

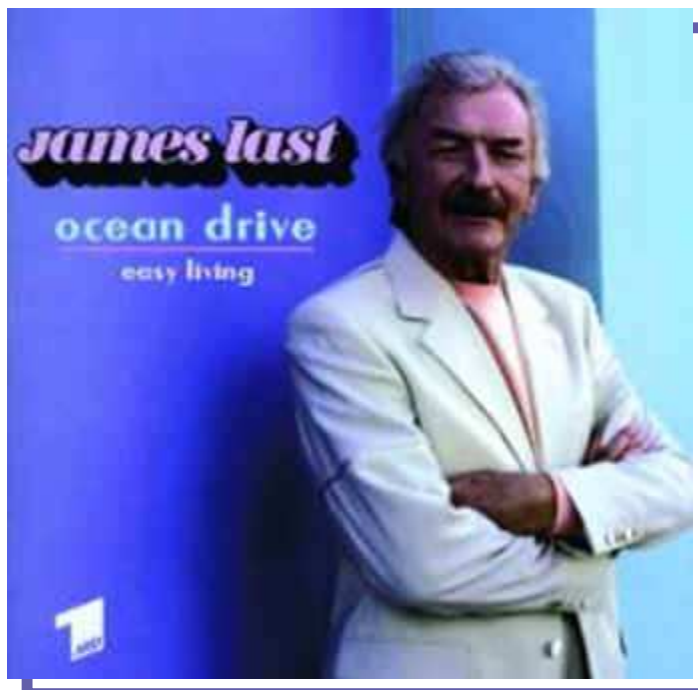
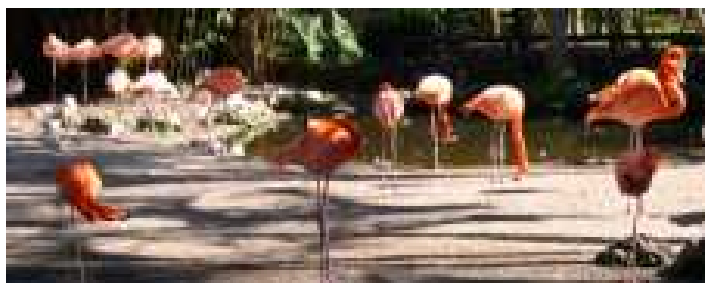
## 1117. Sunset At Flamingo Park Backgrounds Of S. Radic

The title "Sunset At Flamingo Park" is at first a dream WWP title, developed from a long wish list of different melodies - but increasingly in the direction of "Easy Listening", as it was called years ago - when Bert Kaempfert invented this style. On the JL cover of his "Ocean Drive" CD is even marked "easy living", which in turn is a James Load contribution - even if his latest CD's are called "Chill-Out-Musik" (chill-out=relaxen)! After my first research I immediately got to see a Youtube video of a live concert from 2004. A video freak wrote the following comment: "James Last mal ganz anders.... Really beautiful! I would also buy an entire album of this style of music! Just listen and relax.....". - I don't think you can do anything to it anymore, but hurry to YouTube and watch it. Here is the direct link to it:

<http://www.youtube.com/watch?gl=DE&v=hIc9AfNqlwQ>



All composers of this world - and from all times - have gone through their respective world with open eyes and have always tried to realize the visual impressions musically. JAMES LAST, who has now lived in his adopted country Florida for several decades, seems to have captured the tranquility these birds radiate after a stroll through the world-famous Flamingo Park with the soft sounds of a Shakuhachi flute.



**The MIDI conversion.** In the JL video you can see the "big" JL orchestra and hear a lot of accompaniment. Listening to the essentials was not so easy. In the end I was satisfied with the following MIDI composition: In the drum area, the eighth-playing bongos have been added to the usual beat instruments such as bass drum, disco snare drum, HI-HAT-sticked and various crash cymbals, because a slight Latin touch is unmistakable. In the accompanying area there is bass and guitar and a string pad sound, which has only the role of an always available background sound surface (I took the GM sound No.50, "slow-strings"). The melody range is shared between the Shakuhachi flute (GM-No.78) and the solo strings (GM-No.49). The melody guide was adjusted by me to such an extent that you can now play both sounds with your right hand - and if the OM is split, you don't even have to interrupt the slow strings in the UM for the re-registration!

Nevertheless, there is a James-Last peculiarity in the arrangement, which, however, comes from my pen in the representation here - without knowing how he solved it in note form:

Solo | 1 — 2 — 3 — 4 — 5 — | 1 — 2 — 3 — |

Begl. | 1 — 2 — 3 — 4 — | 1 — 2 — 3 — 4 — |

What you can see here is a part of the flute middle part with bar change 5/4 to 3/4 and then again 4/4. Interestingly enough the complete accompaniment continues to play the 4/4 bar unswervingly. The transition to 3/4 time is indicated by a crash cymbal in the drum area - nothing else!

Spezial-8Beat, T=120

Main 1                      Main 2

The musical score is arranged in a system with six staves. The top staff is for Strings (treble clef, 4/4 time), the second for Guitar (bass clef, 4/4 time), the third for Bass (bass clef, 4/4 time), the fourth for Str-Pad (bass clef, 4/4 time), the fifth for Bongos (bass clef, 4/4 time), and the sixth for Drums (bass clef, 4/4 time). The score is divided into two sections: 'Main 1' (measures 1-4) and 'Main 2' (measures 5-8). In 'Main 1', the strings play a rhythmic eighth-note pattern, the guitar is silent, the bass plays a single note, the str-pad plays a sustained chord, and the drums play a consistent eighth-note pattern. In 'Main 2', the strings play a more complex eighth-note pattern, the guitar plays a series of chords, the bass plays a walking line, the str-pad plays a sustained chord, and the drums play a consistent eighth-note pattern.

*Programming instruction*

What is the term "Spezial-8Beat"? On the CD cover James Last writes "easy living" and so this programming tries to realize this motto. Interssenat is the fact that the tempo is not "slow" at all - and if one would run a "normal" 8 beat with 120, one would be very surprised! The reason James Last still conveys an "easy" touch here is that the rythm suggests an "eighth beat" with the 8th movement of the hi-hat - but in reality by applying only a snare lookup to the "three" in time, the whole thing doubles - and only when you look at two bars in context do you realize that this is a famous "16-tel beat"!