

*Saluons donc ces compositeurs qui se préoccupent de la forme !
Mais il leur faudra porter leur regard plus avant dans le champ des
ressources musicales s'ils veulent atteindre à des formes d'un ordre
plus élevé.*



Arnold Schoenberg, *Le style et l'idée*, Paris, Buchet/Chastel, 1977, p. 198.

On a rassemblé figure 17 la représentation structurelle (dans sa version temporelle), la chaîne sémiotique, et la traduction en termes de phases cognitives. Cette dernière traduction semble donner une « valeur » particulière aux embranchements de la structure.

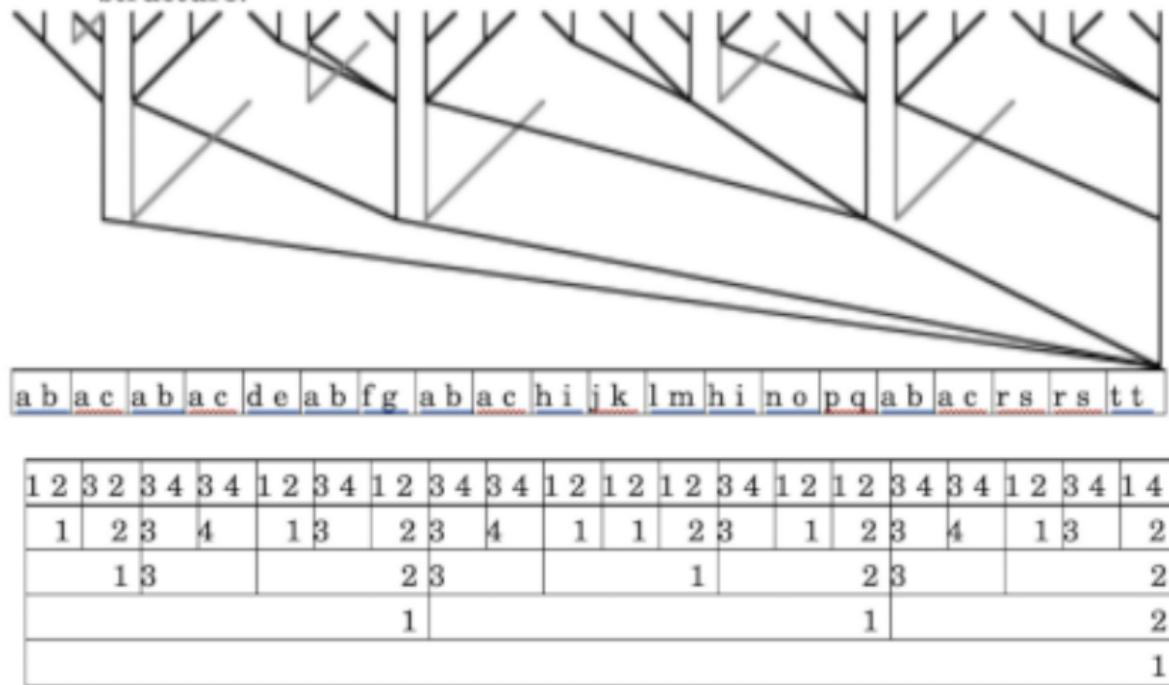


Fig. 17 : Le dernier mouvement de la sonate « facile » de W. A. Mozart, explicité en termes de phases cognitives.

Jean-Marc Chouvel

ESQUISSES
POUR UNE PENSÉE
MUSICALE

Les métamorphoses d'Orphée

L'Harmattan

MUSIQUE ET CHAMP SOCIAL

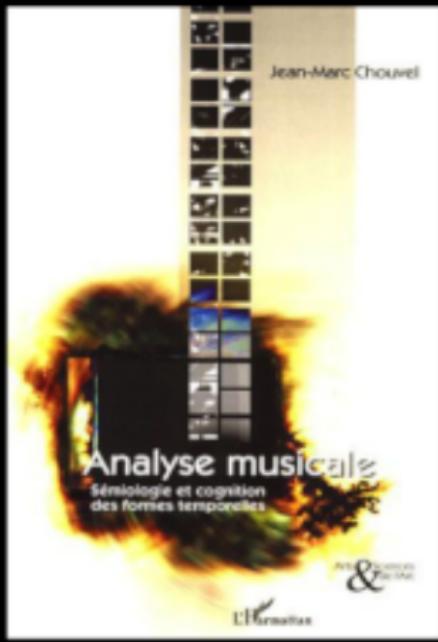
LOGIQUES SOCIALES

p. 105

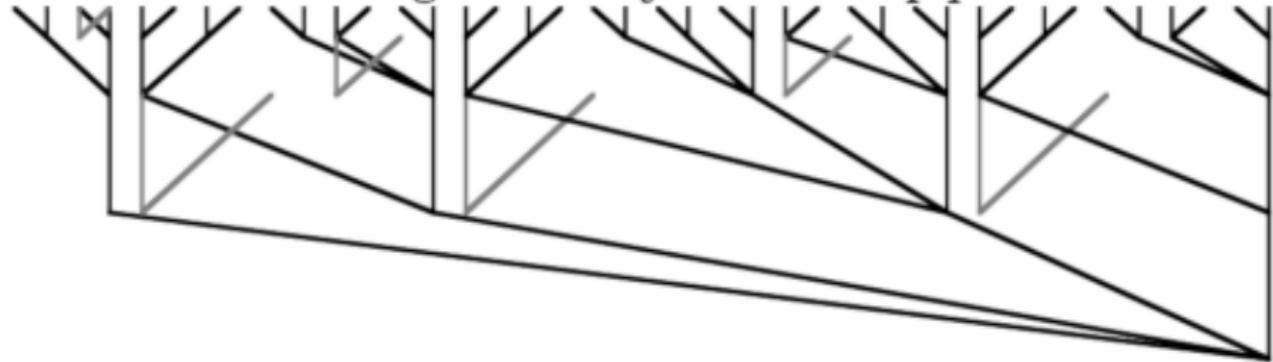
1998

Jean-Marc Chouvel, "Form and Structure in Musical Cognitive Representation." Communication au *Symposium on Cybernetic paradigms of musical and theatrical performance* qui s'est tenu à Baden-Baden du 16 au 20 Août 1996. Publication avec les actes du symposium.

Jean-Marc Chouvel,
Analyse musicale
Sémiole et cognition
des formes temporelles,
L'Harmattan, Paris, 2006.



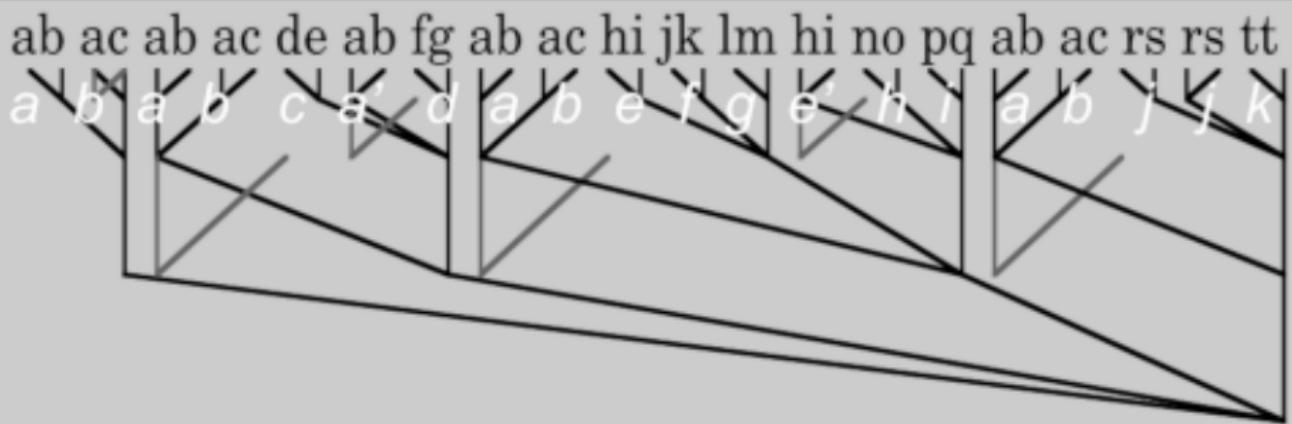
ab ac ab ac de ab fg ab ac hi jk lm hi no pq ab ac rs rs tt



ab ac ab ac de ab fg ab ac hi jk lm hi no pq ab ac rs rs tt

1	2	3	2	3	4	3	4	1	2	3	4	3	4	1	2	1	2	1	2	3	4	1	2	3	4	1	2	3	4	1	4
1	3					2	3							1					2	3								2			
								1											1									2			
																													1		

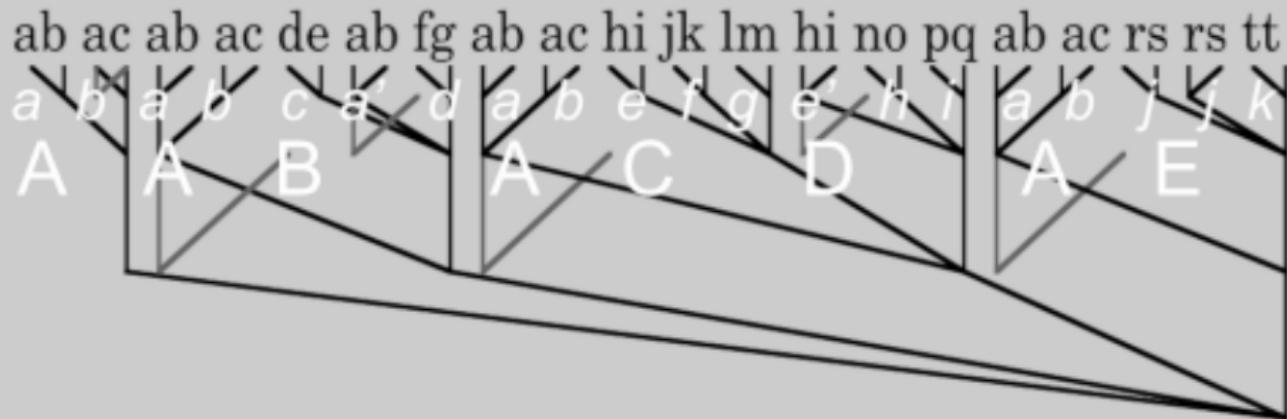
Fig. 17 : Le dernier mouvement de la sonate « facile » de W. A. Mozart,
explicité en terme de phases cognitives.



ab ac ab ac de ab fg ab ac hi jk lm hi no pq ab ac rs rs tt

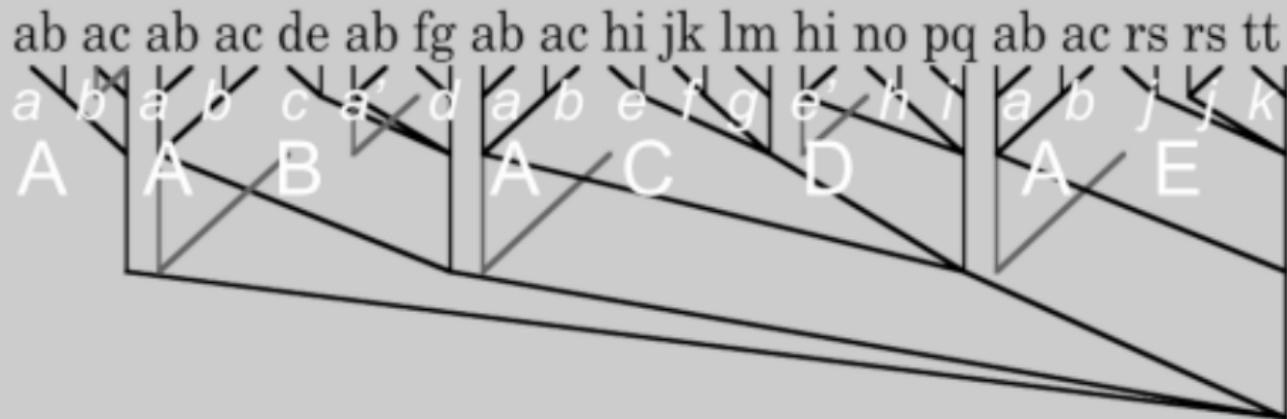
1	2	3	2	3	4	3	4	1	2	3	4	3	4	1	2	1	2	1	2	3	4	1	2	3	4	1	2	3	4	1	4						
1	2	3			4			1	3			2	3			1	1	2	3		1	2	3	4		1	3		2								
	1	3										2	3								1		2	3						2							
													1											1						1							
																																				1	

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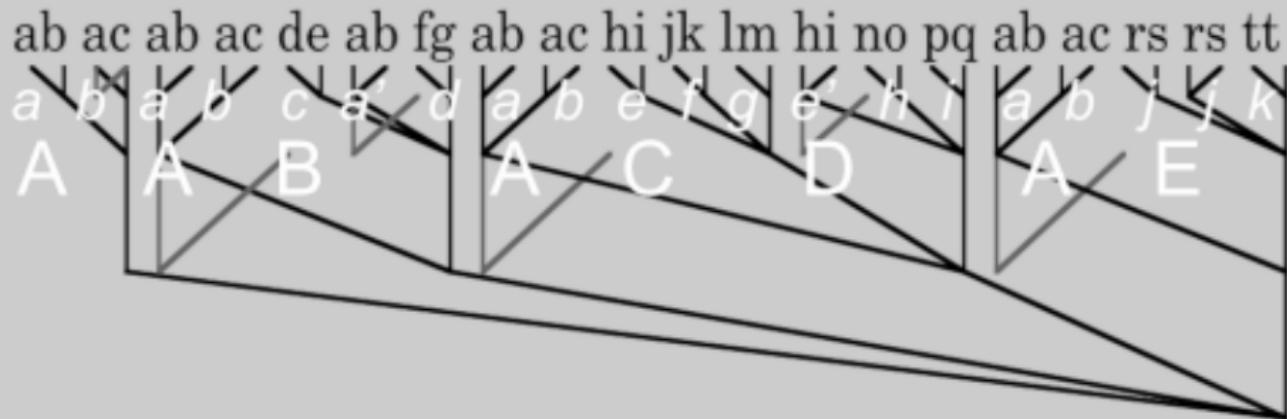
ab ac ab ac de ab fg ab ac hi jk lm hi no pq ab ac rs rs tt

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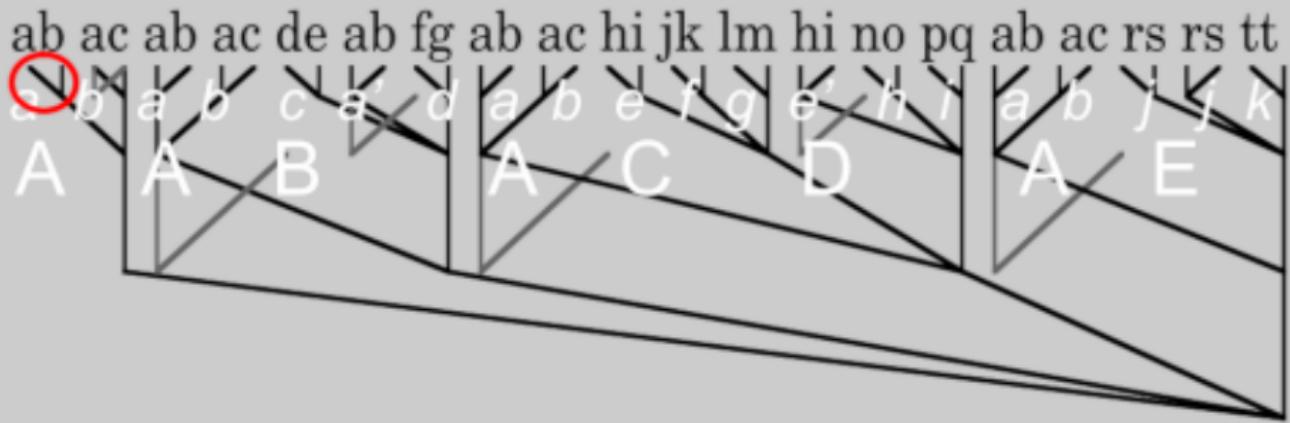
ab ac ab ac de ab fg ab ac hi jk lm hi no pq ab ac rs rs tt

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ab ac ab ac de ab fg ab ac hi jk lm hi no pq ab ac rs rs tt

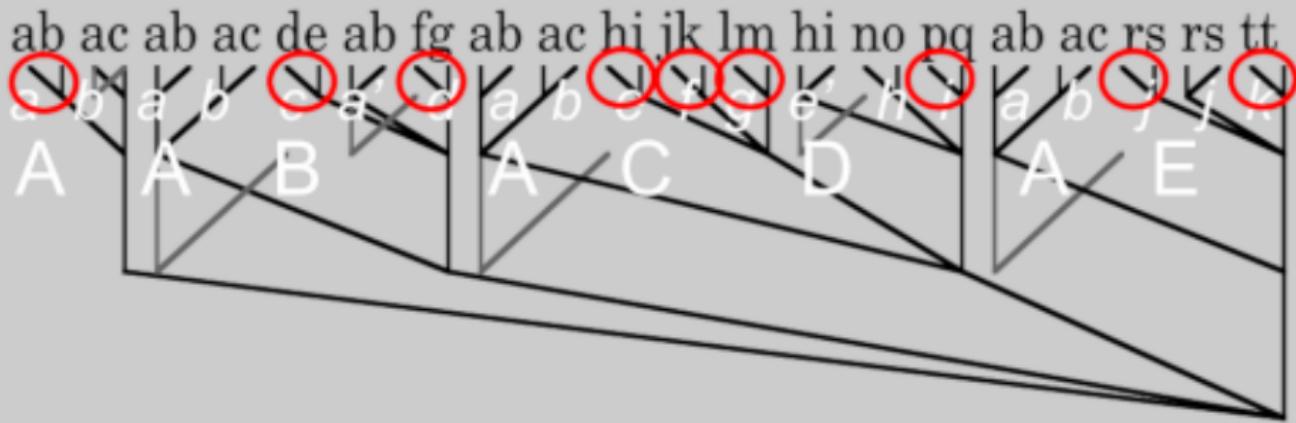
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ab ac ab ac de ab fg ab ac hi jk lm hi no pq ab ac rs rs tt

1	2	3	2	3	4	3	4	1	2	3	4	3	4	1	2	1	2	1	2	3	4	1	2	3	4	1	2
1	2	3	4	1	3	2	3	4	1	1	2	3	1	2	3	4	1	2	3	4	1	3	2	3	4	1	2
1	3				2	3				1			1			2	3				2						2
					1											1				1							1

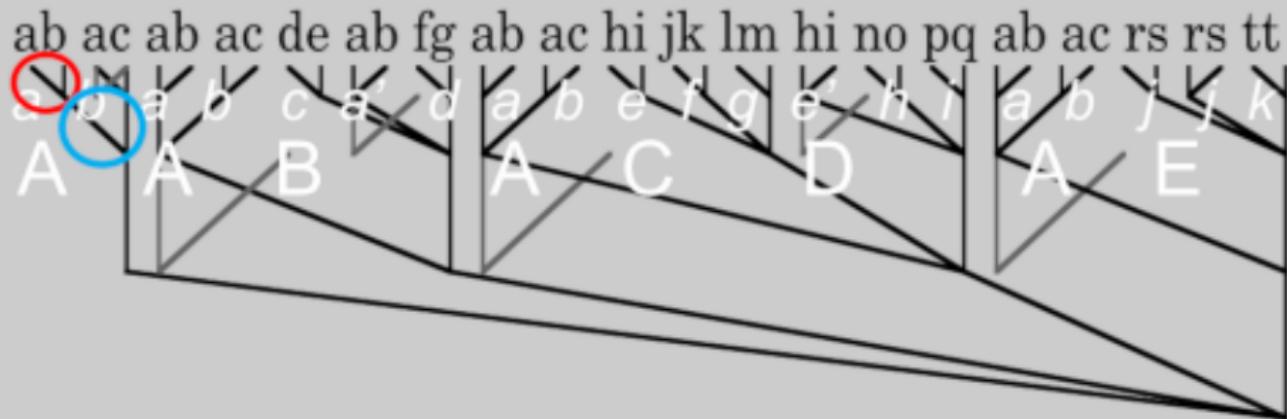
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ab ac ab ac de ab fg ab ac hi jk lm hi no pq ab ac rs rs tt

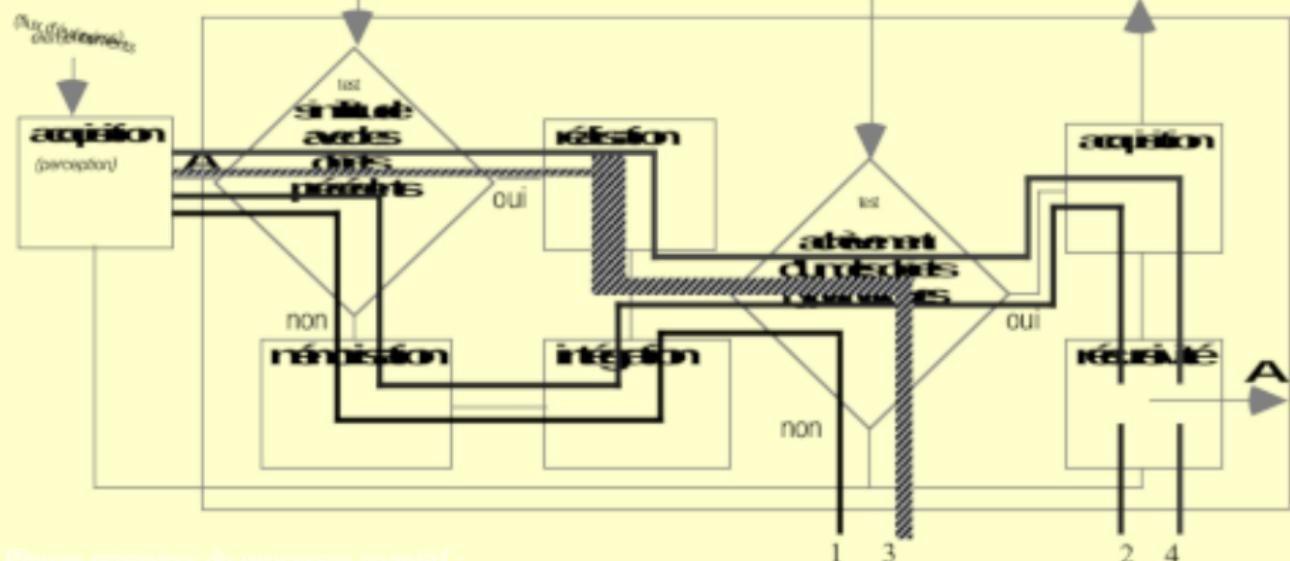
1	2	3	2	3	4	3	4	1	2	3	4	1	2	1	2	1	2	3	4	1	2	3	4	1	4
1	2	3	4	1	3	2	3	4	1	1	2	3	1	2	1	2	3	4	1	2	3	4	1	3	2
1	3				2	3				1				1			2	3				2			
					1										1			1					2		
																								1	

Fig. 17 : Le dernier mouvement de la sonate « facile » de W. A. Mozart, explicité en terme de phases cognitives.



ab ac ab ac de ab fg ab ac hi jk lm hi no pq ab ac rs rs tt

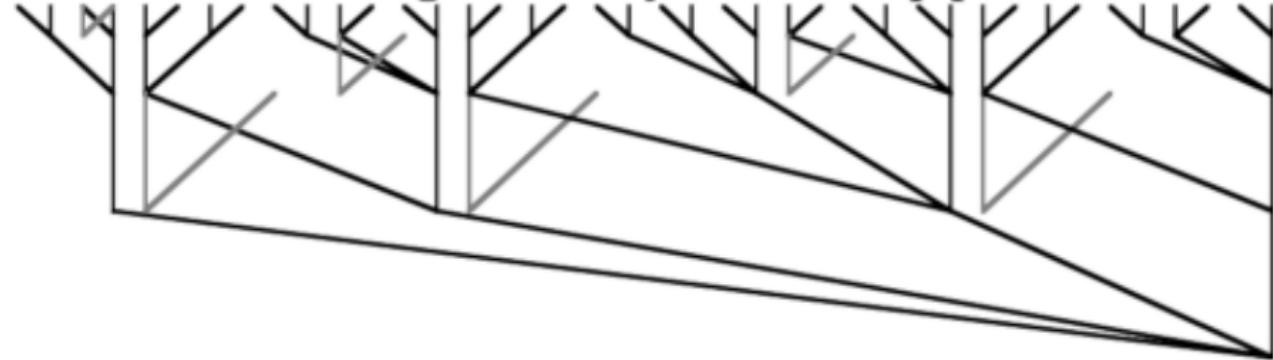
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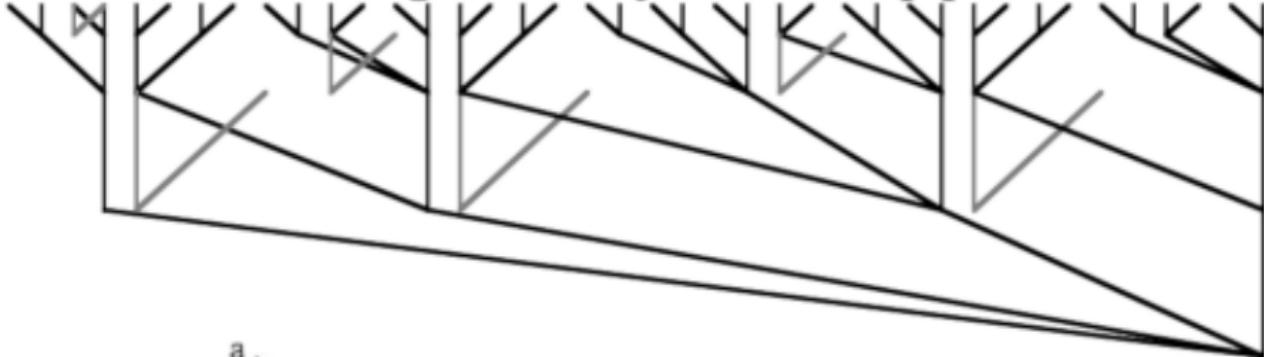
Phases primaires du processus cognitif :

- 1 : pas de similitude mémorisation/intégration
pas d'achèvement *attendre l'inconnu*
- 2 : pas de similitude mémorisation/intégration
achèvement acquisition/récursivité *attendre l'inconnu*
- 3 : similitude réalisation
pas d'achèvements *attendre le connu*
- 4 : similitude réalisation
achèvement acquisition/récursivité *attendre l'inconnu*

ab ac ab ac de ab fg ab ac hi jk lm hi no pq ab ac rs rs tt



ab ac ab ac de ab fg ab ac hi jk lm hi no pq ab ac rs rs tt



a
a'

b

Lerdahl, Fred. (2013). Musical Syntax and Its Relation to Linguistic Syntax.
10.7551/mitpress/9780262018104.003.0010.

