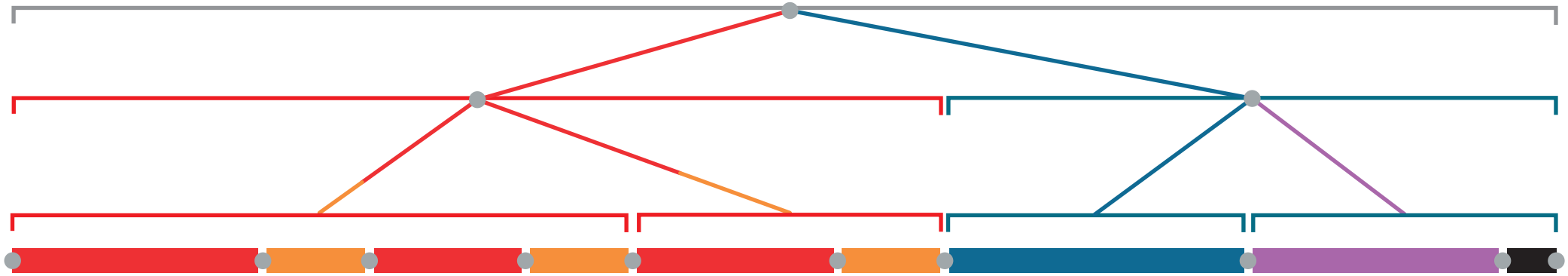
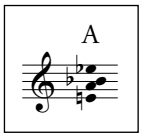


(fragmento 4/6/2-12: página/sistema/compás/)

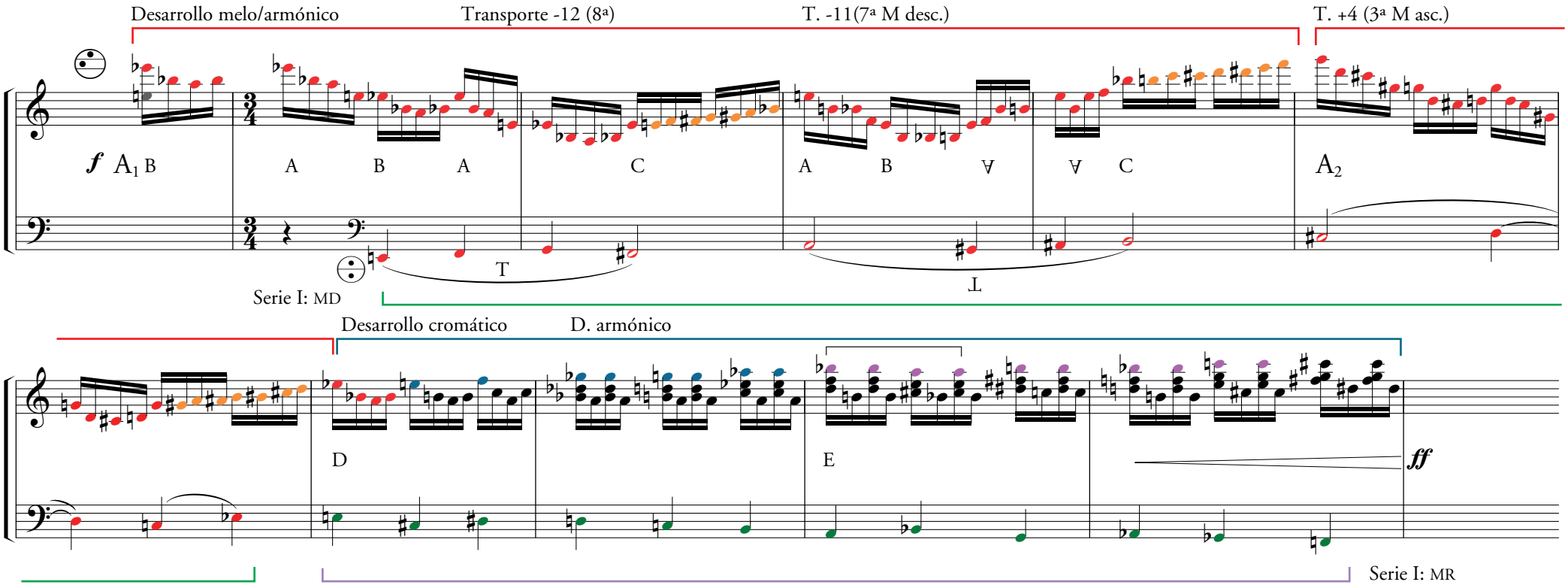


Konzertstück für Akkordeon

© 1975 Preissler

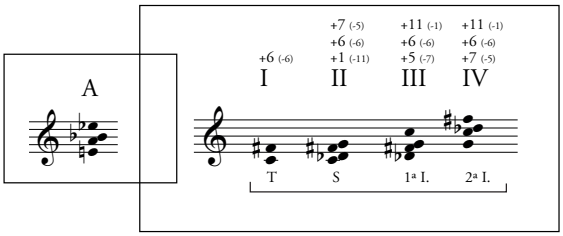
(fragmento 4/6/2-12)

