

An observation and analysis of oboe works written by east asian composers after 1945:
Featuring compositions by Isang Yun, Toshi Ichiyanagi, Makoto Shinohara, and Du Yun

by

Briele Elizabeth Vollmuth

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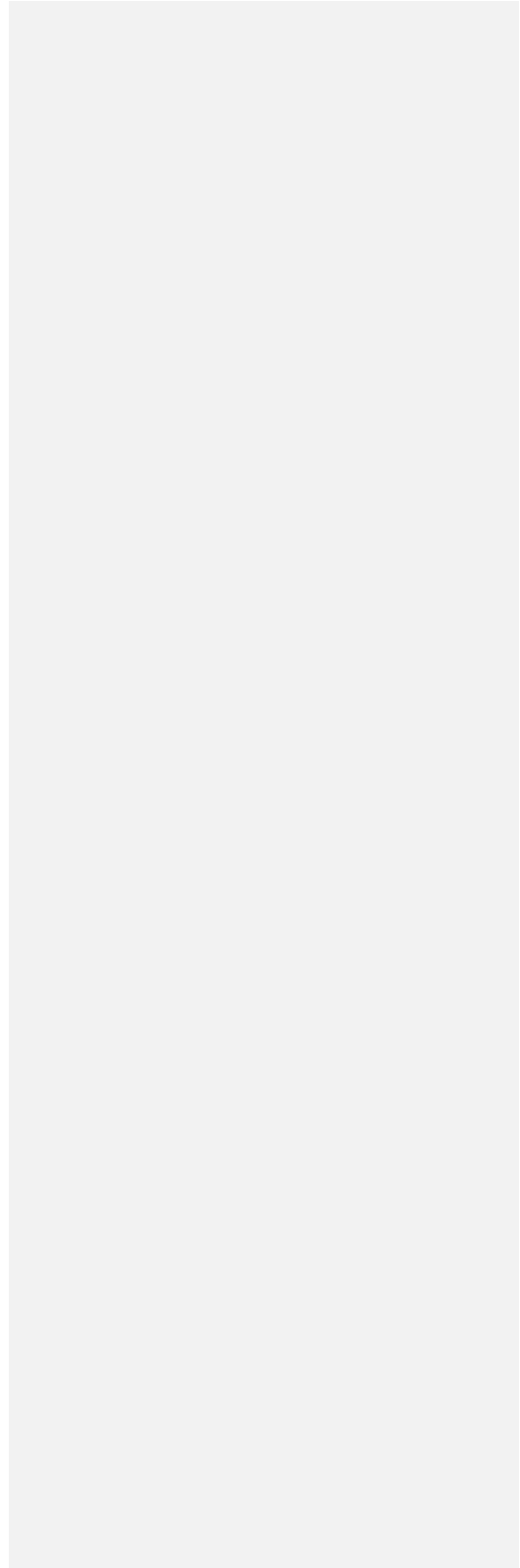
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Major Professor
Dr. Alyssa Morris

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Abstract

Through research and analysis, this document will uncover reactions to globalization in music within Eastern and Western music practice. Among the topics researched will be an exposition of Eastern and Western approaches to wind writing through an elaboration on historical and musical traditions of each practice. Chapters 1 and 2 of this document serves primarily to give historical context to the music analysis presented in Chapters 3 through 6. Since the works that are to be analyzed use or imitate non-Western techniques, I felt it necessary to preface the analysis with two informative chapters; one on relevant Western concepts and the other on relevant Eastern concepts. I felt this would give the reader a better understanding of what these composers were trying to achieve in addition to providing a clearer understanding of the music. Chapter 1 will focus on developments in Western music history, primarily the idea of exoticism, and how it influenced 20th-century composers. Furthermore, Chapter 1 will also uncover how the effects of the Great War and World War II made eastern music and instruments more accessible to composers. Chapter 2 will provide an overview of Western and Eastern music characteristics, primarily looking at the difference between Eastern and Western concepts. This will be followed by extensive research into the techniques of composers Isang Yun, Toshi Ichihyanagi, Makoto Shinohara, and Du Yun, highlighting their masterful juxtaposition of both practices in their own musical compositions. Furthermore, this research will survey the structural and theoretical analysis of the oboe composition *Piri* for solo oboe, *Cloud Figures* for solo oboe, *Obsession* for oboe and piano, and *Angel's Bone* for oboe and tam tam by comparing their musical elements in combining aspects of both traditions. This information will be provided in

Chapters 4 through 6, each opening with biographical information about the composer, followed by the analysis of their specified oboe work.

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Dedication

I would like to dedicate this document to my grandparents Anthony and Donna Silvernagel, for without their love and support I would not be the musician I am today. I would also like to thank my professors who have guided me through my education in oboe performance. Their guidance has inspired me to become a teacher that can help and inspire future musicians.

Preface

The 20th century presents some of the world's greatest hardships while celebrating some of the greatest technological advances. Advancements in sea travel brought about luxury steamboats, making travel to distant countries faster, with better chances of survival. These boats also brought people into the United States and other countries, creating a more ethnically and culturally diverse nation. Modernization of the early twentieth century prompted rapid technological advancements in conjunction with changes in social atmosphere at an unprecedented rate.¹ Fewer people were choosing to live in more urban city environments rather than rural areas.² Economically larger powers were thriving with the growth of new industry and expanding economy.³ The United States would also emerge as a major world power with its industries and overseas trade rivalling that of German and British industry.⁴

While this new age of industry and globalization would lead nations to an age of great disaster and debt, it also provided for an environment of robust and vibrant musical collaboration. This shrinking of the world stage allowed for new forms of music to emerge. Composers from around the world began creating unified art, assimilating sounds and cultures into new works that represented the quickly shrinking size of the globe. As composers continued to create new works and search for fresh sounds for wind instruments, a fusion of musical concepts of the East Asian and Western traditions emerged. This thesis will uncover novel approaches to wind writing through an in-depth investigation of historical underpinnings, music

¹ Hanning, Barbara Russano. *Concise History of Western Music: Based on Donald Jay Grout & Claude V. Palisca: A History of Western Music, Fifth Edition*. Norton, 1998, Pg.504.

² Hanning, Pg.504.

³ Ibid.

⁴ Ibid.

of the Eastern and Western tradition, composers who write in both styles, and structural, theoretical, and performative analyses of select oboe compositions.

The Great War

Destruction of The Great War brought demolition of foreign lands, the loss of millions of lives, in addition to economic decline in many of the great national powers.⁵ The Great War of 1914, though tragic and destructive, brought together soldiers from distant countries. Foreign governments established alliances, which often required a level of cultural and linguistic understanding among all constituents. European nations suffered from crippling inflation, war debts, and shattered infrastructure as a result of the Great War.⁶ Due to its late entrance into the war, the United States and Canada suffered fewer casualties and less economic decline. In stark contrast to Europe, the States were able to enjoy a period of financial growth and stability up until late 1929.

The worldwide state of economic depression finally caught up to the United States in October of 1929 (Black Tuesday). The New York Stock Exchange experienced an unprecedented drop in value, plummeting the United States government, population, and economic system into a depression that would not be temporary. The Great Depression (1929-1939) affected all families regardless of standing or wealth and sent unemployment rates

⁵ Masefield, John "Devastated Lands", National WWI Museum and Memorial, November 21, 2022, <https://www.theworldwar.org/exhibitions/devastated-lands>.

⁶ Germany fell into economic ruin from the war cost and the price for printing more money causing Germany to fall into a state of hyperinflation. The depreciation of the Deutsche mark caused prices to skyrocket with the price of a loaf of bread costing 200,000,000,000 marks or 4.6 million USD.

skyrocketing toward 50% at times during this period.⁷ Overall decreases in demand applied a symbiotic effect in supply, causing prices to plummet. With low employment rates, tax revenue also dropped, creating imbalances in government spending. Consequently, low employment also made it almost impossible for families to maintain their credit, stay up to date on their bills, and kept them from additionally contributing to society.

Up to this point in American history, the federal government remained fairly passive in its approach to governing the states. President Franklin D. Roosevelt would alter this paradigm forever with the implementation of his *New Deal*. This program consisted of a series of public work programs intended to help bring the US and Europe out of economic turmoil. As nations recovered from the economic effect of the previous Great War, the second was right around the corner with the German invasion of Poland in 1939. On September 1, 1939, German military forces broke through the defense in Warsaw. Poland would surrender to Germany within the upcoming month.

World War II

Germany would remain in control of the western part of Poland while the eastern part was quickly annexed by the Soviet forces. German forces then began enforcing their policies on occupied areas. Jewish people in Nazi occupied areas were now required to wear white arm bands with blue stars of David to differentiate themselves from non-Jewish people. The Jewish people were then drafted into forced labor or concentration camps, forcing thousands of Polish

⁷ “Great Depression Facts”, Franklin D. Roosevelt Presidential Library and Museum, 2016. November 21, 2022, <https://www.fdrlibrary.org/great-depression-facts>.

people out of their homes.⁸ Germany would also form alliances with Japan and Italy; better known as the Axis powers. These three countries shared mutual interests and established the coalition with the intention of expanding their territory at the expense of neighboring countries. Another mitigating factor resided in the belief that their connections could best defend civilizations from the spread of communism.⁹

These groups shared similar ideologies of expanding their nations, going against the democratic ideals of the western alliance. Germany intended to become a dominating world power, renaming itself *Germania*. Italy's fascist regime intended to take over the Mediterranean, to create a *New Roman Empire*. Lastly, Japan sought to unite East Asia under Japanese rule or the *Empire of Japan* to free East Asians from Western rule. These similarities in goals would eventually lead to their demise in 1945. Soviet troops would take back Berlin with the garrison, surrendering a month after the invasion, marking the end for both the Nazi forces and the Italian regime. Meanwhile in the Pacific theatre, the Japanese stranglehold on islands throughout the Pacific maintained pressure on the United States, and the attacks persisted throughout the remainder of the year. On July 11, 1945, the Allies demanded an unconditional surrender from the Japanese government that never materialized. This demand, however, remained up for negotiation given more favorable terms. Seeing the immediate end in sight, the United States made a calculated decision to drop atomic bombs on Hiroshima and Nagasaki in August of 1945 to bring the Japanese diplomats back to the table and force an unconditional surrender. Soviet

⁸ "German Invasion of Poland," United States Holocaust Memorial Museum (United States Holocaust Memorial Museum), accessed November 22, 2021, <https://www.ushmm.org/learn/timeline-of-events/1939-1941/german-invasion-of-poland>.

⁹ "Axis Powers World War II Collision." Encyclopedia Britannica. February 18, 2020. <https://www.britannica.com/topic/Axis-Powers>.

forces, seizing an opportunity, invaded Manchuria, defeating the Kwantung Army in the interim of the two bombing missions. The combination of these three events led to Japanese surrender on August 15th, 1945, with a signing of the surrender documents in Tokyo Bay on September 2, 1945, effectively ending the war.

The Recovery

The second World War is often considered to be the most global and destructive war of this generation.¹⁰ Destruction caused by bombing raids, soldiers killed in action, those killed in the Nazi death camps, and the tragic use of nuclear weapons on Nagasaki and Hiroshima would cost the lives of millions. Not only were many lives lost, but many buildings, cultural institutions, and works of art were destroyed with most of Europe and the demolition of the far East. The sheer magnitude of World War II elicited many cultural reactions as a result of countries taking in refugees, in addition to people immigrating to safer countries. Results of World War II elicited change in economics with the rise in industry due to new technological advances, as well as developments in industries in the United States. Productivity in factory and office jobs resulted in families accumulating much higher incomes. This caused an influx and growth within middle class society, in addition to making the middle class a much more viable and achievable status across several continents. Countries in Western Europe and Japan also had similar fortunes in economic growth, with aid from the United States.¹¹ The end of the Cold War also encouraged integration across national boundaries. The European Union would gain new members from the Eastern parts of Europe, while creating a cooperative economic system and currency in order to unify all of Europe. Asian countries would see growth due to increased trade

¹⁰ Hughes, T. A. Royde-Smith. John Graham. "World War II." Encyclopedia Britannica. August 30, 2022. <https://www.britannica.com/event/World-War-II>.

¹¹ Hanning, Pg 506.

throughout the world. Reduced trade boundaries¹² in conjunction with new advances in technologies lead to economic flourishing all around the globe.¹³ These global innovations and rise in economies have caused a once vast world to become so much smaller, increasing access to many exponentially. Add to this phenomenon the development and implementation of the internet and innovation becomes limitless. The arts, specifically music, remain one of the many beneficiaries of this rapid growth and increase in connectivity.

¹² Hanning, Pg 508.

¹³ Ibid.

Chapter 1 - Integration of Eastern and Western Elements in Music after 1945

Yayoi Uno Everett defines Western “Art Music” as “music (classical or contemporary) performed within concert halls affiliated with universities, colleges, and metropolitan centers of European, American, and more recently East Asian countries.”¹⁴ The expansion of the world’s economy and growth in industry after 1945 demonstrated how far different cultures’ music could travel to other parts of the world. Chapter 1 will give an overview of how the post-World War II era brought about a “crossover” in cultural traditions from East Asia and the West by delving into the historical context behind how these traditions came to merge, how East Asian traditions began to assimilate into Western music traditions, depiction of the westernization of East Asia in the countries of Japan, China, and Korea, and finally how the crossing of cultures brought about a shift in classical music traditions in East Asian.

Economic growth after World War II not only brought about advancements in technology but also brought about a reform in education. This reform saw an increase in the “cross-fertilization of Western and Asian music cultures.”¹⁵ Political and sociological changes around the globe led to an increase in Asian musicians seeking education in the West, in addition to Western students, composers, and musicians seeking to travel to various parts of Asia. Funding from various organizations, such as the Ford Foundation, Rockefeller Foundation, Asian Cultural Council, and many others allowed for Asian and Western artists and scholars to meet in person. This trend was adopted in academia, specifically anthropology and ethnomusicology, of American collegiate institutions. Music festivals such as Tanglewood (1967), conferences, and

¹⁴ Yayoi Uno Everett and Frederick Lau, *Locating East Asia in Western Art Music* (Middletown, Connecticut: Press 2004) 1.

¹⁵ Everett and Lau, 3.

symposiums have featured music that intersects elements of Asian and Western contemporary music. Prior to the 20th century, East Asian influence within Western music can be traced back to the mid to late 19th century, as seen in the operatic works of Delibes, Holst, Puccini, Rimsky-Korsakov, Saint-Saëns, and Sullivan.¹⁶ Composers in the West looked to the exotic and found inspiration from Oriental culture. The Exposition Universelle (1889 Paris Exposition) gave composers exposure to music from around the world. Western composers' inspiration and curiosity in the Orient permeated the Romantic fascination with the mysterious, unknown, or bizarre. Asian music created a sense of otherworldly mystique that was not prevalent in Western "art music." Oriental themes would often be seen through the expression or glamorization of Eastern culture rather than incorporating musical scales and tonalities as seen in the exotic music of the 20th century.

Innovations in the Western world preceding the Great War and World War II have fostered a new way of approaching the arts. Composers were immersed in an expanding economy, surrounded by technological advancements, and were faced with loss and devastation¹⁷ from the Great War.¹⁸ Changes in the world had provided composers with new tools and opportunities to foster inspiration. Broadening of the economy opened the world up to trade with other foreign countries, making it necessary to understand the language and formal customs of these countries. The growth of the economy during the early- to middle- 20th century provided composers with artistic and cultural inspiration from non-Western countries in a way that was not as readily accessible in the preceding centuries. Technology has also created

¹⁶ Everett and Frederick, 2.

¹⁷ Composers such as Ralph Vaughan Williams and Gustav Holst were among many great composers who served during the Great War.

¹⁸ Hanning, Page 514.

opportunities for composers to experience not only non-Western music but also Western music from other countries. Travel was much more readily available after the first war, especially with advancements in flight and sea travel. Travel to countries in Asia especially was becoming more obtainable, though this did not make it easier to enter many East Asian countries. Due to conflict between countries, such as Japan and Korea, it was particularly dangerous for composers to enter these countries if they could get in at all. Xenophobia was another issue between East Asia and the West, where many East Asian countries did not want foreigners to enter their countries. Hostility would eventually subside due to a need for countries, (Japan in particular) to gain standing as a world power. Borders eventually became open to foreigners, and trips to emerging countries let composers experience new music firsthand, bringing this music back to the Western world. Invention of music recording and broadcasting, the invention of reel tape,¹⁹ vinyl records, and the radio, made it possible for composers to find inspiration without having to travel or allowing composers to record material for later use.²⁰

Classical music after 1945 reflects the motivation of composers to push artistic boundaries while searching for new and unique sound qualities and textures. Looking predominantly at the rise of 20th-century music in America, and how the diversity in composers expanded Western music, composer Henry Cowell places this generation of American composers in eight distinct groups. These groups consist of 1) Americans who have incorporated indigenous materials or folk tunes to evoke the “American Spirit,”²¹ 2) Foreign composers who

¹⁹ It is worth noting that there were other means of recording preceding the reel tape, but tape provided clearer recordings in contrast to wax recorders.

²⁰ Hanning, 512.

²¹ Henry Cowell. A Symposium: “*American Composers on American Music*” (New York: Frederick Ungar Publishing Co. 1962) 3-13.

have immigrated to America,²² 3) American composers who are original, but influenced by modern Teutonic music,²³ 4) Americans who are original but are influenced by modern French or Neo-Classical music,²⁴ 5) American composers that find pre-existing ideas and adapt them in European style,²⁵ 6) American composers that stick to the European tradition of composing,²⁶ 7) Foreign-born American composers that stick to the European style of composing,²⁷ 8) Young American composers who are developing originality outside of the American style.²⁸ These uniquely diverse sections of American composers include many great composers, each contributing to the diversity in American music. Notable compositional styles deriving from these categories of composers are 12-tone and serialism (not American-derived but used by American and European composers), avant-garde music, electronic music, neoclassicism, minimalist and indeterminate music. These compositional styles were some of the building blocks in advancements in Western classical music. These, however, did not replace standard compositional practice; it was just another means to adapt and advance art in a new and innovative way. New developments in composition also led to composers searching for new tonalities and textures in their music. Adaptations and inventions of new instruments were one way for composers to create new percussive timbres²⁹ and qualities in a tone that often strayed from tonality. The rise in electronics also provided a new medium for sound production that

²² Cowell, 4.

²³ Cowell, 5.

²⁴ Cowell, 5.

²⁵ Cowell, 8.

²⁶ Cowell, 9.

²⁷ Cowell, 9.

²⁸ Cowell, 15.

²⁹ John Cage and his prepared piano, or even Charles Ives adjusted the tuning of pianos to produce quarter tones.

drew in composers who wanted to be in complete control³⁰ of their music. Another spectrum of 20th-century music was the incorporation of national and indigenous sounds and folk tunes in music. Predominantly in America, this was a way for composers to evoke the “American Spirit” into their works. Most notable American composers for expression of the American Spirit would be Charles Ives, Carl Ruggles, Charles Seeger, Roy Harris, Ruth Crawford, and Henry Cowell. These composers are some of the first to experiment with non-Western sounds, incorporating them into their music. Ives was one who started with a Yankee-folk tune as his base for his music and then built the music around the tune to incorporate the American spirit. Seeger is noted to be one of the first American composers to bring other cultural elements into their music. This set of composers in America was just the start of a new generation of experimental composers.

Composers Charles Ives (1874-1954), Charles Seeger (1886-1979), Henry Cowell (1897-1965), Harry Partch (1901-1974) and John Cage (1912-1992), in addition to later composers Morton Feldman, Philip Glass, and Steve Reich (just to mention a few) are some of the leading compositional innovators in experimental music. It is important to mention the impact of these experimentalist composers as they push the boundaries of music in the United States, while also influencing the music of their countries across the globe. Anthropologist Catherine M. Camron denotes that “radical composers associated with experimentalism were on a deliberate course to

³⁰ Composers such as Milton Babbitt sought out electronic music because this music provided him near 100% control over the outcome of his music. Composers also looked to serialism and 12-tone techniques, developed by Arnold Schoenberg, because of organizational control over the music.

challenge the dominance of European art music in the United States.”³¹ Many of these composers were opposed to the popular repertoire and European Avant Garde composers such as Stravinsky and Schoenberg.³² Twentieth-century experimental music was not wholly defined as experimental in the early part of the century. Experimental music can be used as an umbrella term to describe any music that pushes existing boundaries, and genre definitions. It is music that is trying to define what music might be. The motivation behind the composition is more important than the result. This form of music contrasts with serial and twelve-tone music of the Darmstadt School as some sub genres of experimental music, leaving a lot of decisions up to the composer and performer. This music often relied on chance, instructions, and graphic scores used to inspire the performer rather than confine them to the score. Pre-dating the 1960’s, composers such as Henry Cowell are noted to use “Experimental music” as a means of describing music with the “American Spirit.”³³ Composers Arnold Schoenberg, Anton Webern, Alban Berg, and Olivier Messiaen, were also notably experimental in their compositions, breaking away from tradition, and expanding the limits of what is considered music. These composers gave way to this new generation of experimentalist composers such as John Cage. Cage is a prominent figure in the realm of experimental music and has taken questionable leaps in composing what he considered music.

