

# DANKE SCHOEN

(GRADE 1-2)

## PERFORMANCE NOTES

THIS IS A NEW ARRANGEMENT OF THE 1962 KRAEMPFERT HIT "DANKE SCHOEN".

BESIDES THE ORIGINAL BEGINNING, IT FEATURES PARTS FROM A LATER KRAEMPFERT ARRANGEMENT FOR A TV-SHOW AND A LITTLE "BASIE-FEEL" TOWARD THE END OF THE CHART. THIS BASIE-FEEL CAN BE AMPLIFIED BY USING THE PIANO AS A SOLO INSTRUMENT INSTEAD OF THE ELECTRIC GUITAR (IN THIS CASE, GUITAR TACETS, PIANO PLAYS THE CUED NOTES IN ADDITION TO THE WRITTEN ONES).

THE ARRANGEMENT CAN BE PERFORMED WITH A STANDARD BIG BAND SET UP:

5 SAXES (2 ALTOS, 2 TENORS, 1 BARITONE)

3 TRPTS

4 TRBS (3 TENORS, 1 BASS-)

ACOUSTIC GTR

ELECTRIC BASS

DRUMS

PIANO / OPT. ORGAN

ADDITIONAL PARTS MAY BE ADDED ACCORDING TO THE NUMBER OF EXTRA PLAYERS AVAILABLE.

### STYLE:

AS WITH MOST OF BERT KRAEMPFERT'S MUSIC, "DANKE SCHOEN" SHOULD BE PERFORMED WITH A LIGHT, "EASY LISTENING" KIND OF APPROACH. THE "SHOUT" CHORUS AT H + I FEATURES "CLASSIC" BIG BAND PLAYING IN THE STYLE OF THE GREAT SWING BANDS OF THE 1950'S.

ALL  AND  SHOULD BE PHRASED AS 

### RHYTHM SECTION:

THE ORIGINAL BERT KRAEMPFERT RHYTHM SECTION FEATURES 2 BASSES:

1 ACOUSTIC (UPRIGHT), 1 BEING THE LEGENDARY "KNACKBASS", AN ELECTRIC BASS-GUITAR PLAYED BY LADI GEISSLER.

IF YOUR BAND HAS ONLY 1 BASS PLAYER, THE ELECTRIC BASS PART SHOULD BE USED, CLOSELY OBSERVING THE INSTRUCTION "PLEC." + "NO PLEC."

THE "PLEC." PARTS ARE TO BE PLAYED STACCATO.

IF 2 BASSES ARE USED, THE ELECTRIC BASS LAYS OUT AT D TO G, JOINING THE UPRIGHT BASS ON THE WALKING PART AT H.

ALL ACOUSTIC INSTRUMENTS (GTR, PNO, BASS 2) SHOULD BE PLAYED WITH MINIMAL AMPLIFICATION.

DRUMS - FOR THE MOST PART - ARE TO BE PLAYED WITH BRUSHES.

AT H, THE CHART HAS REACHED A DYNAMIC LEVEL THAT CALLS FOR "CLASSIC" ENSEMBLE PLAYING IN THE STYLE OF DRUMMERS LIKE IRV COTTLER OR ALVIN STOLLER, USING LOTS OF BACK BEAT.

4 BARS BEFORE J PLEASE MAKE SURE TO COME DOWN GRADUALLY TO THE ORIGINAL LIGHTER FEEL OF THE BEGINNING OF THE ARRANGEMENT.

### SAXES:

ALL BACKGROUND CHORDS SHOULD BE PLAYED SOFTLY AND WITH A WARM SOUND.

THE "QUASI-SOLI" AT F + G SHOULD BE FULL AND GLOWING.

### HORNS:

A REAL BIG BAND "SHOUT" AT H + I, SOMEWHAT IN THE BASIE TRADITION.

### STRINGS:

TRY TO ACHIEVE A ROUND AND SOFT SECTION SOUND ON ALL BACKGROUND CHORDS.

### GENERAL OBSERVATIONS:

THIS ARRANGEMENT BUILDS CONSTANTLY FROM A TO H, WHERE IT REACHES ITS CLIMAX (H + I). IT BUILDS DOWN 4 BARS BEFORE J AND EVEN MORE THROUGHOUT J AND BARS 1 + 2 IN K, ENDING WITH A SUDDEN (SUBITO) ff CHORD AT BAR 91.

PLEASE LISTEN CLOSELY TO THE ORIGINAL RECORDING OF THIS PIECE TO GET A BETTER UNDERSTANDING OF ONE OF THE WORLD'S MOST DISTINCTIVE INSTRUMENTAL STYLES, THE

"BERT KRAEMPFERT SOUND"

-- HAVE FUN !!