A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

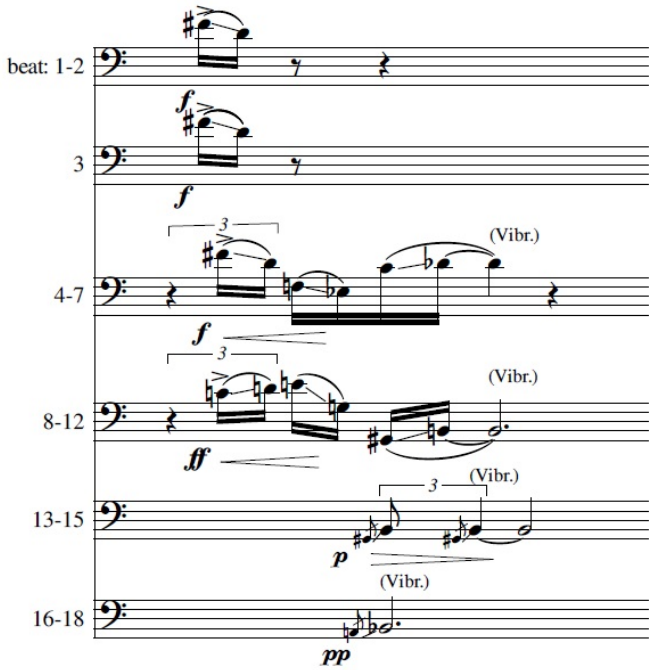
MTO 25.2 Examples: Turner, Performing Cultural Hybridity

(Note: audio, video, and other interactive examples are only available online)
http://mtosmt.org/issues/mto.19.25.2/mto.19.25.2.turner.html

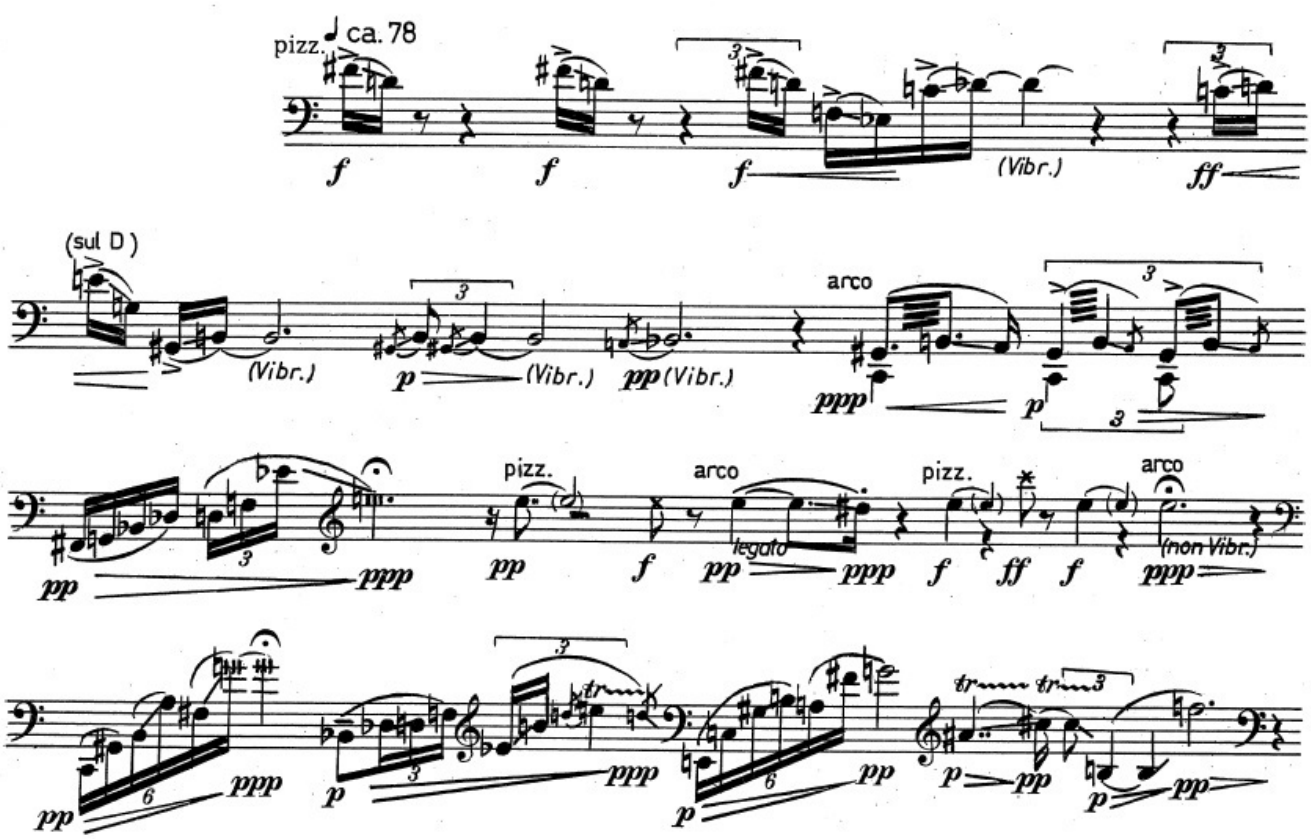
Example 1. Principal oppositions in Yun's *Glissées* (pub. 1971)