The 20th-century expression of the exotic really took off in 1930s America, with composers Henry Cowell, Harry Partch, Lou Harrison (1917-2003), and John Cage, these

³¹ Catherine M Camron. *Dialects in the Arts: The Rise of Experimentalism in American Music* (Westport, Connecticut: Praeger Press, 1996), page 1.

³² Camron, 2.

³³ Camron states that this is only mentioned in the second edition of Henry Cowell’s *American Composers on American Music*.

composers found new sources of inspiration through contact with Asian and non-Western composers as a tool in expanding their compositional resources. Composer Henry Cowell was a huge part of the Ultra-modernist movement in the United States. This group later expanded its outreach to other composers all throughout the West after the founding of the Pan-American Association of Composers. This group promoted the building of a community of composers from all around the West, transcending national lines. Cowell was also regarded as an excellent teacher and mentor with some of his students being George Gershwin, Lou Harrison, and John Cage. Cowell is also well known for his incorporation of non-Western sounds into his music. This quality of music can be attributed to growing up on the West coast. From a young age, Cowell had been exposed to the music of China, Japan, and Tahiti. Throughout his later life Cowell always showed respect for all music, and especially strove to celebrate and share their differences while also finding similarities within different cultures' music.³⁴ Cowell was a predominant force in the combination of cultural elements in music through his contributions to music and ethnomusicology. "Henry Cowell's significance is through the detailed study of an individual strand of his intricately woven activities. One such strand is Cowell's lifelong interest in, and adoption of, the styles and techniques of cultures from around the world. This interest is apparent at every stage of Cowell's life and career."³⁵

John Cage, student of Cowell, was one of the leading American composers of the 20th century best known for his experimental works that challenged the meaning of music. Cage's compositions focused primarily on the sounds created. Cage would often consult the I Ching, a

³⁴ Peter John Schimpf. "A Transcultural Student, Teacher, and Composer: Henry Cowell and the Music of the World's Peoples." (Indiana University, 2006, page 1, Ph.D. dissertation) Order No. 3248815.

³⁵ Schimpf, page 2.

type of deviation that uses random music, for inspiration for his indeterminate compositions. Cage also experimented with different timbres and sounds, often using unconventional objects³⁶ as percussive instruments. Rather than using traditional compositional forms and notation as a means of organizing sound, Cage organized his music by means of time, opting for the stopwatch to determine when certain things should sound and when certain actions should be done. Cage's musical philosophy revolves around the concept of sound and puts great care and attention into the "organization of sound." A quote from Cage briefly depicts his assertions on sound:

A sound does not view itself as thought, as ought, as needing another sound for its elucidation, as, etc.; it has no time for any consideration-it is occupied with the performance of its characteristics: before it has died away it must have made perfectly exact its frequency, its loudness, its length, its overtone structure, the precise morphology of these and of its.³⁷

Noel Carroll mentions that "for Cage, what we call music ought to be sound as such, brief of anything we might be tempted to call meaning."³⁸ Cage treats sound like just that and by giving the sounds no meaning, it allows the listener to just listen, rather than trying to figure out a deeper meaning behind it all. Cage's abstract search for new sound brought him to the country of Japan. Of course, prior to this he was inspired by the Asian music within the region he grew up in. The avant-garde music of Cage was a notable inspiration for Japanese composers of the

³⁶ Toasters, nails, bathtubs, kettles, water, radios, etc.

³⁷ Cage, "Experimental music: Doctrine," from *Silence*, 1961, p.15.

³⁸ Carroll, Noël "Cage and Philosophy," *The Journal of Aesthetics and Art Criticism* 52, no.1 1994.

Jikken Kōbō (実験工房 Experimental Workshop).³⁹ The Jikken Kōbō was Japan's first active group of avant-garde artists, formed in Tokyo in 1951 and disbanded in 1957. Jikken Kōbō consisted of composers Kazuo Fukushima, Keiji Satō, Hiroyoshi Suzuki, Toru Takemitsu, Joji Yuasa, and later Toshi Ichianagi.⁴⁰ Compositions from this group were heavily inspired by the Western avant-garde scene showing interest in new technologies.

Music from Japan, Korea, and China share similar origins in musical evolution. These similarities in musical development help to compare the context of how the assimilation of Western musical elements and Eastern musical elements came to co-exist in 20th-century experimental music. Everett also mentions the connection between music and government, stating that “western art music has been legitimized through government.”⁴¹ when in many cases the government or institutional practice plays a large role in what music is produced through censorship. Governmental censoring evokes different responses in composers, performers, and audiences and how they choose to assimilate, or view, different cultural elements into their music.

Japan

The earliest record of contemporary art music in Japan can be traced back to the Meiji Restoration (1868-1912). This was a political movement that abolished the Tokugawa Shogunate

³⁹ Provine, Robert. C. Tokumaru, Yosihiko, Witzleben, Lawrence, *The Garland Encyclopedia of World Music Volume 7 “East Asia: China, Japan, Korea,”* Routledge, New York, 2002, page. 736.

⁴⁰ The Jikken Kōbō also consisted of Artist Shōzō Kitadai, Hideko Fukushima, and Katshuro Yamaguuchi; Printmaker Testurō Komai, poet/critic Kuniharu Akiyama, photographer Kiyoji Ōtsuji, light designer Naoji Imai, musician Takahiro Sonoda, and engineer Hideo Yamazaki.

⁴¹ Everett and Frederick, 5.

(military government) and marked the end of the Edo/ Tokugawa period (1602-1867)⁴² and the return to imperial rule under Mushuhito, Emperor Meiji (1852-1912). The Meiji era brought about modernization and the Westernization of Japan. The restoration was led primarily by young samurai from previously hostile domains. These young men were motivated by domestic issues and the threat of foreign invasion.⁴³ Japan also feared the threat of imperialism that had been imposed upon China. The restoration of Japan looked towards constitutionalism, military strength, and industry to become a country capable of standing among Western powers. In 1871 Japan's first Ministry of Education was established and would follow learning criteria that emphasized Western learning. In addition to standard education, the Meiji government established the first Conservatory of Music. This school of music restricted composers from harmonizing traditional Japanese melodies with Western systems of composing. The Meiji era looked to capture Western ideologies to form a stronger nation. In music Meiji Westernization took away the quality of Japanese music, forcing it to conform to Western compositional practice rather than using them as a tool to enhance the music. Leading into the Shōwa era a new appreciation for the Japanese values emerged, this new quality of thinking followed suit in Westernized aspects during the reform. This new way of thinking showed its root within the Japanese music education system. Due to the new appreciation of Japanese music among the Japanese people a nationalistic style emerged during the Shōwa era (1925-1989). Breaking away slightly from the full Westernization of Japanese music, music education now incorporated

⁴² Britannica, T. Editors of Encyclopedia. "Meiji Restoration." Encyclopedia Britannica, September 29, 2021. <https://www.britannica.com/event/Meiji-Restoration>.

⁴³ The primary concern comes from previous attempts from the United States to open up the country by force. After more than two centuries of closed borders Japan would finally "open" in the 1850's.

Japanese scales and modalities, traditional gagaku⁴⁴ (雅楽, “Elite music”) music, harmonies, and textures presented in Sankyoku [an instrumental trio consisting of shamisen]⁴⁵ (三味線), kokyū⁴⁶ (胡弓), shakuhachi⁴⁷ (尺八) and Jiuta (地歌) [traditional style of Japanese music] Sōkyō into Western forms and orchestration.⁴⁸ This style of composing prevailed as a way for Japanese composers to find independence and a distinct voice, after decades of rejecting the Japanese sound. The leading composers of this style were Mayuzumi, Matsudaira, Toru Takemitsu (1930-1996), and Toshi Ichianagi (b.1933) just to name a few. These composers were some of the first avant-garde composers established in Japan, prevailing at the incorporation of Japanese music modality, timbre, and texture into Western forms of notation and instrumentation.

Korea

In Korea, Western music was adopted by the influence of Christian missionaries in the late 19th century. In 1886 the first establishment of Westernized elementary schools in Korea included western-influenced music education and the adoption of Western songs translated into Korean. It wasn't until the occupation of Korea by Japan (1905-1945) that Western music made an impact in Korean music and music education. During the duration of Japan's occupancy in Korea, colonial policy prohibited Korean formal music organizations from performing traditional

⁴⁴ Gagaku music is a form of Japanese classical music predominantly used as imperial court or dance music.

⁴⁵ Shamisen is a three stringed Japanese banjo, for Jiuta. It is used for traditional songs that call for shamisen accompaniment.

⁴⁶ Kōkyū is a broad term referring to a bowed string instrument of Asian origin.

⁴⁷ Japanese Bamboo Flute was added to Sōkyō much later.

⁴⁸ Everett and Frederick, Pg.5.

Korean music. Due to these restrictions, only Japanese and Western songs and music were permitted to be taught and performed to promote Japanese-style Western culture.

Preceding the Korean War (1950-1953), Park Jung-Hee (1917-1979), the new political head, implemented Korean nationalism as a ruling ideology. This political movement was in response to confrontation with Japan and Western nations during the 1800s. Author Kwang-Rin writes about the three predominant ideologies in Korea during this period of growth and reform: “the "defend orthodoxy, ban heterodoxy" (wijông ch'òksa), "enlightenment" (kaehwa), and "Eastern learning" (Tonghak) movements. These ideologies focused attention on issues of national identity and the appropriate response to the challenge of foreign penetration. The evolution of these three movements through the first decade of the twentieth century created the framework for the subsequent Korean response to colonialism and the later development of nationalism.”

Nationalism can be defined as a person's connection or identification with their own nation and supporting the political and cultural attributes to the exclusion or detriment of other nations' interests. After years of having to denounce Korean cultural expressions and practices, the new government was trying to reintroduce their national qualities. Nationalist thought in the 20th century permeated into three trains of thought within Korea: "defend orthodoxy, ban heterodoxy" (wijông ch'òksa), and "enlightenment" (kaehwà), and "Eastern learning" (Tonghak). Music in Korean schools was also another issue, the developments of music were presented with a conflict between yangak (Western Music) and kugak (Korean Traditional Music). This relationship between the two musical mediums demonstrated the conflict between the “new” ideologies of the West and the “old” traditional Korean ideologies. Over time, kugak was inducted back into secondary and university-level music education. This led to the training of a

new generation of composers that utilized both Western and Korean elements within their music. By the 1970's Korean composers Suh ki Kang and Isan Yun prevailed in this cross-culture style of composing, making huge strides in the introduction of Avant-garde music to Korea. Suh ki Kang is attributed with introducing new Korean works at a national level through the Pan Music Festival (1969), while Isang Yun is credited with building a strong cultural alliance between the music of South Korea and Germany toward the end of the 20th century.

China

Christian missionaries were the first to bring Western influence into China, though it was 200 years prior to that of Korea. Western-influenced music took in China after the Opium war of 1839, with Shanghai being the center for new music. The establishment of western influence in China led to a reform known as the May Fourth Movement or New culture Movement (1919). This movement followed the overthrowing of the Shand Dynasty (1911). On May 4th, 1919, over 3000 Chinese students held a mass demonstration in the center of Beijing against the Treaty of Versailles.⁴⁹ These protests were caused by a new surge in Chinese nationalism. These students wanted to remove old Chinese traditions that they felt had been holding the country back, they called for new ideas based on Western principles of democracy and on science. The New culture movement made eventually gave way to the Chinese Communist Party (CCP) led by Mao Zedong. This also became the main catalyst for the incorporation of Western practices in society and education. Liu Tianhua was the main proprietor in incorporating performance

⁴⁹ Chinese territory was taken from them and given to Japan. This sparked anger in Chinese university students.

courses in Western and Chinese vocal and instrumental studies at Peking University. Liu Tianhua is also credited with standardizing the repertoire of Chinese traditional instruments, Erhu and Pipa. These instruments were formerly associated with lower-class musicians. The new compositions added to the repertoire were established as new national music. In addition to university education, a Western-style curriculum was established in primary and secondary schools. The incorporation of Western education practice in music gave way to the conservatory system in China. The conservatory system became the breeding ground for the fusion of Western and Chinese compositions.⁵⁰

Proceeding the New Culture Movement composers were faced with harsh censorship from the CCP. From 1978 onward composers were encouraged to compose works using traditional Chinese folk material. The Chinese Ministry of Culture additionally prohibited the performances of music from composers⁵¹ during this time. Additionally, music activities, performances, and compositions had to be pre-screened by Jiang Qing (Mao Zedong's wife). She had found select works she considered to be model compositions choosing five “model” operas, two “model” ballets, and one “model” symphony to serve as exceptional models for composers. Works by these composers would contain revolutionary mass songs usually composed or orchestrated in praise of Mao Zedong and the CCP. Following the shift in power from Mao Zedong to Deng Xiaoping (1978) the censorship of music was lifted. This encouraged students to return to the conservatory and study abroad. During this era young composers seized many opportunities to experience Western Avant Garde music. Professor of composition at Columbia University Chou Wen-Chung (1923-2019) is credited with the establishment of the Sino-

⁵⁰ These compositions were modeled after compositions of Russian nationalist composers.

⁵¹ Some composers include Debussy, Rimsky-Korsokove, Stravinsky, Bartók etc.

American Arts Exchange Center (1970). This was established to accommodate the increase in Chinese composers coming to study in America. Chinese composers coming to study in America often choose to stay or go back to China. Those who stayed in the West quickly rose to international fame, Tan Dun (b.1957), Chen Yi (b.1953), Chen Qigang (b.1951), and Zhou Long (b.1953), and Zhao Xiaosheng (b.1945). Composers who choose to return to China passed on the new knowledge of Western contemporary music passing it on to the next generation of Chinese composers.

Chapter 2 - An overview of Chinese, Korean and Japanese Instrumental Music

The primary focus of Chapter 2 is to provide a brief overview of East Asian instrumental music used for the court/ festivals or shrine ceremonies. Due to China's vast history, it is also worth noting that music from China was a prime influence in the development of music from Korea and Japan. Furthermore, Chapter 2 will focus on traditional double-reed instruments from each region due to the nature of the pieces being analyzed.

China has one of the oldest and most developed musical systems known today. Chinese music history goes as far back as 3000 B.C.E⁵² The depth of Chinese history has paved the way for a rich and dynamic style of music-making. The Han Dynasty provides a look into how music was performed. Like that of early Western music history the origins of Chinese music began with aural tradition. Earliest forms of Chinese music are argued to be found in songs sung by laborers. Music was an integral part of every day as it was a way to express their feelings in music, beyond the spoken word.⁵³ Music in Confucian temples was divided into banquet music (yanyue) and ritual music (yayue). Ensembles would include musicians and dancers, making the groups quite large. Formations for these ensembles hold similarities to modern marching band drills. Expansion of the Han Dynasty's empire later allowed for an influx of foreign goods and ideals in addition to the influence of Buddhism in the first century C.E. Historians have also found evidence at the end of the Han dynasty of ensembles involving solo instruments, with two stringed instruments being the primary focus for these ensembles.

⁵² Malm, W. P.. "Chinese music." *Encyclopedia Britannica*, November 22, 2021.

<https://www.britannica.com/art/Chinese-music>.

⁵³ Jie Jin, *Chinese Music* (New York, Cambridge University Press, 2010), Pg.5.

The Tang Dynasty (618-907 C.E.) showcased cultural flourishing in addition to conflict and paved the way for interesting developments in Chinese music. Music in the Tang dynasty was an integral part of everyday life throughout every level of social status. In this era, it was more common for musicians and dancers to be professionally trained. Musical training was primarily overseen by the government. Distinctions in music had already been made for court and common music. The Tang dynasty, due to its influx of foreign influence, added a new music type; foreign music of Huyue. Characteristics of Chinese music inspired the development of Korean and Japanese music.

Yayue 雅樂, elegant music, is a form of Chinese music and dance. This music was performed primarily for the royal court and in ancient temples. Chinese court music is generally used for rituals and is divided into two types: standing music and sitting music. Standing music is meant to be performed without strings in a courtyard, whereas sitting music is for a full ensemble and is meant to be played indoors. Yayue was established in Western Zhou and was performed in courts as it was thought of as an elite form of music. In the Confucian system, Yayue is seen as a proper form of music that is “refined, improving and essential for life cultivation, and one that can symbolize good and stable governance.”⁵⁴ Yayue is a word that separates Chinese traditional music from popular music. Yayue can also be seen in other types of music across East Asia, namely Korean Aak and Japanese Gagaku music.

Korean traditional music is derived from Akkamu, an ancient form of music, song and dance, and instrumental music. Akkamu was an integral part of Korean society as it was closely associated with religious practices and seen as a performance activity. Instrumental music was

⁵⁴ Malm, W. P.. "Chinese music."

soon adopted into the Akkamu tradition with the integration of instruments from China and soon the creation of their own. Korean music found in the ancient society was influenced by the Christian faith. Songs and dances were often associated with agricultural rituals and religious worship.⁵⁵ Music during the Three Kingdom era was the starting point in the development of Korea's own musical style. Prior to that point Korean music was primarily used for ceremonial and religious functions. Music soon became more specialized due to the shift from theocracy to monarchy. Due to this shift in power dynamics music became more nationalistic and catered to the court. Additionally, the spread of Buddhism throughout Asia affected Korean music. Buddhist music was shared amongst China, Japan, and Korea, this in turn influenced their music giving traditional music from each respective country similar characteristics.⁵⁶

A particular characteristic unique to Korean music is its tendency to follow a six-beat metric pattern shifting towards polyrhythmic characteristics. While some sections may be organized in six-beat patterns, other sections may follow a four-beat pattern so that each section can come together after twelve beats. Five-beat meters can also be found throughout Korean music. Additionally, Korean instrumentalists may employ the use of microtonal glissandi and syncopated rhythms that create a sound that is characteristic of Korean Shaman music. Korean Court instrumental music strongly reflects the instrumental court music of China. Due to similarities with Chinese culture, Korea adopted many Chinese cultural traditions during times of foreign rule. These areas of preservation in Korean music are extremely important as similar

⁵⁵ Song Bang-Song, *Korean Music: Historical and other Aspects* (Korea, Jimoondang Publishing Company, 2000), Page 6.

⁵⁶ Hye-Jin Song, *A Stroll Through Korean Music History* (Korea, The National Center for Korean Traditional Performing Arts Ministry of Culture and Tourism, 2000). Page 42.

situations have occurred in the present. This has left Korea with rare examples of ancient music traditions and is mostly influenced by the traditional music of China and other regions.⁵⁷

Japan's geographical isolation from China and Korea aided in its own musical adaptations of traditional Chinese and Korean music, creating its own original sounds and characteristics. Though Japanese music is uniquely different from Chinese and Korean music it worth noting that scholars do believe that Japanese music is completely derived from China.⁵⁸ Music also had its own social associations as music had its own hierarchy of audiences, similar to early Western music. Early examples of Japanese music dating before and to the Nara period show influence from Western Roman Catholicism and Buddhism. The Heian period (794-1185) brought *Togaku* and *Komagaku* music. This music is Chinese and Indian derived music, whereas *komagaku* is Korean and Manchurian influenced. It was during this period of Japanese music development that the first examples of original Japanese composition or arrangement were documented from each respective school of music.⁵⁹ *Gagaku* music was also developed during the Heian period and was music for the noble class. *Gagaku* is defined as elegant music and was made a part of noble culture.⁶⁰ Its origins based on Chinese *Yayue* (elegant music). this form of music was established in the Chinese imperial court in 11th-8th century BC.⁶¹ *Gagaku* serves as a traditional form of instrumental music that was historically used to accompany dances and

⁵⁷ Malm, W. P.. "Korean music." *Encyclopedia Britannica*, November 19, 2014.

<https://www.britannica.com/art/Korean-music>.

⁵⁸ Chao Mei-Pa, *The Yellow Bell: a brief sketch of the history of Chinese Music* (Maryland, Carnegie Music Set, 1934) Page 28.

⁵⁹ Malm, W. P.. "Japanese music." *Encyclopedia Britannica*, January 19, 2021.

<https://www.britannica.com/art/Japanese-music>.

⁶⁰ Kenji Tanaka, Takashi Koto, *Traditional Japanese Music at a Glance*, (Japan, Academia Music, 2016) Page 4.

⁶¹ Kenji Tanaka, Takashi Koto. Page 18.

performed for imperial courts. Gagaku used many traditional instruments such as Biwah, Shakuhachi, Hichiriki, and Koto. These instruments are later developed into their own respective schools of music in the following periods.