9 Prolongational tree for the second
musical phrase of Yesterday (bars 4–7).

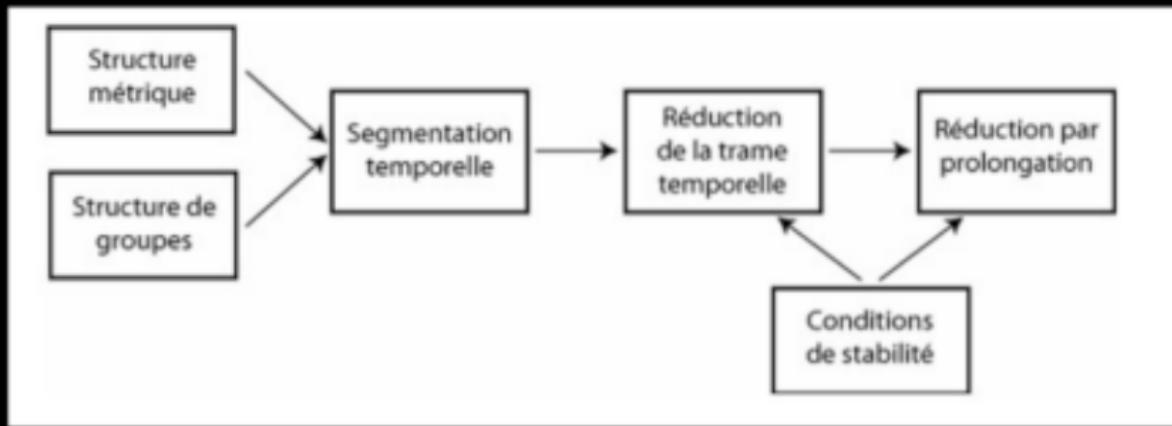
c

d

d

Now it looks as though they're here to stay... Oh I be - lieve... in yes - ter - day...

IV V I V⁶ vi II IV I



Représentation schématique de la TGMT. D'après Bigand, 1994.

Branching Symbols



right branch
continuation
“branching back”



left branch
anticipation
“branching forward”



A stronger than B



B stronger than A

Branching Symbols



right branch
continuation
“branching back”



left branch
anticipation
“branching forward”



A stronger than B

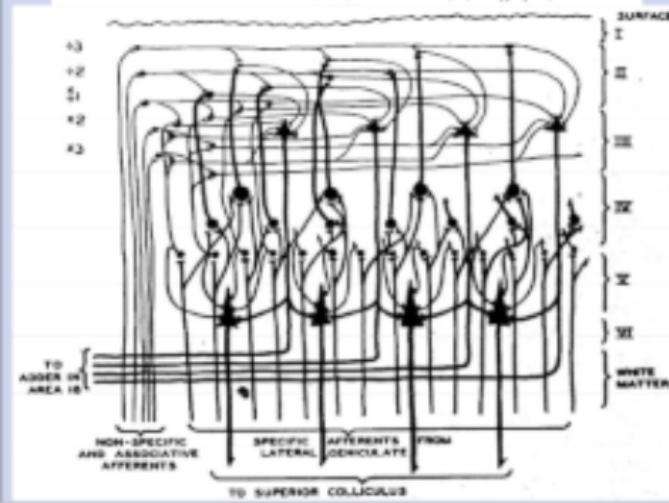


B stronger than A

hiérarchie



a) dessin de Jamon y Cajal (1900) issu de préparations de Golgi (section du cortex) ; b) schéma des réseaux neuronaux impliqués dans la perception (ici visuelle). Pitts & McCulloch, op. cit. p.134 et 135.



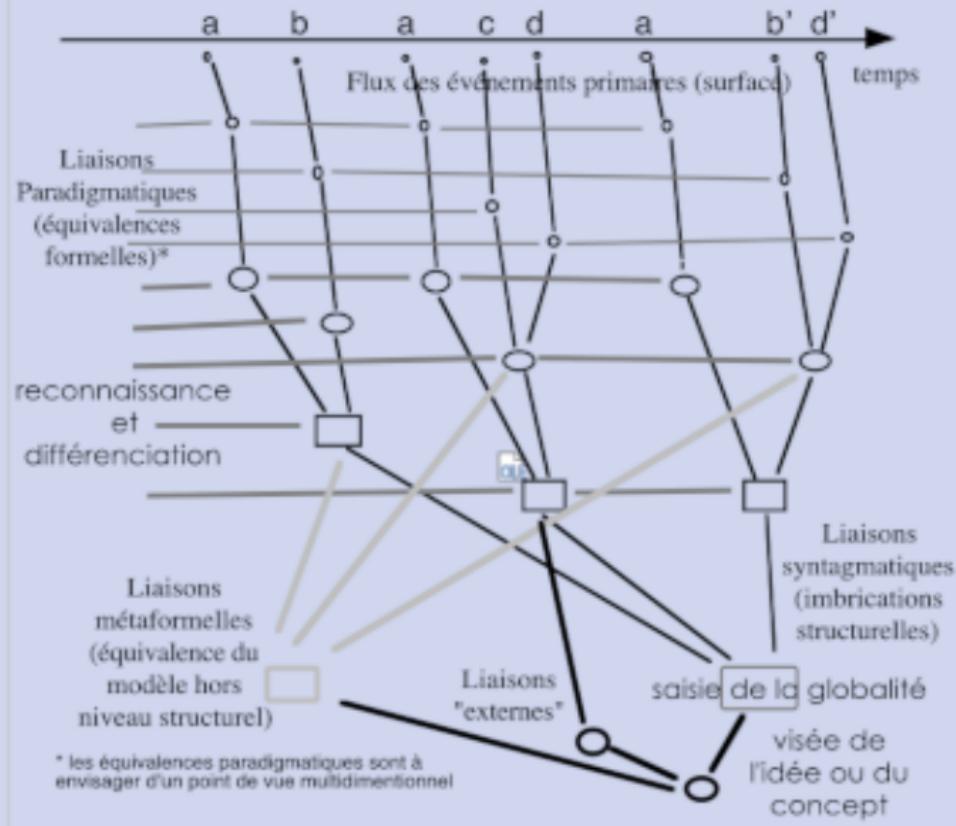


Schéma de réalisation d'une analyse qui rendrait compte des différents types de liens entre événements.

TEMPS

FORME

TEMPS

Le temps doit être défini de telle façon que les équations de la mécanique soient aussi simples que possible

Henri Poincaré, "La mesure du temps", *Revue de métaphysique et de morale*, 6, numéro de janvier 1898 (Flammarion, Paris).

<http://www.univ-nancy2.fr/poincare/bhp/pdf/hp1898rm.pdf>

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<http://www.univ-nancy2.fr/poincare/bhp/pdf/hp1898rm.pdf>

Il pourra se faire qu'on ait entre les $2n$ quantités x et x' , une relation:

$$F_1(x_1, x_2, \dots, x_n, x'_1, x'_2, \dots, x'_n) = \text{const.}$$

"Sur le problème des trois corps et les équations de la dynamique",
Poincaré Henri, *Acta Mathematica* 13, 1890, p. 1-270 (p. 53).
<http://www.univ-nancy2.fr/poincare/bhp/pdf/hp1890um.pdf>

L'ordre dans lequel nous rangeons les phénomènes conscients ne comporte aucun arbitraire. Il nous est imposé et nous n'y pouvons rien changer.

Je n'ai qu'une observation à ajouter. Pour qu'un ensemble de sensations soit devenu un souvenir susceptible d'être classé dans le temps, il faut qu'il ait cessé d'être actuel, que nous ayons perdu le sens de son infinie complexité, sans quoi il serait resté actuel. Il faut qu'il ait pour ainsi dire cristallisé autour d'un centre d'associations d'idées qui sera comme une sorte d'étiquette. Ce n'est que quand ils auront ainsi perdu toute vie que nous pourrons classer nos souvenirs dans le temps, comme un botaniste range dans son herbier des fleurs desséchées.

Mais ces étiquettes ne peuvent être qu'en nombre fini. À ce compte, le temps psychologique serait discontinu. D'où vient ce sentiment qu'entre deux instants quelconques il y a d'autres instants? Nous classons nos souvenirs dans le temps, mais nous savons qu'il reste des cases vides. Comment cela se pourrait-il si le temps n'était une forme préexistante dans notre esprit ? Comment saurions-nous qu'il y a des cases vides, si ces cases ne nous étaient révélées que par leur contenu ?

Henri Poincaré, "La mesure du temps", op. cit., p. 1-2.

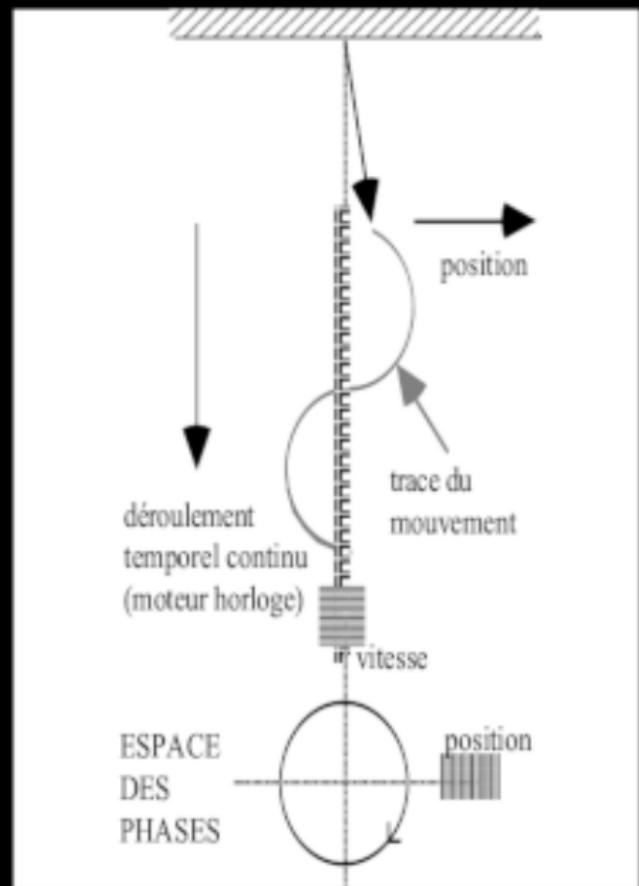
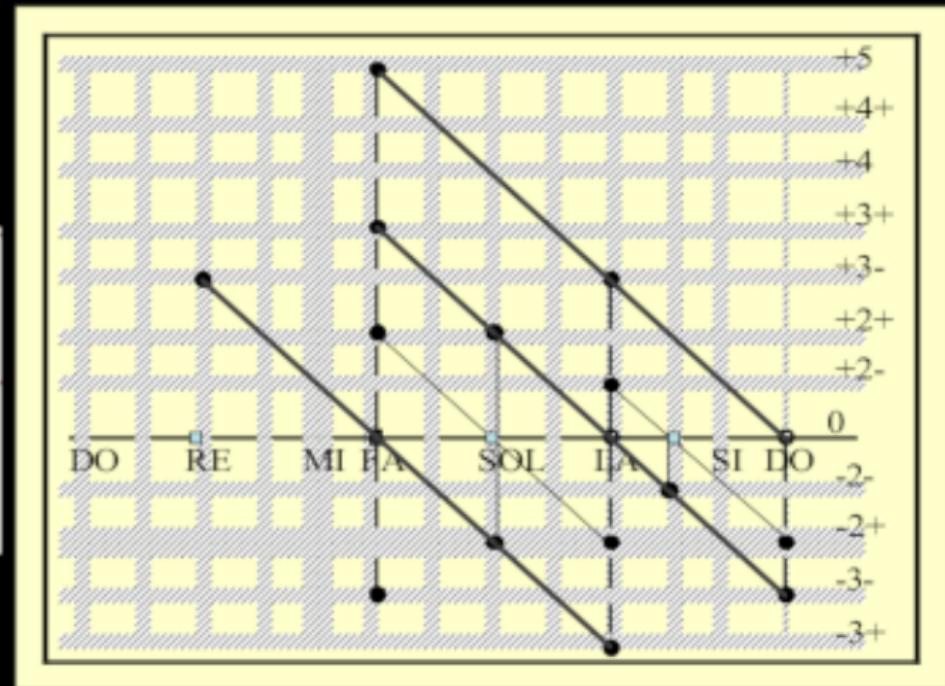


Fig. 1 : Représentations physiques du mouvement.



Geisslerlied cité d'après Ruwet qui cite Reese, *Music in the Middle ages*, p. 239, qui le reprend lui-même à Paul Runge, *Die Lieder und Melodien der Geissler des Jahres 1349* (1900).

transition (intervalles)

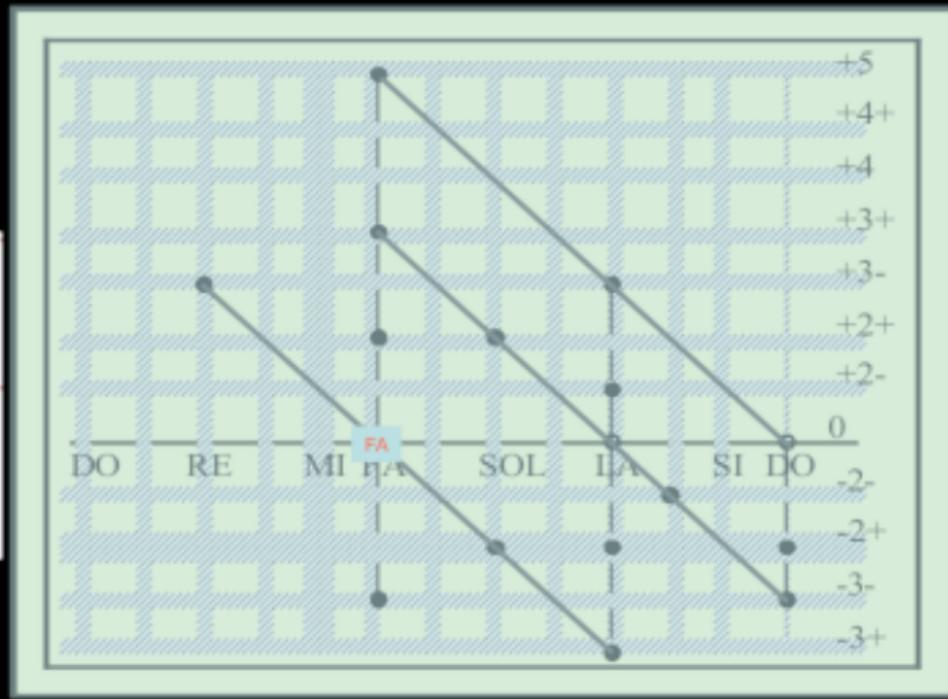


position (fréquence - note)



Geisslerlied cité d'après Ruwet qui cite Reese, *Music in the Middle ages*, p. 239, qui le reprend lui-même à Paul Runge, *Die Lieder und Melodien der Geissler des Jahres 1349* (1900).

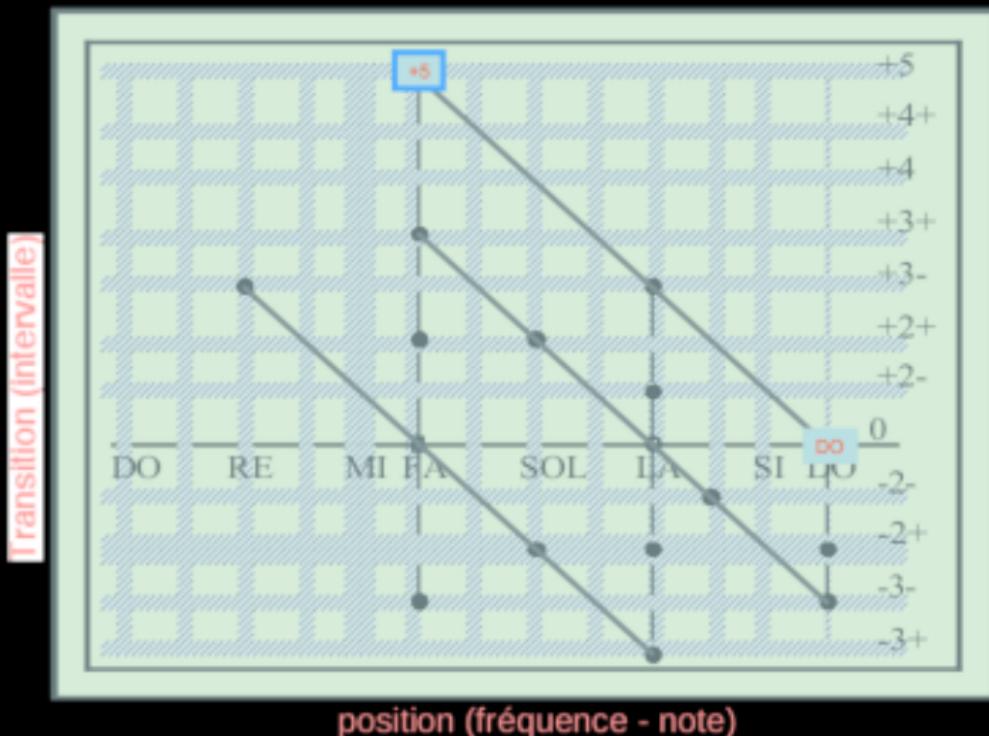
transition (intervalles)



transition (intervalles)



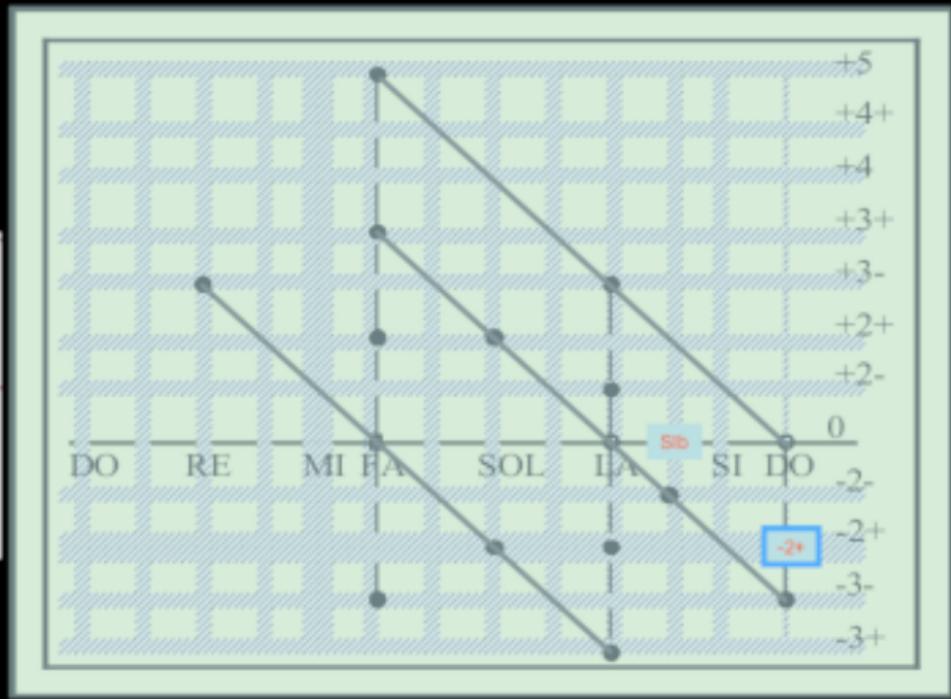
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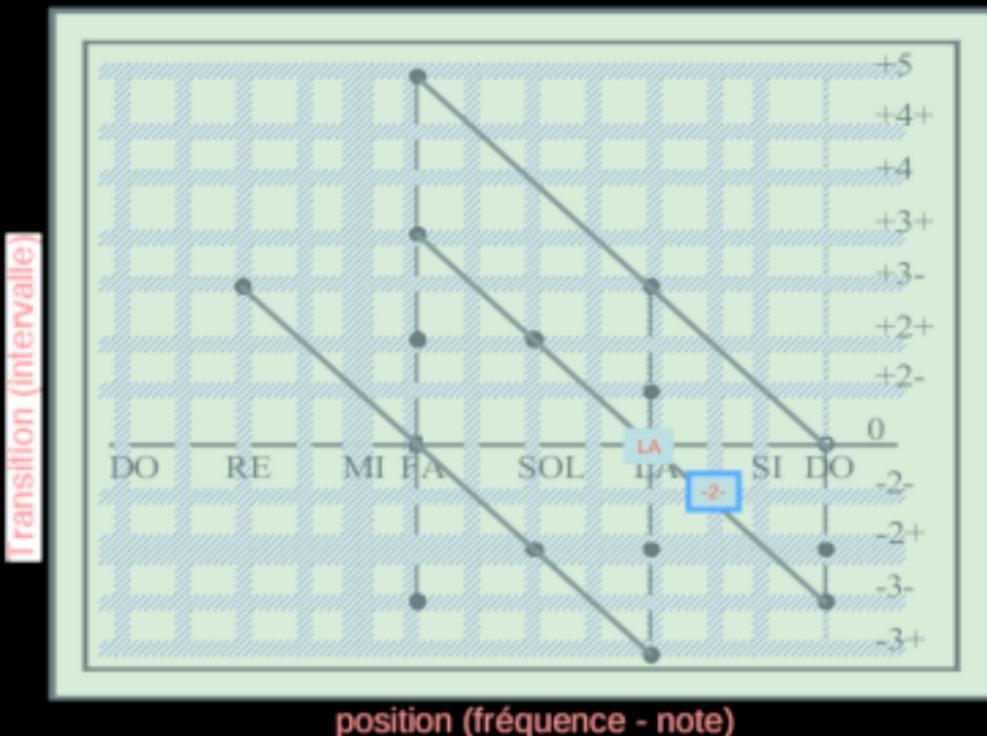
transition (intervalles)



position (fréquence - note)

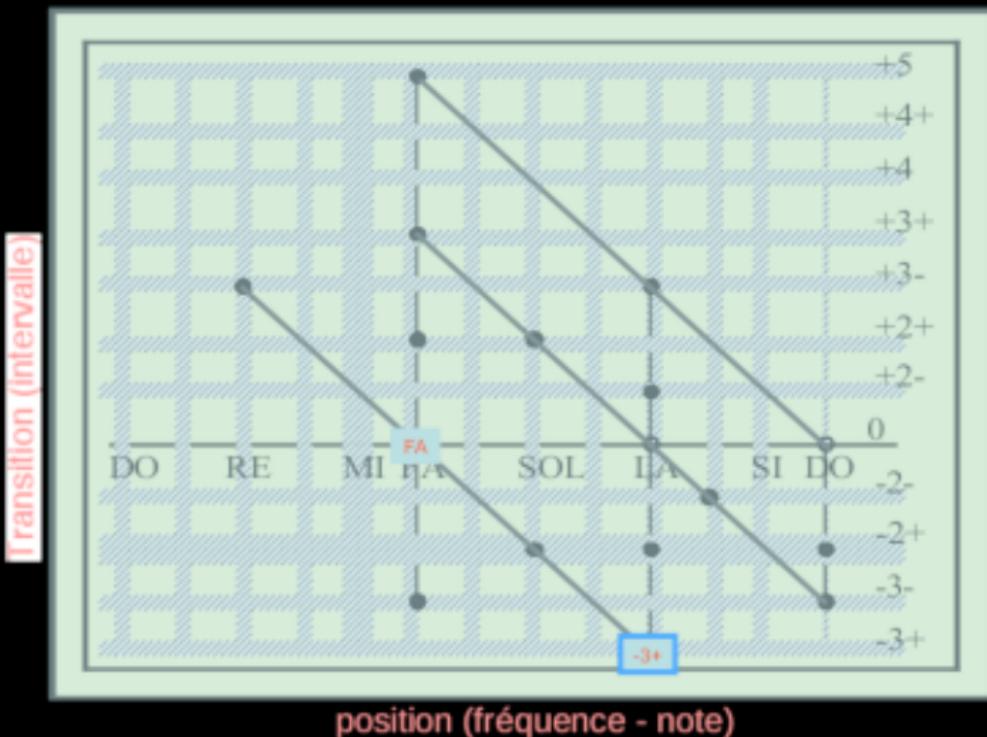


Geisslerlied cité d'après Ruwet qui cite Reese, *Music in the Middle ages*, p. 239, qui le reprend lui-même à Paul Runge, *Die Lieder und Melodien der Geissler des Jahres 1349* (1900).



