

# **AFRIKAAN BEAT**

(Grade 1–2)

## PERFORMANCE NOTES

This arrangement is a re-orchestration of the original Bert Kaempfert score for the 1961 hit recording of "AFRIKAAN BEAT". It can be performed with a minimum line-up of:

4 saxes (2 altos, 2 tenors)  
3 trpts  
2 trbs (1 tenor-, 1 bass- or 2 tenors)

acoustic gtr  
electric bass  
drums  
keyboard / piano.

Additional parts may be added according to the number of extra players available.

## STYLE:

As with most of Bert Kaempfert's music, "AFRIKAAN BEAT" should be performed with a light, "easy listening" kind of approach.

This chart, in contrast to the majority of Bert Kaempfert's recordings, has a basic "even 8ths feel". Although on the original recording players occasionally seem to fall back onto a triplet feel, it seems to be absolutely appropriate today to perform this piece in a straight even 8ths style.

## RHYTHM SECTION:

The original Bert Kaempfert rhythm section featured 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 instructions "plec" + "no plec.". The "plec." parts are to be played staccato.

All acoustic instruments (gtrs, pno, bass 2) should be played with minimal amplification.

Drums — for the most part — are to be played with brushes.

Most of the piano parts in this series are keyboard parts, which will help to cover the absence of a big string section and choir, which were featured on the original recordings. Acoustic piano comping (as in regular big band writing) was not an integral part of Bert Kaempfert's music.

## SAXES:

The saxes in this arrangement carry most of the original string writing — players should not use too much vibrato and great care should be taken to get octaves and unisons in tune. If a string section is used, saxes can play a little easier on all doubled parts to let the string sound dominate.

## BRASS:

Trpt 1 + trb 4 are solo parts, however, these parts are cued in the other parts of each section. They could be divided amongst several players to minimize embouchure problems. At letter E, every brass-player should play his/her own written part.

## STRINGS:

Bars 25 to 31 and 33 to 56 are marked "opt. 8va bassa" in the 2nd violins. Please choose the octave that will secure the best intonation for these passages.

## GENERAL OBSERVATIONS:

The whole chart should build constantly from A to G, where it suddenly switches back to the original intensity, slightly cooling down a little more toward the end of the arrangement.

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 KAEMPFERT SOUND"

— have fun !!