

## Appendix 7: *Oscillation 1* — Analysis of Phenomenological Vector Field from the Perspective of Primary RP 1A

Table 1: *Oscillation 1* — Summary of hierarchical vector structure

Thirteen Form-void vectors within five parameters within the equi-harmonic cycle			
<b>Parameter 1: Metre</b>	Vector 1	Level 1: At level of simple metre	3 3 4 3 3 4 4 beats
	Vector 2	Level 2: At level of medium compound metre	10 10 4 beats
	Vector 3	Level 3: At level of full compound metre	24 beats
<b>Parameter 2: Melody</b>	Vector 4	Level 1: At level of melodic phrase 1	4 bars duration
	Vector 5	Level 2: At level of melodic phrase 2	5 bars duration
	Vector 6	Level 3: At level of melodic phrase 3	7 bars duration
[ <i>Song Form</i> ]	Vector 7	At level of AB Call and Response	14 bars duration
<b>Parameter 3: Harmonic Movement within Single Key Centre</b>	Vector 8	V-1 cadence between 1 <sup>st</sup> and 2 <sup>nd</sup> bars of A-section V-1 cadence between 1 <sup>st</sup> and 2 <sup>nd</sup> bars of B-section	2 bars duration
	Vector 9	2-5-1 progression at 6 <sup>th</sup> , 7 <sup>th</sup> and 8 <sup>th</sup> bars of AB-section	3 bars duration
<b>Parameter 4: Modulation</b>	Vector 10	Linear modulation	15 bars duration [A-section (7 bars) + B-section (7 bars) + 1 <sup>st</sup> bar of A-section in the <i>same</i> key (1 bar)]
	Vector 11	Cyclic modulation	15 bars duration [A-section (7 bars) + B-section (7 bars) + 1 <sup>st</sup> bar of A' -section in <i>new</i> key (1 bar)]
<b>Parameter 5: Global form — Equi-harmonicity</b>	Vector 12	Equi-harmonic Cycle	168 bars duration
<b>Global form — Rhythmic Density</b>	Vector 13	Oscillation	6048 bars duration

**LEVEL 1: METRE:**

Vector 1	At level of simple metre	3 3 4 3 3 4 4 beats
Vector 2	At level of medium compound metre	10 10 4 beats
Vector 3	At level of full compound metre	24 beats

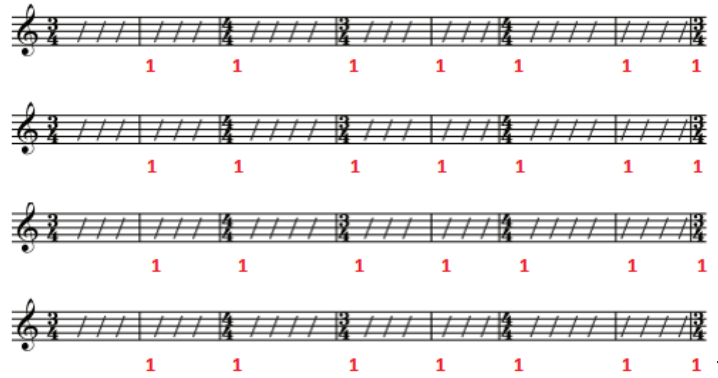


Figure 1: Metric groupings at the level of 3 + 3 + 4 + 3 + 3 - 4 + 4 beats



Figure 2: Metric groupings at the level of 10 + 10 + 4 beats (and 3 + 3 + 4 + 3 + 3 - 4 + 4 beats)

