

AUDIMUS programme

As you have seen, the Guide to Using consists of several paragraphs, of which only AUDIMUS program requires a description of its operation.

The display of hearing you. you find three distinct areas:

The screenshot displays the Audimus software interface, which is divided into three main areas:

- Top Area (Musical Score):** Shows a musical score for the first movement of Mozart's Symphony No. 21. The score is divided into sections: Exposition (Allegro), Development (DESARROLLO), and Recapitulation (REEXPOSICIÓN). The bar-guide above the score indicates the structure of the work, with measures grouped by their lengths (e.g., 4+4, 6+4, 4+4, 4+4, 4+3, 4+4+4, 3+4). The score includes dynamic markings (f, p, f, f) and articulation (Cda, Tutti).
- Middle Area (Schematic/Text):** Provides a detailed schematic of the work's structure, including section names like "episodio-puente", "episodio de TEMA 1º", "episodio de TEMA 2º", and "periodo conclusivo con el TEMA 1º". It also includes a "Ficha de datos" (Data Sheet) with information such as the work's title, date, composer, and instrumentation.
- Bottom Area (Control Panel):** Features a stopwatch, a volume bar, and buttons for "AVANCE RÁPIDO" (Fast Forward) and "VOLUMEN". The Audimus logo is also visible.

At the top, you can see the scheme of the work, with a bar-guide in full synchronism with the music. If desired, keeping your mouse over the visible surface of the system, you can drag it forward or backward to the position of audition at the point you choose.

In the area of SCHEME/TEXT, by clicking on the "SCHEME" you will see the separate sections consisting the piece, or, by clicking on "TEXT", will appear some information, explanations or comments, more or less detailed of the work in question.

On the CONTROL PANEL find the stopwatch; option of repetitions, 1 st time, 2 nd time, and so on; the bar fast forward, the volume bar, and functions of INITIUM, PLAY, PAUSE.

Experimente with the graphical environment and are familiar with the program quickly, enjoying the facilities that offers guided this audition.

GLOSSARY of terms used in the MUSICAL SCHEMATICS

accompaniment: The parties that accompany the melody

adorned: With ornamentation of some sort.

affirmation (cadential): insistence on cadential formulas or in cadential chord.

antecedent: (Dictionary: Data circumstances or above; Math. = First term of a reason). This expression is not what we here in a very narrow sense, but as the premise that justifies or explains a consequence. In the "fuga" is called Antecedent or Proposal (formerly Dux) the part which will be imitated. Consequent or Answer (formerly Comes), the part that mimics.

apodosis: This refers mainly to periods conditional, which expresses the prótasis status, and the result apódosis Example: If you do (prótasis), I anger (apódosis).

arpeggios: As an arpeggio, which is the rapid succession of notes of the chord.

ascending: from more deep-toned to acute.

Bass: Refers to the bass region of the orchestral palette, as opposed to the Treble.

bridge: Also called by some authors driving, or transition, is the piece that joins the two sections of the principal themes in the exposition. However, by extension, apply to those fragments with a certain character, which serve as a nexus, union or driving, to the important parts of musical discourse.

cadence: The resolutive part of a phrase or a piece of music, performed in any of the varied forms that studies Harmony.

cadential: With sense of cadence

Canon: Membership of imitative style in which a melody is superimposed itself in successive moments.

canonic: In style of the canon.

canonical entries: In the manner of canon, ie successive entrances of several voices, with the very beginning, but do not have a canonical continuation.

cell: generative element, relative to the rhythm, melody, harmony, etc.

chord: A group of three or more sounds simultaneously.

coda: It is the fragment subsequent to the main parties, which rounded the end of the same. Occasionally, may become so extensive and important that's going to constitute a final development discourse.

codetta: Diminutive Coda; small coda.

complementary motif: We use that name here for certain themes of the exposition that are not "formally" 1st Theme, or 2nd Theme. He does not want to say to be minor importance, since the composer gives the category to their themes, but inside the section to which they belong, holding a post "hierarchical" complementary or secondary.

conclusive: With character of the closing or termination .

consequent: Dictionary: That is a consequence of something, or deduction. Math. = Second term for a reason. The same meaning in Music.

contrapuntal: By way of counterpoint.

Counterpoint: compositional technique in the artistically combine two or more melodic lines in the style imitative style.

contrasting: melodic line or design that is contrary to another, so differentiated and companion.

Counter-theme: Theme contrasting.

chromatic: That comes by semitones.

derivation: Deduction consistent; disquisition consistent with the foregoing.

Development: Part of a piece of music in which the composer combines the themes freely exposed earlier. In the structure Sonata is the middle section, between Exposition and

Recapitulation. (Dictionary: Action things develop gradually moving from one state to another). It comes to be synonymous with transformation, progression.

descending: from more acute to deep-toned.

Dialogue: Replies textual or imitative between different voices and orchestral groups.

dominant: Role of harmonic tone of a fifth grade.

echo: instant replay of a group of notes, or a small musical passage, by way of acoustic phenomenon. Runs more often "piano" (soft).

element: Dictionary: Simple part consisting of one thing, (the words are the elements of a speech). Like the dictionary, this word is used here to mean small part of a theme, melody, etc., which is taken as material development.

emphasis: Force that is given to the expression or the intonation to highlight or emphasize something.

episode: (Dict.: Action secondary in the novel, drama, etc.). In this "and so on" could locate the meaning given to it in music, where one episode is a fragment within a section of the piece of music. In the Fuga is the part of little development that follows each of the thematic exhibitions, is also called "divertimento".

evolutionary: gradual transformation of what it is implemented.

Exposition: Section of a work in which the themes is presented to the development discourse of the same.

fanfare: Tap trumpet that seeks to draw attention to what is going to come.

florid: Equivalent to ornate. Applicable to a melodic line, or a passage.

fugato: In the style of the fugue but without its formal structure.

fugue: Composition contrapuntal style, with certain structural characteristics.

harmonic: Relating to the chords.

header Theme: The initial part of a topic that often constitute a ground for development.

imitation: Reproduction of the above, textual or similar

link: Small piece, generally modulating, which is used by composers as a link between most important parts. Another term, is synonymous driving. Also receive the designation of welding.

melodic twist: "Drawing" of the melodic line: ascending, descending, surround.

melodic design: Stroke or drawing melodic characteristic.

modulating: Building the change of tone or shade.

modulation: Process in changing hue.

motif: Part of a relevant topic, or "issue".

motif-link: Sometimes, a design used as a link is reused by the author on several occasions, making it a important motif.

Movement: Each of the pieces that make up a larger work, as the sonata, the symphony, and so on.

pedal: One or several notes sustained - usually in Bass' while others evolve.

period: For some authors, synonymous with semi-phrase, for others, half of it, for some; finally, a composite unit of order exceeds the sentence. In these schemes, when designating the final part of the exhibition period as conclusive, is taken broadly or ample, that is, as one of the three subsections which divides the same: 1) of the first theme, 2) Of the second theme, and 3) the conclusive period . (Dict. = synonymous with "stage")

footing topic: Terminal part of the theme.

phrase: (Dict. = Set of words that have a sense). There is considerable confusion about this term, but would not have if we followed the sense that exposes the dictionary and that it conforms to the grammar of the language. A musical phrase must meet the same criteria as a sentence linguistic. In its most elementary structure consists of a precedent followed by a consequent. The dimensions, as in the language, ranging from very short to very extensive. Each of its two halves is called semi-phrase (half-phrase).

protasis: (from the Greek prótasis-protein, propose) In linguistics, first part of complex sentence, whose meaning is completed in the second, called apodosis.

Recapitulation: Third large section of the sonata structure, which, with some modifications regarding the exposition, re-submitted content with it.

Restatement: Return to put the theme in whole or in part. It has applied this term, in movements that are not those of "sonata form," to those passages that are not classified by scholars with the category of recapitulation, and yet acquired such a character.

ritornello: Italian term equivalent to "chorus". In French, refrain. In Spanish, estribillo.

scale: orderly succession of sounds that make up a system. The most important are: the diatonic, consisting of tones and semitones successive, and chromatic, consisting of only semitones.

Scheme: With the timely adaptation to the matters covered, music, take here in the sense that gives Dictionary: Desing on one thing in response to their more outgoing lines or characters, so that you will find its operation and internal relations .

section: An important part of a piece of music.

semicadence: cadence in the dominant.

