

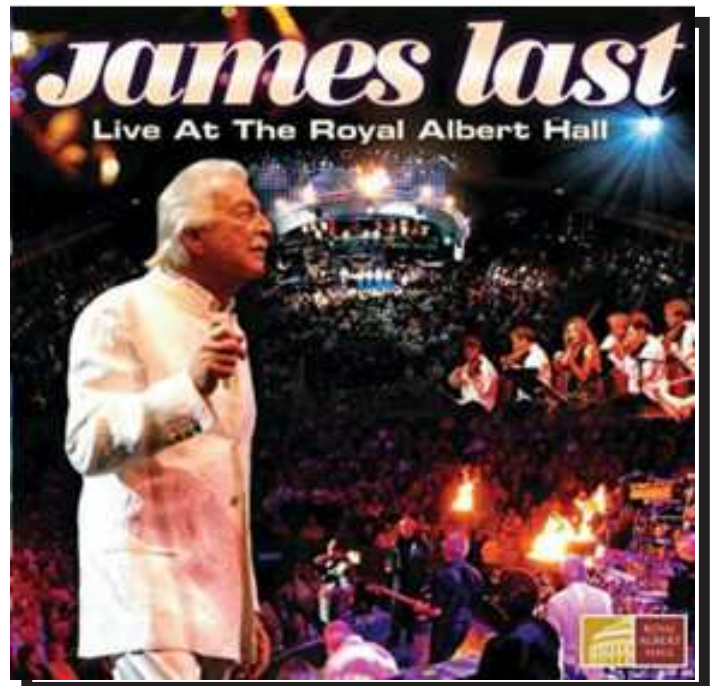
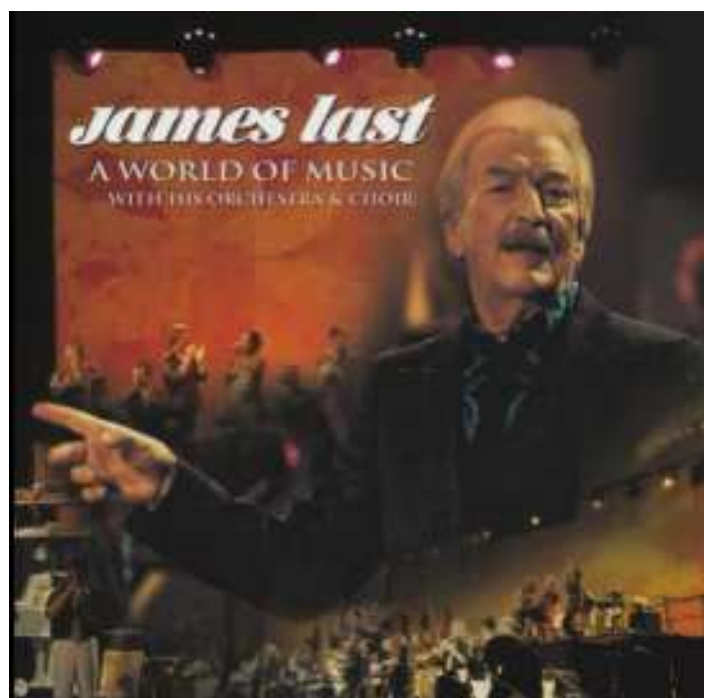
## 1415. Hip Hop Polka Medley

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As part of his successful series "Happy Sound", the various "Happy Polka" video recordings on YouTube take a really big place - and almost all of these recordings have different musical forms - but somehow they all sound the same! This recording is taken from the James Last-England tour in 2007 and the live performance at Albert Hall.