	Milieus of the East Asian/Korean Refrain	Milieus of the Western/Austro-German Refrain
1	Coalescence/Dissolution cycles	Sonata cycle
2	Main-tone technique	Twelve-tone technique
3	Evocation of *nonghyŏn* (traditional ornamentation)	Discrete fixed pitches
4	Evocation of *haegŭm*, *kŏmun'go*, and *taegŭm* (traditional instrumental timbres)	Cello timbre
5	*Changdan* (rhythmic cycles)	Prose rhythm

Example 2a. *Glissées* I, main movement, bb. 1–18



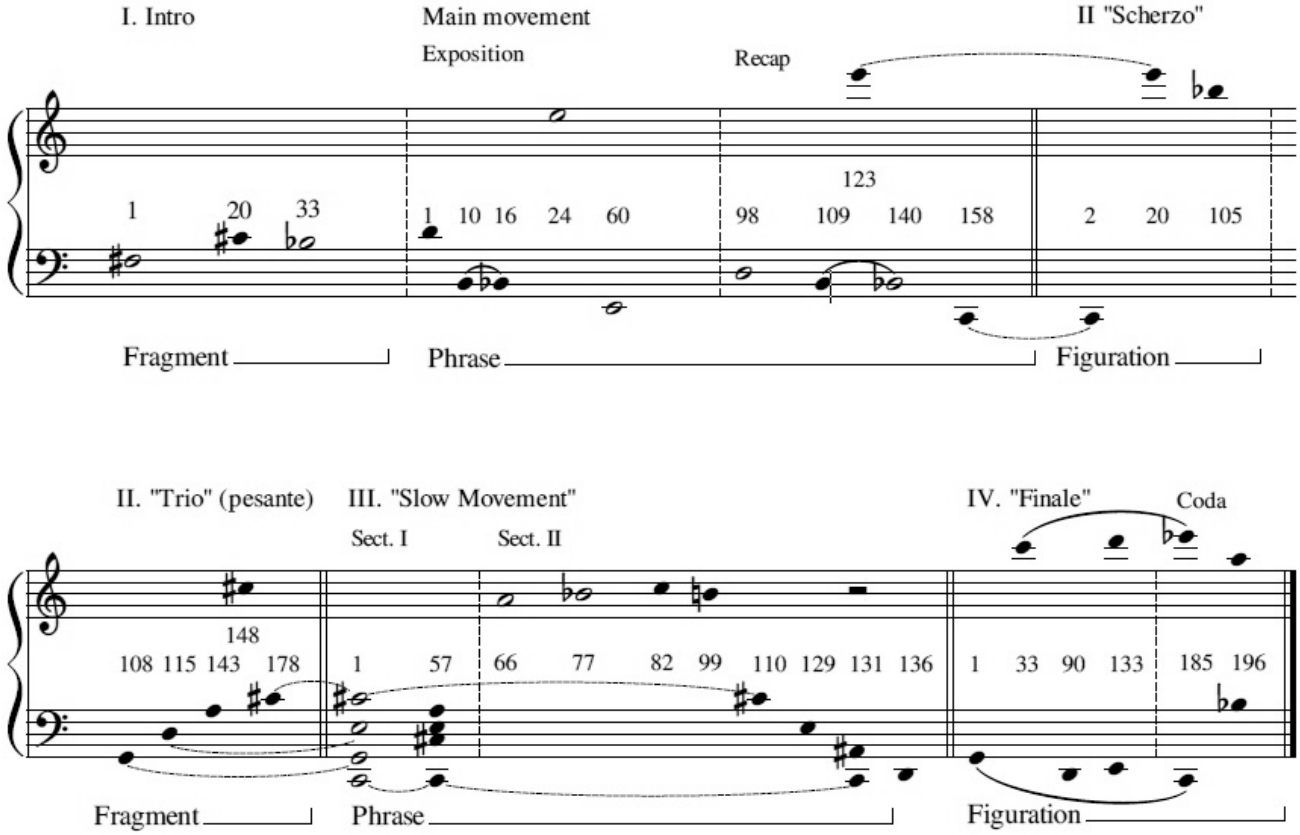
Example 2b. *Glissées* I, main movement, bb. 1–56



