers a resource for clarinetists and performers interested in his style. The detailed analysis and performance guide in this study will be useful for musicians looking to engage and more accessible with Yun's music.

The study also highlights that the oboe and clarinet, although both are wind instruments, have different sounds and techniques. This instrumental differentiation makes it hard for clarinetists to grasp the musical ideas, such as contemporary techniques, from the oboe. However, this project offers an analysis of Korean elements, fingering charts, and advice to help clarinetists understand Yun's intentions regarding the oboe's techniques. With specific guidelines for fingerings and extended techniques like multiphonics and glissando, clarinetists can capture the expressive qualities of the "piri," which Yun ultimately intended in composing this piece.

In conclusion, this project shows that *Piri* is a significant piece both culturally and musically. It bridges Korean traditional music with Western techniques and challenges performers to think about both the technical and cultural aspects of Yun's music. The adaptation of this piece for clarinet opens up new possibilities for performance and interpretation, showing how Yun's cross-cultural works can be effectively performed on various instruments. This study contributes to a deeper

understanding of Yun's legacy as a composer who went beyond musical and political boundaries, and whose work continues to influence performers and scholars.

2. Contribution

This project contributes to the study of Yun's *Piri* and its adaptation for clarinet performance. First, the study deepens the understanding of Yun's music by linking *Piri* to both Korean traditional music and Western modern techniques. By analyzing Yun's use of the twelve-tone method and his approach to sound and silence, the study offers insights into his musical language. The study highlights how Yun's work connects Eastern ideas with Western techniques, encouraging further study of this intersection.

Second, it provides the first detailed performance guide for clarinetists. The fingering charts and technical adaptations offered in this research help clarinetists deal with the unique challenges of this piece. These resources are valuable for clarinetists interested in performing *Piri* while staying true to Yun's original vision.

Lastly, this project adds to performance studies by showing how a culturally specific work can be adapted for another instrument while keeping its essence. The study serves as a model for adapting non-Western works for Western instruments, promoting more cross-cultural context and exchange in modern music.

Through this project, it is essential to consider Eastern techniques and the aspects that Yun intended when analyzing his compositions. Additionally, when performing *Piri*, it is advisable to take into account the provided guidelines and use them as a foundation for developing one's own performance techniques.

References

※ To avoid confusion for readers, some of the Korean first names have been treated as two characters. Additionally, when citing authors in the text, the initials of the first name were included before the last name (e.g., G.M. Kim, 1999). This was done because many Korean names share the same first and last name and are often represented by the same English alphabet letters, which could lead to confusion.

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https://www.youtube.com/watch?v=d3Yy_DW0J2s (*Jeongdaeeop (Jongmyo Jeryeak)*)

https://www.youtube.com/watch?v=Flr7Mx_ygWs (*Sangryoungsan for Piri Solo*)

<https://www.youtube.com/watch?v=4DzfB7kndBA> (*Chunaengjeon*)

<https://www.youtube.com/watch?v=s4hq4ciEE88> (*Sujecheon*)

<https://www.youtube.com/watch?v=tVhywz2Azyk> (*Sujecheon*)

<https://www.youtube.com/watch?v=Tnr9GWWIhX8> (*Kontra-Punkte (Counter-Points)*)

https://www.youtube.com/watch?v=_3UBKIQhQNg (*Réak*)

<https://www.youtube.com/watch?v=gK3-xYPUnFk> (*Piri Guide*)

<https://www.youtube.com/watch?v=3bmLGRZ4nhg> (*Piri Sanjo*)

<https://www.youtube.com/watch?v=mR37ynNrYpg> (*Sinawi*)

<https://www.youtube.com/watch?v=nFhugNNrkRs> (*Yukjabaegi Tori*)

https://www.youtube.com/watch?v=Flr7Mx_ygWs (*Piri solo Sangryeongsan*)

<https://www.youtube.com/watch?v=JN2e2Yq54v8> (*Piri solo Sangryeongsan*)

<https://www.youtube.com/watch?v=y1Gcj7WqdeQ> (Brunner, *Piri for solo clarinet*)

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<https://youtu.be/MW1SRFwGjoU> (Hwang, Guide Video of *Piri* - Teil I, II, III)

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Law

National Security Act (Act No. 10, enacted December 1, 1948). (1948). Retrieved from <https://www.law.go.kr/lsInfoP.do?lsiSeq=116750#0000> : This law was first introduced in 1948 in South Korea. The law is designed to protect the nation's security by prohibiting activities related to communism and other forms of subversive activity. The law criminalizes actions such as advocating or promoting communism, participating in or supporting communist organizations, and engaging in activities that could undermine the state's security.

