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Introduction

The etueden compiled here (named FastSounds) are taken from SOUNDS, see www.DGFK-archive.de.

These FastSounds are examples from project work in other cultures (grasslands of Cameroon, Colombian Amazon region, percussion of the Pakistani Punjab).

Hidden behind 18-3-90 05 is piano music with an incipient spherical melody that was used in a film music and dedicated to the day of the first free elections in East Germany.

Intensive study of role models has established itself in the serious western educational thinking, the same applies to literature, the visual arts, and music.

With appropriate intellectual abilities, the aspirant acquires academic degrees; this way of dealing with cultural values had already spread before the globalization and eliminated local, traditional forms of expression. The horizon shows a world with explicit uniformity and missing individual identity.

The idea of equality can be traced back to pre-Christian times, the theory there is continuously evolving, the practice in the socio-political, economic and technical-scientific area is not natural. The living conditions from which creative activities actually arose, they were always dependent on nature and the environment - ignoring these factors does not speak for wisdom.

Einfuehrung

Die hier zusammengestellten Etueden (FastSounds benannt) sind entnommen aus SOUNDS, siehe www.DGFK-archive.de).

Diese FastSounds sind Beispiele aus der Projektarbeit in anderen Kulturen (Grasland Kameruns, kolumbianische Amazonas-Region, Percussion des pakistanischen Punjabs).

Hinter 18-3-90 05 verbirgt sich Klaviermusik mit einsetzender sphaerischer Melodie, die in einer Filmmusik verwendet und dem Tag der ersten freien Wahlen in Ost-Deutschland gewidmet wurde.

Im serioesen westlichen Bildungs-Kanon hat sich das intensive Studium von Vorbildern durchgesetzt,- das gilt so auch in der Literatur, der Bildenden Kunst, der Musik.

Bei entsprechenden intellektuellen Faehigkeiten erwirbt der Aspirant akademische Wuerden; dieser Umgang mit kulturellen Werten hat sich schon vor der Globalisierung ausgebreitet und lokale, traditionelle Ausdrucksweisen eliminiert. Am Horizont erahnt man eine Welt mit Uniformitaet und laesst Identitaet vermissen.

Der Gleichheitsgedanke laesst sich auf vorchristliche Zeiten zurueckfuehren, dabei ist die Theorie aufbauend, die Praxis im sozial-politischen, wirtschaftlich- und technisch-wissenschaftlichen Bereich nicht natuerlich. Die Lebensumstaende, aus denen kreative Aktivitaeten entstanden, sie waren immer abhaengig von Natur und Umwelt,- das zu ignorieren spricht nicht fuer Weisheit.

CM - F1 - Lemmy - Ninji - Norbert

$\text{♩} = 150$

Flute
Flutes
Xylophone 1
Xylophone 2
Shaker
Cowbells
Tambourine
Congas
Low Drum
Bass

2

Fl.
Fls.
Xyl.
Xyl.
Shk.
Cow.
Tamb.
Congas
Perc.
B.

15 play 4x!

Fl.
Fls.
Xyl.
Xyl.
Shk.
Cow.
Tamb.
Congas
Perc.
B.

4

22

Fl.
Fls.
Xyl.
Xyl.
Shk.
Cow.
Tamb.
Congas
Perc.
B.

29

Fl.

Fls.

Xyl.

Xyl.

Shk.

Cow.

Tamb.

Congas

Perc.

B.

6

36

play 4x!

Fl.

Fls.

Xyl.

Xyl.

Shk.

Cow.

Tamb.

Congas

Perc.

B.

43

Fl.

Fls.

Xyl.

Xyl.

Shk.

Cow.

Tamb.

Congas

Perc.

B.

8

50

Fl.

Fls.

Xyl.

Xyl.

Shk.

Cow.

Tamb.

Congas

Perc.

B.

57 play 4x!

Fl.
Fls.
Xyl.
Xyl.
Shk.
Cow.
Tamb.
Congas
Perc.
B.

10

64

Fl.
Fls.
Xyl.
Xyl.
Shk.
Cow.
Tamb.
Congas
Perc.
B.

71

Fl.

Fls.

Xyl.

Xyl.

Shk.

Cow.

Tamb.

Congas

Perc.

B.

78

Fl.

Fls.

Xyl.

Xyl.

Shk.

Cow.

Tamb.

Congas

Perc.

B.

85

Fl.

Fls.

Xyl.

Xyl.

Shk.

Cow.

Tamb.

Congas

Perc.

B.

92

Fl.

Fls.

Xyl.

Xyl.

Shk.

Cow.

Tamb.

Congas

Perc.

B.

CO-R1-Andres-Ricardo-Norberto

♩. = 70

Strings

Guitar 1 *f*

Guitar 2 *f*

Shaker

Drums *f*

4

Str.

Gtr.1

Gtr.2

Shk.