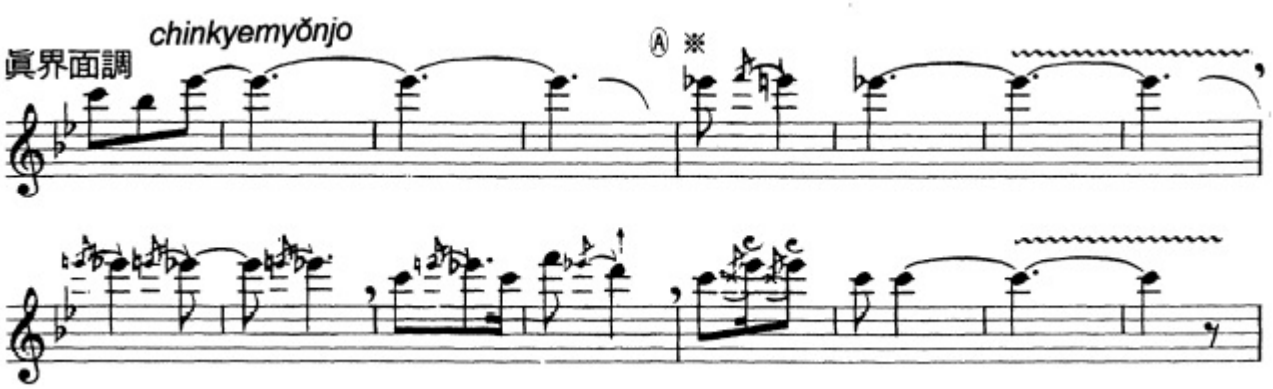
Example 3. Double structure of *Glissées*

Movement	**I (c. 3 min.)**		**II (c. 4 min.)**		**III (c. 3 min.)**	**IV (c. 4 min.)**	
Tempo (quarter notes)	c. 60	c. 78	c. 60		c. 46	c. 60	*"schnell"*
Total Beats	51	157	105	75	143	161	39
Coalescence/Dissolution Cycle							
Sonata Cycle Analogue	Intro	Sonata	Scherzo	*Pesante* ("trio")	Slow Movement	Finale	(coda)

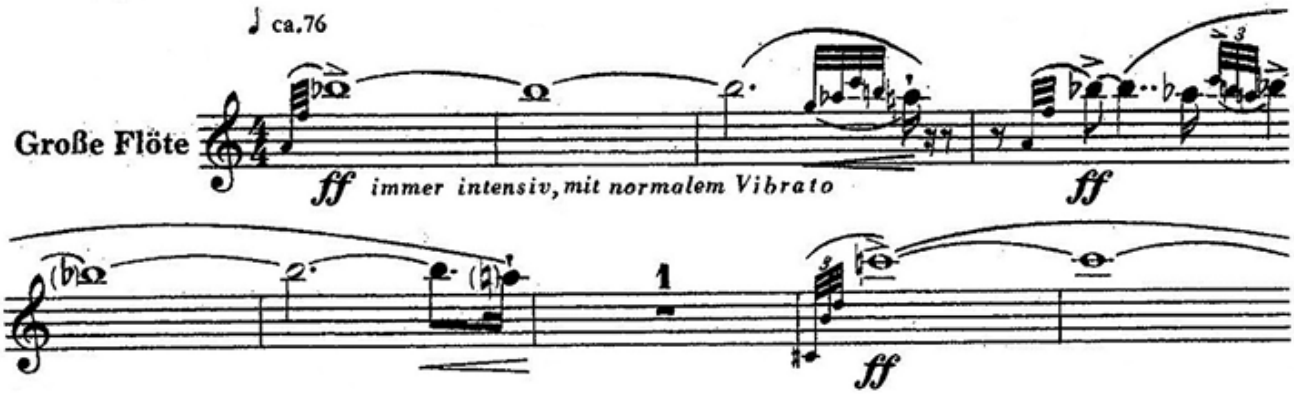
Example 4. *Glissées*, double structure with relation to register



