

TIME AND MOVEMENT FROM THE POINT OF VIEW OF MUSICAL THINKING

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Abstract: *Music is motion in time and it is equally safe to state that the musical form is time in motion. Time and motion compulsory pertain to musical awareness from a multitude of interpretation perspectives that can be classified into certain phases of becoming an artistic individual, both from an inner, subjective point of view and from an outer, objective point of view. Relating to this ineffable history of the musical form being uttered in/as time, motion, energy, space, materialism and sound rendition, our endeavor is to offer a theoretical interpretation as a final clarification.*

Key words: *time, motion, energy, musical form, musical awareness.*

Among the diverse perspectives of approaching a musical work (later referred to as OMz) as a compositional reality one might also mention the structure of a formal pattern. When analyzed through the looking glass of the musical score, the musical work reveals itself only in the form of musical notes, with the purpose of serving the instrumentalist when performing a musical work. Therefore, the shape of the musical work remains hidden within the score, just like a precious jewel stays hidden in a special box. Opening the score, in order to discover the shape of the musical performance, requires a double interpretation: either of a technical or of an analytical nature; of a musical-semantic type or from an expression point of view. When it comes to instrumentation, the analytical interpretation refers to the use of certain methods of a non-compositional type that are applied on a musical reality, viewed as a composed object. To sum this up, we can find out something about the

material or conceptual connections of a certain form, under the aspect of musical thinking or of musical logic. It is safe to say that this is also the kind of experience that is necessary to the composer as an apprentice, who must, first and foremost, be familiar with the how and the elements of a sonorous system. Then, the composer as an artist, in the midst of creating his own work, seems to undergo a reversed way, starting from a small structure and reaching a greater one. This technical symmetry when dealing with composition and analysis lacks the musical sense, whose irreversibility indicates a state of *presence-in-the-act*, making a reference to the unique personal character. Due to this awareness, the musical performance transforms itself at the level of its state, from shape-object (that can be heard at any time/presented with the help of an instrument and integrated into a system), into sense-value (that reveals itself more often than not in a spontaneous way and

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only at a given moment in time, that cannot be traced via causality). From the point of view of an object and its profitability, the musical performance is an understandable composition from the point of view of an *instrument from reality*/pertaining to reality, while, from the point of view of subjective interpretation, the respective work of art is an artistic creation that can be integrated as a *way* within/through existence. As an object, the musical performance is useful for the esthetic contemplation within some cultural agreements, and as an object, it deals with situating a way of *being* in an inner and personal reality as a reflection of the own self (in itself). Talking from the point of view of *musical awareness and thinking*, certain fields of activity that have not been so far fully discovered, precisely since there have been several attempts to give them a formal character by means of methods that are specific for other fields of study - physics (acoustics), biology (physical perception), mathematics (proportions/ differences, series/pairs, multitudes/measure units, equivalences/intertwining etc.), verbal/lingual/symbolical logic (grammar syntax, semantics, semiotics), philosophy/ethics, psychology/esthetics -, two reference points can be considered as fundamentals: *time* and *movement*. For the musician, they are, to the same extent, conceptual categories and formal coordinates. We start by trying to discover, via theoretical speculation, what each concept/each coordinate represents at an individual level, without any kind of connection between them, thus defining them based on two criteria - of *being* and of *form* – when these two criteria come together, the result is a mood/state of *character*. Generally speaking, *being* signifies the transcendental aspect of an identity (belonging to something) or entity, related to the individual form. At the same time, from the perspective of *awareness* when

dealing with the musical conscience (in a/as a performance), as a way of artistic *representation*, we consider time in terms of a person's *inner self*, in a kind of *subjective way (expression) in itself*, and the movement is related to the *exterior perspective* of a person, in an attempt of *objective performance (expression) in the world*.

