

## Unit Four: Assignment 1 Rusti Stern

### **I Know Things Now (no. 6)**

The basic accompaniment pattern is both hands staccato with the right hand pattern starting on the and of one with eight notes bringing out the 9<sup>th</sup> (or 2<sup>nd</sup>) with no third. And the left hand consistently playing staccato quarters on beats one and 4 (beat 4 with the dominant). There are variations on this which are effective because of the first pattern being established.

There is a thumb line that starts in bar 10 which is syncopated yet is a connected longer line.

Bar 18 the 6/4 bar is an extended bar with syncopation leading back to the A. But two bars later there is a new accomp pattern using a thumb line syncopation and the upper chordal rhythm is different and harmonically there are Gb major progressions on top of the usual C major bass and under the C major vocal melody, but then the melody starts to change with that. Eventually modulating in the next 6/4 bar. The new E Major key has an ascending accompaniment more legato, modulating again into Ab Major with a more syncopated accompaniment, eventually getting back to the C Major melodic and harmonic return of the A, with similar accomp to the beginning along with a thumb line again.

I like how the quality of this accompaniment depicts the dramatic moment of Little Red Riding Hood, because she is hyped up after her wolf experience. The quick Tempo and the staccato accompaniment help express this. All that I mentioned above is a nice contrast and also build up of the accompaniment that matches the build up of the drama, which happens in the repeats of the As into the B, and with the modulations. The harmonic shifts create a great momentum as well.

To me this is contemporary writing and it works well, and would work well in an even more contemporary piece. It is a masterful example.

### **Witch's Lament (no. 19)**

The intro to this song, has heavy staccato right hand quarter note accomp using a previous melodic theme, and the LH bring out syncopated short notes. Leading to sustained notes for the With's Rubato, then the Tempo with the similar accomp to the beginning with the right had accent syncopating notes. All leading up to the song at bar 22:

Here it is a beautiful broken chord arpeggiated figure starting from the bass on up to the RH but the register is pretty low, which supports the witch whose tessitura is lower. This accomp establishes a rhythm so though it is more like a charm song than a ballade because whatever the witch sings the accompaniment keeps moving steadily.

There is a nice build with syncopation in bars 32 and 33 that lead to the last A. There the accomp is still legato and steady but fuller and richer with more syncopation.

So it certainly differs from the first song I wrote about, is legato and supports the witch's dramatic expression, her insightful reflection. Bars -41 have nice movement where the syncopations bring more of a build to the words about love, and similar to the previous song, there are two bars where there is a black key juxtaposition against the same C Major (F and G in the melody) to build to the end, then with a tremelo to end on the dissonance to indicate dramatically where this is going for the witch.

It is a beautiful example and very contemporary and usable. Sensitively supporting the witch and building in a more subtle way than the other piece.

### **Any Moment Part 1 (No. 20)**

This one is quick like the first song but has a really different quality in the accompaniment. Rather than staccato the RH has a legato arpeggiated line outlining the harmonies, while the bass sustains one note to a bar.

There is kind of a hemiola effect in bars 13 and 14 which dramatically serve the kiss. In bar 13 the accompaniment still is steady while the Baker's Wife needs to sing 3 against 2 in the accompaniment. So again, this accompaniment keeps the Tempo steady throughout (except when there are pauses and rests).

Again with a kiss in bar 55 two lines of eight notes in the accompaniment ascend expressing this moment dramatically. Then the accomp goes back to its regularity with one hemiola in bar 70 again painting the words "only feelings". The song comments about what it is like in the Woods and this accompaniment seems to depict that feeling, as if one is having a nice walk in the woods.

Again, a wonderful contemporary treatment very usable today.

In all three pieces the accompaniment sets up an environment or emotional setting up of each dramatic situation and develops within the moment with the characters melody, very nicely. And often the right hand handles the main quality or texture and the left hand supports or accentuates moments. All the while everything moves forward harmonically within these accompaniment patterns and feels.