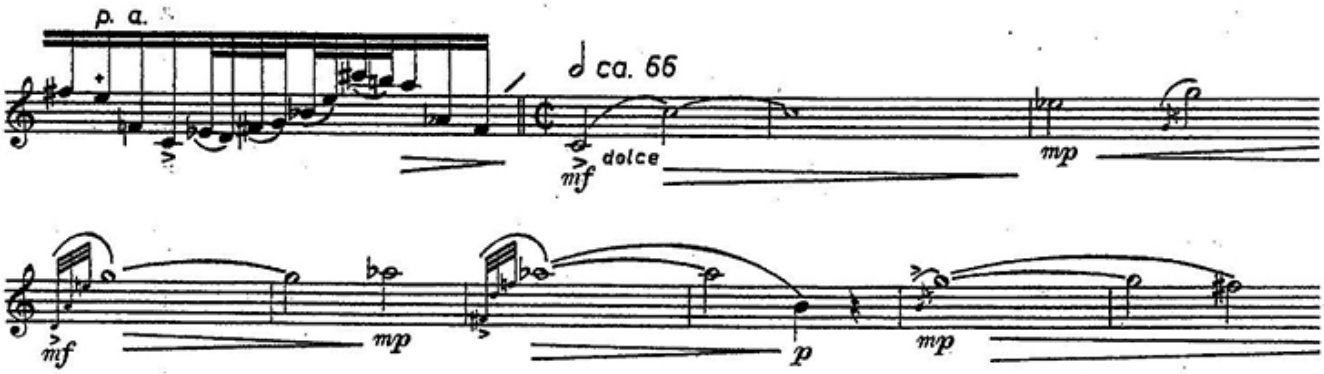
Example 5. Excerpt from "Yi Saenggang's Taegŭm Sanjo" (Heo 2002, 93)



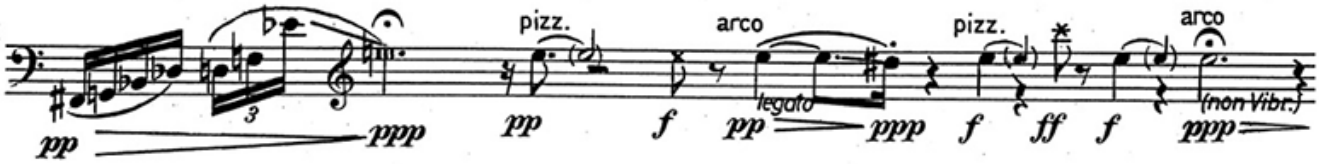
Example 6. Yun, *Etüden für Flöte(n) solo* I, mm. 1–9