Time as a form of being is a *continuum*, which means it represents the distinct feature of everything that can be considered as identical in it in any given circumstance, without being somehow determined. It is precisely for this reason that the time-being stays in a continuum without exterior aspect and, therefore, cannot be classified (it has no sequence) and implicitly no formal character. The continuum is neither something towards or to, nor something among or except, since we are talking about time that has not been attributed/ related to another concept. In other words, the continuum is the transcendental nature of time since forever (always), it cannot be numbered and it has no generating cause (without beginning and/or end). In his form, time is *positive energy*, as „offering of self” (fully radiant) or *power to the absolute* (of/in itself). When one makes an association, the continuum and the positive/radiant energy give time the feature of being *instantaneous*. At the instantaneous level, time reflects itself suddenly in everything and in every possible and imaginable way. We just need to understand this concept, excepting space, movement and matter.

Movement as a form of being is *change*, in the sense of undetermined identity, in every possible way. Thus everything that comes into contact with movement becomes unstable. However, even here we must make the effort of taking a distance from the perspective of any other object, since, for the time being, the content of movement cannot be traced, while movement exists. On the basis of content,

since movement has the power of change, it also becomes energy. Except for the fact that, through its being, movement is a source of diversity in an indefinite manner and, since we theoretically try to avoid making a reference via an object/thing, we will consider the energy of movement as a way of change when dealing with nothingness or the absence of anything as a thing or a fact, or even as a state of *void* (non-self), that we can compare to a need for self (identity). We will thus consider the main energy of movement as a necessity or as a „need for self”, as *negative energy or power into the abyss*. When they come into contact with movement, change and negative/necessary energy give movement the feature of *simultaneity* – making an exception when dealing with time, space and matter. At the same time, movement transcends itself (its own need) through its very essence that is being perceived as change.

We have, at the basic *zero* moment of the theoretic classification we undergo, two concepts that are opposing themselves from the point of view of type, but complete themselves from the point of view of their functionality – time and movement – that we have identified via being and form, by trying to exclude them from any kind of reciprocal relation, but that have, as their common structural denominator, the energy (positive or negative). In order for the two concepts that we are analyzing to become useful for the musician, we need to imagine a short story, a story that will also include other concepts, once it is revealed and we will establish a correspondence between concepts that strictly refer to the musical-artistic reality and to musical-theoretical thinking.

0. „Once upon a time”, from nowhere and without space, there were two odds (monads), time and movement, that came into contact with no cause, each having its own ready-made nature – instantaneity

(time) and simultaneity (movement) -like full (radiant of/from himself) and void (longing for/in himself); the being that evolves (at the infinite level) and the aching that simply drains one out (finite).

1. With no reason (spontaneously) or from a hidden reasons (as nature/law or as a mysterious presence of conscience), the two states of mind have come *into contact*. In this fact of *absoluteness*, time *fluctuated* from discontinuous into *moment*, as *event*, and movement suddenly *broke* from change to *compression*, as *accent*. Similar to musical conscience, we compare the time-movement contact to a state of *inspiration* (inside) and/or orientation (outside). Under the aspect of time, inspiration has some connotations at the level of equivalent elements: moment = *dreaming table*; fluctuation = *sudden sparkle*; event = *actual awakening* of conscience that is irreversible (inside the artist). At the level of movement, directing the conscience implies following similarities: outburst = *calling* (as motivation of emerging into the world), through denomination or literary themes; compression = *affection* (under the incidence of an impression of necessity), just like in the case when we communicate the factual frame (at least as state or tonality); accent = *destiny* (as mission/projection that has to be accomplished), stating the distribution and/or type of musical instruments.

2. Starting from here, time and movement generated a certain *historical background*, with the possibility of three alternatives: actual separation, juxtaposition/*disposition* (or-or); quantic interference, as *overlapping/interposition* (and-and); reciprocal integration, as *within/including* (in/with-in/with). We will analyze these three variants in turn, since they represent, as a whole, a *factual* (secondary) state of mind, coming from a state of *vocational* (primary) nature, as *inspiration/ orientation*.

