



# 1551. Smugljanka

Backgrounds Of S. Radic

Music Anatoly Novikov, lyrics Yakov Shvedov Producer - Timur Vedernikov Co-producer - Andrey Polosin Director - Dmitry Burlakov Cameraman - Evgeny Goryachkin For many of us, the song "Smuglyanka" is closely associated with the legendary film by Leonid Bykov "Only Old Men Go to Battle". And not everyone knows that it was written more than 30 years before the film was released - in 1940. Originally, the song was part of a suite dedicated to the Russian revolutionary and politician Grigory Ivanovich Kotovsky. But for some reason this suite never saw the light of day, the war began and "Smuglyanka" could have been lost if in 1944 this light and cheerful song about love, which was not at all military, did not please a famous musician, artistic director of the Red Banner Song and Dance Ensemble A.V. Alexandrov.

The premiere of "Smuglyanka" was on November 7, 1944 in the Tchaikovsky Concert Hall in Moscow. In addition to the spectators present in the hall, millions of Soviet radio listeners also enjoyed the concert. In support of the international music marathon Great Songs of the Great Victory.

The song was commissioned by the Political Bureau of the Kiev Military District to be part of a suite in honor of Grigory Kotovsky, the leader of two Moldavian uprisings in Bessarabia Governorate against the Russian Empire in 1905 and 1915. It is in the style of a Moldavian folk song written.



## Story.

The song performed by a Moldovan party sanin and her admirer, who was also a partisan, originated during the Russian Civil War. After the Wehrmacht attack on the Soviet Union in 1941, the play received a new boost in popularity, as the partisans in the USSR occupied by Nazi Germany were revered as folk heroes. Outside of Russia, the song was made famous by the war film 'Only Old Men Go to Battle'. The whole country sang it. Perhaps this is one of the most lyrical songs from the time of the Great Patriotic War, which has become really popular - more than a generation of residents of Russia and the CIS countries know the lyrics of "Smuglyanka" by heart.

It became the anthem of fighter pilots and war veterans. Even today's youth know it. On Victory Day, this song is an indispensable attribute of every concert, almost every radio station, performed by both the masters of the national stage and young performers.



Slow-Beat, T=90 + Discofox, T=140

The image displays a musical score for two different styles of the same piece, 'Smugljanka'. The score is divided into two columns: STYLE 1 (Slow-Beat, T=90) and STYLE 2 (Discofox, T=140). Each style has its own set of musical staves for Adv. Strings, Guitar, Bass, and Drums. The strings and guitar parts are identical in both styles, with chords C (-Adv.) and D (+Adv.) for strings, and A (-Adv.) and B (+Adv.) for guitar. The bass part in STYLE 1 uses quarter-fifths, while in STYLE 2 it uses eighth-note phrases. The drum part in STYLE 1 features a bass drum (BD) and snare drum (SD) pattern, while in STYLE 2 it uses a double bass drum (DBD) and snare drum (SD) pattern. Arrows labeled 'Main 1' and 'Main 2' indicate the tempo changes between the two styles.

### Programming instruction

Yes, as you can see, there are "two" styles here - but: this solution only affects the older style programming machines - such as my Wersi Pegasus Plus, Bj. 1993. the good Pegasus could not use a style with several Save tempo markings. That is the reason for two styles. Everyone should immediately dismiss the idea that you could "turn" the tempo control during the game - it NEVER works! Especially not if you have to accelerate from 90 km/h to 140 km/h! The solution with two styles - one for each tempo - is the only "practicable". Especially since there are some peculiarities and differences in the rhythm! Only the Strings and Guitar parts are actually identical in both styles. The bass itself doubles its workload from quarter-fifths in the STY1 to eighth-note phrases in the STY2, creating the uncanny drive effect! The differences are particularly striking in the drums: note the bass drum. It plays the C note (No. 36) in STY1 and will then switch to the note B (No. 35) in STY2, which gives an enormous "kick". The HH-open-closed is very popular - but it turned out to be particularly weak with my Pegasus (as a sample) - and that's why I always switch to the two small crash cymbals (1=long, 2=short). Both styles can be heard as separate demos.