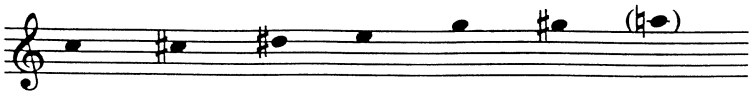


Fig. 1: set 6-19 (013478) with added note

Fig. 2: theme from Raaf using notes from Fig. 1

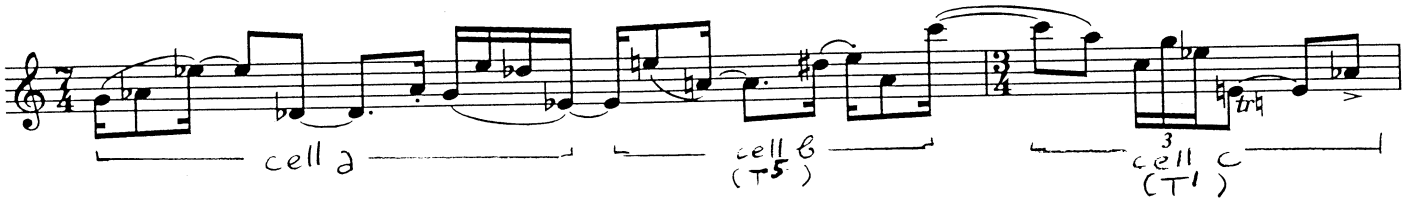


Fig. 3. transpositions of the main cell (a) from Raaf

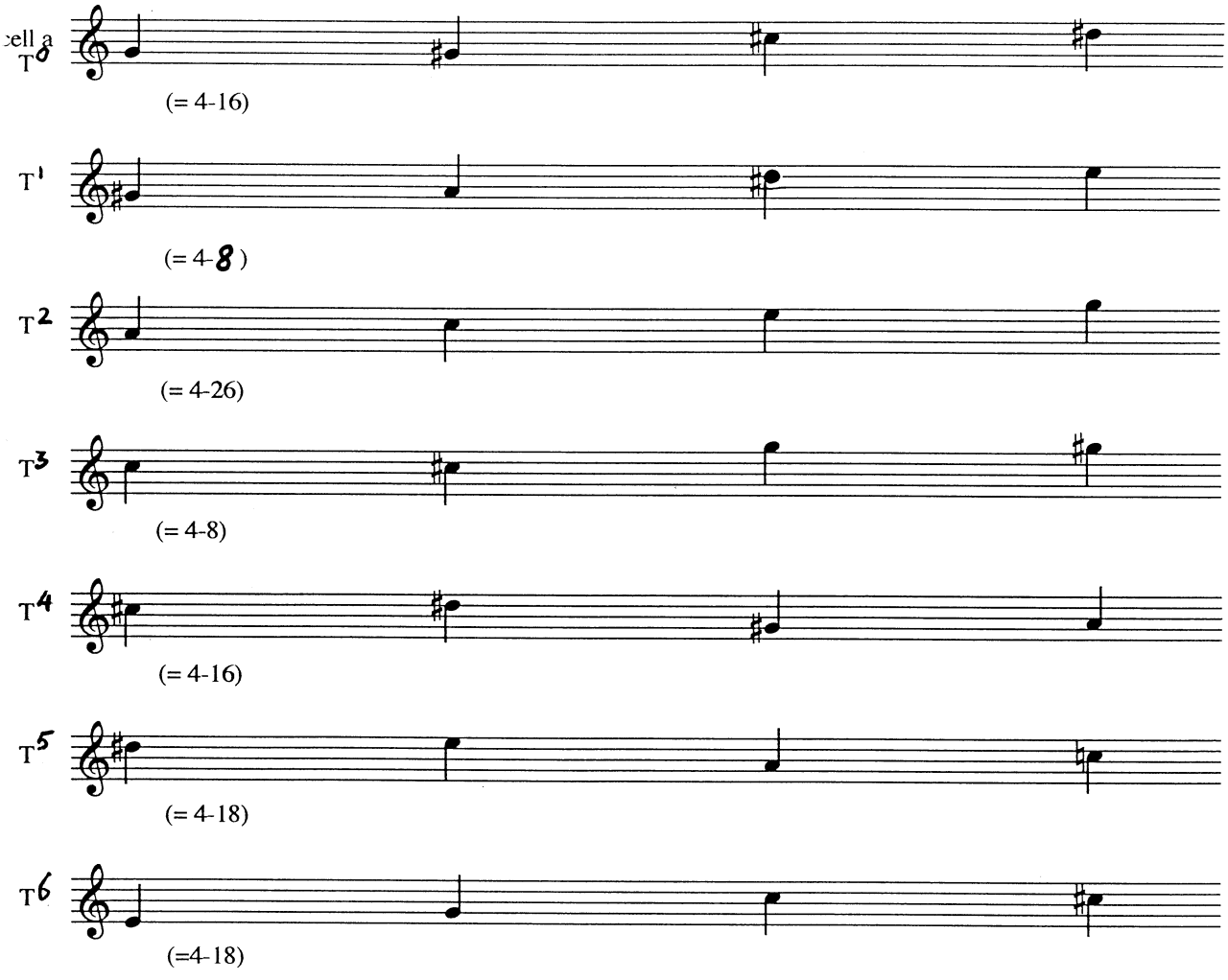


Fig. 4: Raaf- theme in *khanda* and in T10

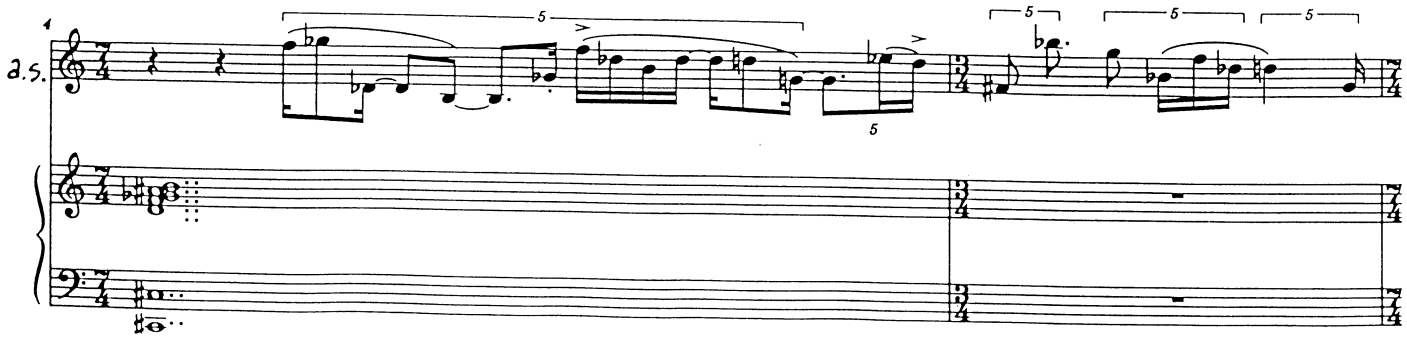


Fig. 5

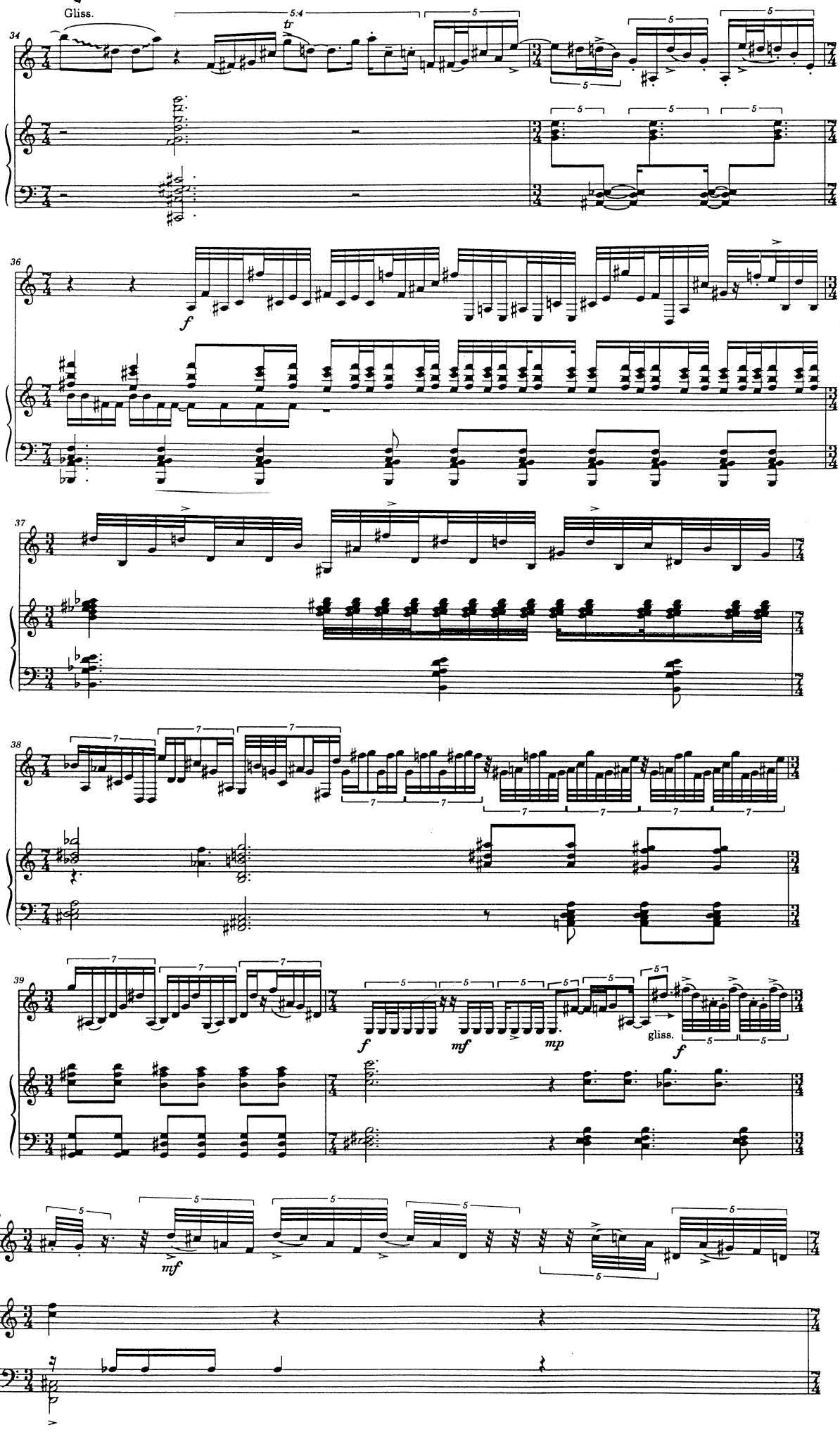


Fig. 6: "Tree of gati-bhedam" m. 34 t/m 41

bar number	gati (matra's per beat)	jathi (system. accent)	number of beats	cycle	set type and position Tala Sam	Anga Sam
34-35	khanda (5) (vanaf de 2e tel)	4	8	I	6-5 pp (i) 8[1]	6-44 pp (i) 4
36	chatusra (4)	geen	6 1/2	II	6-5 pp (i) 0	6-44 pp (i) 8
36-37	ch. 2nd speed	7	3 1/2			
38	misra (7)	geen	5	III	6-5 pp (i) 4	6-44 pp (i) 0
38-39	misra	5	5			
40	kh. kh.	geen 3	3 3	IV	6-5 pp (i) 6	6-44 pp (i) 2
40-41	kh. (2nd speed)	4	4			

1) "pp" stands for *prime position* and gives the position of the first note of the set in relation to C;
(i) means that the set unfolds in inversion, for example in this case as (8 7 6 5 2 1);
see also the aforementioned article on P-technique

Fig. 7: transformation 6-5 > 6-19 > 6-44

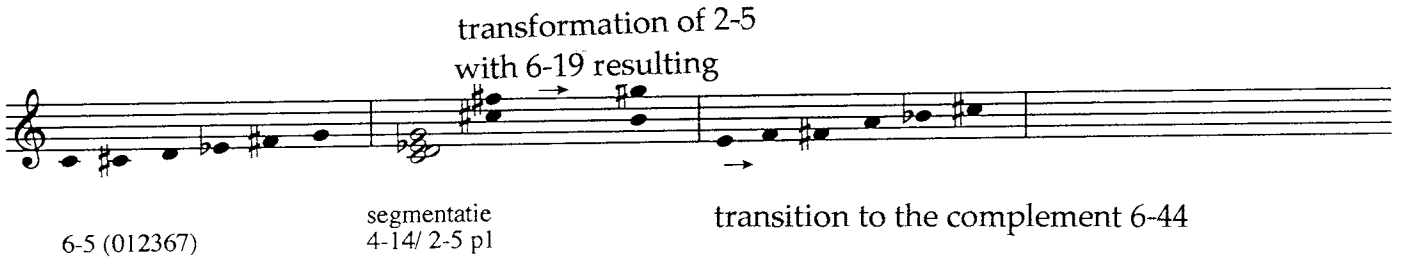
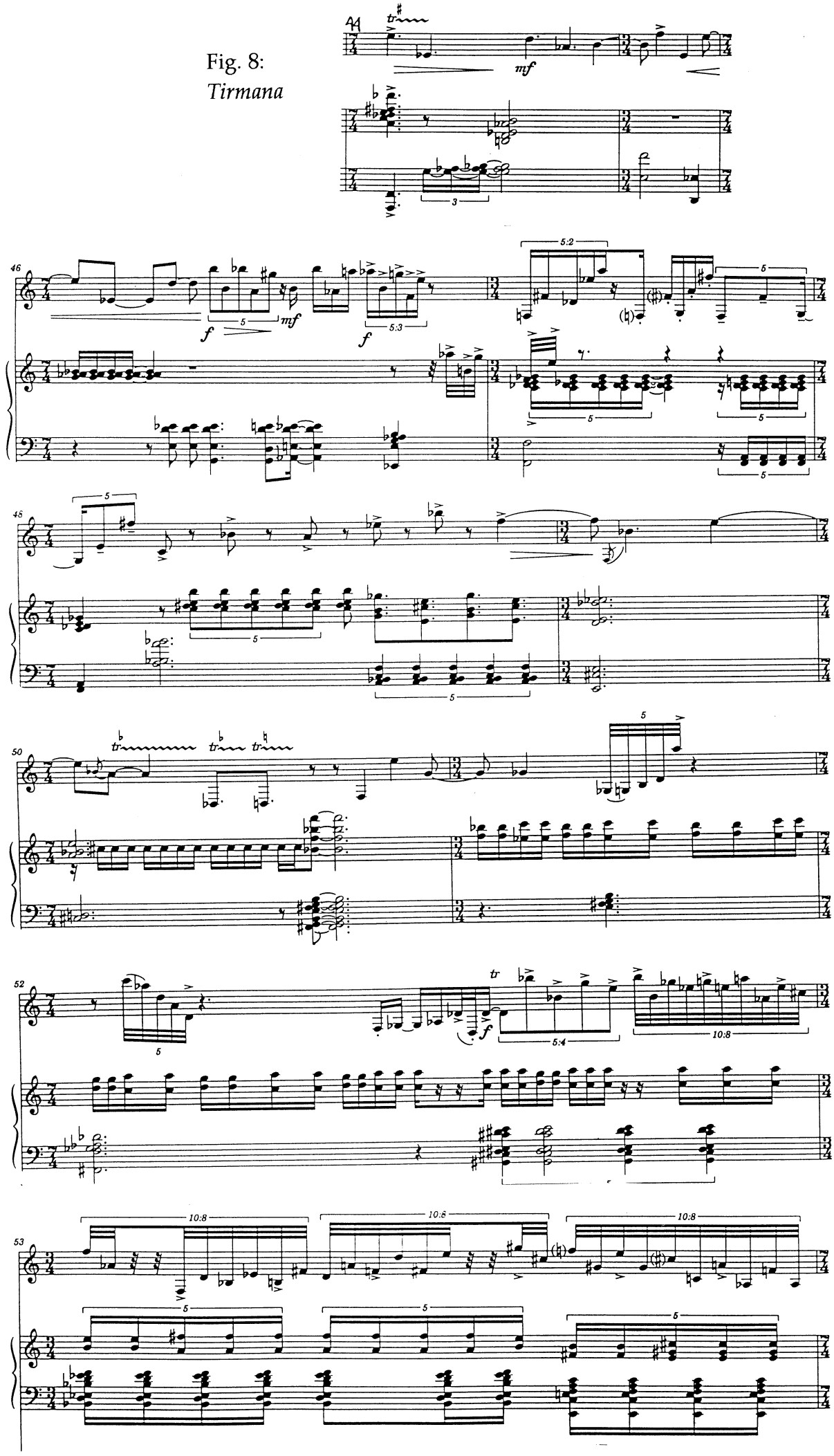