Act on the Preservation of National Security (Anti-Communism Act) (Act No. 643, enacted July 3, 1961) (1961). This law was first introduced in 1961 in South Korea and repealed in 1980. The prime purpose of the law was to combat and prevent the influence of communism and protect national security. It included measures to suppress communist activities and organizations, and it granted the government broad powers to arrest and prosecute individuals suspected of communist ties or activities. The law was controversial because it often led to the suppression of political dissent and the persecution of individuals and groups that were viewed as leftist or radical. Isang Yun was one of the victims of the law.

Appendices

Appendix A: *Piri*

Appendix B: Piri Fingering Techniques

Appendix C: *Yeominrak* (여민락)

Appendix D: Musical Symbols of Piri in Korean Traditional Music

Appendix A: *Piri*

Spielanweisungen:

Doppeltriller



abwechselnd mit den Alternativ-Klappen (für es', f', as', f'', es''') der rechten und linken Hand sehr schnell trillern.

abwechselnd mit Zeige- und Mittelfinger der rechten Hand sehr schnell trillern.



abwechselnd mit den Alternativ-Trillerklappen (c—d) der rechten und linken Hand sehr schnell trillern.



„Rollender Ton“

mit sehr starkem Lippendruck (jedoch „normalem“ Griff!), so daß der Ton fast ins Flageolett überspringt und zu „rollen“ beginnt.



Glissando

durch sukzessives Aufheben bzw. Niederdrücken der Finger möglichst stufenlos zu erreichen; ist der Endton



so ist dieser „leer“ zu greifen, d. h. alle Finger der linken Hand sind hochzuheben, mit Ausnahme der Oktavklappe.



Notation

Maximal ein Viertelton höher oder niedriger

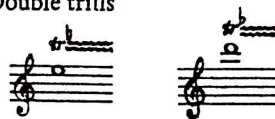


Fermate länger als üblich



Instructions for performance:

Double trills



trill very quickly, using the alternative-keys for the right and left hand (eb', f', ab', f'', eb''') alternately.

trill very quickly with the fore-finger and middle-finger of the right hand alternately.

trill very quickly, using the alternative trill-key (c—d) for the right and left hand alternately.

“Rolling note”

note to be played with very strong lip-pressure (but with normal fingering) so that it almost turns into a harmonic, and begins to “roll”.

Glissando

to be achieved as smoothly as possible by successively raising or lowering the fingers. If the final note is

this is to be played “open”, i. e. all the fingers of the left hand (with the exception of the octave-key) should be raised.

Notation

quarter-note as a maximum higher or lower

fermata longer as usual

In der Ausarbeitung des letzten Abschnitts durch Georg Meerwein werden die Griffkombinationen folgendermaßen notiert:

normaler Griff der vorgeschriebenen Note.



the normal fingering for the note as written.

Klappen, die zusätzlich dazu gegriffen werden sollen.
z. B.



keys to be depressed in addition to the normal fingering.
e. g.

normaler Griff für f' (F-Klappe rechts!); zusätzlich c'- und b-Klappe.



normal fingering for F (right hand F-key), in addition c- and bb-keys.

normaler Griff für b'; zusätzlich Klappen für d', es' (rechts!), e' und gis' (links!)



normal fingering for bb', in addition the keys for d', eb' (right hand), e', g (left)

mit Oktav-Klappe



with octave-key.

halboffenes Loch („Halbloch-Griff“) unter dem 2. Finger (Zeigefinger) der linken Hand.



half-open („pinched“) hole under the 2nd (fore-) finger of the left hand.

