





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 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.

#### RAND 2



#### Daryn's first tune (DAR1)





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

Repeat:  Pitchset: Chromatic

Chord  By Number  By Letter

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

D: 16 2 2 2 2 4 4 4 8 4 2 2 4 4

Clear New Play Save Sing Done

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### Ben's second tune (BEN2)



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

Repeat:  Pitchset: Chromatic

Chord  By Number  By Letter

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

Clear New Play Save Sing Done

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### 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.