

## Da Juchitzer

### Backgrounds of S. Radic

Hubert von Goisern (\* 17 November 1952 in Goisern, Upper Austria), actually Hubert Achleitner, is an Austrian songwriter and world musician. His mixture of rock music with elements of traditional folk music makes him one of the most important representatives of New Folk Music, more precisely of Alpine Rock. The stage name "von Goisern" alludes to his hometown.

As a youth he joined the local brass band where he played the trumpet. After conflicts over the repertoire and because the conductor disliked the young musician's long hair, he left the band. Then he learned guitar and clarinet. The Steirische Harmonika, to which his grandfather had drawn his attention, he only learned by self-study in the mid-1930s.

At the age of 20 it became too tight for him in Austria culturally and socially and he moved with his girlfriend to South Africa, where he worked as a chemical laboratory assistant. He fought apartheid, but returned to Austria after a little over three years, not least because of racial segregation. Here he married his Canadian wife and adopted her surname Sullivan.

At the age of 27 he decided to work as a musician. In Toronto he studied guitar for two years and learned to play flamenco. After separating from his wife, he went on another trip and stayed for a long time in the Philippines.



He learned to play the nose flute and slowly found an access to his own musical style through the exchange of the respective folk music - the opening of his traditional home music to influences from other, foreign styles and directions.

Back in Austria in 1984, he worked as a freelance musician and composer and studied electroacoustics and experimental music at the Vienna Musikhochschule. In 1986 he founded the band "Original Alpinkatzen" with Wolfgang Staribacher and adopted the stage name Hubert von Goisern; Staribacher was Wolfgang von Wien. At first they played, sometimes in front of an audience of only five people, in bars and clubs. The first release was the album *Alpine Lawine* by "Alpinkatzen featuring Hubert von Goisern" in 1988. In 1991 it came to a separation from Staribacher. Hubert von Goisern, he retained the stage name, continued the Alpinkatzen project with new musicians: Stefan Engel on keyboards, Wolfgang Maier on drums, Reinhard Stranzinger as guitarist and Sabine Kapfinger (Alpine Sabine, later Zabine) as singer. He learned yodelling from Kapfinger, who initially only worked in the studio and only appeared on stage after her 18th birthday.

The breakthrough came in 1992 with the album *Aufgeigen stätt niederschlassen*, on which the songs *Heast as nit*, *Weit, weit weg* and last but not least *Koa Hiata madl*. The Alpinkatzen toured through the whole German-speaking area and became one of the most successful formations of alpine rock.

Spezial-Beat (T=80-90)

The musical score is divided into two main sections: Main 1 and Main 2. The time signature is 4/4. The tempo is marked as Spezial-Beat (T=80-90). The instruments and their parts are as follows:

- Trem.-Str. (Tremolo-Strings):** Main 1 has a horizontal tremolo carpet. Main 2 has a similar tremolo carpet.
- Guitar:** Main 1 has a muted guitar sound. Main 2 has a muted guitar sound in both bass and guitar staves.
- Bass:** Main 1 has an advanced string bass. Main 2 has a bass line that is part of the muted guitar sound.
- Drums:** Main 1 has a bass drum (BD) on beats 1 and 3, and a small crash on beats 2 and 4. Main 2 has a tambourin and toms (low and high) on beats 1 and 3, and a small crash on beats 2 and 4.

Programmieranweisung

Here a "real" TITLE-related style has to be programmed! In Main 1, "Stage-Jauchtzen" is accompanied by a horizontal TREMOLO Strings carpet (GM-No.45). In addition, a string bass can also be played as an advanced. In the drum area you only hear the bass drum on 1 and 3 and on 2 and 4 a "small crash" sound - a replacement sound for too quiet open hi-hat! In Main 2, the muted guitar sound (GM-No.29) sounds both in bass and guitar at octave intervals - or in unison in the same octave if it should sound better. The drums consist of a very specific eighth/16th phrase, played by the TOMS in turn from the bottom (toms low) up to the higher toms (high). In the transition clocks the toms can be doubled by the snare. "Translated with [www.DeepL.com/Translator](http://www.DeepL.com/Translator)