

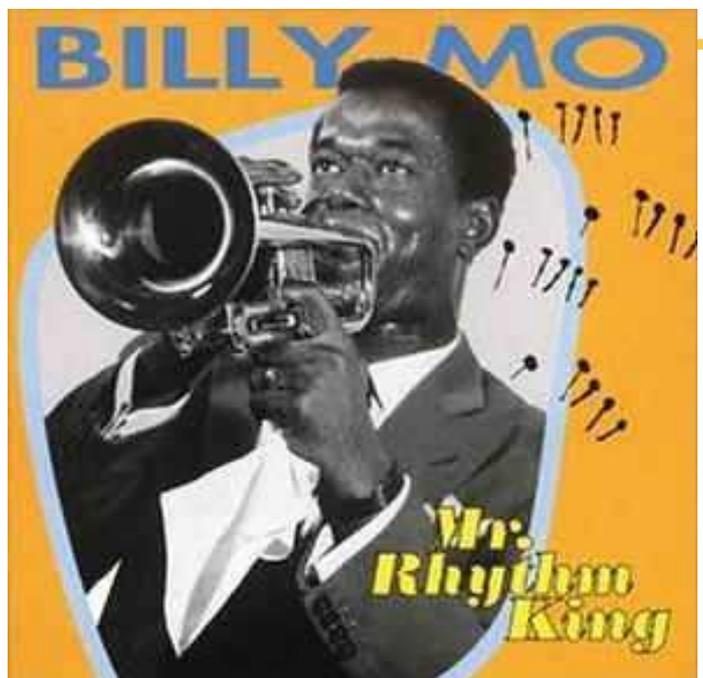
Midnight-Blues

Backgrounds of S. Radic

Billy Mo, under this pseudonym, Prof. Dr. Peter Mico Joachim, born and trained in Trinidad in 1923, made a name for himself as a musician in Germany. Grown up as an orphan, he moved to London in 1945 as an (excellent!) trumpeter, where he performed with stars such as Winifred Atwell and the Ivor Curzon Band. Mo came to Hamburg in 1956. In the period that followed, high-quality Swing recordings were made; they emphatically underlined the extraordinary solo skills of the musician, which have been appreciated far too rarely to this day.

He also proved his quality as a trumpet player for Bert Kaempfert: The wonderful solo on his emotional, unforgotten hit "Mitternachts-Blues" (1958) was played by Billy Mo. In the same year Mo began with German swing recordings. From 1960 he achieved hit parade successes such as: "Wenn die Elisabeth" (1960), "Ich kauf mir lieber einen Tirolerhut" (Place 1, 1963), "Bierdeckel-Polka" (1963), Das "Humbta-Täterä" (1964) and "Der Salontiroler" (1964). Three years later Mo was one of the artistic guests of the first colour programme on German television.

Even though the time of hits was over afterwards, Mo could always be found at oldie events with his indestructible Tirolerhut hit. The private life of the always friendly, unaffected and reserved star never caused a sensation. He lived with his wife Sylvia in Wunstorf near Hanover in recent years. Billy Mo died of heart failure in 2004.



Franz Grothe (1908-1982) was one of the most popular German composers and conductors of the 20th century. Since the beginning of the sound film he was particularly close to film music, for which he composed many melodies and hits. Franz Grothe's great breakthrough came in the 1920s when he composed many songs for tenor Richard Tauber. Grothe created the first film music for the film *Die Nacht gehört uns* in 1929, and in 1931 he had his own music publishing house, Edition Franz Grothe, which had to be abandoned in 1933 with the emigration of Jewish business partners. In 1936 he stayed in Hollywood, but soon returned to Vienna. Due to Austria's annexation, he had to come to terms with the Nazis if he wanted to continue to receive orders. From 1940 to 1945 he was chief of the German Radio Dance and Entertainment Orchestra in Berlin.

After the war he resisted denazification and made music in American clubs in Bavaria. His trumpet solo from the film *"Immer wenn der Tag beginnt"* ("Whenever the day begins"), which has become an evergreen, is unforgettable; the "Midnight Blues" was played in the film *Billy Mo* - and since then almost every trumpet player. The instrumental composition *Midnight-Blues*, written in 1956, developed into his greatest international success and reached the status of a seller of millions in 1958. Franz Grothe wrote the music for around 170 films between 1929 and 1969.

Step-by-Step-Programmierung

Tempo : 75

Auflösung: 4-3

Metronom:

Takt 1.

Takt 2.

1

2

3

4

1

2

3

4

1

4

7

10

1

4

7

10

Hi-Hat

Snare

B.-Drum

Real-Time-Programmierung

3

3

3

3

3

3

3

3

DRUMS

Bells

Guitar

BASS

Programming instruction.

The slow rock as 4/4 time means that the resolution is based on four eighth triplets. It is the so-called 12/8-Slow-Rock. This resolution can also be found in every swing, or wherever a "triplet feeling" is required. The guitar plays only the eighths and the bass follows rhythmically the bass drum. The bass phrase consists of fundamental notes in the octave position. This is necessary because in "midnight blues" the accompanying chords change in the same rhythm. A programmed fifth would be very disturbing. If the accompanying chord remains the same throughout the bar, the bass octave has a positive effect.