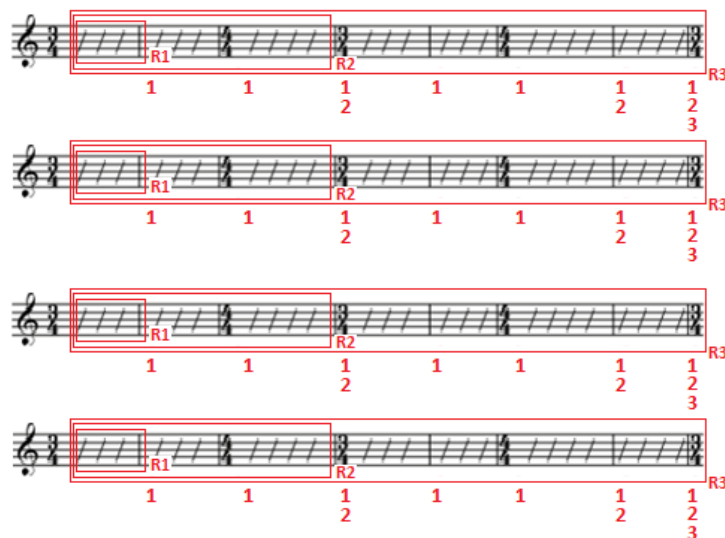


Figure 3: Metric groupings at the level of 24 beats (“R3” is 24-beat metric organisation)

Note: This figure also includes previous metric groupings R1 (3 + 3 + 4 + 3 + 3 - 4 + 4 beats) and R2 (10 + 10 + 4) beats

**LEVEL 2 MELODY**

- Vector 4 At level of melodic phrase 1 4 bars duration
- Vector 5 At level of melodic phrase 2 5 bars duration
- Vector 6 At level of melodic phrase 3 7 bars duration



Figure 4: Melodic organisation of phrases P1, P2 and P3, respectively, 4, 5 and 7 bars duration

## SONG FORM<sup>1</sup>

Vector 7      At level of AB Call and Response      14 bars duration

Figure 5: Melodic organisation of 14-bar melodic phrases, functioning as call and response

### LEVEL 3      HARMONIC MOVEMENT WITHIN SINGLE KEY CENTRE

Vector 8      Perfect cadence      2 bars duration

Vector 9      2-5-1 progression      3 bars duration

Figure 6: Harmonic movement within a single key centre — perfect cadence

<sup>1</sup> I have called the fourth hierarchical level of melodic organisation “song form” because, I propose, melodic organisation at this high hierarchical level is experienced as *call and response*.