Anmerkungen:

a) Die in dem Werk von Bruno Bartolozzi „New Sounds for Woodwind“ (Oxford University Press, London 1967) verwendeten Symbole für Lippen-
druck



Notes:

a) The symbols used by Bruno Bartolozzi in his book „New Sounds for Woodwind“ (O. U. P., London 1967) for lip-pressure

Blasdruck

breath-pressure

N.Pr. M.Pr. P.Pr. A.Pr. D.Pr.

und Ansatz-Lippenstellung auf dem Rohrblatt



and positioning of the lips on the reed

werden nicht angegeben. Das klangliche Ergebnis der Zusatzgriffe und aller dieser Symbole hängt weitgehend vom Rohrblatt, vom Instrument sowie von der individuellen Blas- und Ansatztechnik des Ausführenden ab. Die angegebenen Griffnotationen sind daher nur unverbindliche Vorschläge, die beliebig abgeändert werden können.

have not been used. The sound which results from fingering combinations and from all these symbols depends to a great extent on the reed, the instrument and on the individual breath and attack technique of the performer. The fingerings notated here are therefore only suggestions which are not obligatory and which can be changed at will.

b) Bei der Oboe, für welche diese Griffkombinationen ausgearbeitet wurden, handelt es sich um ein Instrument französischer Bauart, mit automatischer Oktavklappe, mit jeweils zwei Klappen (je eine für die rechte und für die linke Hand) für die Töne es, f und as sowie mit Ringklappen für die Töne d, g und a.

b) These suggestions for fingering were worked out for an instrument of French construction with automatic octave-key, two keys each (one for the right hand, one for the left hand) for the notes eb, f and ab, and ring-keys for the notes d, g, and a.

Für Georg Meerwein

Piri

für Oboe solo

Isang Yun (1971)

Interpretationsvorschlag des 4. Teils
von Georg Meerwein

♩ ca. 60

f mp f p > pp mf f mp
f pp f p f
f p < mp > p f mf f f
mp f pp dolce mp p mp p
f mp p express.
ppp p legato p mp pp mp > p pp
mf p > pp f ff p f 3 p
f ff fff p pp pp < p

4

ca. 66

p *pp* *p* *mp* *pmp* *p* *f* *ff*

fff *p* *f* *ff* *fff* *p* *ppp* *p dolce* *pp*

p *pp* *mp* *p* *pp* *p* *mp* *pp*

ppp *mf* *pp* *dolciss.* *p* *pp*

f *p* *f* *p* *ff* *fff* *p*

f *ff* *p* *ff* *mf* *p*

ff *f* *ff* *fff*

mp *f* *ff* *p* *ff* *f* *ffmp* *ff* *fff* *f*

ff *f* *ff* *ff* *fff* *f* *ff*

ca. 78

ca. 100

tempo ad libitum

mit dem unbestimmten Intervall enden. + die letzten 5 Takte Vi- de ad libitum

6

Langsam, misterioso

Yun

Meerwein

I

2. m.s.

2. m.s.

+8 va.

mp

f

ff

pp

ppp

p

f

mp

pp

ppp

Flageol. (leer!)

Flutterzunge

(bisbigl.) etc.

(bisbigl.) etc.

2. m.s.

mf

3

pp

ppp

p

mp

3

pp

2. m.s. (-8 va.)

2. m.s.

2. m.s. ($\frac{1}{2}$ -8 va.)

Flag. (leer)

ppp

fast unhörbar

(bisbigl.) etc.

