Example 1. The folk tune Ba Ban, with Chen Yi’s grouping analysis
Example 2. The first two segments of the tune in an augmented and embellished version

Example 3. “Green Mountain Perch,” by Li Bai (701–762 CE), with translation (by Dongbo)

碧山棲
Green Mountain Perch

問余何意棲碧山
You ask why I perch in Green Mountains?

笑而不答心自邇
I chortle, don’t reply, my heart at ease!

桃花流水杳然去
Peach blossoms fall, float to the horizon,

別有天地非人間
Here in this no men world.
Example 4. Interacting folk-tune and post-tonal materials in *Ba Ban*, mm. 1–21
Example 5. The opening presentation of the folk tune has sequential but not metrical continuity.

Example 6. First, metrical presentation of post-tonal materials, mm. 12–17.
Example 7. Contraction of metrical projections and dissolution of meter, mm. 30–48
Example 8. Changing temporalities of folk and post-tonal materials during the opening of *Ba Ban*

<table>
<thead>
<tr>
<th>mm.</th>
<th>Ba Ban</th>
<th>Post-tonal (12T, X)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–12</td>
<td>strongly sequential but haphazard pulse</td>
<td>acciaccatura/atemporal</td>
</tr>
<tr>
<td>12–17</td>
<td>interval fragments transform PT materials</td>
<td>continually deepening meter</td>
</tr>
<tr>
<td>18–29</td>
<td>meter but fragmented sequential continuity</td>
<td>vertical/atemporal</td>
</tr>
<tr>
<td>30–48</td>
<td>absent</td>
<td>continually shrinking metrical projections</td>
</tr>
</tbody>
</table>

Example 9. Folk-tune sequence and pulse control the post-tonal materials in the first variation, mm. 64–70

(Ba Ban first phrase in highest voice)

Forms of the 12-tone row
Example 10a. Persistent folk-tune control of sequential temporality, mm. 76–81

Example 10b. Folk-tune continuity becomes fragmentary, mm. 87–88
Example 11. Unpredictable transposition of groups at the beginning of the second variation

Example 12. Unpredictable transposition of groups continues throughout the second variation
Example 13. All three materials composed out in the third variation, mm. 175–180
Example 14. The folk-tune sequential continuity is neutralized as the row becomes metric in mm. 193–196

Right hand chains the folk-tune opening motive into a closed major-third cycle

Left hand repeats first hexachord of the row (at first starting on C)

Example 15. Composing out of motive X directs large-scale continuity in mm. 193–222

Retrograde of the first six numbers in the Fibonacci (1,1) series determines the number of repetitions of each sequence leg.

X motive intervals (also from the Fibonacci series) transform the first hexachord of the row

Example 16. The projective fecundity of Fibonacci rhythm (apropos of mm. 193–222)
Example 17. *Ba Ban* coda, mm. 233–257

233 \textit{Più mosso (} \( \frac{3}{4} = 144 \) \textit{)}

(Complete row, with clear meter)

238

(complete *Ba Ban* but no meter or sequential continuity (see Ex. 17))

243

248

254

5

\textit{Ba Ban} \( \textit{incipit with clear meter...} \)

\textit{...but \( \textit{Ba Ban} \) vanishes}
Example 18. Transfiguration of the folk tune in the coda