

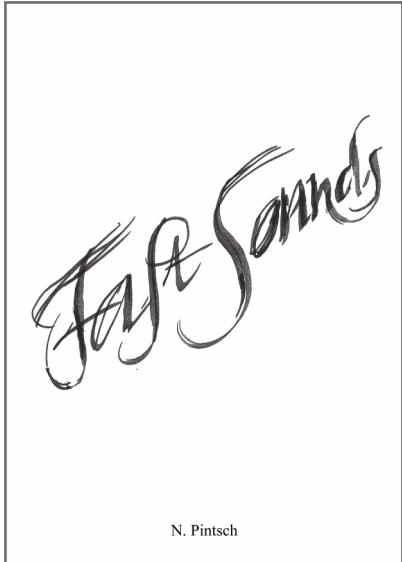
gasper sommer

N. Pintsch



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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 sphärischer 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 Fähigkeiten erwirbt der Aspirant akademische Würden; dieser Umgang mit kulturellen Werten hat sich schon vor der Globalisierung ausgebretet und lokale, traditionelle Ausdrucksweisen eliminiert. Am Horizont erahnt man eine Welt mit Uniformität und lässt Identität vermissen.

Der Gleichheitsgedanke lässt sich auf vorchristliche Zeiten zurückführen, dabei ist die Theorie aufbauend, die Praxis im sozial-politischen, wirtschaftlich- und technisch-wissenschaftlichen Bereich nicht natürlich. Die Lebensumstände, aus denen kreative Aktivitäten entstanden, sie waren immer abhängig von Natur und Umwelt,- das zu ignorieren spricht nicht für Weisheit.

CM - F1 - Lemmy - Ninji - Norbert

J=150

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

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

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

Measure 3: Flute, Flutes, Xylophone 1, Xylophone 2, Shaker, Cowbells, Tambourine, Congas, Low Drum, Bass

Measure 4: Flute, Flutes, Xylophone 1, Xylophone 2, Shaker, Cowbells, Tambourine, Congas, Low Drum, Bass

Measure 5: Flute, Flutes, Xylophone 1, Xylophone 2, Shaker, Cowbells, Tambourine, Congas, Low Drum, Bass

Measure 6: Flute, Flutes, Xylophone 1, Xylophone 2, Shaker, Cowbells, Tambourine, Congas, Low Drum, Bass

Measure 7: Flute, Flutes, Xylophone 1, Xylophone 2, Shaker, Cowbells, Tambourine, Congas, Low Drum, Bass

2

8

Fl., Fls., Xyl., Xyl., Shk., Cow., Tamb., Congas, Perc., Bass

Measure 8: Flute, Flutes, Xylophone 1, Xylophone 2, Shaker, Cowbells, Tambourine, Congas, Percussion, Bass

Measure 9: Flute, Flutes, Xylophone 1, Xylophone 2, Shaker, Cowbells, Tambourine, Congas, Percussion, Bass

Measure 10: Flute, Flutes, Xylophone 1, Xylophone 2, Shaker, Cowbells, Tambourine, Congas, Percussion, Bass

Measure 11: Flute, Flutes, Xylophone 1, Xylophone 2, Shaker, Cowbells, Tambourine, Congas, Percussion, Bass

Measure 12: Flute, Flutes, Xylophone 1, Xylophone 2, Shaker, Cowbells, Tambourine, Congas, Percussion, Bass

Measure 13: Flute, Flutes, Xylophone 1, Xylophone 2, Shaker, Cowbells, Tambourine, Congas, Percussion, Bass

Measure 14: Flute, Flutes, Xylophone 1, Xylophone 2, Shaker, Cowbells, Tambourine, Congas, Percussion, Bass

Bass

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. Bassoon

8

50

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

B. Bassoon

57

play 4x!

Fl.

Fls.

Xyl.

Xyl.

Shk.

Cow.

Tamb.

Congas

Perc.

B. Bass line for measure 63.

64

Fl.

Fls.

Xyl.

Xyl.

Shk.

Cow.

Tamb.

Congas

Perc.

B. Bass line for measure 70.

71

Fl.

Fls.

Xyl.

Xyl.

Shk.

Cow.

Tamb.

Congas

Perc.

B.

12

78

Fl.

Fls.

Xyl.

Xyl.

Shk.

Cow.

Tamb.

Congas

Perc.

B.