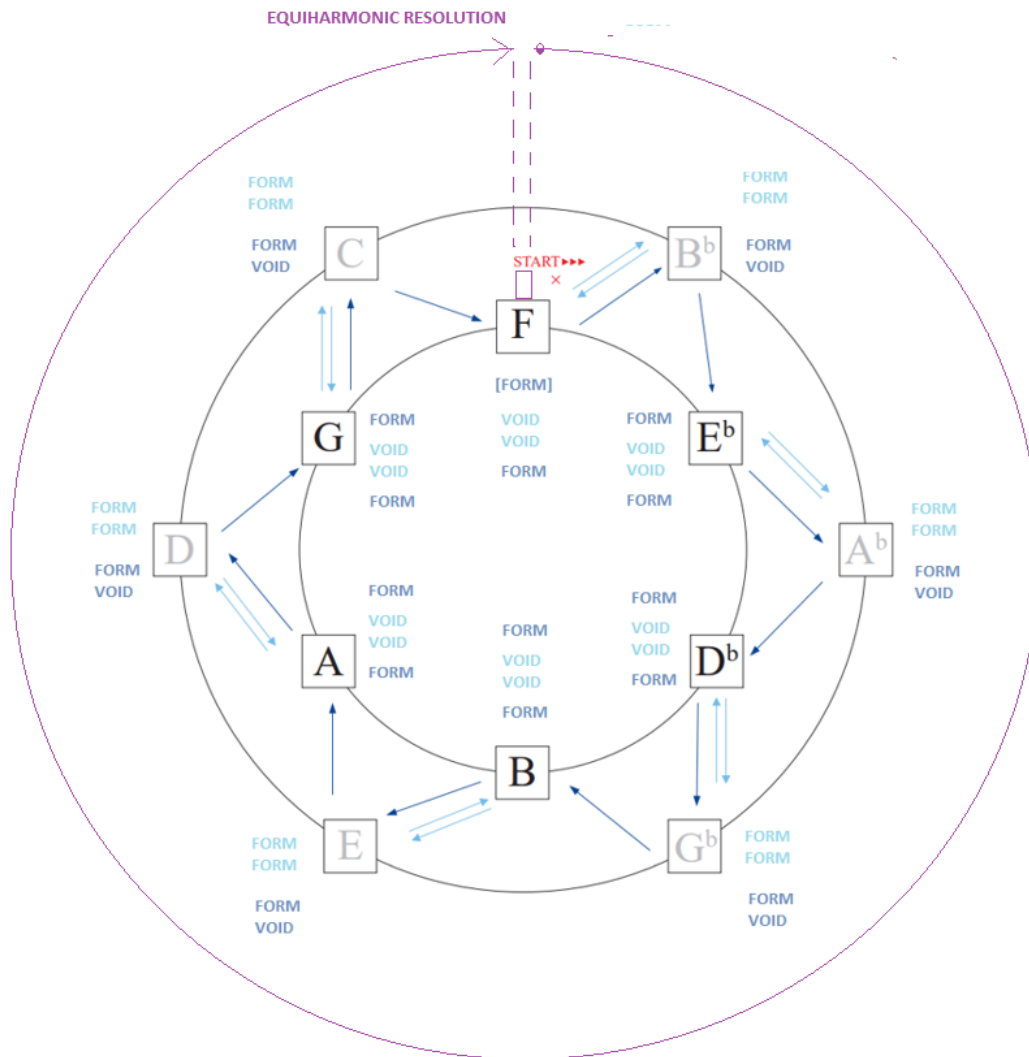


**LEVEL 5      GLOBAL FORM**

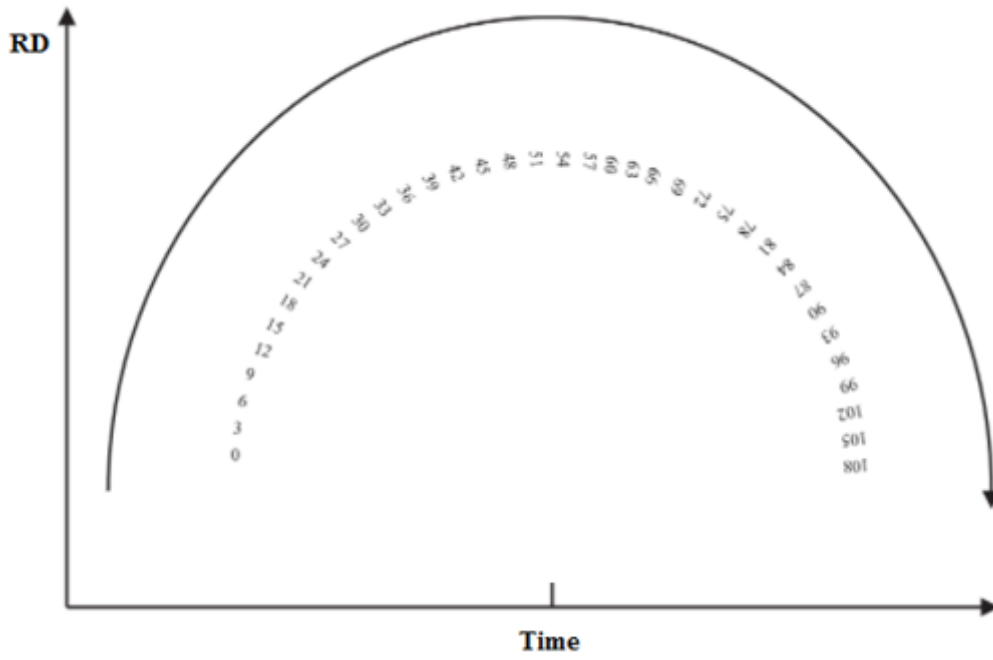
Vector 12

Equi-harmonic Resolution

168 bars duration



**Figure 11: Form-void vectors in the equi-harmonic cycle**



**Figure 12: Linear global form of the tabla part**

Note: RD is rhythmic density. Refer to section 9 of Appendix 5 for details of the compositional process.