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Introduction to Theme and Variations

Background

Theme and Variations form is traceable to the 16th Century.¹ It was common in the Classical and Romantic eras, but especially the 19th century (Sadie 694). Composers would often base their compositions on a theme of another composer, or on a folk melody. *La Folía* is an example of an archetype whose harmonic and melodic material was reworked as a source of variations by composers over centuries.

The principle of variation or development appears as a universal aesthetic in music of all kinds, be it improvised, composed, and from all genres and cultures. The way an artist handles variation appears to be a mark of their musicality to some degree, and can be singled out as the salient element that gives rise to a listener's "journey" through the music. Variation occupies that grey area between contrast and repetition — the liminal position of likeness with difference that underpins narrativity in music (Lundy *et al.* 278).

Music employs the structural principles of repetition, contrast and development to articulate time and thus create form, conventionally represented by letters such as A A' B A (Wallerstedt 49; Kempf 155). Essential to these three principles is the notion of likeness, and requires the listener/analyst to differentiate diachronic material.² The application of repetition, contrast and development to musical material by the composer contributes greatly to the music's sense of flow, direction, and journey for the listener, for it is in the juxtaposition of these principles, along with the listener's memory, anticipation and apprehension of likeness and difference, that musical form is created (Lissa 532). It is through the connections and changes that occur in that material over time—such as the development of musical theme or motive—that the essential musical idea and process are revealed (Pearsall 33). Schoenberg is quick to point out the primacy of the motive and its development. "Everything depends on its treatment and development" (Schoenberg 8).

¹ Sisman, Elaine. "Variations." <u>Grove Music Online</u>. January 01, 2001. Oxford University Press,. Date of access 10 Jul. 2019,

https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001. 001/omo-9781561592630-e-0000029050>

² Refer to <u>Dimond</u> (30).

Definition and Terminology: theme, motive

It is worth considering the difference between a *theme* and a *motive/motif*.³ How these terms are defined and interpreted varies between musicologists and across genres.

For our purposes, a *motive* is a germ idea that fuels development of melodic/rhythmic material. Such a germ idea has a characteristic gesture or melodic contour, as well as specific interval content and rhythm/movement. As a guide, a motive may be between 3 and 5 notes long. A motive is elemental, and establishes the genus from which compositional material is predominantly derived. Its variation evades monotony (Schoenberg 8).

Theme is derived from the Greek word *tithemi* – "to set or place" and Latin *thema*⁴ – "subject, thesis". A theme is more developed, and may include the salient features of a motive, though with more musical decoration. A theme may nominally be 8 bars in length, compared to a motive's 3 to 5 notes, though it could also be 4 or 16 bars in length. A theme can be considered syntactically as a sentence rather than a word. The theme of a Theme and Variations is referred to as the *original*.

It is worthwhile contemplating theme with respect to melody. Schoenberg's writing on the topic is enlightening, in the way he scrutinizes a musical idea as involving the treatment of a musical problem. "Every succession of notes evokes unrest, conflict, problems... Every musical form can be considered as an attempt to treat this unrest either by halting or limiting it, or by solving the problem" (Schoenberg 102). From this perspective, musical form arises from the treatment of the "problem" salient to the theme or motive. The theme should drive the dramatic unfolding of the musical material. The musical "problem" is studied, experimented with, elaborated upon, perhaps worsened and eventually resolved by the melodic journey. The theme is the hypothesis; the melody the aphorism that attempts to find a comprehensible solution (102).

Developments of thematic material occur subsequently and are usually numbered as variations, sometimes with a stylistic/tempo description also (e.g. Andante, or Allegro).

Thematic Construction

A theme should be able to stand alone as a complete musical idea. Conventional tonal themes from the Western European tradition prioritize the establishment of pitch centre, tonality (e.g. major, minor), tempo, and metre. They must contain the basic motive.

³ *Motive* and *motif* are terms used synonymously.

⁴ J.S. Bach denotes his themes *thema* in his Fugues such as in The Well-Tempered Clavier.

As a complete musical idea, it is timely to consider the variety of ways that the theme can come to rest (or *cadence*) so that it sounds complete. Melodic cadences can use any combination of the following 5 attributes:

- 1. rhythmic reduction
- 2. melodic relaxation of pitch
- 3. smaller intervals
- 4. longer durations
- 5. decrease in density.

Schoenberg (20-81) describes the differences between melodic *sentence* and the *period*, and it is worth reviewing these terms now. Essentially, a simple 4-bar *sentence* may take the construction of:

- Bars 1-2: Phrase 1;
- Bars 3-4: Phrase 1 (transposed or harmonically re-set)

A *period* postpones repetition of the first phrase by inserting contrasting material in between, which combined creates the *antecedent*. The subsequent repetition of this combination is called the *consequent*, but adjustments need to be made in order to cadence fully and feel complete. The second half of the consequent typically introduces an increase of rhythmic activity in conjunction with a full cadence.

A simple 8-bar *period* may take the construction of:

- Bars 1-4: Antecedent = Phrase 1, Phrase 1' (modifications such as introduction of shorter durations)
- Bars 5-8: Consequent = Modified repetition of the antecedent (e.g. last bar cadence, harmony, diatonic sequencing, increased rhythmic activity)

Form

Theme and Variations is a cyclic form, whereby the metamorphosis of the theme occurs within recurring similar structural sections (Sadie 694). It is the succession of relationships between the original theme and its offspring variations that gives rise not only to the sense of journey in a chronological sense, but also the aesthetic sense and intelligibility as a whole organism.⁵

Theme and Variations form can be represented as A A1 A2 A3, etc. As each successive large section tends to be the basis of the new material, Theme and Variations is a *strophic* form.⁶ This is in contrast to *progressive* forms that are *through-composed*. The original theme may be recapitulated at the very end to create a sense of homecoming and closure.

⁵ Refer to Schoenberg for background study on this concept, as well as related examination of theme and motive.

⁶ A strophic form may arise from varied lyrics upon a reiterative melody. As we are dealing with instrumental music in this semester, variation must apply to non-lyric components.

Techniques of Variation

The techniques of motivic development are applicable in creating variations upon a theme.

Variation techniques include but are not limited to:

- Rhythmic augmentation and diminution
- Addition of notes
- Deletion of notes
- Change of mode/scale
- Change of tonality (minor/major)
- Reharmonization of melody
- Retrograde
- Inversion
- Retrograde Inversion
- Time signature change (including binarization or ternarization)
- Tempo change
- Orchestration / instrumentation
- Transposition (as in the tonic and dominant forms of a theme, requiring diatonic adjustment)

Considerations

It is important to remember that different genres and styles treat thematic development differently.

Spend time listening to compositions that use Theme and Variations. Listen repeatedly, using the score if possible for some of the time.

Invention of a motif needs to consider that it needs to be strongly characteristic, but not so long and developed as to undermine the inspiration and fueling of further development. The theme contains the motif, and should sound effective as an independent, self-contained statement. As a guide, invent a short 3-5 note motif, and work to develop that into a theme that is around 8 bars in duration.⁷

More than one technique can be applied simultaneously to create composite variations. If variation is absent rhythmically, much variation is possible in melodic contour, intervals and harmony. I.e., considering trading-off change from one parameter to the next.

Remember that Sibelius is a notation program. Try to commence your thematic construction by hand, using manuscript paper and pencil, supported by your instrument or a piano. Sing your themes. Are they memorable?

Schoenberg points out that variation must avoid undermining overall comprehensibility (20).

⁷ Again, the word/sentence analogy may be useful.

Audio Examples

A short chronological list with links follows: Mozart: 12 Variations on "Ah, vous dirais-je, Maman" KV265 (1778) https://www.youtube.com/watch?v=xyhxeo6zLAM Salieri: 26 Variations on "La Follia di Spagna" for orchestra (1815) https://youtu.be/G0kyzlbFg10 Brahms: Variations on a Theme of Paganini, Op.35 (1863) https://www.youtube.com/watch?v=1EIE78D0m1g Sibelius: Theme and Variations for Solo Cello (1887) https://www.youtube.com/watch?v=tJ-BIEutAWc Llobet Solés: Variations on a theme of Sor, Op.15 (1908) https://www.youtube.com/watch?v=ww9kr5a9pn8 Rachmaninov: Variations on a Theme of Corelli,⁸ Op.42 (1931) https://www.youtube.com/watch?v=vZTSzvcW9g8 Britten: Twelve Variations on a Theme for Piano (1931) https://www.youtube.com/watch?v=zhim9BbSeng Gulda: Variations on "Light My Fire" by Jim Morrison and The Doors (1971) https://www.youtube.com/watch?v=qpNwQwWBsn8

Refer also to this list of variations on a theme by another composer.