Fig. 8:
Tirmana



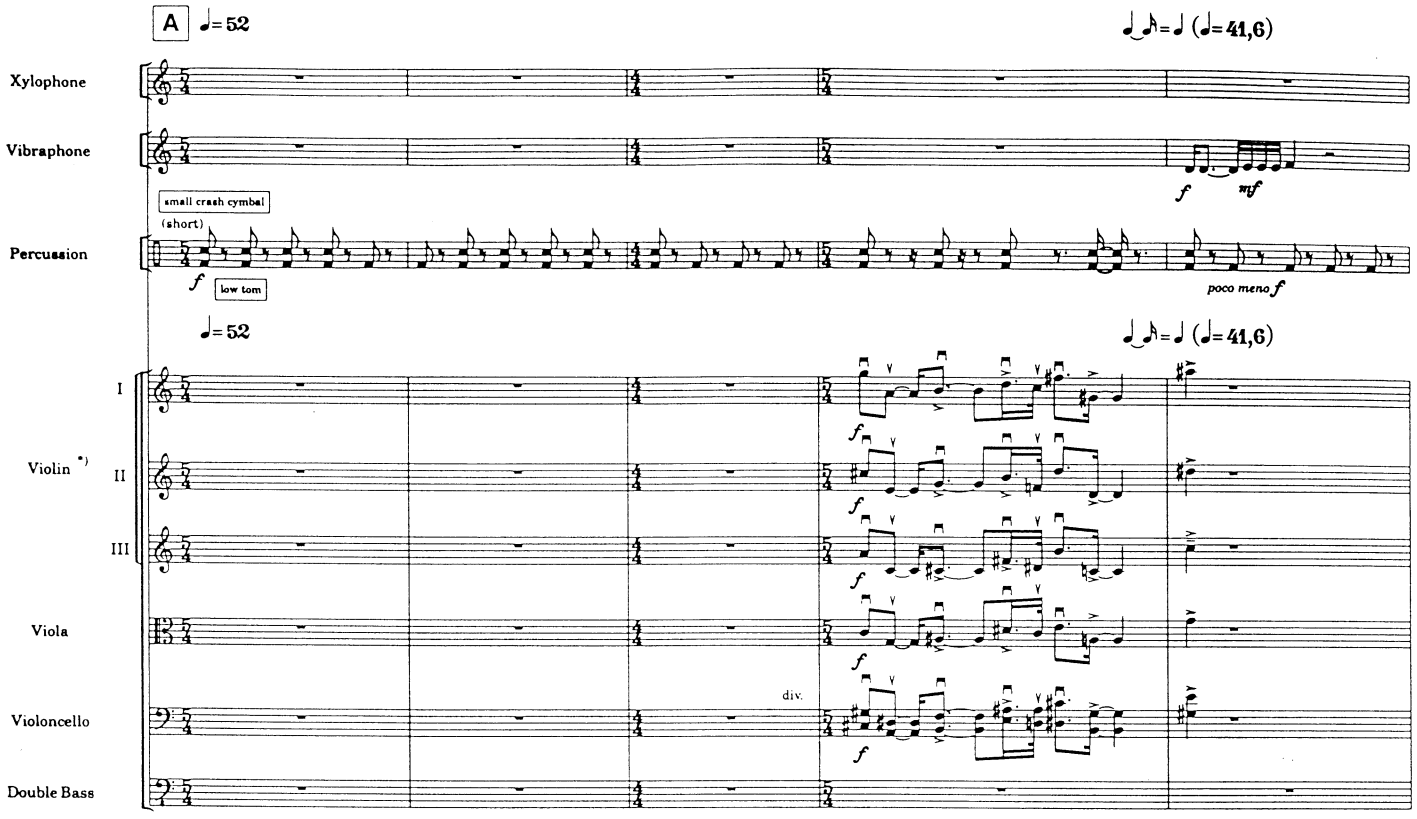

A
♩= 52
♩♪=♩ (♩= 41,6)
Xylophone
Vibraphone
small crash cymbal
(short)
Percussion
low tom
poco meno f
I
II
