

Lá Vai O Comboio, Lá Vai

Music21

Original

TIV Euclidean 0.75

TIV Euclidean 0.5

TIV Euclidean 0.25

Original

TIV Cosine 0.75

TIV Cosine 0.5

TIV Cosine 0.25

The image displays a musical score for the song "Lá Vai O Comboio, Lá Vai". It consists of two systems of staves, each containing four staves. The first system shows the original melody and its TIV (Tonal Interval Vector) processed versions using Euclidean distance at thresholds of 0.75, 0.5, and 0.25. The second system shows the original melody and its TIV processed versions using Cosine distance at the same thresholds. The original melody is in 3/4 time and consists of 8 measures. The TIV processed versions show how the melody changes as the threshold decreases, with more intervals being replaced by whole notes or rests at lower thresholds.

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Original

TIV Euclidean 0.75

TIV Euclidean 0.5

TIV Euclidean 0.25

Original

TIV Cosine 0.75

TIV Cosine 0.5

TIV Cosine 0.25

The image displays a musical score with two systems of staves. Each system contains four staves: the original melody and three TIV (Tonal Interval Variance) processed versions. The first system uses the Euclidean metric, and the second system uses the Cosine metric. The TIV versions are labeled with thresholds of 0.25, 0.5, and 0.75. The original melody is in treble clef, 4/4 time, and consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, 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B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E

18

Original

TIV Euclidean 0.75

TIV Euclidean 0.5

TIV Euclidean 0.25

Original

TIV Cosine 0.75

TIV Cosine 0.5

TIV Cosine 0.25

The image displays a musical score with two systems of staves. Each system contains four staves: 'Original', 'TIV Euclidean 0.75', 'TIV Euclidean 0.5', and 'TIV Euclidean 0.25' in the first system, and 'Original', 'TIV Cosine 0.75', 'TIV Cosine 0.5', and 'TIV Cosine 0.25' in the second system. The 'Original' staves show a melody in treble clef, 4/4 time, consisting of a sequence of eighth and quarter notes. The TIV (Time-Varying) staves show the same melody with varying degrees of rhythmic complexity and note density, corresponding to the Euclidean and Cosine metrics at thresholds of 0.75, 0.5, and 0.25. The score is divided into two systems, each starting at measure 18. The TIV versions show increasing rhythmic complexity and note density as the threshold decreases from 0.75 to 0.25.

Lá Vai O Comboio, Lá Vai

Music21

Original

Metric 0.75

Metric 0.5

Metric 0.25

This block contains the first system of the musical score, measures 1 through 9. It features four staves: 'Original' (treble clef, 3/4 time), 'Metric 0.75' (treble clef, 3/4 time), 'Metric 0.5' (treble clef, 3/4 time), and 'Metric 0.25' (treble clef, 3/4 time). The 'Original' staff shows a melody starting with a quarter rest, followed by eighth and quarter notes. The 'Metric 0.75' staff follows the original melody. The 'Metric 0.5' staff shows a melody with dotted rhythms. The 'Metric 0.25' staff shows a melody with dotted rhythms and rests.

10

Original

Metric 0.75

Metric 0.5

Metric 0.25

This block contains the second system of the musical score, measures 10 through 18. It features four staves: 'Original' (treble clef, 3/4 time), 'Metric 0.75' (treble clef, 3/4 time), 'Metric 0.5' (treble clef, 3/4 time), and 'Metric 0.25' (treble clef, 3/4 time). The 'Original' staff continues the melody from measure 10. The 'Metric 0.75' staff follows the original melody. The 'Metric 0.5' staff shows a melody with dotted rhythms. The 'Metric 0.25' staff shows a melody with dotted rhythms and rests.

20

Original

Metric 0.75

Metric 0.5

Metric 0.25

This block contains the third system of the musical score, measures 19 through 24. It features four staves: 'Original' (treble clef, 3/4 time), 'Metric 0.75' (treble clef, 3/4 time), 'Metric 0.5' (treble clef, 3/4 time), and 'Metric 0.25' (treble clef, 3/4 time). The 'Original' staff continues the melody from measure 19. The 'Metric 0.75' staff follows the original melody. The 'Metric 0.5' staff shows a melody with dotted rhythms. The 'Metric 0.25' staff shows a melody with dotted rhythms and rests. The system ends with a double bar line.

Lá Vai O Comboio, Lá Vai

Music21

Original

Intervallic 0.75

Intervallic 0.5

Intervallic 0.25

10

Original

Intervallic 0.75

Intervallic 0.5

Intervallic 0.25

19

Original

Intervallic 0.75

Intervallic 0.5

Intervallic 0.25

Lá Vai O Comboio, Lá Vai

Music21

Original

All Euclidean 0.75

All Euclidean 0.5

All Euclidean 0.25

Original

All Cosine 0.75

All Cosine 0.5

All Cosine 0.25

The image displays a musical score for the piece 'Lá Vai O Comboio, Lá Vai'. It consists of two systems of staves, each containing four staves. The first system shows the 'Original' melody and three variations generated using the 'All Euclidean' algorithm with parameters 0.75, 0.5, and 0.25. The second system shows the 'Original' melody and three variations generated using the 'All Cosine' algorithm with parameters 0.75, 0.5, and 0.25. Each staff is in 3/4 time and uses a treble clef. The original melody is a simple, rhythmic tune. The Euclidean variations show increasing levels of rhythmic complexity and syncopation as the parameter decreases from 0.75 to 0.25. The Cosine variations show a different pattern of rhythmic alteration, with some notes being replaced by rests or different note values.

9

Original

All Euclidean 0.75

All Euclidean 0.5

All Euclidean 0.25

Original

All Cosine 0.75

All Cosine 0.5

All Cosine 0.25

The image displays a musical score with two systems of staves. Each system contains five staves. The first staff in each system is the 'Original' melody. The subsequent staves show reconstructions using different methods and thresholds. The first system uses 'All Euclidean' with thresholds of 0.75, 0.5, and 0.25. The second system uses 'All Cosine' with the same thresholds. The notation includes various note values (quarter, eighth, sixteenth notes, rests) and accidentals (sharps, flats). The 'All Euclidean' reconstructions show a progressive loss of detail as the threshold decreases, with more notes being replaced by rests. The 'All Cosine' reconstructions maintain more of the original's structure at higher thresholds but also show degradation at lower thresholds.

18

Original

All Euclidean 0.75

All Euclidean 0.5

All Euclidean 0.25

Original

All Cosine 0.75

All Cosine 0.5

All Cosine 0.25

The image displays a musical score with eight staves, organized into two groups of four. The first group (staves 1-4) compares the 'Original' audio with three levels of 'All Euclidean' reconstruction (0.75, 0.5, and 0.25). The second group (staves 5-8) compares the 'Original' audio with three levels of 'All Cosine' reconstruction (0.75, 0.5, and 0.25). Each staff begins with a treble clef and a key signature of one sharp (F#). The 'Original' staves show a melody of eighth and quarter notes. The reconstructed staves show how this melody is approximated by the respective methods at different quantization levels, with lower values (0.25) resulting in more quantized, step-like patterns.