

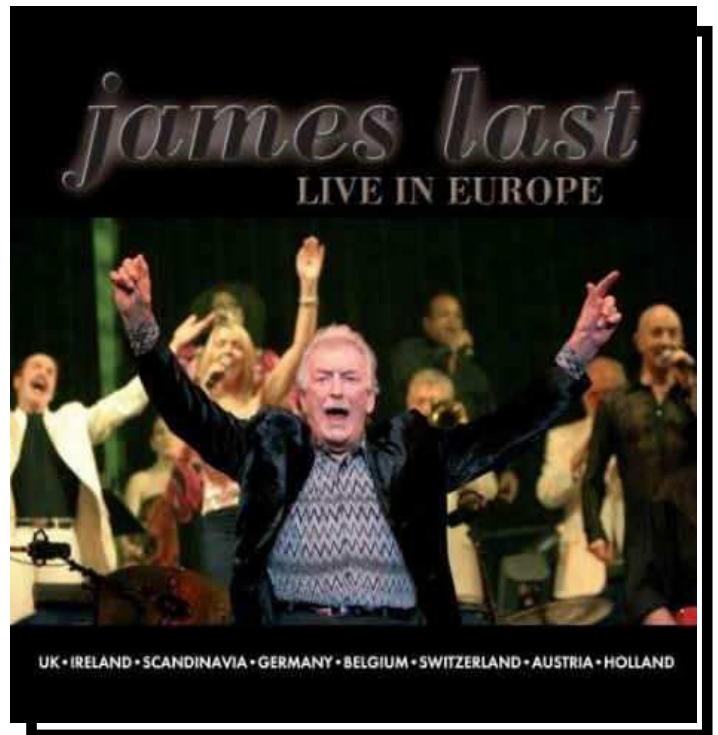
1023. Pulstar

Backgrounds Of S. Radic

"**Pulstar**" is a composition by Vangelis (*1943), a Greek composer and one of the pioneers of electronic music. The musical style of Vangelis is varied and ranges from the so-called New Age music to the "Dark Ambient". His best-known compositions include the 1982 Oscar-winning music for the film *The Hour of the Winner* and the film music for *Blade Runner* and *1492 - The Conquest of Paradise*. He also composed the anthem for the 2002 World Cup.

Vangelis began composing at the age of four and has acquired most of his musical knowledge himself. He refused to take traditional piano lessons and had no significant knowledge of reading or writing music throughout his career. He studied painting at the Academy of Fine Arts in Athens. "In the early 1960s he founded the pop group Forminx, which became well known in Greece. During the 1968 student revolt he moved to Paris and founded the progressive rock group Aphrodite's Child with Demis Roussos and Lucas Sideras. They had a hit single: *Rain and Tears*. The group split up in 1972. Vangelis began his solo career in 1973 with writing the film music. His first official solo album was *Earth* in 1974. The music from the 1975 album *Heaven and Hell* was later used as the theme for the BBC television series *Cosmos*. In 1982 Vangelis won the Oscar for the film music in *Chariots of Fire*. In 1982, Vangelis began working with director Ridley Scott. Vangelis wrote the music for *Blade Runner* and ten years later for *1492 - The Conquest of Paradise*.

"Pulstar" (possibly an artificial word from "Pulsar" and "Stern", (released on the LP "Albedo" 1976) became one of the most popular synthetic tracks, based on a synthesizer pulse sequence and a trumpet as main instrument sound plus various other synthesizer lines. "So it is also clear that this title had to "inevitably" attract the attention of JAMES LAST. Here the 4-beat theme is played with two trumpets in strict stereo separation. The "Pulsar" sound with constant 16ths is a "phasing sound", i.e. a sound that changes slowly in the sound spectrum from "bright" to "dark" and vice versa - which unfortunately is not proportional to the range



of the GM Sound inventory. In my MIDI sequence only a sharp guitar sound is used - but if you have the phasing sound in your keyboard, you should use it in the corresponding midi channel!

The Pulstar playback in the music hobby area on the organ can only be done by creating several setups: One setup for the left trumpet, one setup for the right trumpet and one setup for the two trumpets together! How do I get a trumpet to the far left or far right? Take the trumpet into the Sound Editor and move the playback parameters as desired in stereo and save only this change as a user TRP sound.

My notation verse 2 is the James load sequence - the verse 1, on the other hand, is kept very small - and only this could possibly be accompanied with the style, whereby the Fill1/2 programming for the impressive orchestra hit parts according to the notation can then be used here.

James Last played "Pulstar" as intro of his European tour 2004 (see YouTube video):



Spezial-Beat, T=120

The musical score is divided into two sections: *Main 1* and *Main 2*. The instruments and their parts are as follows:

- Guitar 1:** Plays a continuous sequence of 16th notes with quarter support in both sections.
- Guitar 2:** Remains silent in *Main 1* and plays a rhythmic pattern of quarter notes in *Main 2*.
- Strings:** Plays a deep fundamental octave in *Main 1* and a more rhythmic pattern in *Main 2*.
- Bass:** Remains silent in *Main 1* and plays a rhythmic pattern of quarter notes in *Main 2*.
- Hit:** Labeled "Orchestra-HIT nur in Fills!". It is silent in both sections.
- Drums:** Features a pattern of quarter notes in *Main 1* (labeled "Tamb.") and a more complex pattern in *Main 2* (labeled "Crash" and "SD+Clap").

Programmierung instruction

A typical James load SPECIAL beat is programmed here. In Main 1 only the 16th notes with quarter support of the bass drum and tambourines sound. The string part can be programmed as advanced and consists only of a deep fundamental octave. In Main 2 the complete accompaniment becomes a bit more rhythmic: On 1 and 3 the complete orchestra sounds - but also here only as fundamental or fundamental octave. In the drums the look-up starts, whereby the crash cymbal and handclap can be heard in the advanced part, as a special emphasis. The Orchestra HIT sound is only used in the fills, where the title notation of version 1 provides information on where the fill is used.