

# 1381. Larissa-Medley

Backgrounds Of S. Radic

Initially accepted as a "special edition assignment" for notation of a MIDI file, it turned out that this "medley" of an unknown MIDI setter was a real source of music knowledge! The midi file is completely set without the drums, so that the first impression of a "unity" was given - but it all came differently! Here are three melodies that sound very similar in style - but they are musically very different! The main problem was already at the beginning, when I realized that here a 6/8-Slowrock and a 4/4-Slow-Beat "have to come together"! Interested users can read more about it in the style info! Only a "melody and rhythm" adaptation of the 6/8 title brought the satisfying solution. Here is a detailed research of the three really different - but very beautiful and melodic titles.

**1. Larissa's song.** Martin Stock (\*1961) is a German film composer and music producer. He has lived and worked in Munich since 1992. He worked with Oscar winner Caroline Link as well as multiple Echo winners Bushido and Peter Maffay. Martin Stock studied music and German language and literature in Frankfurt am Main from 1982. From 1987 to 1991 he taught ballet accompaniment at the Hochschule für Musik und Darstellende Kunst. This was followed by an internship with Ennio Morricone in Rome and a stay with Steven Scott Smalley in Los Angeles. From 1991 to 1996 he was musical director of the ballet company of the Staatstheater am Gärtnerplatz in Munich. Stock has been a freelance composer and producer since 1996.

**Larissas Lied** (Larissa's song) is the thema of the movie WUNDERKINDER (Wonderkids). This wonderfully catchy melody is the main soundtrack. The play, which tells the friendship of three musically highly gifted children in the Third Reich, appears again and again in the film and never lets go...



**2. Adagio.** Secret Garden is an instrumental-oriented band from Norway. This is the ninth song from Secret Gardens' 1995 album "Songs From a Secret Garden": "Adagio was written in Spain in 1988 when I was working on a project. That's natural for me, because I've always had the urge to define my own creative identity while working for other artists. A creative balance. Adagio is inspired by Bach, the great master. So often I was seized by the strong melancholy in Bach's slow movements. Adagio appeared in 1989 in a piano book entitled Nine Piano Pieces for Mary and Other Children entitled Where the Words End. "Music is stronger for me than words and when I can't find words to express my feelings, I use music." Rolf Lovland, Adagio composer.

**3. May the road...** In the video for their new single "May the Road", the priests accompany a pilgrim on his journey along the Pilgrim's Way to Santiago de Compostella. The Way of St James is as rich in stories as the music of the priests themselves. "May the Road," which is based on an old Irish blessing song, awakens exactly this faith trust in the heart and makes the conviction of the three priests of God's goodness perceptible. The single "Möge die Straße" can be found on the new album of the same name, which will be available everywhere from 27.10.2017. The Irish blessing "May the road bring us together" in a well arranged version.

Slow-8Beat (T=60)

The musical score is arranged in a system with five staves. The top two staves are E-Piano and Strings, both in bass clef with a 4/4 time signature. The third staff is Bass, also in bass clef with a 4/4 time signature. The bottom two staves are Drums, in treble clef with a 4/4 time signature. The score is divided into two main sections: Main 1 (measures 1-8) and Main 2 (measures 9-16). In Main 1, the E-Piano and Strings play quarter chords, the Bass plays dotted quarter notes, and the Drums play a pattern of snare drum (SD) and tambourine (Tambourin) on the 2nd and 4th beats. In Main 2, the E-Piano and Strings continue with quarter chords, the Bass plays quarter notes, and the Drums play a pattern of snare drum (SD) and tambourine (Tambourin) on the 2nd and 4th beats.

Programming instrucion

This medley consists of three titles, whereby the second and the third title in the above sequence can be accompanied very well with the announced "Slow-8Beat". But the first title was "originally" a 6/8-Slowrock, even at a very slow tempo - but the "mathematical" differences of 6 eighths of a 6/8-style to 8 eighths of a 4/4-style would have caused considerable rhythmic problems. The 4/4 bar was preferred and therefore a "melodic-rhythmic" adaptation of the first medley title was necessary. Here for comparison the original note graphics in 6/8 time and the 4/4 time adjustment:

The image shows two musical notations side-by-side. The left notation is in 6/8 time, showing a melodic line in the treble clef and a bass line in the bass clef with eighth notes. The right notation is in 4/4 time, showing the same melodic line and bass line adapted to a 4/4 time signature. Above the right notation, the chord progression is indicated as Gm, E-Piano+C'hor, Cm, D7, and Gm.

The style programming is designed in continuous quarter-beats of the electric piano with strings - not with a string carpet, which would weigh very "heavy" at a tempo of 60! The bell-like quarter chords of the electric piano harmonize very well with the somewhat sluggish-looking quarter-string chords. In Main 1, only a snare candy on the 4 and before that the tambourine refill on the 2. the bass with dotted play does something against the uniform quarters. In Main 2 everything is a bit straightened out: The bass and the drums are now only designed for quarter rhythms and the necessary variety is now provided by eighths of the piano/strings accompaniment!