

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 displays 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 24 notes. The first two notes are a half note G4 and a half note A4. The next six notes are a triplet of eighth notes (B4, C5, B4), followed by a half note G4. The next six notes are another triplet of eighth notes (A4, B4, A4), followed by a half note G4. The final six notes are a triplet of eighth notes (A4, B4, A4), followed by a half note G4. The score concludes with a double bar line. Below the staff is a grid of seven horizontal lines labeled 2a, 2b, 3a, 3b, 3c, and 3d. Vertical lines connect the notes of the melody to the grid. Asterisks are placed on the 2b line at the first, fifth, and ninth vertical positions.

GPRs

2a

2b

3a

3b

3c

3d

Extract 2



Musical notation for Extract 2, featuring a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of 20 eighth notes, grouped into four measures of five notes each. The notes are: B-flat, A, G, F, E (first measure); D, C, B, A, G (second measure); F, E, D, C, B (third measure); A, G, F, E, D (fourth measure). The first note of each measure has an accent (>). A slur covers the first three notes of each measure, and a longer slur covers the first three notes of the final measure. The piece ends with a double bar line.

GPRs

2a																				
2b																				
3a																				
3b																				
3c																				
3d																				

Extract 3

Andante

Musical notation for Extract 3, marked Andante. The piece is in 3/4 time and the key signature has three sharps (F#, C#, G#). The notation consists of a single melodic line on a treble clef staff. It begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, 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