Jindrich Feld 1974

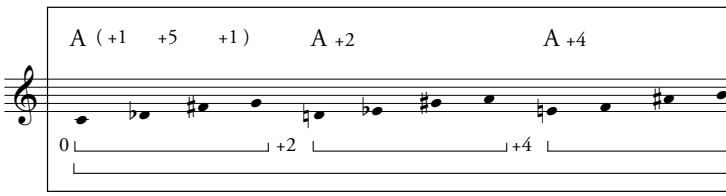


ESQUEMAS CONCEPTUALES

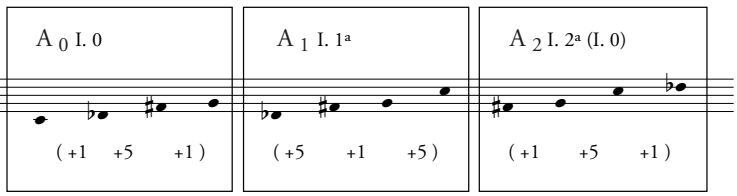
SERIES: Procedimientos generativos: movimiento contrario (**MC**), movimiento retrógado (**MR**), etc.
INTERVALOS: [**+1** (-11), **+5** (-7), **+6** (-6), **+7** (-5), **+11** (-1)]
MOTIVOS: Tritono (**I**), superposición/semitono (**II**), Inversiones (**III**): I. 0, I. 1ª, I. 2ª, etc.
INTERVALOS: [+1 (-11), +5 (-7), +6 (-6), +7 (-5), +11 (-1)]
ARMONÍAS: células armónicas: (Acorde…) **A**, (Tritono…) **T**, (Semitono…) **S**, etc.
DESARROLLOS MELÓDICOS: **DM_0**, **DM_1**, **DM_2**, Cromatismos (enlaces cromáticos **EC**), etc.



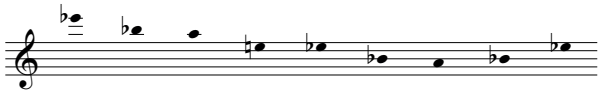
DM_0 (2/1/1/2-4)



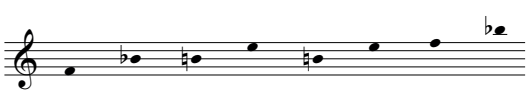
Inversiones



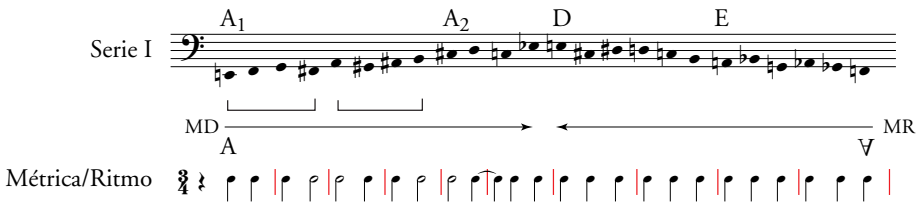
DM_1 (4/6/3)



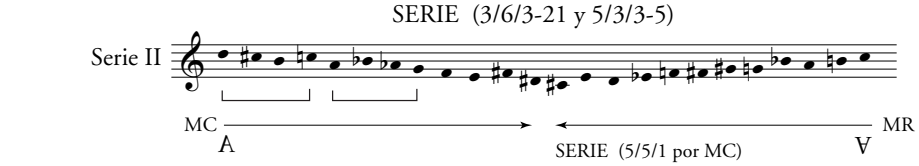
DM_2 (5/1/1/3/2-9



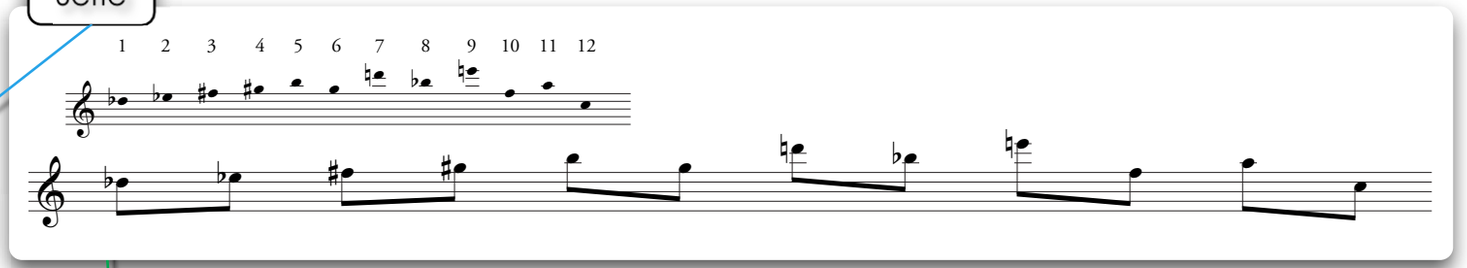
SERIE (4/6/3-12)



SERIE (3/6/3-21 y 5/3/3-5)



