

# Larau, Larito

Music21

The image displays a musical score for the piece "Larau, Larito". It consists of two systems of staves, each containing an original melody and three variations generated using TIV (Tonal Interval Variations) with Euclidean and Cosine metrics at 0.25, 0.5, and 0.75 levels. The music is written in 2/4 time and treble clef.

**System 1:**

- Original:** The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note C5, an eighth note B4, and a quarter note A4. The third measure contains a quarter note G4, an eighth note F4, and a quarter note E4. The fourth measure contains a quarter note D4, an eighth note C4, and a quarter note B3. The fifth measure contains a quarter note A3, an eighth note G3, and a quarter note F3. The sixth measure contains a quarter note E3, an eighth note D3, and a quarter note C3.
- TIV Euclidean 0.25:** The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note C5, an eighth note B4, and a quarter note A4. The third measure contains a quarter note G4, an eighth note F4, and a quarter note E4. The fourth measure contains a quarter note D4, an eighth note C4, and a quarter note B3. The fifth measure contains a quarter note A3, an eighth note G3, and a quarter note F3. The sixth measure contains a quarter note E3, an eighth note D3, and a quarter note C3.
- TIV Euclidean 0.5:** The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note C5, an eighth note B4, and a quarter note A4. The third measure contains a quarter note G4, an eighth note F4, and a quarter note E4. The fourth measure contains a quarter note D4, an eighth note C4, and a quarter note B3. The fifth measure contains a quarter note A3, an eighth note G3, and a quarter note F3. The sixth measure contains a quarter note E3, an eighth note D3, and a quarter note C3.
- TIV Euclidean 0.75:** The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note C5, an eighth note B4, and a quarter note A4. The third measure contains a quarter note G4, an eighth note F4, and a quarter note E4. The fourth measure contains a quarter note D4, an eighth note C4, and a quarter note B3. The fifth measure contains a quarter note A3, an eighth note G3, and a quarter note F3. The sixth measure contains a quarter note E3, an eighth note D3, and a quarter note C3.

**System 2:**

- Original:** The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note C5, an eighth note B4, and a quarter note A4. The third measure contains a quarter note G4, an eighth note F4, and a quarter note E4. The fourth measure contains a quarter note D4, an eighth note C4, and a quarter note B3. The fifth measure contains a quarter note A3, an eighth note G3, and a quarter note F3. The sixth measure contains a quarter note E3, an eighth note D3, and a quarter note C3.
- TIV Cosine 0.25:** The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note C5, an eighth note B4, and a quarter note A4. The third measure contains a quarter note G4, an eighth note F4, and a quarter note E4. The fourth measure contains a quarter note D4, an eighth note C4, and a quarter note B3. The fifth measure contains a quarter note A3, an eighth note G3, and a quarter note F3. The sixth measure contains a quarter note E3, an eighth note D3, and a quarter note C3.
- TIV Cosine 0.5:** The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note C5, an eighth note B4, and a quarter note A4. The third measure contains a quarter note G4, an eighth note F4, and a quarter note E4. The fourth measure contains a quarter note D4, an eighth note C4, and a quarter note B3. The fifth measure contains a quarter note A3, an eighth note G3, and a quarter note F3. The sixth measure contains a quarter note E3, an eighth note D3, and a quarter note C3.
- TIV Cosine 0.75:** The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note C5, an eighth note B4, and a quarter note A4. The third measure contains a quarter note G4, an eighth note F4, and a quarter note E4. The fourth measure contains a quarter note D4, an eighth note C4, and a quarter note B3. The fifth measure contains a quarter note A3, an eighth note G3, and a quarter note F3. The sixth measure contains a quarter note E3, an eighth note D3, and a quarter note C3.