III
Violin *)
Viola
div.
Violoncello
Double Bass

Fig. 9

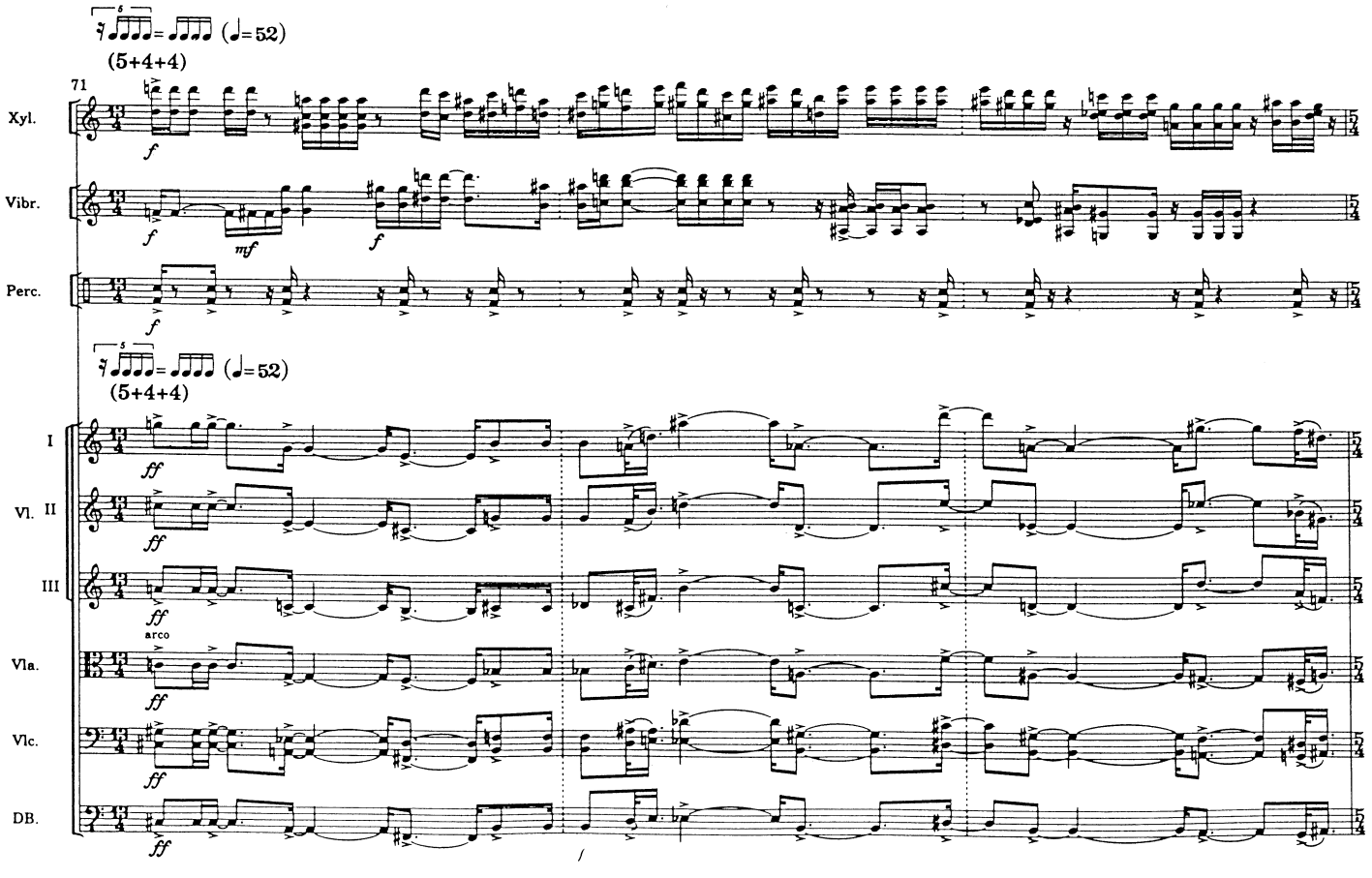

(5+4+4)
(♩= 52)
71
Xyl.
Vibr.
Perc.
I
Vl. II
III
arco
Vla.
Vlc.
DB.