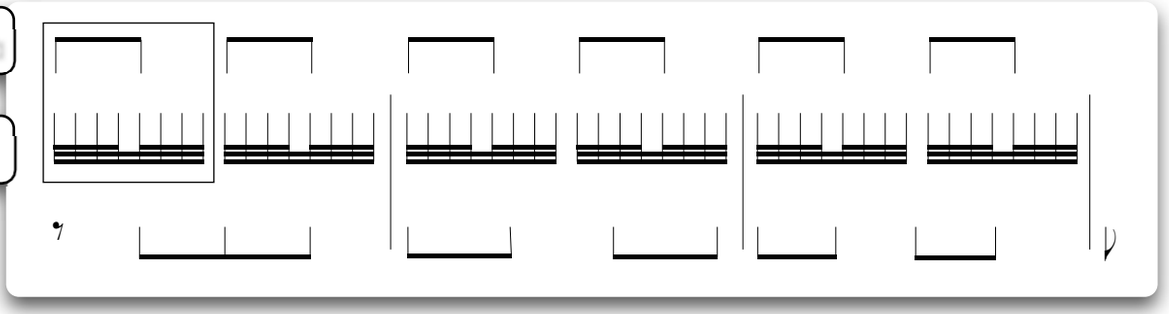
Serie



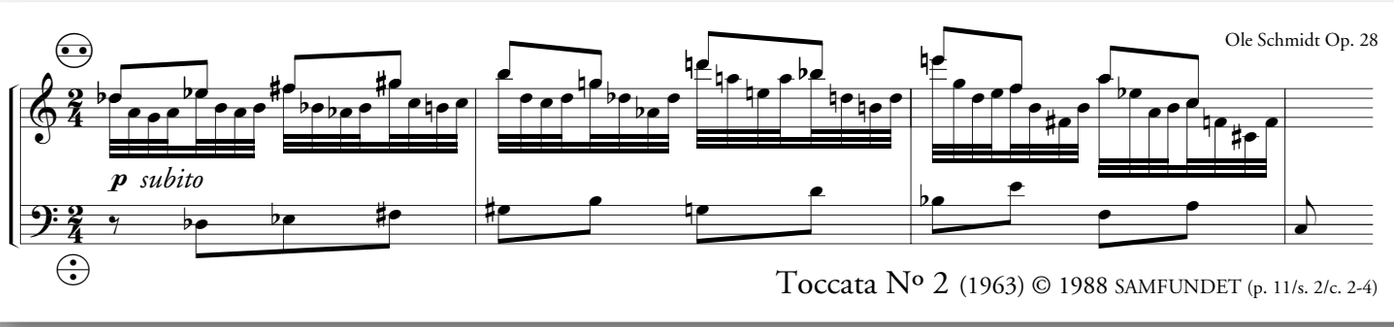
Melodía

Métrica

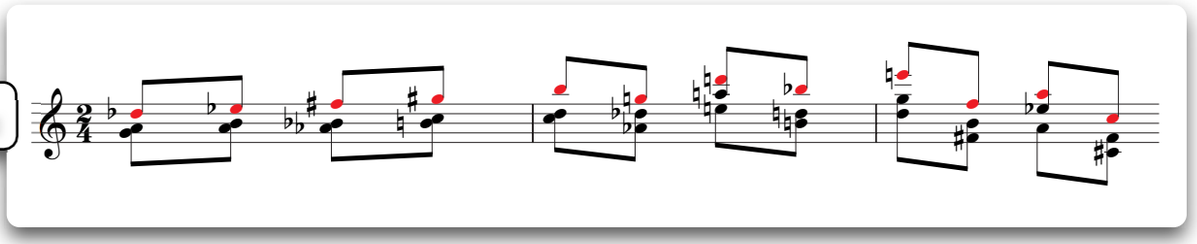
Ritmo



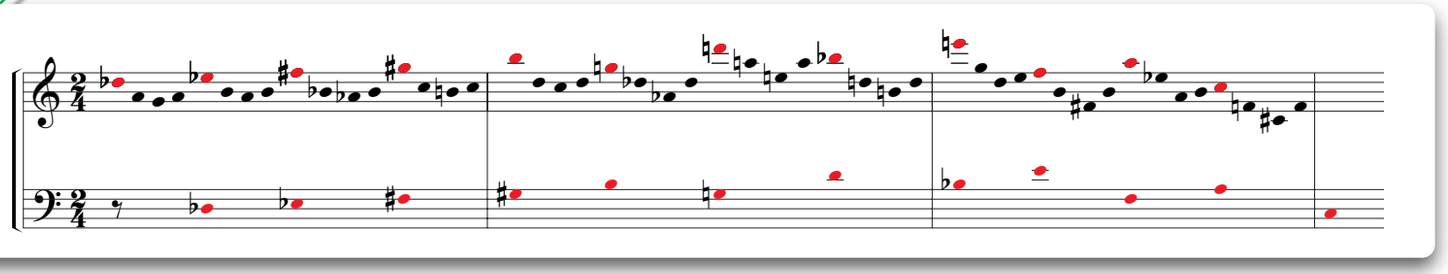
Tema

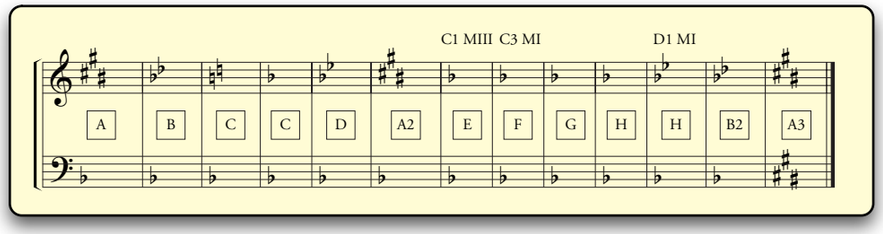


Armonía

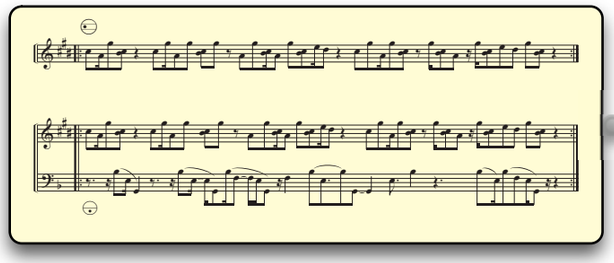


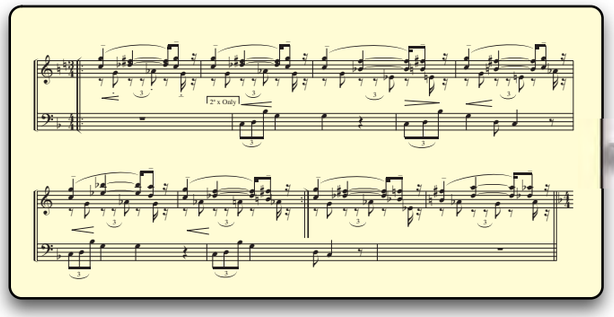
Textura

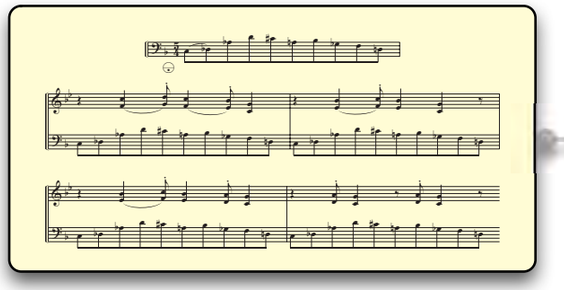


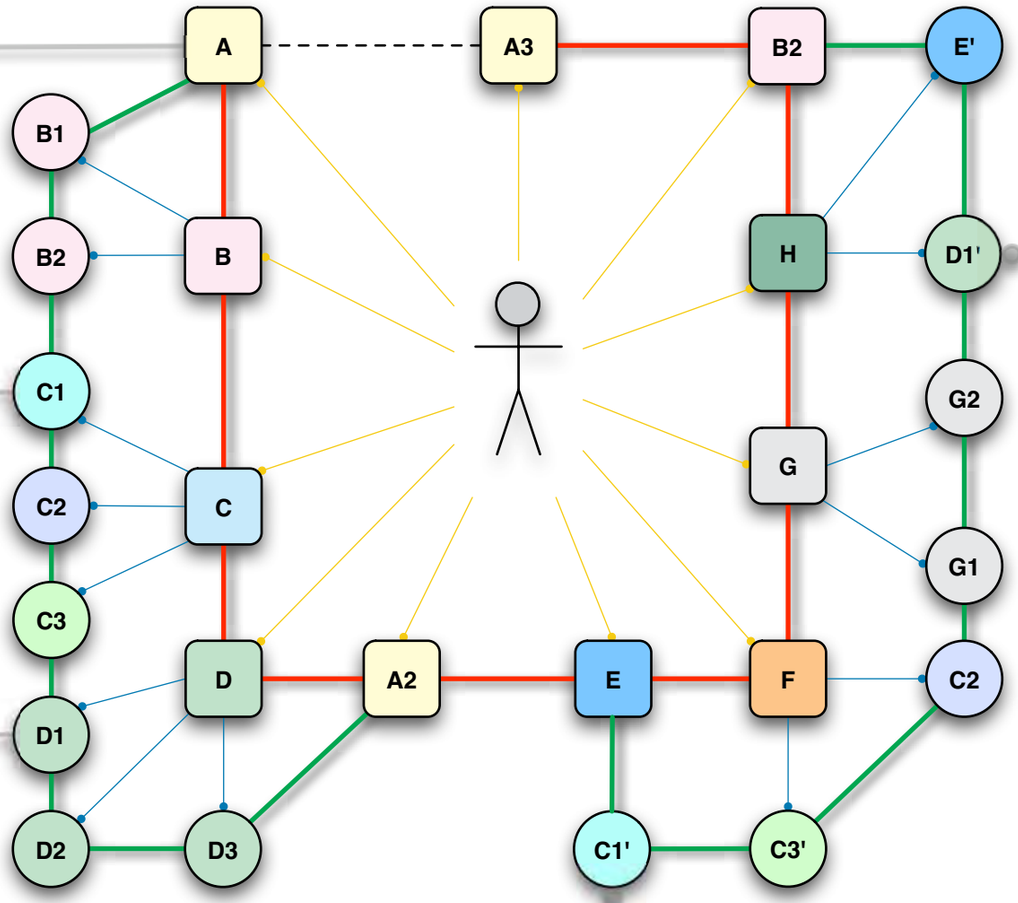


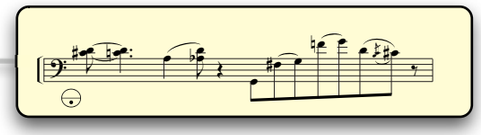
LIKE A WATER - BUFFALO 1985
Yuji Takahasi 1938

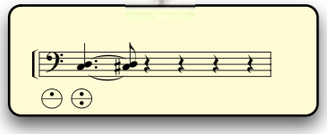












