

931. Singin In The Rain

Backgrounds Of S. Radic

Singin' in the Rain (also published in Germany as *Du sollst mein Glücksstern sein*) is a US-American film musical from 1952.

The film represents an absolute highlight of the genre that experienced its heyday in the Hollywood studio system at the beginning of the 1950s. The spirited dance and music scenes result in a perfect symbiosis of playful precision, ironic refraction and exuberant verve. The musical plays out its exuberant possibilities of sets and decorations with relish and abducts the audience by shifting the plot to an important moment in film history. At the same time, it provides an intelligent reminiscence of the cinema's own past. Stanley Donen's stylish feature film direction and Gene Kelly's energetic direction of the dance scenes complement each other congenially. Kelly, who choreographed rather sporty, effect and comic related, represented a modern type of dancer and proved to be the rightful heir of the elegant dancer Fred Astaire.

The song of the same name, sung in the film by Gene Kelly, actually dates from 1929, when it was sung in the *Hollywood Revue Of 1929* by Cliff Edwards, better known to many as Ukelele Ike.

By the way, the title song can also be heard in another well-known scene of film history. In the film *Clockwork Orange* by Stanley Kubrick the main character, played by Malcolm McDowell, sings the song during a drastic representation of a robbery. The credits of the film are underlaid with the original sung by Gene Kelly.



A fantastic idea is the scene where Gene Kelly sings the song with the umbrella in her arms through the rain and performs a skilful, and at that time very popular, step dance in all variations.

Gene Kelly (1912-1996) was an American actor, director, singer, dancer and choreographer. Kelly, of Irish descent, was already a Broadway star when he



received a film contract with MGM in 1941. He discovered the medium film as more suitable for his choreography ideas as the theater stage. Gene Kelly stayed with MGM and revolutionized the film musical and the dance film with classics like *An American in Paris* or *Singin' in the Rain*. His avant-garde film *Invitation to Dance* from 1956 was ahead of its time, as Kelly danced perfectly with cartoon characters thanks to the bluescreen technique. Beside Fred Astaire he became the most popular dancer of Hollywood. In a number of his films such as *Singin' in the Rain* he is listed as a director because he was responsible for the dance scenes.

Tap dancing dates back to the 1830s. It originated in New York's Five Points district, where various ethnic groups came together and held competitions to showcase their best movements. The result was a fusion of African shuffle or rubber boot dance and Irish, Scottish and English step dance. So a new American style developed.

The original arrangement of the title was largely "reproduced" midi-wise, with the accompanying phrase of the flute movement being the most outstanding feature. The melody itself is an interesting phrase, which leads from top to bottom and vice versa with the same notes. Another important role in the sound of the accompaniment is played by the two different string parts: On the one hand there is the strictly rhythmically playing pizzicato group (from cellos to violins) and on the other hand some strings play elongated single note parts in contrast to this. Whether the melody voice should necessarily be transmitted to an organ sound is a question to be left open - here one could still experiment a lot and perhaps an interesting combination of sax and organ - or even just try out an acoustic guitar!

Foxtrott, T=140

The musical score is arranged in a system of six staves. The top staff is for Pizzicato Str. in bass clef, showing a rhythmic pattern of eighth notes with triplets. The second staff is for Ac.-Bass in bass clef, with a simple eighth-note line. The third staff is for Strings in bass clef, with a long note held across the bar. The fourth staff is for Flute in treble clef, featuring a melodic line with triplets. The fifth staff is for Glockenspiel in treble clef, with a rhythmic pattern of eighth notes and triplets. The bottom staff is for Drums in common time, showing a simple Hi-Hat pattern with rimshots.

Programming instruction

It's one of those typical styles that immediately give away the title: Only here is such a full flute phrase used all the time, which unmistakably lets everyone immediately intonate the main theme of "I'm singing in the Rain..."! Interesting is also the use of two parallel string phrases. One is busy with pizzicato in the entire sound range (cellos to violins), the second group delivers a long single note phrase in contrast. The glockenspiel supports the flutes. A division into Main 1 and Main 2 should be the homework here, whereby it is clear that the flutes sound only in Main 2 - or perhaps only as advanced sound? The drums, on the other hand, are very simple: The open and closed HiHat forms the frame, the lookup is provided by Rimshot - and in the Main 2 perhaps as a light