85

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

B. Bass line:

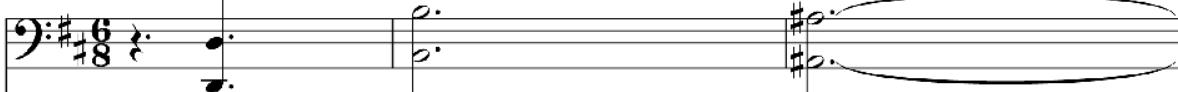
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Fl.
Fls.
Xyl.
Xyl.
Shk.
Cow.
Tamb.
Congas
Perc.

B. Bass line:

CO-R1-Andres-Ricardo-Norberto

$\text{♩} = 70$

Strings 

Guitar 1 

Guitar 2 

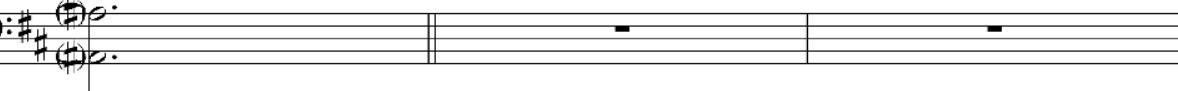
$\text{♩} = 70$

Shaker 

$\text{♩} = 70$

Drums 

4

Str. 

Gtr.1 

Gtr.2 

Shk. 

Dr. 

2

7

Str.

Gtr. 1

Gtr. 2

Shk.

Dr.

This section contains two staves. The top staff (Str.) is silent. The bottom staff (Gtr. 1) has sixteenth-note patterns. Gtr. 2 has eighth-note chords. Shk. has sixteenth-note patterns. Dr. has eighth-note patterns with accents and rests.

10

Str.

Gtr. 1

Gtr. 2

Shk.

Dr.

This section contains two staves. The top staff (Str.) is silent. The bottom staff (Gtr. 1) has sixteenth-note patterns. Gtr. 2 has eighth-note chords. Shk. has sixteenth-note patterns. Dr. has eighth-note patterns with accents and rests.

13

Str.

Gtr. 1

Gtr. 2

Shk.

Dr.

16

Str.

Gtr. 1

Gtr. 2

Shk.

Dr.

Str.

Gtr.1

Gtr.2

Shk.

Dr.

This musical score page contains five staves. The first staff, labeled 'Str.', features a bass clef and a key signature of one sharp. It contains a single note followed by a long vertical bar line. The second staff, 'Gtr. 1', has a treble clef and a key signature of one sharp. It consists of four measures of eighth-note chords. The third staff, 'Gtr. 2', also has a treble clef and a key signature of one sharp, and shows a similar pattern of eighth-note chords. The fourth staff, 'Shk.', represents a shaker, indicated by a small 'H' symbol. The fifth staff, 'Dr.', represents the drums, showing eighth-note patterns. The entire section concludes with a final vertical bar line.

Str.

Gtr.1

Gtr.2

Shk.

Dr.

This musical score page contains five staves, continuing from the previous section. The first staff, 'Str.', has a rest. The second staff, 'Gtr. 1', and the third staff, 'Gtr. 2', both show four measures of eighth-note chords. The fourth staff, 'Shk.', has a single stroke. The fifth staff, 'Dr.', shows eighth-note patterns. The section ends with a final vertical bar line.

PK - T1 - Mushtaq-Omar-Norbert

Tabla **H 6/4**

1 > > > >
V - - - -

3 > > > > > > > >
V - - - - - - - -

5 > > >
X - - - - - - - -

7 > > >
X - - - - - - - -

9 >
- - - - - - - -

11 >
- - - - - - - -

13 >
- - - - - - - -

15 > > >
- - - - - - - -

18 3 90 05

Piano

rubato

6

Klav.

7

12

Klav.

13

18

Klav.

19

24

24 rit.

Klav.

fast

28

Whist.

mf vibrato

pp portamento simile

Klav.

Syn. Str.

p

32

Whist.

Klav.

Syn. Str.

8

35

Whist.

Klav.

Syn. Str. 8 8 8

38

Whist.

Klav.

Syn. Str. 8 8

41

Whist.

Klav.

Syn. Str. 8 8

4

44

Whist.

Klav.

Syn. Str.

48

Whist.

Klav.

Syn. Str.

51

Whist.

Klav.

Syn. Str.