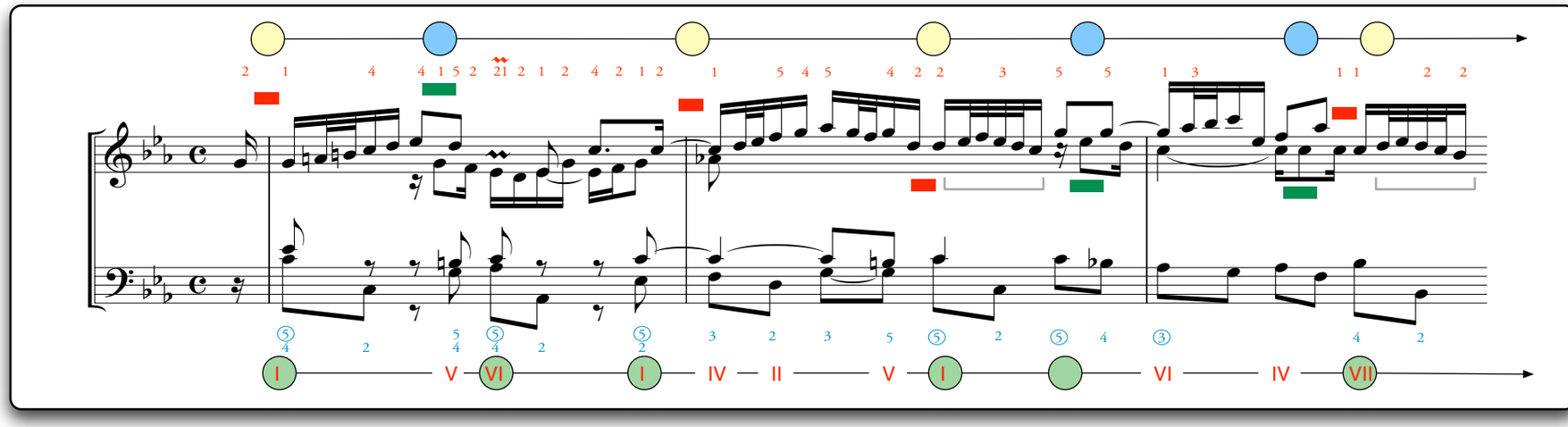
contenidos
(colores)

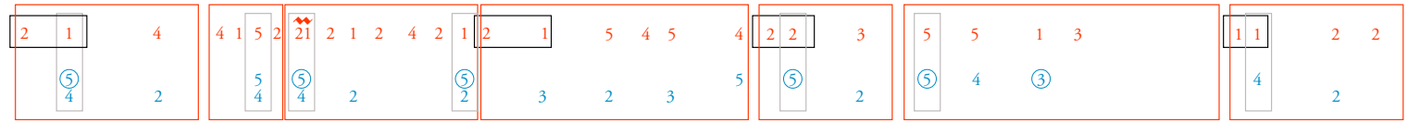
posición
(red de líneas)

Direccionamiento de la memoria

Ejemplo de representación mental

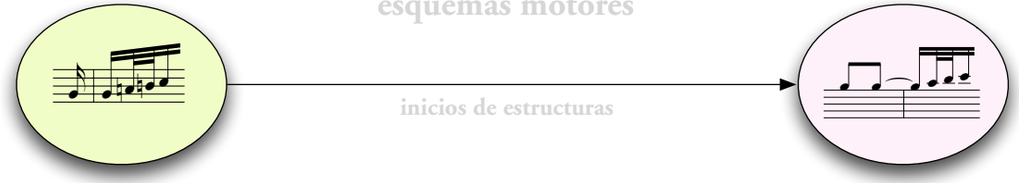
Allemande Suite francesa II BWV 813 J. S. Bach



