

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



# Konzertstück für Akkordeon

© 1975 Preissler  
(fragmento 4/6/2-12)

Jindrich Feld 1974

Desarrollo melo/armónico      Transporte -12 (8<sup>a</sup>)      T. -11(7<sup>a</sup> M desc.)      T. +4 (3<sup>a</sup> M asc.)

*f* A<sub>1</sub>B      A      B      A      C      A      B      V      V      C      A<sub>2</sub>

⊙ T      L

Serie I: MD

Desarrollo cromático      D. armónico

D      E      *ff*

Serie I: MR

## 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<sub>0</sub>**, **DM<sub>1</sub>**, **DM<sub>2</sub>**, Cromatismos (enlaces cromáticos **EC**), etc.

**A**

	+7 (-5)	+11 (-1)	+11 (-1)
+6 (-6)	+6 (-6)	+6 (-6)	+6 (-6)
+1 (-11)	+5 (-7)	+7 (-5)	+7 (-5)
<b>I</b>	<b>II</b>	<b>III</b>	<b>IV</b>

DM<sub>0</sub> (2/1/1/2-4)

Inversiones

<p>A (+1 +5 +1)    A +2    A +4</p>	<p>A<sub>0</sub> I. 0</p> <p>(+1 +5 +1)</p>	<p>A<sub>1</sub> I. 1ª</p> <p>(+5 +1 +5)</p>	<p>A<sub>2</sub> I. 2ª (I. 0)</p> <p>(+1 +5 +1)</p>
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DM<sub>1</sub> (4/6/3)

DM<sub>2</sub> (5/1/1/3/2-9)

SERIE (4/6/3-12)

Serie I

Métrica/Ritmo

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

Serie II

SERIE (5/5/1 por MC)

Serie

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

Musical notation showing a series of notes on a staff (top) and a corresponding melody on a staff (bottom). The series consists of 12 notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F.

Melodía

Métrica

Ritmo

Rhythmic notation showing six measures of music with vertical stems and beams, indicating the rhythmic structure of the piece.

Tema

Musical notation for the theme, showing a piano score in 2/4 time. The piece is titled "Toccata N° 2 (1963) © 1988 SAMFUNDET (p. 11/s. 2/c. 2-4)" and is by Ole Schmidt Op. 28. The notation includes a treble clef, a key signature of one flat, and a dynamic marking of *p subito*.

Toccata N° 2 (1963) © 1988 SAMFUNDET (p. 11/s. 2/c. 2-4)

Armonía

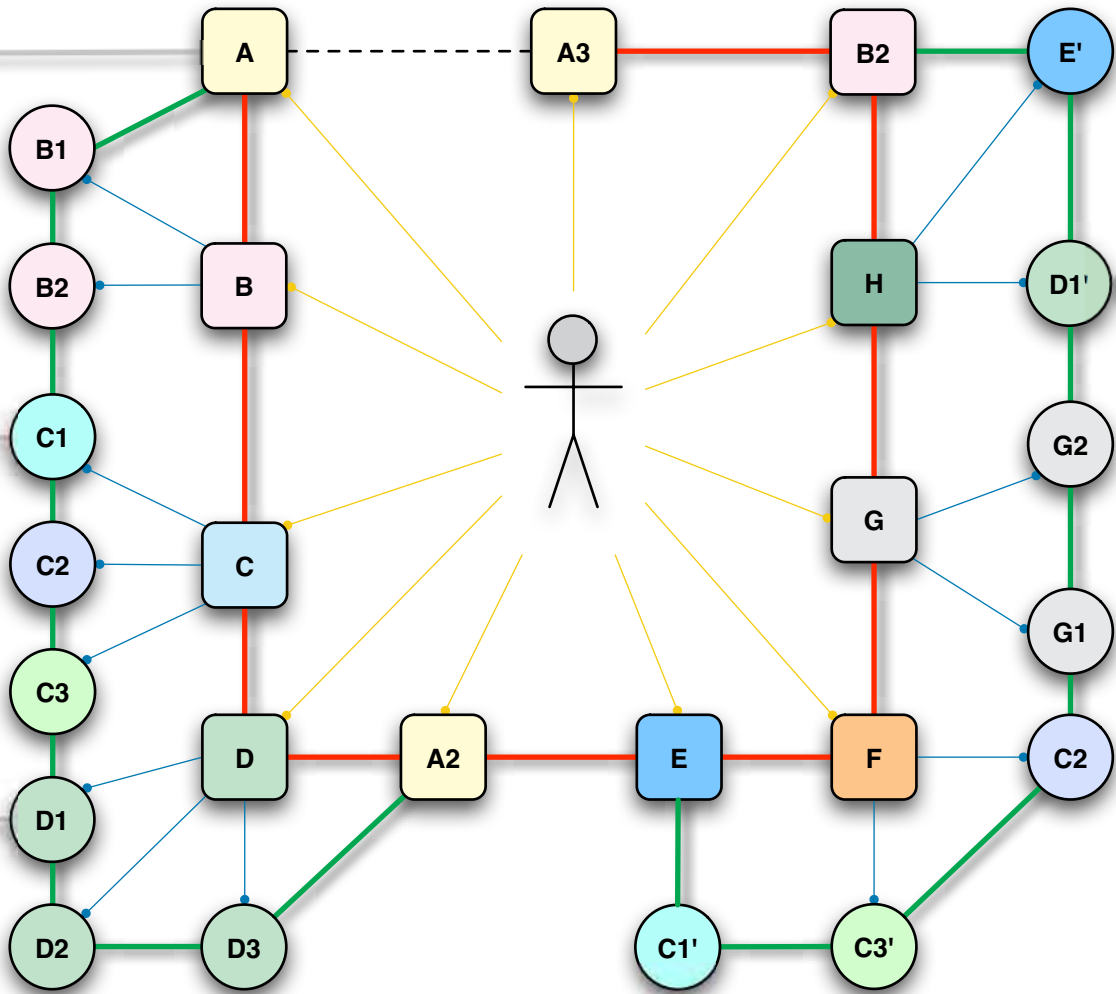
Musical notation showing the harmonic structure of the piece, with chords and notes highlighted in red on a staff.