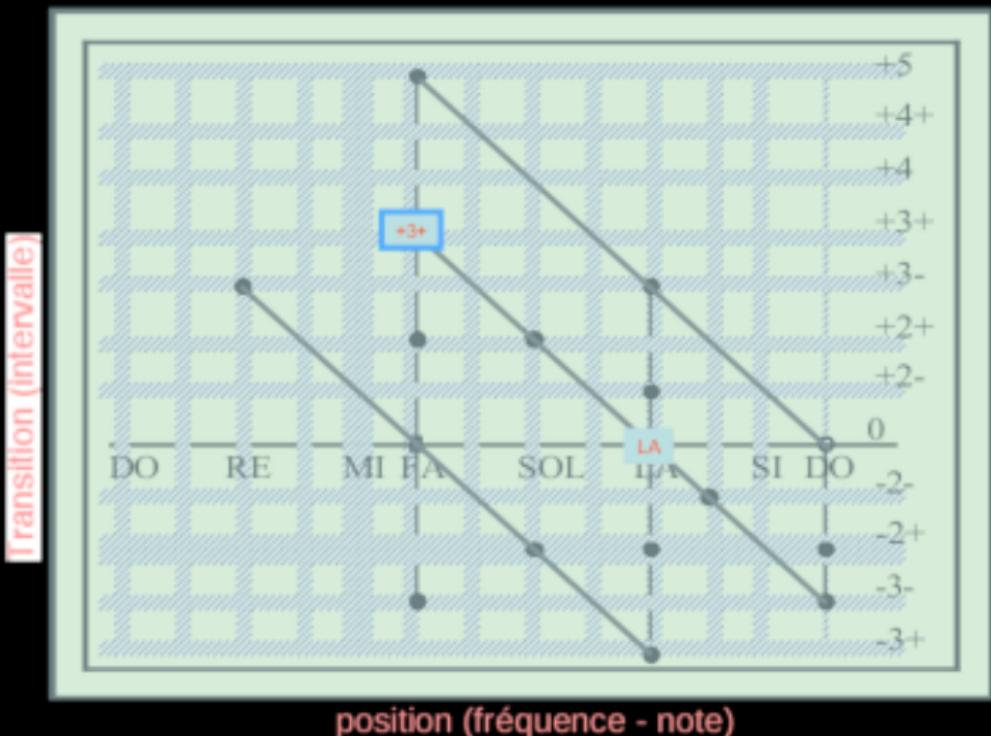


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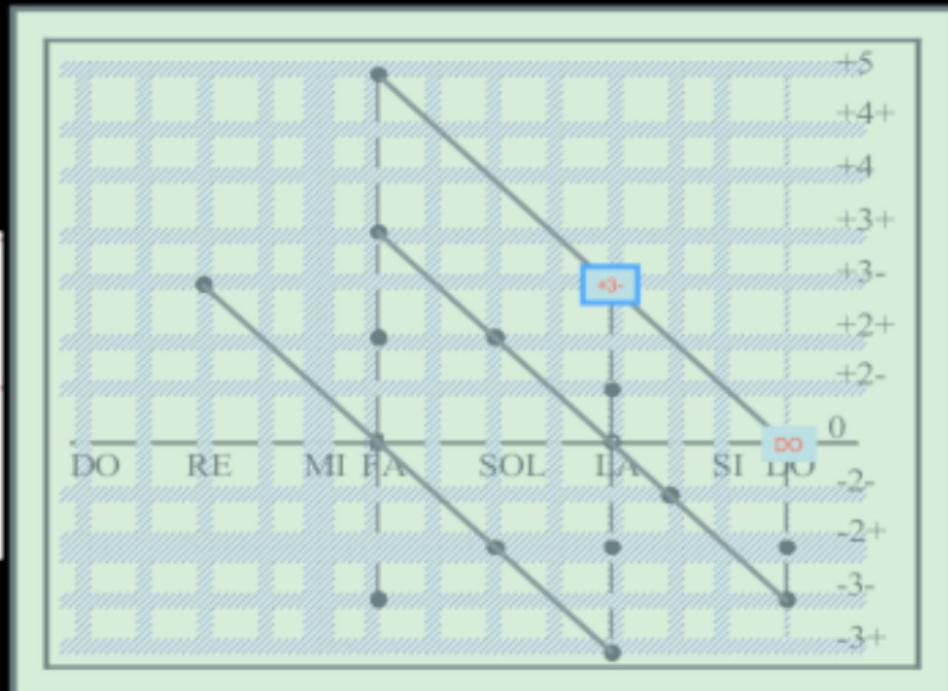
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transition (intervalles)

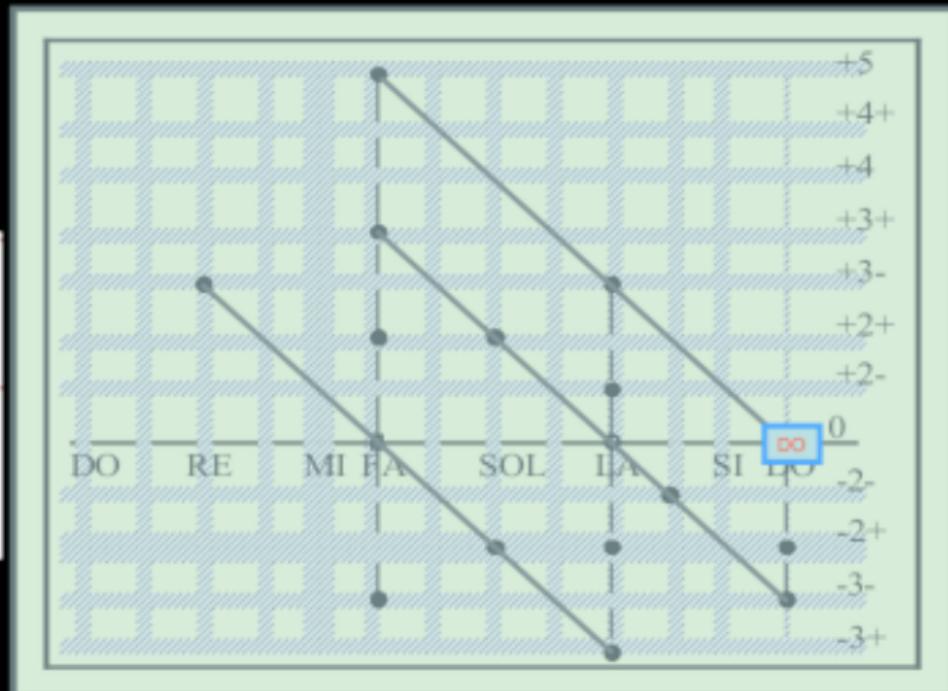


transition (intervalles)



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transition (intervalles)



position (fréquence - note)

ab a'c ab a'c de a"b' fg ab a'c hi jk lm h'i' no pq ab a'c
rs rs's'tt'm)(de)(a"b')(fg)(ab)(a[c])(hi)(jk)(lm)(h'i')(no)(pq)(ab)(a'c)(m)(h'i')

$a b a b c a' d a b e f g e' b i a b j k$
 $(a \ b)(a \ b)(c \ a' \ d)(a \ b)(e \ f \ g)(e' \ b \ i) (a \ j \ k)$

A A B A

$a > b; (ba) > c /$
 $b > a; e(ab) > f /$

$((ab)(ac)) > a$; $c((ab)(ac)) > d$;
 $g((ab)(ac)) \geq h$; $a((ab)(ac)) \geq r$ /

$d > e / e > a / f > g / g > a /$

$h > i$ / $i > j$; $(hi) > n$ /

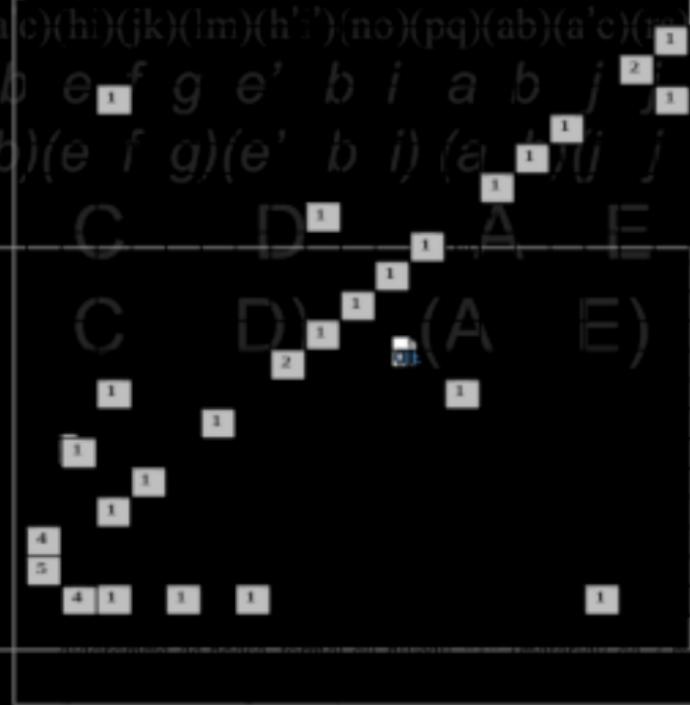
j>k / k>l / l>m / m>h /

$n > o / o > p / p > q / q > a / r > s /$

$$s > r; \ s(rs) > t /$$

a b a' c ab a' c d e a" b' fg ab a' c hi j k l m h' i' no p q ab a' c
 rs r s t t u (de)(a"b')(fg)(ab)(a c)(h)(jk)(lm)(h'i')(no)(pq)(ab)(a'c)(m 1)(i' 1)(t
 a b a b c a' d a b e f g e' b i a b j j k
 (a b)(a b)(c a' d)(a b)(e f g)(e' b i) (a t)(j j k)

A A B A
 a>b; (ba)>c /
 b>a; e(ab)>f /
 ((ab)(ac))>a; c((ab)(ac))>d;
 g((ab)(ac))>h; q((ab)(ac))>r /
 d>e / e>a / f>g / g>a /
 h>i / i>j; (hi)>n /
 j>k / k>l / l>m / m>h /
 n>o / o>p / p>q / q>a / r>s /
 s>r; s(rs)>t /
 t>t; tt>u



a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c
(a'sc)(ab)(aic)(de)(a"b')(fg)(ab)(a'c)(hi)(jk)(lm)(h'i')(no)(pq)(ab)(a'c)(rs)(rs')(t)

a b a b c a' d a b e f g e' b i a b j j k
(a b)(a b)(c a' d)(a b)(e f g)(e' b i) (a b)(j j k)

A A B A C D A E

A (A B) (A C D) (A E)

a b a' c a b a' c d e a'' b' f g a b a' c h i j k l m h' i' n o p q a b a' c
(asc)(ab)(alc)(de)(a''b')(fg)(ab)(a'c)(hi)(jk)(lm)(h'i')(no)(pq)(ab)(a'c)(rs)(rs')(t)

a b a b c a' d a b e f g e' h i a b j j k

(a b)(a b)(c a' d)(a b)(e f g)(e' h i) (a b)(i j k)

$a > b ; ca > d /$

$b > a ; b(ab) > c ; d(ab) > e ;$

$i(ab) > k /$

$c > a /$

$d > a /$

$be > f ; ge > b /$

$f > g /$

$g > e /$

$h > i /$

$i > a /$

$j > j ; jj > k$



a b a' c a b a' c d e a'' b' f g a b a' c h i j k l m h' i' n o p q a b a' c
(asc)(ab)(alc)(de)(a''b')(fg)(ab)(a'c)(hi)(jk)(lm)(h'i')(no)(pq)(ab)(a'c)(rs)(rs')(t)

a b a b c a' d a b e f g e' h i a b j j k

(a b)(a b)(c a' d)(a b)(e f g)(e' h i) (a b)(i j k)

$a > b ; ca > d /$

$b > a ; b(ab) > c ; d(ab) > e ;$

$i(ab) > k /$

$c > a /$

$d > a /$

$be > f ; ge > b /$

$f > g /$

$g > e /$

$h > i /$

$i > a /$

$j > j ; jj > k$



a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c
(a'sc)(ab)(ai)c(de)(a"b')(fg)(ab)(a'c)(hi)(jk)(lm)(h'i')(no)(pq)(ab)(a'c)(rs)(rs')(t)

a b a b c a' d a b e f g e' h i a b j j k
(a b)(a b)(c a' d)(a b)(e f g)(e' h i) (a b)(j j k)

A A B A C D A E

A (A B) (A C D) (A E)

$a b a' c a b a' c d e a'' b' f g a b a' c h i j k l m h' i' n o p q a b a' c$
 $(a s c)(a b)(a i c)(d e)(a'' b')(f g)(a b)(a' c)(h i)(j k)(l m)(h' i')(n o)(p q)(a b)(a' c)(r s)(r s')(t$
 $a b a b c a' d a b e f g e' h i a b j j k$
 $(a b)(a b)(c a' d)(a b)(e f g)(e' h i) (a b)(j j k)$

A	A	B	A	C	D	A	E
A	(A	B)	(A	C	D)	(A	E)

A>A ; A A>B ; B A>C ; D A>E/

B>A/

C>D/

D>A/



a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c
(a'sc)(ab)(a'c)(de)(a"b')(fg)(ab)(a'c)(hi)(jk)(lm)(h'i')(no)(pq)(ab)(a'c)(rs)(rs')(t)
a b a b c a' d a b e f g e' h i a b j j k
(a b)(a b)(c a' d)(a b)(e f g)(e' h i) (a b)(j j k)

A A B A C D A E
A (A B) (A C D) (A E)

A>A ; A A>B ; B A>C ; D A>E/

B>A/

C>D/

D>A/

d



a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c
(asc)(ab)(alc)(de)(a"b')(fg)(ab)(a'c)(hi)(jk)(lm)(h'i')(no)(pq)(ab)(a'c)(rs)(rs')(t)

a b a b c a' d a b e f g e' h i a b j j k
(a b)(a b)(c a' d)(a b)(e f g)(e' h i) (a b)(j j k)

A A B A C D A E
A (A B) (A C D) (A E)

((ab)(ac))>a; c((ab)(ac))>d; g((ab)(ac))>h; q((ab)(ac))>r

peut s'écrire également 

A>a; c**A**>d; g**A**>h; q**A**>r.

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c
(a'c)(ab)(a|c)(de)(a"b')(fg)(ab)(a'c)(hi)(jk)(lm)(h'i')(no)(pq)(ab)(a'c)(rs)(rs')(t)

a b a b c a' d a b e f g e' h i a b j j k
(a b)(a b)(c a' d)(a b)(e f g)(e' h i) (a b)(j j k)

A A B A C D A E
A (A B) (A C D) (A E)

((ab)(ac))>a; c((ab)(ac))>d; g((ab)(ac))>h; q((ab)(ac))>r

peut s'écrire également 

A>a; **cA**>d; **gA**>h; **qA**>r.

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c
(a'sc)(ab)(alc)(de)(a"b')(fg)(ab)(a'c)(hi)(jk)(lm)(h'i')(no)(pq)(ab)(a'c)(rs)(rs')(t)

a b a b c a' d a b e f g e' h i a b j j k
(a b)(a b)(c a' d)(a b)(e f g)(e' h i) (a b)(j j k)

A A B A C D A E

A (A B) Les variantes des paradigmes dépendent du contexte. Ces variantes accompagnent des situations syntagmatiques différentes. Le cas de a>b et a'>c (a est suivi par b et a' par c) est caractéristique, la variante matérialisant en quelque sorte une spécificité transitionnelle. L'écriture « grammaticale » de la séquence devient, en tenant compte des variantes :

a>b>a'>c / ((ab)(a'c))>a; c((ab)(a'c))>d; g((ab)(a'c))>h; q((ab)(a'c))>r /
d>e>a">b'>f>g>a / h>i>j>k>l>m>h'>i'>n>o>p>q>a / r>s>r>s'>t / t>t; tt>u.

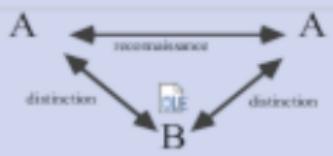
a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c
(a sc)(ab)(alc)(de)(a"b')(fg)(ab)(a'c)(hi)(jk)(lm)(h'i')(no)(pq)(ab)(a'c)(rs)(rs')(t)
a b a b c a' d a b e f g e' h i a b j j k
(a b)(a b)(c a' d)(a b)(e f g)(e' h i) (a b)(j j k)

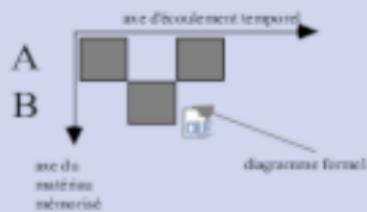
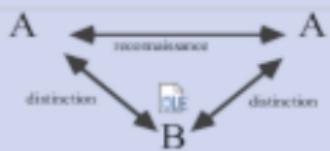
A A B A C D A E

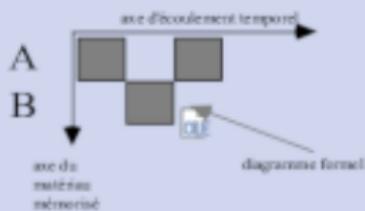
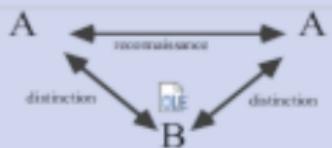
A (A B) Les variantes des paradigmes dépendent du contexte. Ces variantes accompagnent des situations syntagmatiques différentes. Le cas de a>b et a'>c (a est suivi par b et a' par c) est caractéristique, la variante a' est alors préférée au a. L'apparente simplification au niveau des règles ne doit pas masquer l'alourdissement en termes de mémoire statique que représente la prise en compte des variantes.

a>b>a'>c / ((ab)(a'c))>a; c((ab)(a'c))>d; g((ab)(a'c))>h; q((ab)(a'c))>r
d>e>a">b'>f>g>a / h>i>j>k>l>m>h'>i'>n>o>p>q>a / r>s>r>s'>t / t>t; tt>u.

Cognitif...

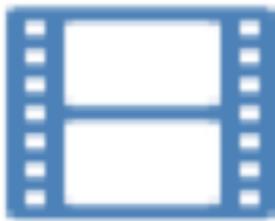


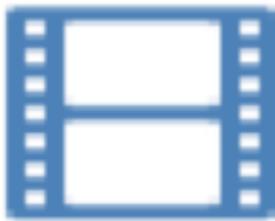


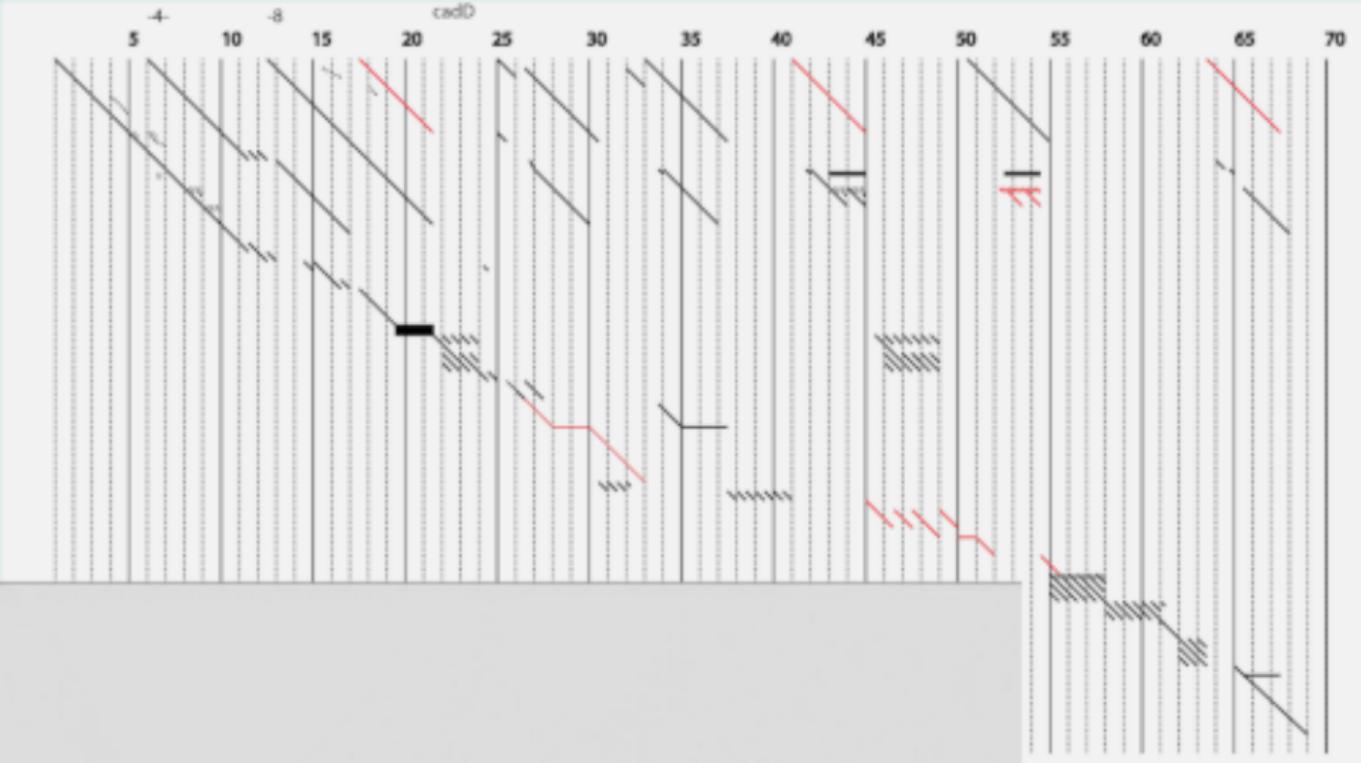


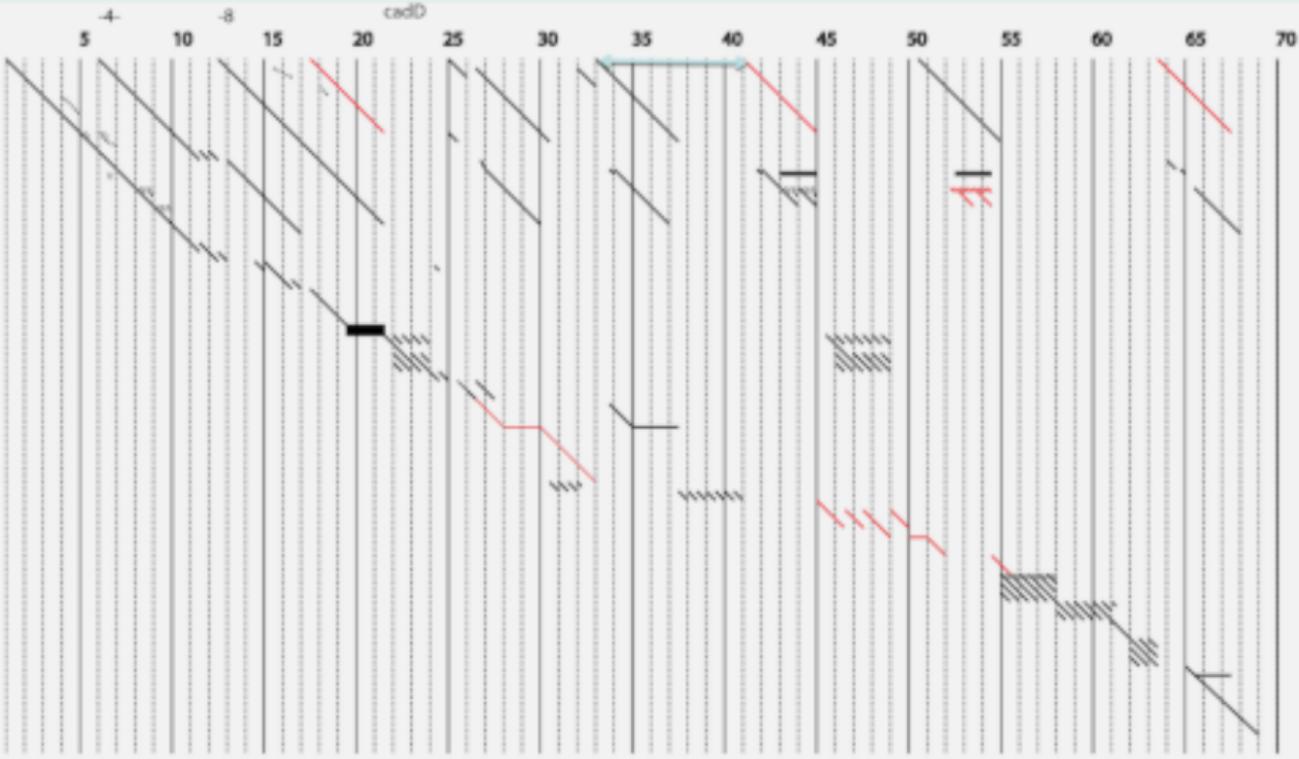
pour chaque fragment entendu :
comparaison avec les fragments précédents ;
s'il est différent : inscription en mémoire « matériau » ;
dans tous les cas: inscription en mémoire « forme » ;

level := ?; *(definition of the structural level)*
for all the successive object[level,i]: *(temporal motor)*
 if object[level,i] is not similar to objects present in the material-memory:
 (similarity test)
 {write object[level,i] in material-memory}; *(constitution of material memory)*
 keep a trace of the position of object[level,i] in form-memory; *(constitution of form memory)*

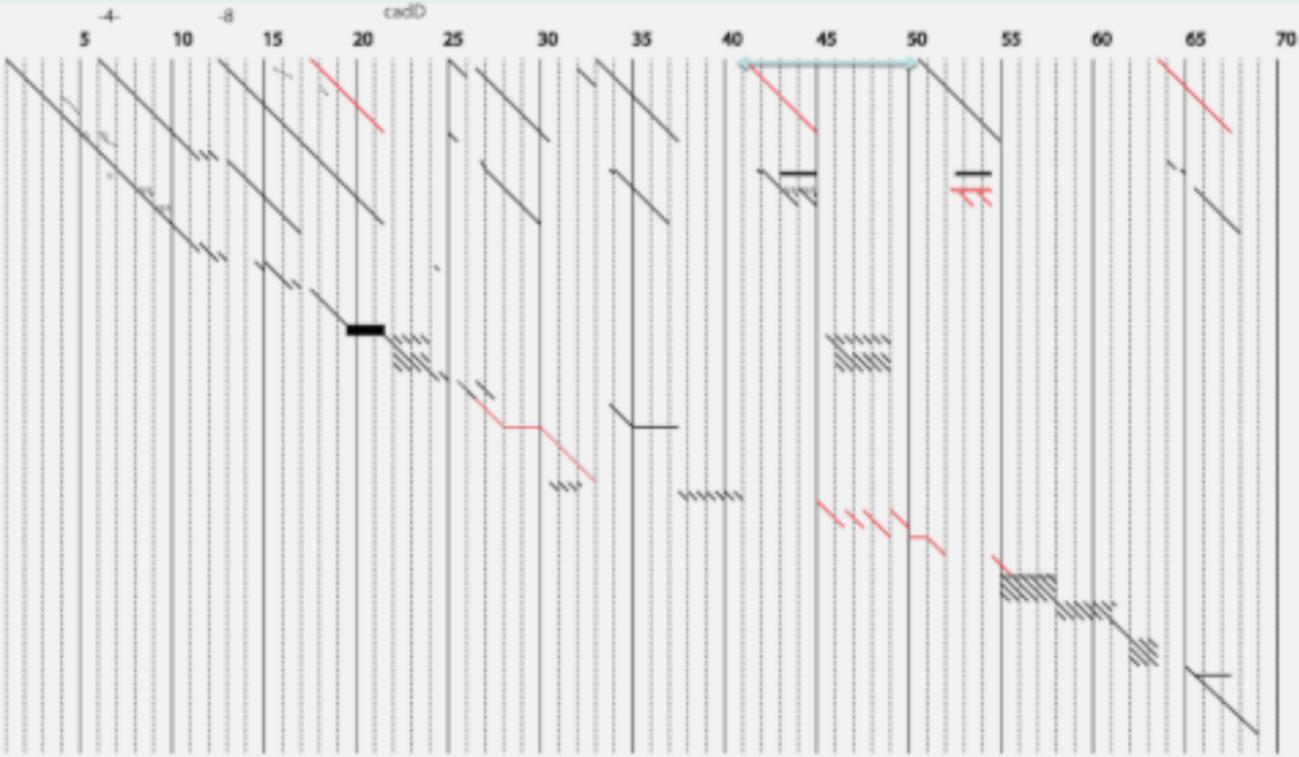




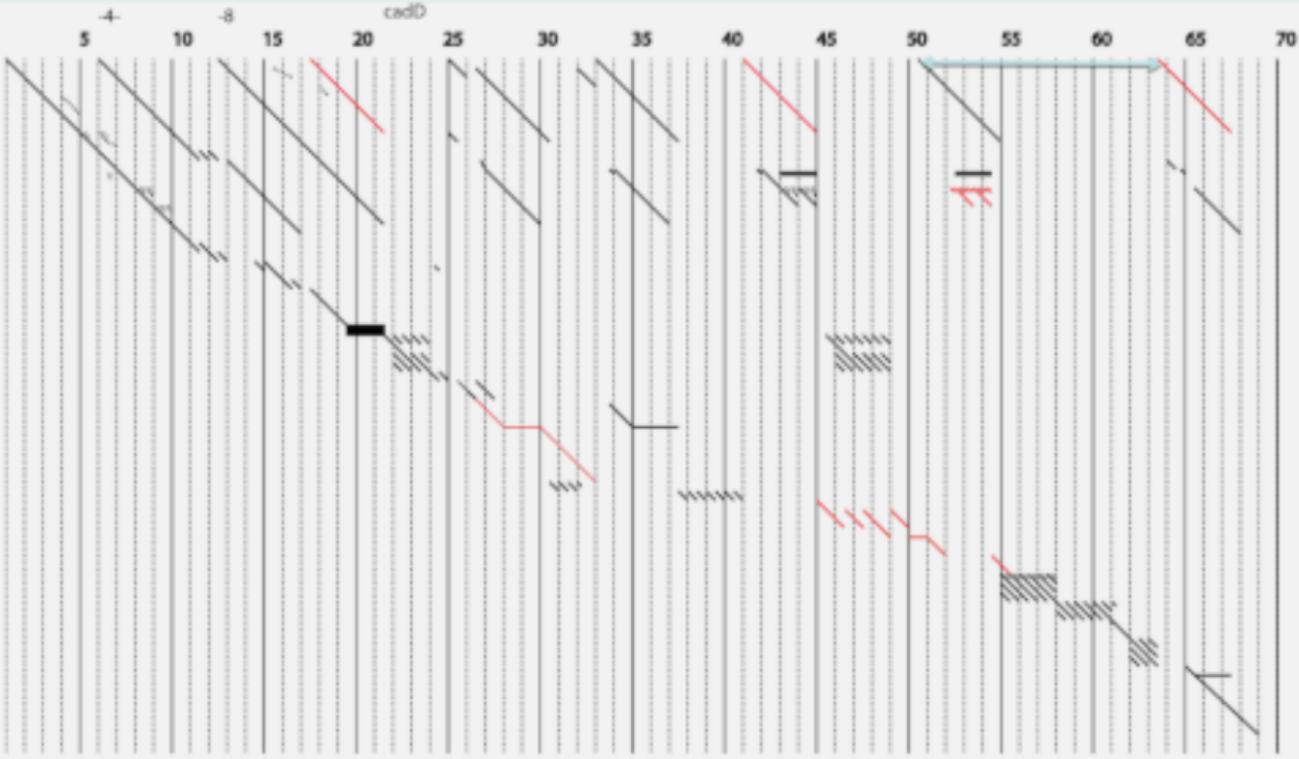




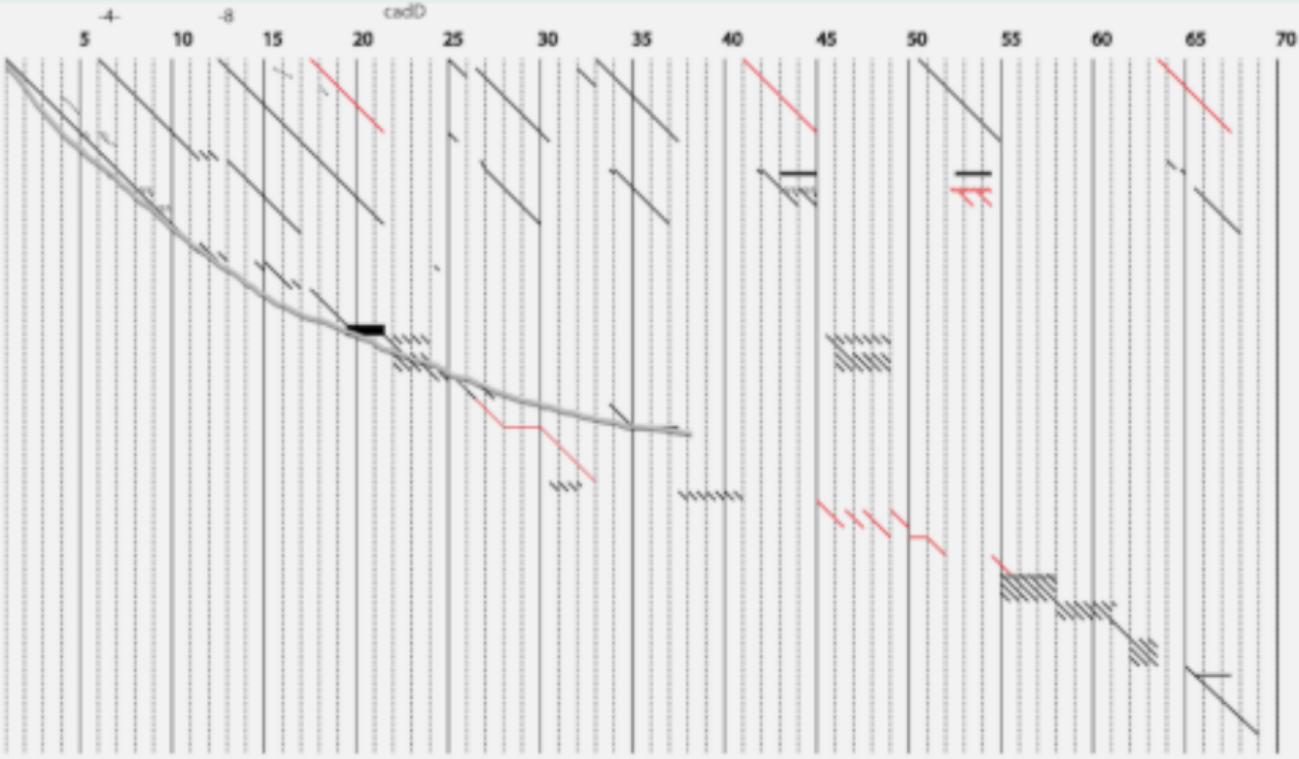
BWV578



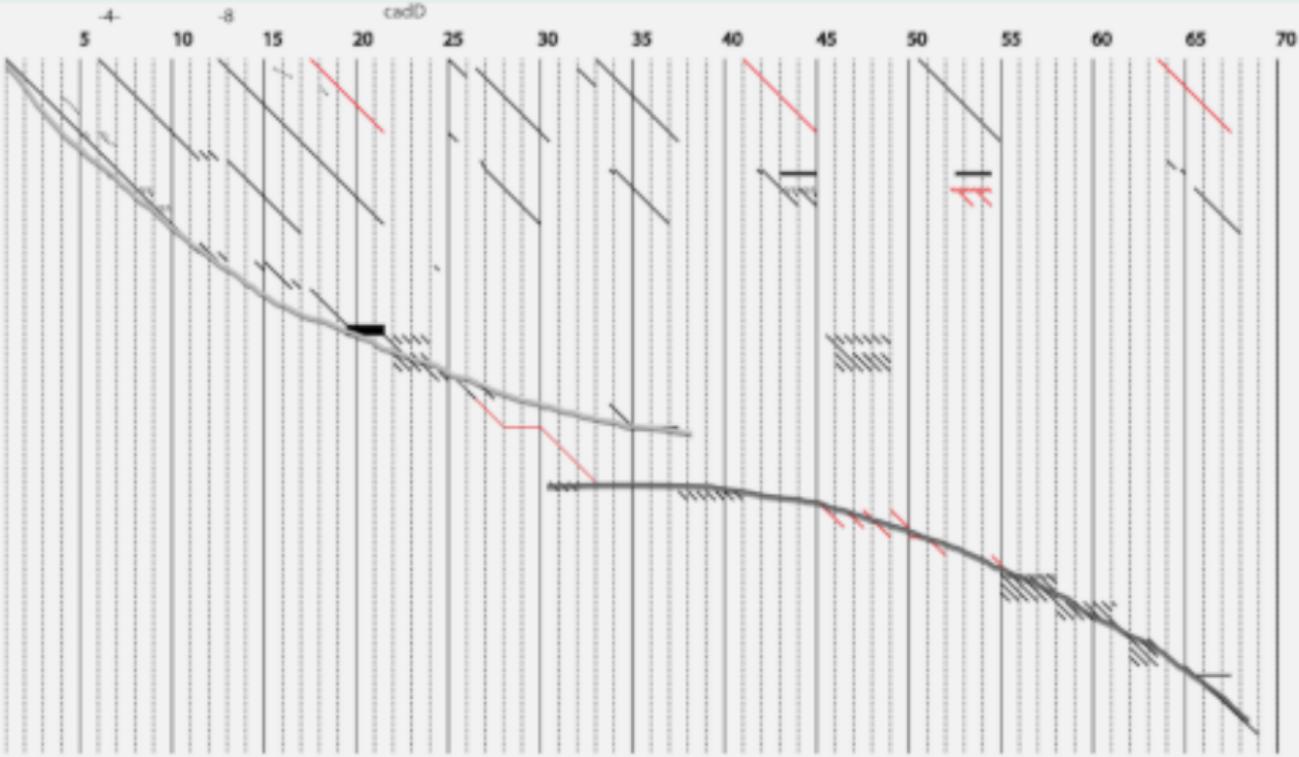
BWV578



BWV578



BWV578



BWV578

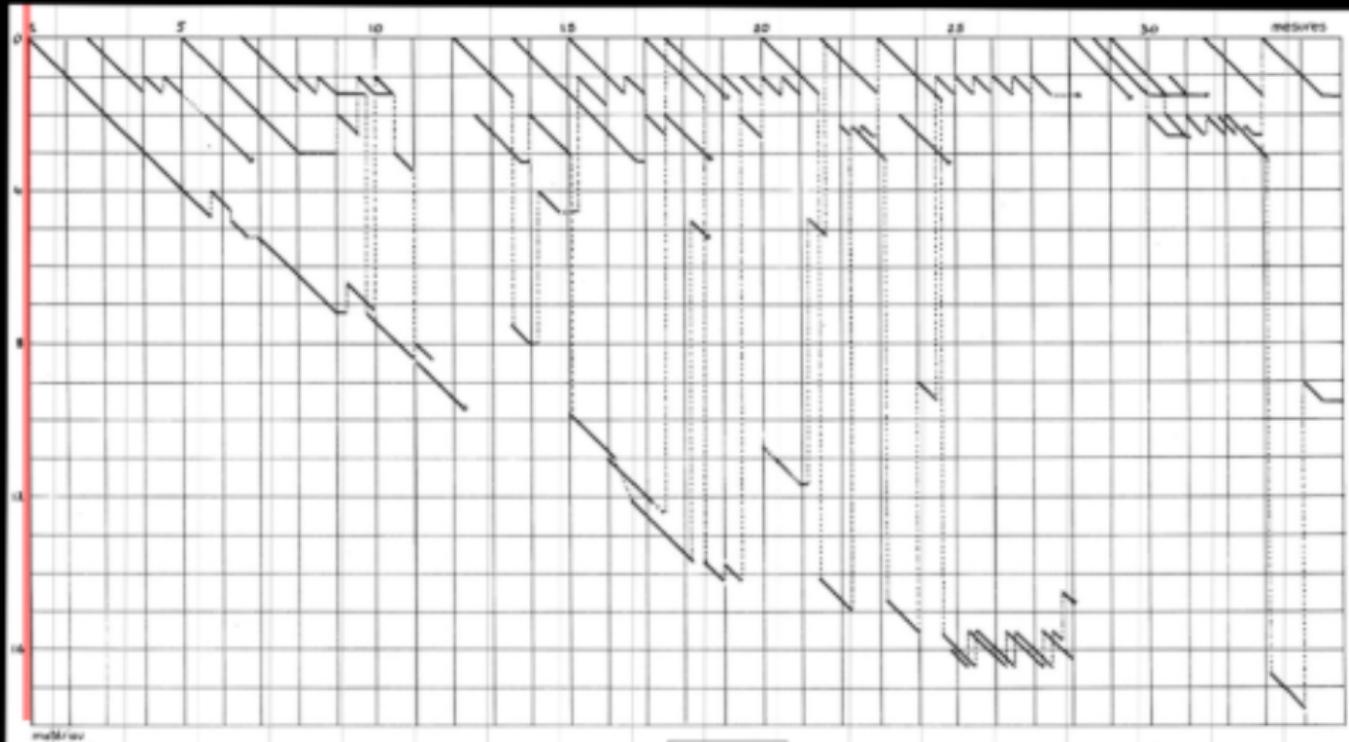


Diagramme formel mélodique de la Fugue n°16 en sol mineur du Clavier bien tempéré de J.-S. Bach



level := ?; *(definition of the structural level)*
for all the successive object[level,i]: *(temporal motor)*
 if object[level,i] is not similar to objects present in the material-memory:
 (similarity test)
 {write object[level,i] in material-memory}; *(constitution of material memory)*
 keep a trace of the position of object[level,i] in form-memory; *(constitution of form memory)*

Jean-Marc Chouvel,
Analyse musicale
Sémiologie et cognition
des formes temporelles,
L'Harmattan, Paris, 2006,
p. 157.

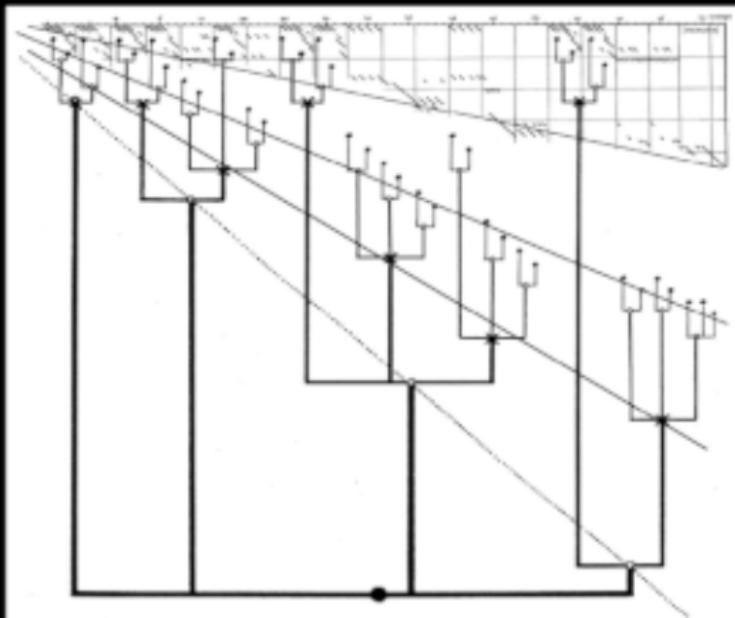


Fig. 62 : *Représentation de la structure du Rondo (Allegretto) de la Sonate K. 545 de W. A. Mozart montrant l'évolution du rapport matériau/temps des diagrammes formels aux différents niveaux d'analyse. Traits : niveau "0" ; petits points noirs : niveau "1" ; petits cercles blancs : niveau "2" ; petites croix : niveau "3" ; gros cercles blancs niveau "4" ; gros point noir, niveau "5", totalité de la pièce.*

level := ?; *(definition of the structural level)*
for all the successive object[level,i]: *(temporal motor)*
 if object[level,i] is not similar to objects present in the material-memory:
 (similarity test)
 {write object[level,i] in material-memory}; *(constitution of material memory)*
 keep a trace of the position of object[level,i] in form-memory;
 (constitution of form memory)

level := 0; ... *(initialisations)*
for all the successive elementary-events (i from 1 to n): *(temporal motor)*
 object[level,i] := elementary-event[i]; *(acquisition of the event(s) in progress)*
 structuration[level, object[level,i]];
 (hypothetical-object[level+1,i] :=
 hypothetical-object[level+1,i] "U" object[level,i]; *(integration)*
 if hypothetical-object[level+1,i] reaches formal statute for
completeness : *(formal completeness and correctness is established)*
 (object[level+1,i] := hypothetical-object[level+1,i];
 (memorisation of the structural definition of the object)
 level := level + 1;
 structuration[level, object[level,i]];
 level := level - 1;); *(recursive mechanism)*
 }
 (definition of the structuration function)

cercles mnésiques

connaissance « externe » (résultat d'une expérience préalable)

connaissance propre à l'expérience de l'œuvre en cours

reconnaissance paradigmatische

mémorisation "statique"

reconnaissance syntagmatique

mémorisation "dynamique"

moteur temporel

(flux des événements élémentaires)

evel[j]

acquisition
(perception)
niveau:=0;
obj[0,]:=evel[]])

A

test
similarité
aux objets
précédents

obj[niveau,]:=>obj[niveau,?]

oui

protension

réalisation

obj[hyp[niveau+1,]:=obj[niveau+1,?]]

non

mémorisation
(de type
mémorie-métria)
mémorie<=obj[niveau,?]

rétention

intégration

obj[hyp[niveau+1,]:=obj[hyp[niveau+1,?],
précédent],
obj[niveau,?]]

mémoire procédurale

oui

achèvement d'un
objet hypothétique

un des
obj[hyp[niveau+1,...]]
est achevé?

oui

acquisition
(de type
mémoire-forme)
obj[niveau+1,?]:=obj[hyp[niveau+1,...]]

récursivité
(changement de
niveau structurel)
niveau:=niveau+1
A
niveau=niveau-1

A

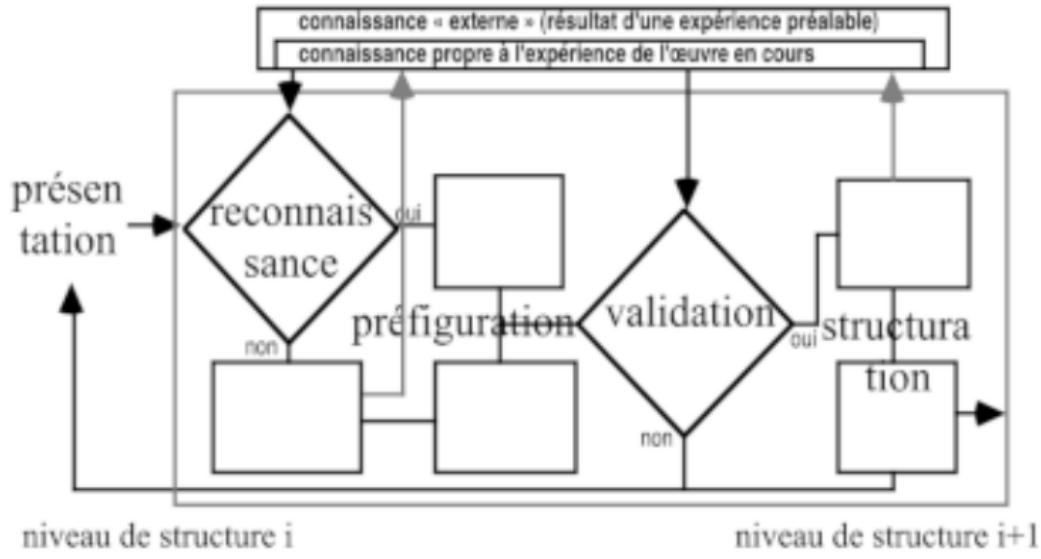


Fig. 31 : Schéma simplifié de l'algorithme cognitif.

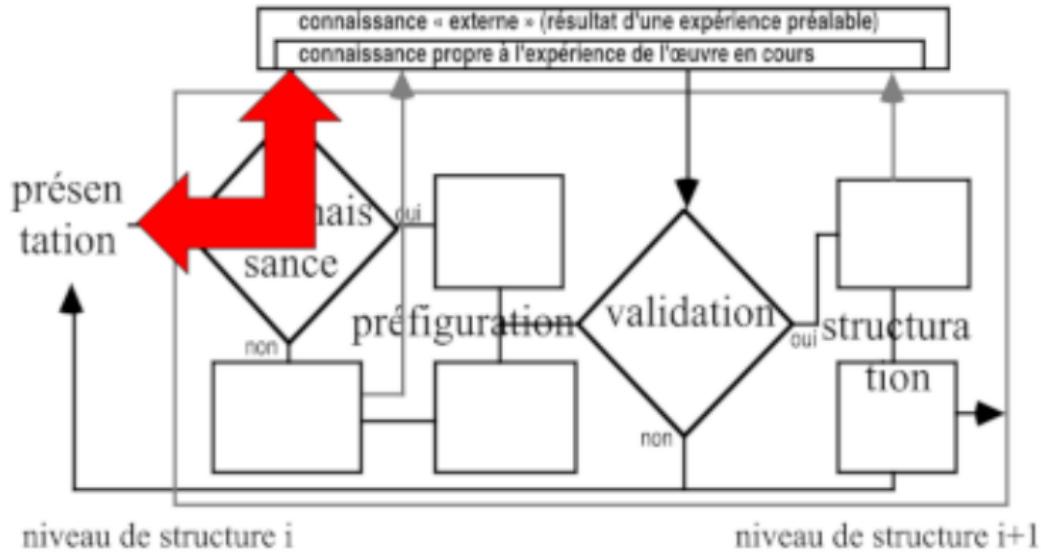


Fig. 31 : Schéma simplifié de l'algorithme cognitif.

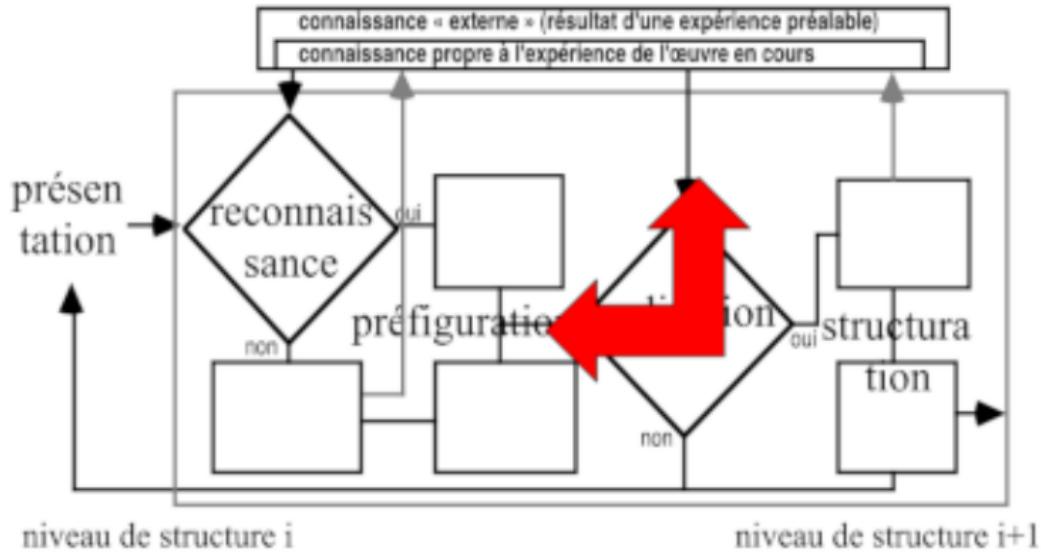


Fig. 31 : Schéma simplifié de l'algorithme cognitif.

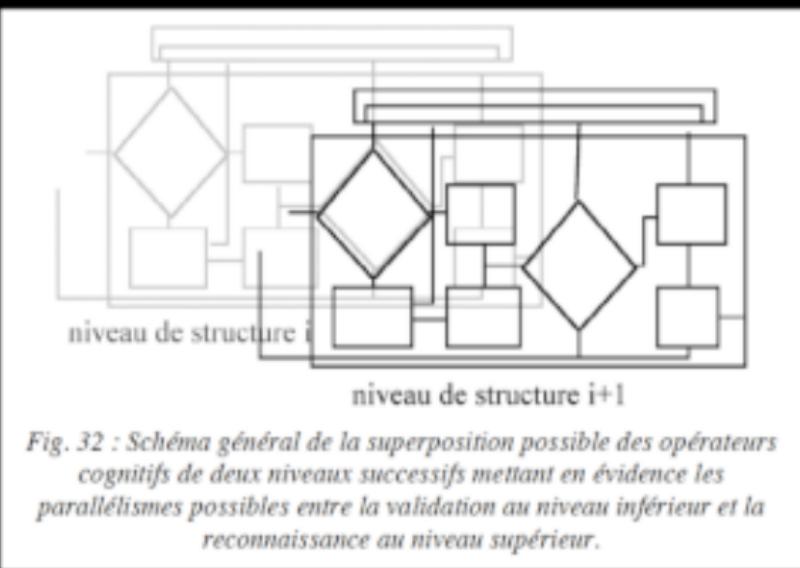


Fig. 32 : Schéma général de la superposition possible des opérateurs cognitifs de deux niveaux successifs mettant en évidence les parallélismes possibles entre la validation au niveau inférieur et la reconnaissance au niveau supérieur.

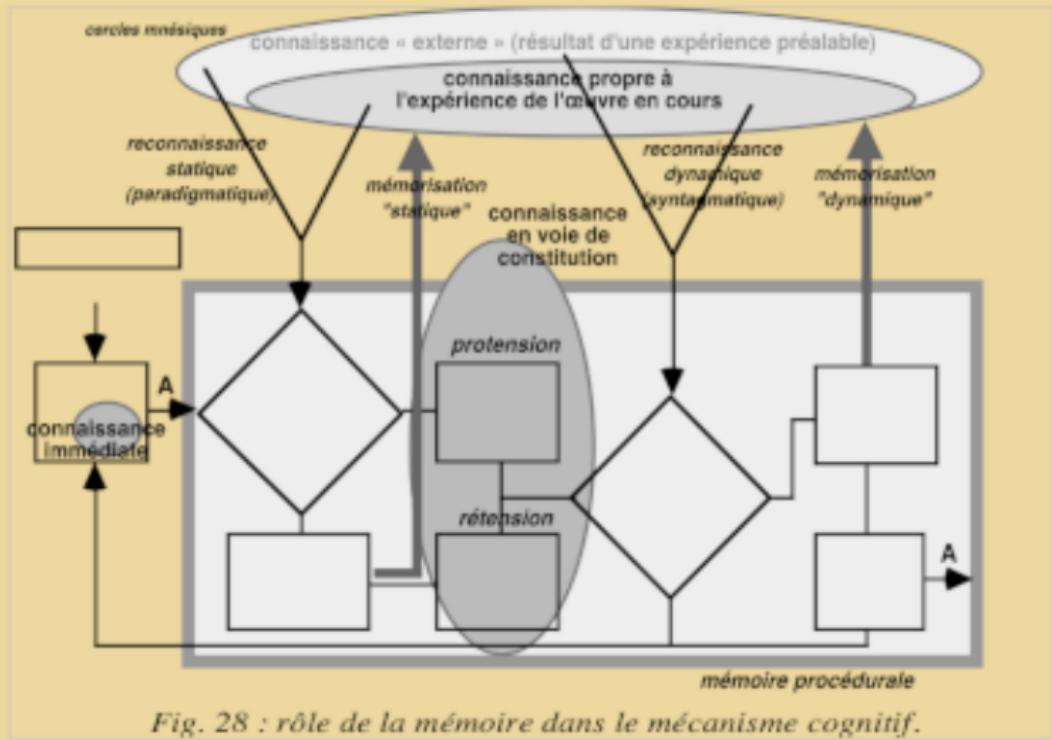


Fig. 28 : rôle de la mémoire dans le mécanisme cognitif.

a b a'c a b a'c de a"b' fg a b a'c h i j k l m h'i' n o p q a b a'c r s
r s'ttu

RONDO.

a Allegretto.

A musical score for piano, featuring three staves of music. The top staff begins with a forte dynamic (ff) and a red box highlights the first four measures. The middle staff starts with a forte dynamic (f). The bottom staff starts with a forte dynamic (f). Measures are labeled with letters above them: 'a' at the start of each staff, 'b' in the middle of the first staff, 'c' in the middle of the second staff, 'd' in the middle of the third staff, 'e' in the middle of the fourth staff, 'a'' at the start of the fifth staff, and 'b'' in the middle of the fifth staff. Measure 10 is marked with a dynamic 'p' (piano). The score includes various musical markings such as slurs, grace notes, and dynamic changes throughout the piece.

a b a'c a b a'c de a"b' fg a b a'c h i j k l m h'i' n o p q a b a'c r s
r s' t t u
a a

RONDO.
a Allegretto.

The sheet music consists of three staves of piano music. The top staff starts with a forte dynamic (ff) and has a red rectangular box highlighting the first four measures. Measures 5-6 are labeled 'b'. Measures 7-10 are labeled 'a''. The middle staff starts with a forte dynamic (f) and has measures 11-14 labeled 'c'. Measures 15-18 are labeled 'd'. The bottom staff starts with a forte dynamic (f) and has measures 19-22 labeled 'e'. Measures 23-26 are labeled 'a'''' (legato). Measures 27-30 are labeled 'b''. Measure 31 is a repeat sign with a 'P' dynamic.

a b a'c ab a'c de a"b' fg ab a'c h i j k l m h'i' no p q ab a'c rs
a r s' t tu
a a
b b

RONDO.
a Allegretto.

b

c

d

e

f

legato

p

a'

b'

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h'i' n o p q a b a' c r s
r s' t t u
a a a'
b b

RONDO.
a Allegretto.

<img alt="Sheet music for Rondo, Allegretto. The music is divided into sections labeled a through f. A red box highlights section 'c'. A blue circle highlights a note in section 'b'. A red box highlights section 'a'' at the end. A blue circle highlights a note in section 'd'. A red box highlights section 'e'. A blue circle highlights a note in section 'a'' at the beginning of section 'e'. A red box highlights section 'b''. Measures 1-2: Section 'a'. Measures 3-4: Section 'b'. Measures 5-6: Section 'c'. Measures 7-8: Section 'd'. Measures 9-10: Section 'a''. Measures 11-12: Section 'e'. Measures 13-14: Section 'f'. Measures 15-16: Section 'a''. Measures 17-18: Section 'b''. Measures 19-20: Section 'c'. Measures 21-22: Section 'd'. Measures 23-24: Section 'a''. Measures 25-26: Section 'e'. Measures 27-28: Section 'f'. Measures 29-30: Section 'a''. Measures 31-32: Section 'b''. Measures 33-34: Section 'c'. Measures 35-36: Section 'd'. Measures 37-38: Section 'a''. Measures 39-40: Section 'e'. Measures 41-42: Section 'f'. Measures 43-44: Section 'a''. Measures 45-46: Section 'b''. Measures 47-48: Section 'c'. Measures 49-50: Section 'd'. Measures 51-52: Section 'a''. Measures 53-54: Section 'e'. Measures 55-56: Section 'f'. Measures 57-58: Section 'a''. Measures 59-60: Section 'b''. Measures 61-62: Section 'c'. Measures 63-64: Section 'd'. Measures 65-66: Section 'a''. Measures 67-68: Section 'e'. Measures 69-70: Section 'f'. Measures 71-72: Section 'a''. Measures 73-74: Section 'b''. Measures 75-76: Section 'c'. Measures 77-78: Section 'd'. Measures 79-80: Section 'a''. Measures 81-82: Section 'e'. Measures 83-84: Section 'f'. Measures 85-86: Section 'a''. Measures 87-88: Section 'b''. Measures 89-90: Section 'c'. Measures 91-92: Section 'd'. Measures 93-94: Section 'a''. Measures 95-96: Section 'e'. Measures 97-98: Section 'f'. Measures 99-100: Section 'a'''.</p>

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h'i' n o p q a b a' c r s

^{r s' t t u}
a a a
b b

RONDO.
a Allegretto.

b

a'

c

d

e

^{fif}

p

mf

legato

p

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h'i' n o p q a b a' c r s

a a' r s' t t u
b b'

RONDO.
a Allegretto.

<img alt="Musical score for Rondo, Allegretto. The score consists of two staves (treble and bass) across five systems. The first system starts with a forte dynamic (ff) and includes a red box highlighting measures 1-2. The second system starts with a dynamic (p) and includes a red box highlighting measures 1-2. The third system starts with a dynamic (f) and includes a red box highlighting measures 1-2. The fourth system starts with a dynamic (ff) and includes a red box highlighting measures 1-2. The fifth system starts with a dynamic (ff) and includes a red box highlighting measures 1-2. Measures are labeled with letters above them: 'a', 'b', 'c', 'd', 'e', 'a''', 'b'''. Measure 1 is a forte dynamic. Measures 2-3 are a dynamic (p). Measures 4-5 are a dynamic (f). Measures 6-7 are a dynamic (ff). Measures 8-9 are a dynamic (ff). Measures 10-11 are a dynamic (ff). Measures 12-13 are a dynamic (ff). Measures 14-15 are a dynamic (ff). Measures 16-17 are a dynamic (ff). Measures 18-19 are a dynamic (ff). Measures 20-21 are a dynamic (ff). Measures 22-23 are a dynamic (ff). Measures 24-25 are a dynamic (ff). Measures 26-27 are a dynamic (ff). Measures 28-29 are a dynamic (ff). Measures 30-31 are a dynamic (ff). Measures 32-33 are a dynamic (ff). Measures 34-35 are a dynamic (ff). Measures 36-37 are a dynamic (ff). Measures 38-39 are a dynamic (ff). Measures 40-41 are a dynamic (ff). Measures 42-43 are a dynamic (ff). Measures 44-45 are a dynamic (ff). Measures 46-47 are a dynamic (ff). Measures 48-49 are a dynamic (ff). Measures 50-51 are a dynamic (ff). Measures 52-53 are a dynamic (ff). Measures 54-55 are a dynamic (ff). Measures 56-57 are a dynamic (ff). Measures 58-59 are a dynamic (ff). Measures 60-61 are a dynamic (ff). Measures 62-63 are a dynamic (ff). Measures 64-65 are a dynamic (ff). Measures 66-67 are a dynamic (ff). Measures 68-69 are a dynamic (ff). Measures 70-71 are a dynamic (ff). Measures 72-73 are a dynamic (ff). Measures 74-75 are a dynamic (ff). Measures 76-77 are a dynamic (ff). Measures 78-79 are a dynamic (ff). Measures 80-81 are a dynamic (ff). Measures 82-83 are a dynamic (ff). Measures 84-85 are a dynamic (ff). Measures 86-87 are a dynamic (ff). Measures 88-89 are a dynamic (ff). Measures 90-91 are a dynamic (ff). Measures 92-93 are a dynamic (ff). Measures 94-95 are a dynamic (ff). Measures 96-97 are a dynamic (ff). Measures 98-99 are a dynamic (ff). Measures 100-101 are a dynamic (ff). Measures 102-103 are a dynamic (ff). Measures 104-105 are a dynamic (ff). Measures 106-107 are a dynamic (ff). Measures 108-109 are a dynamic (ff). Measures 110-111 are a dynamic (ff). Measures 112-113 are a dynamic (ff). Measures 114-115 are a dynamic (ff). Measures 116-117 are a dynamic (ff). Measures 118-119 are a dynamic (ff). Measures 120-121 are a dynamic (ff). Measures 122-123 are a dynamic (ff). Measures 124-125 are a dynamic (ff). Measures 126-127 are a dynamic (ff). Measures 128-129 are a dynamic (ff). Measures 130-131 are a dynamic (ff). Measures 132-133 are a dynamic (ff). Measures 134-135 are a dynamic (ff). Measures 136-137 are a dynamic (ff). Measures 138-139 are a dynamic (ff). Measures 140-141 are a dynamic (ff). Measures 142-143 are a dynamic (ff). Measures 144-145 are a dynamic (ff). Measures 146-147 are a dynamic (ff). Measures 148-149 are a dynamic (ff). Measures 150-151 are a dynamic (ff). Measures 152-153 are a dynamic (ff). Measures 154-155 are a dynamic (ff). Measures 156-157 are a dynamic (ff). Measures 158-159 are a dynamic (ff). Measures 160-161 are a dynamic (ff). Measures 162-163 are a dynamic (ff). Measures 164-165 are a dynamic (ff). Measures 166-167 are a dynamic (ff). Measures 168-169 are a dynamic (ff). Measures 170-171 are a dynamic (ff). Measures 172-173 are a dynamic (ff). Measures 174-175 are a dynamic (ff). Measures 176-177 are a dynamic (ff). Measures 178-179 are a dynamic (ff). Measures 180-181 are a dynamic (ff). Measures 182-183 are a dynamic (ff). Measures 184-185 are a dynamic (ff). Measures 186-187 are a dynamic (ff). Measures 188-189 are a dynamic (ff). Measures 190-191 are a dynamic (ff). Measures 192-193 are a dynamic (ff). Measures 194-195 are a dynamic (ff). Measures 196-197 are a dynamic (ff). Measures 198-199 are a dynamic (ff). Measures 200-201 are a dynamic (ff). Measures 202-203 are a dynamic (ff). Measures 204-205 are a dynamic (ff). Measures 206-207 are a dynamic (ff). Measures 208-209 are a dynamic (ff). Measures 210-211 are a dynamic (ff). Measures 212-213 are a dynamic (ff). Measures 214-215 are a dynamic (ff). Measures 216-217 are a dynamic (ff). Measures 218-219 are a dynamic (ff). Measures 220-221 are a dynamic (ff). Measures 222-223 are a dynamic (ff). Measures 224-225 are a dynamic (ff). Measures 226-227 are a dynamic (ff). Measures 228-229 are a dynamic (ff). Measures 230-231 are a dynamic (ff). Measures 232-233 are a dynamic (ff). Measures 234-235 are a dynamic (ff). Measures 236-237 are a dynamic (ff). Measures 238-239 are a dynamic (ff). Measures 240-241 are a dynamic (ff). Measures 242-243 are a dynamic (ff). Measures 244-245 are a dynamic (ff). Measures 246-247 are a dynamic (ff). Measures 248-249 are a dynamic (ff). Measures 250-251 are a dynamic (ff). Measures 252-253 are a dynamic (ff). Measures 254-255 are a dynamic (ff). Measures 256-257 are a dynamic (ff). Measures 258-259 are a dynamic (ff). Measures 260-261 are a dynamic (ff). Measures 262-263 are a dynamic (ff). Measures 264-265 are a dynamic (ff). Measures 266-267 are a dynamic (ff). Measures 268-269 are a dynamic (ff). Measures 270-271 are a dynamic (ff). Measures 272-273 are a dynamic (ff). Measures 274-275 are a dynamic (ff). Measures 276-277 are a dynamic (ff). Measures 278-279 are a dynamic (ff). Measures 280-281 are a dynamic (ff). Measures 282-283 are a dynamic (ff). Measures 284-285 are a dynamic (ff). Measures 286-287 are a dynamic (ff). Measures 288-289 are a dynamic (ff). Measures 290-291 are a dynamic (ff). Measures 292-293 are a dynamic (ff). Measures 294-295 are a dynamic (ff). Measures 296-297 are a dynamic (ff). Measures 298-299 are a dynamic (ff). Measures 300-301 are a dynamic (ff). Measures 302-303 are a dynamic (ff). Measures 304-305 are a dynamic (ff). Measures 306-307 are a dynamic (ff). Measures 308-309 are a dynamic (ff). Measures 310-311 are a dynamic (ff). Measures 312-313 are a dynamic (ff). Measures 314-315 are a dynamic (ff). Measures 316-317 are a dynamic (ff). Measures 318-319 are a dynamic (ff). Measures 320-321 are a dynamic (ff). Measures 322-323 are a dynamic (ff). Measures 324-325 are a dynamic (ff). Measures 326-327 are a dynamic (ff). Measures 328-329 are a dynamic (ff). Measures 330-331 are a dynamic (ff). Measures 332-333 are a dynamic (ff). Measures 334-335 are a dynamic (ff). Measures 336-337 are a dynamic (ff). Measures 338-339 are a dynamic (ff). Measures 340-341 are a dynamic (ff). Measures 342-343 are a dynamic (ff). Measures 344-345 are a dynamic (ff). Measures 346-347 are a dynamic (ff). Measures 348-349 are a dynamic (ff). Measures 350-351 are a dynamic (ff). Measures 352-353 are a dynamic (ff). Measures 354-355 are a dynamic (ff). Measures 356-357 are a dynamic (ff). Measures 358-359 are a dynamic (ff). Measures 360-361 are a dynamic (ff). Measures 362-363 are a dynamic (ff). Measures 364-365 are a dynamic (ff). Measures 366-367 are a dynamic (ff). Measures 368-369 are a dynamic (ff). Measures 370-371 are a dynamic (ff). Measures 372-373 are a dynamic (ff). Measures 374-375 are a dynamic (ff). Measures 376-377 are a dynamic (ff). Measures 378-379 are a dynamic (ff). Measures 380-381 are a dynamic (ff). Measures 382-383 are a dynamic (ff). Measures 384-385 are a dynamic (ff). Measures 386-387 are a dynamic (ff). Measures 388-389 are a dynamic (ff). Measures 390-391 are a dynamic (ff). Measures 392-393 are a dynamic (ff). Measures 394-395 are a dynamic (ff). Measures 396-397 are a dynamic (ff). Measures 398-399 are a dynamic (ff). Measures 400-401 are a dynamic (ff). Measures 402-403 are a dynamic (ff). Measures 404-405 are a dynamic (ff). Measures 406-407 are a dynamic (ff). Measures 408-409 are a dynamic (ff). Measures 410-411 are a dynamic (ff). Measures 412-413 are a dynamic (ff). Measures 414-415 are a dynamic (ff). Measures 416-417 are a dynamic (ff). Measures 418-419 are a dynamic (ff). Measures 420-421 are a dynamic (ff). Measures 422-423 are a dynamic (ff). Measures 424-425 are a dynamic (ff). Measures 426-427 are a dynamic (ff). Measures 428-429 are a dynamic (ff). Measures 430-431 are a dynamic (ff). Measures 432-433 are a dynamic (ff). Measures 434-435 are a dynamic (ff). Measures 436-437 are a dynamic (ff). Measures 438-439 are a dynamic (ff). Measures 440-441 are a dynamic (ff). Measures 442-443 are a dynamic (ff). Measures 444-445 are a dynamic (ff). Measures 446-447 are a dynamic (ff). Measures 448-449 are a dynamic (ff). Measures 450-451 are a dynamic (ff). Measures 452-453 are a dynamic (ff). Measures 454-455 are a dynamic (ff). Measures 456-457 are a dynamic (ff). Measures 458-459 are a dynamic (ff). Measures 460-461 are a dynamic (ff). Measures 462-463 are a dynamic (ff). Measures 464-465 are a dynamic (ff). Measures 466-467 are a dynamic (ff). Measures 468-469 are a dynamic (ff). Measures 470-471 are a dynamic (ff). Measures 472-473 are a dynamic (ff). Measures 474-475 are a dynamic (ff). Measures 476-477 are a dynamic (ff). Measures 478-479 are a dynamic (ff). Measures 480-481 are a dynamic (ff). Measures 482-483 are a dynamic (ff).Measures 484-485 are a dynamic (ff). Measures 486-487 are a dynamic (ff). Measures 488-489 are a dynamic (ff). Measures 490-491 are a dynamic (ff). Measures 492-493 are a dynamic (ff). Measures 494-495 are a dynamic (ff). Measures 496-497 are a dynamic (ff). Measures 498-499 are a dynamic (ff). Measures 500-501 are a dynamic (ff). Measures 502-503 are a dynamic (ff). Measures 504-505 are a dynamic (ff). Measures 506-507 are a dynamic (ff). Measures 508-509 are a dynamic (ff). Measures 510-511 are a dynamic (ff). Measures 512-513 are a dynamic (ff). Measures 514-515 are a dynamic (ff). Measures 516-517 are a dynamic (ff). Measures 518-519 are a dynamic (ff). Measures 520-521 are a dynamic (ff). Measures 522-523 are a dynamic (ff). Measures 524-525 are a dynamic (ff). Measures 526-527 are a dynamic (ff). Measures 528-529 are a dynamic (ff). Measures 530-531 are a dynamic (ff). Measures 532-533 are a dynamic (ff). Measures 534-535 are a dynamic (ff). Measures 536-537 are a dynamic (ff). Measures 538-539 are a dynamic (ff). Measures 540-541 are a dynamic (ff). Measures 542-543 are a dynamic (ff). Measures 544-545 are a dynamic (ff). Measures 546-547 are a dynamic (ff). Measures 548-549 are a dynamic (ff). Measures 550-551 are a dynamic (ff). Measures 552-553 are a dynamic (ff). Measures 554-555 are a dynamic (ff). Measures 556-557 are a dynamic (ff). Measures 558-559 are a dynamic (ff). Measures 560-561 are a dynamic (ff). Measures 562-563 are a dynamic (ff). Measures 564-565 are a dynamic (ff). Measures 566-567 are a dynamic (ff). Measures 568-569 are a dynamic (ff). Measures 570-571 are a dynamic (ff). Measures 572-573 are a dynamic (ff). Measures 574-575 are a dynamic (ff). Measures 576-577 are a dynamic (ff). Measures 578-579 are a dynamic (ff). Measures 580-581 are a dynamic (ff). Measures 582-583 are a dynamic (ff). Measures 584-585 are a dynamic (ff). Measures 586-587 are a dynamic (ff). Measures 588-589 are a dynamic (ff). Measures 590-591 are a dynamic (ff). Measures 592-593 are a dynamic (ff). Measures 594-595 are a dynamic (ff). Measures 596-597 are a dynamic (ff). Measures 598-599 are a dynamic (ff). Measures 600-601 are a dynamic (ff). Measures 602-603 are a dynamic (ff). Measures 604-605 are a dynamic (ff). Measures 606-607 are a dynamic (ff). Measures 608-609 are a dynamic (ff). Measures 610-611 are a dynamic (ff). Measures 612-613 are a dynamic (ff). Measures 614-615 are a dynamic (ff). Measures 616-617 are a dynamic (ff). Measures 618-619 are a dynamic (ff). Measures 620-621 are a dynamic (ff). Measures 622-623 are a dynamic (ff). Measures 624-625 are a dynamic (ff). Measures 626-627 are a dynamic (ff). Measures 628-629 are a dynamic (ff). Measures 630-631 are a dynamic (ff). Measures 632-633 are a dynamic (ff). Measures 634-635 are a dynamic (ff). Measures 636-637 are a dynamic (ff). Measures 638-639 are a dynamic (ff). Measures 640-641 are a dynamic (ff). Measures 642-643 are a dynamic (ff). Measures 644-645 are a dynamic (ff). Measures 646-647 are a dynamic (ff). Measures 648-649 are a dynamic (ff). Measures 650-651 are a dynamic (ff). Measures 652-653 are a dynamic (ff). Measures 654-655 are a dynamic (ff). Measures 656-657 are a dynamic (ff). Measures 658-659 are a dynamic (ff). Measures 660-661 are a dynamic (ff). Measures 662-663 are a dynamic (ff). Measures 664-665 are a dynamic (ff). Measures 666-667 are a dynamic (ff). Measures 668-669 are a dynamic (ff). Measures 670-671 are a dynamic (ff). Measures 672-673 are a dynamic (ff). Measures 674-675 are a dynamic (ff). Measures 676-677 are a dynamic (ff). Measures 678-679 are a dynamic (ff). Measures 680-681 are a dynamic (ff). Measures 682-683 are a dynamic (ff). Measures 684-685 are a dynamic (ff). Measures 686-687 are a dynamic (ff). Measures 688-689 are a dynamic (ff). Measures 690-691 are a dynamic (ff). Measures 692-693 are a dynamic (ff). Measures 694-695 are a dynamic (ff). Measures 696-697 are a dynamic (ff). Measures 698-699 are a dynamic (ff). Measures 700-701 are a dynamic (ff). Measures 702-703 are a dynamic (ff). Measures 704-705 are a dynamic (ff). Measures 706-707 are a dynamic (ff). Measures 708-709 are a dynamic (ff). Measures 710-711 are a dynamic (ff). Measures 712-713 are a dynamic (ff). Measures 714-715 are a dynamic (ff). Measures 716-717 are a dynamic (ff). Measures 718-719 are a dynamic (ff). Measures 720-721 are a dynamic (ff). Measures 722-723 are a dynamic (ff). Measures 724-725 are a dynamic (ff). Measures 726-727 are a dynamic (ff). Measures 728-729 are a dynamic (ff). Measures 730-731 are a dynamic (ff). Measures 732-733 are a dynamic (ff). Measures 734-735 are a dynamic (ff). Measures 736-737 are a dynamic (ff). Measures 738-739 are a dynamic (ff). Measures 740-741 are a dynamic (ff). Measures 742-743 are a dynamic (ff). Measures 744-745 are a dynamic (ff). Measures 746-747 are a dynamic (ff). Measures 748-749 are a dynamic (ff). Measures 750-751 are a dynamic (ff). Measures 752-753 are a dynamic (ff). Measures 754-755 are a dynamic (ff). Measures 756-757 are a dynamic (ff). Measures 758-759 are a dynamic (ff). Measures 760-761 are a dynamic (ff). Measures 762-763 are a dynamic (ff). Measures 764-765 are a dynamic (ff). Measures 766-767 are a dynamic (ff). Measures 768-769 are a dynamic (ff). Measures 770-771 are a dynamic (ff). Measures 772-773 are a dynamic (ff). Measures 774-775 are a dynamic (ff). Measures 776-777 are a dynamic (ff). Measures 778-779 are a dynamic (ff). Measures 780-781 are a dynamic (ff). Measures 782-783 are a dynamic (ff). Measures 784-785 are a dynamic (ff). Measures 786-787 are a dynamic (ff). Measures 788-789 are a dynamic (ff). Measures 790-791 are a dynamic (ff). Measures 792-793 are a dynamic (ff). Measures 794-795 are a dynamic (ff). Measures 796-797 are a dynamic (ff). Measures 798-799 are a dynamic (ff). Measures 800-801 are a dynamic (ff). Measures 802-803 are a dynamic (ff). Measures 804-805 are a dynamic (ff). Measures 806-807 are a dynamic (ff). Measures 808-809 are a dynamic (ff). Measures 810-811 are a dynamic (ff). Measures 812-813 are a dynamic (ff). Measures 814-815 are a dynamic (ff). Measures 816-817 are a dynamic (ff). Measures 818-819 are a dynamic (ff). Measures 820-821 are a dynamic (ff). Measures 822-823 are a dynamic (ff). Measures 824-825 are a dynamic (ff). Measures 826-827 are a dynamic (ff). Measures 828-829 are a dynamic (ff). Measures 830-831 are a dynamic (ff). Measures 832-833 are a dynamic (ff). Measures 834-835 are a dynamic (ff). Measures 836-837 are a dynamic (ff). Measures 838-839 are a dynamic (ff). Measures 840-841 are a dynamic (ff). Measures 842-843 are a dynamic (ff). Measures 844-845 are a dynamic (ff). Measures 846-847 are a dynamic (ff). Measures 848-849 are a dynamic (ff). Measures 850-851 are a dynamic (ff). Measures 852-853 are a dynamic (ff). Measures 854-855 are a dynamic (ff). Measures 856-857 are a dynamic (ff). Measures 858-859 are a dynamic (ff). Measures 860-861 are a dynamic (ff). Measures 862-863 are a dynamic (ff). Measures 864-865 are a dynamic (ff). Measures 866-867 are a dynamic (ff). Measures 868-869 are a dynamic (ff). Measures 870-871 are a dynamic (ff). Measures 872-873 are a dynamic (ff). Measures 874-875 are a dynamic (ff). Measures 876-877 are a dynamic (ff). Measures 878-879 are a dynamic (ff). Measures 880-881 are a dynamic (ff). Measures 882-883 are a dynamic (ff). Measures 884-885 are a dynamic (ff). Measures 886-887 are a dynamic (ff). Measures 888-889 are a dynamic (ff). Measures 890-891 are a dynamic (ff). Measures 892-893 are a dynamic (ff). Measures 894-895 are a dynamic (ff). Measures 896-897 are a dynamic (ff). Measures 898-899 are a dynamic (ff). Measures 900-901 are a dynamic (ff). Measures 902-903 are a dynamic (ff). Measures 904-905 are a dynamic (ff). Measures 906-907 are a dynamic (ff). Measures 908-909 are a dynamic (ff). Measures 910-911 are a dynamic (ff). Measures 912-913 are a dynamic (ff). Measures 914-915 are a dynamic (ff). Measures 916-917 are a dynamic (ff). Measures 918-919 are a dynamic (ff). Measures 920-921 are a dynamic (ff). Measures 922-923 are a dynamic (ff). Measures 924-925 are a dynamic (ff). Measures 926-927 are a dynamic (ff). Measures 928-929 are a dynamic (ff). Measures 930-931 are a dynamic (ff). Measures 932-933 are a dynamic (ff). Measures 934-935 are a dynamic (ff). Measures 936-937 are a dynamic (ff). Measures 938-939 are a dynamic (ff). Measures 940-941 are a dynamic (ff). Measures 942-943 are a dynamic (ff). Measures 944-945 are a dynamic (ff). Measures 946-947 are a dynamic (ff). Measures 948-949 are a dynamic (ff). Measures 950-951 are a dynamic (ff). Measures 952-953 are a dynamic (ff). Measures 954-955 are a dynamic (ff). Measures 956-957 are a dynamic (ff). Measures 958-959 are a dynamic (ff). Measures 960-961 are a dynamic (ff). Measures 962-963 are a dynamic (ff). Measures 964-965 are a dynamic (ff). Measures 966-967 are a dynamic (ff). Measures 968-969 are a dynamic (ff). Measures 970-971 are a dynamic (ff). Measures 972-973 are a dynamic (ff). Measures 974-975 are a dynamic (ff). Measures 976-977 are a dynamic (ff). Measures 978-979 are a dynamic (ff). Measures 980-981 are a dynamic (ff). Measures 982-983 are a dynamic (ff). Measures 984-985 are a dynamic (ff). Measures 986-987 are a dynamic (ff). Measures 988-989 are a dynamic (ff). Measures 990-991 are a dynamic (ff). Measures 992-993 are a dynamic (ff). Measures 994-995 are a dynamic (ff). Measures 996-997 are a dynamic (ff). Measures 998-999 are a dynamic (ff). Measures 999-1000 are a dynamic (ff).</p>

