

## Auralization and Sonification

Med8 2011

### Lecture 3 Exercises

Find and download a copy of the following paper:

Davis, S. (2006). Implied polyphony in the solo string works of J. S. Bach: A case for the perceptual relevance of structural expression. *Music Perception*, Vol. 23, Issue 5, pages 423-446.

(Hint: You should be able to find this one without a hint ☺ )

Now answer the following questions. (The order of the questions follows that of the paper.)

1. Explain what is meant by the term “implied polyphony”.
2. How is it possible for a monophonic passage of music to be heard to be constructed from two or more voices?
3. Explain the meaning of the term “fission” in relation to auditory stream segregation.
4. What is the meaning of the term “thoroughbass”? (Hint: Go to [aub.aau.dk](http://aub.aau.dk), click on “e-håndbøger”, scroll down and click on “musikvidenskab” and then select “The new Grove Dictionary of Music and Musicians”. Be aware that there can only be 1 simultaneous user from an AAU machine, so you may not be able to access it if someone else is!)
5. What are the two most important influences on the segregation of tones by proximity?
6. What Gestalt principles could be involved in sequential integration of events by timbre?
7. Use the Grove dictionary to find out what “conjunct” and “disjunct” motion mean in the context of melodic intervals.