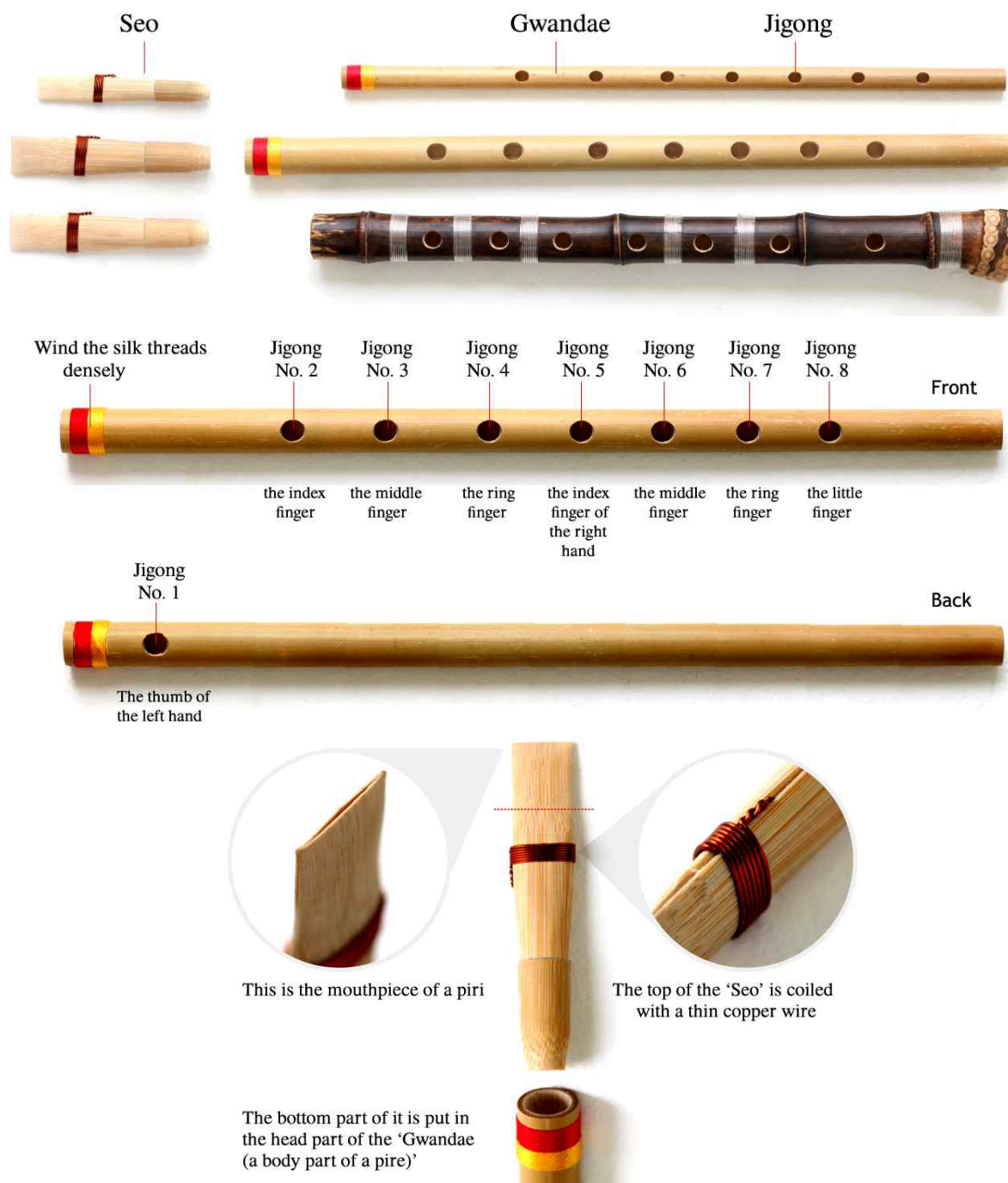
4. m.s. (nur Klappenring)

The musical score is divided into four systems. The first system shows the vocal part (Yun) and the beginning of the instrumental part (Meerwein). The vocal part has dynamics *p*, *pp*, *p*, *pp*, *f*, and *p*. The instrumental part has a first ending marked 'I' and a second ending marked '2. m.s.'. The second system continues the vocal part with dynamics *mp*, *f*, *ff*, *pp*, *ppp*, *p*, *f*, *mp*, *pp*, and *ppp*. The instrumental part includes 'Flageol. (leer!)', 'Flutterzunge', and '(bisbigl.) etc.' with a '2. m.s.' marking. The third system shows the vocal part with dynamics *mf*, *pp*, *ppp*, *p*, *mp*, and *pp*. The instrumental part has four measures with '2. m.s.' markings and various octave indications: '(-8 va.)', 'm.s.', 'm.s. ($\frac{1}{2}$ -8 va.)', and 'Flag. (leer)'. The fourth system shows the vocal part with *ppp* and 'fast unhörbar'. The instrumental part has '(bisbigl.) etc.', a '4. m.s. (nur Klappenring)' marking, and ends with a double bar line.

Note. Reprinted from Yun, I. (1971), *Piri*. Berlin: Bote & Bock.