Example 7. Yun, *Königliches Thema*, final variation, mm. 1–9

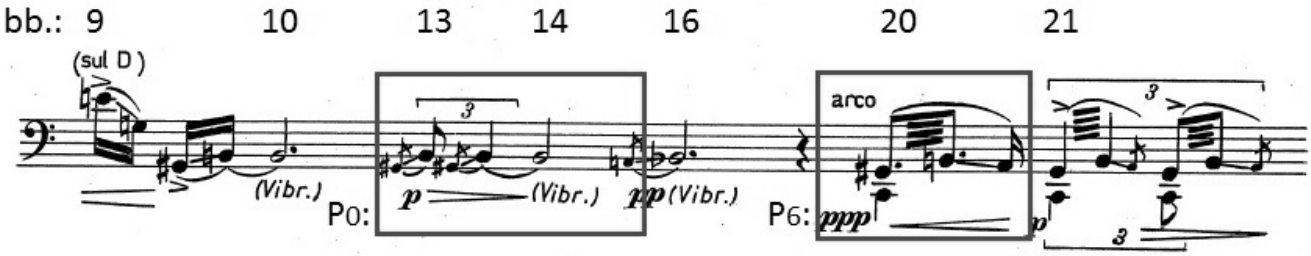


Example 8. Yun, *Glissées* I, bb. 22–40

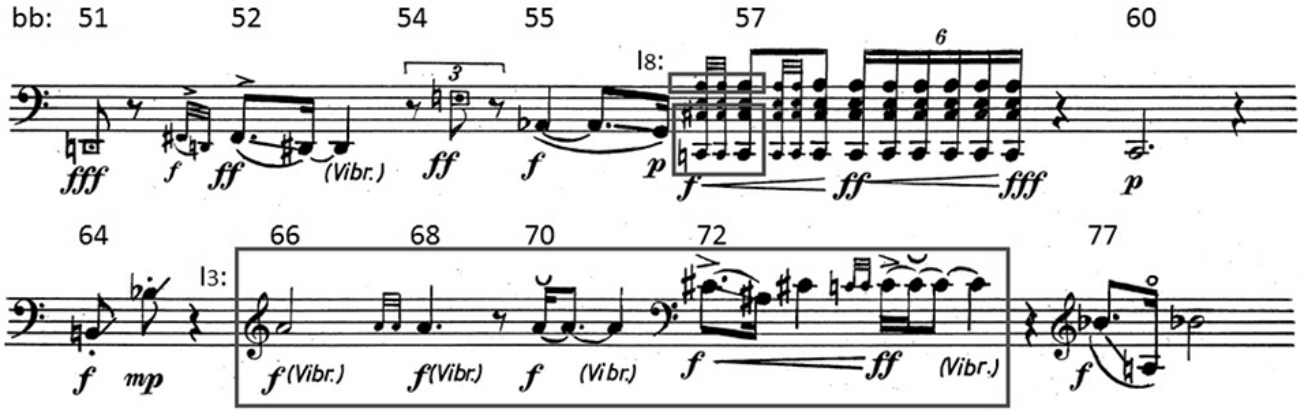


Example 9. *Glissées* I, bb. 1–8, repetition within a series presentation

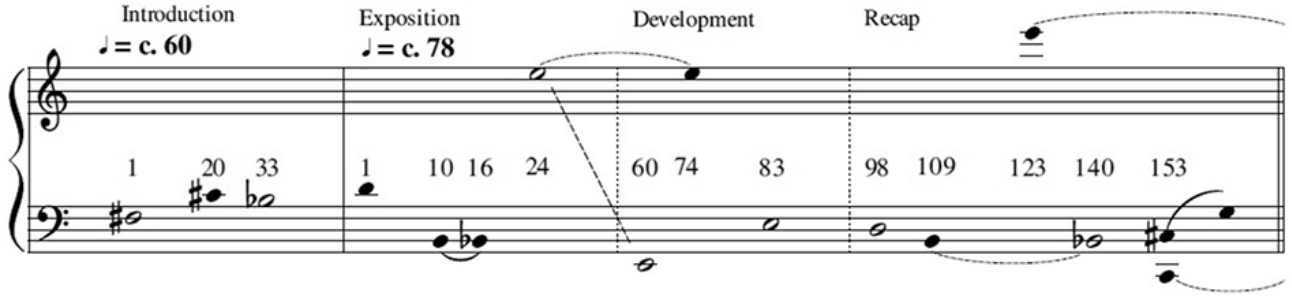
Example 10. *Glissées* I, bb. 9–21, invariants G♯, B, A used to extend main-tone B



Example 11. *Glissées* III, bb. 51–79, invariants A, C, C♯, B♭/A♯ used to extend main-tone A



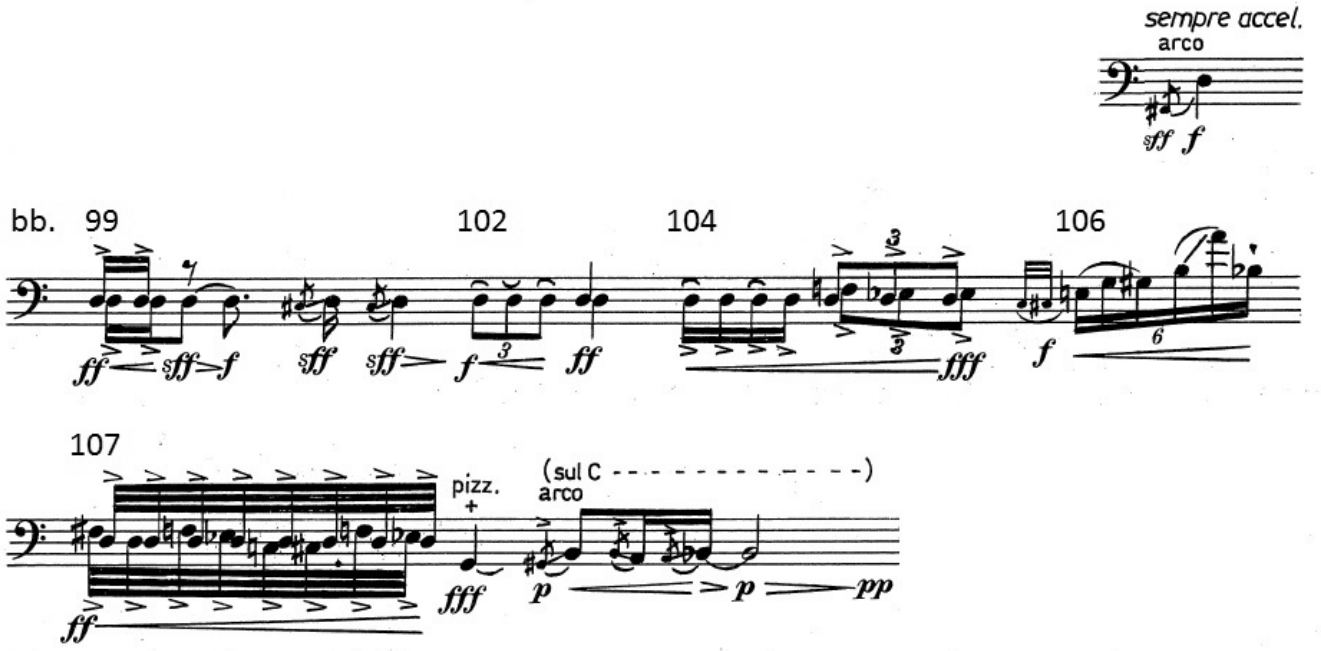
Example 12. *Glissées* I, graph of principal main-tones and implied sonata form