55

Whist.

Klav.

Syn. Str.

5

58

Whist.

Klav.

S. Bass

Syn. Str.

61

Whist.

Klav.

S. Bass

Syn. Str.

65

Whist.

Klav.

S. Bass

Syn. Str.

69

Whist.

Klav.

Syn. Str.

7

73

Whist.

Klav.

Syn. Str.

77

Whist.

Klav.

Syn. Str.

80

Whist.

Klav.

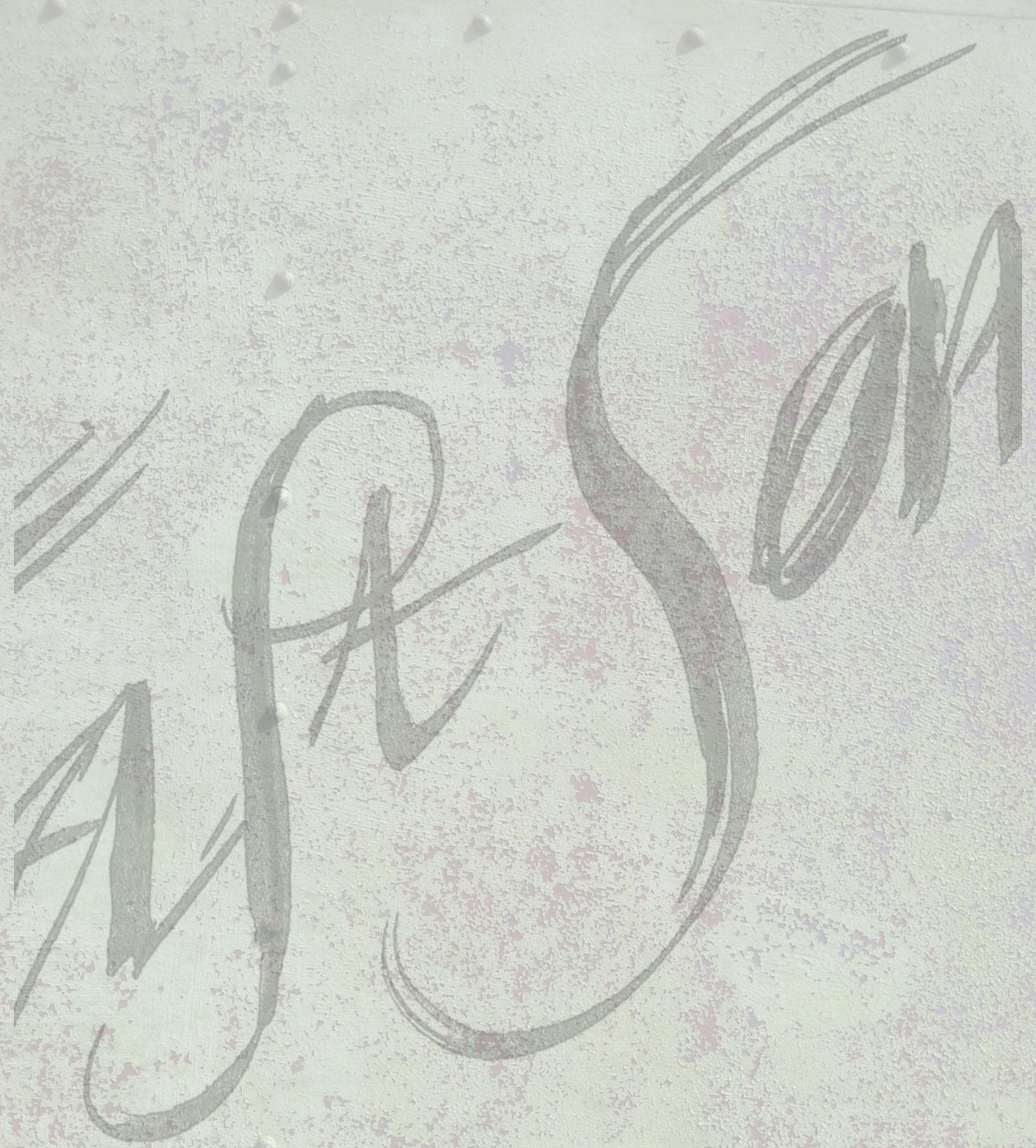
S. Bass

Syn. Str.

fade out

fade out

fade out



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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