Composition Example

Here is the theme for the English nursery rhyme Here We Go Round the Mulberry Bush.



⁸ The theme is "La Folia", not actually attributed to Corelli.

Variation 1: binarization.



Variation 2: mode change (locrian).





Variation 3: inversion (strict inversion about F4 as the axis of reflection, creating a modulation to Bb minor).



Theme and Variations in Intercultural Music

Western European art music is not the only tradition to feature Theme and Variations form in its composition. In the North Indian *tabla* tradition, the compositional form *kaida* is an exemplar of how the techniques of thematic transformation can apply in the rhythmic domain.

Follows is the theme of a Delhi *tabla kaida*, which is read from left to right. It can be thought of as being in 4/4 metre with predominantly a quaver subdivision. Each syllable represents a stroke on the *tabla*.

+	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	TE TE	GE NA
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	TIN NA	KI NA
0	KE NA	TE TE	KE NA	TA KE
	TIN NA	KI NA	TE TE	KE NA
	DHA TIRA	KITA DHA	GE NA	TETE
	GE NA	DHA GE	DHI NA	GE NA

The reader is invited to analyse the form of this theme's first 4 rows.⁹ Consider the syntax, whereby each beat (cell) is a "word".

At this level, the form of this theme could be represented thus:

ABACDABA

E F A B A C D' A'

Formal analysis always requires a decision on the resolution to which detail is observed. A change in this resolution results in a change of observable outcome. Zooming out, so to speak, to the next level whereby pairs of beats are considered the syntactic unit results in a different form. Can you determine this?

A B C A' D A B C

And once more, zooming out to the next level educes a syntactic structure of 6 + 4 + 6 beats, represented thus:

ABA

⁹ Notice that the second 4 rows are a syllabic variation of the first 4 rows, making a kind of A A' form. This section, demarked with the symbol °, is called *kali*, named after the Hindu goddess of destruction. It is aptly named because the timbral variation implicit in the syllabic variation is a result of the absence – or destruction – of bass tones from the *bayan* of the *tabla*.

So, a simple ternary form is featured in the deep structure of this *kaida*.

Following the statement of the theme, *vistar* (variations) ensue. The reader is invited to analyse the form of these variations in a similar manner. Notice how the theme itself becomes a syntactic unit.

VISTAR 1				
+	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	TE TE	GE NA
	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	TE TE	GE NA
	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	TE TE	GE NA
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	TIN NA	KI NA
0	KE NA	TE TE	KE NA	TA KE
	TIN NA	KI NA	TE TE	KE NA
	KE NA	TE TE	KE NA	ΤΑ ΚΕ
	TIN NA	KI NA	TE TE	KE NA
	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	TE TE	GE NA
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	DHI NA	GE NA

VISTAR 2				
+	GE NA	TE TE	GE NA	TE TE
	GE NA	DHA GE	DHI NA	GE NA
	GE NA	TE TE	GE NA	TE TE
	GE NA	DHA GE	DHI NA	GE NA
	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	TE TE	GE NA
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	TIN NA	KI NA
0	KE NA	TE TE	KE NA	TE TE
	KE NA	ΤΑ ΚΕ	TIN NA	KI NA
	KE NA	TE TE	KE NA	TE TE
	KE NA	ΤΑ ΚΕ	TIN NA	KI NA
	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	TE TE	GE NA
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	DHI NA	GE NA
VISTAR 3				
+	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	GE NA	TE TE
	GE NA	DHA GE	DHI NA	GE NA
	GE NA	DHA GE	DHI NA	GE NA
	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	TE TE	GE NA
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	TIN NA	KI NA
0	KE NA	TE TE	KE NA	ΤΑ ΚΕ
	TIN NA	KI NA	KE NA	TE TE
	KE NA	ΤΑ ΚΕ	TIN NA	KI NA
	KE NA	ΤΑ ΚΕ	TIN NA	KI NA
	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	TE TE	GE NA
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	DHI NA	GE NA