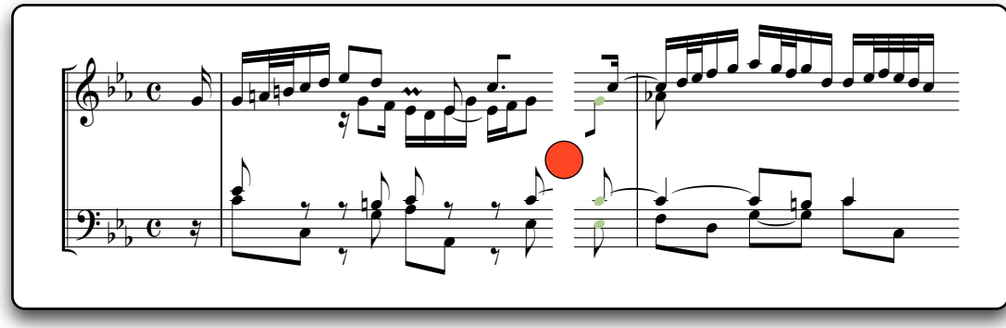


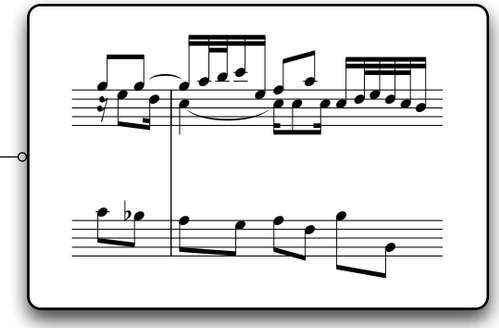
esquemas motores

inicios de estructuras

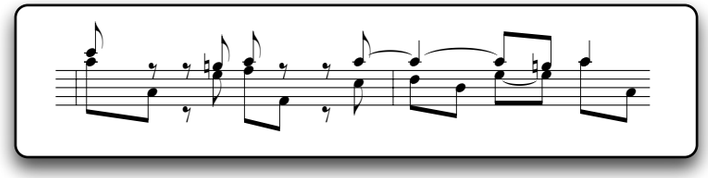


Estructura de ideas

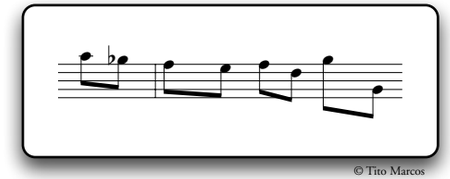




Textura rítmico-armónica



Motivos



Desarrollos

© Tito Marcos

I : Puntos de atención de diversos aspectos (auditivos, conceptuales, motores, etc.): motivos generadores, inicios de estructuras, integración motora, etc.

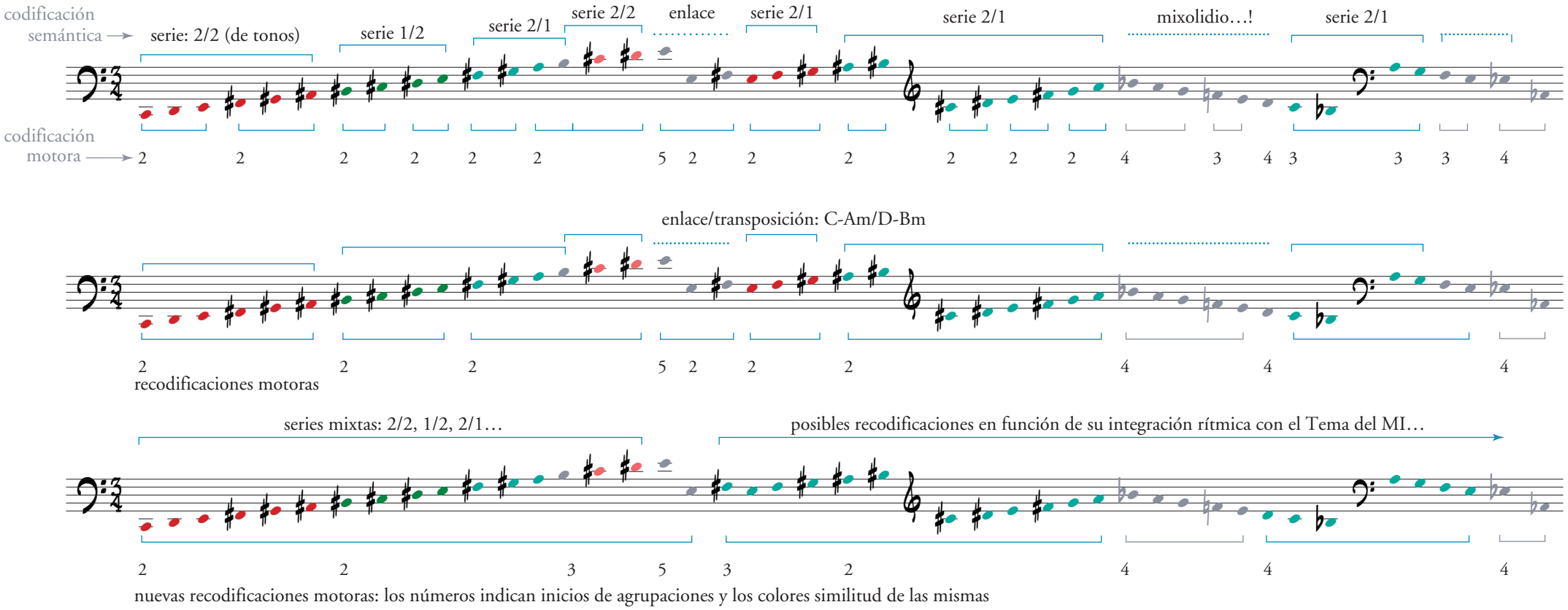
Partita Piccola

Torbjörn Lundquist (1965)