2.a The first variant consists of an actual separation of the two generic concepts, just like a reverse reaction after a casual touch. Analyzing time apart from movement (or-or), under the aspect of being, the continuity of time becomes *linearity without duration*, just like a smooth and uniform surface, closely resembling the concept of *idea* (pure, dematerialized). Under the aspect of form, the fluctuating energy reveals itself as *absolute potential*, compared to the concept of *intention*. From being eventful, time is now *eternal*, stating a situation of being aware of *waiting*. When combined, the idea and the intention linked to the concept of waiting can be considered as equivalents for the separation between time and movement, by means of *inner adjustment* (to the artist in his role as a musician).

From the point of view of movement, the prior adjustment of *pre-instrumentation* in the area of the outer environment, considering the actual/efficient features of *means* (tool) of accomplishment, traced in three objective phases, of non-accomplishment-at least not yet: *the instrumentalist*, being the synonym of *comprising* the movement in *materiality*; silence (non-sound), resembling the *comprising* of movement in an *abyssal point* (it cannot be determined); *the instrument*, corresponding to the feature of *standing still* movement (in the absence of any type of linking the three elements/objects of instrumentation).

In their dichotomy, time and movement, identified as eternity and standing still, offer a first perspective when it comes to the interpretation of the musical form (FMz), called *depth*. Therefore, in its depth, Fmz (the musical form) is timely adjusted as eternity-*in-waiting* and simultaneously as standing still-*in-the instrument*. At the level of this untraceable formal depth, the immanence (of conscious awareness) and the transcendent (of being a person) undoubtedly coincide in a

sonorous reality, reflecting themselves in their own beings: one, as an idea (identifying the eternal time within the subject), and the other as silence (a being enclosed in the exterior surface of the object).

2.b This is the variant in which time and movement *interfere* at a quantic level (*over/interposing* themselves via reciprocity – *and-and*), generating what we might call *surface* of the musical form, as an interpretative perspective. If in phase 2.a, from the integration of the compressed movement in an abyssal point we had encountered the dimensional materiality, this time, the respective time is the source of a new concept. „Influenced” by movement, time „slows down” from its instantaneous nature, deriving from the *individual* linearity of eternity and entering multiple linearity, similar to expanding, (collateral) or/through lateral detour. Paradoxically, time becomes heavier with movement, going into a process of endless ramification that has the purpose of (discretely) distracting it from eternity, once it has been split into several ramification points, thus forming a texture surface. From one, time becomes multiple, at the same time advancing (continuously) at the level of depth. Time gains surface dimensions, as extensive time that has been expanded. As any surface, time has two sides (collateral nature). The length side (TL) is the equivalent of time being gliding into a single dimension (eternal/linear). As a second dimension, deriving from length, the width (Tl) offers a new meaning to the notion of time: *space* (S). In this *other*-dimension, time continues to divide itself, each and every other side of it being also a space-like dimension. Thus, T becomes S and implicitly *amplifies* infinitely at the level of numbers and multiplies, while continuing to *slide* in its individual linear origin /length (being), as an exclusive eternity in a timely manner. We notice a double side of the *sliding* of

time that interferes with movement: as *fact* of passing - called T long, of a transcendental nature (via being); as *trace* of passing - relatively T wide, immanent (via form). Thus, we are talking about *two formal ways of passing the time*. Between those two, S is a temporal content in the *past*, while T is a continuous being in the *present*. In other words, related to movement, T is present as passing in the form of Time-Movement (T-M) and has a retrospection of a trace of/in time-space (T-s). Theoretically speaking, any movement that is exclusively carried out in space is similar to a passing, remaining more and more in the past, as the movement exclusively through time is considered as a synonym to a passing becoming more and more present. Being intertwined, TL and TI have a texture-like character T-s, corresponding to the musical aspect of sounding (by means of voice) or *speaking*, in a spoken form (logos). Actually, performing an interpretation at the surface of FMz, any kind of movement through T-s is also a passing: at-present (time becomes *ascending time*); in the-past (*descending time*, remaining as space). Thus, time compresses in the end (content) and becomes actual in the present (being). From the perspective of Movement-matter (M-m) interfering with T-s, within the movement that has already been compressed as materiality (2.a), the latter *extends* as *oscillation /vibration* in a *perceived intensity* (audible), equivalent to time gliding in length, simultaneously becoming *dense* once it was *generated* from the longing energy of movement, as *gravitational mass* in *guided attraction* (signal), similar to amplifying time in width in/as space. Just like T-s is linked in an infinite formal structure, M-m is actively included in a multitude of reactions, as an infinite *diversity*. Musically speaking, the difference mass-extension is perceived as register (Rg). Actually, what we have inside as the sound