Fig. 10

Fig. 11: *jathi bhedam* sequens bar 71 with note lengths

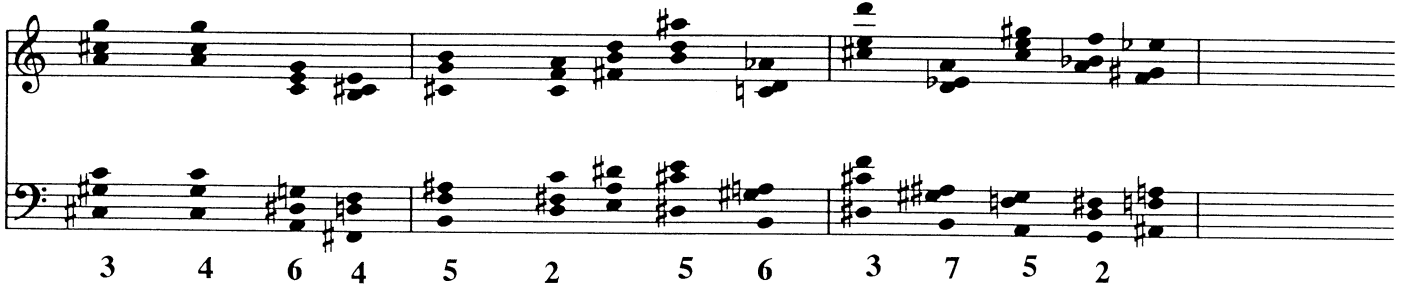


Fig. 12: Rondo m. 78-81

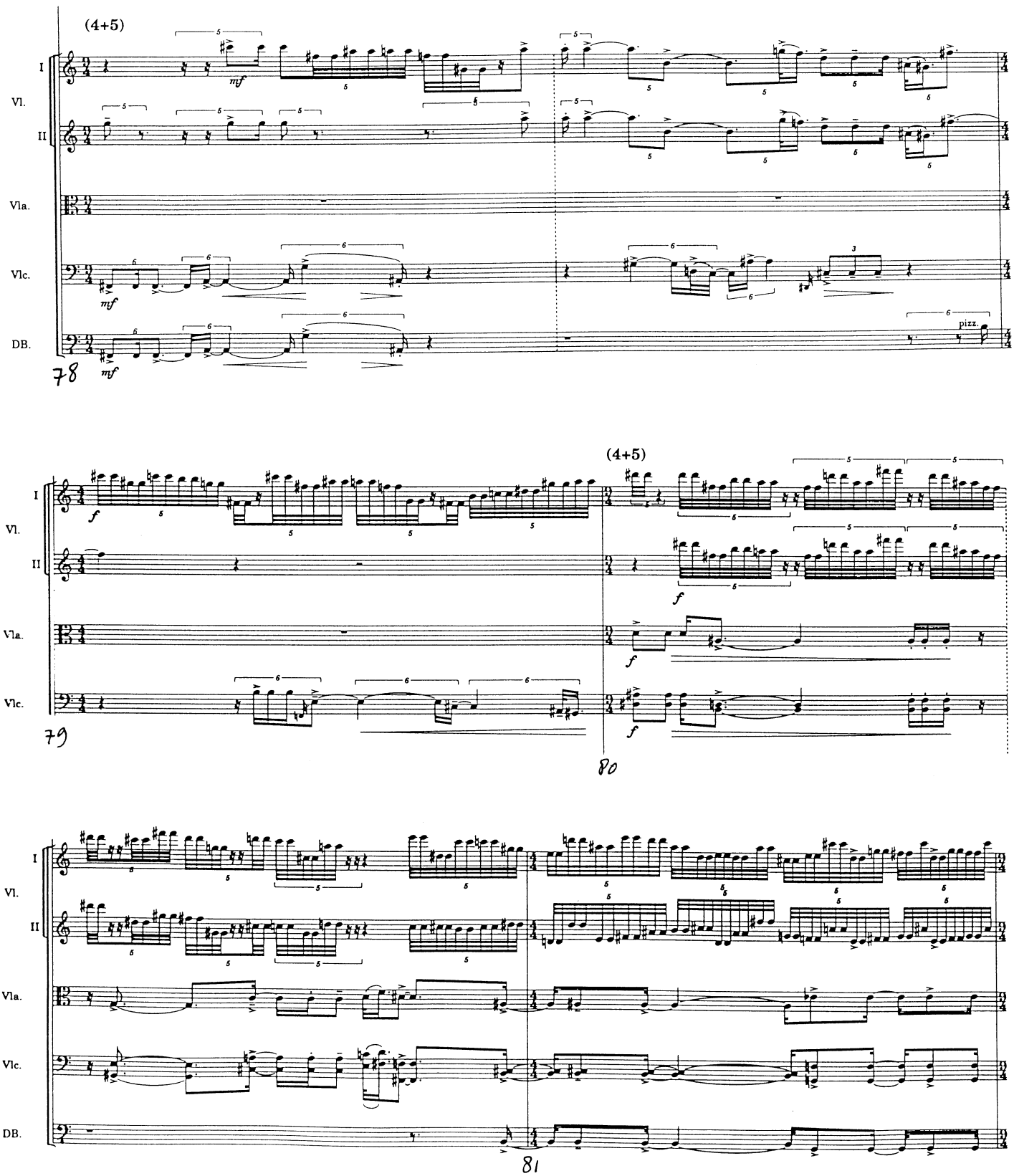


Fig. 13: *jathi bhedam* sequence in T2 with *sruti bhedams* and lengths such as used in bar 80

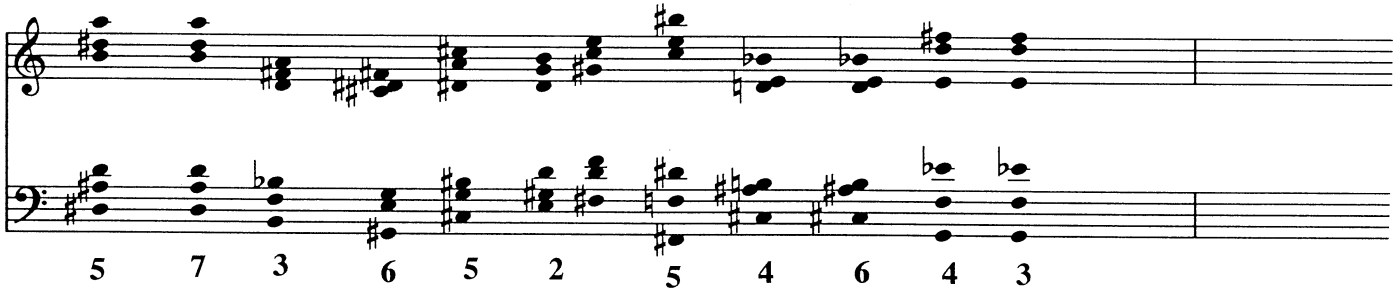


Fig. 14: the 6 chords of the tirmana (*krama* form, bar 88 5th beat -bar 94)