8ª

Fluente ♩ = 96

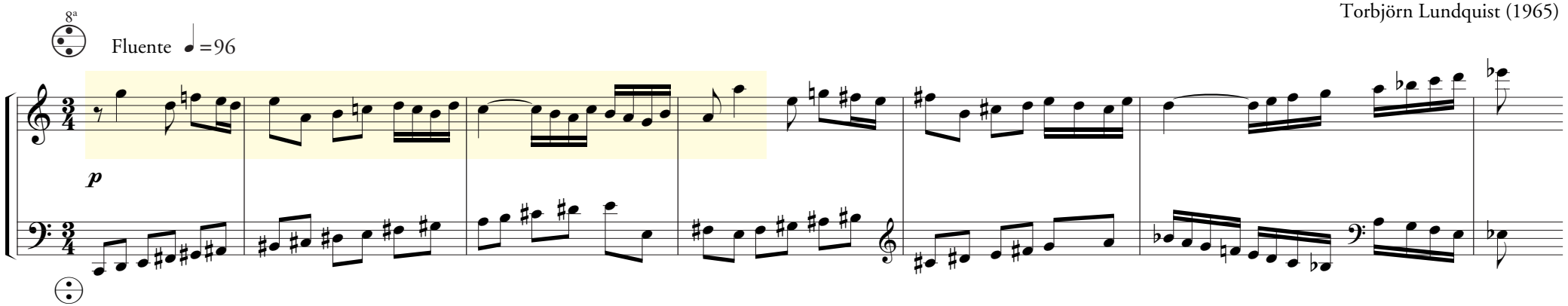
Ejemplo de codificación

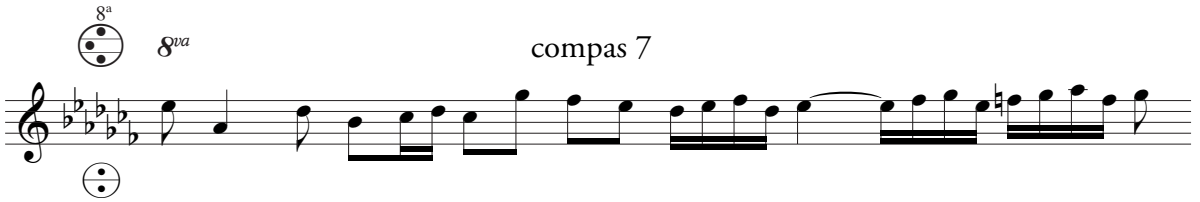


Partita Piccola

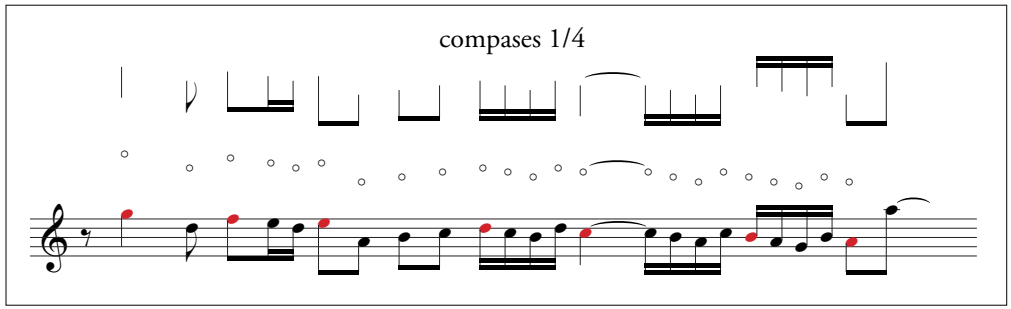
Procedimientos

Torbjörn Lundquist (1965)



