



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 <i>nonghyōn</i> (traditional ornamentation)	Discrete fixed pitches
4	Evocation of <i>haegŭm</i> , <i>kōmun'go</i> , and <i>taegŭm</i> (traditional instrumental timbres)	Cello timbre
5	<i>Changdan</i> (rhythmic cycles)	Prose rhythm

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

beat: 1-2

3

4-7

8-12

13-15

16-18

f

ff

p

pp

3

(Vibr.)

3

(Vibr.)

3

(Vibr.)

3

(Vibr.)

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

The musical score consists of five staves of music. The first staff begins with a *pizz.* instruction and a tempo marking of *ca. 78*. Dynamics include *f*, *f*, *f*, *(Vibr.)*, and *ff*. The second staff includes *(sul D)*, *(Vibr.)*, *p*, *(Vibr.)*, *pp(Vibr.)*, *arco*, *ppp*, and *p*. The third staff features *pp*, *ppp*, *pp*, *f*, *pp*, *legato*, *ppp*, *f*, *ff*, *f*, and *ppp*. The fourth staff includes *pp*, *ppp*, *p*, *ppp*, *pp*, *p*, *pp*, and *pp*. The fifth staff contains *pp*, *ppp*, *p*, *ppp*, *pp*, *p*, *pp*, and *pp*. Performance instructions such as *arco*, *pizz.*, *legato*, and *(non Vibr.)* are interspersed throughout the score.

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

I. Intro Main movement II "Scherzo"

 Exposition Recap

Fragment Phrase Figuration

II. "Trio" (pesante) III. "Slow Movement" IV. "Finale" Coda

 Sect. I Sect. II

Fragment Phrase Figuration

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

chinkyemyōnjo

眞界面調

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

ca. 76

Große Flöte

ff immer intensiv, mit normalem Vibrato

ff

ff

Detailed description: This musical score is for the first nine measures of 'Etüden für Flöte(n) solo I' by Yun. It is written for a large flute (Große Flöte) in 4/4 time. The piece begins at measure 76. The first staff shows a melodic line starting with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The dynamics are marked *ff* (fortissimo) and include the instruction 'immer intensiv, mit normalem Vibrato'. The second staff continues the melodic line with a half note B4, a quarter note C5, and a series of eighth notes. The dynamics are marked *ff* and include a finger number '1' under a note.

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

p. a.

ca. 65

mf dolce

mp

mf

mp

p

mp

Detailed description: This musical score is for the first nine measures of 'Königliches Thema' (final variation) by Yun. It is written for a flute in 4/4 time. The piece begins at measure 65. The first staff shows a melodic line starting with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The dynamics are marked *mf* (mezzo-forte) and include the instruction 'dolce'. The second staff continues the melodic line with a half note B4, a quarter note C5, and a series of eighth notes. The dynamics are marked *mp* (mezzo-piano), *p* (piano), and *mp*.

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

pp

ppp

pp

f

pp

ppp

f

ff

f

ppp

pizz.

arco

legato

pizz.

arco

(non Vibr.)

Detailed description: This musical score is for measures 22-40 of 'Glissées I' by Yun. It is written for a flute in 4/4 time. The piece begins at measure 22. The first staff shows a melodic line starting with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The dynamics are marked *pp* (pianissimo), *ppp* (pianississimo), *pp*, *f* (forte), *pp*, *ppp*, *f*, *ff* (fortissimo), *f*, and *ppp*. The second staff continues the melodic line with a half note B4, a quarter note C5, and a series of eighth notes. The dynamics are marked *ppp*, *f*, *pp*, *ppp*, *f*, *ff*, *f*, and *ppp*. The score includes various articulations: *pizz.* (pizzicato), *arco* (arco), *legato*, and *(non Vibr.)* (non vibrato).

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

pizz. ca. 78
f *f* *f* (*Vibr.*) *ff* (*Vibr.*)
 6 2 5 3 0 1 0 *2 4 7 8 E

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

bb.: 9 10 13 14 16 20 21
 (*sul D*) (*Vibr.*) *p* (*Vibr.*) *pp* (*Vibr.*) *ppp* (*Vibr.*)
 P0: P6:

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

bb: 51 52 54 55 57 60
fff *f* *ff* (*Vibr.*) *ff* *f* *p* *f* *ff* *fff* *p*
 I8: 6
 64 66 68 70 72 77
f *mp* *f* (*Vibr.*) *f* (*Vibr.*) *f* (*Vibr.*) *f* *ff* (*Vibr.*) *f*

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:			<i>f</i>		<i>f</i>	<i>ff</i>	<i>f</i>		
Impulse/resolution			▲						
Soft dynamics:	<i>ppp</i>	<i>pp</i>		<i>pp</i> > <i>ppp</i>				<i>ppp</i> >	
Impulse/resolution	▼								

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

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

Musical notation for Example 15, showing a single staff with dynamic markings and performance instructions. The notation includes *arco*, *pizz.*, and *arco* markings, along with dynamics *f*, *p*, *pp*, *f*, and *mp*.

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

Musical notation for Example 16, showing a grand staff with multiple groups of notes. The notation includes dynamic markings *f*, *p*, and *pp*, and performance instructions *arco* and *pizz.*.

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

Musical notation for Example 17, showing a grand staff with complex rhythmic patterns and performance instructions. The notation includes dynamic markings *f*, *ff*, *fff*, and *mf*, and performance instructions *arco*, *pizz.*, *arco*, *(non gliss.)*, *(ohne Plektr.)*, *(m.Pl.)*, and *(nVibr.)*. The instruction *Plektrum weg* is also present.

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

Musical notation for Example 18, showing a single staff with complex rhythmic patterns and performance instructions. The notation includes dynamic markings *sff*, *p*, and *sff p*, and performance instructions *(a.) (c.l.)*, *(a.)*, and *(c.l.)*.

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

장단 *changdan*

$\text{♩} = 60 \sim 65$

羽調 경드름 *ujo kyŏngdrum*

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

♩ ca. 60
pizz.
p tranquillo

(pizz.) *p*

f (Das F nur mit dem Nachklang vom D durch glissando zu erreichen.)

♩ ca. 60
(a.) pizz. *p* *pp*

col legno *p* *pp*

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

Example 21 consists of eight staves of music, each with a different time signature. The staves are numbered 1 through 8. Staff 1 is in 5/4 time, Staff 2 in 4/4, Staff 3 in 4/4, Staff 4 in 4/4, Staff 5 in 3/4, Staff 6 in 4/4, Staff 7 in 6/4, and Staff 8 in 4/4. The music features various rhythmic patterns, including eighth notes, quarter notes, and a triplet in Staff 2.

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

Example 22 consists of four staves of music, each with a different time signature. The staves are numbered 1 through 4. Staff 1 is in 15/8 time, Staff 2 in 9/8, Staff 3 in 13/8, and Staff 4 in 6/8. The music features various rhythmic patterns, including eighth notes, quarter notes, and a triplet in Staff 4. There are also slurs and accents throughout the score.