

031. Biscaya

Backgrounds of S. Radic

This JAMES LAST hit was released in 1981 as part of his "Käptn James" series and quickly conquered the entire "maritime" world with the typical triplet accordion sound. Since then, the title has appeared on many James Load samplers.

What is so fascinating about this title? To answer this question, it is essential to listen to the original in order to grasp the compositional subtleties! Then you will find out that there are actually two accordions playing two different melody sequences at the same time over the same harmony scheme. In the first D minor part (version 2 is based on the original), the basic D minor steps and the underlying whole-tone steps C and Bb change into pure basic chords, with D minor repeatedly taking the lead. And now a real "peculiarity" comes into play: there is no "dominant seventh chord" in the accompaniment - so here in concrete terms that would be the A7 chord! This circumstance has the effect that the melody always runs like a "merry-go-round" in this step sequence Bb-C-D and virtually simulates an "endless run". Then follow a total of three melody themes with different beat numbers: The initial theme, for example, has only 6 bars and is first played unanimously and then in thirds. Then you hear a 4-beat theme with the vibraphone, which continues to play afterwards, but together with another accordion theme. The chord sequence changes here to Dm-Bb-C-Dm...etc. After the C major transition, which now takes over the dominant seventh role and announces the second theme part in F major. In the F major part, a slow melody theme now plays which is framed by the second triplet accordion mentioned at the beginning. The topic repetition has been simplified a bit in my GM version. Version 1, on the other hand, is in Am/C major and consists only of the main themes, without the triplet accordion intermezzo. The GM version notation is designed in such a way



that only the slow melody is played in the first pass. For each repetition, you should play the triplet part.

Style programming. Whether you can cope with a standard style here I doubt very much, because the James-Last-Style consists of two completely different rhythms, which have only the triplet base in common. This results in Main1 and Main 2 programming.

Main 1

Musical notation for Main 1, showing Vibes, Gitarre, Bass, and GM-Drums parts. The GM-Drums part includes Ride and Tamb. (Tambourine) sounds.

Main 2

Musical notation for Main 2, showing a single staff with a triplet rhythm.

Spezial-12/8-Slowrock, T=110

Main 1

Main 2

Programming instruction

WERSI-PEGASUS. The "R-MID" file is the GM version, which sounds good in any GM device (call GM Setup in the peg. before). Transfer process: The file is first loaded into the 16 track sequence. With the GM "R" file, the channels must be changed to the Pegasus style channels: ACC1=1, BASS=2, ACC2=3, ACC3=4, ACC4=5, ACC+ =6, DRM+ =7 and DRUM = 8 Caution, the ascending tracks (1-8) must be kept and all GM Prog. change controls must be deleted. If an ACC channel is missing, it remains empty (can be supplemented by custom programming in the style editor). Then a corresponding main slot with identical clock numbers is initialized in the style editor. Now the complete MID style is buffered in the 16-track sequence via "Copy to buffer" and then automatically transferred to the style editor channels in the style editor via "Ins.All". Now you only have to enter the Pegasus banks with the corresponding instruments according to the list and adjust the volume if necessary (volume recommendation: DRUM/BASS=110, GIT.=60). If you have any problems, try the BRIEFDIALOG in subscription distance learning.