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s



RONDO.

a Allegretto.

Musical score for Rondo, Allegretto. The score consists of three staves of music. The top staff starts with a forte dynamic (ff) and features a melodic line with eighth-note patterns. The middle staff begins with a forte dynamic (f) and contains a melodic line with sixteenth-note patterns. The bottom staff starts with a forte dynamic (f) and features a melodic line with eighth-note patterns. The music is divided into sections labeled a, b, c, d, e, a'', b', and a'. A blue circle highlights a specific note in section a'. A red rectangular box highlights a section of the music in the middle staff, specifically sections c and d. The section d is marked with a dynamic (mf) and a 'legato' instruction. The section e is marked with a dynamic (p).

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s

^{r s' t t u}
a a a' a
b b b
c c c

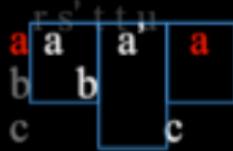
RONDO.

a Allegretto.

Musical score for Rondo Allegretto. The score consists of three staves of music. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The music is divided into sections labeled a, b, c, d, e, a'', and b'. A red box highlights section a. A blue circle highlights a note in section a'. The dynamic markings include *p*, *mf*, and *legato*.

Section a starts with a forte dynamic. Section b follows with eighth-note chords. Section c is a melodic line. Section d is another melodic line. Section e is a melodic line. Section a'' begins with a dynamic *p*. Section b' follows.

a b a' c **a** b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s



RONDO.

a Allegretto.

RONDO.
a Allegretto.

b

a'

c

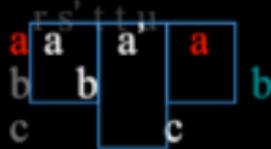
d

e

a'' legato

b'

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s

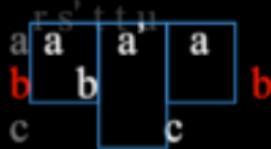


RONDO.

a Allegretto.

Musical score for Rondo Allegretto. The score consists of three staves of music. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The music is divided into sections labeled a, b, c, d, e, a'', and b'. The first section, 'a', is highlighted with a red rectangular box. The section 'b' follows, featuring eighth-note chords. Section 'c' begins with a sixteenth-note pattern. Section 'd' is a melodic line with sixteenth-note grace notes. Section 'e' returns to the eighth-note chord pattern. The section 'a'' is a repeat of the first section, indicated by a brace and the label 'a'' above it. The final section, 'b'', concludes the rondo.

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s

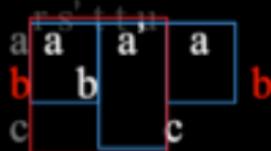


RONDO.

a Allegretto.

Musical score for Rondo Allegretto. The score consists of three staves of music. The top staff starts with a forte dynamic (ff). The middle staff begins with a dynamic ff. The bottom staff starts with a dynamic ff. The music is divided into sections labeled a, b, c, d, e, a'', and b'. A red rectangular box highlights section b, which includes a blue circular marker. Section a'' is marked with 'legato' and a dynamic ff. The score uses various dynamics including ff, f, p, and ff.

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s



RONDO.

a Allegretto.

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s



RONDO.

a Allegretto.

Musical score for Rondo Allegretto. The score consists of three staves of music. The top staff starts with a forte dynamic (ff). The middle staff begins with a dynamic ff. The bottom staff begins with a dynamic ff. The music is divided into sections labeled a, b, c, d, e, a'', b', and a'''.

- Section a: The first section, starting with ff.
- Section b: The second section, highlighted with a red box. It begins with ff.
- Section c: The third section, starting with ff.
- Section d: The fourth section, starting with ff.
- Section e: The fifth section, starting with ff.
- Section a'': The sixth section, starting with ff.
- Section b': The seventh section, starting with ff.
- Section a''' (Regato): The eighth section, starting with ff.

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s

a	a	a'	a	
b			b	
c		c		

RONDO.

a Allegretto.

Musical score for Rondo Allegretto. The score consists of three staves of piano music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes between measures. The score is divided into sections labeled a through s. A red box highlights section b, which starts at measure 10. Section a' follows at measure 11. Section c begins at measure 12, section d at measure 13, section e at measure 14, and section a'' at measure 15. Section b' begins at measure 16. Measure 17 is marked with *p* (piano). Measures 18-19 show a transition back to section a. The score concludes with section r at measure 20.

Measure 10: **b** (highlighted by a red box)

Measure 11: **a'**

Measure 12: **c**

Measure 13: **d**

Measure 14: **e**

Measure 15: **a''** (marked *legato*)

Measure 16: **b'**

Measure 17: *p*

Measure 18: **a**

Measure 19: **a**

Measure 20: **r**

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s

a	a	a'		a	a
b			c	b	
c				c	

RONDO.

a Allegretto.

Musical score for Rondo Allegretto. The score consists of three staves of piano music. The top staff starts with a forte dynamic (ff) and features a red box highlighting measures 4-7, which correspond to section 'b'. The middle staff starts with a forte dynamic (f) and features a red box highlighting measures 11-14, which correspond to section 'c'. The bottom staff starts with a forte dynamic (f) and features a red box highlighting measures 18-21, which correspond to section 'd'. Measures 25-28 are shown at the end of the page. Various dynamics and performance instructions like 'p' (piano), 'sf' (sforzando), and 'legato' are included throughout the score.

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s



RONDO.
a Allegretto.

b a'
c d
e a''
f b'
g c
h d
i e
j f
k g
l h
m i
n j
o k
p l
q m
r n
s o

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s



RONDO.

a Allegretto.

Musical score for Rondo Allegretto. The score consists of three staves. The top staff starts with a forte dynamic (ff) and a bass clef. The middle staff starts with a piano dynamic (p) and a bass clef. The bottom staff starts with a forte dynamic (ff) and a bass clef. The score is divided into sections labeled 'a', 'b', 'c', 'd', 'e', 'a'', and 'b''. Section 'a' is in common time. Section 'b' begins with a piano dynamic (p). Section 'c' is highlighted with a red box. Section 'd' begins with a forte dynamic (ff). Section 'e' begins with a forte dynamic (ff). Section 'a'' is in common time. Section 'b'' begins with a forte dynamic (ff).

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s

a	a	a'	a	a'	a	a
b	b		b		b	
c		c		c		c

RONDO.

a Allegretto.

The musical score consists of three staves of piano music. Staff 1 (top) starts with a forte dynamic (ff) and features a rhythmic pattern of eighth-note pairs followed by quarter notes. Staff 2 (middle) begins with a forte dynamic (f) and contains eighth-note pairs. Staff 3 (bottom) starts with a forte dynamic (f) and includes eighth-note pairs. The music is divided into sections labeled 'a', 'b', 'c', 'd', 'e', 'a'', and 'b''. Section 'a' is the primary theme, 'b' is a secondary melodic idea, 'c' is a third, 'd' is a fourth, 'e' is a fifth, 'a'' is a variation of 'a', and 'b'' is a variation of 'b'. The section 'c' is highlighted with a large red rectangular box. The dynamic 'mf' (mezzo-forte) is indicated above section 'd'. The dynamic 'p' (pianissimo) is indicated above section 'a''. The instruction 'legato' is placed above section 'a''. The tempo marking 'Allegretto.' is placed above section 'a'.

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s

a	a	a'	a	a'
b	b		c	b
c		c		
d			c	d

RONDO.

a Allegretto.

A musical score for Rondo Allegretto. The score consists of three staves of music. The top staff starts with a forte dynamic (ff) and features a melodic line with eighth-note patterns. The middle staff begins with a forte dynamic (f) and contains sixteenth-note patterns. The bottom staff starts with a forte dynamic (ff) and features eighth-note patterns. The music is divided into sections labeled 'a', 'b', 'c', 'd', 'e', 'a'', and 'b''. A blue circle highlights a note in section 'a'. A red box highlights a section of the bottom staff in section 'e'. The tempo is Allegretto.

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h'i' n o p q a b a' c r s

a a a' a a' b b c c d d e e

RONDO.
a Allegretto.

The musical score consists of three staves of piano music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature changes between G major (two sharps) and F# major (one sharp). The time signature is common time. The score is divided into sections labeled a through e. Section a begins with a forte dynamic (ff) and includes a melodic line with eighth-note chords. Section b follows with eighth-note chords. Section c is a melodic line with sixteenth-note patterns. Section d is another melodic line with sixteenth-note patterns. Section e starts with a forte dynamic (ff) and features a red rectangular highlight over a melodic line with sixteenth-note patterns. A blue circle highlights a note in section b. A dynamic marking 'sf' (sforzando) is placed above the bass clef staff in section d. A 'legato' instruction is placed above the bass clef staff in section e. The score concludes with a final section starting with a forte dynamic (ff).

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h'i' n o p q a b a' c r s

a a a' a a' a"
b b c b
c c
d d
e e

RONDO.

a Allegretto.

b

a'

c

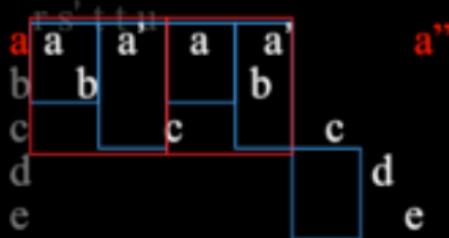
d

e

a'' legato

b'

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s



RONDO.

a Allegretto.

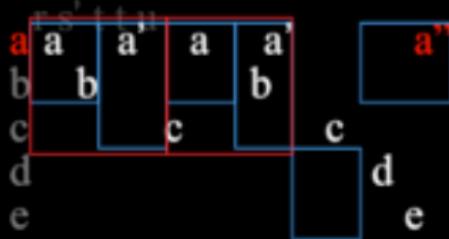
ff
p
f

b a'

c d

e a'' legato b'

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s



RONDO.

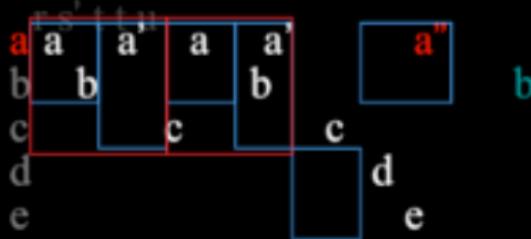
a Allegretto.

ff
b
a'

c
d

e
a'' legato
b'

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s



RONDO.

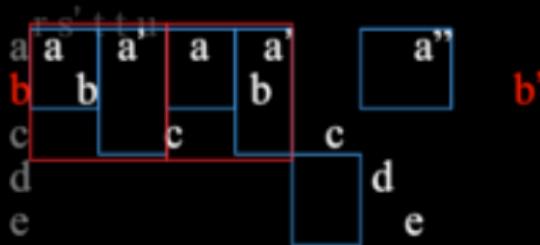
a Allegretto.

a
b
a'

c
d
e

a''' legato
b'

a b a'c a b a'c d e a" b' f g a b a'c h i j k l m h'i' n o p q a b a'c r s

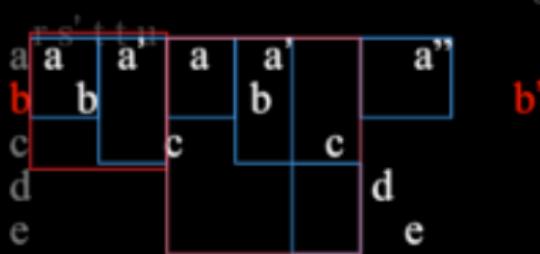


Musical score for piano, featuring two staves. The top staff is in common time and the bottom staff is in 2/4 time. The score consists of seven measures labeled c through g.

- Measure c:** The left hand plays eighth-note chords in common time, while the right hand plays sixteenth-note patterns in common time.
- Measure d:** The left hand continues eighth-note chords, and the right hand plays sixteenth-note patterns.
- Measure e:** The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns.
- Measure a":** The dynamic is *pianissimo*. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns.
- Measure b':** The dynamic is *fortissimo*. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns.
- Measure f:** The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns.
- Measure g:** The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns.

Notes in measures c, e, f, and g are highlighted with red boxes. Notes in measures a" and b' are highlighted with red boxes.

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s



c

d

e

legato

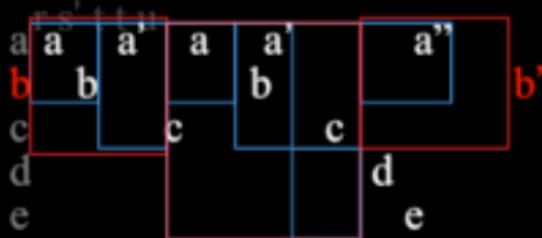
p

b'

f

g

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s



c

d

e

p

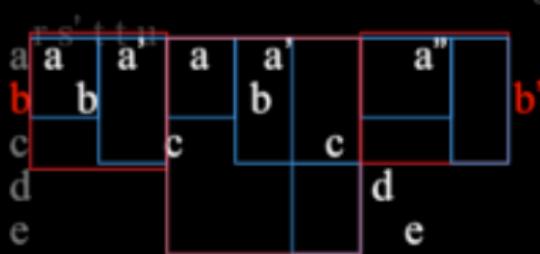
legato

b'

f

g

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s



c

d

e

p

legato

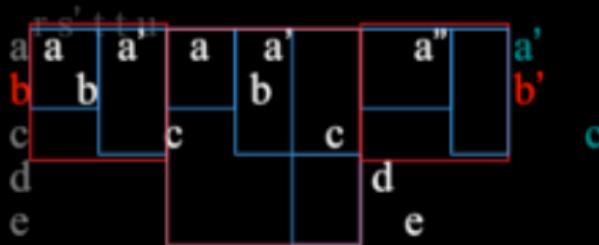
a"

b'

f

g

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s



c

d

e

p

legato

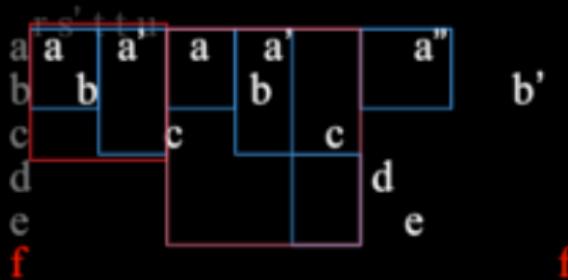
a"

b'

f

g

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s



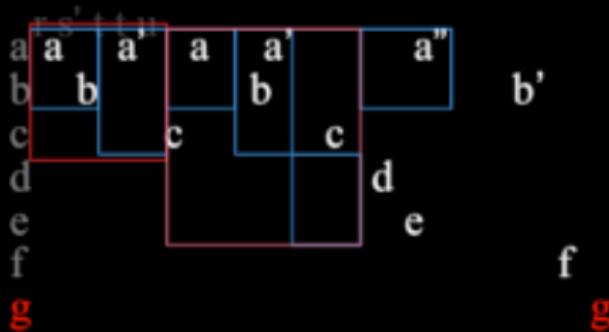
Musical score for piano, three staves, 2/4 time, treble and bass clefs.

- Measure c:** Treble staff: eighth-note chords (F#-A-C, G-B-D). Bass staff: eighth-note chords (C-E-G, D-F-A).
- Measure d:** Treble staff: sixteenth-note patterns. Bass staff: eighth-note chords (D-F-A, E-G-B).
- Measure e:** Treble staff: sixteenth-note patterns. Bass staff: eighth-note chords (C-E-G, D-F-A).
- Measure f:** Treble staff: sixteenth-note patterns. Bass staff: eighth-note chords (D-F-A, E-G-B).
- Measure g:** Treble staff: sixteenth-note patterns. Bass staff: eighth-note chords (D-F-A, E-G-B).

Annotations:

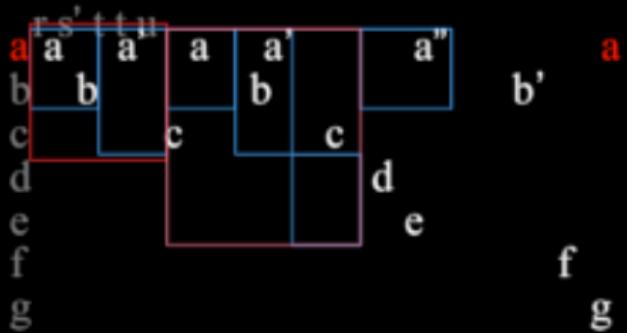
- Measure c:** Measure label "c".
- Measure d:** Measure label "d". A blue circle highlights a note in the treble staff.
- Measure e:** Measure label "e". Dynamic "p" (piano) is indicated.
- Measure f:** Measure label "f". A red box highlights the entire measure.
- Measure g:** Measure label "g".

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s



c
d
e
a''
b'
p
b'
f
g

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s

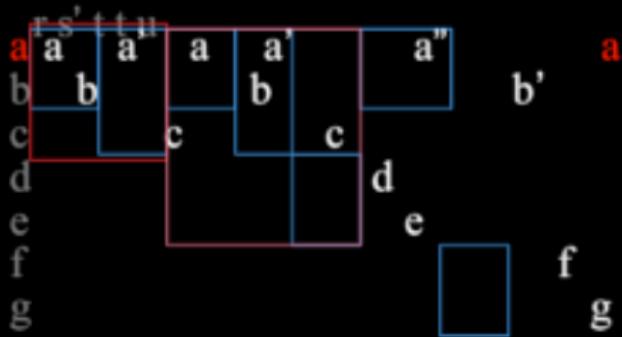


e a''' b'''
p

f g

a b a'' c

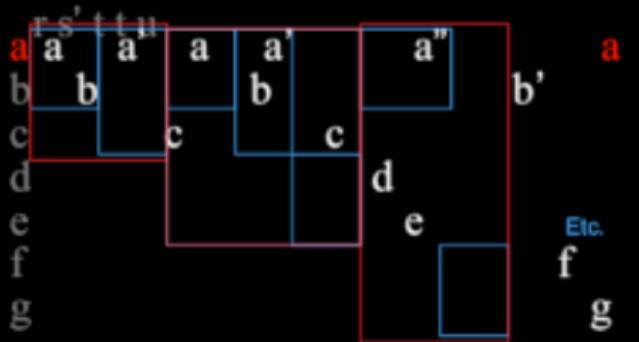
a b a' c a b a' c d e a" b' f g **a** b a' c h i j k l m h' i' n o p q a b a' c r s



Music score for piano:

- Staff 1 (Treble): e (staccato), a'' (pianissimo dynamic, *leggendo*), b'
- Staff 2 (Treble): f, g
- Staff 3 (Bass): a (staccato), b, a', c

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s



Musical score for piano, three staves:

- Staff 1 (Treble Clef): e → a → b' (with dynamic *dynamico*)
- Staff 2 (Alto Clef): f → g
- Staff 3 (Bass Clef): a → c

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s
a^r a^s t t u a a' a" b' a a' a' b' c
b b b c c
c
d c
e d
f e
g f
h g
i h i h' i'
j
k j k
l l
m m
n n
o o
p p
q q
r
s
t r r
u
s s'

2 remarques

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c
r s r s' t t u

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c

r s r' s' t t u

variation

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c
(asc)(ab)(alc)(de)(a"b')(fg)(ab)(a'c)(hi)(jk)(lm)(h'i')(no)(pq)(ab)(a'c)(rs)(rs')(t)

a b a b c a' d a b e f g e' h i a b j j k
(a b)(a b)(c a' d)(a b)(e f g)(e' h i) (a b)(j j k)

A A B A C D A E

a b a' c a b a' c d e a" b' f g a b a' c h i j k l m h' i' n o p q a b a' c
(asc)(ab)(alc)(de)(a"b')(fg)(ab)(a'c)(hi)(jk)(lm)(h'i')(no)(pq)(ab)(a'c)(rs)(rs')(t)

a b a b c a' d a b e f g e' h i a b j j k
(a b)(a b)(c a' d)(a b)(e f g)(e' h i) (a b)(j j k)

