The questions in this set provide an opportunity for you to think some thoughts about the music = language metaphor – and thus to consider ways in which music and language are the same and ways in which they differ.

1. Name two things that have an inherent structure and evolve over a temporal continuum, both of which are meaningful, and both of which are innate expressions of human capacities.

2. In 1974, Leonard Bernstein devoted the Norton lectures which he delivered at Harvard University to a comparison of the origins of music and languagae and to an exploration of the similarities in the ways in which we create and process them. Who was the principle inspiration for Bernstein’s work in this area?

3. In 1983 two researchers published a groundbreaking work within the field of music cognition that was inspired by Bernstein’s 1974 Norton lectures. Who were they? And what was the name of their work?

4. What is “categorical perception”? Give a nice definition.

5. Which of the following is a true statement?
   (a) Musicians categorize musical sounds more accurately than nonmusicians.
   (b) Native speakers categorize speech sounds that are phonemic in their language more accurately than nonspeakers do.
   (c) Both of the above.

6. How does the linguist define a phoneme?

7. What is generally considered to be the musical analog to the linguistic phoneme?

8. What does the phrase “phoneme restoration” refer to?

9. What does the phrase “musical restoration” refer to?

10. Listening to music is
    (a) a passive process
    (b) an active process

11. What does the phrase “musical syntax” refer to?

12. In sight-reading music, experienced readers identify significant structural units and scan them differently, according to whether the music is homophonic or contrupuntal. What is the difference between homophonic music and contrupuntal music?

13. In reading a score, musicians tend to commit “proof readers” errors. What does this mean?
14. In one sentence, state the main conclusion of “phrase boundary experiments”, such as that reported by Tan, Aiello, and Bever (1985).

15. In one sentence, state the main conclusion of “click experiments”, such as that reported by Fodor and Bever (1965).

16. Noam Chomsky is well-known for many things, among them emphasizing the distinction between surface structure and deep structure in language. In just a few sentences, say something interesting this two-level model of language.

17. Provide a four sentence biographical sketch of Heinrich Schenker and his work. Devote two sentences to the person and two sentences to his work.

18. Briefly, describe the relationship between Chomsky’s work and Schenker’s work, as perceived by Leonard Bernstein.

19. Aiello proposes a relationship between deep structure and surface structure in melody that is a bit different from the one Bernstein proposes, an least in the way she articulates it. What is her proposal?

20. A grammar is a set of rules capable of generating an aspect of structure in either language or music. (True or False)

21. Grammars are collections of strategies that can be used for understanding and producing either linguistic sentences of musical melodies. (True or False)

22. Musical grammars have been produced for ...
   (a) generating Swedish Nursery songs
   (b) generating J. S. Bach’s chorals
   (c) generating chord progressions in jazz
   (d) the setting of words to Gregorian chant
   (e) all of the above

23. Suppose you were asked by T. C. Mits about Fred Lerdahl and Ray Jackendoff’s Generative Theory of Tonal Music, GTTM. In just a few sentences, do your best to give him an informative, satisfying answer.

24. Aiello astutely points out that musical grammars, while they have advanced the study of music cognition in significant ways, fail to capture essential elements of music. What, precisely, is she referring to when she makes this claim?

25. Isaac Bashevis Singer wrote the following about literature: “The very essence of literature is the war between emotion and intellect. When literature becomes too intellectual – when it begins to ignore the passions, the emotions - it becomes sterile, silly, and actually without any substance.” Do you think that this sentence is more or less apt when the instances of the word “literature” are replaced by the word “music”? (Choose one – no fence sitting!) In a sentence or two, say why you think what you think.
26. At which of the following levels does the analogy between language and music appear to break down most noticeably?
   (a) phonetic  
   (b) syntactic  
   (c) semantic

27. State one issue which underscores the difficulty in relating linguistic semantics to musical semantics.

28. In listening to music, the meaning can be derived from ...
   (a) the intellectual appreciation of the musical elements  
   (b) the emotional, aesthetic reaction that results in the appreciation of the stylistic characteristics of the music  
   (c) the “Darling, they are playing our tune” phenomenon  
   (d) all of the above

29. What is the “Darling, they are playing our tune” phenomenon?

30. How is listening to music like looking into a prism?

31. In the book *The Open Work*, Umberto Eco (1989) writes: “the form of the work of art gains its aesthetic validity precisely in proportion to the number of different perspectives from which it can be viewed and understood. These give it a wealth of different resonances and echoes without impairing its original essence.” What are some of the perspectives from which a piece of music might be viewed and understood which give it the wealth of different resonances and echoes that Eco is alluding to?

32. In one sentence, summarize Meyer’s answer to the question “Why do we listen to music?” in a way that reflects the essence of his 1956 book *Emotion and Meaning in Music*.

33. In one sentence, summarize Minsky’s answer to the question “Why do we listen to music?” in a way that reflects the essence of his 1981 article *Music, Mind, and Meaning*.

34. In the views of both Meyer and Minsky (and virtually anyone else who has thought about the matter), the listener must search for musical meaning by constantly interpreting what is occurring in the music. (True or False)

35. What song is intertextually referenced by Mahler in his First Symphony, and how is this intertextual referencing interesting from a listening perspective?

36. In the penultimate section of the chapter, Aiello references three significant contributors to ideas associated with meaning in music. Write a two sentence biography of each person, devoting one sentence to the person and one to characterizing their work.

Note: Turn in a document which is computer generated (not hand written). Include questions and answers. Page layout is significant. You should strive to hand in a nice document – professional in appearance and informative in content! Finally, please be sure to adhere to the requirements in item number 1 under “Other Things” on the course syllabus.