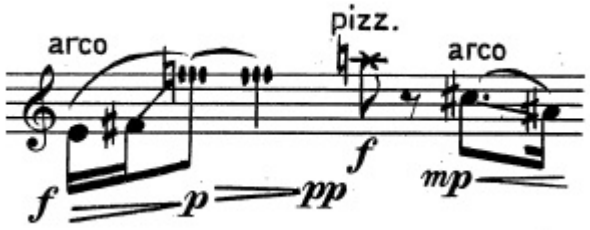
Example 13. *Glissées* I, bb. 24–39, active elements of the main-tone E

Beats:	**24**	**25**	**28**	**29**	**32**	**34**	**35**	**37**
Pitch:	E5			(E5) – D#5	E5	C6	E5	
Timbre:	arco	pizz.		arco	pizz.			arco
Loud dynamics:			*f*		*f*	*ff*	*f*	
Impulse/resolution								
Soft dynamics:	*ppp*	*pp*		*pp>ppp*				*ppp>*
Impulse/resolution								

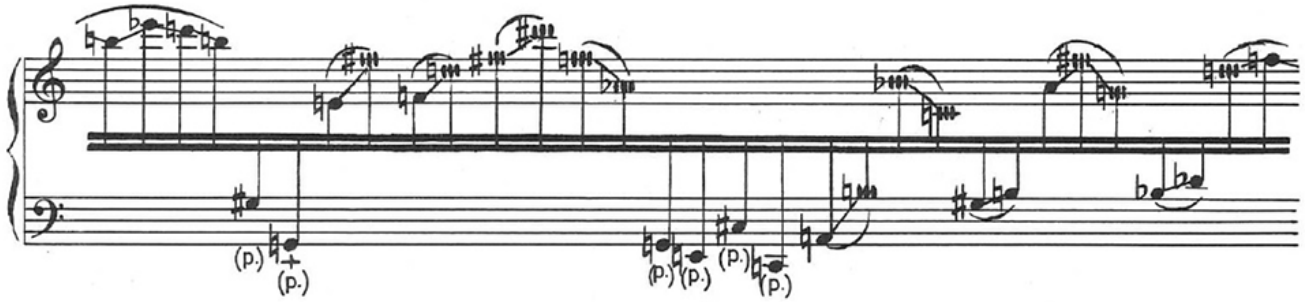
Example 14. *Glissées* I, bb. 98–111, main-tone D



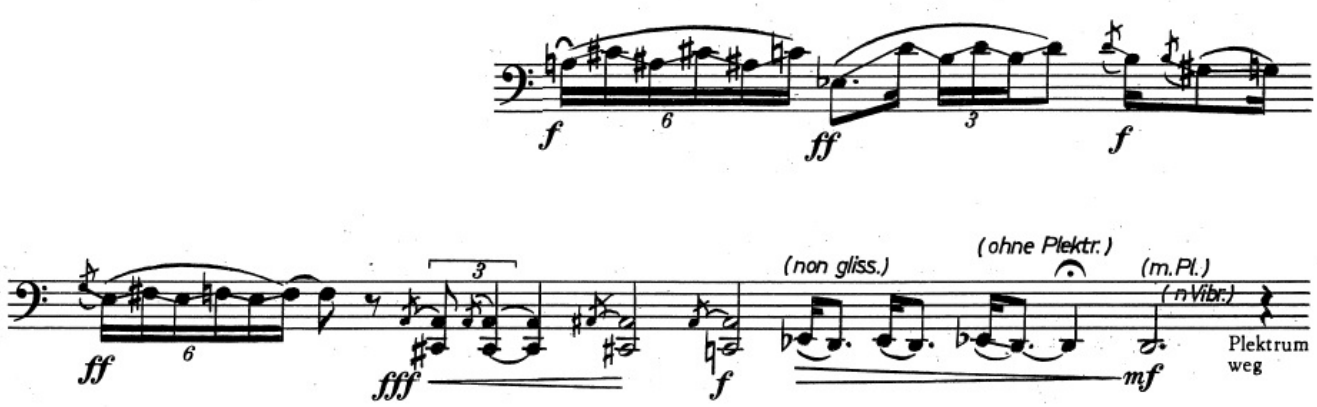
Example 15. *Glissées* II, bb. 41–44, an approximate pitch



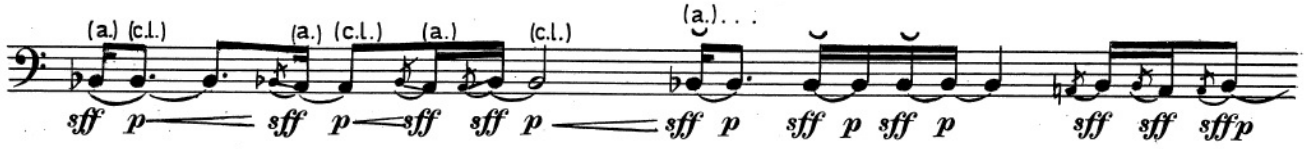
Example 16. *Glissées* IV, bb. 185b–93a, groups of approximate pitches



