

# Performing notes

## The idea behind this piece

*Electronical Sofia* is inspired by two ideas: the first is to compose a piece in a semi-electronic and semi-acoustical manner, the second considers the inspiration for this piece.

Victor Kraus was born in the early 80s and is equipped with a "classical" background grew. The 90s is the decade in which the techno music became a global phenomenon and met the composer exactly in his youth. The study of music on the Musikhochschule in Karlsruhe, Germany and Strasbourg, France, opened him the world of avant-garde. It seems as if it were obvious that these so different influences had come together at some point.

Relating to the inspiration, the composer retired for an extended working phase to Sofia, capital of Bulgaria. Sofia has a submontane location. The mountain is named *Vitosha* and harbours among others, the *Dragalevski* Monastery. The first "arco" motif on the vibraphone is the one you hear when you visit *Dragalevski* Monastery and a mass is "announced" by the church bells. Like the location, the "arco" motif has a metaphysical character. *Vitosha*, *Dragalevski* Monastery, the city of Sofia, it is this environment, which gave the main musical ideas for this piece.

## The electronic sound

- It is the performers choice which electronic instrument/device they are using. It can be an electronic marimba played with mallets, a regular keyboard played with fingers but it also can be a synthesizer.
- It is important to create an individual sound, this means you should "build" in the computer program of your choice or by choosing your preferred synthesizer, the sound you like although respecting the sound idea noticed in the piece.
- There are 3 main electronic sounds used: the bass drum, the bass, and the synthesizer. The bass drum can be played on an electronic pad or on a regular bass drum. If played on a regular bass drum it is unavoidable to amplify and denaturalize the sound in a way that the bass drum sounds like an electronic one (if specified). This seems to be the more complicated way, also used in case of complete amplification of all instruments.
- For compact, not amplified and not complicated settings it is recommended to use:
  - o an e-pad for the bass drum sound
  - o a keyboard or/and Electronic marimba for bass- and synthesizer lines and effects
  - o a computer, soundcard, amplifier
  - o one or two loudspeakers (depends on size and power)
- The sound of the synthesizer is totally free of choice

## The megaphone

- The megaphone is used for the speaking parts. A short tape with different types of music (classical, waltz, D.J. scratching) is also needed for accompanying the voice. There exist two types of megaphones: the classical one which is hold by one hand and you speak into the back part, and the kind of megaphones which are divided into two parts, one speaker box and one microphone. The speaker box is normally equipped with an USB access so that you can put your stick with the accompanying music on it and speak parallel. Concerning the voice part of the piece, feel totally free to use your text in the language of your choice, to choose the music

you like, to record with a D.J. of your choice your specific sound. You are completely free to manage the tape/megaphone/voice (t/m/v) part in a way you like.

## General

- This piece is made in a way that 3 percussionists can play every note without the need of a regular drum set. The idea is not to have a drummer but to split the drums on to the trio.
- You will find a score, one predefined setting and for individual settings, a print of every instrument as an individual voice, so different trios can set up individually and every player can cobble his own specific voice.

## Snares

- Use 3 different snares: one deeper "dirty, bad sounding" snare (sr.1), one high sounding snare (sr.2) and one imitating the "hand clap" sound (sr.3).

## Hi-hat / Cymbals:

- There are used 3 kinds of cymbals: Hi-hat, ride cymbal, crash cymbal. For reasons of setting up the instruments between the players and for reasons of individual taste, the performing trio is free to use more than one set of 3 cymbals.
- Notation: crash = up; ride = down; hi-hat = middle

## Vibraphone

- The two vibraphone voices in the beginning can be played on one instrument.

## Bass

- If not specified, the choice of the bass sound is free. Anyhow, choose for long notes written in a crescendo, a sustaining bass sound and not an abating one. Bass specification: "synth bass" / s.bass

## Nota bene

If you have any questions feel free to contact the composer directly using this email address:

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If you intent to play this piece on a concert, it would be very glad to send us a short information email with the details or link to the concert so we can announce it on our communication channels.