VISTAR 4				
+	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	DHI NA	GE NA
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	DHI NA	GE NA
	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	TE TE	GE NA
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	TIN NA	KI NA
0	TA TIRA	ΚΙΤΑ ΤΑ	KE NA	TE TE
	KE NA	TA KE	TIN NA	KI NA
	TA TIRA	ΚΙΤΑ ΤΑ	KE NA	TE TE
	KE NA	ΤΑ ΚΕ	TIN NA	KI NA
	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	TE TE	GE NA
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	DHI NA	GE NA
VISTAR 5				
+	DHA TIRA	KITA DHA	GE NA	TE TE
	DHA TIRA	KITA DHA	GE NA	TE TE
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	DHI NA	GE NA
	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	TE TE	GE NA
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	TIN NA	KI NA
0	TA TIRA	ΚΙΤΑ ΤΑ	KE NA	TE TE
	TA TIRA	ΚΙΤΑ ΤΑ	KE NA	TE TE
	TA TIRA	ΚΙΤΑ ΤΑ	KE NA	TE TE
	KE NA	ΤΑ ΚΕ	TIN NA	KI NA
	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	TE TE	GE NA
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	DHI NA	GE NA

VISTAR 6				
+	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	- DHA	GE NA	TE TE
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	DHI NA	GE NA
	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	TE TE	GE NA
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	TIN NA	KI NA
0	TA TIRA	ΚΙΤΑ ΤΑ	KE NA	TE TE
	KE NA	- TA	KE NA	TE TE
	TA TIRA	ΚΙΤΑ ΤΑ	KE NA	TE TE
	KE NA	ΤΑ ΚΕ	TIN NA	KI NA
	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	TE TE	GE NA
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	DHI NA	GE NA
VISTAR 7				
+	DHA TIRA	KITA DHA	GE NA	TE TE
	DHA GE	NA TE	TE DHA	GE NA
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	DHI NA	GE NA
	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	TE TE	GE NA
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	TIN NA	KI NA
0	TA TIRA	ΚΙΤΑ ΤΑ	KE NA	TE TE
	ΤΑ ΚΕ	NA TE	ΤΕ ΤΑ	KE NA
	TA TIRA	ΚΙΤΑ ΤΑ	KE NA	TE TE
	KE NA	ΤΑ ΚΕ	TIN NA	KI NA
	GE NA	TE TE	GE NA	DHA GE
	DHI NA	GE NA	TE TE	GE NA
	DHA TIRA	KITA DHA	GE NA	TE TE
	GE NA	DHA GE	DHI NA	GE NA

Finally, the *kaida* is bookended not with a return to the original theme, but a cadence featuring a repetition of three, called a *tihai*. I have marked the repeating demarcation points with the ^ symbol.

TIHAI				
+	DHA TIRA	KITA DHA	GE NA	TE TE
	DHA GE	NA TE	TE DHA	GE NA
	DHA -		DHA GE	NA TE
	TE DHA	GE NA	DHA -	
	DHA GE	NA TE	TE DHA	GE NA
	DHA -		^ DHA TIRA	KITA DHA
	GE NA	TE TE	DHA GE	NA TE
	TE DHA	GE NA	DHA -	
0	DHA GE	NA TE	TE DHA	GE NA
	DHA -		DHA GE	NA TE
	TE DHA	GE NA	DHA -	^
	DHA TIRA	KITA DHA	GE NA	TE TE
	DHA GE	NA TE	TE DHA	GE NA
	DHA -		DHA GE	NA TE
	TE DHA	GE NA	DHA -	
	DHA GE	NA TE	TE DHA	GE NA
+	DHA			

The reader is invited to invent their own *vistar* in this *kaida*, using techniques similar to those featured in the transcription. It is also possible to transfer the structural development featured into the pitch domain. What kinds of melodies could you invent based upon this composition?

It is interesting to observe changes in subdivision as an example of thematic transformation of composed material in *tabla kaida* – and indeed more broadly in North- and South-Indian classical music. The example below illustrates the same *Dheli kaida* theme and first variation in triplet subdivision – ternarization known as *tisra-jati*.

