

142. Rivalen der Rennbahn

Backgrounds of S. Radic

Rivalen der Rennbahn is a German television series from 1989 with a total of 11 episodes starring Thomas Fritsch, Helmut Lange and Margot Hielscher. It was directed by Stefan Bartmann.

Action. Jockey Christian Adler (Thomas Fritsch) mysteriously falls from his horse and injures himself so badly that he has to end his active career. Louise Countess Hayn-Hohenstein (Margot Hielscher) tries to use his knowledge and experience for herself and offers Christian the management of her stable together with Wolf Kremer (Hellmut Lange). Business was good at the beginning, especially when Hans-Otto Gruber (Manfred Zapatka) left four horses to the stable for training. But the anger is foreseeable, an intrigue game around the equestrian sport begins.

The TV launch. On 30 March 1989 the starting shot was fired for the 90-minute pilot programme of "Rivalen der Rennbahn", a series about love, passion and hatred. Ice cold business interests are enforced with doping, arson and blackmail. For one and a half years more than 60 prominent actors shot on the racetracks of Deauville, Baden-Baden, Cologne, Düsseldorf, Gelsenkirchen and on such feudal princely seats as the moated castle of Anholt. For ten weeks, 30 noble thoroughbreds, 20 jockeys and daring stuntmen created a crackling atmosphere in German living rooms.

Music: Dieter Bohlen. That's all there is to it. The album contains the eleven original recordings of the songs from the ZDF series. A few of them became hits and comeback successes for their respective performers. Singing it: Nino de Angelo, Les McKeown, Marianne Rosenberg, Ricky Shayne, Ann Turner and of course Dieter Bohlen also contributes a song in his function as frontman of Blue System. All in all: If you want the original music recordings from the 1989 series, you should definitely get this CD. You can say what you want about Dieter Bohlen, but he has made really good (also dance) music. This soundtrack is probably the best Dieter Bohlen has ever done. But that's no wonder about the series it was written for. Especially the instrumental parts really make your heart beat faster.



In no time this TV series has conquered the hearts of the audience! And as with the great American role models "Dallas" and "Denver-Clan", it was given a theme song that we will now play. The melody basically consists of a recurring motif with the same harmony accompaniment. Two parts make up the attentive observer: The first eight bars represent the first theme, the following 12 bars the second theme, although the conclusion sounds a little "strange" here. Then follows Dal Segno and just before the strange passage mentioned earlier the coda ending.

Style programming. A theme melody must not only have a concise melody direction, but must also achieve the highest recognition value rhythmically. A rhythmic example of this is the "Miami Vice" music. But this is often not so easy, especially when it comes to a disco rhythm! However, the composer DIETER BOHLEN has already succeeded in creating a very good rhythm with his first formation "Modem Talking", whose rhythm is now regarded as the standard. What did Dieter Bohlen do differently this time? Except for one small change in the usual hi-hat sequence, nothing: The bass drum and the snare had to stay that way. The Hi-Hat is now joined by the TAMBOURIN in a very specific rhythmic 16th-order - and that's exactly what it is! A well-known octave bass phrase appears in the accompaniment, whose rhythm is also adopted by the wah guitar. In the solo area a simple bell phrase sounds, which is to be regarded as a very successful contrast to the other, rather nervous, disco events.

The image shows a musical score for the theme of 'Rivalen der Rennbahn'. It is divided into two main sections: 'Step-by-Step-Programmierung' and 'Real-Time-Programmierung'.
Step-by-Step-Programmierung: A 4x16 grid for drum programming. The columns are numbered 1 to 16. The rows are labeled Tamb., Hi-Hat, Snare, and B-Drum. Arrows point to the first four columns (1-4) for each row, indicating the start of a 4-measure phrase.
Real-Time-Programmierung: Musical staves for Drums, Intro, Bells, Guitar, and BASS. The Drums staff uses a bass clef and a 4/4 time signature. The Intro, Bells, Guitar, and BASS staves use a treble clef and a 4/4 time signature. The Intro staff has two circled 'X' marks above the 9th and 13th measures. The Bells staff has a fermata over the 9th measure. The Guitar and BASS staves show a rhythmic pattern of eighth notes.

Programming instruction

A theme melody must not only have a concise melody direction, but must also achieve the highest recognition value rhythmically. A rhythmic example of this is the "Miami vice" music. But this is often not so easy, especially when it comes to a disco rhythm! However, the composer DIETER BOHLEN has already succeeded in creating a very good rhythm with his formation "Modern Talking", whose rhythm has become the standard. What did Dieter Bohlen do differently this time? Except for a small bass drum change in the usual hit-hat-course, nothing: The suggestion- and reference-play of the bassdrum and the snare had to stay that way. The Hi-Ht is now joined by the tambourine in a very specific, rhythmic 16th-order - and that's exactly what it is! A well-known octave bass phrase appears in the accompaniment, whose rhythm is also adopted by the wah guitar. In the solo area, a bell phrase sounds an 8 times, which is a very successful contrast to the other, rather nervous, disco action to be regarded!