Semi-phrase: Half of a musical phrase.

stretto: In counterpoint is the section in which the voices constrain their entries regarding the exposition.

structure: (Dictionary: 1. Distribución and order of the parties making up a whole. 2. System of relations between the elements, mutually dependent, which constitute a whole). Similar meanings we here use.

subject: first theme, and principal, of a fugue or fugato; it opposes the counter-subjet of contrasting character.

suspensive: With open end or interrogative.

syncopation: Musical note that commence in part or weak fraction of the bar and extends over part or fraction strong, with equal or greater value temporary.

sotto voce: In a low voice.

Theme: (Dictionary: *Proposition or matter on which treat a writing, a speech, an argument, etc.*).. The musical theme, such as in language, can be of conciseness of a concept, or of a extensive proposition.

tonic: Note fundamental or basic, from an scalistical organization, and that gives its name to the tonality.

transition: Musical fragment from "step" among other more characteristics, with superior category wich "link", and with category inferior wich "bridge".

Treble: Refers to the region acute orchestral palette as opposed to deep region.

unison: Fragment in which all voices carry the same notes.

Variations: formal structure based on the modification of a speculative theme, which is often exposed at the beginning of the piece, by a number of times according to discernment of the composer.

varied: With some kind of modification.

Wind: generally, family orchestral of wind instruments: Wood and Metal.

Wood: All the instruments of the family of Wind-Wood.

ABBREVIATIONS

Termins

ant., antec. = antecedent
ag = agudos
arpeg. = arpeggio
asc., ascend. = ascending
cadenc. = cadential
canón.= canonic
cell. ryth. = cell rythmic
compl. = complementary
conclus. = conclusive
con., cons., conseq. = consequent
Dp = Deep
desc., descend. = descending
domin. = dominant
elem. = element
epis. = episode
evol. = evolutionary
imit. = imitation
mod., modul. = modulating
mot. = motif
mot. link = motif-link
ornam = ornamented
rep., repet. = repetition
suspens. = suspensive
trans., transic. = transition
trip. = triplet
unís. = unison
var. = varied

Instruments

F1 = flauta
Ob = oboe
Cr-en = english horn
Cl = clarinet
Clb = clarinet bass
Bas = bassoon
Cfg = double bassoon
Hr = Horn
Tpt = trumpet
Tb = trombone
Tba = tuba
Vl = violin
Vla = viola
Vc = violoncello
Db = double bass
Str = Strings
Ww = Wood wind
Wb = brass instruments

Tonality = Key

C, D, E, etc (*capital*)= major mode
c, d, e, etc (*smal*)= minor mode
V° of C = 5° degree of C

When you consider having dominated the tracking of a particular work, put your favorite recording in his audio equipment, (PLAY), and AUDIMUS in pause, follow music from the outset, moving the schema to the left, imitating AUDIMUS.. Pause occasionally in his audio equipment, and see if both musical moments match. Luck!

Put your recording. Follow mentally hearing, without looking system. As soon as you decide to put the device paused, and look under the Plan AUDIMUS where allegedly made the stop. PLAY, and see what happens. If successful, give a little pat on the chest, and congratulate yourself.

In his turntable, take the disc into rapid forward motion. Stop in pause where want, and immediately (PLAY) listen to a little fragment. Think, and try to locate it in the Scheme AUDIMUS. If hit with any precision, claiming a "Master" you deserve!

Literal nominations generic of the MUSICAL FORMS

Lied (binary) _____ A – B

Lied (binary-amplified) _____ A - B - A, - B,

Lied (ternary) _____ A - B - A₁

Lied-rondo _____ A - B - A₁ - C - A₂

Lied-sonata _____ A - B - A₁ - C - A₂ - B₁ - A₃
(Exposition) (Developm.) (Recapitulation)

Minueto _____ Minueto [: a :] [: b - a, :] *Fine* TRIO [: c :] [: d - c, :] *D.C.*

Scherzo _____ The same structure as the Minuet

Scherzo-rondo _____ Scherzo - Trío - Scherzo - Trío - Scherzo (Coda)

Scherzo-sonata _____ Scherzo (*Expos-Dvelop-Recapit*) - Trío (*normal*) (Coda)

Sonata _____ (Introduc.) Exposition - Development – Recapitulation - (Coda)

Rondó _____ A - B - A - C - A - etc.

Rondó-sonata _____ A - B - A₁ - C - A₂ - B₁ - A₃
(Exposition) (Developm) (Recapitulation)

Rondo-sonata (doble) _____ A - B - A₁ -- C -- A₂ - B₁ - A₃ -- D -- A₄ - B₂ - A₅

Variations _____ Theme and variations