

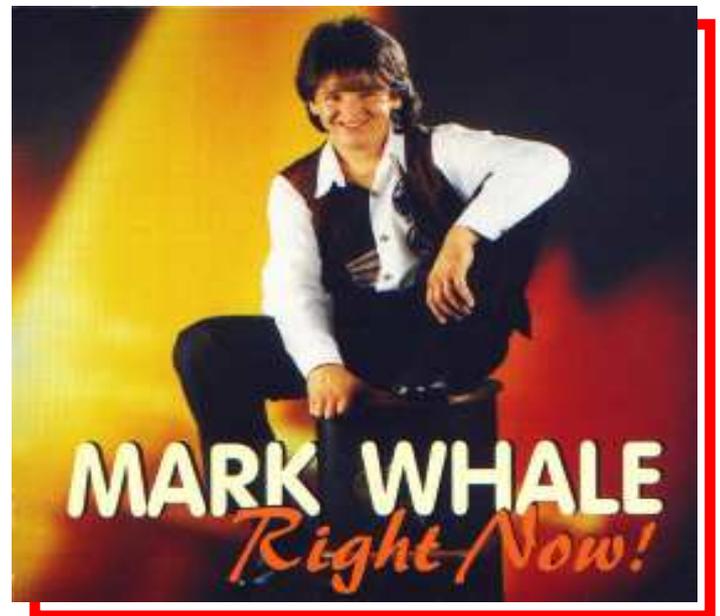
680. Solfeggietto

Backgrounds of S. Radic

The organist MARK WHALE played this classical title, which was originally on his now sold-out CD "Right Now", with great public acclaim at the beginning of his autumn tour in 2003. But the Manual-Music-Verlag of the OKEY editorship provided for replenishment and added this fantastic classic evergreen to the list of contents of the sampler "Key Sensations 2" and saved it from extinction. Let's find out together, dear OKEY readers, what makes this title so fascinating!

First it's this incredibly well done Mark Wale version: It starts off quite classy, with solo piano accompanied by the string ensemble, whereby he plays a "real, bowed" double bass in the bass pedal and even lets the listener participate in the typical classical orchestra tuning before the conductor's appearance. But as soon as Mark Whale has introduced the typical Solfeggietto two-stroke theme and just after ten bars has achieved the first modulation from C minor to G minor, he apparently loses his desire for a classical continuation and brings all possible dance registers of his instrument to use via a skilful synthesizer transition. What then comes is a real fireworks cascade of sparkling 16th theme runs, which alternate with brass riffs and drift further and further forward through skilful drum transitions. Now Mark also follows the original notation, which is played twice and then concludes with his own arranged cadenza. So here is my recommendation: Get the CD or visit a Mark Wale live performance somewhere!

Bach'schen Backgrounds. By mistake, this work is also repeatedly attributed to the great Johann Sebastian Bach, but it was not him, but his second eldest son Carl Philipp Emanuel, sometime in the middle of the 18th century (1714-1788). That he was more famous than his father at that time was not least due to the very different musical understanding of these two musicians. While Johann Sebastian Bach wrote very "learned", contrapuntally sophisticated music, his son felt obliged to a sensitive and easier to understand musical ideal. C. Ph. E. Bach marks an important milestone on the way from baroque to classical music, namely the transition from harpsichord to piano. His attempt at the true way of playing the piano (2 parts; 1753, 1762) is one of the most important sources for opening up the performance practice of the time (since the traditional sheet music alone does not always clarify the



composer's intention). C. Ph. E. Bach was, as his father was also extraordinarily productive and wrote 210 works for harpsichord, 50 piano concertos, 19 symphonies, two oratorios, 20 passion music, motets, songs and cantatas. He was one of the most influential musicians of the 18th century and enriched the classical style with many innovations.

RADIC machining versus MARK WHALE. As much as I like the Mark Wale version, it is hardly suitable for exact replay. So I turned more to the original notation, followed the title sequence strictly and took over only its excellent style programming from the Mark version. However, one should still say a few words about the notation, because this time I have come up with something very special: The present notation is a kind of mini-score, which can be easily recognized by the instrument assignment. So the first line of notes is actually the complete harpsichord original notation, only by me completely represented in the violin clef. The passages, some of which are made with double necks, are the exact inserts of the left hand, whereby the right hand does not play accordingly. However, the continuous notation is absolutely necessary so that the keyboardists (or those who dislike the bass clef) also get along. They'll get a lot of work with their right hand. I wrote the relatively simple chord/bass accompaniment underneath. Now all ORGEL parties should be satisfied, even the harpsichord fans, because the first line of notes sounds in harpsichord sound - also played all alone, excellent! The style programming. A "Dance-Beat" with speed 140 is in demand here and it goes off "lously"! The drum part consists of two recordings (drums/percussion), whereby the percussion part can be extended ("ad lib."). The parts "Arpeggio" and "Chord" are not defined in more detail in terms of instruments, so that everyone can program his ideal sounds here.

Disco-Beat (T=130)

The musical score is arranged in five staves, all in 4/4 time. The top staff, labeled 'Arpeggio', uses a treble clef and contains a sequence of eighth notes. The second staff, labeled 'Chord', uses a bass clef and contains block chords. The third staff, labeled 'Bass', uses a bass clef and contains a simple bass line. The fourth staff, labeled 'Perc.', uses a drum clef and contains a rhythmic pattern for 'Bongos & Timbales ad lib.'. The fifth staff, labeled 'Drums', uses a drum clef and contains a complex drum pattern with labels: HH-cl. (Hi-Hat closed), BD (Bass Drum), HH-op. (Hi-Hat open), and SD (Snare Drum).

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 MAILDIALOG in subscription distance learning.