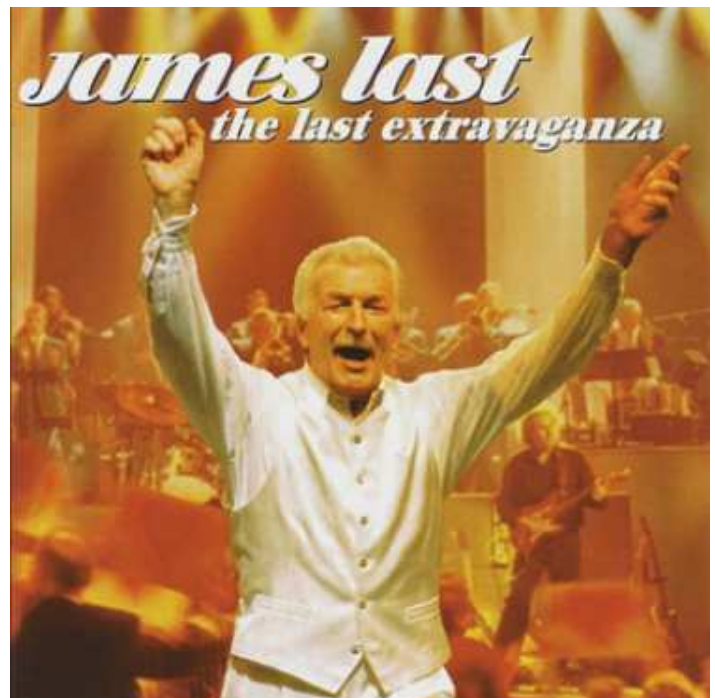
These Polka Medleys basically consist of up to 6 different tracks, which James Last has rearranged over the years. In this version here a saxophone introduction prevails, which sounds again and again in the same key C major between each Medley title. In the keyboard version 2 I copied all parts exactly according to the original, in all tonal modulations occurring there - and strung together without any repetition - it became 4 DIN A4 pages! In the Keyboard version 1 - where all titles also occur - I wrote down this central introduction or transition only once at the beginning and then reduced the flood of notes to half by means of D.S. and Coda-1-4 jumps. In verse 1, however, only the key of C major was used!

**Fat Polka** is a hit from the 50s by Arthur Morton Godfrey (1903-1983) who was an American radio-television presenter and entertainer, and was known by his nickname The Old Redhead. No television personality of the 1950s enjoyed more influence or fame than Godfrey: "Oh, I don't want her, you can have her, She's too fat for me"...



**Heart Pain Polka** is a hit by the Czech trumpeter and composer Václav Bláha (1901-1959) in the field of folk music, who was recorded as a solo trumpeter in several dozen films. From a musical point of view, he was self-taught and taught himself how to play instruments, notes and the principles of composition. After the Second World War he founded his own orchestra.

**Sportpalast-Polka** is originally a Sportpalast waltz and is actually called Wiener Praterleben, composed in 1911 by Siegfried Translatour, a German composer. The term Sportpalastwalzer, which is commonly used in Berlin, derives from the Berlin Six-Day Race in the Sportpalast, where the waltz was first played in 1923. It was characteristic of the piece that the four identical notes that follow the first two bars were whistled along with the waltz.



## Happy-Polka (T=130)

The musical score is arranged in a system with the following parts from top to bottom:

- Strings:** Provides harmonic support with sustained chords in the bass register.
- Guitar:** Plays a rhythmic pattern of eighth notes with a consistent eighth-note backbeat.
- Dist.-Git.:** Plays a bass line consisting of eighth notes, with the bass line in Main 2 being an octave higher than in Main 1.
- Bass:** Plays a steady eighth-note bass line.
- Drm-Adv.:** Features a hand-clap pattern on the off-beats.
- Drums:** Includes a snare drum (HH-op.) with a consistent eighth-note backbeat, a bass drum (BD) on the downbeats, and a small crash cymbal (DSD) on the off-beats.

The score is divided into two main sections: **Main 1** and **Main 2**. The tempo is marked as **T=130**.

## Programmieranweisung

James Last (1929-2015) war ein deutscher Bandleader, Komponist, Arrangeur und Musikproduzent. Er prägte mit seinem 40-köpfigen Orchester den zur Stilrichtung des Easy Listening gehörenden „Happy Sound“, mit dem er ab 1965 rund zwei Jahrzehnte lang einen so großen Erfolg hatte, dass er zeitweise für nahezu 30 Prozent der Schallplattenverkäufe von Polydor Deutschland sorgte. Nahezu alle Rhythmus-Arten hat James Last mit dem Prädikat „Happy“ versehen - so auch die Happy-Polka, wobei es da unzählige Nuancen gibt. In dem vorliegenden Polka-Medley aus dem Jahre 2008 gehört schon zu den „modernen“ Happy-Sounds. Der Main1-Rhythmus ist eigentlich nur für diese ominöse, immer wiederkehrende Einleitung gedacht, wobei da der Bass durch die Distorsion-Gitarre im Oktaven-Abstand gedoppelt wird. Die Rhythmus-Gitarre spielt eine ganz bestimmte Achtel-Verteilung, die Strings liefern nur den Klang-Teppich für den Hintergrund. Im Main2 kommt der berühmte Oktav-Bass in Achteln, die Dist.-Gitarre spielt nur Grundton+Quinte in Vierteln und die Rhythmus-Gitarre spielt den Achtel-Nachschlag und treibt dadurch unentwegt nach vorn. Im Drum-Bereich wird immer der gleiche Disco-Beat mit Achtel-Nachschlag des „small crash“-Cymbals - und als Advanced wird das Hand-Clap dazu gespielt.