7

Original

TIV Euclidean 0.25

TIV Euclidean 0.5

TIV Euclidean 0.75

Original

TIV Cosine 0.25

TIV Cosine 0.5

TIV Cosine 0.75

The image displays a musical score with eight staves, organized into two groups of four. Each group begins with an 'Original' melody, followed by three variations labeled 'TIV' (Time-Varying) using either 'Euclidean' or 'Cosine' metrics at thresholds of 0.25, 0.5, and 0.75. The original melody is written in treble clef and consists of three measures: the first measure contains four eighth notes (G4, A4, B4, C#4), the second measure contains four eighth notes (D4, C#4, B4, A4), and the third measure contains two quarter notes (G4, F#4). The TIV variations show how the melody is reconstructed or approximated based on the specified metric and threshold. For example, at a 0.25 threshold, the TIV Euclidean version uses many rests, while the TIV Cosine version uses fewer notes, often with accidentals. As the threshold increases to 0.75, the TIV versions become more similar to the original melody. The score is marked with a '7' at the top left, likely indicating a measure number or a specific time point.

# Larau, Larito

Music21

Original

Metric 0.25

Metric 0.5

Metric 0.75

This system contains four staves of music in 2/4 time. The 'Original' staff features a melody with eighth and quarter notes, including a sharp sign on the final note. The 'Metric 0.25' staff shows the original notes as eighth notes with stems, while the other notes are replaced by rests. The 'Metric 0.5' staff shows the original notes as quarter notes with stems, with other notes replaced by rests. The 'Metric 0.75' staff shows the original notes as half notes with stems, with other notes replaced by rests.

8

Original

Metric 0.25

Metric 0.5

Metric 0.75

This system contains four staves of music in 2/4 time, starting with a measure rest marked '8'. The 'Original' staff features a melody with eighth and quarter notes. The 'Metric 0.25' staff shows the original notes as eighth notes with stems, while the other notes are replaced by rests. The 'Metric 0.5' staff shows the original notes as quarter notes with stems, with other notes replaced by rests. The 'Metric 0.75' staff shows the original notes as half notes with stems, with other notes replaced by rests.

# Larau, Larito

Music21

Original

Intervallic 0.25

Intervallic 0.5

Intervallic 0.75

8

Original

Intervallic 0.25

Intervallic 0.5

Intervallic 0.75

# Larau, Larito

Music21

Original

All Euclidean 0.25

All Euclidean 0.5

All Euclidean 0.75

Original

All Cosine 0.25

All Cosine 0.5

All Cosine 0.75

The image displays a musical score for the piece 'Larau, Larito'. It consists of two systems of staves, each containing six staves. The first system shows the 'Original' melody and its transformations using the 'All Euclidean' algorithm with parameters 0.25, 0.5, and 0.75. The second system shows the 'Original' melody and its transformations using the 'All Cosine' algorithm with parameters 0.25, 0.5, and 0.75. The music is written in 2/4 time, with a key signature of one flat (B-flat). The original melody is a simple, rhythmic tune. The transformations preserve the overall structure and rhythm while altering the pitch and interval relationships. The 'All Euclidean' transformations result in more complex, often chromatic, melodic lines, while the 'All Cosine' transformations result in more stepwise, diatonic-sounding lines.

The image displays a musical score with eight staves, organized into two groups of four. Each group begins with an 'Original' melody, followed by three reconstructed versions using either 'All Euclidean' or 'All Cosine' algorithms with parameters 0.25, 0.5, and 0.75. The staves are numbered 7, 8, 9, and 10 at the beginning of each group. The original melody consists of three measures: the first measure has notes G4, A4, B4 (sharp), and A4; the second measure has notes G4, F#4, E4, and D4; the third measure has notes C4 and B3. The Euclidean and Cosine reconstructions use various note values (quarter, eighth, and sixteenth notes) and rests to approximate the original melody's rhythm and pitch. The 'All Euclidean' reconstructions use only whole and half notes, while the 'All Cosine' reconstructions use eighth and sixteenth notes.

7  
Original

All Euclidean 0.25

All Euclidean 0.5

All Euclidean 0.75

8  
Original

All Cosine 0.25

All Cosine 0.5

All Cosine 0.75

9

10