Textura

Musical notation showing the texture of the piece, with notes highlighted in red on a staff.

C1 MIII C3 MI      D1 MI

**LIKE A WATER - BUFFALO 1985**  
Yuji Takahasi 1938



**contenidos**  
(colores)

**posición**  
(red de líneas)

**Direccionamiento de la memoria**

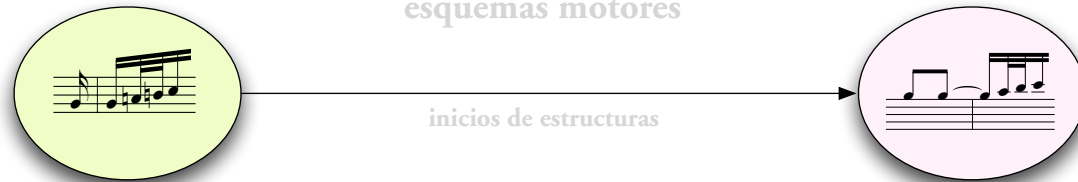
# Ejemplo de representación mental

The image shows a musical score for the Allemande Suite francesa II BWV 813 by J.S. Bach. The score is in G minor, 3/4 time, and consists of two staves: treble and bass. Above the treble staff, there are yellow and blue circles indicating specific points of interest. Below the treble staff, there are red and green rectangles highlighting certain notes. Above the bass staff, there are blue circles with numbers 1-5 indicating fingerings. Below the bass staff, there are green circles with Roman numerals (I, V, VI, IV, II, V, I, VI, IV, VII) indicating the harmonic structure. The score is annotated with various symbols to facilitate mental representation.

esquemas motores

This block contains several boxes, each representing a motor scheme. Each box contains a sequence of numbers (fingerings) and a circled number (fingerings) for both the treble and bass staves. The schemes are:
 

- Box 1: Treble (2, 1), Bass (5/4)
- Box 2: Treble (4), Bass (2)
- Box 3: Treble (4, 1, 5, 2), Bass (5/4)
- Box 4: Treble (2, 1, 2, 4, 2, 1), Bass (5/2)
- Box 5: Treble (2, 1), Bass (3)
- Box 6: Treble (5, 4, 5, 4), Bass (5)
- Box 7: Treble (2, 2), Bass (5)
- Box 8: Treble (3), Bass (2)
- Box 9: Treble (5, 5, 1, 3), Bass (5/4)
- Box 10: Treble (3), Bass (3)
- Box 11: Treble (1, 1), Bass (4)
- Box 12: Treble (2, 2), Bass (2)
- Box 13: Treble (5), Bass (4)



Estructura de ideas

This block shows a musical score with a red circle highlighting a specific point in the music, indicating a structural change or a key idea.

This block shows a musical score with a red circle highlighting a specific point in the music, indicating a structural change or a key idea.

Textura rítmico-armónica

This block shows a musical score with a red circle highlighting a specific point in the music, indicating a structural change or a key idea.

Motivos

This block shows a musical score with a red circle highlighting a specific point in the music, indicating a structural change or a key idea.

Desarrollos

# Partita Piccola

Torbjörn Lundquist (1965)

8<sup>a</sup>  
Fluente ♩ = 96

## Ejemplo de codificación

codificación semántica → serie: 2/2 (de tonos)    serie 1/2    serie 2/1    serie 2/2    enlace    serie 2/1    serie 2/1    mixolidio...!    serie 2/1

codificación motora → 2    2    2    2    2    2    5    2    2    2    2    2    2    4    3    4    3    3    3    4

enlace/transposición: C-Am/D-Bm

recodificaciones motoras

2    2    2    5    2    2    2    4    4    4

series mixtas: 2/2, 1/2, 2/1...

posibles recodificaciones en función de su integración rítmica con el Tema del MI...

