

Dear reader: This text is about becoming a versatile creative in contemporary applied music. It tries to support on the idea of real-life musical experience without stylistic boundaries on a solid knowledge basis as a goal in artistic maturation. A capacity which my own musical upbringing might mirror, thought it wasn't intended from the beginning.

So when you start crying at the end of a children's series because the final melody is so beautiful (Wickie! parents blaming sad plot though), when you force mum to exactly switch on TV when the animal program starts to hear all of the amazing signation (Paradies der Tiere! parents hoping for a career in biology) or you tend to close your eyes to be become absorbed into the sounds of dubbed German versions of wild west movie's sounds and voices – a fairy should alert you that you will end up as a film composer.

But that might be too simple. There have to be some turns, twists and rocks down the river, some tastes and flavors to learn, some bruises to heal to finally come to a point to really worship and love what was waiting for you right from the beginning.

Born into a musical family, my first musical memories, apart from film scores were marked by listening and waiting, waiting and listening at family rehearsals and concerts. Until someone had the heart to eventually give me an instrument of my own. I was summoned to fill in a gap that had opened in the family Barock ensemble: I was given the concert flute. It was needed and because I could, miraculously produce sound on it, which no one else around could. I was a quick learner and not only was allowed to enter the family band, played numerous concerts, but soon also made it into the youth program at Vienna Music University. Where I studied happily with legendary Prof. Reznicek.

As I also developed a vivid interest in rhythm in my early teens, I started in addition to practice drums. Even had some unforgettable lessons with my great-uncle, drum legend Richard Hochrainer - a Vienna Philharmonic.

I think at 13 I already had developed a strong sense of rhythm and melody which came by knowing the dramaturgy of several musical styles by heart. Naturally I started to create melodies of my own. First by making up endless Barock tunes while singing, then by producing them on my instrument. I never knew that music analysts would refer to that as improvisation or instant composition. It was just a natural development from reading music to making it up. The analogy of moving from learning language, listening to stories, to telling and inventing them.

Turning 15 a friend of mine introduced me to the world of Bob Dylan and Leonhard Cohen, and I picked up the folk guitar to accompany me while belting out versions of Field Commander and Marianne.

Not long until I handed over the drum set to my younger brother Bernd Jungmair to form a small band, that started to perform our own contemporary pop and punk songs at community facilities in the neighborhood. We soon expanded the band to a 5 piece rock band. It must have been a fruitful atmosphere in that rehearsal room, because almost everyone who took part in that early projects miraculously turned out to be professional musicians later. Also my brother, enflamed by this initial spark became a fantastic drummer (Heinz aus Wien!) and even founded his own recording business later.

A slight case of unfairness at a family Christmas led to the next step. I was hoping for the hottest Pop album of the year and was given a Miles Davis compilation. My cousin got the Pop album. Maybe here the fairy started it's work.

First I listened to Miles' music in slight annoyance. Not long until I got hooked up. It

took a while until I understood that this kind of music was called *Jazz*, and how form and dramaturgy of this style work. I was absolutely mesmerized by the two wind instruments that played along with the trumped. Someone told me they were called saxophones. When I learned through research, that saxophones are related to flutes by their key mechanism, I instantly told my mum I would become a saxophone player - that was before I ever played the instrument.

When one of my first teachers told me, that bleeding lips while playing were quite normal for this kind of instrument, I knew my goal was quite ambitious. It took a while until I found a better music instructor who told me that bleeding lips while playing were not necessarily a prerequisite. Two years after starting on saxophone, practicing really hard and driving my family nuts, I was surprisingly accepted at the entrance exam at the jazz department of the Viennese conservatory. The exam was quite competitive as, at this time it was the only place around to academically study the instrument.

I continued to practice and to make up more music, which I now also learned to write down and form into regular, promising compositions and arrangements. Important fields like musical harmony and counterpoint also filled gaps, that I had been aware of for a while. Even my piano skills started to unfold. Also my improvisations became more elaborate and were now influenced by others than Bach and Corelli.

Developing into a promising jazz-saxophone player at 20, I was able to contribute to many contemporary musical projects from jazz trio to big band. I actually started to be in demand and make a good living of it.

Around graduation from conservatory, out of the desire to make my compositions accessible to a larger crowd and to build up a reputation as a composer, more than an instrumentalist I started my own bands. For the project „Deepend“ I even managed to raise some money through a scholarship and recorded a CD. It's called „Aussee“ which reflects some feelings on my family origins from my birthplace Altaussee in Styria and the desire to get out to the world ("aussee" is Styrias lingo for out). The ensemble featured some of the best younger generation musicians of that time in Austria, but sadly success - aside to some live shows - was not granted.

At this time - the mid 90s - I was already supporting my compositional work and stage performances with all kinds of electronic-equipment, was also aware of all the buzz that was going on in electronic music in England, France and also in Vienna. Not long after I fell musically in love a third time in my life, this time with break beats, downtempo trip hop and drum and bass. Some shared drinks with my friend, genius and drummer Paul Schneider was all there was needed to decide to form an electronic music duo.

We called it "mum" as a reference to mother soul and quickly developed enough musical matter to play live club gigs and impress critics and even a record label. Our first published song for a compilation was called bazaar, our first LP/CD "mum". The tunes "Let The Peace Come On" and "Caught Like A Trout" became hits in Austrian and German dance clubs and charts. Our songs were included into DJs playlists (Kruder&Dorfmeister, Giles Petersen ..) around Europe. The follow up album "The Szabotnik 15 Mission" (as a reference to the 15 points Slovenian Tennis star Katarina Srebotnik never gained) had another hit "Boychild" which made it to the dance charts again. We did regular remixes for contemporaries like Sofasurfers, Dzihan und Kamien, Planet E, Heinz aus Wien and others. Our works were present on many dance and alternative samplers.

My follow up solo project, consequently was called "mummer" and it again earned critics acclamations for the LP/CD "SoulOrganismState". It featured titles like "When I go home" and "Seven Doctors" that also were integral part on many european playlists on alternative radio and dancefloors.

At this point in my life - after 8 years in electronic music I seriously contemplated on musical and private directions and decided to give break beat a break and follow my heart - musically and relation wise: Together with my prospering small family I moved to Barcelona/Spain to study film score composition. Maybe the fairy had reminded me where we had started and advised my not to stay too far away for too long. I now felt it was really time to finalize my musical education and follow that stream to it's delta, to where it was meant to go from the beginning.

When we returned to Vienna more almost 3 years later, I had incorporated all experiences from the past (from classical, to punk, to jazz to electronic music) and had added the training I had received postgraduate in film scoring, classical composition, instrumentation and arranging. I now took up work in the field of media composition, that happily fulfills me to this day. From jingle to soundtrack, I did and do feed on the musical traditions I learned by heart through all the turns down the river. You're tasting its flavors by listening to my music.

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