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Introduction

Rhetoric Poetics
formal functions

Background in music perception and cognition

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Table 1.

	MUSICIANS		NON-MUSICIANS		Effect of expertise on accuracy*
	Correct	Incorrect	Correct	Incorrect	
Beginning					

Confusion matrices.

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Table 3.**(a) Musicians**

Response Stimuli	Beginning	Middle	End
Beginning			
Middle			
End			

Total**(b) Non-musicians**

Response Stimuli	Beginning	Middle	End
Beginning			
Middle			
End			

Total



Figure 2.

Verbalization

Discussion

Perception of intrinsic formal functionality

initial

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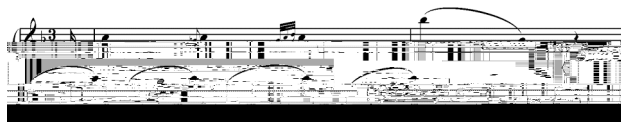
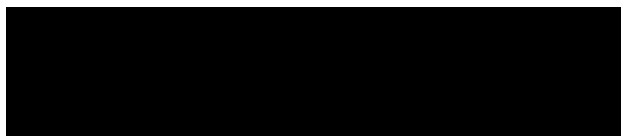
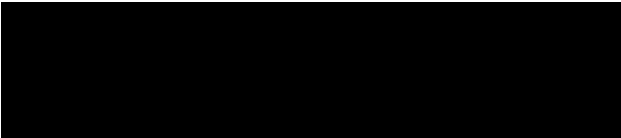
post-cadential

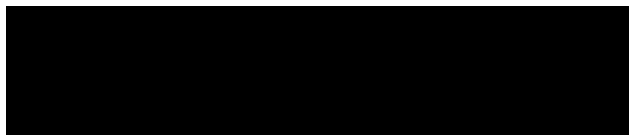
intrinsic

Appendix

Beginnings:

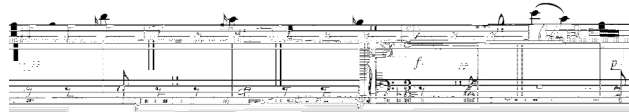
B1 (K. 280, i, mm. 1-2)



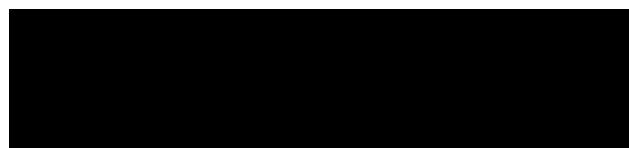
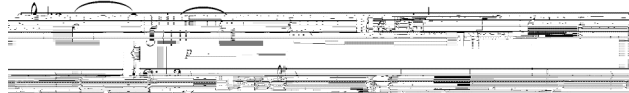


B M E

B8 (K. 280, iii, mm. 1-4)



B9 (K. 282, ii, mm. 1-2)



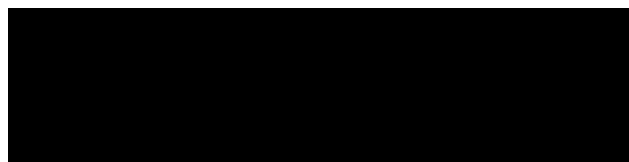
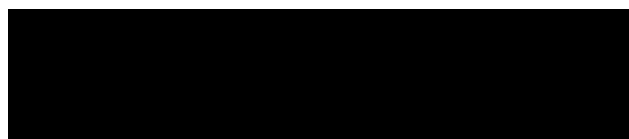
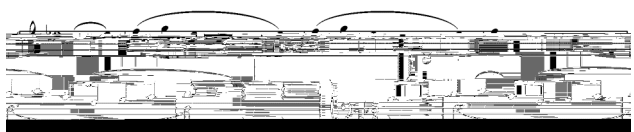
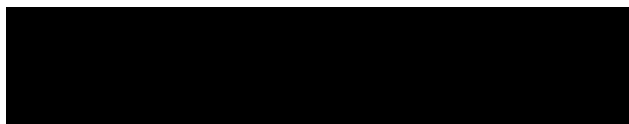
B11 (K. 309, i, mm. 1-2)

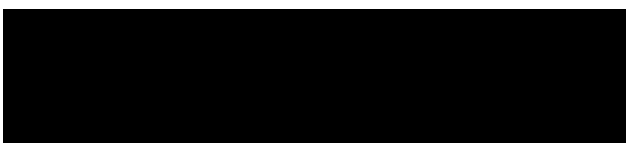
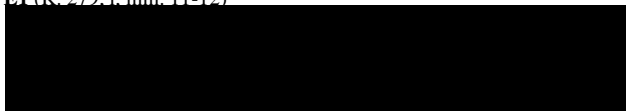
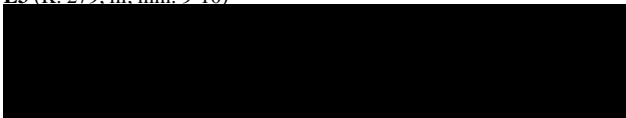


B12 (K. 311, i, mm. 1-2)

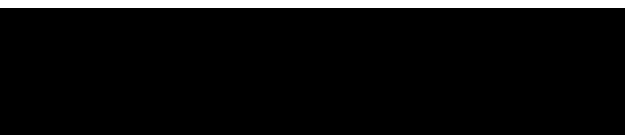
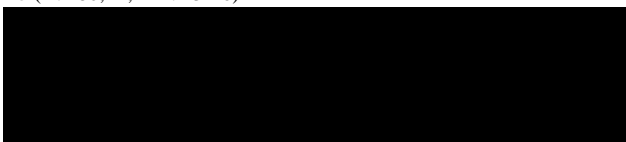


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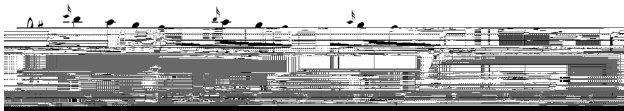
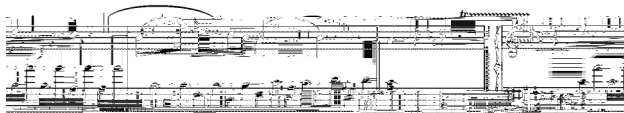
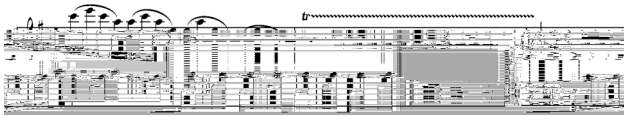


Ends:**E1** (K. 279, i, mm. 11-12)**E3** (K. 279, iii, mm. 9-10)**E4** (K. 280, i, mm. 12-13)

A musical score for E4, showing multiple staves with notes, rests, and other musical notation. The score is partially obscured by a redaction box.

E5 (K. 280, iii, mm. 13-16)

E7 (K. 283, i, mm. 8-



Biographies

Michel Vallières