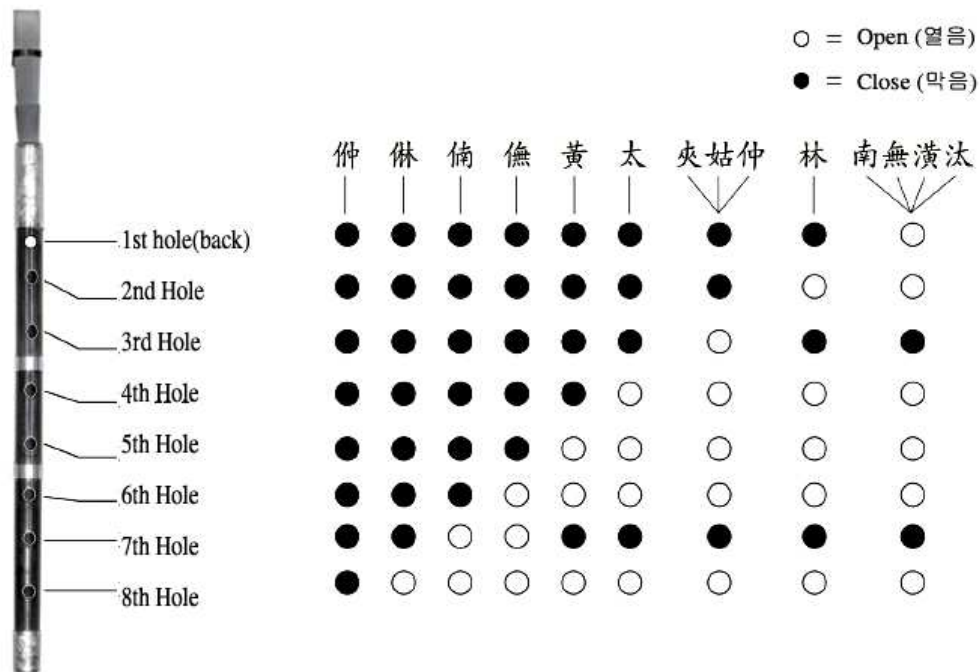
Appendix B: Piri Fingering Techniques

[Appearance of a Piri (피리의 구조)]

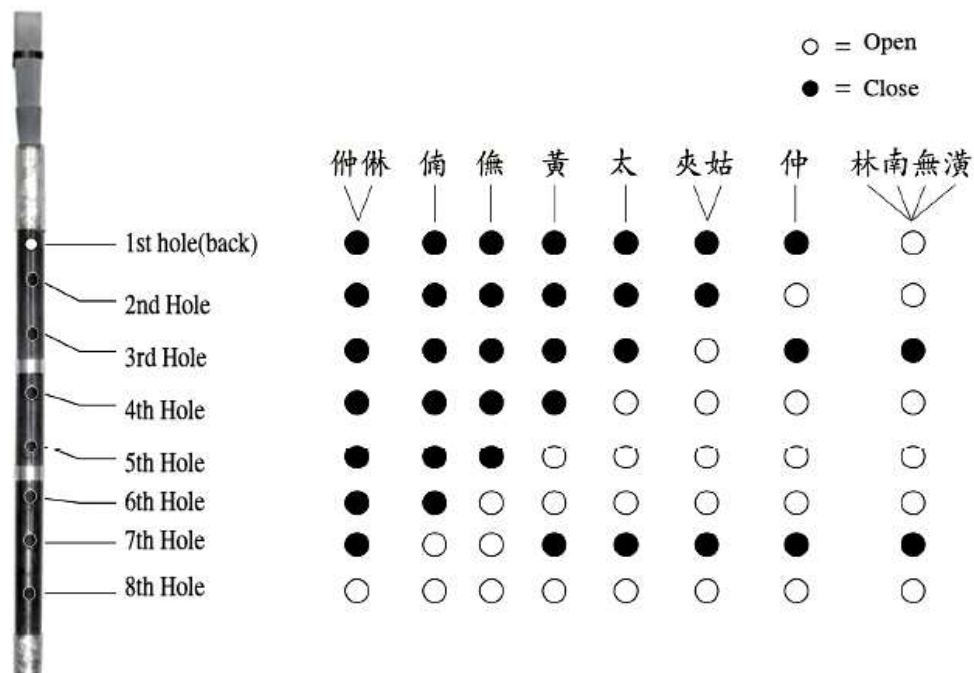


Note. Reprinted from Gugak Broadcasting (국악방송) (n.d.), *Exploring Korean traditional musical instruments: Piri* (「우리 악기 톺아보기: Piri」). p. 21-23. Retrieved August 15, 2024, from https://www.igbf.kr/DataFiles/App/PDF/piri_kr_link.pdf

[Basic Fingering Techinques for Hyangpiri (향피리 기본 운지법)]



[Hyangpiri Raised Finger Technique (향피리 치켜 잡는 운지법)]



Note. Reprinted from National Gugak Center (2021), *Piri manuscripts for Korean classical music*, p. 10.

