Discussion Point 1, Chapter 2

What are the general properties of connectionist architectures for cognitive science, and how do these relate to the properties of the architectures proposed by classical researchers?

Discussion Point 2, Chapter 2

In this book, what is the generic structure of a 'musical network'?

Discussion Point 3, Chapter 2

What sorts of problems related to musical cognition can be solved by connectionist networks of the sort that we are interested in in PSYCO 452?

Discussion Point 4, Chapter 2

What is the general logic of training an artificial neural network to perform musical composition?

Discussion Point 5, Chapter 2

Why is it important to think about Helmholtz weaving together three threads: physics of sound, physiology of hearing, and musical aesthetics?

Discussion Point 6, Chapter 2

What are the general implications of assuming rationalism or cognitivism when one studies the psychology of music?

Discussion Point 7, Chapter 2

According to Bharucha, what are the five advantages of using artificial neural networks to study musical cognition?

Discussion Point 8, Chapter 2

Discuss the implications of the claim that artificial neural networks are required to reveal informal properties related to musical cognition.

Discussion Point 9, Chapter 2

What is the relationship between connectionism and musical romanticism? What impact might this relationship have on using networks to study music?

Discussion Point 10, Chapter 2

What is the purpose of interpreting the internal structure of artificial neural networks trained on musical tasks? How does this research relate to other conceptions of the connectionist study of musical cognition?