Dr. *v*

2

7

Musical score for measures 7-9. The score is written for five instruments: Str. (Strings), Gtr. 1 (Guitar 1), Gtr. 2 (Guitar 2), Shk. (Shamisen), and Dr. (Drum). The key signature is two sharps (F# and C#). The Str. part is silent. Gtr. 1 plays a melodic line with eighth notes and chords. Gtr. 2 plays a dense, rhythmic accompaniment with chords. Shk. plays a steady eighth-note pattern. Dr. plays a complex pattern with accents and asterisks.

10

Musical score for measures 10-12. The score is written for five instruments: Str. (Strings), Gtr. 1 (Guitar 1), Gtr. 2 (Guitar 2), Shk. (Shamisen), and Dr. (Drum). The key signature is two sharps (F# and C#). The Str. part is silent. Gtr. 1 plays a melodic line with eighth notes and chords. Gtr. 2 plays a dense, rhythmic accompaniment with chords. Shk. plays a steady eighth-note pattern. Dr. plays a complex pattern with accents and asterisks.

13

Str. 

Gtr.1 

Gtr.2 

Shk. 

Dr. 

16

Str. 

Gtr.1 

Gtr.2 

Shk. 

Dr. 

19

Str.

Gtr.1

Gtr.2

Shk.

Dr.

21

Str.

Gtr.1

Gtr.2

Shk.

Dr.

PK - T1 - Mushtaq-Omar-Norbert

Tabla

3

5

7

9

11

13

15

Detailed description: The image shows a musical score for a Tabla instrument. It consists of eight staves of music, each representing a different hand or part of the instrument. The time signature is 6/4. The notation includes rhythmic patterns with various symbols: 'v' for accents, 'x' for specific rhythmic marks, and 'y' for grace notes. The staves are numbered 1 through 15, with the first staff labeled 'Tabla' and the subsequent staves numbered 3, 5, 7, 9, 11, 13, and 15. The music is written in a standard musical notation style with a treble clef and a key signature of one flat.

18 3 90 05

rubato

Piano



7

Klav.



13

Klav.



19

Klav.



24 **rit.** **fast**

Klav.

28

Whist. *mf vibrato* *pp portamento simile*

Klav.

Syn. Str. *p*

32

Whist.

Klav.

Syn. Str.

35

Whist.

Klav.

Syn. Str.

38

Whist.

Klav.

Syn. Str.

41

Whist.

Klav.

Syn. Str.

44

Whist.

Klav.

Syn. Str.

48

Whist.

Klav.

Syn. Str.

51

Whist.

Klav.

Syn. Str.

55

Whist.

Klav.

Syn. Str.

Detailed description of the first system: This system covers measures 55, 56, and 57. The Whist. part (top staff) features a melodic line starting on a whole note, followed by two eighth notes, and then a half note with a slur and a fermata. The Klav. part (middle staves) consists of a rhythmic accompaniment with eighth notes and rests. The Syn. Str. part (bottom staff) has a bass line with a whole note, followed by two eighth notes, and then a half note with a slur and a fermata.

58

Whist.

Klav.

S. Bass

Syn. Str.

Detailed description of the second system: This system covers measures 58, 59, and 60. The Whist. part (top staff) features a melodic line starting on a whole note, followed by a half note, and then a half note with a slur and a fermata. The Klav. part (middle staves) consists of a rhythmic accompaniment with eighth notes and rests. The S. Bass part (third staff) has a bass line with a whole note, followed by two eighth notes, and then a half note with a slur and a fermata. The Syn. Str. part (bottom staff) is mostly silent, with a few notes in the first measure.

61

Whist.

Klav.

S. Bass

Syn. Str.

Musical score for measures 61-64. The Whist. part features a melodic line with a slur. The Klav. part consists of a rhythmic accompaniment. The S. Bass part has a simple bass line. The Syn. Str. part features a sustained chord with a fermata.

65

Whist.

Klav.

S. Bass

Syn. Str.

Musical score for measures 65-68. The Whist. part features a melodic line with a slur. The Klav. part consists of a rhythmic accompaniment. The S. Bass part has a simple bass line. The Syn. Str. part features a sustained chord with a fermata.

8

80 *p*

Whist.

fade out

Klav.

S. Bass

fade out

Syn. Str.

fade out

Detailed description: This is a musical score for four instruments: Whist., Klav. (Piano), S. Bass (Double Bass), and Syn. Str. (Synthesizer Strings). The score is divided into four measures. The Whist. part starts with a treble clef, a tempo marking of 80, and a dynamic marking of *p*. It features a melodic line with a slur over the first two notes of the second measure. The Klav. part is written for both hands, with a rhythmic accompaniment of eighth and sixteenth notes. The S. Bass part consists of whole rests in all four measures. The Syn. Str. part begins with a bass clef and a melodic line with a slur, followed by whole rests. The word "fade out" is written below the Whist., S. Bass, and Syn. Str. staves, indicating the end of the piece.



FASTSOUNDS

Layout: Nikolaus Fuercho, Zeeshan Mazher

Calligraphy Front Page: Senta Siller

Printed by: RAS Advertising, Lahore

ISBN 969-978-9225-33-8

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