Appendix C: *Yeominrak* (여민락) (1/16 pages)

여민락

與民樂

승평만세곡

昇平萬歲之曲

一分三十并

一章

仲 ^나	太 ^니	太 ^니	太 ^니	南 ^네	侏 ^누	林 ^노	侏 ^노	i	○
,	,	,	,	,	,	林 ^노	,		
太 ^느	太 ^느	太 ^느	太 ^느	仲 ^라	侏 ^노	仲 ^라	侏 ^노		
太 ^느	太 ^느	太 ^느	太 ^느	太 ^느	人 ^노	,	,		
仲 ^나	太 ^느	太 ^느	太 ^느	南 ^네	侏 ^느	太 ^느	侏 ^느		
林 ^네	太 ^느	太 ^느	太 ^느	,	黄 ^나	人 ^노	二 ^니		
南 ^네	仲 ^나	仲 ^나	仲 ^나	林 ^지	南 ^네	太 ^느	黄 ^나	i	i
南 ^네	太 ^느	太 ^느	太 ^느	林 ^지	仲 ^라	太 ^느	,		
林 ^지	,	,	,	,	侏 ^라	黄 ^나	一 ^니		
南 ^네	太 ^느	太 ^느	太 ^느	林 ^지	太 ^느	一 ^니	△		
仲 ^나	太 ^느	太 ^느	太 ^느	林 ^지	黄 ^느	侏 ^노	黄 ^느	○	○
,	太 ^느	太 ^느	太 ^느	,	人 ^노	,	,		
仲 ^나	南 ^네	南 ^네	南 ^네	林 ^지	侏 ^노	侏 ^노	黄 ^느		
太 ^느	林 ^네	南 ^네	南 ^네	仲 ^라	,	黄 ^느	黄 ^느		
林 ^지	太 ^느	林 ^지	太 ^느	太 ^느	侏 ^나	儵 ^니	林 ^노	⊙	⊙
一 ^니	太 ^느	林 ^지	太 ^느	南 ^네	,	黄 ^느	,	⋮	⋮
仲 ^나	黄 ^느	仲 ^나	仲 ^나	仲 ^라	,	侏 ^노	,		
,	,	,	,	,	,	黄 ^느	,		
太 ^느	黄 ^느	,	,	,	,	侏 ^노	△	.	.
黄 ^느	△	△	△	△	△	二 ^니	△		

Note. Reprinted from National Gugak Center (2021), *Piri Manuscripts for Korean Classical Music*, p. 24.

Appendix D: Musical Symbols of Piri in Korean Traditional Music

	Sym.	Name	Meaning
Performance Technique Symbols	▽	Seochim-pyo	This symbol indicates that the performer should use the tongue to strike the reed, a common technique in playing the piri. The technique involves touching and releasing the first hole of the instrument while moving from a lower to a higher pitch or vice versa.
	6	Siru-pyo	This symbol directs the performer to produce a strong and distinct sound by crossing the index and ring fingers over the middle finger while descending from a higher to a lower pitch.
	9	Rureo-pyo	This symbol is used for ascending from a lower to a higher pitch or for connecting consecutive notes at the same pitch. The performance technique is the same as for "6"(Sirupyo).
	ㄹ	Chuseong-pyo	This symbol indicates that the performer should sustain the pitch without lifting the finger from the hole while pushing the note upwards.
)	Toeseong-pyo	This symbol means that the performer should slide the pitch downwards without lifting the finger from the hole.
	ㄱ	Yoseong-pyo	This symbol signifies that the performer should embellish the note by creating a small grace note, moving from the current pitch to the one above, without lifting the finger.
	ㄱㄹ	Yoseong-pyo + Chuseong-pyo	This combination indicates using both the Yo-seong-pyo and Chuseong-pyo techniques together.
	ㄱ)	Gyeopyoseong-pyo	This symbol instructs the performer to embellish the note twice, moving from the current pitch to the one above, without lifting the finger.
	ㄹㄱ	Chuseong-pyo + Gyeopyoseong-pyo	This combination means using both the Chuseong-pyo and Gyeop-yo-seong-pyo techniques together.
Tempo Symbols	•	Deot-gili Ban-gili-pyo	This symbol is placed to the left of a note and always consists of two signs. The " " symbol indicates that the note should be played longer than its standard duration, while the "•" symbol indicates that the note should be played shorter than its standard duration. The standard duration is adjusted accordingly, with the " " symbol extending the note as much as the "•" symbol shortens it.
	ㅁ	Neulim-pyo (두배 늘임표)	This symbol instructs the performer to extend the duration of a note to twice its original length.

