

1386. Maya The Bee

Backgrounds Of S. Radic

Maya the Bee is a song by the Czech composer Karel Svoboda and the lyricist Florian Cusano. It was sung in the first version by the pop singer Karel Gott as title song for the German version of the German-Japanese animated television series *Die Biene Maja* from 1975. In the new German-French version of the series of the same name, produced since 2013, the song also serves as the theme song, this time sung by Helene Fischer.

The first broadcast of the series *Biene Maja* in the Federal Republic of Germany took place on Thursdays from September 9, 1976 to September 1977, followed ten days later in Austria. The series quickly developed into ZDF's most successful cartoon series to date, with an average of three to four million children between the ages of three and 13 watching its premiere. The theme song sung by Karel Gott was released as a Polydor single with *Colourful Butterfly* as B-side on 3 March 1977 and reached number 1 in the NDR hit parade at the beginning of May 1977. The credits were an instrumental version of the orchestra James Last, which was not published at the time.

However, the theme song of the second season was only sung in the first episodes by Karel Gott and later replaced by an uptempo version of James Last (not identical to his credits version) sung by a female choir. In contrast to the TV repeats, however, they were replaced by Karel Gott's version when the DVD was released. In 2013 the song was replaced by a version sung by Helene Fischer in the 3D-animated new edition of the series.



Maya The Bee

*In an unknown land
From not so long ago
There was a bee that was very well known
Everyone spoke of her far and wide*

*And the bee that I mean is called Maya
The daring little clever bee Maya
Maya is flying through her world*

*She shows us what she likes
Today we'll meet our friend Maya the bee
This daring little Maya the bee
Maya, everyone loves Maya*

*Maya - [Maya] - Maya - [Maya]
Tell us about yourself Maya!*

*If I'm going through a field of flowers
On a beautiful day
And I see little bees flying
I think of the one which I like*

*And the bee ...
She shows us
Maya, everyone loves Maya*



Disco-Beat, T=95

The musical score is divided into two main sections: *Main 1* and *Main 2*. The tempo is marked as *Disco-Beat, T=95*. The score includes staves for Guitar, Strings, Bass, and Drums. The Drums staff is detailed with various components: Shaker, HH (Hi-Hat), Tamb. (Tambourine), BD (Bass Drum), and MSD (Marsch-Snaredrum). The notation shows a 4/4 time signature with a focus on 16th-note rhythms. In *Main 1*, the guitar and strings play a choppy, chordal accompaniment, while the bass line features a specific rhythmic pattern. In *Main 2*, the drum pattern changes to include a DSD (Disco-Snaredrum) pattern on the second and fourth quarters, while the guitar and strings maintain their accompaniment.

Programming instruction

This disco beat with tempo 95 has only one bar per main part in the above scheme - where we normally have two bars per main part! Why? If a 16th rhythm has its complete rhythmic statement in only one bar - as here - then it is really enough to program only one bar! In Main 1 the style sounds relatively "choppy" - and this is deliberately wanted in the A-part of "Biene Maja": The snare lookup (with the MSD=Marsch-Snaredrum) happens here on every eighth. The beat transition is only achieved by the bass with the fifth on the last eighth in time. The guitar and the strings, as well as the bass play this choppy form of chordal accompaniment in the same form throughout the verse. In Main 2, which only sounds in the chorus, the DSD (DSD=Disco-Snaredrum) is only on second and fourth quarter in time - but the whole style remains in 16th mode - and the eighth replay from Main 1 is still only played with the tambourine: a very good and interesting solution! The choppy Main 1 accompaniment of the guitar/str./bass group is clearly "smoothed out" here by the pure 8th lookup!