

Assignment 2

BMus/BSc in Music, Part Two Module: Music Perception and Cognition
Department of Music, City University, London

Tuesday, 13 May 2003.

QUESTION Analyse each of the extracts in Figures 1 and 2 using Lerdahl and Jackendoff's (1983) theory of metrical structure. Show how MPRs 3, 4, 5, 7, 8 and 10 apply in each case. Show how MPRs 1 and 2 apply to Figure 1, assuming that the phrase marks indicate the grouping structure. Show also how MPR 6 applies in Figure 2. Use the examples given on pages 86, 91 and 94 of *A Generative Theory of Tonal Music* as a guide. For each extract, use the theory to predict the locations of barlines and the time signature of each bar. Briefly discuss any problems that arise when one attempts to apply the theory to these extracts (e.g., ambiguities and conflicts). Finally, comment briefly on how well the analyses generated by the theory agree with your own intuitions about the metrical structures of the passages.

DEADLINE The completed assignment must be handed in to David Meredith by 3:15pm on Tuesday 20 May.

References

Lerdahl, F. and Jackendoff, R. (1983). *A Generative Theory of Tonal Music*. MIT Press, Cambridge, MA.



Figure 1:

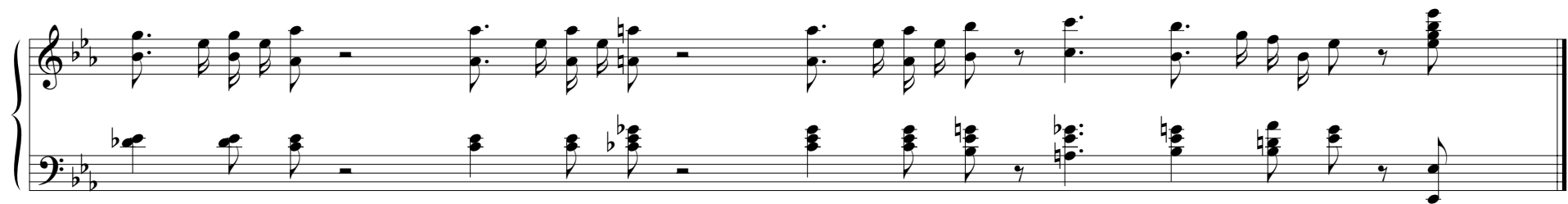


Figure 2: