

1445. Anna Baion

Backgrounds Of S. Radic

On the CD "Südamerikana" some of the most beautiful song interpretations of the last 40 years on stage by Klaus Wunderlich were compiled, which are considered to be the classics of pop music of all times. Apart from the recordings from the 50's and 60's "no orchestra" is represented, but only the great studio art of Wunderlich. Not for nothing it was called "The one man orchestra" or even "Mr. Hammond". All instruments are played only by himself.

Short information for those who perhaps don't know Klaus Wunderlich enough: At the beginning of his career Klaus sometimes recorded his songs with the accompaniment of a rhythmic group (drums, bass, percussion and guitar). Later he used the "multitrack" method, i.e. he recorded the different instruments (all played individually), overlaid each time the different organ stops were on the previously recorded track and also added special effects that were always created with the organ (first Hammond, then Wersi). The drums and basses were also played by him. Legendary: Wunderlich recorded most of his beautiful songs in his private recording studio, located in the basement of his house, but equipped with the latest 8-track recording technology!

Baion (also baião, baiano or abaianado) is a dance and very influential rhythm in the Brazilian música nordestina, the music of the northeast. This basic rhythm is the basis of most styles of this region with varying instrumentation: Forró, Côco, Ciranda and Embolada. The baion is the result of the Baiano folk dance, first mentioned in 1842, which originated in Bahia. Typical instruments of the Baião are the pandeiro, zabumba, accordion (sanfona), triangle and guitar (violão). An important musician for this genre was Luiz Gonzaga (1912-1989) from Exu, in the state of Pernambuco. "El Negro Zumbón" (also known as "Anna") is a Baião song written in 1951 by Armando Trovajoli for the film Anna, directed by Alberto Lattuada and starring Silvana Mangano. In the film the song is performed in of a nightclub



scene by Mangano, even though it is lip-synced; the lyrics are actually sung by Flo Sandon's. After the US release of Anna in 1953, the Brazilian beat of "El Negro Zumbón" influenced American pop music. It was also recorded by many Latin American artists.

Armando Trovajoli (1917-2013) was an Italian pianist and film composer. For more than 200 movies he worked as a composer and/or musical director, among them many jazz instruments for movies of the Commedia all'italiana. He collaborated with Vittorio De Sica on several projects, including his part of Boccaccio '70. He is also the author of several well-known Italian musicals of the last fifty years such as Rugantino and Aggiungi un posto a tavola. Trovajoli was the husband of the actress Pier Angeli. In the meantime Trovajoli had begun to write songs such as È l'alba or Dimmi un po' Sinatra under the pseudonym Roman Vatro. In 1952 he was engaged by Alberto Lattuada to write the music for Anna's soundtrack. Among them was the Baion world hit El Negro Zumbon.



Latin-Disco-(Baion), T=180

Musical score for Latin-Disco-(Baion), T=180. The score is arranged in a system with seven staves: Bells, Klavier (Piano), Gitarre (Guitar), Bass, Strings, Drums, and BD (Bass Drum). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two measures. The Bells part has a melodic line. The Klavier part has a complex accompaniment with chords and moving lines in both hands. The Gitarre part features a rhythmic pattern with chords. The Bass part has a steady bass line. The Strings part has a melodic line. The Drums part includes a pattern for Small-Crash + Tamb. and a pattern for BD. On the right side of the score, there are two vertical arrows labeled 'Main 1' and 'Main 2' pointing upwards, indicating the main rhythmic phrases.

Programmier-Anweisung

"Baion" is the name of a slow rhythm of Brazilian origin, characterised by the fact that each beat is followed by a pause of equal length and two half beats. Baion also means a somewhat slower, sentimental samba variant, which came to Europe in the 1950s just like the samba.

The current version of KLAUS WUNDERLICH is rhythmically somewhat simpler than the Brazilian original in the drums section - but he has done more in the baion accompaniment section. For example, KW has an organ with the accompanying phrase - but I have a complete piano that brings out this rhythmic main phrase of the baion even better, together with the strings. The identically played piano bass sounds very good with the original bass. However, the piano part is switched to "Advanced". As a follow-up to the 2 and 4 the tambourine is played together with a Small-Crash-Cymbal.

Drum Set notation showing a pattern for Maracas or Shaker (f) and Claves. The notation is in 4/4 time and shows a sequence of notes and rests for both instruments.