A A B A C C' A E

style

style

style

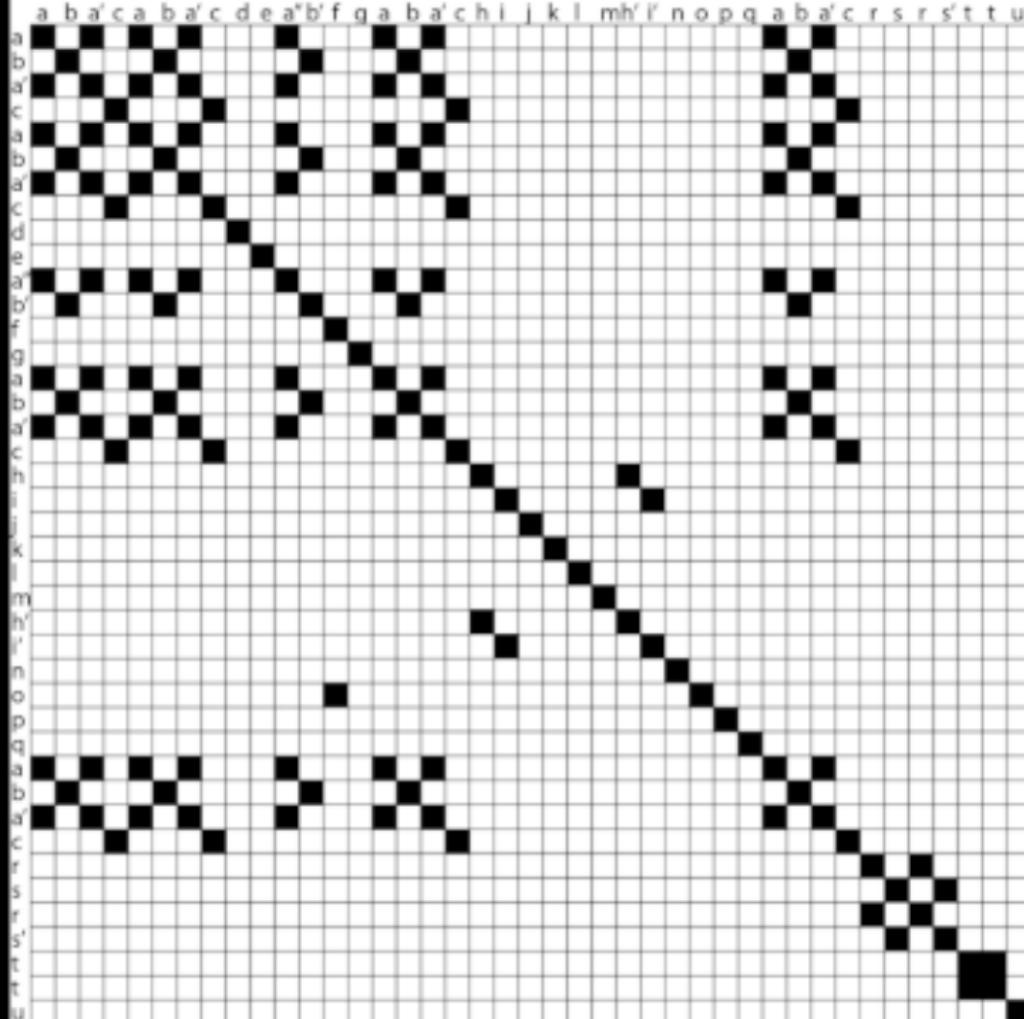
style

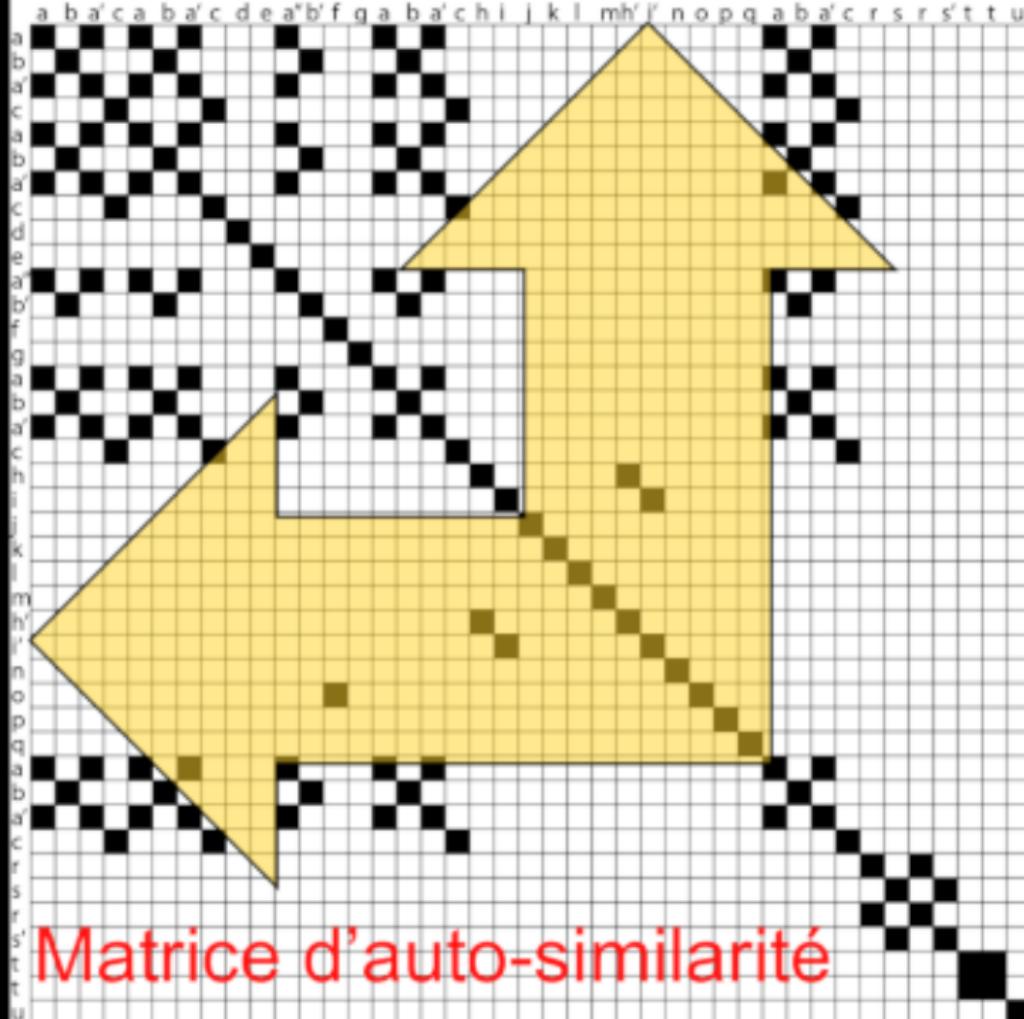
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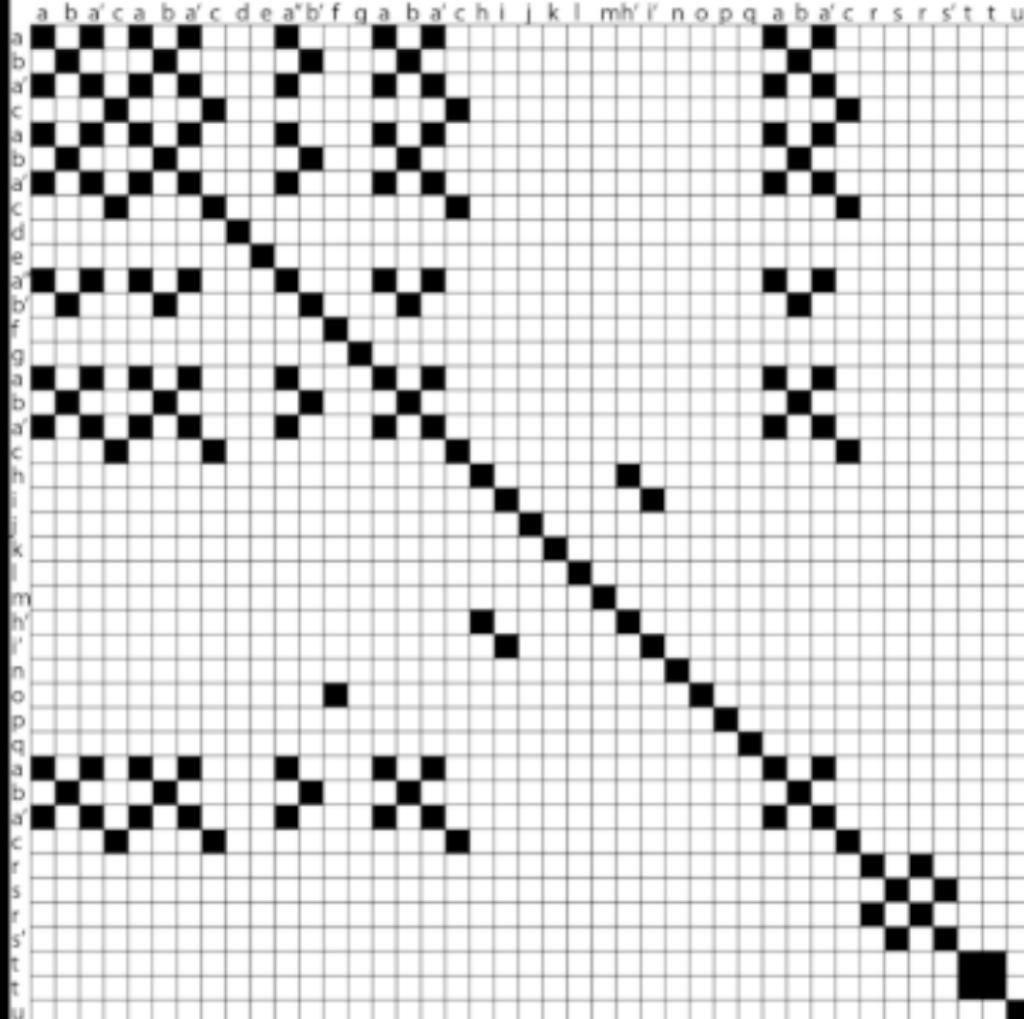
variation

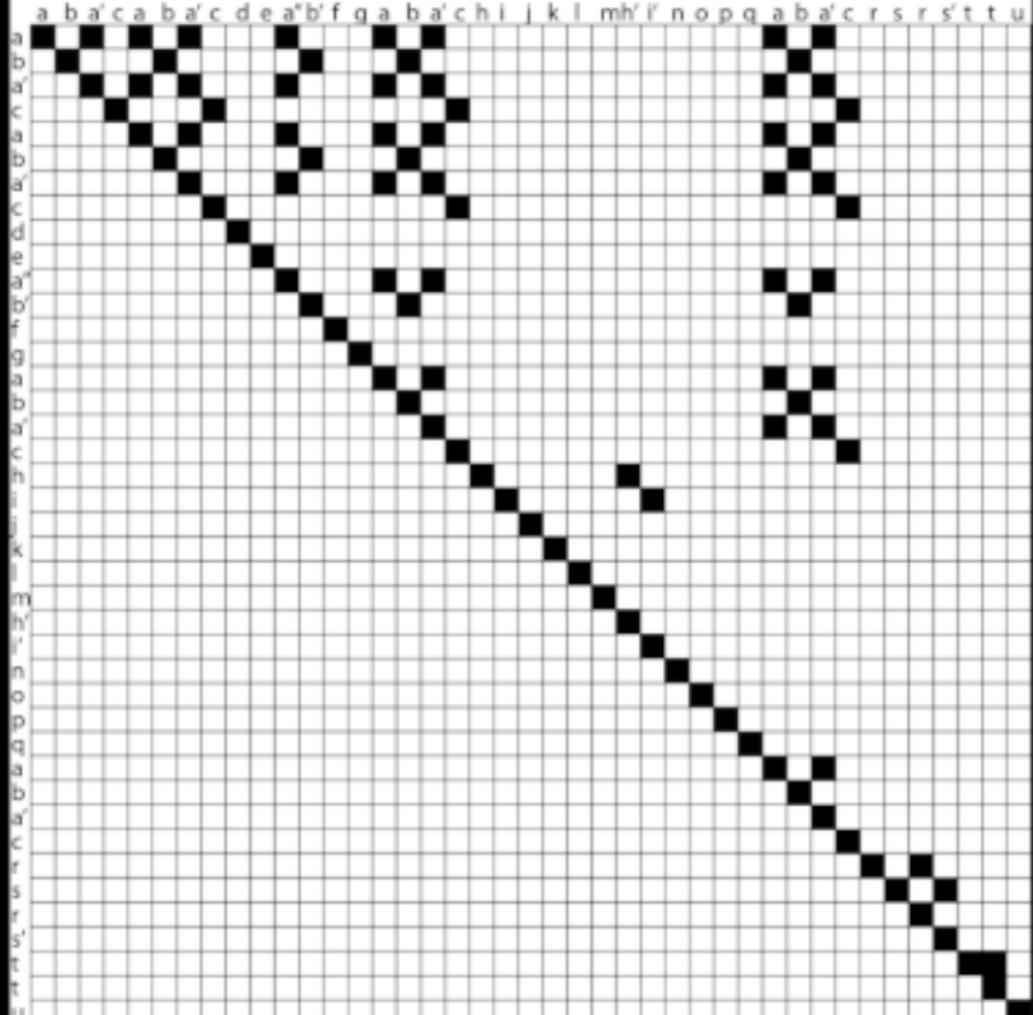
style

style





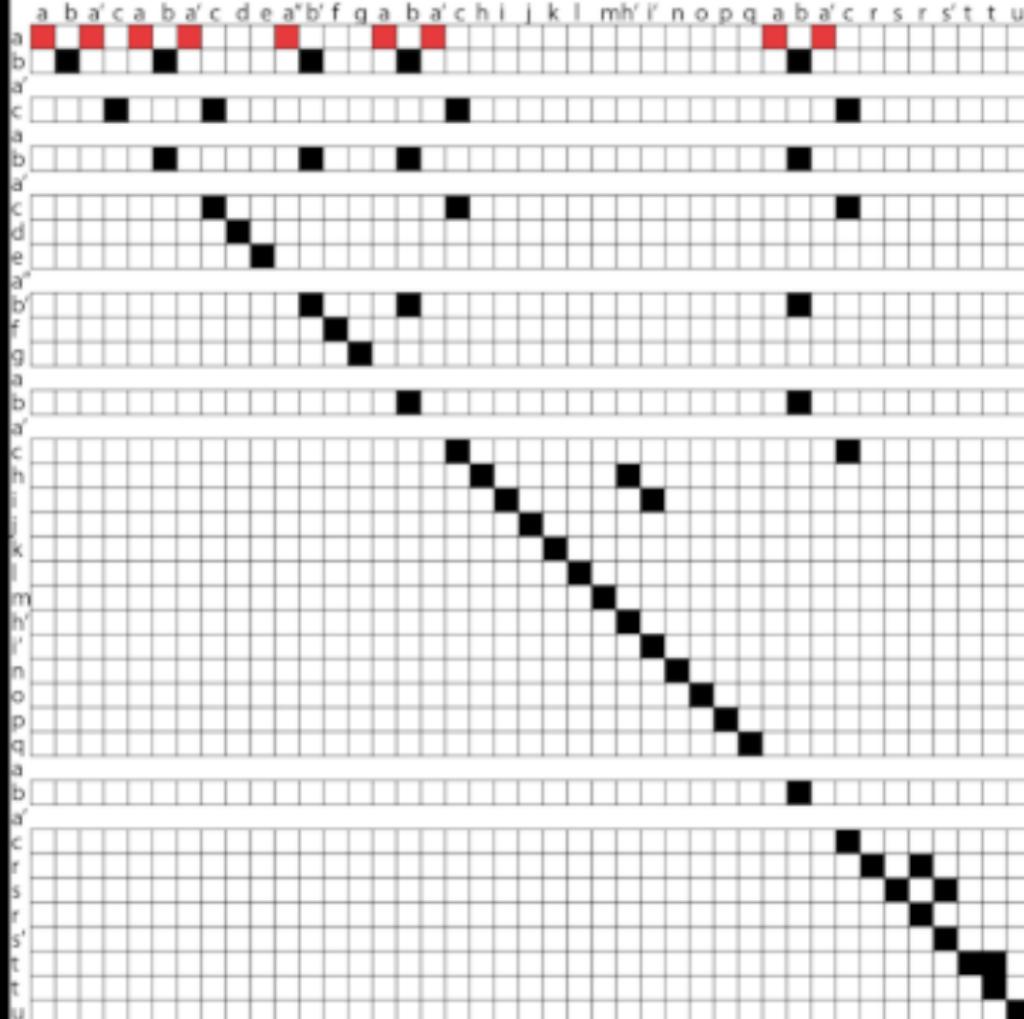


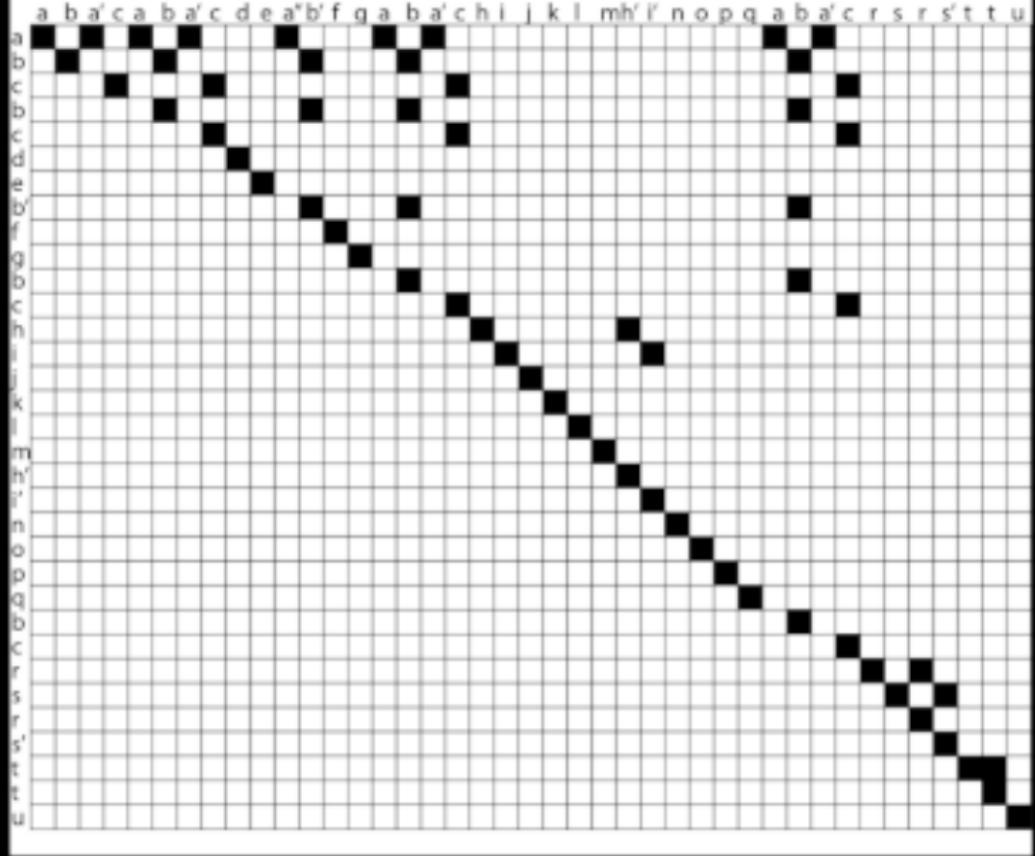


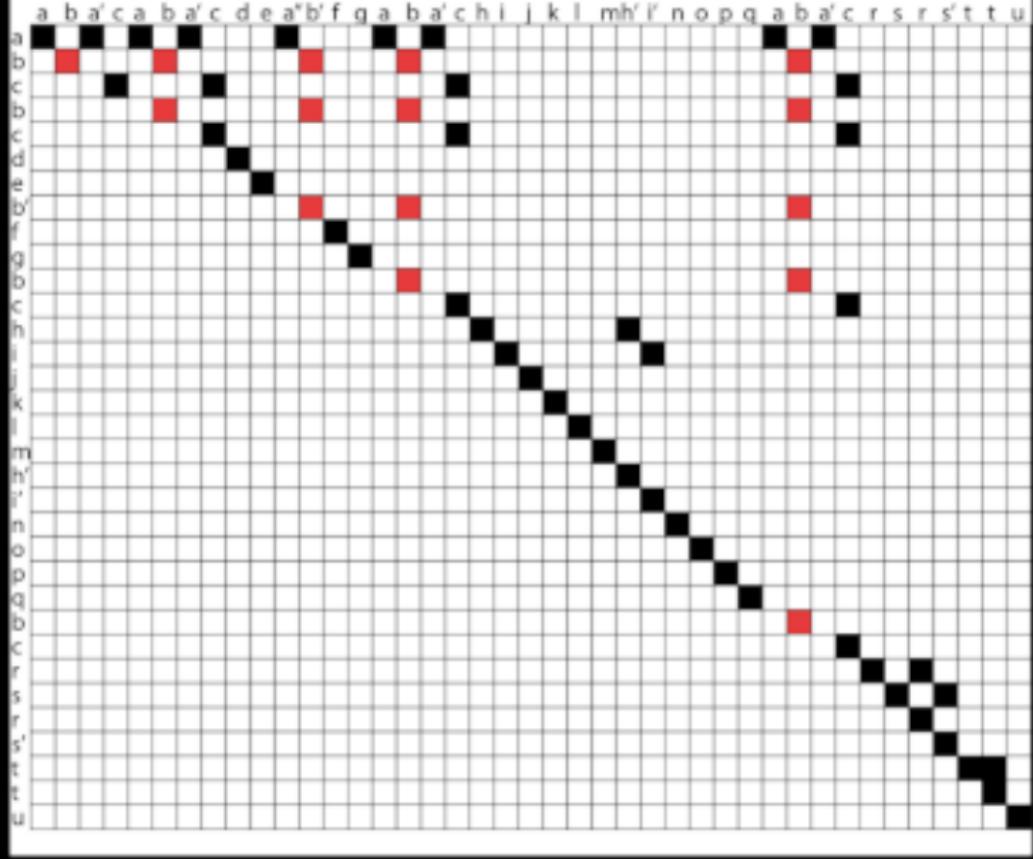
a b a' c a b a' c d e a'' b' f g a b a' c h i j k l m h' i' n o p q a b a' c r s r' s' t u

a b a' c a b a' c d e a' b' f g a b a' ch i j k l m h' l' n o p q a b a' c r s r s' t t u

The image shows a 2D grid pattern on a graph paper background. The pattern is composed of black and red squares arranged in a repeating diamond-like motif. The grid is labeled with letters and numbers along its left edge. The labels include: b, a', c, a, b, a', c, d, e, a', b', f, g, a, b, a', c, h, m, m', h', n, o, p, q, a, b, a', c, r, s, r', t, u. The pattern starts at the top-left corner (b) and follows a specific sequence of black and red squares, creating a visual effect similar to a checkered board but with a more complex, winding path.







a b a' c a b a' c d e a' b' f g a b a' c h i j k l m h' l n o p q a b a' c r s r s t t u

A 10x10 grid with a 2x2 black square at position (5,5). The grid is labeled with 'b' at the top left and 'g' at the bottom left.

A 10x10 grid of squares. A diagonal line of black squares runs from the bottom-left corner to the top-right corner. The rest of the grid contains white squares.

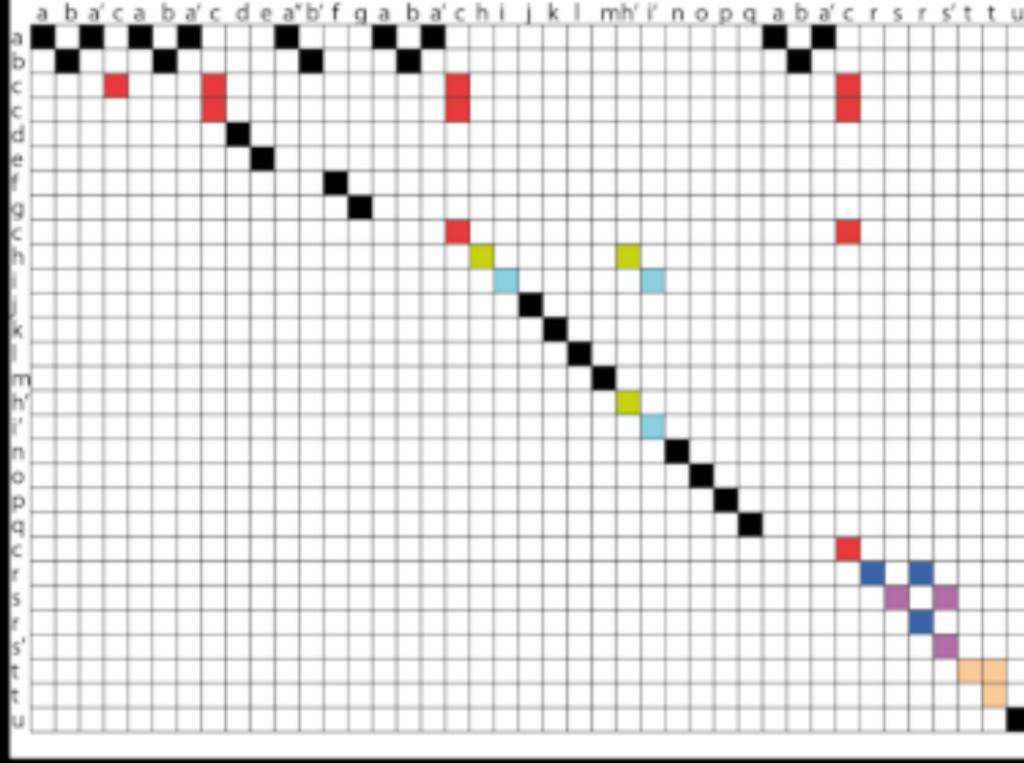
A 10x10 grid of squares. A diagonal line of 10 black squares runs from the top-left corner to the bottom-right corner. The rest of the grid contains white squares.

no

p
q
b

100% of the time, I am not able to get my work done.

1. The following table shows the number of hours worked by 1000 workers in a certain industry.



a b a' c a b a' c d e a' b' f g a b a' c h i j k l m h' l n o p q a b a' c r s r s t t u

Red squares indicate the positions of the four red pixels in the original image.

Redacted

ANSWER: The answer is 1000. The first two digits of the product are 10.

ANSWER 

Figure 10. The effect of the number of hidden neurons on the performance of the proposed model.

Digitized by srujanika@gmail.com

ANSWER The answer is 1000. The first two digits of the number are 10, so the number is 1000.

