

1456. Topsy Bumblebee

Backgrounds Of S. Radic

Günter M. Noris, actually Günter Maier (1935-2007) was a German bandleader, pianist, arranger and composer. As the eldest son of a postal clerk, he came into contact with music at an early age and learned to play the piano. He completed a classical education at the Bavarian State Conservatory in Würzburg and studied piano and composition. He financed his studies as a jazz musician with performances in American clubs as a member of the Hep Cats Combo.

In 1971 he founded the Big Band of the German Armed Forces, with whom he also created the musical framework programme for the 1972 Olympic Games in Munich and the 1974 Football World Cup. After leaving the Bundeswehr, he founded his own Gala Big Band with the typical "Noris-Sound" in 1983.

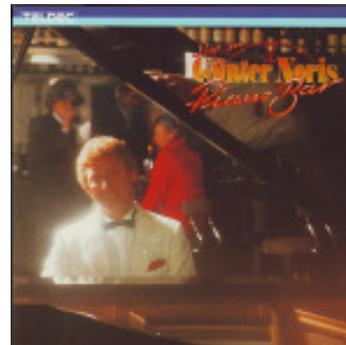
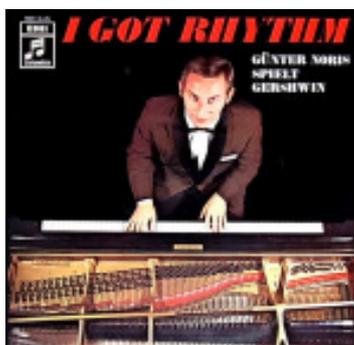
Klasse Klassik Party is a fantastic CD from 1997, made with different line-ups of his GALA BIG BAND, which is meanwhile represented with many titles in my MWP list. With the arrangement of "Topsy Humblebee" alias "Hummelflug", the classic hit by Rimsky Korsakoff, he has succeeded in creating a remarkable classic realization in boogie-woogie style.

My MIDI editing was not easy at all, because: if you have an 18-man big band at your disposal, a lot of things are possible - a conversion to the keys of a keyboard or organ is more delicate. Here I had the following basic consideration: the melody of the Noris arrangement is transferred to the two main instrument groups: The chromatic melody of the bumblebee is played by the ten.- sax group - the secondary melodies and transitions are taken over by the brass part. The trumpets are also used sporadically and play the various short chord fills. In the accompaniment, the four-piece group of piano guitar-bass drums plays the brisk boogie-woogie accompaniment. In the piano solo you meet "N.C.", meaning: you only play the bass with the drums and the piano solo is played in the very low bass range and then increasing to the high treble within the 16 improvisation bars - and then D.S. to the impressive N.C. finale. Since all parts are found in the GM-Seq. version, whereby one



should decide on any part combination. My MWP-Demo was made with the Wersi-Pegasus, where I play the sax+brass parts with both hands in the upper split as combination sound and leave the trumpets to the midi-playback! Even if both versions Key1+2 look the same at first - because both start in the original key of A minor - verse 1 ends there as well after only one pass. For the Key-2 version only half is done:- it makes a modulation over F7 acc. to - Bb-flat minor - Wow, this will be a challenge for every dedicated hobby musician, because there are 5 Bb signs to play and then even more polyphonic chromatic. Have fun!

„**Hummelflug**“ (Flight Of The Bumblebee) is an orchestral interlude from the third act of the opera The Tale of Zar Saltan by Nikolai Rimsky-Korsakov from the year 1899/1900. It is one of the pieces of the popular romantic music that is known worldwide and exists in numerous arrangements, instrumentations and transcriptions. Rimsky-Korsakov (1844-1908) owes his fame mainly to his orchestral works, especially the Flight of the Bumble Bee from the aforementioned opera. In this opera, rarely performed in the West, based on a libretto by Vladimir Bjelski and based on a fairy tale by Alexander Pushkin, the enchanted Prince Gwidon, transformed into a bumblebee, silences two evil sisters with targeted stabs.



Boogie-Woogie, T=170

Programming instruction

Boogie-Woogie is a solo piano style that originated in the first decade of the 20th century in the USA. Its predecessor was the so-called "barrelhouse piano", a simple rural piano style in which black blues musicians transferred their style from the guitar to the piano as early as the middle of the 19th century. Although a pianist himself, GÜNTER NORIS does not focus on the piano but on the big band, and so this style differs quite clearly from the usual boogie-woogie scene where, for example, the left piano hand plays a brilliant accompanying phrase. This is more of a straight 4-beat rhythm with different piano interjections of the right hand. The guitar on the other hand only plays the quarter-beat together with the snare. The bass plays a bluesy phrase in Main 1 and a certain form of walking bass in Main 2. In the Main 2 you can also hear typical BigBand riffs as fill ins.