+	GE NA TE	Т	TE GE NA	DHA GE DHI	NA GI NA
	DHA TIRA KITA	C	DHA GE NA	DHA GE TIN	NA KI NA
0	KE NA TE	Т	TE KE NA	TA KE TIN	NA KI NA
	DHA TIRA KITA	C	DHA GE NA	DHA GE DHI	NA GI NA

VISTAR 1				
+	GE NA TE	TE GE NA	DHA GE DHI	NA GI NA
	GE NA TE	TE GE NA	DHA GE DHI	NA GI NA
	GE NA TE	TE GE NA	DHA GE DHI	NA GI NA
	DHA TIRA KITA	DHA GE NA	DHA GE TIN	NA KI NA
0	KE NA TE	ΤΕ ΚΕ ΝΑ	TA KE TIN	NA KI NA
	KE NA TE	ΤΕ ΚΕ ΝΑ	TA KE TIN	NA KI NA
	GE NA TE	TE GE NA	DHA GE DHI	NA GI NA
	DHA TIRA KITA	DHA GE NA	DHA GE DHI	NA GI NA

To further illustrate the scope of this approach of thematic transformation, I have similarly arranged the same theme and first variation in quintuplet subdivision – *khanda-jati*.

					_	
GE NA TE TE TE		GI NA DHA GE NA		DHI NA GE TA GE		TE TE TE GI NA
DHA TIRA KITA DHET		DHA GE NA TE TE		TE DHI NA GE DHA		NA TIN NA KI NA
KE NA TE TE TE		KI NA TA KE NA		TIN NA KE TA KE		ΤΕ ΤΕ ΤΕ ΚΙ ΝΑ
DHA TIRA KITA DHET		DHA GE NA TE TE		TE DHI NA GE DHA		NA DIN NA KI NA
GE NA TE TE TE		GI NA DHA GE NA		DHI NA GE TA GE		TE TE TE GI NA
GE NA TE TE TE		GI NA DHA GE NA		DHI NA GE TA GE		TE TE TE GI NA
GE NA TE TE TE		GI NA DHA GE NA		DHI NA GE TA GE		TE TE TE GI NA
DHA TIRA KITA DHET		DHA GE NA TE TE		TE DHI NA GE DHA		NA TIN NA KI NA
KE NA TE TE TE		KI NA TA KE NA		TIN NA KE TA KE		ΤΕ ΤΕ ΤΕ ΚΙ ΝΑ
KE NA TE TE TE		KI NA TA KE NA		TIN NA KE TA KE		ΤΕ ΤΕ ΤΕ ΚΙ ΝΑ
GE NA TE TE TE		GI NA DHA GE NA		DHI NA GE TA GE		TE TE TE GI NA
DHA TIRA KITA DHET		DHA GE NA TE TE		TE DHI NA GE DHA		NA TIN NA KI NA
GE NA TE TE TE DHA TIRA KITA DHET		GI NA DHA GE NA DHA GE NA TE TE		DHI NA GE TA GE TE DHI NA GE DHA		TE TE TE GI NA
	GE NA TE TE TE DHA TIRA KITA DHET KE NA TE TE TE DHA TIRA KITA DHET GE NA TE TE TE GE NA TE TE TE GE NA TE TE TE DHA TIRA KITA DHET KE NA TE TE TE GE NA TE TE TE GE NA TE TE TE DHA TIRA KITA DHET	GE NA TE TE TE DHA TIRA KITA DHET KE NA TE TE TE DHA TIRA KITA DHET GE NA TE TE TE GE NA TE TE TE GE NA TE TE TE DHA TIRA KITA DHET KE NA TE TE TE GE NA TE TE TE GE NA TE TE TE GE NA TE TE TE GE NA TE TE TE	GE NA TE TE TEGI NA DHA GE NADHA TIRA KITA DHETDHA GE NA TE TEKE NA TE TE TEKI NA TA KE NADHA TIRA KITA DHETDHA GE NA TE TEGE NA TE TE TEGI NA DHA GE NAGE NA TE TE TEKI NA TA KE NAGE NA TE TE TEKI NA TA KE NAKE NA TE TE TEGI NA DHA GE NADHA TIRA KITA DHETHA A CE NAGE NA TE TE TEGI NA DHA GE NAGE NA TE TE TEHA A TA KE NAHA TIRA KITA DHETHA A GE NA TE TE	GE NA TE TE TEGI NA DHA GE NADHA TIRA KITA DHETDHA GE NA TE TEKE NA