of speech is perceived on the outside as „weight-thickness-density” or as a register of voice performance. Moreover, just like time length represents a way of presence, its outer correspondent, the expansion of substance in the evidence of M-m highlighting the movement, is a way of vibration, perceived as *musical height* (Hmz). Therefore, the relation TL-Hmz expresses *the here-and now* of a particular sound (intensified). On the other hand, since time width reflects a trace of passing (as a past), mass density as M-m attraction highlighting materiality, is a way of generating sound materiality, perceived as *musical timbre* (Tmz), or as a touch or thickness of sonorous tape. Interfering at the surface of FMz, TL-Hmz and TI-Tmz, as texture T-s and diversity M-m are in accordance with laws/possibilities of form in speech and with manifestation/reality of sound in register.

2.c In this last second variant, we will approach the case of a *reciprocal integration*, of M-m in T-s and, at the same time of T-s into M-m. From the first perspective of integration, movement-matter (sonority) in time-space (form), variant T-s becomes distinct as an *interval of duration-distance*. The existence of time into later expansion (update) gains the significance of *origins*, as beginning-*from a fundamental generic tone*. The content of time from space into width (past), is directed as retrospection or as a profile *towards* the past of a certain trace, corresponding to an aspect of a *melody without sequence* (flowing, uninterrupted). In other words, melody is description or face-shape of looking back, along the traces of a gliding. From here comes the contemplative nature of interpretative perspective, since only those left behind in a reflecting way.

From the point of view of catching the form of movement in the sonority of time, we may refer to an integration of an *interval* of movement-in-time, as *duration-*

distance, in the sequence of time-in-movement, as *pulsation-timbrometer*.

We can also state that the concept of *timbrometer* includes the characteristic of pulsation on behalf of the musical movement that can be defined via two main archetypes: *binary* and *ternary*, from whose combination one could create several variants of metrical color. Unlike the musical metric system, with a technical and instrumental value, in an attempt of performance (accomplishment), *timbrometer* regards the musical content, being thus an intrinsic component of expression.

Related to time-in-movement, the content as reference point of sonorous-specific for time-in-motion, the content of time-space in movement-matter has an expression of time confirmation that can be expressed in a musical manner via *tempo*, as mood (power) or *consistent rhythm*. As space-in-materiality, the existence of time-in-movement varies (as a wave) and becomes sublime (ascendant, cathartic) taking the expression of a tendency towards *finality in harmony*.

From the perspective of durational time, the reference points of the pair generic tone (origin) – profile melody (space-direction) are the very *nature* of shaping or of *face-shape* of FMz. In addition to this, from the perspective of pulsing movement, tempo consistency (when preserving energy) and the harmony of infiniteness (material sublimation) give FMz the value of *expression in utterance*, in the role of *song-intonation*. At the same level, face and song allow FMz to have an interpretative significance, of a *highlighted* kind. The face-shape is thus an interpretation perspective of a highlighted temporal nature, just as well as song-intonation regards a highlight of FMz movement.