Marking the end of the Heian Period was the start of a rapid development in Japanese music. The Kamakura (1192-1333), Muromachi (1338-1573), and Tokogawa (1603-1867) periods expended and developed new forms of Japanese music and theater. Musical genres such as Noh theater, and Kabuki theater. Specific schools of music were developed for specific wind instruments, those being: Koto, Shakuhachi, and Shamisen. The Meiji Restoration (1868-1889) brought about a large shift in Japanese music. The Meiji government sought to reform and implement Western idioms through Japanese society. Western music in Japan was predominantly found at church, in schools and military bases. This period brought about an influx of western influence through Japanese music as Western idioms were becoming a part of their everyday lives.

Formal characteristics of Japanese music can be separated into three groups: 1) sound 2) structure and 3) artistry.⁶² The general idea of sound in Japanese music is to produce the most with the least amount of material. This idea can be seen in Japanese chamber music. Regardless of the ensemble size, or timbre of instruments, each instrument can be heard. This is in contrast to Western large ensemble playing where a merging of timbre and tone color is desired. It mirrors the idea of a Western chamber ensemble, where it is important that each instrument in the small ensemble is meant to be heard as individually important. This type of ensemble playing

⁶² Malm, W. P.. "Japanese music." *Encyclopedia Britannica*, January 19, 2021. <https://www.britannica.com/art/Japanese-music>.

is most evident in Japanese court or gagaku music, drama music, and actual chamber ensembles that use traditional instruments. This musical texture supports the multilinear or melodic movement of Eastern music as opposed to harmonic movement in the West.

A structural characteristic of Japanese music is the use of a three-part division of a melody on either a section of a piece or the entirety of a composition. This contrasts with the usual two-part division seen in Western music, though examples of both can be found in both Eastern and Western compositions. Japanese three-part form is known as *Jo-Ha-Kyū*. This refers to the introduction, scatterings, and push to a conclusion. This structure is applied to various musical segments or compositions that are through-composition. Because of this, it is not comparable to Western forms such as the Sonata Allegro form or Ternary Form. The structure of traditional Japanese music is outlined by the forward motion of each section rather than melodic ideas, like that of Western classical music. This kind of motion in Western music is often created by the harmonic rhythm, but harmony is generally not used in this kind of music. Patterns are generally rhythmic or melodic rather than harmonic in Japanese music.

The artistry present in Japanese music is prevalent in all East Asian music.⁶³ Most music is generally text-dominated or programmatic. This can be either through song or the title of instrumental works. The only exception to this is *danmono*. These are variation pieces for Japanese koto, but other than this, solely instrumental works like the Western symphony or sonata are uncommon in Japanese music. Japanese ensemble pieces are generally dances, versions of songs, or are programmatic. The traditional programmatic nature of these works was

⁶³ Malm, W. P.. "Japanese music." *Encyclopedia Britannica*, January 19, 2021.
<https://www.britannica.com/art/Japanese-music>.

very common in Japan until the Meiji restoration. This is when more Western ideals became common practice in Japanese society, facilitating their ability compete with other world powers.

Chapter 3 - Isang Yun 1917-1995

Isang Yun (윤이상)

Isang Yun is one of the most well-known Korean composers of the 20th century, being best known for his ability to combine East Asian music concepts and philosophies into Western performance practice.⁶⁴ Yun was able to encapsulate a balance between the Korean traditional style of music within the framework of Western classical style.⁶⁵ Yun's music utilizes Western compositional techniques, such as Arnold Schoenberg's 12 tone technique, in combination with the East Asian philosophical concept of Tao (Yin and Yang),⁶⁶ in addition to his own "Main Tone" technique. Throughout his career, Yun composed for several Western genres such as sonatas, operas, symphonies, concerti, chamber ensembles, etc. His life's work amounted to over 100 works, of those including: 41 chamber ensemble works, 24 works for orchestra (among these are 5 symphonies), 18 solo instrumental pieces, 13 instrumental concerti, 6 works for instrument and piano accompaniment, 6 works for voice, 4 operas, an oratorio, and a cantata. Through the examination of his compositional output, it is noticeable that he preferred composing instrumental music rather than vocal.⁶⁷ Through his studies, Yun took in Western musical learnings in combination with his philosophical ideals and Korean influence to create his own unique musical character.⁶⁸

⁶⁴ Kanwoo Jin, "Performance Guide and Pedagogical of Isang Yun's *Shao Yang Yin*," PhD diss., (University of Wisconsin Madison, 2020).

⁶⁵ Edward Park, "The Life and Music of Isang Yun," PhD diss., (University of Washington, 2014), 1.

⁶⁶ The principle that two opposites, Yin and Yang, are able to find balance so each can coexist.

⁶⁷ It can be assumed that instrumental writing complemented Yun's style of composition more than vocal.

⁶⁸ Youngdea Yoo, "Isang Yun: His Compositional Technique as Manifested in the Two Clarinet Quintets", PhD dss., (Louisiana State University, 2000) 1.

Yun was born in 1917 in Sangchun (now known as Tongyeong) in what is modern day South Korea. At the age of three, Yun and his family moved in 1920 to Tongyeong where he would grow up. Yun's father, Ki Hyon Yun, was a descendant of a *Yangbang*- a scholar from a noble family with a scholarly tradition. Additionally, Yun's father was a landowner. He owned a small furniture business, though he preferred to write poetry. His mother, Sundal Kim, was of lesser birth and was brought up by a farming family. This left Yun's mother mistreated by her husband and his classist family.⁶⁹ In 1922, Yun was sent to study at a *Seodang*⁷⁰ due to his father's opposition towards Japanese ideals during this time. At this institution, Yun studied Chinese writing with a brush and Chinese philosophy and literature till 1925. At eight, Yun attended an elementary school that encouraged a strong sense of Korean nationalism amongst its students. These elements from his post-primary and primary school⁷¹ years permanently appear and shape his later compositions. Yun was described by his wife Soo Ja Lee (1950-1995), to be a sensitive child growing up with many of his experiences in Tongyeong influencing his personality, musical development, and later his compositions.⁷² Yun was captured by music as a young child and his musical journey started at the age of nine when he started studying organ composition at a chapel in Tongyeong.⁷³ He later began learning the violin on his own, then

⁶⁹ Sara E. Fraker, "The Oboe Works of Isang Yun," PhD diss., (University of Illinois at Urbana-Champaign, 2009) 3.

⁷⁰ A Chinese Traditional private school. This school focused on traditional Chinese way of teaching rather than the European system that was introduced by the Japanese in 1922.

⁷¹ These elements include Chinese calligraphy, and Chinese Philosophy and Taoism.

⁷² Eun Suk, "An Analytical study of Isang Yun's Oboe and Oboe D'amore Concerto: The Intellectual Adaptation of *Sigimsae* for Korean *Piri* within Modern Western Compositional Techniques for Oboe", PhD diss., (University of North Texas 2020) 5.

⁷³ Chapels run by missionaries were first in Korea to introduce Western music prior to Japan's invasion and then colonization of Korea.

eventually had the chance to study with his neighbor, who was a violinist. In addition to his studies Yun also enjoyed singing and practicing the organ at a church near his house. by the age of ten Yun was able to read music, and by thirteen Yun had already begun composing music for voice then later instrumental music for silent movies theaters in Tongyeong in the 1930's. However, Yun's early passion for music was shut down by his father who did not approve of his son's desire to make a career in music. Against his will Yun was forced to attend a commerce education institute after he completed his elementary studies. Against the wishes of his father Yun decided to leave for Seoul to study music at the Seoul Music School in 1934.

Education

At the Seoul music school, Yun studied composition with Ho Yung Choi. He was the student of German composer and violinist Franz Eckert (1852-1916) and was among the first to introduce Western music theory to East Asia. He created the first Western military band in Korea.⁷⁴ Yun made the decision to study with Choi in order to learn how to incorporate ethnic elements into his music using Western musical techniques.⁷⁵ Yun learned harmony, counterpoint, and Western performance practice that helped him establish his own style of composing. After two years of study with Ho Yung Choi, Yun returned to Tongyeong. He received approval from his father to study music and decided to study in Japan at Osaka College of Music in 1935. In Japan, Yun studied music theory, composition, and cello until financial troubles and the sudden death of his mother caused him to return to Korea just after two years of study. In 1939, Yun returned to Japan to study with Ikenouki Domohiro,⁷⁶ but found himself miserable due to

⁷⁴ Youngdea Yoo, 1.

⁷⁵ Eun Suk, 6.

⁷⁶ Studied at the Paris Conservatory.

financial hardship and racial discrimination from the Japanese. In 1941, Yun was forced to return to Korea because of World War II.⁷⁷ Once in Korea, Yun joined the Korean independence movement. This movement was a diplomatic military campaign created to gain Korean independence from Japan. Yun's participation in this movement led to his arrest in 1943. He was then imprisoned⁷⁸ and tortured by Japanese police.⁷⁹ While he was imprisoned, Yun contracted a case of pulmonary tuberculosis which led him to hospitalization. During his hospital stay, at Seoul National University Hospital, Japan was defeated, and Korea regained its independence.⁸⁰ The Japanese no longer occupied Korea, and Yun returned to Tongyeong in 1945.⁸¹ In 1948, Yun took up a music teaching position at Tongyeong Woman's School for one year. He later moved to Busan in 1949 where he would become a prominent figure in the music community. Around the time he lived in Busan, he began teaching music at Busan private school. In 1950,⁸² he began teaching music history at the University of Busan and in 1951, Yun started teaching music classes at Busan high school. In addition to his teaching career, his career as a musician took off in Busan with Yun founding a choir and small orchestra in the area, as well as playing in quartets and arranging musical performances for the local symphony orchestra while also

⁷⁷ This was more specifically due to the Pacific War or Asian-Pacific War, this was the theater of WWII that was fought in Asia, the Pacific Ocean, the Indian Ocean and Oceania. Geographically this was one of the largest theaters during WWII rivaling the Pacific Ocean Theater, Southwest Pacific Theater, and Sino-Japanese and Soviet Japanese wars.

⁷⁸ Yun was imprisoned for two months.

⁷⁹ Japanese police used a vocal composition found in of Yun's Home in as evidence for is anti-governmental activities.

⁸⁰ Edward Park, 5.

⁸¹ Youngdea Yoo, 2.

⁸² On January 30th, 1950, Yun would marry fellow college student Su-ja Lee.

composing.⁸³ After the armistice was signed in 1953, marking the end of the Korean war, Yun decided to move back to Seoul and started teaching at Yangjeung High School and universities in the area.⁸⁴ Similar to his time in Busan, Yun began establishing himself amongst the music community in Seoul. Yun, in addition to teaching and composing, arranged concerts and attended music festivals in different cities, some including Gyeongju and Jinju. During his time in Seoul, Yun composed works for voice and ensemble in addition to some of his compositions, his piano trio and string quartet being published and premiered. Furthermore, Yun's Piano Trio and String Quartet were selected for the *Seoul Culture Awards* in 1956. This was the first time this award was given to a composer. Elated that he had won this award, Yun had the desire to learn Western theory, modern atonal music, and twelve-tone music. Yun had a primary interest in the compositions of Arnold Schoenberg, Alban Berg, and Anton Webern, deciding that he needed to study in Europe. In 1956, Yun was invited to study at the Paris Conservatory, where he studied music theory with Pierre Revel (1901-1984)⁸⁵ and composition with Tony Aubin (1907-1931). In 1957, Yun moved to West Berlin to study at West Berlin Hochschule (Udk). In Berlin, Yun studied composition with Boris Blacher (1903-1975) and twelve-tone theory with Schwartz-Schilling (1904-1985). Yun made the decision to study with Blacher, stating that Blacher understood him well because he grew up in China. During Yun's time in Berlin, he made great progress as a composer. In 1958, Yun found inspiration from a new style of avant-garde music at the *International Festival of Contemporary Music in Darmstadt* (1958). This festival introduced Yun to composers John Cage and Igor Stravinsky.⁸⁶ Yun's passion for twelve

⁸³ Eun Suk, 7.

⁸⁴ Eun Suk, 8.

⁸⁵ Revel was a pupil of Paul Dukas (1865-1935) and Vincent d'Indy (1851-1931).

⁸⁶ Young Dae Yo, 3.

tone music and the advice of his teacher Boris Balancer⁸⁷ cultivated his unique compositional style. In addition to twelve tone theory, Yun was inspired by traditional Korean court music, deciding to incorporate Korean sounds into his music. Some of his early works that use Korean sounds include *Bara* (1960), *Colloïdes sonores* for String Orchestra (1961), *Loyang* for chamber ensemble (1962), *Gasa* for piano and violin, and *Garak* for flute and piano (1963).⁸⁸

Imprisonment and Later Years

In 1963, Yun decided to visit North Korea due to being influenced by a tomb mural from the Goguryeo period called *Sashindo*. Yun decided that he wanted to see the original, not knowing the difficulties this trip would cause him. Four years later, Yun was accused of anti-governmental activities against South Korean President Jung-hee Park's authoritarian regime. On June 17th, 1967, Yun, amongst other intellectuals, was kidnapped by South Korean Central Intelligence Agency (KCIA) in West Berlin. His wife Soo-ja Lee was arrested five days later. Yun was put on trial and was convicted of treason. He was then sentenced to life in prison in Seoul on December 13, 1967. His sentence was later reduced from life to just ten years. During his imprisonment, Yun was subject to torture, interrogation, and was often threatened with a death sentence. Yun even attempted to take his own life⁸⁹ on account of the insurmountable pain and torture that was inflicted on him while in prison. Miraculously, a worldwide petition was issued by Austrian conductor Herbert von Karajan and composer Igor Stravinsky to have Yun released from prison. This petition accumulated 200 signatures from many artists, some including: Otto Klemperer (1885-1973), György Ligeti (1923-2006), Karlheinz Stockhausen

⁸⁷ Balancer suggested that he incorporate Oriental themes into his twelve-tone compositions.

⁸⁸ Young Dae Yo, 4.

⁸⁹ July of 1967.

(1928-2007), and Heinz Holliger (b.1939). News of this petition reached the press, and Yun's incident quickly spread across the globe and was considered an international political scandal. During his incarceration, Yun still found the strength to compose, writing works such as *Image* and *Riul* for clarinet and piano. Yun also completed his opera *Der Traum des Liuting*. Just three years after being incarcerated, the South Korean government dropped all charges in February 1969. Yun was released and returned to Berlin where he would reside for the remainder of his life. Yun would be exiled from Korea for the rest of his life. He would eventually gain German citizenship in 1971. Though exiled, Yun still loved his birth country with his wife stating that, "Spending his life in a foreign country, his heart was always aimed toward his homeland." During his time in Germany, Yun's music career flourished, and he also used compositions to speak out on human rights issues, reconciliation, disarmament, and peace.⁹⁰ In Germany, Yun was the recipient of many notable honors and awards; these would include: Keil Culture Prize (1970), German Distinguished Service Cross (1988), Medal of Hamburg Academy (1992), and Medal of the Goethe Institute (1994). Additionally, Yun received a professorship at the West Berlin Musikhochschule in 1977, where he taught composition. Frakcer addresses the importance of Yun as a composition teacher, "especially for students of Asian descent."⁹¹ Yun passed away at the age of 78 in Berlin, Germany on November 3rd, 1995. He was buried in Berlin, Germany due to political conflict. His body was moved to his hometown of Tongyoen, South Korea in 2018.⁹²

⁹⁰ Sara Frakcer, 8.

⁹¹ Ibid, 8.

⁹² "Relocation of the Grave," Isang Yun International Society, accessed April 3, 2023, <https://yun-gesellschaft.de/en/the-society/chronicle/relocation-of-the-grave/>.

Unreconciled with South Korea, Isang Yun died in Berlin in 1995. By moving the grave, Yun's heirs, the city of Tongyeong and the Tongyeong International Music Festival are responding to a wish of the composer, who wanted to find his final resting place in his homeland. The South Korean government's changed attitude towards Isang Yun, who longed for peace and reconciliation on the Korean peninsula, was expressed by the visit of the wife of the President of the Republic of Korea to Yun's grave in Berlin in July 2017, where she erected a memorial stone and planted a camellia tree.⁹³

In honor of his legacy, the *International Isang Yun Gesellschaft* was founded in 1996 in Germany. The *Tongyeong Music Festival* was founded in 1999 and has been celebrated ever since its establishment. This event is a biannual celebration of Yun's music in his hometown of Tongyeong. Furthermore, the Isang Yun Peace Foundation was established in 2005 by Yun's daughter, Djong Yun, to give her father a place of honor in South Korea. Finally, after many years of animosity between Yun and his homeland, Yun is now considered to be a symbol of peace for South Korea.

Main Tone Technique (Hauptton and Umspielung)

A notable quality of Western classical music⁹⁴ is a sense of tonality and the harmony that establishes that tonal center. In contrast, Korean music is absent of a Western sense of harmony. The main components of Korean music are melody, rhythm, and **sigma**. This is the premise from which Yun developed his *Hauptton (Main Tone) and Umspielung Technique*. *Hauptton* consists of one tone that is held for a long duration of time. *Umspielung* is the ornamentation of the main tone. These could be changes in the width and speed of vibrato, trills, glissandos, tremolo, or

Commented [A1]: Has this been defined

⁹³ Isang Yun International Society, (Isang Yun International Society. Accessed May 19, 2022).

⁹⁴ For context I am referring to western classical music as common-practice tonal music.

microtones. Contrasting to Western music ideals, Korean music has more emphasis on melody rather than harmony. Korean melody is centered around one long sustained tone (main tone) with the developments occurring through the ornamentations (*Umspielung*). Yun's Hauptton Technique is how he transfers Korean musical idioms to the frame of Western composition. Yun uses different ornamentations to give the tone energy and emotion. Development of a tone starts with a colorful vibrato to create tension. Furthermore, additional decorative elements are used to create a new dynamic quality to the single tone. The tone then is brought back to its original state, ending with a decorative sound (multiphonic, rolling note⁹⁵...).⁹⁶

Analysis of Piri for Solo Oboe

Figure 3.1



Piri 피리⁹⁷

⁹⁵ This is a note that should be played with string lip pressure, with normal fingering, so that it almost turns into a harmonic. This creates a rolling effect.

⁹⁶ Suk, 36.

⁹⁷ Ministry of culture and tourism, 2008, Piri 피리, Digital Image, Guide of Gugak Performance, Website, http://www.thrillme.co.kr/test/english/sub04/sub04_02.php.

Piri is a wind instrument made from bamboo and is played on a bamboo reed. There are three types of Piri, and each is used for different situations. Hyang Piri⁹⁸ is the largest of the three and is used in Shaman, folk, and Sanjo music. This Piri has a loud nasal quality to its sound. Because of its quality in timbre, the Hyang Piri plays a leading role in large ensembles.⁹⁹ The smallest in the Piri family is the Se-Piri. This instrument is used in lyrical genres with voice and soft string instruments. This is because of the soft quality of the instrument. Last in the Piri family is the Tang-Piri. This instrument is the same size as the Se-Piri but has a larger bore and is primarily used in Chinese-derived Tang-ak and Korean Hyang-ak court music.

Piri for solo oboe was composed in 1971 and premiered by George Meerwien on October 25th in Bamberg Germany that same year. The piece is divided into four sections with each section increasing in tempo. Sections one through three have no title, while the last section is marked “Langsam, misteriose.” The gradual acceleration of movements harkens to a Korean instrumental genre called *sanjo*. *Sanjo* is comprised of three movements: *jinyangjo*, *joongmori*, and *jajinmori*. There can also two additional movements; *jungjungmori*, and *nurinajimori*; that appear between *jungmori* and *jainmori*. Finally, *sanjo* ends with *huimori* or *danmori* after *jainmori*. Similarities in both *sanjo* and *Piri* insinuates that Yun adopted the form and Characteristics of *sanjo* to *Piri*. Additionally, Yun composed *Piri* using two matrix that are used to provide the skeleton for Yuns Haupton technique.

⁹⁸ Super User, “Streams of Wind: Piri,” Home, accessed April 8, 2023, <https://www.koreasociety.org/arts-culture/item/1096-streams-of-wind-piri>.

⁹⁹ “Korea Traditional Musical Instruments - Google Arts & Culture,” Google (Google), accessed April 8, 2023, <https://artsandculture.google.com/story/korea-traditional-musical-instruments-national-gugak-center-gugakwon/QQXBWFVCGDVvKQ?hl=en>.

Piri for solo oboe is an example of how Yun adapted traditional Korean genre to Western instrumentation. Yun's use of twelve-tone techniques is prevalent throughout this piece and is the foundation for Piri. Yun uses rows derived from two matrices shown in figures 3.2 and 3.3. Movement one of Piri uses rows P8, P11, P2, P5, I10; movement two rows I1, I4, I7, P11; movement three used rows R5, R11, R2, RI10 from series one and rows P8, I1, P7 from series two; and movement four uses row P8 from the first series matrix.