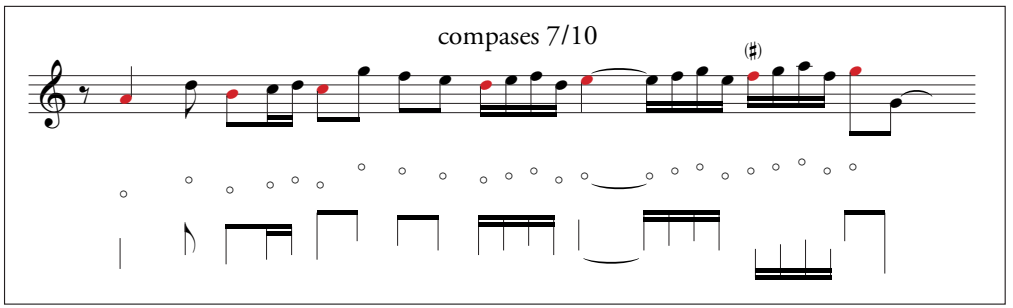


compas 7

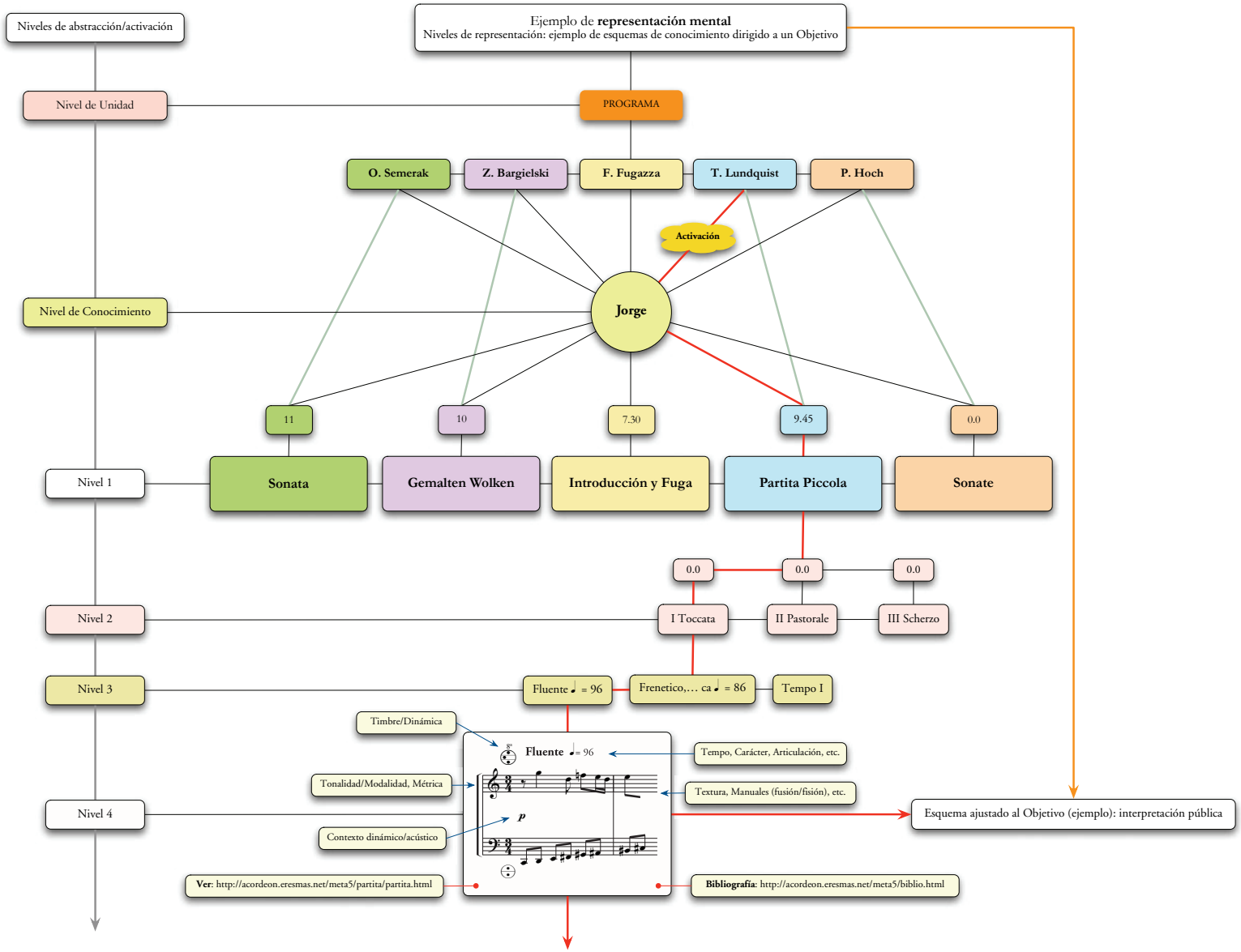


compases 1/4

Inversión



compases 7/10



Conceptos:

- Análisis de la estructura musical (sintaxis musical de la obra), concebida como un conjunto integrado y unificado de parámetros sonoros y reglas de generación musical, como medio para su expresión comprensiva (intérprete) o su comprensión expresiva (oyente).
- Proceso de reducción/elaboración estructural: aplicación de las derivaciones musicales de las teorías lingüísticas de Chomsky (Gramática Generativa Transformacional, 1957): Sloboda, 1985; Aiello, 1994: Schenker/Chomsky, analogía estructura superficial/estructura profunda, ambigüedad del lenguaje musical frente al lenguaje conceptual, concepción de la Frase musical como unidad psicológica y como estructura profunda (Aiello, 1994), jerarquías como estructuras psicológicas: reducción, agrupamiento, etc. (Sloboda 2005), etc.
- Analogía, como recurso para la representación mental, del concepto de "mapa cognitivo" de Lynch (de Vega, 1995 -Tolman, 1948; Lynch, 1960, 1962-): representación conceptual/analógica.
- Etc.