Also from the perspective of highlight interpretation, we can also distinguish three moods-tendencies of dividing the

(special) time, in retrospection or in ascendance, each being synonymous with a certain direction or profile, musical expression (height, rhythm, duration): mood-tendency to *be divided making-an abstraction-of-time* (punctual detail) – corresponding to *height*, in a reverse direction of profile in positive-ascendance and *inventive* (without repetition), in a vertical *enumeration* (ascendant scale); mood-tendency to *derive as opposite-of time* (relational compound) – similar to *rhythm*, in a direction of looking back within a profile of neutral and *redundant* ascendance (repetition), *numbered* horizontally (equally persisting); mood-tendency to *unite in-time* (generic) – specific to the musical *lasting* expression in a reverse direction of profile in negative-ascendance and *reduction* (homogeneous), unable to be traced by numbers vertically (gliding while descending). To sum up, we can talk about three registers of time orientation in space (as width) and highlighted, such as: *ultra-time* (height); *out-of-time* (rhythm); *infra-time* (duration).

3. If, on the axis of content elements, *melody/profile-rhythm/tempo*, we can monitor the *consistency of FMz* (synonymous with the concept of *musical sense*), by means of the pairs *fundamental tone/harmony generation/finality* we are faced with a state of complete integration, of a *cosmological nature*, as the musical equivalent with the notion of *mood* (with a larger reference, including also the aspects concerning sonorous/musical language). At the same time, on the axis of notions like *duration-distance - pulsation-timbrometer*, the reciprocal character of including movement-in-time – time-in-movement, or interval – cyclical repetition, corresponds to the FMz as a musical structure, being the natural being (into self) of the musical conscience, as *existence*. Thus, coherence, cosmology and the existence of FMz are reference points of musical awareness in

action. We can state that, in our opinion, there is a difference between *act* and *fact*, the latter permitting and *evaluation as/via* utility, and the first one being only *possible* as existence, that is without experimentation as such and exclusively authentic. Precisely for this reason, the facts can be shown (as imitation) and numbered (they can multiply), while the act itself becomes articulate without plurality (only at an individual level), resembling a state (presence) of conscience in the unique nature of a person.

But the three mentioned reference points can be taken into consideration for any of the interpretation levels of the generic relation Time - Movement, that have been classified from the theoretical point of view. Although considered as a third interpretation perspective, the stage we call *horizon*, has as direct subject the *musical awareness*, and as a reflection support the own act of *musical thinking*, under the form of an object as a *musical form*. From the horizon of musical awareness, its quality and value reference points - *coherence* (relations of content-in-immanence, as a phenomenon), *existence* (relations of character-in-action, as reflexivity) and *cosmology* (relations of existence-in-transcendence, on a spiritual ground) – can be taken into consideration for any kind of levels that are numbered after zero, the latter *being* absolutely non-referential, understandable only by pure theoretical speculation, as *without-when-and-where* (instantaneity of time without space) and *without-aspect-and difference* (simultaneity of immaterial movement).

When referring to the aspect of coherence in the musical form FMz, just like it is presented in diagram 1, we have two main reference points: *Incipit* (Inc) and *Finalis* (Fin). Inc is chosen on the basis of an inner (subjective) criterion, pertaining to the will and/or inspiration of the respective person as such. Fin is selected on a basis of an outer (objective)

criterion, pertaining to the conformism and/or (cultural) acceptance of the person within the community. The melody without sequence *from*-Fin is a descriptive trace of the projection Inc←Fin, from the perspective of a final actuality on TL (time-length), as inner action into sublimation (artistic-imaginative interpretation). At the opposite end, as exteriorization into moderation (factual-narrative instrumentation), the continuity of melody is applied compositionally at consistence rhythm, distributed to the accomplishment (actually) from the perspective of here-now of the connection established between Inc→Fin, through a pertinent (sonorous) and formally (musically) understandable expression, as *melo-rhythm*. Since both reference points separate the interval-duration Inc-Fin, they have a second and interpretative character.