Figure 3.2 Series 1 Matrix

	I_1, I_9, I_4				I_{10}								
	C	C#	G	E	F	B	A#	F#	G#	D	D#	A	
P_{11}	B	C	F#	D#	E	A#	A	F	G	C#	D	G#	R_{11}
P_5	F	F#	C	A	A#	E	D#	B	C#	G	G#	D	R_5
P_8	G#	A	D#	C	C#	G	F#	D	E	A#	B	F	R_8
	G	G#	D	B	C	F#	F	C#	D#	A	A#	E	
	C#	D	G#	F	F#	C	B	G	A	D#	E	A#	
P_2	D	D#	A	F#	G	C#	C	G#	A#	E	F	B	R_2
	F#	G	C#	A#	B	F	E	C	D	G#	A	D#	
	E	F	B	G#	A	D#	D	A#	C	F#	G	C#	
	A#	B	F	D	D#	A	G#	E	F#	C	C#	G	
	A	A#	E	C#	D	G#	G	D#	F	B	C	F#	
	D#	E	A#	G	G#	D	C#	A	B	F	F#	C	R_{10}

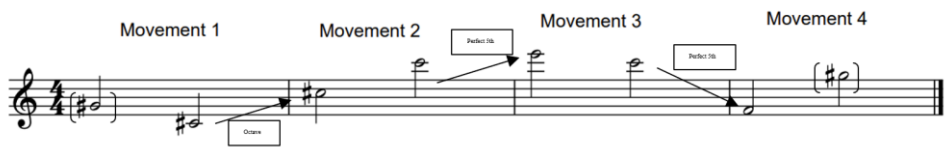
Figure 3.3 Series 2 Matrix

		I₁											
		C	D#	E	G#	G	C#	D	A#	B	A	F	F#
	A	C	C#	F	E	A#	B	G	G#	F#	D	D#	
P₈	G#	B	C	E	D#	A	A#	F#	G	F	C#	D	
	E	G	G#	C	B	F	F#	D	D#	C#	A	A#	
	F	G#	A	C#	C	F#	G	D#	E	D	A#	B	
	B	D	D#	G	F#	C	C#	A	A#	G#	E	F	
	A#	C#	D	F#	F	B	C	G#	A	G	D#	E	
	D	F	F#	A#	A	D#	E	C	C#	B	G	G#	
	C#	E	F	A	G#	D	D#	B	C	A#	F#	G	
	D#	F#	G	B	A#	E	F	C#	D	C	G#	A	
P₇	G	A#	B	D#	D	G#	A	F	F#	E	C	C#	
	F#	A	A#	D	C#	G	G#	E	F	D#	B	C	

Piri for solo oboe is a four-section work that demonstrates the oboe's ability to imitate the Piri. Each section is separated by different stylistic ways that Yun presents his Hauptton, or main tone technique. Each movement of *Piri* is unified by an interval of a perfect 5th. Movement one starts on a G# and ends on a C#. Joeng Seok Lee notes that “in Korean music, interval-class 5 is the most prevalent interval within any given system”¹⁰⁰ This interval relation connections for sections of *Piri*. *Piri* also ends and begins on a G# making this piece cyclical. Additionally, Yun uses rows from two different twelve-tone series, shown in Figure 3.2 and Figure 3.3, to determine pitches used. Rows from the first series matrix are found in Movements one, two, three and four, while rows in the second series matrix are used throughout the third movement only.

¹⁰⁰ Jeong, Seok Lee, *The Interaction of Korean and Western Practices in Isang Yun's Piri for oboe solo and Other Works*, The City University of New York, 2011, page 48.

Figure 3.4 Interval relation between Movements



Movement one demonstrates the flexibility of the oboe through pitch glissandi (either with embouchure or fingers) and lip bends. Multiphonics are seldom used throughout this section to create other timbres to decorate the Main Tone. Use of glissandi can be shown in Figure 3.5.

Glissandi from the same notes can be achieved by uncovering a tone hole to alter the pitch rather than the fundamental note. In the case of a C-to-C glissando the performer would slide their first finger to uncover the tone hole. Further fingering alterations are shown in figure 3.6.

Figure 3.5 Movement one, Row P8.

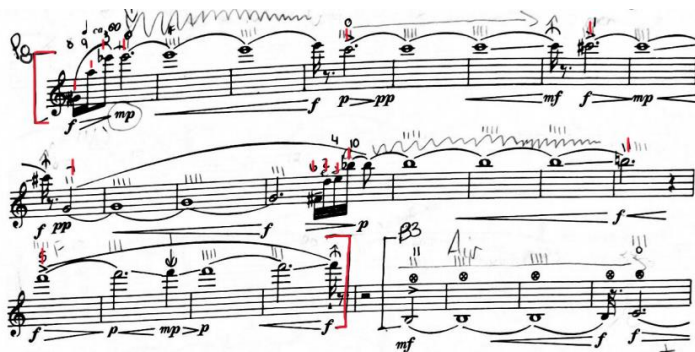
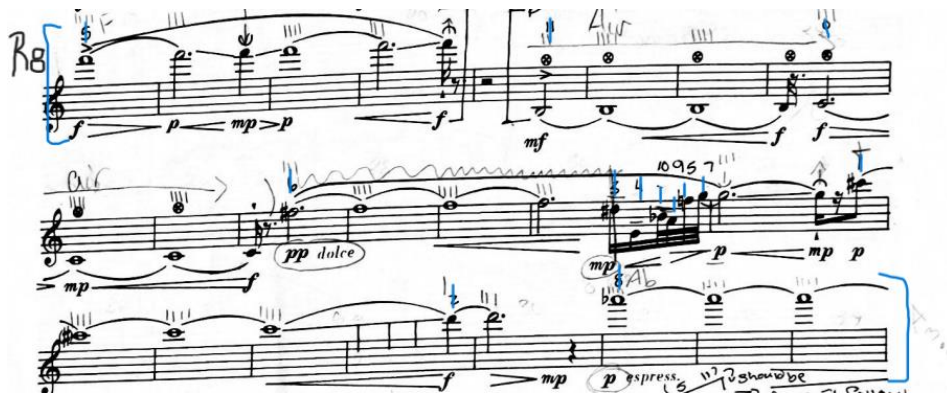


Figure 3.6 shows Yun's use of rolling notes within the first movement. This technique can be achieved in the way Yun suggests by increasing lip and air pressure, creating a harmonic affect in the fundamental pitch. This, however, can be inconsistent as it involves a change in embouchure pressure. Another way to achieve this effect is to alter the fingering of the fundamental pitch. In the case of the B shown in Figure 3.6 the performer would want to light press the first octave key to achieve the rolling harmonic effect.

Figure 3.6 Movement one, Row R8



Movement two, like movement one, demonstrates the flexibility of the oboe embouchure while additionally adding the challenges of range. While the first section did showcase the upper limits of the oboe register, the leaps between notes are not as abrupt. Section two uses almost the full range of the oboe, with the lowest note being a B4 and the highest note being an Ab7. The tempo also increases slightly, and dynamic shifts are still very intense, creating a panicked quality to the music.

Quarter-tone notation shown in Figure 3.7 is to be achieved by altering the fundamental pitch either by means of added keys or adjustments in embouchure, to achieve a quarter-tone higher or lower than the fundamental pitch.

Figure 3.7 Quarter-tones

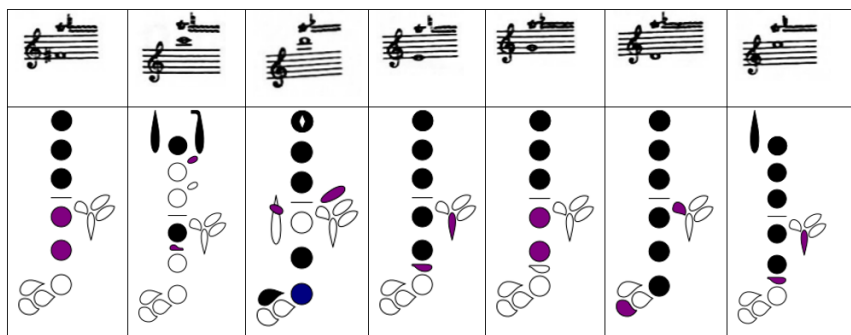


Movement 3 is divided into two sections. The introduction is a chaotic display of flexibility in the upper register at a fast pace. The second section is comprised primarily of *Main Tones* decorated with double trills and glissandi. Glissandi in the closing section do not reach a destination, but rather fall off, avoiding a final pitch. Double trills are to be achieved by alternating between alternate keys, creating a faster trill. For example, an E double trill would alternate between regular and left F keys rather than just one of the alternate keys. Notation for a double trill can be shown on Figure 3.8, followed by a chart noting the fingerings for each double trill in *Piri*.

Figure 3.8 Double Trills



Figure 3.9 Double Trill Chart



Keys that are in purple signify trill fingers. The key labeled in blue is meant to be half covered. If the oboe has no ring key, then omit the finger.

Section four is a collection of multiphonics and timbral gestures that is highly improvisatory and interpretive. Notation for these gestures can be found in Figure 3.9. Since this piece was originally intended for an open-holed oboe, the multiphonics spelled in the piece do not always work for French conservatory model oboes. Figure 3.11 shows a comprehensive fingering chart for the last movement of *Piri*. However, fingerings may vary from oboe to oboe. I play on a Mönnig Am-B and found these fingerings to work best for my instrument.

Figure 3.10 Foundation row for Movement 4



Figure 3.11 4th Movement Fingering Chart

<p>Timbral trill alternating between B and Eb keys.</p>	<p>Multiphonic</p>	<p>Roll in and over blow to create a multiphonic.</p>	<p>Timbral Trill with Eb key.</p>	<p>Multiphonic</p>	<p>Multiphonic</p>	<p>Multiphonic</p>
		<p>Loose embouchure to make a multiphonic.</p>	<p>Loose embouchure to make a multiphonic.</p>	<p>Loose embouchure to make a multiphonic. With 3rd octave key</p>	<p>Multiphonic</p>	<p>Multiphonic, with 3rd octave key</p>
<p>Multiphonic created by loosened embouchure.</p>	<p>Increase air and lip pressure to make the fundamental pitch roll to a harmonic</p>	<p>Ab double timbral trill. Alternate between left and right Ab keys.</p>	<p>Harmonic note, with half covered ring key.</p>	<p>All fingerings in this chart in order of how they appear in the final movement. All keys that trill or are half covered are in purple excluding the half hole key.</p>		

Chapter 4 - Toshi Ichianagi 1933-2022

Toshi Ichianagi (一柳 慧)

Toshi Ichianagi is considered one of Japan's leading Avant Garde composers of the post-war era. Ichianagi's works fall into multiple classical genres that incorporate musical mediums from Western classical music and Japanese traditional music. Notable qualities of Ichianagi's compositions are his use of 20th-century composition procedures in his works. Ichianagi's use of chance procedures and abstract scoring in addition to extended techniques give his music a unique quality that marks his style as a composer.

Early Life

Toshi Ichianagi was born on February 4th, 1933, in Kobe City. Ichianagi grew up in a musically rich environment with his mother being a classically trained pianist and his father a cellist. Eventually, he would begin learning the piano under his mother's mentorship. The effects of WWII would eventually cause difficulties for classical musicians due to Japan's immense distaste for Western culture during this time. This caused Ichianagi's family to suffer hardship due to their occupations.¹⁰¹ Western music was categorized as "enemy music" and was forbidden to be performed. However, following the war, Ichianagi was able to thrive as a musician due to help from his mother. Because his mother studied piano in the U.S., she was able to find Ichianagi a position at an American base performing piano for entertainment.¹⁰² While at base, Ichianagi would play a familiar western classical pieces and tunes from popular American

¹⁰¹ Maiko Sasaki, "Trio Webster: *Toshi Ichianagi's Fusion of Western and Eastern Music*", PhD.diss.(Rice University, Houston Texas, 2012), 2.

¹⁰² During this time Ichianagi was around 12 years old at the end of WWII.

musicals. While performing for an American audience, Ichianagi was captivated by Jazz, a genre that was very foreign to him. This sparked a new interest in music, driving him to learn more and more about the subject.

Education

In conjunction with the pandemonium of post-war Japan, Ichianagi found himself in an unusual education situation. Due to his increased interest in music, Ichianagi asked if he could continue music training outside of school. He was granted permission and would spend only one to two days a week at school and the rest of the time he would spend at the piano for about five to six hours a day. Due to increased exposure to piano, Ichianagi became interested in composition, eventually taking private lessons from Hirako Kishi and Ikenouchi Tomojiro; both being teachers at Tokyo National University of Fine Arts. In addition to his studies in composition, Ichianagi continued to study privately on piano with teachers Koji Taku, Kazuko Yasukawa, and Chieko Hara.¹⁰³ Hara was a well-established pianist in Japan, having studied in Paris. Her friends were great musicians that influenced Ichianag. He would learn piano through Hara's friends and by playing in ensembles. In 1949 and 1951, Ichianagi won first prize in *Mainichi Music Competition*- one of Japan's most prestigious music compositions- chamber music composition category while still in high school.¹⁰⁴ This resulted in Ichianagi gaining public recognition as a composer by the age of 18. In 1954 at the age of 21, Ichianagi moved to the Unites States to continue his studies. Ichianagi spent one year in Minneapolis, MN before he started studies at the Juilliard School of Music in New York, NY. At Juilliard, Ichianagi

¹⁰³ Sasaki,3.

¹⁰⁴ Sasaki, 4.

ultimately decided to major in composition and take piano lessons with Juilliard's piano professor at the time, Beveridge Webster (1908-1999). Throughout his studies at Juilliard, Ichianagi won multiple awards for his compositions, including: the Elizabeth Sprague Coolidge Award (1954),¹⁰⁵ Serge Koussevitzky Award (1955),¹⁰⁶ and Alexandre Gretchanivov Award (1950).¹⁰⁷ While studying music, Ichianagi felt frustrated by the lectures at Juilliard as they only went as far as the works of Stravinsky. When in Japan in 1952, Ichianagi had been introduced to the works of Pierre Boulez and Karlheinz Stockhausen and was disappointed that they did not cover 12-tone technique. Furthermore, Ichianagi had been already experimenting with 12-tone procedures, causing him to feel frustrated in his academic work.¹⁰⁸ Additionally, Ichianagi began to question music up until this point with Sasaki observing that,

In his view, post-Romantic and modern music had developed into atonal music, had arrived at twelve-tone and serial music, and had grown stagnant. He was frustrated that he could manage to compose only one or two pieces a year because of the logically processed and strict system of the twelve-tone technique.¹⁰⁹

This internal frustration led Ichianagi to have serious doubts about the direction of his music. Ichianagi was much more focused on following new music trends rather than honing and perfecting an existing system. It was not until he encountered the ideals of John Cage that Ichianagi was able to advance his music.

¹⁰⁵ For his *Sonata for Violin and Piano*.

¹⁰⁶ For his *Trio for two flutes and harp*.

¹⁰⁷ For his *Quartet* for Strings.

¹⁰⁸ Sasaki, 5.

¹⁰⁹ *Ibid.*, 5.

Ichianagi's future interactions with Cage are what sparked inspiration for his future compositions. Ichianagi would become involved in the Avant Garde movement known as Fluxus. This moment was heavily influenced by John Cage and involved many members of his circle. Fluxus was one of the first global Avant Garde movements that involved artists from every field and country in the world.¹¹⁰ Amongst its rank, the Fluxus movement attracted many Japanese artists, including Ichianagi. One of Ichianagi's first interactions with John Cage's music was in 1958 at a concert of his pianist friend David Tudor (1926-1996).¹¹¹ The program had included Cage's *Winter Music*, a piece that involved the use of chance procedures. One to twenty pianists were free to use as much of the provided score as deemed necessary. Ichianagi was inspired by the amount of musical freedom left to the performer. Having been feeling very suffocated and confined within his own compositions, the openness and freedom presented in Cage's music surprised Ichianagi, who had not seen this as an option. Ichianagi sought to study under Cage due to how he incorporated his philosophies and art into aspects of his everyday life. Through the help of Tudor, Ichianagi was able to meet with Cage. This interaction then led Ichianagi into the Avant Garde scene in New York. His involvement introduced him to "happenings."¹¹² Ichianagi's participation in these happenings constituted him and his then wife Yōko Ono to join a group of artists that would later be known as Fluxus.¹¹³ His involvement in the Avant Garde scene and especially John Cage led to Ichianagi's developments as a composer.

¹¹⁰ Luciana Galliano, "Toshi Ichianagai Japanese Composers and "Fluxus", *Perspectives on New Music*, (United States: Summer 2006), 250.

¹¹¹ Avant Garde Pianist.

¹¹² A happening is an event, or occurrence. This could be a party or a small get together. This was a popular occurrence amongst artist and musicians of this time.

¹¹³ Galliano, 251.

Music for Cage was not merely a job or enjoyment, but his whole life. Cage had no desire for material things, choosing to live a very simple life.¹¹⁴ Ichiyanagi found solace in Cage's ideals and desired to know more. Ichiyanagi would attend lectures by Cage in New York in addition to visiting a commune in Stoney Point, North Carolina where Cage lived. Ichiyanagi would later encounter other notable members of Cage's circle, some of which included Robert Rauschenberg (1925-2008, Artist), Buckminster Fuller (1895-1983, architect, and philosopher), and Le Monte Young (1935, minimalist composer) as well as artists Andy Warhol (1928-1987) and Frank Stella (b.1936). A prominent figure for Ichiyanagi during this time was Mercer Cunningham (1919-2009), a choreographer and close friend of Cage. Cage ultimately got Ichiyanagi a job in Cunningham's studio as an accompanist for the dancers. A notable quality of Cage's ideology was the encouragement of artists to continue to experiment and approach their art in their own unique way. This way of thinking really stuck with Ichiyanagi, as he felt connected to Cage's ideals.¹¹⁵

Music Career

In the 1960s, Ichiyanagi would hold events at The Living Theater and his own New York studio. It was through these concerts that he started becoming established as an Avant Garde composer. His compositions throughout the 1960s were predominantly aleatoric and utilized uncommon instrumentation (modeling the music of Cage). This was part of Ichiyanagi's "notion that music should be a part of everyday life."¹¹⁶ Thus, Cage's ideologies in a sense

¹¹⁴ Sasaki, 8.

¹¹⁵ Sasaki, 8.

¹¹⁶ Sasaki, 9.

liberated Ichiyanagi from his belief that he was bound by a certain nationality when composing. Cage led Ichiyanagi on the path to understanding that he does not have to be bound to any composition or cultural rules as long as it is permissible to him. In 1961, Ichiyanagi would return to Japan, eager to share Cage's philosophies with Japanese society. Ichiyanagi arranged concerts for Cage at the *Contemporary Music Festival* in Osaka and *Sogetsu Contemporary Series* in Tokyo. Additionally, Ichiyanagi arranged a concert tour for Cage and Tudor the following year, visiting Kyoto, Osaka, and Sapporo. This would lead to what is known as "Cage Shock" amongst the Japanese art scenes. Cage's ideas and techniques used created a music that was entirely different to musicians in Japan following the music of European Avant Garde composers. In 1966, Ichiyanagi would return to New York for a one-year residency from an artist grant funded by the Rockefeller Agency. He then decided to return to Japan where he would choose to stay for the remainder of his career. Welcomed openly by the Japanese community, Ichiyanagi quickly established himself as a composer. This was due to the establishment of his skills at various events and concerts such as the 1970's *Osaka Expo* where he was able to showcase some of his electronic music works. One additional hurdle that Ichiyanagi had to overcome in Japan was how he could break away from the shadow of Cage. He was determined to demonstrate to Japanese society and the world that he could have a well-established name in the music community without Cage.

Leading into the 1970's, Ichiyanagi continued to experiment with different combinations of sounds and instrumentations, some of which included the incorporation of Japanese traditional instruments with Western ensembles. By the 1970's, Ichiyanagi experimented with sound design and environmental music, believing that music should not be limited to a traditional concert space. Ichiyanagi's goal was to create a concert space fit for audience participation as a part of

the music making experience.¹¹⁷ In 1972, Ichianagi held his exhibition titled “Sound Design-Living Space with Music ” at the Ginza Sony Building in Tokyo. Sasaki noted the attractions of this exhibit where objects and toys such as: “a big round table that sounds when a person approaches, a plastic object that changes sound when hands are placed on it, etc.”¹¹⁸ A wide range of people spanning from different walks of life enjoyed the various toys and objects presented at the exhibition. The participation of the audience also provided feedback for Ichianagi on his attempts to go beyond Cage. In 1976, Ichianagi was invited as composer-in-residence for the city of Berlin by *Deutscher Akademischer Austausch Dienst* (DAAD), where he stayed for six months. While in Europe, Ichianagi held many concerts that introduced his own works and the compositions of other Japanese composers. Ichianagi would later return to Europe on many occasions due to commission from “*European Pro Musica Nova Festival* (1976), *Metamusik Festival* (1978), *Cologne Festival of Contemporary Music* (1978, 1981), *Holland Festival* (1979), *Berliner Festwochen* (1981), etc.”¹¹⁹

In the 1980’s, Ichianagi was then introduced to Japanese traditional music making the discovery that Japanese classical music used a similar notation system to graphic notation. While studying Japanese music, Ichianagi cultivated music that combined Western music, Japanese traditional music and Japanese contemporary music. Later in the decade, Ichianagi became involved in the National Theater in Tokyo. This theater primarily showcased performances of traditional Japanese Kabuki (dance-drama), Bunraku (puppet theater), and Gagaku (traditional

¹¹⁷ Sasaki, 12.

