The questions in this set provide an opportunity for you to think some thoughts about the relationship between music theory and the psychology of music.

1. Write a 5 sentence biographical sketch of Mitlon Babbot, devoting 2 sentences to personal information and 3 sentences to musical ideas.

2. Write a 5 sentence biographical sketch of Karlheinz Stockhausen, devoting 2 sentences to personal information and 3 sentences to musical ideas.

3. In what way does Cook suggest that Babbot inappropriately drew on perceptual data in order to justify one of his theoretical work.

4. In what way does Cook suggest that Stockhausen inappropriately drew on perceptual data in order to justify one of his theoretical work.

5. Konecni and Gotlieb ...

   (a) Showed that college-level listeners showed no preference of the ordering of movements, original or modified, in a large scale piece.

   (b) Referenced music theorists of questionable authority who claimed that the ordering was vitaly important.

   (c) Concluded that music therists and critics should temper their claims about music and music listening according to empirical results of cognitive psychologists.

   (d) All of the above.

6. Rita Wolpert conducted experiments which indicated that theorists view melody, harmony, and rhythm as the essential constituents of music, with instrumentation having a secondary function. (True or False)

7. Cook suggests that Wolpert’s research-based claim that musicians and nonmusicians listen to music very differently may be questionable because the two groups may, in fact, be engaging in different tasks. (True or False)

8. What is the “language game of Western music”?

9. How is the language game an issue (and a big one at that, for Cook!) in Wolpert’s research.

10. Cook claims that psychological writings about music often attempt to give a purely psychological explanation for what are in part social phenomena. (True or False)

11. Evidently ...

   (a) Music theorists are sometimes guilty of misrepresenting phenomena associated with the psychology of music.

   (b) Music psychologists are sometimes guilty of misrepresenting musical phenomena.
12. Write a 5 sentence biographical sketch of Pierre Boulez, devoting 2 sentences to personal information and 3 sentences to musical ideas.

13. In his article, “Cognitive Constraints on Compositional Systems”, Fred Lerdahl discusses potential mismatches between the structure that a composer puts into a piece and the mental representation of it that the listener forms in terms of disjunction between “compositional grammar” and “listening grammar”. Write a one sentence definition of “compositional grammar”. Write a one sentence definition of “listening grammar”.

14. What does “La Marteau sans Maitre” (the title, not the music) mean in English?

15. The idea that music involves the encoding and decoding of some kind of message – something that passes from the composer’s brain to the listener’s – is based on an analog with language. (True or False)

16. In two or three sentences, answer the question: “What is Lerdahl and Jackendoff’s Generative Theory of Tonal Music (GTTM)?”

17. What aspect of GTTM did Irene Deliege validate, at least to some extent?
   (a) its mechanism for segmenting the musical surface
   (b) its mechanism for deriving the hierarchical structure of the music from the musical surface
   (c) both of the above
   (d) neither of the above

18. In simple conceptual terms, what is the concept of “tonal closure”?

19. Evidence cited by Cook suggests that:
   (a) Tonal closure only has a direct effect on listeners (even musically trained listeners) when the time scale involved is well under a minute.
   (b) In perceptual terms, an extended composition cannot have the tonal unity that a single phrase has.
   (c) Both of the above.

20. Cook appears to all too eager to throw Lerdahl and Jackendoff’s baby (GTTM) out with the bathwater of scalability issues. (True or False)

21. By X Chomsky means the grammatical knowledge that a competent language user has internalized; as the word “internalized” shows, this is considered to be a mental construct. What is X?

22. By Y Chomsky means the way in which X is used in actual situations. If theories of X deal exclusively with perfect, well-formed sentences, theories of Y deal with interruptions, syntactic breakdowns, failures of comprehension, and the goals that people have in using language in specific contexts. What is Y?
23. It is an axiom of formal linguistics that issues of X cannot be understood except on the basis of a theory of Y. (True or False)

24. Lerdahl and Jackendoff built GTTM on the basis of the aforementioned axiom of formal linguistics. (True or False)

25. What is the classic definition of a grammar?

26. Why does Cook find the idea of a musical grammar problematic?

27. In what way does Cook suggest that music is much more fluid than language?

28. Alan Marsden (1989) has outlined a model of music listening based on the idea of discovery learning. In just a few sentences, describe Marsden’s model of listening with reference to GTTM.

29. Cook argues that the competence/performance distinction drawn by Chomsky cannot be sustained in music. (True or False)

30. Harris has an issue with formal linguistic theory – the collection of ideas inspired by Chomsky. Cook claims to have essentially the same issue with recent developments in music theory that were so stridently advanced by GTTM. In a sentence or two, articulate the issue.

31. What is scriptism?

32. Which do linguists claim is the proper basis for the study of linguistics: speech or the written word?

33. Which do music theorists is the proper basis for the study of music: sound or score?

34. Cook writes: “It stands to reason, then, that the kind of full and satisfying comprehension of music at which the theorist aims is unlikely to be attained, except on the basis of a representation as richly determinate as that in which the music was conceived.” Which of the following do you believe this idea legitimatizes?

   (a) Carrying out a set-theoretic analysis of notes that may not be discernable in the music as heard.

   (b) Writing a program which explicitly captures the hierarchical structure of a melody.

   (c) Both of the above.

   (d) Neither of the above.

35. Which of the following do you believe to be true?

   (a) One of the benefits of music theory is that it enables people to hear music better.

   (b) One of the benefits of modeling music in Clay is that it enables people to hear music better.

   (c) Both of the above.

   (d) Neither of the above.
36. Describe the *probe tone technique* introduced by Krumhansl and Shepard in 1979. (Limit yourself to a few sentences.)

37. Generally speaking, what is the probe tone technique used for?

38. The concept of *key profile* is closely associated with Carol Krumhansl. What is a key profile?

39. The Krumhansl Key Finding algorithm is a distributional algorithm based on key profiles. David Butler notoriously took issue with the theoretical foundation on which this algorithm is based. What was his problem with Krumhansl’s algorithm?

40. What was the main point of Cook’s article?

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.