We insert here a highlight regarding the difference between interpretation and *creation*, precisely referring to the fact that the interpretation can be monitored (socially) once it has been delivered by means of instrumentation (expression) into exteriority, while creation is something possible beyond what is given to a person in his/her conscience and, therefore, it cannot be monitored as fact (accomplished). The subject (the performer) of creation remains, as a mysterious presence, transcendent and ineffable (metaphysically speaking), he cannot be understood or perceived at any other level of the human elements - physically/bodily, at the level of the soul/affection, mentally/rationally and awareness /spiritually. Humans can be technically inventive and artistically imaginative only through the gift of interpretation. Creation is not a possibility of man, but of an entity from which man also descends, being and becoming, together with the self, the Self of creation. We cannot talk about an outside path of creation, since the latter depends on the

influence of a conscience that is never compressed in fact, continuing exclusively as act, at zero level of time and movement, within the generic patterns of instantaneity and simultaneity. Creation has no cause and incidence, that is, it is *non-eventful* /catching/fluctuating and *in-highlighted* /tangible/can be compressed, without regression into space and moderation in materiality. In other words, creation is a quantic state of the *Great Self-Awareness*, unable to be identified and relative, in the absolute of its presence. Melo-rhythm (the

content of FMz), as the aspect of a certain evolution on the axis *projection-fact*, is actually *the significance* of this connection. The subject of evolution is the personal consciousness as a melody, and the supporting object of this process is an expression of possibility in reality or of performing or instrumentation in/with rhythm. Thus, in the sense of consistency Inc→Fin or *towards-finality*, FMz can take the form of defined sonorous expression, precisely since it is defined through/as rhythm.

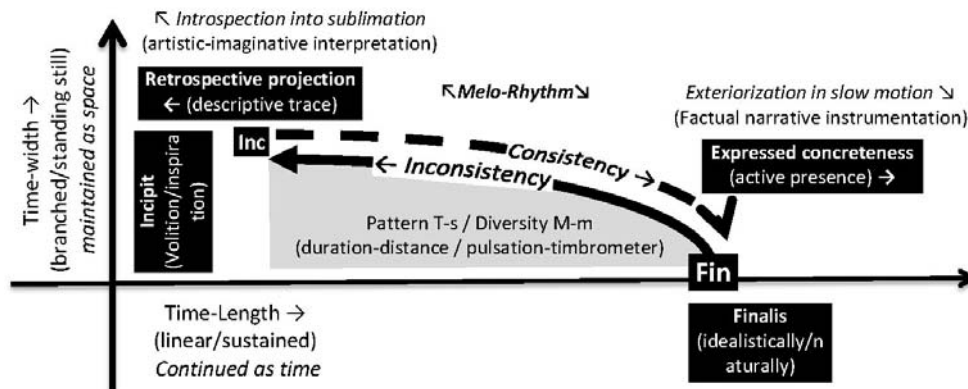


Fig. 1. A diagram of perspectives concerning the coherence assembly FMz (musical form)

Taking this into consideration, we are dealing with a performance of conformity, within and through which the instrumentalists (as performers) tend towards a similarity with an accepted pattern of cultural-historical acceptance, as a *collective significance* (of/in outer environment). However, in reverse, when relating to non-sequence Inc←Fin, that is retrospective projection *from-finality*, we are faced with a situation of a subjective nature, as a completely *bound* expression, *in-composition/-without* composition (inner), by means of a melodic continuum. Thus: *towards-Fin* (from-past/Inc), FMz

can be composed and de-composed through a *technical/instrumental competence* (performance); *from-Fin* (towards-past/Inc), FMz can be modulated (waving and curling, compressing or expanding, but never in sequels) ca arching (living in-person), through an *artistic vocation/existential* (of an interpretative nature). Coherence assumes that, irrespective of the compositional-analytical action, the latter should be able to be approached exclusively from the perspective of the same identity of living/interpretation.