2016-03-10 10:00:00

Digitized by srujanika@gmail.com

ANSWER

Digitized by srujanika@gmail.com

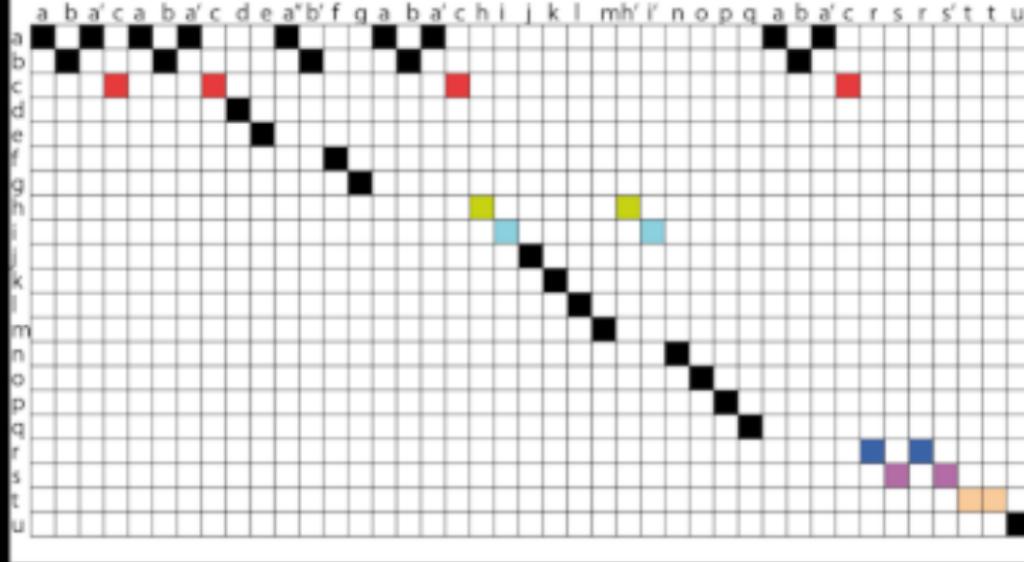
[View Details](#) | [Edit](#) | [Delete](#)

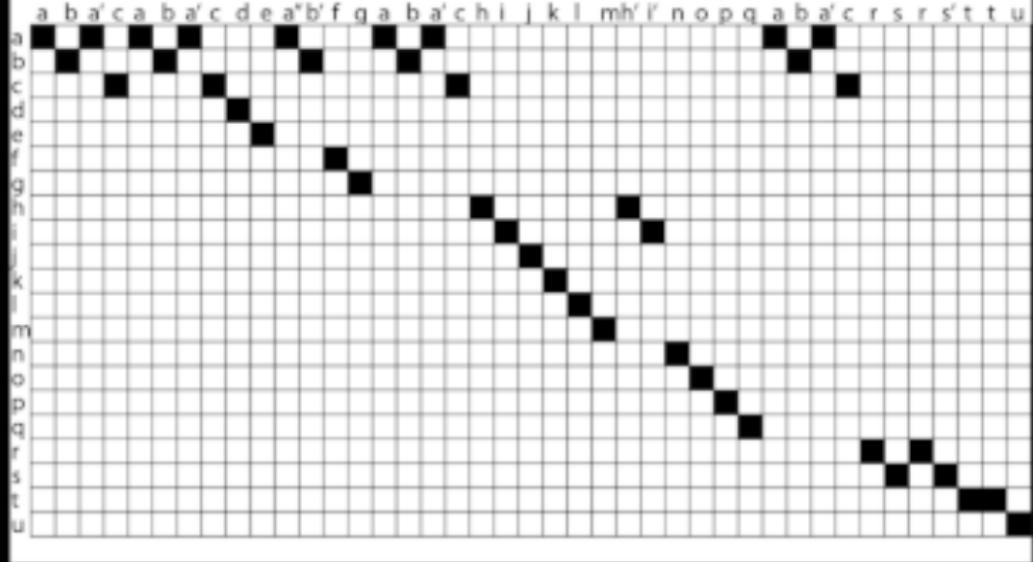
ANSWER The answer is **100**.

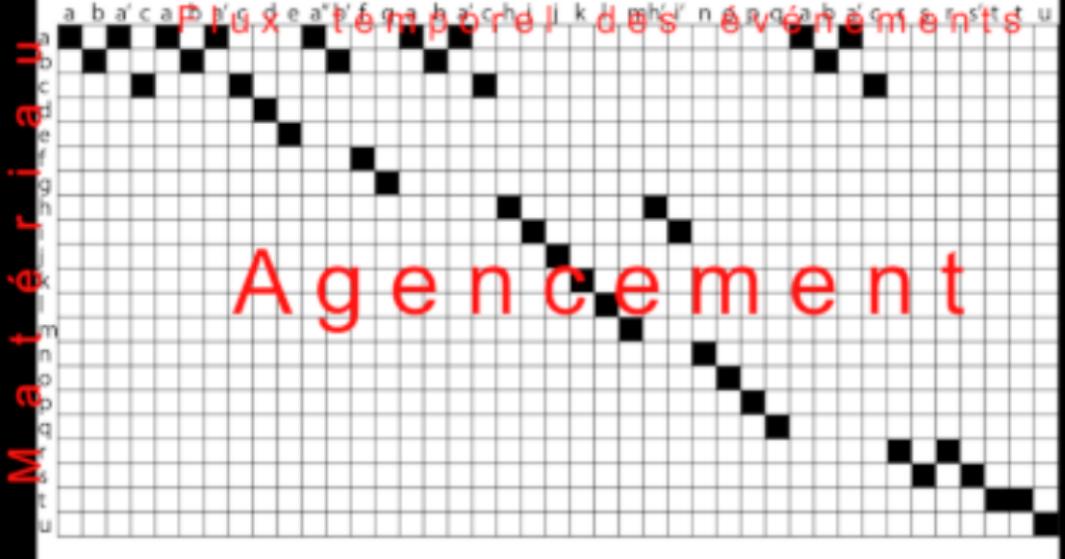
ANSWER: **1**

Page 1 of 1

Page 1 of 1







Forme de l'énergie

Jörg Langner, *Multidimensional Dynamic Shaping*, Proceedings of the Third Triennial ESCOM Conference, Uppsala, 1997, pp. 713-718. Also : Jörg Langner, Reinhard Kopiez, Martin Wilz, « realtime analysis of dynamic shaping » <<http://www.youscribe.com/catalogue/tous/art-musique-et-cinema/autres/realtime-analysis-of-dynamic-shaping-jorg-langner-humboldt-427995>>

The Effect of Smoothing

window size:

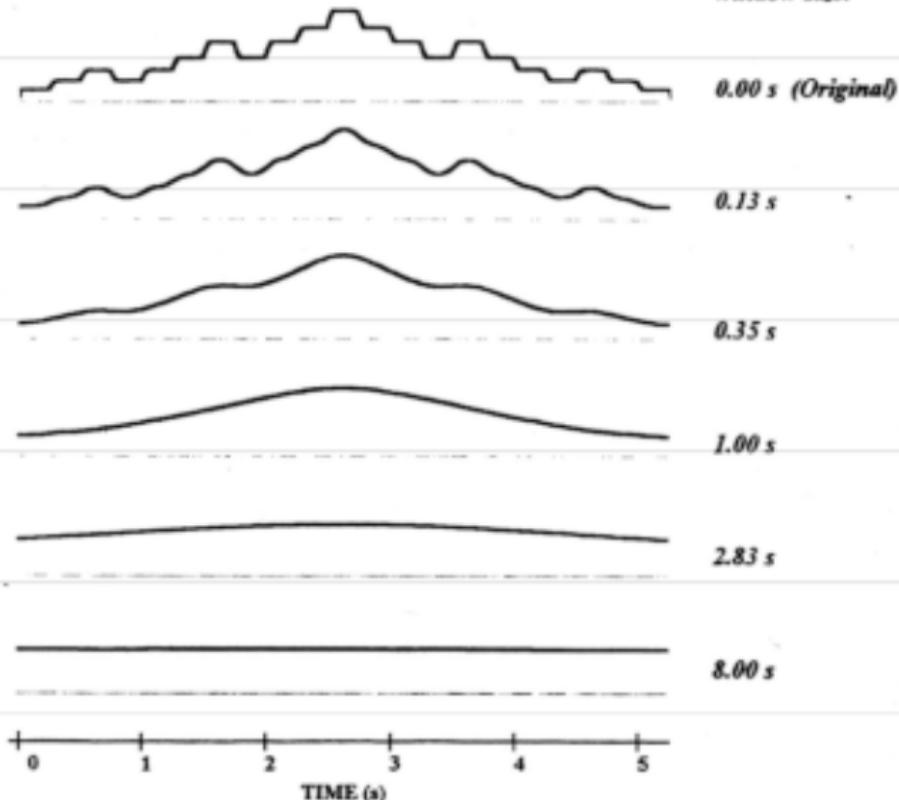


Fig. 5: The effect of smoothing. The original curve is similar to the loudness curve of [former figure] (merely the gaps between the onsets are filled). Smoothing with a window size of 1.00 seconds leads to a curve showing purely the one wide arc of the original. Smoothing with a window size greater than the duration of the example results in a horizontal line representing the mean value of the whole curve. (J. Langner; 1997, op. cit. p. 713-718)

Dynagram of a Professional Drum Performance

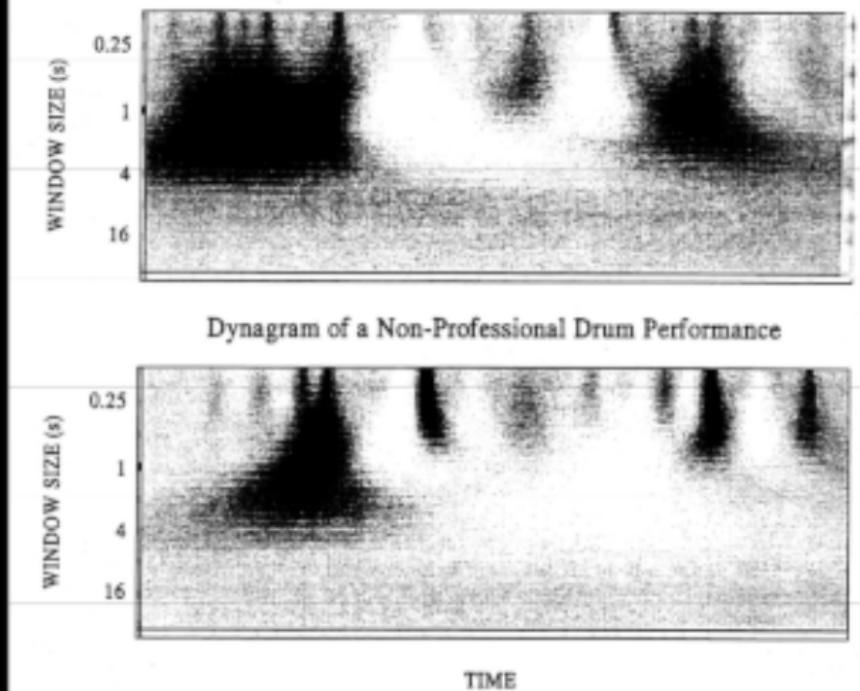


Fig. 6: Dynagrams of a professional and a non-professional drum performance of the rhythm notated [in the former figure] (dark shading: crescendo; middle gray: constant loudness; light shading: decrescendo). We can see the traces of the stronger and more extensive dynamic shaping of the professional. Note that the horizontal axis in these figures show no markings for the timeunit (seconds) but for the onsets of the notes. (J. Langner, 1997, op. cit. p. 713-718)

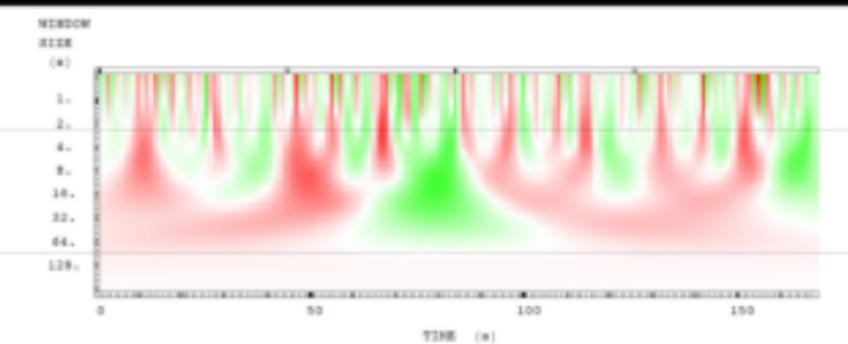


Fig. 1: Dynagram of a professional performance of Erik Satie's *Gymnopédie No. 1*. The different colours have the following meaning: intense red = strong crescendo, pale red = weak crescendo, white = constant loudness, pale green = weak decrescendo, intense green = strong decrescendo. The dynamic shaping reflects clearly the formal structure of the composition (the formal breaks are marked in the upper horizontal frame).

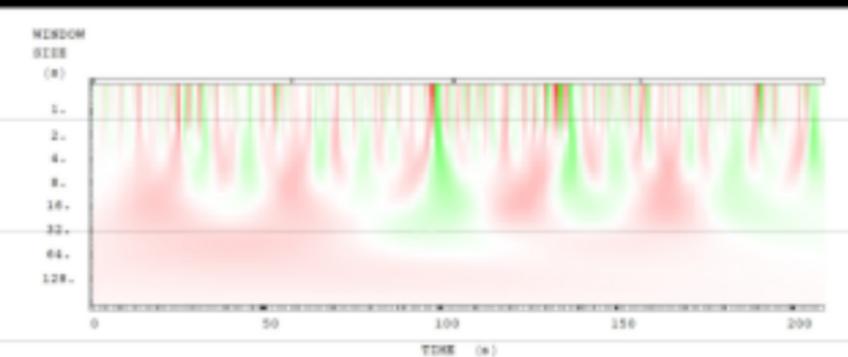
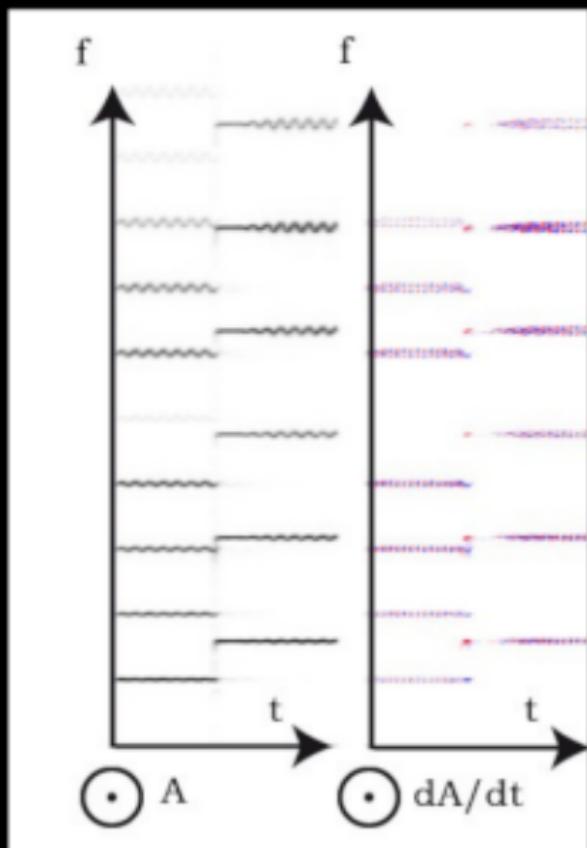


Fig. 2: Dynagram of a non-professional performance of Erik Satie's *Gymnopédie No. 1*. The dynamic shaping is not as strong as in the professional performance and reflects the formal structure of the composition less clearly.

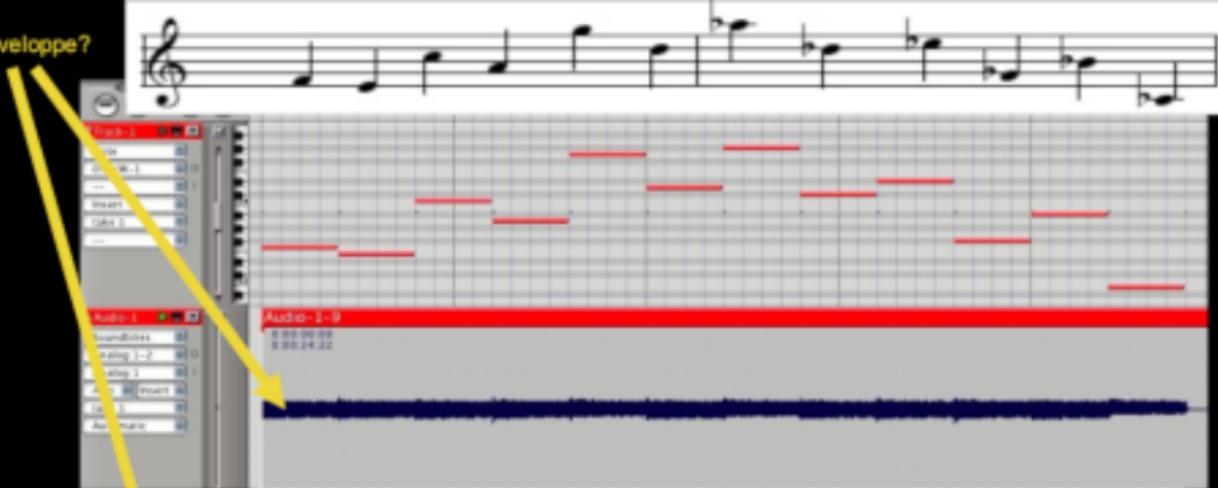
L'analyse musicale différentielle : principes, représentation et application à l'analyse de l'interprétation
Jean-Marc Chouvel
(Université de Reims -
CRLM - IDEAT UMR8153)
Jean Bresson (Ircam-
CNRS UMR 9912) Carlos
Agon (Ircam-CNRS UMR
9912) EMS Network



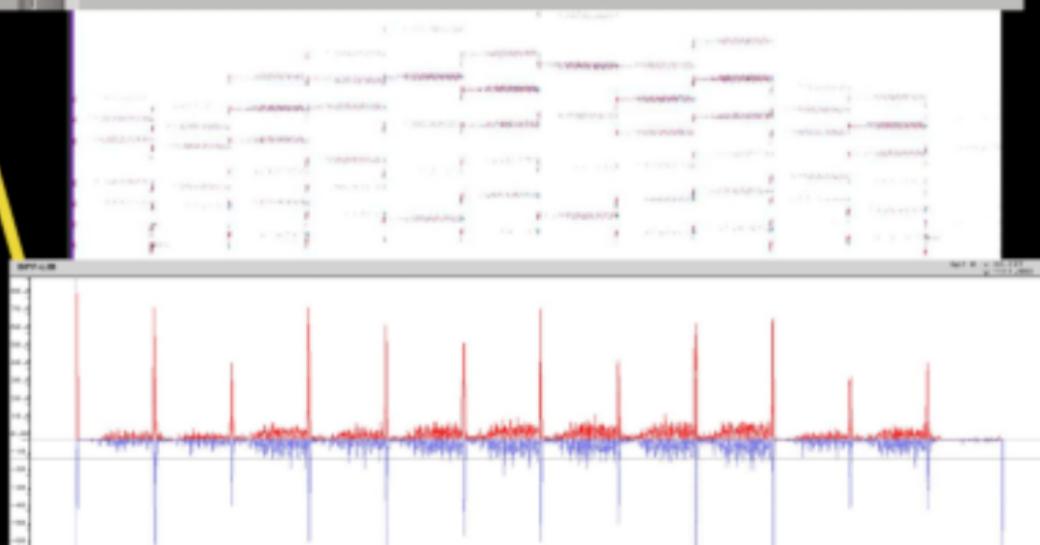
Sonogram and differential sonogram
of the transition in between two
harmonic sounds with vibrato.



Quelle enveloppe?



Alban Berg's serie from
Lyric suite, it's Differential
Fourier Transform (DFT)
with a synthetic musical
realisation and the resulting
change of energy
corresponding to each
interval.



Cyclicité

Narcissus, extrait des 6 Métamorphoses d'après Ovide de Benjamin Britten

Lento pionevole d... 44

1 2 3 4

Temps [mesures]

Niveau de structure

A page from a musical score for piano, featuring eleven staves of music. The key signature is A major (no sharps or flats). The tempo is Lento piacevole, 2/4 time. Measure 5 starts with a dynamic of pp. Measures 6-7 show a transition with dynamics p, crescendo, and p again. Measure 8 begins with a dynamic of ff. Measure 9 is marked "Tranquillo". Measure 10 ends with a dynamic of raff. Measure 11 concludes with a dynamic of dim.

Narcissus, extrait des 6 Métamorphoses d'après Ovide de Benjamin Britten



Nicholas Daniel

1	2	3	4	5	6	7	8	9	10	11	12	13	14
---	---	---	---	---	---	---	---	---	----	----	----	----	----

140

150

160

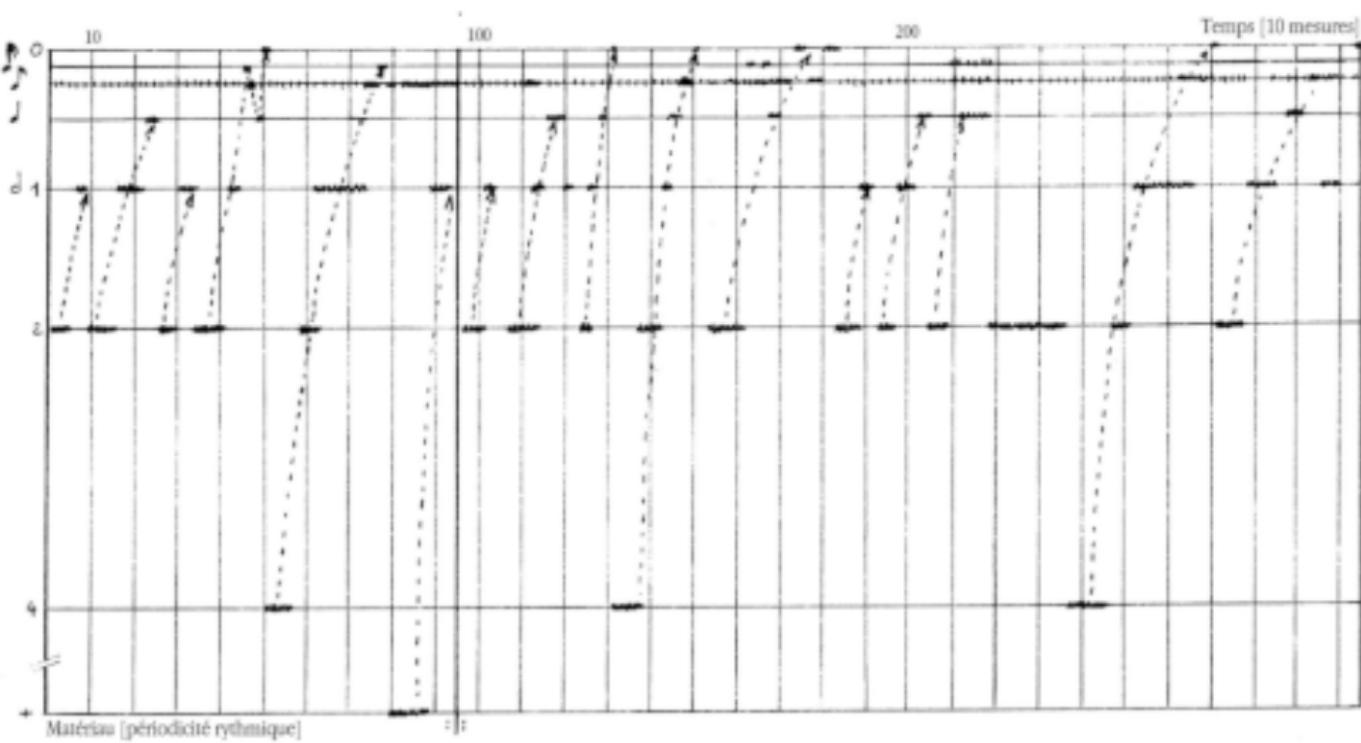
170

180

Premier mouvement du quatuor opus 33 n°5 de Joseph Haydn, mesures 140 à 183



(Kontras Quartet)



Profil de périodicité des événements pour le premier mouvement du *Quatuor opus 33 n° 5* de Joseph Haydn

2. Der Frühling

J. B. Rousseau

Singstimme

Pianoforte

Con moto

mf con espressione

p dolce ed espressione

soit.

dim.

p dolce

1. Es lockt und süß - seit um den Baum: wach
 2. Es zieht ein Wehen sanft und lau -
 3. Es weht der Wind den Blüten - staub von

→ temps

- mesures à 6/8
- cellules rythmiques (phrasé supérieur)
- notes ligne supérieure
- pédale pivot intermédiaire
- notes ligne basse
- phrasé (basse)
- Zones harmoniques etc.



Fig. 2 : Quelques propositions de segmentations possibles pour les huit premières mesures de l'introduction au piano du lied *Der Frühling*, Op. 6 n°2 de Johannes Brahms.



112

Fl. Picc.

Hn.

Cl. A. J.

Vcl. E.

Wh. B.

Ft.

Pno. m. 38

Tba.

Pt.

Vcl. J.

Vcl. B.

Hn.

Vcl. C.

Dr.

L'ouverture de Tannhäuser de Richard Wagner, M. 39 et suivantes.



A page from a musical score for orchestra. The page shows multiple staves for various instruments: Flute 1, Flute 2, Clarinet A, Clarinet B, Trombone in E, Trombone in B, Trombone, Bassoon, Oboe, Bassoon, and Violin 2. The music is in common time. Several measures are highlighted with colored circles and rectangles. A large red rectangle highlights measures 1-4. A green circle highlights the beginning of the Violin 2 staff. Two vertical purple rectangles highlight the first two measures of the Trombone staff. A blue circle highlights the first measure of the Violin 2 staff. Another blue rectangle highlights measures 5-8 of the Trombone staff.

l'ouverture de *Tannhäuser* de Richard Wagner, M. 39 et suivantes.



Table 1 Summary of structural levels in musical time, and their cognitive/perceptual properties.

Level of Temporal Structure	Cognitive Representation
1. Low-level: Expression.	<p><i>Perceptually represented</i> as departures from canonical proportional values; poorly quantified, and experienced as expressive rather than durational effects.</p> <p><i>In performance</i>, represented as programmed variations in the rate of the clock controlling beat duration (see level 2), and as modifications of the procedures specifying individual notes (see level 2).</p>
2. Middle-level: Rhythm and meter.	<p><i>Perceptually represented</i> as a collection of grouped durational equalities and inequalities organized around a metrical framework (when the music has a meter).</p> <p><i>In performance</i>, represented as a collection of untimed procedures, organized around metrical markers which are directly timed by a programmable clock.</p>
3. High-level: Form.	<p><i>Perceptually represented</i> as a structure of hierarchical relations, constructed by means of memory processes and perception, and distinguished from level 2 structures by exceeding the length of the perceptual present.</p> <p><i>In performance</i>, represented as a hierarchical memory structure that forms the highest levels of a motor program.</p>

Lalitte P. (2006).
Implications compositionnelles et perceptives des échelles temporelles locales et globales.
In Lalitte P. (Eds.), *Le rythme* (pp. 23-34). Paris: Observatoire Musical Français.