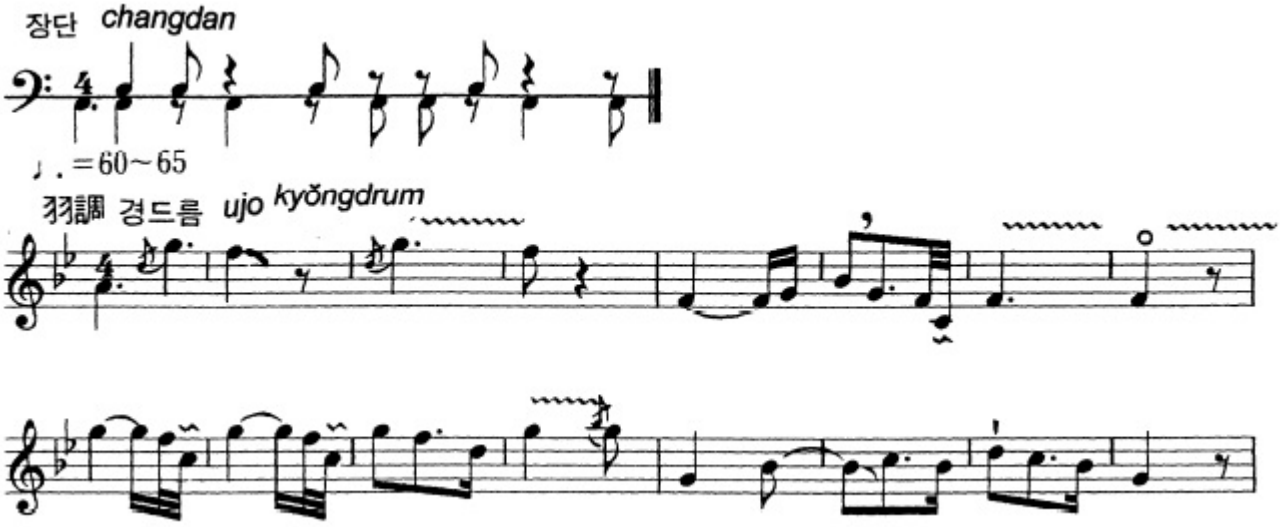
Example 17. *Glissées* III, bb. 125–43, evocation of kŭmun'go ornamentation



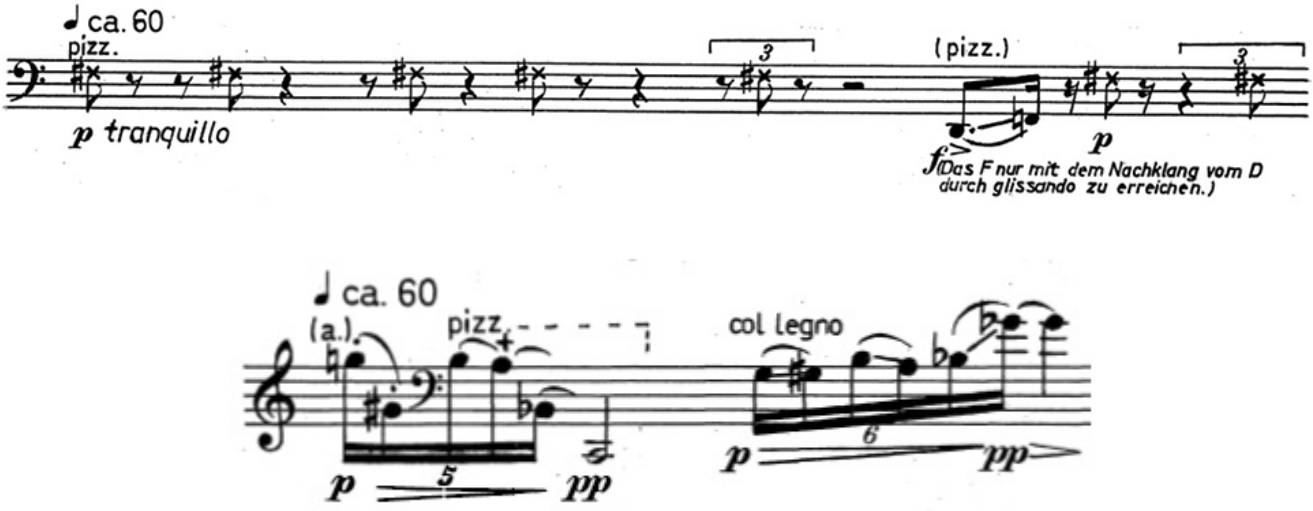
Example 18. *Glissées* I, bb. 140–50, the evocation of the taegŭm



