

Assignment 3

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

Tuesday, 20 May 2003.

QUESTION Show the precise locations at which Lerdahl and Jackendoff's (1983) second and third grouping preference rules (i.e., GPRs 2 and 3) apply in each of the three extracts given below. Present your answers using the diagrams (grids) given. The first three locations at which GPR 2b applies in the first extract are given as an example.

DEADLINE The completed assignment must be handed in to David Meredith by the end of the Music Perception and Cognition lecture on Tuesday 27 May.

References

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

Extract 1

The image shows a musical score for a single melodic line in a treble clef with a key signature of one flat (B-flat). The melody consists of several measures, including two triplet markings. Below the staff is a grid of seven horizontal lines labeled 2a, 2b, 3a, 3b, 3c, and 3d. Vertical lines connect the notes in the staff to the grid. Three asterisks are placed on the 2b line at specific points corresponding to notes in the melody. The label 'GPRs' is positioned to the left of the grid.

GPRs

2a

2b

3a

3b

3c

3d

Extract 3

Andante

Musical notation for Extract 3, Andante. The score is on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). It features a series of eighth and sixteenth notes, some with slurs and a fermata. A five-fingered scale-like passage is marked with a '5' and a slur. The piece ends with a double bar line.

GPRs

2a

2b

3a

3b

3c

3d

A grid of vertical lines representing GPRs (Guitar Pedal Points) for the piece. The grid has 20 columns and 4 rows labeled 2a, 2b, 3a, and 3d. Vertical arrows point upwards from the bottom row (3d) to the top row (2a) at each of the 20 column positions, indicating the timing of the pedal points.