BECKY'S FRENCH

BECKY'S PAPER

<u>Comments</u> (from my log)
Block 1. Sounds like a middle piece; it is short.
Block 2. Unsure--sounds different; too long.
Block 3. Sounds like an ending; goes high to low.
Block 4. Sounds like a beginning.
Block 5. Similar to 1; sounds like a middle piece; it is short.

<u>Building the tune</u>
a. Started with 4 (it was the only one that sounded like a beginning).
b. 4 1_1 (used 1 twice because it was 1/2 as long as 4).
c. 4 1_1 4 3 (used 4 to repeat and 3 to end phrase--varied repetition!)
<END OF PHRASE 1>
d. 4 5_5 4 3 (repeated phrase using 5 instead of 1, since they are similar.
<END OF PHRASE 2>
e. 2_5 2_1 2_5 3 (needed to use block 2 - it's longer so I combined it with either 1 or 5 to get the right timing)
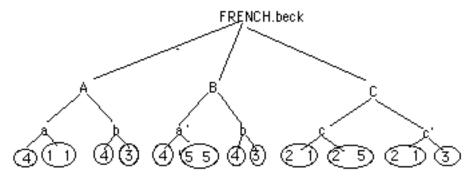
[<u>My comment</u>: *Actually, it's the same as 1 or 5--more notes makes it sound longer--i.e., more happens.*]

f. change e to 2_1 2_5 2_1 3 (now matches previous ordering using 1
        then 5)
<END OF PHRASE 3)

ANALYSIS: Looking back on my tune and listening to it, I can see that it is very structured (as everyone in class commented).

[*This can mean many things. What do you mean?*]

It has 3 main parts of equal length (as measured by tapping my foot). The structure is:

Each of the circles on the bottom represents equal length (2 taps), therefore A, B, and C are 3 phrases of length 8 each. Although this is true, I notice that C seems faster--it speeds up to form the end (development). In addition, the use of 5-5 in B instead of 1-1 in A represents a break from the expectation of the listener, who might expect to hear A repeated exactly again in B. This break seems to give the tune a more ending sound, since 1->5 is high->low. I used that concept again in c.

To play this tune on the keyboard, the easiest way was to figure out the notes by their letter names using the magnifying glass on the blocks. For example, I learned that Block 1 was FDD, while 2 was EDEFG...(Remember I have no real formal music training). Once I got started, it was easier to figure the rest of it out.

CONCLUSIONS:
I can see that I like structure in music. In all three of my tunes there is evidence of some type of structure. In creating all of the tunes I attempted (whether consciously or subconsciously) to create sub-tunes of equal lengths and then putting them together to form a whole tune. In addition, I use a lot of repetition, whether varied or literal, to add continuity to the tunes. When I hear other people's tunes, I tend not to see (*hear?)* the structure immediately, therefore causing the tunes to sound "wrong" to me. |

Comment: A big question in my mind: what makes a certain sequence of notes, blocks--sound like an ending? We see that most people agree on what things have ending sounds, so what makes it that way?

My comments on Becky's paper:
Or is it that "structure " can be generated in many different ways, depending on which aspects one selects to focus on? You have mentioned several: equal phrase lengths, repetition of pitch contour (sequence), literal repetition, varied pairings, etc.