

## 929. Honky Tonk Train Blues

Backgrounds of S. Radic

**SILVAN ZINGG** is a young Swiss pianist from Ticino with a preference for boogie woogie. It was the records of Meade Lux Lewis and Pete Johnson that led him to this music in his youth. He has already enjoyed a number of successes, including appearances at major international festivals (New Orleans Jazz Ascona (CH), Cincinnati Blues Fest (USA), Charleston Blues Festival (USA), Annual Blues & Boogie Piano Summit Newport (USA), Amsterdam Blues Festival (NL), Laroquebrou Boogie Woogie Festival (F), Piazza Blues Bellinzona (CH), Blues To Bop Lugano (CH), Boogie Woogie Nights (D), Boogie Woogie Festival Manno (CH) etc.) occurred. (more about him and his boogie-woogie-CD's can be found here: [http://boogiegroove.ch/silvan/site\\_en/](http://boogiegroove.ch/silvan/site_en/))

Boogie woogie is a lively, technically sophisticated piano style characterized by rolling, repetitive bass figures played with the left hand while the right plays blues variations, melodic counter lines or blue note clusters. Boogie-Woogie originated around 1920 from the barrelhouse style by a group of jazz pianists in the American Midwest; he has the form and the harmonieschema in common with the blues; genre-wise he belongs to swing. In the 1920s it was MAEDE LUX LEWIS who made the first "Hony Tonk Train Blues" recording, JIMMY YANCEY, PETE JOHNSON, ALBERT AMMONS and many more. From the 1930s boogie woogie became known worldwide (among others through T. Dorsey, L. Hampton and C. Basie) and finally commercialized as dance.

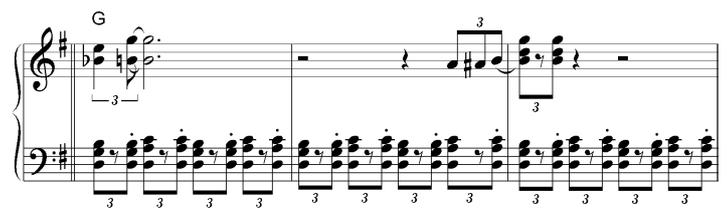
The current processing. I listened to a dozen different "Hony Tonk Train Blues" variations and found that there are not two equal ones! That's a good thing, because this boogie-woogie blues has only one thematically obligatory statement: to represent a train musically at full speed! And each pianist presented it a little differently. The original version of Maede Lux Louis was a solo piano work, so to speak: as a continuation of the ragtime style. SILVAN ZINGG makes a trio version. The individual phrases are sometimes full-grip and sometimes only hinted at. Some pianists, such as BOB ZURKE, had the whole big band as their accompanist. Some played it four-handed and even six-handed with three men on three different pianos. In the internet portal YOU TUBE you should have a look at the earliest versions! "First I made a complete transcript of notes and came up with 7 densely described piano pages, because the work takes almost 4 minutes! After a chord tremolo introduction



of both hands, comparable to a short lock-steam blast, the subject starts only hesitantly - just like a moving train:



Then the wheels start to move with the left hand. A triolic chord-swing phrase makes us feel the sound of the rails, the melody is still hesitant:



After 12 more Blues-packs the train has reached full speed and it's off to a good start:



Then the first blue note clusters with merciless syncopes "enter", our honky-tonk train can hardly be restrained any more, because the left hand does not let up. Only the second last bar performs a "full braking" and the crazy ride has found its end after 3 minutes! Some played it four-handed and even six-handed with three men on three different pianos. In the internet portal YOU TUBE you should have a look at the earliest versions!

Boogie-Woogie, T=125

The musical score is arranged in five staves, all in 4/4 time. The tempo is marked as T=125. The key signature has one sharp (F#). The score is divided into two systems of two measures each. The Piano L part consists of a steady bass line of eighth notes with triplets. The Guitar part features a similar eighth-note bass line with triplets. The Kontrabass part has a steady eighth-note bass line with triplets. The Organ part has a sparse accompaniment with chords and single notes. The Drums part includes a Ride cymbal with a triplet pattern, and Hi-Hat (HH), Bass Drum (BD), and Snare Drum (SD) parts.

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.