Theoretical stages	Inner perspective (self) - subjective perspective -		Conscious awareness - being -	Outer perspective (world) - objective perspective -	
	Reference point / criterion	TIME		Reference point / criterion	MOVEMENT
0.	Being Continuum →	Character Instantaneity	Pre-assignment ← self-evident →	Character Simultaneity	Being Change
1.	Moment → (separation) Sleeping table	Event (discontinuity) Real awakening	← State without cause →	Outburst → (calling) Thematic notion/title	← constriction (affection) Formal frame/tonality
2.a Depth	Linearity without duration Idea	Eternity Waiting	← Spontaneous touch → - Inspiration / Orientation -	Practical compression Instrumentalist	Abyssal point Silence
2.b Surface	Length/Gliding (mono-dimension T) present/fact/future	Texture (Time-space) interconnectivity	← Actual separation → Tuning / Pre-instrumentation	Gravitational substance (guided attraction) - compactness/pulsing / tmz -	Significant extension (perceived intensity) - oscillation/vibration / tmz -
2.c Relief	Primary origin (beginning from) Ton fundamental	Movement-in-time (an interval of) Duration-distance	← Quantic interference → - Voice / Registry - (shape / sonority)	Preservation (constant tempo) Consistency/Rhythm	Sublimation (with the purpose of) Harmony/Ethos

3. Extending consciousness when applying FMz

← COHERENCE (connections of content/meaning)

← EXISTENCE (connections of character/structure)

← COSMOLOGY (connections of being/mood)

Fig. 2. Reference points of interpretation and significant interconnectivity, typical for the musical perception

We consider as *fundamental* the reference of expression from-Fin. Making a reference to the latter, a number of different and endless *harmonic* variants towards-Fin can gain shape. Let's discuss, for instance, about a connection between

two musical heights *Do-MI*, where the first notion depends on Inc, and the second one depends on Fin. Choosing Do as an Inc function does not depend on cognitive thinking (knowing or not knowing, through/with arguments), but on an action

of existence, referring to a fundamental intention without discourse, either as own will, or as "subject to resonance", relating to the imperative of an inner calling. Do is not selected, but decided/accepted as projection from finality of MI. He comes thus as a revelation, as an answer to the question: *from where do I start, in order to undergo evolution (transformation-sublimation) up to MI*. The problem is actually the authentication of MI as finality in the outer environment (world), while Do is a subjective choice, without universal value, exclusively confirmed in the inner environment. In this case, Do-from-MI indicates and expression of fundamental finality, or an inner-retrospective projection. Alternatively, Do-towards-MI has an expression of temporary finality, in harmony with the fundamental one, as an actual expression of the latter, in the outer environment, where MI consists instrumentally, as *finality in/through a descendant type* of Do. However, from the point of view of expression (vocation), Do precedes MI, as *beginning from/through an ascendant path* (of MI). In an artistic connection, we utter (express) Do towards MI, on the basis of inspire (tuning) of Do from-MI. By keeping in the inside the tuning Do←MI, we can enter, from the perspective of composition, as many heights as we like, either before Do, or between Do and MI, for instance, under the form of a song, that we simplify as melodic line (without specifying profile directions): *(si-la←) Do→ (sol-fa-si-re)←MI*, without affecting the identity value of expression from MI. In the given variant, alter-heights that precede Do are actually expressions of the Inc function, as extensions in anteriority, of a pure expressive nature. But the alter-heights that ultimately succeed Do are, simultaneously: expressive/interpretative extensions in-anteriority (non-sequence) of the respective Fin function;

expression/compositional extensions of posteriority (consistency) of Inc function. Therefore, the face-shape of melodic expression Do-sol-fa-si-re-MI (where the extension of Inc anteriority has been left out) covers the notion of coherence, both from the perspective of shaping the Inc function or from-Fin (tracing a face), and from the perspective of intoning the Fin function or towards Fin (song expression).

The diagram in picture 2 represents, as a synthetic summing up, referring to this text, the entire system of notions and ways of approaching them, in the theoretical-interpretation context of musical frame, through coordinates of time and movement, forming a set of reference points regarding the interpretation and significant connections that are specific to the musical awareness.

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