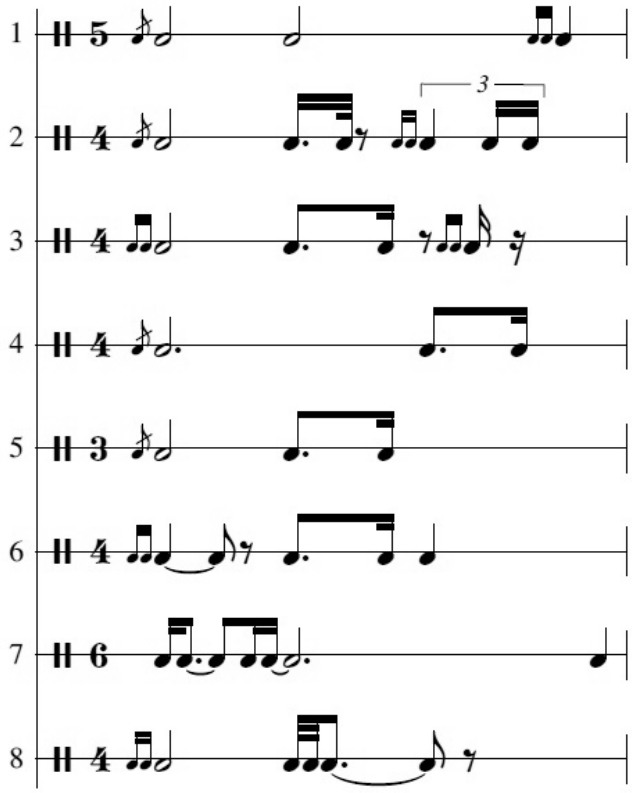
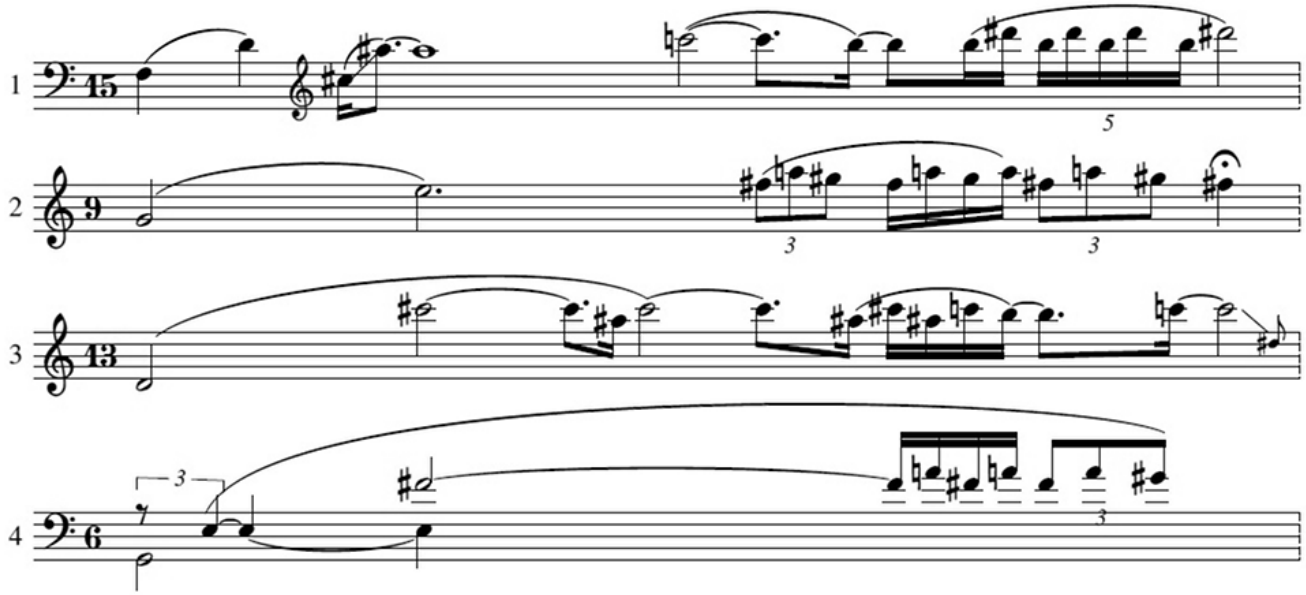
Example 19. Yi Saenggang's Taegŭm sanjo, excerpt (Heo 2002, 102)



Example 20. *Glissées* I, bb. 1–13 and II, bb. 1–5, parallel rhythmic patterning



Example 21. *Glissées* III, bb. 1–33 (rhythm only), flexibile rhythmic patterning



Example 22. *Glissées* IV, bb. 26–70 (pitch and rhythm only), flexible rhythmic patterning