

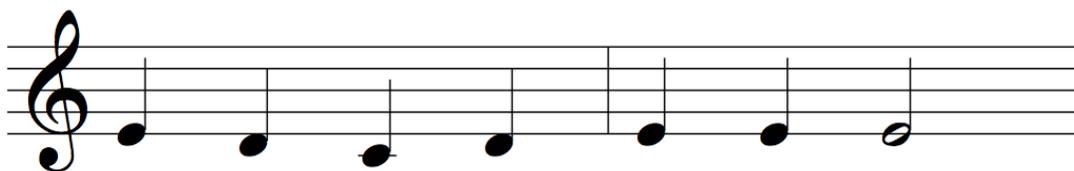
## Variation

After stating the first phrase of a piece one or two times, it becomes necessary to add *variation*. In a musical sense, variation means reusing a piece of material but modifying it in some way. This change can be small, or it can be large. The important thing is it adds just enough variety to maintain interest, but still maintains a sense of coherence.

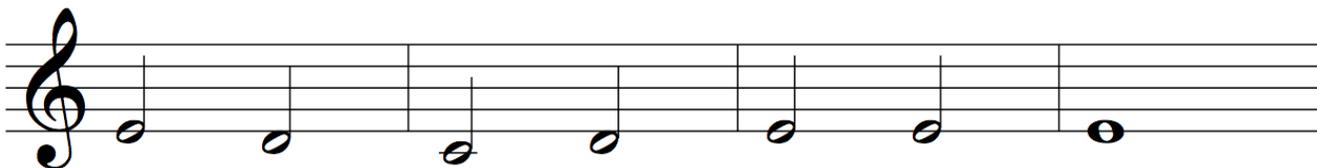
There are many effective techniques for creating variation. The first set of techniques we will learn deal with rhythm.

### Rhythmic Augmentation

Augmentation means taking a chunk of musical material and increasing the time value of each note. All the notes expand by the same proportion. For example, suppose we had the following melody:



If we double the duration of each note we get:



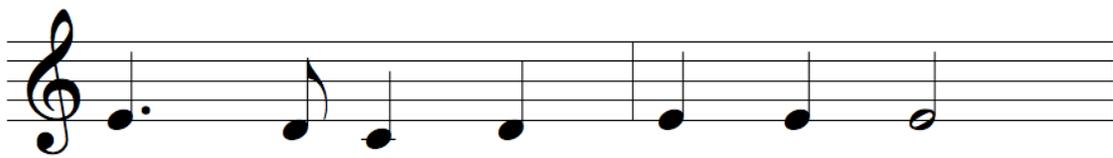
### Rhythmic Diminution

The opposite of augmentation is called *diminution*. In this case, we decrease the duration of each note by the same amount. If we take our original quarter note melody and divide the length of each note in half, we get:



## Rhythmic Shifting

One technique is just to move one note a little later or earlier in time. This creates a very moderate effect when only a small change is needed. If we take our original melody and move the second note, we get:



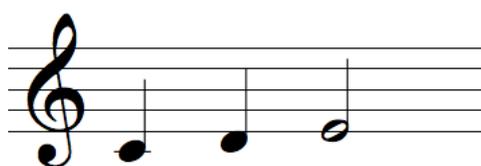
In all of these techniques, we did not change the pitches themselves. We only changed the timing. In the next set of techniques, we will alter the note content.

## Adding Notes

We have already learned previously how to add ornamentation to a melody. These techniques can also be used to create variation. For example, suppose we have a simple melody as follows:



Upon playing the melody the second time, we add a passing tone. This adds variety.



## Removing Notes

In the same way that we added notes to an existing melody, we can also remove notes. A safe strategy is to remove ornamentation:

