

1374. INDIANAPOLIS

Backgrounds of S. Radic

As the star organist of the 80s, **ADY ZEHPFENNIG** first signed a contract with the organ company BÖHM, where he performed all organ models and made many records. But he had no "own" model there! This only happened when he changed to WERSI. In 1982 the Wersi model COMET was released and that was when it happened to Ady: This became "his model"!

COMET technology was also a big step forward in the direction of digital instruments! Now it was possible to load new rhythms and also to create own rhythms. The whole thing could be programmed or saved with a cassette recorder. Do you remember the "tape recorder"? But it was revolutionary then. Saving or loading a rhythm was impossible until then! Another selling point was making music together. Four separate keyboards (satellites) could be connected to the organ, so that up to four players could play simultaneously. In addition, the analog tone generator, as found in all analog organs of this model, has been replaced by a digital version. All registers were now also selected with "push buttons" and no longer with rocker switches as with the Helios. That was also a piece of digital technology. In addition, the selected registers were indicated by an illuminated LED in the switch. Now everything sounds so "normal", but back then it was something special! In addition, the organ was equipped with the well-known Hammond drawbars (with 7 foot plies) and the "Wersi Registration System" was introduced. With the help of 20 (fixed) registrations, the organ could be completely re-registered at the push of a button!

One sound of this COMET organ is still used today in the new OAS series, and this is the Comet electric guitar that Ady Zehnpfennig introduced with his song "Marco Polo". COMET was also the first organ to include digital drum techniques. The rhythm section CX1/2 was digital!



Indianapolis. This Ady Zehnpfennig composition was written at the same time as his famous "Marco Polo" song and was released on the LP "Sound Sensation" in 1983 - and both had the "Distorsion Guitar" as their main sound (but the name was not written until 1993, when the GM-Midi standard was introduced). But you only get the incredibly full sound when you play the same timbre twice and in two octaves at the same time. The "superimposition" of two sounds has become a popular registration technique, from classic piano+strings to strings+bells to various brass combinations with analog and digital horns! The second sound used here is a synth-brass sound (GM-No.63) with slight phasing. In the notation I have written down this brass part with a full stop movement - but it can also be played with only the overtone and the AOC (Automatic-Organ-Chord) switched on, which then plays the chord played in the UM/Um-Split in the OM /Om-Split with a full stop! The verse 2 is the Ady original with the NC introduction and transition, or with the modulation according to D major. Vers.1 (key+org) remains in C major and is much shorter.



Disco-Beat, T=140

The musical score is written in 4/4 time with a tempo of T=140. It features six staves: Synth, Bells, Strings, Guitar, Bass, and Drums. The score is divided into two main sections, Main 1 and Main 2, indicated by vertical arrows on the right. Main 1 covers measures 1-4, and Main 2 covers measures 5-8. The Drums part includes notation for HH (Hi-Hat), Clap, BD (Bass Drum), and SD (Snare Drum). The Guitar part is marked with a distortion sound. The Bass part is marked with a slap sound. The Synth and Bells parts are marked with a chord set adapted to the melody.

Programming instruction

A very fast "disco beat" of the 80s with T=140 - today called "Discofox"! In Main 1, the basic rhythm with Advanced String carpet continues to sound. The guitar plays only in fifths with the distortion sound, the bass can also be played with slap sound. In the drums the SD (disco snare) sounds together with the CLAP, supported by the continuous quarter bass drum - possibly also with the aggressive disco bass drum (note H, no.35). In Main 2 the Brass and Bells sounds are also played with a chord set adapted to the melody. In the NC intro and Interlude only the bass drum solo is played - or drum programming without accompanying parts.