TE TE TEKI NA TA KE NADHA TIRA KITA DHETDHA GE NA TE TEGE NA TE TE TEGI NA DHA GE NAGE NA TE TE TEGI NA DHA GE NADHA TIRA KITA DHETDHA GE NA TE TEKE NA TE TE TEKI NA TA KE NAGE NA TE TE TEGI NA DHA GE NADHA TIRA KITA DHETDHA GE NA TE TEHA TIRA KITA DHETDHA GE NA TE TEHA TIRA KITA DHETDHA GE NA TE TE	GE NA TE TE TEGI NA DHA GE NADHI NA GE TA GEDHA TIRA KITA DHETDHA GE NA TE TETE DHI NA GE DHAKE NA TE TE TEKI NA TA KE NATIN NA KE TA KEDHA TIRA KITA DHETDHA GE NA TE TETE DHI NA GE DHAGE NA TE TE TEGI NA DHA GE NA TE TETE DHI NA GE DHAGE NA TE TE TEGI NA DHA GE NADHI NA GE TA GEGE NA TE TE TEGI NA DHA GE NADHI NA GE TA GEGE NA TE TE TEGI NA DHA GE NADHI NA GE TA GEGE NA TE TE TEGI NA DHA GE NADHI NA GE TA GEGE NA TE TE TEGI NA DHA GE NADHI NA GE TA GEGE NA TE TE TEGI NA DHA GE NATIN NA KE TA KEGE NA TE TE TEGI NA DHA GE NATIN NA KE TA KEGE NA TE TE TEGI NA DHA GE NATIN NA KE TA KEGE NA TE TE TEGI NA DHA GE NATIN NA KE TA KEGE NA TE TE TEGI NA DHA GE NATIN NA KE TA KEGE NA TE TE TEGI NA DHA GE NATIN NA KE TA KEGE NA TE TE TEGI NA DHA GE NATIN NA KE TA KEGE NA TE TE TEGI NA DHA GE NATIN NA KE TA KEGE NA TE TE TEGI NA DHA GE NATIN NA KE TA GEDHA TIRA KITA DHETDHA GE NA TE TETE DHI NA GE TA GEDHA TIRA KITA DHETDHA GE NA TE TETIN NA KE TA KEGE NA TE TE TEGI NA DHA GE NATIN NA KE TA GEDHA TIRA KITA DHETDHA GE NA TE TETE DHI NA GE TA GE	GE NA TE TE TEGI NA DHA GE NADHI NA GE TA GEDHA TIRA KITA DHETDHA GE NA TE TETE DHI NA GE DHAKE NA TE TE TEKI NA TA KE NATIN NA KE TA KEDHA TIRA KITA DHETDHA GE NA TE TETE DHI NA GE DHAGE NA TE TE TEGI NA DHA GE NA TE TETE DHI NA GE TA GEGE NA TE TE TEGI NA DHA GE NADHI NA GE TA GEGE NA TE TE TEGI NA DHA GE NADHI NA GE TA GEGE NA TE TE TEGI NA DHA GE NADHI NA GE TA GEGE NA TE TE TEGI NA DHA GE NADHI NA GE TA GEGE NA TE TE TEGI NA DHA GE NADHI NA GE TA GEGE NA TE TE TEGI NA DHA GE NATIN NA KE TA KEGE NA TE TE TEGI NA DHA GE NATIN NA KE TA GEDHA TIRA KITA DHETDHA GE NA TE TETE DHI NA GE DHAKE NA TE TE TEKI NA TA KE NATIN NA KE TA KEGE NA TE TE TEGI NA DHA GE NADHI NA GE TA GEDHA TIRA KITA DHETDHA GE NA TE TETIN NA KE TA KEGE NA TE TE TEGI NA DHA GE NATIN NA KE TA KEGE NA TE TE TEGI NA DHA GE NATIN NA KE TA KEGE NA TE TE TEGI NA DHA GE NATIN NA KE TA GEDHA TIRA KITA DHETDHA GE NA TE TETE DHI NA GE TA GE

The reader is invited to extrapolate the subsequent *vistar* based upon both the triplet and quintuplet versions of this *tabla kaida*.

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