PROJECT 4.2

MAKETUNE.D

GIVEN JUST DURATIONS: Boundary-makers might be:
A repeated figure--especially a "start again."
Meter and metric accents
Faster events going to a longer event.
Balanced phrases.

1. **DUR3**

In the file, MAKETUNE.D, for instance, John makes the following tune given the DUR3 durations:
2. **JOHN'S DUR3**

John writes:
The last rhythm to which pitches were set (DUR3) was far more interesting than the previous. I attempted to use similar strategies with an ascending/descending beginning, this time starting on the high tonic and pausing on a very unstable 'A' before bouncing from the low tonic to a strong and repeated dominant dropping to the third before another tonic pick up to a final run down, once again, this time from the tonic

down through past the lower tonic to the low dominant, with a skip up to the third and a finish on the tonic. I explored many options with this ending, but decided that the playful skip on the eighth notes lightened up an otherwise monotonous scale, and using much anything besides a low 'G' (for example I couldn't use an 'A; to create off dominant instability leading to resolution shortly thereafter, since it was just too unstable for the section). Once again, the piece ended with a held tonic.

I commented simply: *Notice that you use pitches that "start again" (C-B-A) which captures the "start again" rhythm pattern. and is emphasized by the upbeat leap*

Ben found different groupings and made quite a different tune with the same durations. And here it's interesting to notice how the chosen pitches project this different figural grouping of the same durations. Most noticeably, John emphasizes the "start again" rhythm by using the same pitches again, while one doesn't hear that repetition at all in Ben's tune. Both tunes are in a file called MAKETUNE.D in the Student Work folder.

3. Ben's Dur3
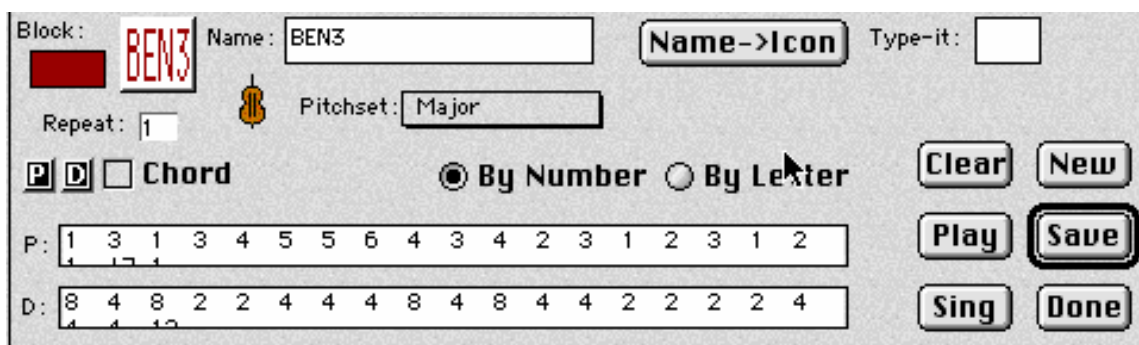
Ben writes:
Immediately upon listening to DUR3, it was obvious that it was in triple meter. It had a very waltzy feel, with (very frequently) a half note occurring in the beginning of the measure. The half notes, obviously (to me, anyway) denoted the end of a figural group, so I tried to bring that out with 1's and 4's. I don't know what it was, but something about it made it sound like Brahms' Lullaby to me. The overall pitch contour of the piece rises from the tonic up to the dominant and falls back to the tonic again, so the 1's at the beginning don't have a sense of resolution, since the dominant hasn't been established. Once the dominant has been established, the fourth scale degree has enough tension so that you can hang on it for a half-note without the listener making the mistake of thinking it's a cadence.

I comment on the last point: *And it (the fourth scale degree) starts the "gap fill" from 5-1.*

MAKETUNE.R

GIVEN JUST RANDOMLY GENERATED PITCHES: Boundary-makers might be:
Shift in register--e.g., a large leap forming a boundary between groups of lower and/or higher pitches.
Change or "turn around" in pitch direction.
The high or low point of melody line.

A repeated pitch pattern or a "start again"
Tonal implications--e.g., arrival at a clear tonic; motion between dominant and tonic; suggestion of a changing
 tonal center

Students are asked to make two sets of durations for these pitches each causing the pitches to group
 differently.

4. MAKETUNE.R

5. Daryn's first tune (DARYN R1)

Daryn says of this tune:
"...the disjunct gap in the middle of the song, I heard as making up the end of the first figure, probably
because it was the same pitch as the one before it, only an octave lower, thus, the low note there to me
sounded like an ending and I heard it as the end of the first figure...."

6. Daryn's second tune (DARYN R2)

Block: Rand2 Name: Rand2   Name->Icon   Type-it:

Repeat: 1   Pitchset: Chromatic

P D ☐ Chord   ● By Number ○ By Letter   Clear New

P: 11 4   7   9   7   11 !11 4   2   7   11 2   5   2   Play Save

D: 4   2   6   6   4   2   6   6   4   2   6   6   4   2   Sing Done

And of this second tune, he says:

  "In trying to create another different tune from these pitches, I again attempted to find a different figural grouping, which I was able to do in this case, and thus I used the different grouping to devise the second tune:

Ben also made two quite different tunes with the same pitches. These are also included in the file.

7. Ben's first tune (BEN R1)

Block: BEN1 Name: BEN1   Name->Icon   Type-it:

Repeat: 1   Pitchset: Chromatic
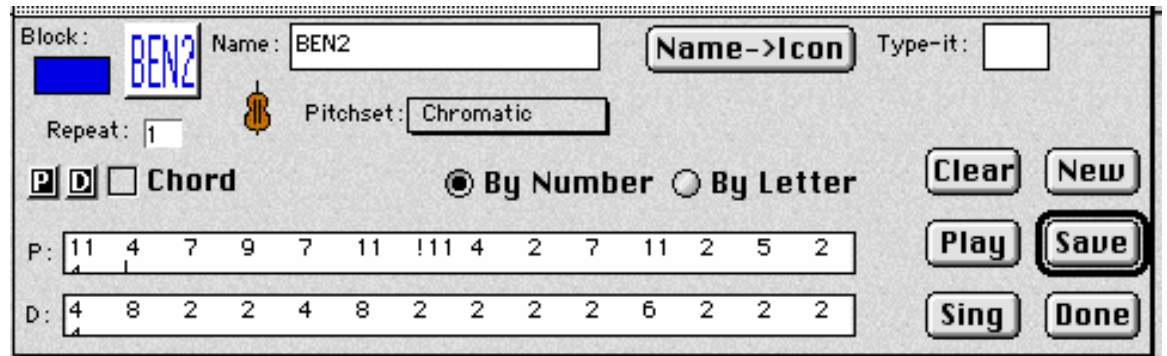
P D ☐ Chord   ● By Number ○ By Letter   Clear New

P: 11 4   7   9   7   11 !11 4   2   7   11 2   5   2   Play Save

D: 16 2   2   2   2   4   4   4   8   4   2   2   4   4   Sing Done

8. Ben's second tune (BEN R2)

Block: | BEN2 | Name: BEN2 | Name->Icon | Type-it:

Repeat: 1   Pitchset: Chromatic

P D ☐ Chord   ● By Number ○ By Letter   Clear   New

P: | 11 | 4 | 7 | 9 | 7 | 11 | !11 | 4 | 2 | 7 | 11 | 2 | 5 | 2 |

D: | 4 | 8 | 2 | 2 | 4 | 8 | 2 | 2 | 2 | 2 | 6 | 2 | 2 | 2 |

Play   Save   Sing   Done

Ben says of his tunes:

"...Instead of listening for tonal relationships, I tried to group figures based on the pitch contour--though RAND2 actually had a few tonal cues, since it wasn't entirely chromatic. I de-emphasized notes that I didn't 'care' about, and a pesky non-conjunct jump near the end, by giving them eighth-note durations so they would speed right through and linger on the things that I liked....In creating alternative groupings, I simply inserted long notes in the middle of the groups that I had previously established, and shortened the durations at the end. In the absence of clear tonal relationships, duration is the clear dictator of figural boundaries.