¹¹⁸ Sasaki, 12.

¹¹⁹ “Toshi Ichianagi,” Schott Music, accessed May 28, 2022, <https://en.schott-music.com/shop/autoren/toshi-ichianagi>.

Japanese court music). Ichianagi's involvement was due to a commission for the director of the theater, where he commissioned new works from leading Japanese composers at the time. These commissions were works that were based on Japanese classical music or works that used traditional Japanese instruments. In 1981,¹²⁰ Ichianagi became the artistic director of the *Tokyo International Music Ensemble- New Tradition* or TIME for short. This group performed with both Japanese traditional instruments and Western instruments. The group's goal was to present Japanese Traditional music to other parts of the world, rather than displaying this music for the Japanese people to understand and appreciate.¹²¹ TIME sought to create a more universal mentality where both Eastern and Western music could coexist and could be appreciated outside of Japan. TIME toured between 1990 to 1997, making stops in the United States, Europe, and Japan. Sasaki notes that, "the concerts were well received and Ichianagi felt, I had largely succeeded in my objective to open up Gagaku from the inside, producing a new generation of world music that went beyond mere exoticisms."¹²² Through the 1980's and 1990's, Ichianagi continued to compose in traditional Japanese style. As a contemporary composer writing Japanese classical music, Ichianagi believed that a composer should add something new to the music or to advance the existing music. It is important to consider and understand the historical background of the music to reconstruct the music from its base level.¹²³ In 1984, Ichianagi was awarded the *Grand Prix of the Nakajima Prize* for his work as a composer, performer, and producer. That same year he was awarded his second *Osaka Prize*, this time for Violin Concerto *Circulating Scenery* with the premiere in February 1984 at Carnegie Hall.

¹²⁰ Received the 30th Otaka Prize for *Piano Concerto No. 1 "Reminiscence of Spaces."*

¹²¹ Sasaki, 15.

¹²² Sasaki, 16.

¹²³ Ibid.

As of present times, Ichianagi is still the Artistic Director of TIME as well as Ensemble Origin- a Millennium of Resonance. He is also an Advisor of the Japan Music Competition, Board Member of Saison Foundation, Councilor of Suntory Foundation for Arts, and General Artistic Director of the Kanagawa Arts Foundation.¹²⁴

Compositional Style and Technique(s)

Cloud figures is a single movement work for solo oboe. It was composed for American oboist James P. Ostryniec and was premiered in November 1984 at the Interlink Festival in Tokyo Japan. The piece depicts drifting clouds by using different chromatic motives to illustrate the image of cloud formations. Additionally, Ichianagi's utilization of the upper register of the oboe gives the piece an elevated and ethereal quality. The piece is in a ternary form with the A section extending till the next change in character. Because this work is without bar lines and is unmetered, each section is characterized by the figures used and changes in musical imagery. I chose to analyze *Cloud Figures* using pitch class set analysis. This method was the most practical as there is no conventional harmony. Through the analysis I was able to find commonalities between reoccurring sections and their pitch- class sets. This section will highlight the major sets that recur throughout the piece, and their relationship to the Nexus set.

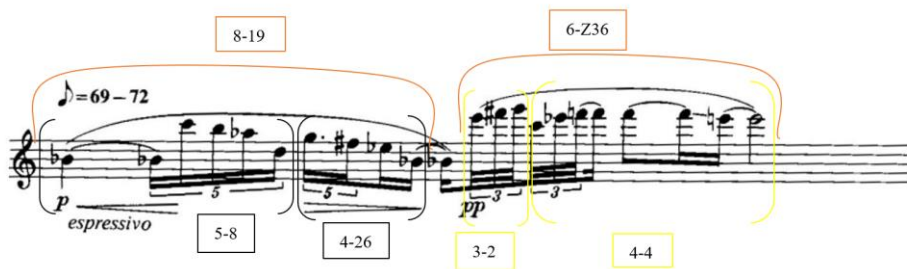
Figure 4.1 General Form

The A section is comprised of four unique themes. Figure 4.1 shows the general form for this piece and what themes are present in each. Themes presented in section A allude to the smooth and flowing imagery of cloud formations. The chromatic nature of these phrases presents

¹²⁴ "Toshi Ichianagi," Schott Music, accessed May 28, 2022.

an ethereal quality due to the range the oboe is written in. Ichyanagi utilizes the complete range of the oboe within this composition. He uses the upper most notes of the oboe at a soft dynamic to give a sense of floating. Additionally, Ichyanagi incorporated glissandi to solidify the imagery of clouds drifting through the sky.

Figure 4.2 First Statement of Theme I



Theme one is divided into two sections. Figure 4.2 one shows the deviation in sections and assigned pitch classes as well as pitch classification of the whole phrase. Interestingly this phrase is made up of cardinalities three, four, and five, with some deviation in the last section. Ichyanagi will often add an additional note to section two of theme one. Section one of the first theme is made up of cardinality five and four sets, and section two is comprised of cardinality three, four, and the occasional six pitch class sets.

Figure 4.3 Theme II



Theme II, shown in Figure 4.3, consists of note grouping of either five or six. Characteristically, this motive has a sighing quality to the line. Theme II generally has extreme interval jumps under a slur. Ichyanagi also extends note length and duration at times. Usually, the extension of note duration precedes a chromatic sextuplet to centupled run. This motive is more a set for what is to come.

Figure 4.4 Theme III



Theme III appears only once in each A section. First full statement of Theme III is shown in Figure 4.4. This theme is staccato in style and declamatory in character. In comparison to the previously mentioned themes, Theme III is a shift in musical texture. In the A sections Theme III is a disruption of the smooth, ethereal, and flowing motives. This motive much represents a storm that disrupts the calm. At each statement of Theme III there is a light increase in rhythmic movement and a shift in instrumental timbre.

Figure 4.5 Theme IV



Theme IV follows Theme III, adding to the declamatory mood of the previous theme. This motive is very shrill and agitate due to its being written in the upper most part and the lowest most part of the oboe register.

Section B, in contrast to the two larger A sections, is more staccato and metric. This section depicts a shift in weather and has more dark and looming storm qualities. The B section is an expansion on the first ten sixteenth note motive. This is a constant theme that appears throughout the piece in small or whole theme. This motive reoccurs four times throughout the section repeating in a cyclical style. Figure 4.6 shows the first full statement of the motive cycle before it returns.

Figure 4.6

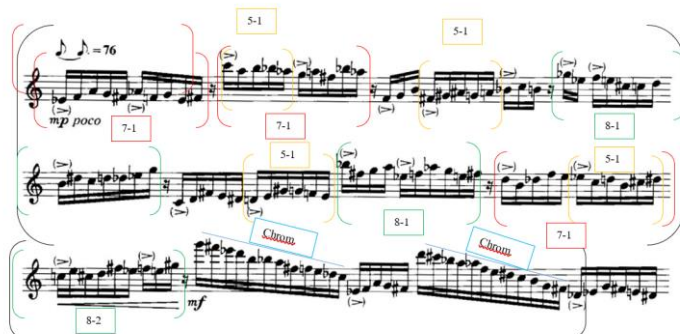


Figure 4.6 shows some of the common pitch class sets used throughout the B section. The first statement always returns to pitch class set 7-1. This set I have determined to be the Nexus of this composition as it is the most repeated pitch class set found within in this piece. Relationships between the themes and the nexus can be found in Figure 4.7.

Figure 4.7 Relationship to the Nexus 7-1

Theme #	Prime Form	Interval Vector	Set #	KH	K
Nexus	(0123458)	<654321>	7-1		
Theme I	(01245689)	<545752>	8-19		X
	(012347)	<433221>	6-Z36		X
	(02346)	<232201>	5-8		X
	(0358)	<012120>	4-26	X	
	(013)	<111000>	3-2	X	
	(0125)	<211110>	4-4	X	
Theme II	(02458)	<122311>	5-26		X
Theme III	(012569)	<313431>	6-Z44		X
Theme IV	(023468)	<242412>	6-21		X
	(01235)	<322111>	5-2		X

Commented [A2]: Original comment:

There's limited value in citing this information without any additional explanation. Interval (class) Vectors and K and Kh relationships are very abstract connections. It's not like labelling tonal harmonies as "V" or "I," where the labels carry all sorts of specific "baggage" that can be inferred by the reader. Again, you've answered the question of "what?" But you're not really addressing "So what?"

Figure 4.7 outlines the relationship of reoccurring themes to the nexus 7-1 and its complement. The main statement of pitch class set 7-1 occurs in the B section of *Cloud Figures*. In sections A and A' there is a prevalence of chromatic motion quoted. The presence of this set in section A foreshadows the B section, as 7-1 is the main theme. Due to its presence throughout the whole piece, Figure 4.7 was used to show how 7-1 relates to select motives with section A that come back in A'. The chart shows how the 7-1 is related to select themes as either a subset or superset of the designated pitch classes. Due to its cardinality of seven, the nexus is a superset of the cardinalities less than seven, and a superset of those more than seven. The presence of KH relationship in parts of Theme I material shows how the nexus is more present in the first theme because both the nexus and its complement are related. The relationship of K also shows how the nexus or its compliment are partially related to the other themes.

Chapter 5 - Makoto Shinohara b. 1931

Makoto Shinohara (篠原 眞)

Makoto Shinohara is a Japanese composer known for his unique and dynamic use of Western acoustics, electronic music, and Japanese traditional music in his compositions. Shinohara's music demonstrates his research into Sonology in conjunction with influences from Bartók, Stravinsky, Messiaen, and later experiments with fusion of Western and Japanese traditional music. Shinohara was born December 10th, 1931, in Osaka Japan. Little is mentioned about Shinohara's youth until his start of university study. In 1952, he began his studies at Tokyo Arts University where he studied composition, piano, and conducting with professors Tomojirō Ikenouchi, Kazuko Yasukawa, Akeo Watanabe, and Kurt Wöss until he graduated in 1954. Prior to his graduation, Shinohara studied in Paris from 1954 to 1960, learning from French composers and pedagogues Tony Auben, Olivier Messiaen, Simone Plé-Caussade, Pierre Ravel and Louis Fourrestier. Four years after his studies in Paris, Shinohara studied at Hochschule für Musik München (University of Music and Performing Arts in Munich/ Munich Conservatory) and at the Siemens-Studio für Elektronische Musik (Siemens Studio for Electronic Music) in Munich. Additionally, he studied in Cologne, Germany with composers Bernd Alois Zimmermann (1918-1970), Gottfried Michael Koenig (1926-2021) and Karlheinz Stockhausen (1928-2007) at the Rheinische Musikschule (Rheinische School of Music). In 1971, Shinohara received the *Rockefeller Prize* from the Columbia Princeton Electronic Music Center. Additionally, Shinohara was involved with electronic music, holding positions at the Institute of Sonology in Utrecht, Netherlands from 1965-66 and 1978, the electronic music studio Technische Universität in Berlin, Studio NHK (Nippon Hōsō Kyōkai) in Tokyo, and the Columbia Princeton Electronic

Music Center from 1971 to 1972. Shinohara was also visiting professor of Japanese and electronic music at McGill University in Montreal, Canada. Shinohara is currently an active composer in the Netherlands and has commissioned numerous works including *Obsession* (for the National Conservatory of France, 1960), *Liberation* (for Iranian National Radio, 1977) and *Cooperation* (for the Koussevitzky Music Foundation, 1990).¹²⁵ Shinohara's music has been featured at the international level with performances at festivals in the Netherlands, Japan, Poland, Austria, Germany, and the United States.

Compositional Style and Technique(s)

Formal characteristics of *Obsession* can be sectioned into four larger groups: Sections A, B, C, and A'. This work is composed for oboe and piano and closely imitates sounds heard in Eastern classical music. Rumbling in the piano line is heard throughout the composition imitating qualities found in Japanese percussion. The oboe line utilizes sonorities accustomed to Hichiriki music and Japanese pentatonic scales. Rhythmic movement keeps the momentum of the work and creates the obsessive building quality to the music that builds to rehearsal 14. Figure 5.1 shows an example of rhythm motion. This motive is present in the introduction and closing material of this work. It shows how Shinohara uses rhythm to lead to a climactic point in the work. It worth noting that in Japanese music harmony is generally obsolete. This also the case for *Obsession*.

¹²⁵ Herd, Judith, "Shinohara, Makoto," Grove Music Online, 2001; Accessed 3 April 2023, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.0001/omo-9781561592630-e-0000025644>.

Figure 5.1 Introduction Theme 1



Section A

The Introduction of Obsession is made up of two similar motives in a call-response relationship. The A section begins with the following motive shown in Figure 5.1. The first motive incorporates tones from both Japanese Sen and Iwato scales. The opening theme uses tones from the C Iwato and Sen scales while the second is transposed up a half step, using the C# Iwato and Sen scales. The second presentation of this motive is transposed down one half-step but uses the same rhythmic and stylistic material. Figure 5.2 shows a closer look at the first iteration of Sen and Iwato scales. Figure 5.3 and Figure 5.4 show the exact scales. Comparing the two scales to the excerpt it is apparent that the Bb is absent from the scale portion. The Bb however is quoted in preceding measures and is what the phrase leads at the end of the opening cadenza. In Western music this could be considered the leading tone of the scale. The presumed tonic of the scale is then heard in the piano line at the A Tempo, setting up the next cadenza.

Commented [A3]: I don't understand this claim. Is B the presumed tonic?

Figure 5.2 Use of Japanese Scales



Figure 5.3 C Sen Scale

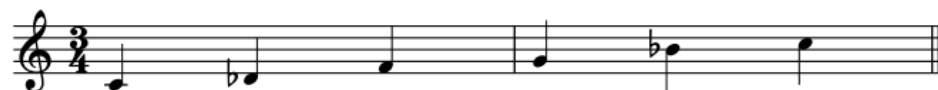


Figure 5.4 C Iwato Scale



Rehearsal one elaborates on the motive in measures 7-9. Development of this motive is done by lengthening the scale sections and increasing motion through changes in tempo to create intensity throughout the section. The piano hits are imitative of Japanese style drumming.

Section A (m 1 to rehearsal 5) is slowly paced and improvisatory. This section's opening uses a combination of Japanese scales to organically increase intensity while tempo rapidly increases. The introduction is divided into a and a' where the prime section is transposed up one-half step but uses the same rhythmic and stylistic material. Rehearsals 2-4 further develop the motive in measures 19-21 with each statement of the motive becoming more desperate and panicked. The beginning statement is meant to be played with a subdued quality. Each new

statement continues to become more desperate while increasing in volume and intensity. This section has four total statements of the motive, building to a short transitional section that propels into Rehearsal 5, starting section B.

Section B

Section B is a theme and variation, alternating between evens and odds. The odd sections (rehearsal numbers 5, 7, and 9) are slow-moving sections that elaborate on the motive that is introduced in rehearsal 5 in further sections. Sections 7 and 9 use melodic material from 5, developing a more abrupt staccato section with quick ornamentation.

Figure 5.5 Section B Theme 1

The image shows a musical score for a piano piece, specifically Rehearsal 5. The score is written for piano and is in 3/4 time, marked 'Animé (♩ = 160)'. It consists of two systems of music. The first system has a blue bracket on the left side, and the second system has a blue bracket on the right side. The score includes a piano introduction with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include piano (p), fortissimo (ff), and piano (p). The score is divided into two systems, with blue brackets highlighting the first and second measures of each system.

Rehearsal numbers 6, 8, and 10 are quick sixteenth note passages, alternating between slurring 2 and tonguing in a very brisk staccato. The piano throughout this section has aggressive, abrupt hits that are not consistent with each statement.

Figure 5.6 Section B Staccato Theme



Figure 5.7 Variation 1

The musical score for Figure 5.7 Variation 1 consists of two systems. The first system features a treble clef staff with two measures of sixteenth-note pairs, each marked with a slur and the instruction '(pair d)'. The second measure of this system is boxed in blue and contains a circled number '7'. Below the treble staff, the tempo is marked 'a Tempo (♩ = 160)'. The bass clef staff begins with a dynamic marking of *ff* *p* and contains a sequence of notes. The second system continues the piece, with the treble staff showing a series of notes and the bass staff providing accompaniment. Dynamic markings include *p*, *sf*, and *p*. A blue bracket highlights a section of the bass staff in the second system.

Figure 5.8 Variation 2

The musical score for Figure 5.8 Variation 2 consists of two systems. The first system begins with a circled number '9' in the treble clef staff. The tempo is marked 'a Tempo (♩ = 160)'. The treble staff contains a series of notes, and the bass staff provides accompaniment with a dynamic marking of *mf*. The second system continues the piece, with the treble staff showing a series of notes and the bass staff providing accompaniment. Dynamic markings include *mf* and *sf*. Blue brackets highlight sections in both the treble and bass staves of the second system.

Section C is in ABA form; with rehearsals 11 and 13 being the A sections, and rehearsal 12 being B. The A section has descending sixteenth notes, whereas the B section is in ascending order. Sections A and B are in a call-and-response style. Sections 11 and 12 contrast with each

other. Section 11 is descending shown in figure 5.9 whereas section 12 is ascending shown in figure 5.10.

Figure 5.9 Decending Theme



Figure 5.10 Asending Theme

The image displays a musical score for a piece titled "Asending Theme". It consists of two systems of music. The first system features a piano accompaniment on the left and a violin part on the right. The piano part begins with a series of chords and moving lines, marked with a piano (*p*) dynamic. The violin part starts with a melodic line, marked with a piano (*p*) dynamic and includes the instruction "(pour d.)". A box containing the number "12" is placed above the violin staff. The second system continues the piano accompaniment and violin part. The piano part includes the instruction "*p* crescendo progressif jusqu'à 18" above the staff. The violin part also includes the instruction "(pour d.)" and a box containing the number "18". The score concludes with a final chord in the piano part.

The closing section recaps the material from the A section, using motives and material from “a” in the introduction. The closing section is simplified version of the opening only stating the first theme once. Additionally, the ending scale descends to a B natural rather than a Bb. Notes of the scales are also different but use the same intervals in their structure. The first scale starts on an E natural, then ascends six notes that are in half step relation to one another. Shinohara does a similar motion at the end. He starts on an E natural and descends by half step. This gives the piece an idea of a resolution due to the lack of a harmonic conclusion.

Figure 5.11



Hichiriki 箎¹²⁶

The Hichiriki (箎) is a Japanese double reed instrument and is one of the main melodic instruments used in gagaku music. This instrument is often used in Shinto weddings and is known to be a sacred instrument. Hichiriki has seven finger holes on the front and two thumb holes on the back. The instrument body is made of lacquered bamboo and is wrapped in wisteria bark crossing between finger holes. The reed (Shita) is placed at the end of a pipe that gives the Hichiriki a conical shape like that of the western oboe. The sound of the Hichiriki is shrill and projective and is often accompanied with Sho.¹²⁷

¹²⁶ Rodger Vetter, Hichiriki, November 18, 2022, Instrument, Grinnell College, Iowa, <https://omeka-s.grinnell.edu/s/MusicalInstruments/page/about>.

¹²⁷ Katsumi Sunaga, *Japanese Music*, (Japanese, Maruzen Company LTD, 1936), Page 27.

Chapter 6 - Du Yun b. 1977

Du Yun (杜韵·杜韻)

Du Yun is a Chinese- American contemporary composer, vocalist, and performer and 2017 Pulitzer Prize winner for her opera *Angels Bone* (2011/2015). She has also received a Grammy nomination in Classical Composition for her piece *Air Glow*. Du Yun is known for her “relentlessly original”¹²⁸ and “elaborate theatrical”¹²⁹ music, with her compositions featuring captivating stories, extended technique, use of multimedia in a mix with cultural influences. Du Yun’s music is “an intersection of opera, orchestral, theatre, cabaret, musical, oral tradition, public performances, electronics, visual arts, and noise.”¹³⁰

Early Life and Education

Du Yun is a Chinese- American composer currently residing in New York City, NY. Du Yun was born June 18th, 1977, in Shanghai China into a middle-class family. Her parents were both factory workers at the time. Neither of her parents had attended college due to the cultural

¹²⁸ Du Yun, “*Press.*” Du Yun.2020, <https://channelduyun.com/press/>.

¹²⁹ Du Yun, “*Press.*”

¹³⁰ Du Yun, “*Bio.*” Du Yun.2020, <https://channelduyun.com/bio/>.

revolution¹³¹ that started in 1966 when they were both juniors in high school.¹³² A benefactor of Du Yun education was her grandmother, who before her passing in 1975, had given her parents physical gold bars that she had hidden during the revolution. Her grandmother, who was illiterate, confided in Du Yun's father that he should use this money to fund his future child's education.¹³³ Du Yun started kindergarten at three and retells of her captivation with the pump organ during primary school saying, "I saw the pump organ in the classroom, and I would not leave the pump organ. So, then I had this sure idea that I wanted a piano. It took me six months to convince my parents I really needed a piano."¹³⁴ Du Yun started learning piano at the age of four in addition to attending primary school at Shanghai Conservatory for Music. She also had early lessons in English and Kung-Fu, in addition to some guitar lessons (she only continued for three weeks on guitar saying in an interview that, "I did not like the guitar lessons. I thought it was too much for my pianist fingers ... Now I always regret I did not keep learning the guitar.")¹³⁵ Du Yun began studying composition during middle school with Deng Erbo, remaining at Shanghai Conservatory for Music. Once she finished her studies at conservatory,

¹³¹ This 1966 revolution was formerly known as The Great Proletarian Cultural Revolution that lasted a decade. This was a socio-political movement that fought to preserve communism in China by purging remaining capitalist and traditional elements from Chinese society and reinstate Maoism or Mao Zedong's ideologies on the People's Republic of China (PRC). The revolution goals were not achieved and resulted in the death of millions of Chinese citizens, Red Guards, and military officers. The revolution ended in 1976 with the death of Mao Zedong. This movement caused a halt in economic activity, destruction of cultural and historical relics in addition to property damage. Deng Xiaoping became the next leader in 1978, gradually deconstructing Maoist ideologies from Chinese society.

¹³² An interview with Du Yun, "Composers and Dads: Father's Day Special," John Honrahan (June 18th, 2017): wqxr.org/story/composers-and-dads-fathers-day-special/.

¹³³ "An interview with Du Yun."

¹³⁴ Ibid.

¹³⁵ Ibid.

Du Yun came to the United States to studies at the Oberlin Conservatory of Music in Oberlin, Ohio¹³⁶ and received her bachelors in music composition, studying under Ralph Coleman (b.1937). She later went on to complete her masters in music and PhD in Music Composition at Harvard University Studying under Bernard Rands (b.1934) and Mario Davidovsky (1934-2019).

Career

Du Yun is currently professor of composition at the Peabody Institute of the Johns Hopkins University and Distinguished Visiting Professor at the Shanghai Conservatory of Music. Additionally, Du Yun was a founding member of the *International Contemporary Ensemble* (ICE), served as the Artistic Director of MATA Festival (2014-2018), conceived *the Pan Asia Sounding Festival* (inaugurated at National Sawdust), and founded an ongoing multi-year Future Tradition Initiative in China where she works with folk musicians from around the world in order to champion more cross-regional collaborations. She has also had collaborations with the LA Phil *Green Umbrella Series*, *Göteborg Art Sounds Festival*, and the centennial edition at the *Donaueschingen Festival* (Germany, Oct 2021).¹³⁷ As of 2018, *Carnegie Foundation* named Du Yun as one of 38 great immigrants. In 2019, she was deemed artist of the year at the Beijing Music Festival and is honored by the Hong Kong Center for her contributions in the performing arts. Du Yun has also been awarded the *Foundation for the Contemporary Arts*, and the *American Academy Berlin Prize*, and *Creative Capital*.¹³⁸

Compositional Style and Technique(s)

¹³⁶ Du Yun is the first in her father's lineage to attend college.

¹³⁷ Du Yun, "Bio."

¹³⁸ Ibid.

Premiering in 2016, Du Yun's *Angel's Bone* is an operatic work telling the story of two fallen angels that long for earthly temptation leaving them far from heaven. The two angels are found heavily wounded by a man and his wife that go by Mr. and Mrs. X.E. The couple is financially burdened, longing for a life better than their middle class standing. They come to a consensus that exploiting these two angels is their ticket to the high road. The couple bring the angels to their home, clean them, nurse them back to health and lock them in their root cellar.¹³⁹ The couple decided to use the angels to their advantage. They remove their feathers and clip their wings. The angels are forced into prostitution by the couple to earn back their feathers. The opera is composed by Du Yun and uses a libretto written by Royce Vavrek. *Angel's Bone* shows the dark effects behind modern day human slavery and human trafficking while also looking into the psyche of traffickers. *Angel's Bone* is performed in one act and showcases a wide variety of genres, including rap, classical, punk, and cabaret.

Angel's Bone for oboe and tam- tam is an excerpt from scene 14, *Ignition*. The scene depicts sexual assault of the boy angel by Mrs. X.E. while the girl angel is forced to take methamphetamines by Mr. X.E. The libretto for *Ignition* reads:

He's devouring. I'm wailing. He's devouring... He drops the cleaned-out bone, spent. I whimper back to the house Hoping Mister X.E. has an extra-strong adhesive to put me back together. I scavenge the hallway closet – Rust removers, Feather dusters, Bleaches, Peach-scented dish soap, dish soap, no... The nub of bone sits on the counter 'Til the hardware store opens at 8am It takes four applications to mend me. To mend me. He likes it rough. He makes it rough. He likes it rough. Mister X. E. rewards me with three feathers, Three feathers and a night off. I spend my night

¹³⁹ The Pulitzer Prizes accessed April 8, 2023, <https://www.pulitzer.org/winners/du-yun>.

listening through the walls. Here is exhaustion. Battered, bruised, beaten, bloody. Battered, bruised, beaten, bloody.¹⁴⁰

The excerpt for oboe and tam tam serves primarily to set the scene. The music is dynamic and chaotic.

Figure 6.1 Main Theme

The musical score for Figure 6.1 consists of two staves. The upper staff is for the Oboe, written in treble clef with a key signature of one sharp (F#). It begins with a dynamic marking of *sf* (sforzando) and features a series of sixteenth-note runs. The dynamics increase to *ff* (fortissimo) and then to *fff* (fortississimo) towards the end of the phrase. The lower staff is for the Tam-tam, written in bass clef, and shows a series of rhythmic pulses. Above the Tam-tam staff, there are annotations: "with hard mallets" and "exaggerating the cresc." with an arrow pointing to the right, indicating the dynamic increase.

Figure 6.1 shows the primary theme that starts and ends the excerpt. This theme is very aggressive, with the oboe line in the upper part of its range at an extreme dynamic.

Figure 6.2 “M” Multiphonics

The musical score for Figure 6.2 consists of two staves. The upper staff is for the Oboe (Ob.), written in treble clef with a key signature of one sharp (F#). It features a series of notes with a wavy, oscillating line above them, indicating multiphonics. The lower staff is for the Tam-tam (T.-t.), written in bass clef, and shows a series of rhythmic pulses. Above the Tam-tam staff, there is an annotation: "offset the accent with Oboe's lip bend" with arrows pointing to the right, indicating the timing of the accents.

Abstract gestures in the oboe line also provided a musical sense of distress and discomfort. Du Yun writes in figure 6.2 and capital M to dictate the use of multiphonics.

¹⁴⁰ “Channelduyun.com,” accessed April 9, 2023, <https://channelduyun.com/wp-content/uploads/2020/04/Angels-Bone-Libretto.pdf>.

This sound was achieved through the loosening of embouchure to make the C# produce multiple tones.

Figure 6.3 “Go Berserk.”

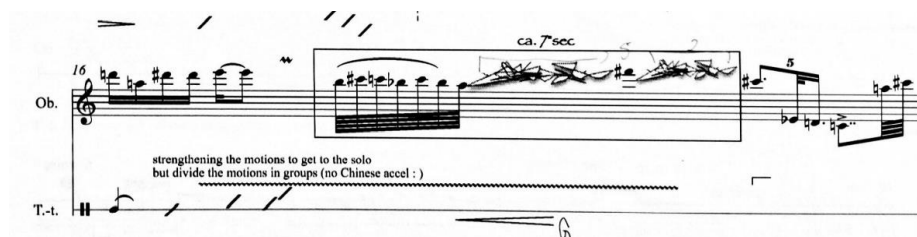


Figure 6.3 also shows how Du Yun creates tension with very abstract sounds. The 7 secs of scribbles are described as “going berserk” and serves as a musical gesture. This directs the performer to rapidly move their fingers in a random way in order to create a rapid cacophony of noise. This effect demonstrates the chaotic and disturbing nature of the scene.

Figure 6.4 Quarter tone notation



The quarter notes used in the piece are an example of Eastern music techniques in Western composition. Here Du Yun is drawing from her Chinese roots and is notating a sound

quality akin to that of Chinese traditional music. The pitches are noted with a squashed sharp and backwards flat.

Figure 6.5 Vocalizations

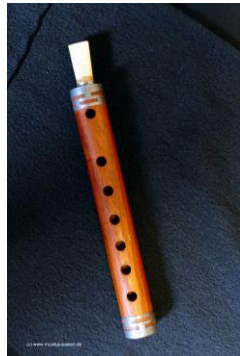
The musical score for Figure 6.5 consists of two staves. The top staff is for the Oboe (Ob.) and the bottom staff is for the Tam-tam (T.-t.).

- Oboe Staff:**
 - Measures 10-11: Marked "with voice" and "ord.". Includes a vowel "U" and a squashed sharp symbol.
 - Measures 12-13: Marked "gliss" with a glissando line.
 - Measures 14-15: Marked "voice PU" (Pitch Bend) and "ord.". Includes a squashed sharp and a backwards flat symbol.
 - Measure 16: Marked "to noise" with a fermata and a noise symbol.
- Tam-tam Staff:**
 - Measures 10-11: Marked "improvise in moderate fast motions; with many various strokes".
 - Measures 12-13: Marked "in a sparse motion" with dashed arrows.
 - Measure 14: Marked "mp" (mezzo-piano).
 - Measures 15-16: Marked "repeat the last sparse gesture; only one group" with a downward arrow.
 - Measure 16: Marked "scrape" and "mf" (mezzo-forte).

Vocalizations noted in the oboe line give the effect of struggle and if someone was gasping for air. Vocalizations are both noted to be played through the oboe and outside of the oboe.

The demonstration of East Asian music idioms is found within Du Yun's use of nonstandard Western notation. These abstract sound qualities show their roots in Chinese instrumental music. Quarter tones are no doubt a staple of East Asian sound. Additionally, Du Yun's use of vocalization is a nod to the traditional sounds found in East Asian temple and instrumental music. The instrumentation chosen for this excerpt is also a nod to East Asian sound quality. The oboe serves as the melodic line while the tam-tam is the drone.

Figure 6.6



Guanzi 管子¹⁴¹

Guanzi (管子) is a double reed instrument often used for funeral services, weddings, regional opera, and in temple and folk music. The bore is cylindrical and is typically made of rosewood with seven finger holes, two thumb holes, and a metal decoration at the bottom. The ancient form of the Guanzi (Bili) would eventually make its way to other East Asian countries, influencing the creation of the Korean Piri and Japanese Hichiriki. The Bili was predominantly made from bamboo with a reed made from soft cane, giving it a much larger range than the Guanzi.

¹⁴¹ The Music of South East Asia, The Guan Ze, Digital Image, Instrument, http://www.istov.de/htmls/china/china_start.html.

Figure 6.7



Suona 唢呐¹⁴²

Suona is a double reed instrument that first appeared during the late Han dynasty originating in the Middle East. The Suona has similarities to the Arabic instrument, the Zurna. This instrument has a metal bell with a wooden conical bore. It is primarily played for processions and military functions because of the piercing quality in tone.

¹⁴² The Metropolitan Museum of Art, 2000-2003, Suona (唢呐), Digital Image, The Met, <https://www.metmuseum.org/art/collection/search/500597>.

Chapter 7 - Conclusion

This document has investigated how history has shaped composers' influences from other countries and has examined specific oboe works of Korean composer Isang Yun, Japanese composers Toshi Ichianagi and Makoto Shinohara, and Chinese-American composer Du Yun. Developments in travel and effects of war allowed western composers to travel to foreign countries, while immigrants fleeing from war found other cultural influences also. While China and Korea were not welcoming to Western ideas and people for most of the early 20th century, Japan's participation in the war forced unwanted Western ideas onto the Chinese and Korean people during World War II. Prior to Japan's occupation of China and Korea, the only Western influence was from Christian missionaries who introduced their religious ideas and music. Events prior to 1945 created a more global society, paving the way for composers to find musical influences from other cultures.

Composer Isang Yun created his own compositional technique called *Main Tone*. This technique is how Yun is able to integrate Korean traditional music ideas with Western composition techniques. Toshi Ichianagi was influenced by the music of John Cage and Flux, and brought back these ideas to Japan. He later found his own voice outside of his influences and began finding inspiration in Japanese Gagaku music. Makoto Shinohara also was influenced by Gagaku music and even composed for traditional Japanese instruments. Du Yun uses the influence of her Chinese roots by incorporating Chinese opera into her operas, in addition to imitation of Chinese instrumental sounds and textures.

Individually these composers have found ways to combine Eastern and Western music ideas and sounds into their music. The analysis of their corresponding oboe works demonstrates this claim. *Piri* for solo oboe uses Yun's *Main Tone* technique with the framework of Western

12-Tone techniques, using the oboe to imitate the Piri (a Korean double reed instrument). *Cloud Figures* for solo oboe is programmatic and uses the oboe to paint a picture of clouds floating in the sky. With this composition being a solo instrumental work, it is reminiscent of how the Hichiriki would be used in Gagaku ensembles. Shinohara incorporates Japanese scales into the opening section of *Obsession* for oboe and piano. His manipulation of the piano is also reminiscent of how the Hichiriki is often accompanied by the Sho or Japanese percussive instrument. *Angel's Bone* for oboe and tam tam uses these two instruments to create distress, painting a picture of the scene that is about to unfold. The sounds created by the oboe are reminiscent of traditional Chinese double reed instruments. These oboe compositions demonstrate a synthesis of Eastern and Western musical idioms while using the Western oboe to imitate Eastern sounds.

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Appendix A - Isang Yun's Compositional Output

Piece Name	Instrumentation	Genre	Composed	Premiered
Five songs for high voice and piano	High voice and Piano	Solo song and Piano	1941-48	N/A
String Quartet I in three movements	String quartet	Quartet	1955	Seoul, 26 February 1955
Trio	Violin, Violincello, and Piano	Trio	1955	Seoul 1955
Fünf Stücke / Five Pieces for Piano	Piano	Instrumental solo	1958	Bilthoven, 6 September 1959
Music for seven instruments	flute, oboe, clarinet, bassoon, horn, violin, violoncello	Sextet	1959	Darmstadt, 4 September 1959
String quartet III in three movements	String Quartet	Quartet	1959 (Revised in 1961)	Cologne, 15 June 1960
Bara for Orchestra {In Four Parts}	2 (picc.), 1, 1, 1 – 2, 1, 1, 1 – timp., 2 perc. – strings	Orchestra	1960	Berlin, 19 January 1962
Symphonische Szene (Symphonic Scenes)	3 (picc.) 2, 2, bass clar., 2, contrabassoon – 4, 3, 2, 1 – hp., pno., celesta – timp., 4 perc. – strings	Orchestra	1960-61	Darmstadt, 7 September 1961
Colloides sonores for ten solo strings or string orchestra	Strings	Orchestra	1961	Hamburg, 12 December 1961
Loyang for chamber ensemble	flute, oboe, clarinet, bassoon – harp, 2 perc. – violin, violoncello (strings solo or double)	Large Chamber Ensemble	1962 (revised in 1964)	Hanover, 23 January 1964
Gasa	Violin, and Piano	Duo	1963	Prague, 2 October 1963
Garak	Flute, and Piano	Duo	1963	Berlin, 11 September 1964
Om Mani Pademe Hum	Choir, Orchestra, Soprano and Baritone soloist	Choral	1964	Hanover, 30 January 1965

Fluktuationen/ Fluctuations for Orchestra	2 (picc.), 2, 2 (bass clar.), 2 (contrabassoon) – 4, 3, 2, 0 – hp. – timp., 4 perc. – strings	Orchestra	1964	Berlin, 10 February 1965
Nore	Violincello, and Piano	Duo	1694	Bremen, 3 May 1968
Der Traum de Liu- Tung (The Dreaming of Liu- Tung)		Opera	1965	Berlin, 25 September 1965
Réak for large orchestra	3 (2 picc., alto fl.), 3 (cor Angl.), 3 (bass clar.), 2, 1 Contrabassoon – 4, 3, 2, 1 – 2 hp. – timp., 4 perc. – strings	Orchestra	1966	Donaueschingen, 23 October 1966
Shao Yang Yin	Harpsichord, Organ, or Piano	Solo Instrument	1966	Freiburg / Breisgau, 12 January 1968
Die Witwe des Schmetterlings / The Butterfly's Widow	2 (picc., alto fl.), 2 (Engl. horn), 1 (bass clar.), 1 (contrabassoon) – 2, 1, 1, 1 – hp. – timp., 5 perc. – strings	Opera	1967-68	Nürnberg, 23 February 1969 US premiere: Evanston / Illinois, 27 February 1970
Tuyaux sonores	Organ	Solo Instrument	1967	Hamburg-Wellingsbüttel, 11 March 1967
Images	Flute, Oboe, Violin and Violincello	Quartet	1968	Oakland / California, 24 March 1969
Riul	Clarinet and Piano	Duo	1968	Erlangen, 26 July 1968
Ein Schmetterlingstraum / A Butterfly Dream	Mixed Choir and Percussion. Chinese text by Ma Chi-Yuan	Choir	1968-69	Hamburg, 8 May 1969
Geisterliebe / Love of Spirits	3 (2 picc., alto fl.), 3 (Engl. horn), 2 (bass clar.), 2 (contrabassoon) – 2, 2, 2, 1 – hp. – timp., 5 perc. – strings – stage music: 3 Korean Chwago drums	Opera	1968-70	Kiel, 20 June 1971
Glissées	Violincello	Solo instrument	1970	Zagreb, 8 May 1971
Piri	Oboe	Solo instrument	1971	Bamberg, 25 October 1971
Dimensions	organ – 4 (2 picc.), 4, 3 (bass clar.), 3 (3rd also	Large Orchestra	1971	Nürnberg, 22 October 1971

	contrabassoon) – 4, 4, 3, 1 – timp., 3 perc. – strings			
Namo	3 (2 picc.), 3, 0, bass clar., 3 (contrabassoon) – 4, 0, 3, 1 – timp., 6 perc. – strings (0.0.8.6.4)	Voice with accompaniment	1971	Berlin, 4 May 1971
Sim Tjong	3 (2 picc., alto fl.), 3 (Ebgf. horn), 2 (bass clar.), 3 (contrabassoon) – 4, 4, 3, 1 – hp. – timp., 3 perc., strings	Opera	1971-72	München, 1 August 1972
Konzertante Figuren / Concertante Figuren small orchestra with flute, violin and oboe	flute, oboe and violin have soloistic tasks. 2 (picc., alto fl.), 2, 1, 1 – 2, 1, 1, 0 – strings (4, 0, 2, 2, 1 or 8, 0, 4, 4, 2)	Small Orchestra	1972	Hamburg, 30 November 1973
Gagok	Voice, Guitar, Percussion (2 triangles, 4 gongs, glockenspiel, 2 hand bells, Korean whip “Bak”, 2 small cymbals, 4 cymbals, 5 temple blocks, 5 tomtoms, 2 bundles of bells)	Voice and Accompaniment	1972	Barcelona, 25 October 1972
Vom Tao / From the Tao	perc.: 2 tam-tams, 4 cymbals, marimba, xylophone, tom-tom, 4 wood blocks, 3 temple blocks, large drum, 2 bundles of bells, 3 gongs – timpani	Choral	1972-82	Hamburg, 21 May 1976
Overture	3 (2 picc.), 3, 3, 3 (Kfg.) – 4, 3, 2, 1 – timp., 2 perc. – strings	Large Orchestra	1973 (Revised in 1974)	Berlin, 4 October 1973
Etudes for Flute(s) solo	Flute	Solo instrument	1974	Kyoto, 18 July 1974
Harmonia for winds, harp (or piano) and percussion	Berlin, 4 October 1973, Berliner Festwochen Berliner Philharmonisches Orchester, Hans Zender	Orchestra	1974	Herford, 22 January 1975
Memory	Three Voices and Percussion (percussion instruments (to be played by the singers):	Voice	1974	Rome, 3 May 1974

	table bell, cymbals, claves, temple block, cymbals, hyoshigi, 2 maracas, triangle)			
Gagak	Arr. Voice and Guitar (Arranged by Siegfried Behrend.)	Voice	1974	N/A
Fragment	Organ	Solo instrument	1975	Hamburg-Wellingsbüttel, 17. May 1975
An der Schwelle / On the Threshold	organ, flute, oboe, trumpet, trombone, percussion (2 players)	Choral	1975	Kassel, 5 April 1975
Concerto for Violoncello and Orchestra	2 (2 picc., alto fl.), 2, 2 (bass clar.), 2 (contrabassoon) – 3, 2, 2, 0 – timp., 2 perc. – strings	Concerto	1975-76	Royan, 25 March 1976
Königliches Thema / Royal Theme / Thema Regium for violin solo	Violin	Solo instrument	1976	Düsseldorf-Benrath, 1 April 1977
Pièce concertante for chamber ensemble	flute (alto fl.), clarinet (bass clar.) – piano – perc. – violin, viola, violoncello, double bass	Chamber Ensemble	1976	Hamburg, 15 June 1976
Concerto for Flute and Small Orchestra	1, 2, 2, 2 – 2, 0, 0, 0 – 2 perc. – strings	Concerto	1977	Hitzacker, 30 July 1977
Concerto for Oboe and Harp with Small Orchester	2 (2 picc.), 1, 2, 2 – 2, 1, 1, 0 – 2 perc. – strings	Double concerto	1977	Berlin, 26 September 1977
Der weise Mann / The Wise Man	1 (alto fl.), 1, 0, 0 – 1, 1, 1, 0 – hp. – 2 perc. – strings	Choral	1977	Berlin (Deutschlandhalle), 9 June 1977
Salomon	Alto flute or flute	Solo instrument	1977-78	Kiel, 30 April 1979
Muak. Dance Fantasy	3 (picc.), 3, 3, 3 – 4, 3, 2, 1 – timp., 2 perc. – strings	Large Orchestra	1978	Mönchengladbach, 9 November 1978
Octet	clar. (bass clar.), bassoon, horn – strings (1, 1, 1, 1, 1)	Octet	1978	Paris, 10 April 1978