	ㅅ	(세배 늘임표)	This symbol indicates that the note should be extended to three times its original length.
	△	Swim-pyo	This symbol represents a pause or rest equal to the standard duration of the beat, indicating a moment for taking a breath.
	<	Sum-pyo	This symbol indicates a brief pause or rest without a specific beat duration, suggesting a short breath.
	ㅈ ㄴ	Jogeum Neurige	This marking instructs the performer to play slightly slower than the standard tempo.
	ㅈ ㄹ	Jogeum Ppareuge	This marking directs the performer to play slightly faster than the standard tempo.
	ㄷ	Banbok-pyo	This symbol indicates that the section of music from ㄷ to ㄷ should be repeated.
Ornamentation Symbols	^	Nire-pyo	This symbol indicates that a note should be played with a short ornamentation of one pitch above the main note.
	^	Nira-pyo	This symbol directs the performer to add a short ornamentation with two pitches above the main note.
	ㄴ	Noniro-pyo	This symbol means that the performer should play the main note, followed by a note one pitch above, and then return to the main note.
	ㄷ	Nanireu-pyo	This symbol instructs the performer to play the main note with an ornamentation that includes one pitch below, one pitch above, and then the main note.
	ㄷ	Naninanireu-pyo	This symbol is used in the piece <Sangnyeongsan solo>
	ㄷ	Neuroni-reu-pyo	This symbol, used in the piece <Sujecheon>, indicates playing the main note with an ornamentation that includes one pitch below, one pitch above, and then the main note.
	※In the performance practice of the hyangpiri, if "^," "ㄴ," and "ㄷ" are indicated with 황 and 태, the note 중 should be played on the second hole.		
Pitch Symbols	ㄱ	Ro-pyo	This symbol indicates that a note should be played with a pitch one step below the main note for the duration of the beat.
	ㄴ	Ni-pyo	This symbol directs the performer to play a note one step above the main note for the duration of the beat, which is the opposite of the Ro-pyo("ㄱ").
	ㄴ	Nina-pyo	This symbol instructs the performer to play both a note one step above the main note and the main note itself.
	ㄴ	Neura-pyo	This symbol indicates that the performer should play a note one step below the main note and another note two steps below the main note for the duration of the beat.
	ㄴ	Neuni-pyo	This symbol, the opposite of Neura-pyo("ㄴ"), instructs the

			performer to play a note one step above the main note and another note two steps above the main note for the duration of the beat.
	ㄴ	Nire-na-pyo	This symbol means that the performer should play the note two steps above the main note, then one step above, and then the main note itself, all for the duration of the beat.
	ㄹ	Neuna-pyo	This symbol indicates that the performer should play a note one step below the main note followed by the main note itself for the duration of the beat.
	ㄷ	Nanina-pyo	This symbol directs the performer to play the main note followed by a note one step above it, maintaining the same duration for both notes.
	ㄸ	Naneuna-pyo	Naneuna Note (a specific ornamentation): Indicates that the main note, a note one step below it, and the main note should be played with the same duration.
	ㅁ		Indicates that the main note should be played two steps lower.
	ㅂ		Indicates that the main note should be played slightly lower in pitch than its normal value.
	ㄴ	Nirona-pyo	Nirona Note (a specific ornamentation): Indicates that a note one step above the main note, the main note, and a note one step below the main note should be played with the same duration.
	ㄴ 一ニ三 四五六 七八九	Jigong Pyosi	Empty Note Indicator (for silence or rest in a specific context): Indicates that a symbol is placed next to a note or ornament to show that the note should be played at a specific pitch based on a number.
	※ In the technique for playing the hyangpiri with the fingers lowered, if the notes ㄴ and ㅂ are indicated following <i>Hwang</i> (黄) or <i>Tae</i> (太), the note <i>Jung</i> (仲) should be played on the second hole.		

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