

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 metrics at 0.75, 0.5, and 0.25 thresholds. The second system shows the original melody and its TIV processed versions using Cosine metrics at 0.75, 0.5, and 0.25 thresholds. The original melody is in 3/4 time and features a mix of eighth and quarter notes. The TIV processed versions show varying degrees of simplification and rhythmic alteration as the threshold decreases from 0.75 to 0.25.

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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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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 a melody, comparing the original with its TIV (Time-Varying) versions using different metrics and thresholds. The score is organized into two systems, each containing four staves. The first system shows the original melody and its TIV versions for Euclidean metrics at thresholds of 0.75, 0.5, and 0.25. The second system shows the original melody and its TIV versions for Cosine metrics at the same thresholds. The original melody is a sequence of notes in a treble clef, starting with a half note, followed by quarter notes, eighth notes, and dotted notes. The TIV versions show the effect of quantization, with notes being replaced by rests or simplified as the threshold decreases. The Euclidean metrics show a more gradual quantization compared to the Cosine metrics, which show more significant simplification at lower thresholds.