Fanfare & Memorial	3 (picc.), 3, 3, 3 – 4, 3, 3, 1 – timp., 2 perc. – harp (solo) – strings	Orchestra	1979	
Teile dich Nacht. Three poems by Nelly Sachs	Soprano and Chamber ensemble (fl., ob., clar., bassoon, hr., perc., harp (or piano), strings (simple or choral))	Voice and Accompaniment	1980	Witten, 26 April 1981
Novellette	flute (alto flute) and harp, ad libitum with violin and violoncello (or viola)	Chamber	1980	Bremen, 5 February 1981
Concerto for violin and Orchestra No.1	2 (picc.), 2, 2, 2 – 2, 2, 1, 1 – timp., 2 perc. – hp. – strings	Concerto	1981	(I. and II. <i>Adagio</i>): Frankfurt am Main, 29 April 1982, (complete: mvts. I-III): Frankfurt am Main, 25 November 1982
Concerto for Clarinet and orchestra	2 (picc.), 1, 1, 1 – 2, 1, 1, 0 – timp., 2 perc. – piano – strings	Concerto	1981	Munich, 29 January 1982
Exemplum in memoriam Kwangju	3 (picc.), 3, 3, 3 – 4, 4, 3, 1 – 2 timp., 3 perc. – strings	Orchestra	1981	Cologne, 8 May 1981
O Licht ...	Eight-part mixed choir with solo violin, and percussion (3 gongs, large drum, small drum, 2 tam-tams, 3 tomtoms, vibraphone)	Choral	1981	Nürnberg, 21 June 1981
Der Herr ist mein Hirte	Stuttgart, 14 November 1982 Armin Rosin (trombone), Württembergischer Kammerchor, Dieter Kurz	Choral	1981	Stuttgart, 14 November 1982
Symphony I in four movements	4 (2 picc.), 4 (cor Angl.), 4 (bass clar.), 4 (contrabassoon) – 6, 4, 3, 1 – timp., 3-4 perc. – hp. – strings	Orchestra	1982-83	Berlin, 15 May 1984

Interludium A	Piano	Solo instrument	1982	Tokyo, 6 May 1982
Monologue	Bass Clarinet	Solo instrument	1983	Melbourne, 9 April 1983
Monologue	Bassoon	Solo instrument	1983-84	Nizza, 2 February 1985
Sonatina	2 violins and piano	Sonatina	1983	Tokyo, 15 December 1983
Invention	2 oboes	Duo	1983	Witten, 29. April 1984
Invention	2 flutes	Duo	1983-34	Witten, 29. April 1984
Concertino	Accordion and String Quartet	Chamber	1983	Trussing, 6. November 1983
Concerto for Violin and Orchestra No.2	2 (picc.), 2, 2, 2 – 4, 2, 2, 1 – timp., 2 perc. – hp. – strings	Concerto	1983-86	I. Festive Prelude (1984) Siegen, 30 March 1984 II. Dialogue Butterfly – Atomic Bomb (1983) Tokyo, 8 July 1983 III. Adagio and Finale (1986) (I.-III.): Stuttgart, 20 January 1987
Duo	Violoncello and Harp	Duo	1984	Ingelheim, 27 May 1984
Gon-Hu for Harp and Orchestra	String quintet or string orchestra	Concerto	1984	Lucerne, 22 August 1985
Gagok	Voice and Harp	Voice and Accompaniment	1984	Berlin, 8 November 1995
Quintet for Clarinet and String Quartet No. 1	Clarinet and String Quartet	Chamber	1984	Kusatsu / Japan, 24 August 1984
Symphony II in Three Movements	2 (picc.), 2 (cor Angl.), 2, 2 – 4, 2, 2, 1 – timp., 2 perc. – strings	Orchestra	1984	Berlin, 9 December 1984
Li-Na im Garten / Li-Na in the Garden. Five pieces for violin solo	violin	Solo instrument	1984-85	Berlin, 28 November 1986
Symphony III in One Movement	2 (2 picc.), 2, 2 (bass clar.), 2 (contrabassoon) – 4, 3, 2, 1 – timp., 2 perc. – harp – strings	Orchestra	1985	Berlin, 26 September 1985

Mugung-Dong. Invocation	Winds, Percussion, double basses 3, 3, 3, 3 – 4, 3, 3, 1 – timp., 2 perc. – 4-8 double basses	Orchestra	1986	Hamburg, 22 June 1986
Quartet for flutes	2 picc., 4 flutes, 2 alto flutes, 2 bass flutes	Quartet	1986	Berlin, 27 August 1986
Symphony IV „Im Dunkeln singen“ / “Singing in the Dark” in two movements.	3 (picc., alto fl.), 3 (cor Angl.), 3 (bass clar.), 3 (contrabassoon) – 5, 3, 3, 1 – timp., 3 perc. – strings	Orchestra	1986	Tokyo, 13 November 1986
Quintet for Flute and String Quartet	Flute and String Quartet	Quintet	1986	Paris, 17 January 1987
Impressions	2 (picc., alto fl.), 2, 1, bass clar., 1 – 1, 1, 1, 0 – hp. – 2 perc. – strings	Small Orchestra	1986	Frankfurt am Main, 9 February 1987
Rencontre	Clarinet, Harp (Piano), Violoncello	Trio	1986	Hitzacker, 2 August 1986
Nau! Dang, Nau! Minjokiyo! (my country, my people!)	4 (2 picc.), 4 (Engl. horn), 4 (bass clar.), 4 (contrabassoon) – 6, 4, 3, 1 – timp., perc. – strings	Choral	1986-87	Pyongyang, 5 October 1987
Symphony V in five movements	Baritone and Large Orchestra (3 (picc., alto fl.), 2 (cor Angl.), 2 (bass clar.), 2 (contrabassoon) – 4, 2, 3, 1 – timp., 4 perc. – 2 hp. – strings)	Voice and Accompaniment	1987	Berlin, 17 September 1987
In Balance	Harp	Solo instrument	1987	Berlin, 28 November 1986
Kontrast/Contrast two pieces for solo violin	Violin	Solo instrument	1987	Hamburg, 10 April 1987
Symphony V in five movements for large orchestra with baritone solo after poems by Nelly Sachs	3 (picc., alto fl.), 2 (cor Angl.), 2 (bass clar.), 2 (contrabassoon) – 4, 2, 3, 1 – timp., 4 perc. – 2 hp. – strings	Orchestra	1987	Berlin, 17 September 1987
Tapis pour Cordes	String quintet (1, 1, 1, 1, 1) or string orchestra	Orchestra	1987	Mannheim, 20 November 1987

Chamber Symphony I	two oboes, two horns, string orchestra (1, 1, 1, 1, 1)	Orchestra	1987	Gütersloh, 18 February 1988
Duetto concertante for oboe / cor Anglais, violoncello and strings	String Quintet of String Orchestra	Double Concerto	1987	Rottweil, 8 November 1987
Seven etudes	Violoncello	Solo instrument	1988	Berlin, 17 September 1995
Pezzo fantasioso per due strumenti con basso ad libitum	two flutes, oboes, clarinets, violins in any combination; plus, ad libitum a bass instrument (bass flute, bassoon, double bass, etc.)	Ensemble	1988	Chiusi, 10 July 1988
Pezzo fantasioso per due strumenti, ad libitum con basso	two flutes, oboes, clarinets, violins in any combination; plus, ad libitum a bass instrument (bass flute, bassoon, double bass, etc.)	Small Ensemble	1988	Chiusi, 10 July 1988,
Contemplation	2 Violas	Duo	1988	Berlin, 9 October 1988
Quartet	Flute, Violin, Violoncello and Piano	Quartet	1988	Münster, 26 May 1989
String Quartet IV in two movements	String Quartet	Quartet	1988	Würzburg, 28 November 1988
Festlicher Tanz / Festive Dance for wind quintet	flute, oboe, clarinet, horn, bassoon	Wind Quintet	1988	Witten, 22 April 1989
Distanzen / Distances for wind and string quintet	1, 1, 1, 1 – 1, 0, 0, 0 – strings (1, 1, 1, 1, 1)	Chamber Ensemble	1988	Berlin, 9 October 1988
Chamber Symphony II “To the victims of freedom”	1 (picc.), 1, 1, bass clar., 1 – 2, 1, 1, 0 – 1 – 2 perc. – pf., piano – strings	Orchestra	1989	Frankfurt am Main, 6 September 1989
Rufe/Calls	Oboe and Harp	Duo	1989	Ravensburg, 10 November 1989
Together	Violin and Double Bass	Duo	1989	Århus, 28 April 1990

Konturen / Contures for large orchestra	3 (picc.), 3, 3, 3 – 4, 3, 3, 1 – timp., 2 perc. – strings	Orchestra	1989	Braunschweig, 18 March 1990
Concerto for Oboe / Oboe d'amore and Orchestra	2 (picc.), 1, 2, 1 – 2, 1, 2, 1 – timp., 2 perc. – hp. – strings	Concerto	1990	Berlin, 19 September 1991
Chamber Concerto I / Kammerkonzert I	1 (picc.), 1, 1, 1 – 1, 1, 1, 0 – perc. – strings	Chamber	1990	Amsterdam, 16 June 1990
String Quartet V in one Movement	String Quartet	Quartet	1990	Isselstein / Holland, 14 July 1991
Chamber Concerto II / Kammerkonzert II	oboe (E.-H.) – bassoon – piano – perc. – viola, violoncello, double bass	Chamber	1990	Broadcast: Berlin (Nalepastraße), 21 October 1990
Sonata	Violin and Piano	Sonata	1991	Frankfurt am Main, 26 September 1991
Bläserquintett I + II / Wind Quintet I + II	flute, oboe, clarinet, horn, bassoon	Wind Quintet	1991	Altenhof, 6 August 1991
Escape 1	Violincello and Piano	Sonata	1992	Hamburg, 7 December 1992
Trio	Bassoon, Clarinet, and Horn	Trio	1992	Hanover, 3 October 1992
Concerto for Violin No. 3 with Small Orchestra	1, 1, 1, 1 – 1, 1, 0, 0 – 2 perc. – strings	Concerto	1992	Amsterdam, 22 June 1992
String Quartet IV in Four Movements	String Quartet	Quartet	1992	Basel, 7 April 1992
Quartet	Horn, Trumpet, Trombone, Piano	Quartet	1992	Berlin, 16 September 1992
Silla. Legend	2 (picc.), 2 (cor Angl.), 2 (bass clar.), 2 (contrabassoon) – 4, 2, 1, 0 – timp., 2 perc. – hp. – strings	Orchestra	1992	Hanover, 5 October 1992
Chinesische Bilder / Chinese Pictures for recorder (or flute)	Recorder or Flute	Solo instrument	1993	Stavanger, 14 August 1993
Escape II	Violincello, Harp, oboe ad libitum	Trio	1993	St. Blasien, 17 September 1993

Espace II	Viollincello, Harp, and Oboe ad libitum	Trio	1993	St. Blasien, 17 September 1993
Quartet	Oboe, Violin, Viola, Violincello	Quartet	1994	Vienna, 7 November 1995
Quintet for Clarinet and String Quartet No. 2	Clarinet and String Quartet	Quintet	1994	Berlin, 26 Sept. 1995
Ost-West-Miniaturen / East-West-Miniatures	Oboe and Violincello	Duo	1994	1. Vienna, 7 November 1995 2. Berlin, 28 May 1994
Engel in Flammen / Angel in Flames. Memento for orchestra with Epilogue for soprano solo, three-part woman's choir and five instruments	Orchestra: 2 (picc.), 2 (cor Angl.), 2, 2 – 4, 2, 2, 1 – timp., 2 perc. – hp. – strings Epilogue: soprano solo, three-part woman's choir, flute, oboe, celesta, violin, violoncello.	Orchestra	1994	Tokyo, 9 May 1995
Epilogue	soprano solo, three-part women's choir and five instruments (flute, oboe, celesta, violin, cello)	Choral	1994	Tokyo, 9 May 1995
Wind Octet with Double Bass ad libitum (Bläseroktett)	2 oboes, 2 clarinets, 2 bassoons, 2 horns, double bass ad lib.	Octet	1994	Stuttgart, 19 February 1995

Appendix B - Toshi Ichiyanagi's Compositional Output

Piece name	Instrumentation	Genre	Composed
Sonata	Violin Piano	Sonata	1954
Trio	2 Flutes, Harp	Trio	1956
Quartet	String Quartet	Quartet	1957
Musique 2	Piano	Solo Piano	1959
Music for Piano No.1-7	Piano	Keyboard	1959/61
Stanzas	Strings	Ensemble	1960
Musique 3	Piano	Solo Piano	1960
Musique 4	Piano	Solo Piano	1960
Music for Electronic Metronomes	Electronics	Electronic Music	1960
For Strings	Strings	Ensemble	1961
Duo	Piano and Strings	Duo	1961
Event and Musique Concrète happening	N/A	Theater	1961
Musique 7	Piano	Solo Piano	1961
Aphorismes 2	Piano	Solo Piano	1961
Parallel Music	Electronics	Electronic Music	1962
Asma	Piano and Orchestra	Concerto	1962
Sapporo	Up to 15 players	Ensemble	1962
Activities	Brass Instruments	Brass Ensemble	1962
Pratyahara	7 Instrumentalist	Septet	1963
Pratyāhārā Event	N/A	Theater	1963/73
Quintet	Strings	Quintet	1964
Nagaoka	String Quintet	Quintet	1964
The Field	Koto and Orchestra	Concerto	1964
Life Music	Modulator, Tape and Orchestra	Concerto	1965

Desir est le Vide et Vide le Desir (Le)	Tape	Electronic Music	1965
Modulator	Japanese instruments, string instruments, piano, and modulator	Ensemble	1966
Chair Event Happening	N/A	Theater	1966
Lifes Music	Electronics	Electronic Music	1966
Situations	biwa, koto, violin, double bass, piano, and multiplier	Electronic Music	1966
Tinguely Mixture No.1, No. 2	Electronics	Electronic Music	1966
Operactions	3 players and 2 operators	Ensemble	1967
Extended Voices	Voice and Synthesizer	Electronic Music	1967
Appearance	3 instruments, 2 oscillators, 2 modulateurs	Chamber Ensemble	1967
Extended Voices	SATB	Choral	1967
Voice Act	SATB, Bassoon	Choral	1967
Farwell to the Summer	Directed by: Yoshishige Yoshida	Film Score	1968
Up to Date	Tape, Rock Band, and Orchestra	Concerto	1968
From the Words of Tadanori Yokoo	N/A	Electronic Music/Opera	1968
Third Fashion (The)	Tape	Electronic Music	1968
Project Electronics	Tape	Electronic Music	1968
Music for Living Spaces	SATB and Computer	Choral	1969
Eros+ Massacre	Directed by: Yoshishige Yoshida	Film Score	
Computer Project 1	Voice and Electronics	Vocal	1969
Expansions	Rock Band and Modulators	Electronic Music	1969
Tokyo 1969	various modulators, street sounds and rock band	Electronic Music	1969
Theater Music	Electronics	Electronic Music	1969
Madalama	Electronics	Electronic Music	1969
Musique de Theatre	Tape	Electronic Music	1969
Heroic Purgatory	Directed by: Yoshishige Yoshida	Film Score	1970

Environmental Music	Tape	Electronic Music	1970
Environmental music No.1,2,3	Electronics	Electronic Music	1970
Music for Living Space	Electronics	Electronic Music	1970
Mandarama	Tape	Electronic Music	1970
Confessions Among Actresses	Directed by: Yoshishige Yoshida	Film Score	1971
Metastasis	Directed by: Toshio Matsumoto	Film Score	1971
Vein of Sound	Harp	Solo Instrument	1972
Arrangements	Percussion	Solo Instrument	1972
Piano Media	Piano	Keyboard	1972
Vine of Sounds	Harp	Solo Instrument	1972
Piano Media	Piano	Solo Piano	1972
Chi	Noh or/ Flute and Orchestra	Concerto	1973
Martial Law	Directed by: Yoshishige Yoshida	Film Score	1973
Voice act	SATB	Choir	1973
Everything Visible is Empty	Directed by: Toshio Matsumoto	Film Score	1975
Bi no Bi	Piano	Keyboard	1975
Ātam	Directed by: Toshio Matsumoto	Film Score	1975
The World	Electronics	Electronic Music	1975
Time Sequence	Piano	Solo Piano	1976
Multiple Spaces	Organ	Keyboard	1976
Time Sequence	Piano	Keyboard	1976
Physiologie de l'Eau	N/A	Vocal Music	1976
Recurrence	Flute, Clarinet, Harp, Piano, Percussion	Chamber Ensemble	1977
Syntax	Children SATB, Percussion	Chorus	1977
Scenes II	Violin Piano	Duet	1978
Perspectives	noh dancer, flute, violin, viola, cello, percussion and electronic music	Electronic Music	1978
Distance	noh flute, noh performer and ensemble	Ensemble	1978
Scenes I	Violin, Piano	Duo	1978

Scenes II	Violin, Piano	Duo	1979
Recurrence	flute, clarinet, percussion, harp, piano, violin and cello	Ensemble	1979
2 Existence	Two Pianos	Duet	1980
Jun	Directed by:Hiroto Yokoyama	Film Score	1980
Scenes III	Violin	Solo Instrument	1980
Wind Nuance	Flute	Solo Instrument	1980
Ôgenraku	gagaku ensemble, versions with and without shokyo	Japanese Instrumental Works	1980/86
The Reflection of lighting Image	Percussion and Orchestra	Concerto	1980
Two Existence	2 Piano	Keyboard	1980
Aru Toki	SATB	Chorus	1981
Piano Concerto No.1	Piano and Orchestra	Concerto	1981
Wa	13-string koto, 17-string koto, piano and percussion	Large Ensemble	1981
Time in Tree, Time in Water	Percussion, Piano	Duo	1981
Scene IV	Violin, Piano	Duo	1981
Before Darkness Appears	Accordion, Piano	Duo	1981
Scenes V	Violin, Piano	Duo	1982
Paganini Personal	Marimba, Piano	Duo	1982
Flowers Blooming in summer	Harp, Piano	Duo	1982
Enenraku	Gagaku Ensemble	Japanese Instrumental Works	1982
Engen	Koto and Orchestra	Concerto	1982/86
Paysage Circulant	Violin and Orchestra	Concerto	1983
Circulating Scenery	Violin and Orchestra	Concerto	1983
Portrait of Forest	Marimba	Solo Instrument	1983
Kinderkrezzug	Mixed Choir	Chorus	1983
Kodomo no Jjigun	Mixed Choir	Chorus	1983

Rinkaiiki	Solo Sangen	Japanese Instrumental Works	1993
Galaxy	Solo Sho	Japanese Instrumental Works	1993
Hikari-nagi	Ryuteki and percussion	Japanese Instrumental Works	1993
Destiny	Shakuhachi, 2 koto and sangen	Japanese Instrumental Works	1994
Clouds Shore, Wind Roots	Reigaku and gagaku ensemble	Japanese Instrumental Works	1994
Heso no Uta	Children Choir	Chorus	1984
Cloud Figures	Oboe	Solo Instrument	1984
The Surrounding	Percussion and Orchestra	Concerto	1984
Wind Traces	3 Keyboard Percussion Players	Instrumental Ensemble	1984
Wind Trace	Three keyboard percussion (marimba, vibraphone and antique cymbal)	Large Ensemble	1984
Prāna	Piano	Piano Quintet	1984
Yami o Irodoru Mono	2 Violins, Piano	Trio	1984
Yochō	ryuteki and piano	Duo	1985
Nadare no Toki	Chorus, Marimba, Piano	Chorus	1985
Requiem	Male Chorus	Chorus	1985
Cloud Atlas I-X	Piano	Keyboard	1985/99
Présage	6 ondes martinots	Sextet	1986
String Quartet No. 2 "Interspace"	Strings	Quartet	1986
Interspace	Sho, Harp	Duo	1986
Mangetsu no Yoru no Kaiwa	Mixed Chorus, Percussion	Chorus	1986
Saya: Perspective in Love	Directed by: Seiji Izumi	Film Score	1986
Perspectives	Violin	Solo Instrument	1986

Current Time	Chamber Orchestra	Symphony	1986
Still Time I	Solo Sho	Japanese Instrumental Works	1986
Still Time II	Solo Kugo (Ancient Harp)	Japanese Instrumental Works	1986
Reigaku Symphony "The Shadows Appearing through Darkness"	reigaku ensemble	Japanese Instrumental Works	1987
Katachi naki Mugen no Yoha	Solo Koto	Japanese Instrumental Works	1987
Inter Konzert	Piano	Keyboard	1987
Still Time	Harp	Solo Instrument	1987
Cloud Atlas	Piano	Solo Piano	1987
Interspace	Strings	String Orchestra	1987
Piano Concerto No. 2 "Winter Portrait"	Piano and Orchestra	Concerto	1987
Berlin Renshi	Soprano, Tenor and Orchestra	Symphony	1988
Transfiguration of the Moon	Sho, Violin	Duo	1988
Ten, Zui, Ho, Gyaku	shakuhachi and ondes martenot	Duo	1988
Voices of Water	Hitsu	Japanese Instrumental Works	1988
Sensing the Color in the Wind	Shakuhatchi, 2 Kotos	Japanese Instrumental Works	1988
Prāna	ryuteki, hichiriki, sho, kugo, hensho and dancer	Japanese Instrumental Works	1988
Transfiguration of the Flower	koto, sangen and shakuhachi	Japanese Instrumental Works	1988
Water Relativity	hitsu and kin	Japanese Instrumental Works	1989
Wind Gradation	ryuteki and piano	Duo	1989

Reigaku Symphony No. 2 "Jitsugetsu Byobu Isso - Kokai"	reigaku ensemble	Japanese Instrumental Works	1989
Wind Stream	Flute	Solo Instrument	1989
The Source	Marimba	Solo Instrument	1989
Piano Nature	Piano	Keyboard	1989
Music for Art Kites	Soprano, Flute	Duo	1989
Genshiryoku Sensuikan "Onagazame" no Seitekina Kokai to Jisatsu no Uta	Mixed Chorus	Chorus	1989
Hiraizumi Enjo	N/A	Opera	1989
Voices from the Environment	Orchestra	Orchestra	1989
Kyoto	Orchestra	Symphony	1989
The Origin	Koto and Chamber Orchestra	Concerto	1989
Existence	Organ and Orchestra	Concerto	1989
Friends	Violin	Solo Instrument	1984
Troposphere	ondes martenot and marimba		1990
Trio Interlink	violin, piano and percussion		1990
Inexhaustible Foundation	Piano	Keyboard	1990
Dimensions	Organ	Keyboard	1990
The Way	2 ryuteki, 2 hichiriki, 2 sho, shakuhachi, biwa, 2 koto, 2 percussion and female dancer	Japanese Instrumental Works	1990
Linked Poems of Autumn	Solo Koto	Japanese Instrumental Works	1990
The Way II	4 ryuteki, 4 hichiriki, 5 sho, shakuhachi, biwa, 2 koto, 3 percussion and 10 shomyo	Japanese Instrumental Works	1990
Interrelation I	cello and piano	Duo	1991
Projection	Solo Koto	Japanese Instrumental Works	1991
Aki o Utu Oto	Marimba	Solo Instrument	1991

Piano concerto No. 3 "Cross Water Roads"	Piano and Orchestra	Concerto	1991
Luminous Space	Sho, Ondes Martenot, and Orchestra	Concerto	1991
Song of Morning	Women Chorus, Sho	Chorus	1991
Intoxicant Moon	ondes martenot	Solo Instrument	1991
Compound Tune, "Resonance, Luster and Color"	Shakuhachi, 2 Koto	Japanese Instrumental Works	1992
Fantasy	Organ	Keyboard	1992
Aquascape	marimba, flute, piano and 2 percussions	Ensemble	1992
Cosmos of Coexistence	marimba and piano	Duo	1992
Reflection	9 Players	Ensemble	1992
Brightening Wind	Sho, Piano	Duo	1992
Tenryuji	ryuteki, sho, shakuhachi, koto, ondes martenot and percussion	Ensemble	1992
Farewell to... – To the Memory of Luigi Nono	Piano	Keyboard	1992
In Memory of John Cage	Piano	Keyboard	1992
Interplay	Flute and Orchestra	Concerto	1992
Desire	Mixed Chorus	Chorus	1992
Hikari no Toride, Kaze no Shiro	Mixed Chorus	Chorus	1992
Intercross	Violin, Piano	Duo	1993
Toki Sayuru	Koto, Piano	Duo	1993
Rhythm Gradation	Timpani	Solo Instrument	1993
Symphony for Chamber Orchestra No.2	Chamber Orchestra	Symphony	1993
Omnispace	Violin	Solo Instrument	1993
Cosmos Ceremony	Ryuteki, Sho, and Orchestra	Concerto	1993
White Horse	Mixed Chorus, Tubular Bells	Chorus	1993
String Quartet No. 3 "Inner landscape"	Strings	Quartet	1994

Trio Fantasy	piano, violin and cello	Trio	1994
Scenes of Poems	Mixed Chorus, Cello	Chorus	1994
My Song	Mezzo-Soprano, Marimba	Duo	1994
Symphony No. 4	Orchestra	Symphony	1994
Coexistence	Shakuhachi and String Orchestra	Concerto	1994
Unchu Kuyo Bosatsu	gagaku, reigaku and shomyo	Japanese Traditional Instruments	1994
Cosmic Harmony	cello and piano	Duo	1995
Music	Violin, Shô and Piano	Trio	1995
Last Will of Fire	N/A	Opera	1995
Imaginary Scenes	Piano	Keyboard	1995
Generation of Space	Double Bass	Solo Instrument	1995
Symphony No.3	Orchestra	Symphony	1995
Sora ni Kotori ga Inakunatta Hi	Mixed Chorus, Clarinet	Chorus	1995
Toge	Soprano, Harpsichord	Duo	1995
Voice Perspectives	Voice, Sho	Duo	1995/96
Momo	N/A	Opera	1996/98
Coexistence	Ondes Martenot, and Orchestra	Concerto	1996
Still Time IV	Violin	Solo Instrument	1996
Perspectives	Percussion	Solo Instrument	1996
Existence –In Memory of Kuniharu Akiyama	Clarinet, Piano	Duo	1997
Land Mystery	shakuhachi and 20-string koto	Japanese Traditional Instruments	1997
Symphony No.2	Orchestra	Symphony	1997
Symphony No.5	Orchestra	Symphony	1997
Coexistence	Orchestra	Orchestra	1997
Oral Poetry of the Native American	Mixed Chorus, Flute	Chorus	1997
Interrelation II	Violin, Piano	Duo	1998

Mirage	English horn, Double Bass	Duo	1998
Mirage	Accordion, Harpsichord	Duo	1998
Mirage	Sho, Harpsichord	Duo	1998
Mirage	Shakuhachi, Piano	Duo	1998
Scenes of Poems I	Mixed Chorus	Chorus	1998
Still Time V	solo hōkyō	Japanese Traditional Instruments	1998
Reigaku Kokyo	reigaku ensemble	Japanese Traditional Instruments	1998
Three Songs for children's chorus	Children's Choirs or Female Chorus, Marimba	Chorus	1998
String Quartet No. 4 "In the Forest"	Strings	Quartet	1999
Metamorphosis	4 Bassoons	Quartet	1999
In Living Memory	Flute	Solo instrument	2000
Piano Quintet "Bridging"	Piano	Quintet	2001
Spiritual Sight II	gagaku, reigaku, shomyo and cello	Quartet	2001
Piano Space	Piano	Keyboard	2001
Bridging	Orchestra	Orchestra	2001
Furusato no Hoshi	Mixed Chorus, Viola	Chorus	2001
Futatsu no Uta	Soprano, Piano	Duo	2001
Michizane in Sanuki	Mixed Chorus, Piano	Chorus	2001
Symphony No.6 "A Hundred Years from Now"	Orchestra	Symphony	2001
Innervoice on the theme of Gagaku	Marimba	Solo Instrument	2001
Ceremonial Space	ryuteki, hichiriki, sho, shakuhachi, 2 koto and percussion	Japanese Traditional Instruments	2001
Hakko	Sho, Koto	Japanese Traditional Instruments	2001
Between Space and Time	Chamber Orchestra	Orchestra	2001

Encounter	cello, ancient instruments, gagaku and shomyo	Large Ensemble	2002
Hikari	N/A	Opera	2002
Ballade	Marimba	Solo Instrument	2001
Returning to Sounds Environment	Shakuhachi and Orchestra	Concerto	2002
Piano Poem	Piano	Keyboard	2003
To the Memory of NugShead	N/A	Wind Orchestra	2003
Ikuta-gawa Monogatari	N/A	Opera	2004
Concerto	Harp and Chamber Orchestra	Concerto	2004
Space Line	viol consort	Ensemble	2005
White Nights	N/A	Opera	2005
Attendance Flowers Funeral	Soprano, Piano	Duo	2005
Legend of the Water Flame	Mixed Chorus, Piano	Chorus	2005/07
"White Nights" Suite	Mixed Chorus, Piano	Chorus	2005/07
Variation "White Nights"	Percussion	Percussion Ensemble	2006
Space Scene	flute, clarinet, violin, cello, accordion and piano	Large Ensemble	2006
Resonant Space	Clarinet, Piano	Duo	2007
Green Rhythms	Marimba	Solo Instrument	2007
Symphony No.7 "Ishikawa Paraphrase"	Orchestra	Symphony	2007
Circular Space	flute, clarinet, cello, piano and percussion	Ensemble	2008
Hen'yo suru No-Kukan	Noh performers and 2 pianos	Ensemble	2008
Trio Webster	Flute, Clarinet, Piano	Trio	2008
Coexistence	Male Chorus, Japanese Traditional Ensemble	Chorus	2008
Three Songs	Mixed Chorus	Chorus	2008
Mirai e	Mixed Chorus, Piano	Chorus	2008

Coexistence 2008	Ancient Instruments	Japanese Traditional Instruments	2008
Ka-Cho-Fu-Getsu	Japanese Instruments	Japanese Traditional Instruments	2009
Transfigurations	Harp and Electronics	Electronic Music	2009
Sen no Image no Tame ni	Piano	Keyboard	2009
Piano Concerto No.4 "Jazz"	Piano and Orchestra	Concerto	2009
Piano Craft	Piano	Keyboard	2010
Sonatina	Piano	Keyboard	2010
Paganini Personal	Violin, Piano	Duo	2011
Duo Interchange	Violin, Cello	Duo	2011
Piano Concerto No.5 "Finland"	Piano and Orchestra	Concerto	2011
Paganini Personal	2 Piano	Keyboard	2011
Symphony No.8 "Revelation 2011"	Orchestra	Symphony	2011/12
Concerto	Marimba and Orchestra	Concerto	2012
Waltz Solemnity	Piano	Keyboard	2012
Symphony No.9 "Diaspora"	Orchestra	Symphony	2014
Piano Concerto No.6 "Zen"	Piano and Orchestra	Concerto	2016
Symphony No.10 "Scenes of Various Memories"	Orchestra	Symphony	2016
Double Concerto for Violin and Cello	Violin, Cello, Orchestra	Concerto	2017

Appendix C - Makoto Shinohara's Compositional Output

Piece name	Instrumentation	Genre	Composed
Sonata	Violin Piano	Sonata	1958
Obsession	Oboe Piano	Sonata	1960
Kassouga	Flute Piano	Sonata	1960
Alternance	Percussion	Ensemble	1962
Tendence	Piano	Solo	1963-69
Memories	4 Channel Electronic composition	Electronic music	1966
Fragments	Tenor recorder	Solo	1968
Reflexion	Oboe	Solo	1970
Tatuyai (fluctuation)	koto, percussion, and singer	Traditional Japanese instruments	1972
Tatuyai (fluctuation)	Sangen	Traditional Japanese instruments	1972
Kyudo A (in quest of enlightenment)	Shakuhachi	Traditional Japanese instruments	1973
Kyudo B (in quest of enlightenment)	Shakuhachi and Harp	Traditional Japanese instruments	1973
Broadcasting	Electronic sounds	Electronic music	1974
City Visit	4 channel tape	Electronic music	1978
Passage	Bass Flute and Stereophony	Duo	1980

Jushichigen-no-Umare (Birth of the bass koto)	17-Gren	Traditional Japanese instruments	1981
Nagare	Shamisen, sangen, kin, gongs	Traditional Japanese instruments	1981
Turns	Violin Koto	Duo	1983-93
Tabiyuki	Mezzo-Soprano and Small Ensemble (flute, oboe, clarinet, bassoon, horn, trumpet, trombone, percussion, violin, viola, cello, and double bass)	Ensemble	1984
Evolution	Cello	Solo	1986-90
Cooperation	8 Traditional Japanese instruments and 8 Western instruments (English horn, clarinet, trumpet, trombone, percussion, piano, violin, and cello)	Ensemble	1990
Situations	Alto Sax and digital keyboard	Duo	1993
Undulation A	Piano	Solo	1996
Consonance	Flute, Horn, Cello, Vibraphone, Marimba and Harp	sextet	N/A
Relations	Flute and Harp	duo	N/A
Elevation	Organ	Solo	N/A
The Bear Who Saw the Sea	Two Pianos	Duo	N/N
To Rain and Wind	Live electronics, koto and Percussion	Electronic Music	N/A
Personnage	Electronic Sounds	Electronic Music	N/A

Appendix D - Du Yun's Compositional Output

Piece name	Instrumentation	Genre	Composed	Premiered
16 Piano Etudes and Suites (1988-1993)	Piano	Etudes	1988-1993	N/A
Xi-Feng-Can-Zhao	Xiao, Er-Hu and Yang-Qin (three Chinese instruments) Version for Violin, Alto Flute and Harp (2001)	Trio	1990-2001	Shanghai, China, 1990
Hong-dou-dou	Cello and Piano	Sonata	1992	Shanghai, China, 1992
Wu-Tong-Ying	Baritone and Piano	Ensemble	1995	Shanghai, China, 1993
Permeating	Voice and Piano (one Performer)	Duo	1997	Oberlin, OH, Oct. 1997
Dinosaur Scar	Solo oboe	Solo	1997	Oberlin, OH, Nov. 1997
Dinosaur Scar	Solo alto sax	Solo	1999	Arbor, Michigan, Nov 1999
Avec et'Cetera	Flute and Clarinet (flautist doubling piccolo and alto flute)	Ensemble	1999	Avignon, France, July 1999
Falling	Seven Contra Basses, one Oboe and two PVC Pipes	Ensemble	1999	Oberlin College, OH, May 1999
Zigzaggg	Solo Contrabass	Solo	2001	Oberlin, OH, May 2001
San	Violincello and electronics	Duo	2002	Frances-Marie Uitti
San	Percussion and electronics	Duo	2003	NYC, April 2003
Zolle	Female Voice, Narrator, Tenor, Flute, Clarinet, Percussion, Violin, Viola, 'Cello, recorded ensemble, and electronics	Chamber Opera	2004-05	October 27, 2005
Air Glow	Trumpet Ensemble and Electronics	Ensemble	2006	Font, NYC, Sep 2006
Shark in you	N/A	Pop LP	2006-09	released in 2011, on New Focus

Mutan Nomads	N/A	Dance	2008	Park Avenue Armory NYC Nov 2008
I have been Hiroshima, Mon Amour	N/A	Play	2008	N/A
By... of, Lethan	mixed ensemble (fl, cl, perc, zheng, vln, vla, vc, cb)	Ensemble	2007	Münich, Germany, May 2007
Dreams- bend	clarinet, violin, 'cello, and narrator	Ensemble	2007	Tank, NYC, Oct 2007
Hovering	3.3.3.3 / 4.3.2+btbn.1 / timp. 3 perc / hp / str (16.14.12.10.8.6)	Orchestra	2007	October 2007
Run in a Graveyard	Bass Flute and Electronics	Duo	2008	Recording by Claire Chase on album <i>Aliento</i> (New Focus Recordings, 2011)
A Cockroaches Tarantella	String Quartet and Narrator	Ensemble	2010	Symphony Space, by iO Quartet and Du Yun Feb 2010
Fallen Warrior	Chamber Ensemble and Electronics	Ensemble	2011	Le Poisson Rouge, Jan 2011
A Few Steps on the N Train	narrator and string quartet, electronics	Ensemble	2011	Kitchen, March 2011
The Ocean Within	Harp solo	Solo	2011	N/A
Sound design for Portraits in Dramatic Times	N/A	Short Film	2011	Lincoln Center Festival 2011
Cihu, Assassinating the Tiger General	N/A	Kunqu Opera	2011	Oct 2011
Mantichora { 食人獸 }	Large String Orchestra	Orchestra	2011	January 20, 2011
Angels Bone { 天使之骨 }	N/A	Opera	2011-15	January 6, 2016
Keep Something Broken	<i>fl, ob, tpt, tba, perc, pno,</i>	Ensemble	2012	Symphony Space 2012 and Stony Brooke

Kraken {海壘物 獸}	2(afl)+pic.2(kazoo)+ca.2+bcl.2+cbn / 4.3.2+btbn.1 / timp(kazoo).2perc / hp / str (16.14.12.10.8.6)	Orchestra	2012	May 10, 2012
When a tiger Meets a Rose	Violin and Piano	Duo	2012	Worldwide tour commissioned by Hilary Hahn, for the encore project (Hilary Hahn)
Hidden Face	cl, erhu, pipa, zheng, violin, cello	Ensemble	2012	Merkin Concert Hall, March 2012
Kung Fu	N/A	Play	2012	Signature Theatre, New York City, Feb -March 2013
Your Eyes are not Your Eyes	soprano, ob, vln, gtr, hp,	Ensemble	2013	South Americas Society, April 2013
Slow Portraits	N/A	Orchestra	2013	April 5, 2013, at Carnegie Hall
Vicissitudes No.1	Bassoon and Playback	Ensemble	2013	Harvard, Cambridge, May 2002
Quatrain	oboe, horn, violin guitar, harp, percussion	Ensemble	2014	Cal Performances, January 2015
The Veronica	Solo Violincello	Solo	2014	Matt Haimovitz, worldwide tour the Bach Overture Project
An Empty Garlic	Bass flute and Electronics	Duo	2014	Kitchen, New York, Oct 2, 2014
Hundred Heads {百頭獸}	2+pic.2+ca.2+bcl.2+cbn / 4.3.2+btbn.1 / 3perc / hp.pf(cel) / str	Orchestra	2014	June 4, 2014 at Benaroya Hall, Seattle, US
Man, Who Swallowed a Snake	contrabass soloist, with optional vocal and drum	Ensemble	2015	Du Yun and Beethoven, The Kitchen, April 2015
Tattooed in the Snow	String Quartet	Quartet	2015	Montclair January 2015

Writing in Water mandarin	N/A	Play	2016	May 2016
Dim Sum Warrior {点心侠}	N/A	Musical	2016-17	August 2017.
Sweetland {甜蜜的土地}	N/A	Opera	2017-20	February 29, 2020,
Under a tree, an Udatta	Violin solo and Playback	Duo	2018	2019
Give me Back my Finger Prints {我指纹的归还}	Violin and Performer	Ensemble	2018	N/A
I am my own Achilles Heel	String Quartet	Quartet	2018	Brooklyn Rider, 2019
In our Daughters Eyes {以女儿的眼}	N/A	Opera	2019-22	Los Angeles Opera, April 14 2022
The Rest is our World	Harp and Voice(optional)	Duo	2020	Gillian Benet Sella and Mischa Sella
Every Grass a Spring {草木皆春}	for bass bariton, pipa, and sheng	Ensemble	2020	N/A