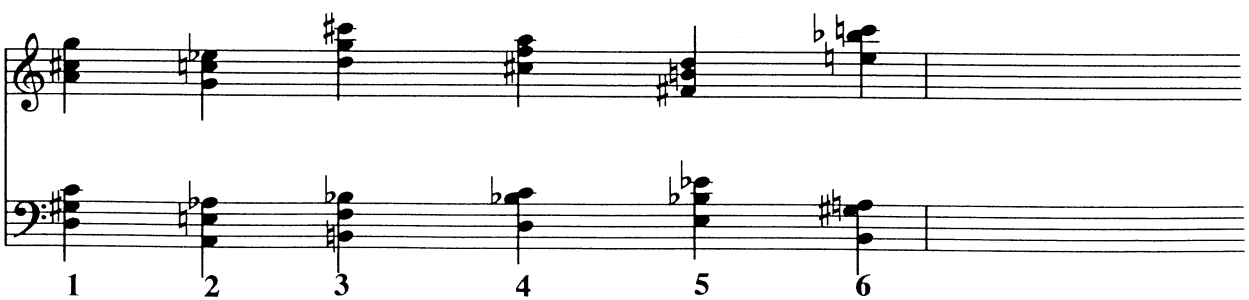


Fig. 15: fragment of the tirmana

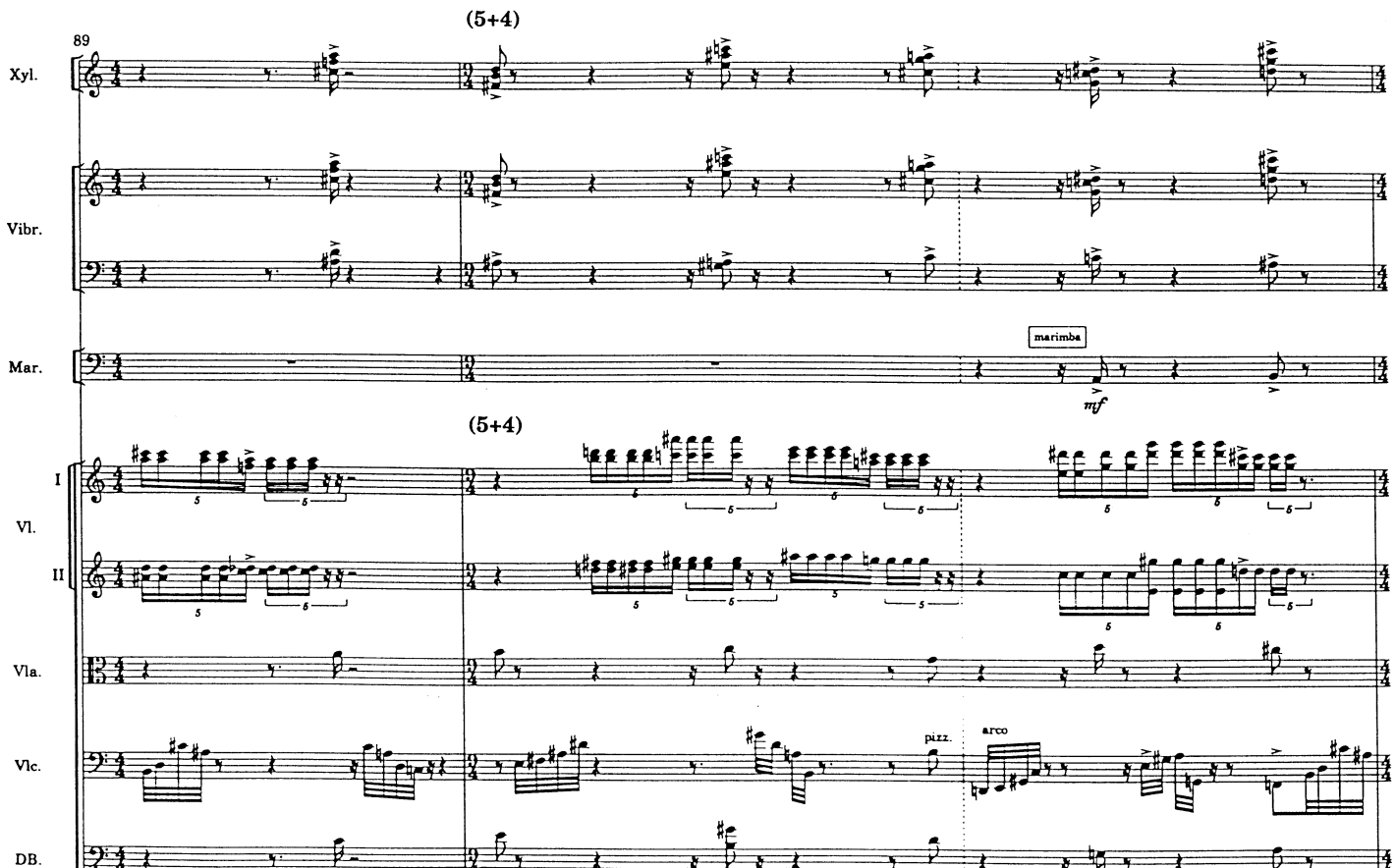


Fig. 16: Rondo bar 4 in "Karnatic notation"

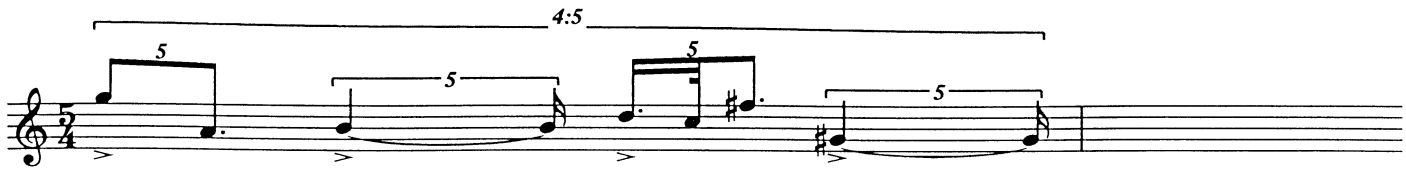


