

MTO 26.3 Examples: Roeder, *Interactions of Folk Melody and Transformational (Dis)continuities in Chen Yi's Ba Ban* (1999)

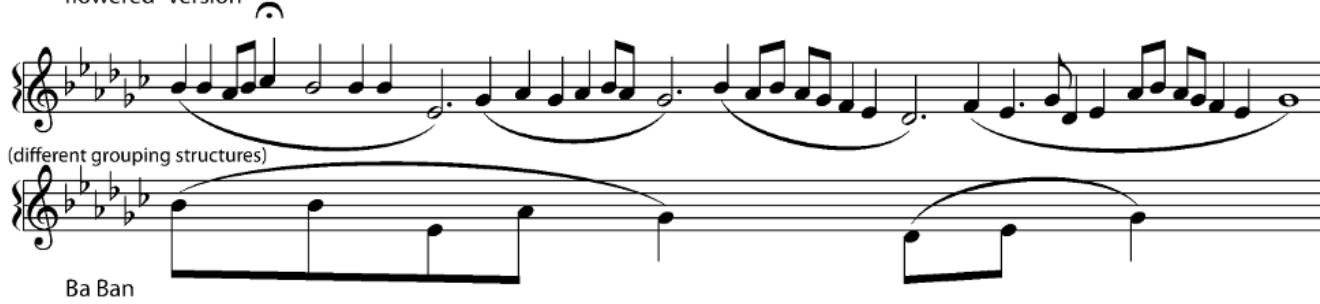
(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.20.26.3/mto.20.26.3.roeder.html>

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

“flowered” version



(different grouping structures)

Ba Ban

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?

笑而不答心自閒

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.

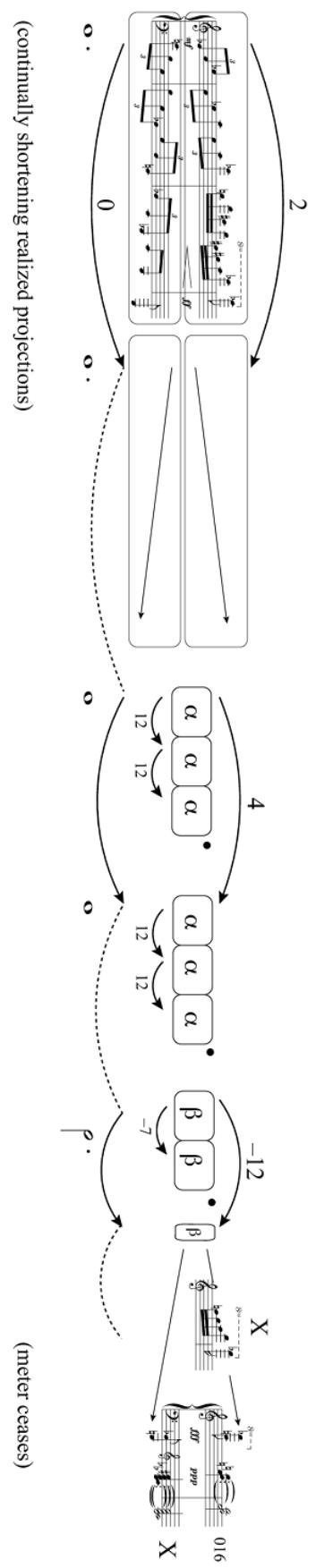
Example 4. Interacting folk-tune and post-tonal materials in *Ba Ban*, mm. 1–21

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*

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

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

accel.

f

5

8va

8vb

(Baban first phrase 3+2)

(Ba Ban 025)

(Row embeds Ba Ban pentatonic set, and CMm7, used in the right hand above)

Example 10b. Folk-tune continuity becomes fragmentary, mm. 87–88

Example 11. Unpredictable transposition of groups at the beginning of the second variation

“first variation”

“second variation”

Measure numbers: 64, 112

Group numbers: 0247 (melody), X, 025 (melody), 0247

Transposition values: -1, 9, 6, 11

Measure numbers: 79, 127

Group numbers: 3, 5, 6, 6

Example 12. Unpredictable transposition of groups continues throughout the second variation

“first variation”

Measure numbers: 64, 67, 68, 70, 71, 74, 76, 79, 82, 84, 87, 91, 94

“second variation”

Measure numbers: 112, 115, 116, 118, 119, 122, 124, 127, 130, 132, 135, 139, 142

Example 13. All three materials composed out in the third variation, mm. 175–180

Series of transpositions composes out the end of the first segment (la-re-do) of Ba Ban

Ba Ban first segment

(basic motive X)

(X)

(+ 8va)

(X)

(X, rotated)

Ba Ban first segment

Series of transpositions composes out the beginning of X

Series of transpositions composes out X

Ba Ban first segment

Row first 4 notes

Series of transpositions composes out X

(in double octaves)

Motive X

(+ 8ba)

(basic motive)

Ba Ban first segment

Series of transpositions composes out the second segment (sol-la-do) of Ba Ban

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

0247 025

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

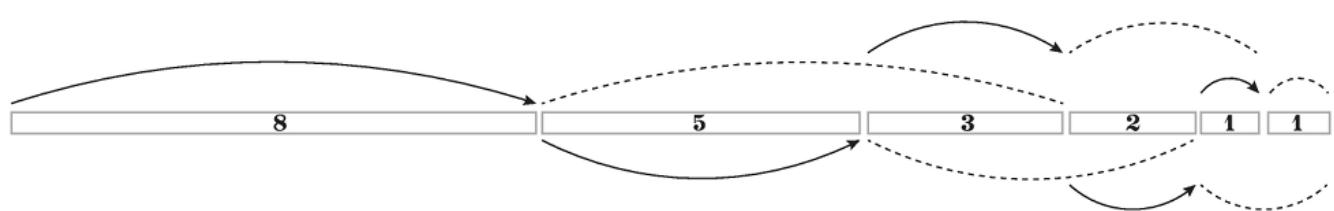
Retrograde of the first six numbers in the Fibonacci (1,1) series determines the number of repetitions of each sequence leg.

x8 x5 x3 x2 x1 x1

2 1 5 3 1 1

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 **Più mosso** ($\text{♩} = 144$) $\frac{3}{3}$

pp (complete row, with clear meter) $\frac{3}{3}$

8ba *una corda* *loco*

8va

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

8va

243

8va

248

8va

254 *ppp* (X + *Ba Ban* incipit with clear meter....)

5

8va

8va

8va

8va

...but Ba Ban vanishes

Example 18. Transfiguration of the folk tune in the coda

8 beats

Ba Ban

3 beats,
5 events 2 beats,
3 events 3 beats,
5 events

8 239

4 beats,
7 events 4 beats,
7 events

242

4 events 4 events

11 beats

10 beats