

1480. An Improvisation On Liebestraum

Backgrounds Of S. Radic

Ray Conniff (1916-2002) was an American composer, arranger, orchestra leader and trombonist. He was one of the few commercially successful musical geniuses of our time, who arranged and used voices and singing as part of the instrumentation.

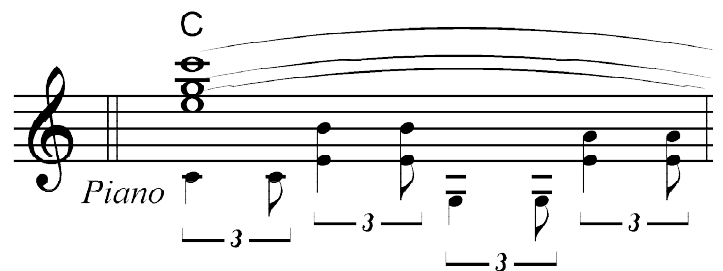
The album "The Ray Conniff Hi-Fi Companion" was originally released in 1958 and was re-released on Cherry Red Records in 2019. Among the highlights of the 24 song tracklist are titles like "Where Or When", "Easy To Love", "Volare", and many more.

With the third edited track of the Ray Conniff-HI-FI-Companion-CD "An Improvisation On Liebestraum" the new SON project is extended by a very well known classical work by Franz Liszt from the pen of Ray Conniff, which really has it all: An "arranging lesson" so to speak. Here Ray Conniff has applied his style invention "Ray-Conniff-Shuffle" very cosequently and simply "improvised" a classical work very melody-related - without even introducing the theme of the original. OK - "Liebestraum" is a classic evergreen and if you are not familiar with this work, you should check YouTube before you start this masterly arrangement - or have a look at the special band project: <https://musikradic.de/Ray-Conniff-Companion.htm> "What is a "Ray Conniff Shuffle"? Every music arranger "strives" to develop a unique sound, by means of which "HIM" can be recognised immediately - after only a few bars have been played!

There are plenty of examples: "Happy Sound" by James



"Easy Listening" by Bert Kaempfert or "Mantovani strings". Ray Conniff has managed this with his "Shuffle". It's mainly about a certain piano (or guitar) accompaniment, consisting of the triplet pre and post accompaniment, as in the current version of Liebestraum:



Both keyb. versions (G major/C major) are musically identical and designed with brass/choir sound. The organ version plays with the sound combination organ/choir.



Ray-Conniff-Shuffle, T=130

The musical score is arranged in a system of seven staves. From top to bottom, they are: Brass (treble clef), Chor (treble clef), Strings (Adv.) (bass clef), Piano (bass clef), Gitarre (bass clef), Bass (bass clef), and Drums (percussion clef). The time signature is 4/4. The score is divided into four measures. The first measure is labeled 'MAIN D' and includes a brass part with triplets and the instruction '(Brass)'. The second measure is labeled 'MAIN C' and includes a choir part with the instruction '(Chor ad lib.)'. The third measure is labeled 'MAIN B' and includes an advanced strings part with the instruction '(Adv.)'. The fourth measure is labeled 'MAIN A' and includes a piano part with triplets. The guitar, bass, and drums parts provide a rhythmic foundation throughout the piece.

Programming instruction

A "4-Variations-by-4-Bars" programming is the order of the day! The lowest four lines (piano guitar+bass+drums) are the basic programming, piano+drums are triplet. The bass and guitar, however, only play first and second beat in quarters and the guitar amplifies the snare second beat. This is the MAIN A programming - however, the Advanced Strings pad voice is added at the push of the Adv button - this is how the MAIN B programming is created first. The Main C also has a choir pad (find the correct octave here). The MAIN D programming adds a relatively moving brass voice, but the sound is not specified (in my case synth brass, GM63). In MAIN D, the brass-sound change with choir is also defined as "ad lib" - i.e. "at will", or if at all possible! "Translated with www.DeepL.com/Translator (free version)