Fig. 17: bar 71, *jathi bhedam* sequence with "Karnatic beaming"

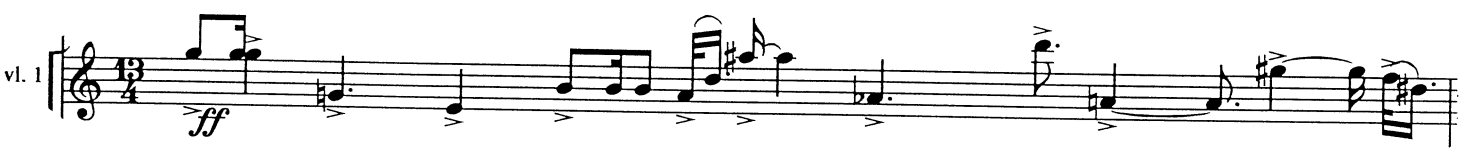
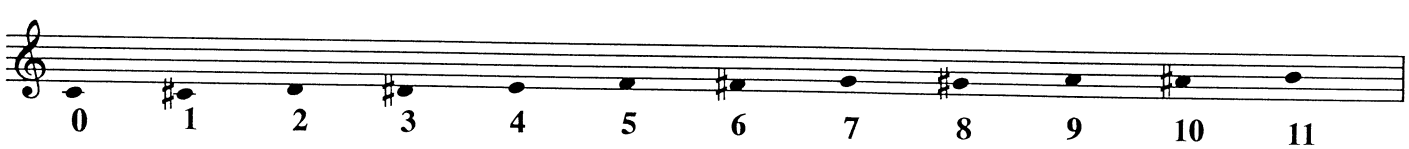



Fig. 18: numbering of pitches in set theory