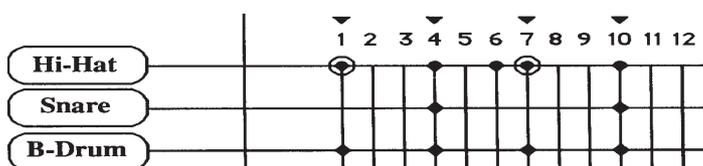


# 114. Carina

Backgrounds of S. Radic

This swing composition by the organist **FRANZ LAMBERT** has that melody line with the so-called "catchy character": it consists of consistent opening phrases and harmonious closing phrases that could be sung almost "ahead"! The introduction is borrowed from the actual closing phrase set by the composer - but here I have given it another harmonic twist so that it becomes fairer to the coming theme. The theme is written in the familiar swing manner: A-part, consisting of two times 8 bars, whereby in the second 8-beat phrase a melodic-harmonic increase over C7 in F major takes place. Via F minor, a partial modulation to D minor is played first back to C major, but immediately again via A7. In parenthesis 2. the transition to the B-part is made: First F-major and C-major, then the well-known harmonic increase to D7, which should actually end in G-major - but here immediately forms a backmodulation to the A-part via G7! The notation requires a rethink: the dotted eighth note with the subsequent sixteenth note should always be played with the so-called "triplet feeling": The whole thing must "swing"!

SWING programming must be done with resolution 4-3, because this is a "triplet" rhythm. Our beat consists of four eighth triplets, which requires the so-called "swing feeling" when playing. The rhythm is very simple: The bass drum and the snare provide the pre- and post-proposal. Only through the hi-hat phrase, which has a very specific distribution of the OPEN and CLOSED form, one can recognize the actual swing. Break programming is a standard: On the one comes the cymbal beat and the remaining three main beats of the beat share the snare and the toms with an eighth-triole each. The main role in the accompaniment is played by the chord part with its even quarter-beats, which can be played by guitar or piano. The bass is content with the simple quint change bass. The "total symmetry" is only interrupted by the brass part with a slightly syncopated phrase.



If one wanted to list all the special features of the WERSI galaxy, this would go beyond the scope of this website. A challenge for every lover of the extraordinary and the expert alike. 13 choirs per manual, 2 tone generators, 2 Wersivoice, 30-key flat pedal with stainless steel overlay, Wersimatic. From light music to classical music, from sacral to experimental electron music with synthetic effects - this organ can do simply everything. Price ready for operation with all extensions: 71.150.- DM in 1980.



**Tempo: 110**  
**Auflösung: 4-3**

**Step-by-Step-Programmierung**

Measure	1	2	3	4
Hi-Hat	○	●	●	○
Snare	●	●	●	●
B-Drum	●	●	●	●

**Real-Time-Programmierung**

**Drums**: Cymbal, Snare, Tom-High, Tom-Low

**Break**: Cymbal, Snare, Tom-High, Tom-Low

**BRASS**: Triplet eighth notes

**CHORD**: Triplet eighth notes

**BASS**: Triplet eighth notes

*Programming instruction*

*SWING programming must be done with a resolution of 4-3, because this is a triol rhythm. Our beat consists of four eighth triplets, which require the so-called "swing feeling" for player. The rhythm is very simple: The bass drum and the snare provide the pre- and post-proposal. Only through the hi-hat phrase, which has a very specific distribution of the OPEN and CLOSED form, one can recognize the actual swing. Break programming is a standard: On the one comes the cymbal beat and the remaining three main beats of the beat share the snare and the toms with an eighth-triole each. The main role in the accompaniment is played by the chord part with its even quarter-beats, which can be played by the guitar or piano. The bass is content with a slightly syncopated phrase.*