2    2    3    5    3    2    4    4    4

nuevas recodificaciones motoras: los números indican inicios de agrupaciones y los colores similitud de las mismas

# Partita Piccola

Procedimientos

Torbjörn Lundquist (1965)

8<sup>a</sup>  
Fluente ♩ = 96

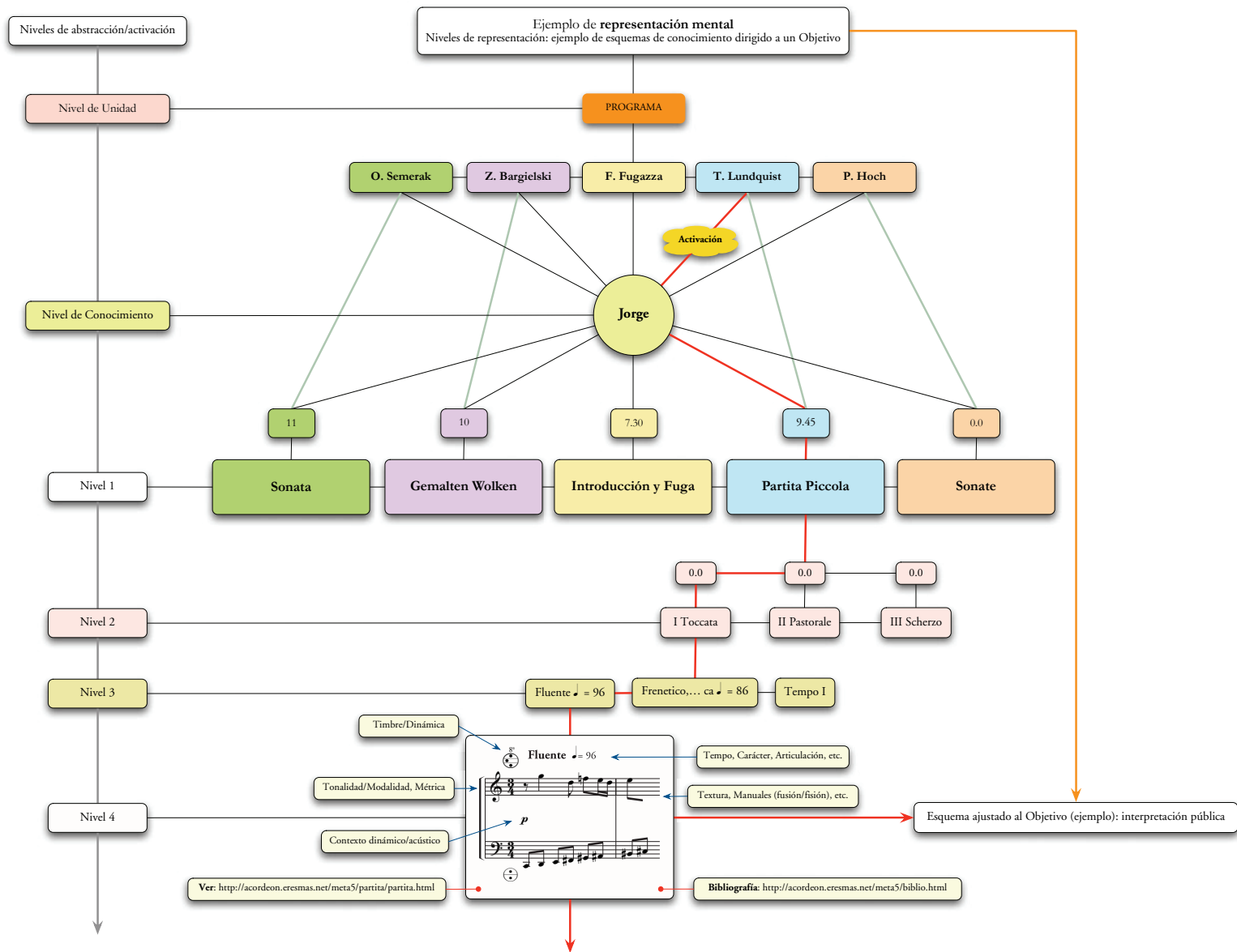
The first system of the musical score is presented in a grand staff with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The music begins with a dynamic marking of *p* (piano). The first four measures of the top staff are highlighted with a yellow background. The key signature consists of two flats (B-flat and E-flat). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the musical score is presented in a single staff with a treble clef. The time signature is 3/4. The music begins with a dynamic marking of *8<sup>va</sup>* (octava). The key signature consists of two flats (B-flat and E-flat). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The text "compas 7" is written above the staff.

The third system of the musical score is presented in a single staff with a treble clef. The time signature is 3/4. The music begins with a dynamic marking of *compases 1/4*. The key signature consists of two flats (B-flat and E-flat). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The text "compases 1/4" is written above the staff.

The fourth system of the musical score is presented in a single staff with a treble clef. The time signature is 3/4. The music begins with a dynamic marking of *compases 7/10*. The key signature consists of two flats (B-flat and E-flat). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The text "compases 7/10" is written above the staff. A sharp sign (#) is placed above the final note of the system.

Inversión



**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.