1. Two things that have an inherent structure and evolve over a temporal continuum: Language, Music.

2. Who was the inspiration for Meyer’s work in music and language: Noam Chomsky.

3. Two ground-breaking researchers who inspired Meyer: Lerdahl, Jackendoff

4. Categorical perception is what happens when people hear music or language (or anything) Instead of hearing everything as one smooth flow of sound, the mind segments it, breaking it up into chunks, which are easily discernable.

5. Both statements were true.

6. A phoneme is one small sound that is part of a language, which by itself is not an entire word or even an entire syllable.

7. The musical equivalent to the phoneme of language: One tone which is played.

8. Phoneme restoration is people’s ability to infer what a missing or unheard sound would have been in language.

9. Musical restoration is the equivalent for music. People infer parts of familiar songs even if they cant hear.

10. Music listening is active.

11. Musical syntax is the structure of music.

12. The difference between homophonic and contrapuntal - Homophonic has a single melody and contrapuntal has multiple melodies.

13. A musical proof reader error means that a music player plays something different from what he sees (on sheet music) because he thinks it sounds better.

14. It is difficult to perceive where musical phrases connect.

15. Clicks lead the listener towards the end of a phrase.

16. Surface structure and deep structure can be changed independently of each other.

17. Heinrich Schenker was an Austrian music studier. He analyzed music carefully and explored the nature of deep and surface structure. He did work studying harmony and melody and the basics of chords. He theorized that the chords affect the deep structure while the melody affects the surface structure.

18. The difference between Chomsky and Schenker: shenker focused on longer and more complex pieces of music than Chomsky.

19. Aiello said that deep structure is relate to a music’s theme while surface structure is all about variations.

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

21. A grammar is a collection of strategies that can be used for understanding and producing either linguistic sentences or music melodies: True

22. Music grammars have been produced for: e (all of above)

23. If I were ask by T.C.Mitts about Lerdahl and Jackendoff’s Theory, I would say that the theory draws a connection between what people realize about a piece of music and what they don’t, but experience even still.

24. Aiello is referring to the fact that no simple set of rules can capture and describe the complexity that is music.

25. I think this is less apt for music – music depends less on understanding and emotion than literature, depending more on sound.
26. At which of the following levels does the analogy between language and music appear to break down most noticeably: semantic

27. The issue with related musical and lingual semantics is that semantic meaning in language is much more set in stone than musical semantics, which are very open to interpretation.

28. Listening to music the meaning can be derived from: all of the above.

29. The “darling they’re playing our tune!” phenomenon is that people (it implies couples) associate certain music they hear with a specific time and or place.

30. Music gives you a different view into a situation, just as does a prism. (Ex: In a movie the music which plays during a scene has a huge part of setting the mood)

31. Music can be listened to mentally, or emotionally, that is it can be heard for its sound alone, or for the feelings it creates.

32. Meyer thinks that music causes many differing types of feelings, stops them, starts new ones, and pretty much throws around a person’s emotions, keeping us coming back for more.

33. Minsky thinks that we listen to music because it resembles music we already know we like.

34. True

35. Frere Jacques