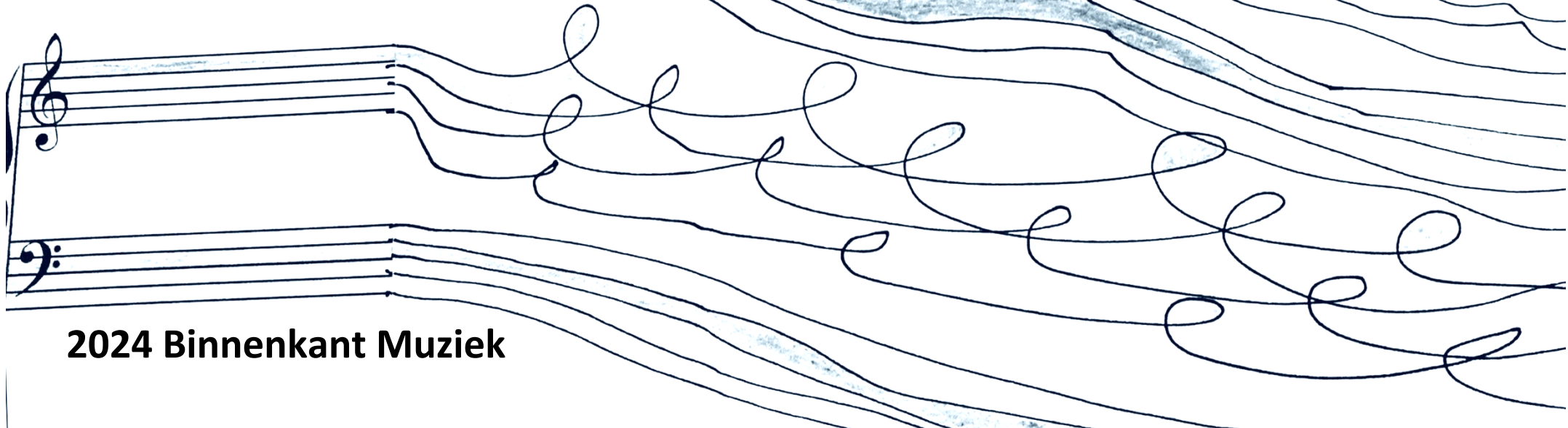
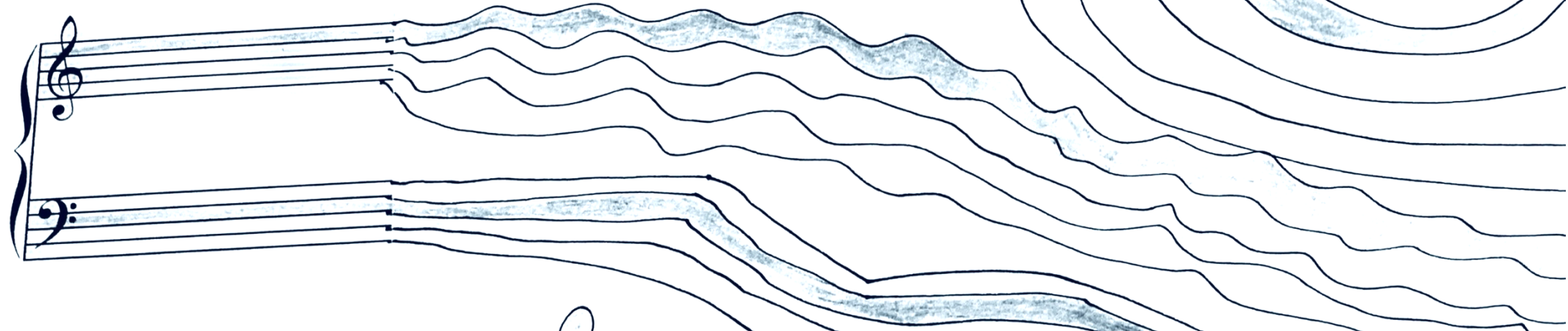


*One of many
roads to
improvisation
&
graphic
notation*

Geluidsgolven | *Sound waves*



2024 Binnenkant Muziek

Hoe gebruik je dit boek?

De **ostinati** op de linkerbladzijden zijn bedoeld om op te improviseren. Je kunt het beste eerst deze patronen aanleren en automatiseren. Het is het fijn om ze uit je hoofd te weten! Want pas als je het zonder nadenken kan spelen, ben je er eigenlijk aan toe om er iets “bij” te spelen met je andere hand.

Wat natuurlijk ook kan, is een tweede pianist die het ostinato speelt terwijl jij improviseert. Of een tweetal pianisten speelt het ostinato en de anderen improviseren en daarna rouleert het. Voel je vrij om te experimenteren!

Zo ook bij de **geluidsgolven** op de rechterbladzijden, die je helpen om na te denken over hoe je iets kunt opschrijven zonder notenschrift. Bij deze meeste geluidsgolven is alleen laag/hoog aangegeven. De symbolen (bijvoorbeeld een kruisje) zeggen niet wat je daar moet doen. Dat mag je dus zelf verzinnen! Maar het is wel de bedoeling dat je van tevoren iets afspreekt met jezelf. Als er een kruisje staat, mag je bijvoorbeeld een cluster doen (aantal tonen tegelijk) of zingen. Of iets anders wat je vindt passen in dit stuk. Ik wens je heel veel plezier hiermee!

How to use this book?

The ostinati on the left-hand pages are meant to be improvised on. It's best to learn and automate these patterns first. It's nice to know them by heart! Because only when you can play it without thinking are you actually ready to play something 'in addition' with your other hand. What is also possible, of course, is a second pianist playing the ostinato while you improvise. Or a pair of pianists play the ostinato and the others improvise and then it rotates. Feel free to experiment!

Similarly with the sound waves on the right-hand pages, which help you think about how to write something down without traditional notation. For most of these sound waves, only low /high is indicated. The symbols (for example a cross) do not tell you what to do there. So you can make that up yourself! But you should agree something with yourself in advance. If there is a cross, you can for example do a cluster (number of notes at once) or sing. Or anything else you think fits in with this piece.

I wish you lots of fun with this!

Je mag na een tijdje de tonen van de LH ook een beetje veranderen. Maar probeer wel het ostinato te laten doorgaan.

Ostinato 1

pp


Ped. *

You may also change the tones of the LH a little after a while. But do try to keep the ostinato going.

Je mag na een tijdje de tonen van de RH ook een beetje veranderen. Maar probeer wel het ostinato te laten doorgaan.

Ostinato 2

Am

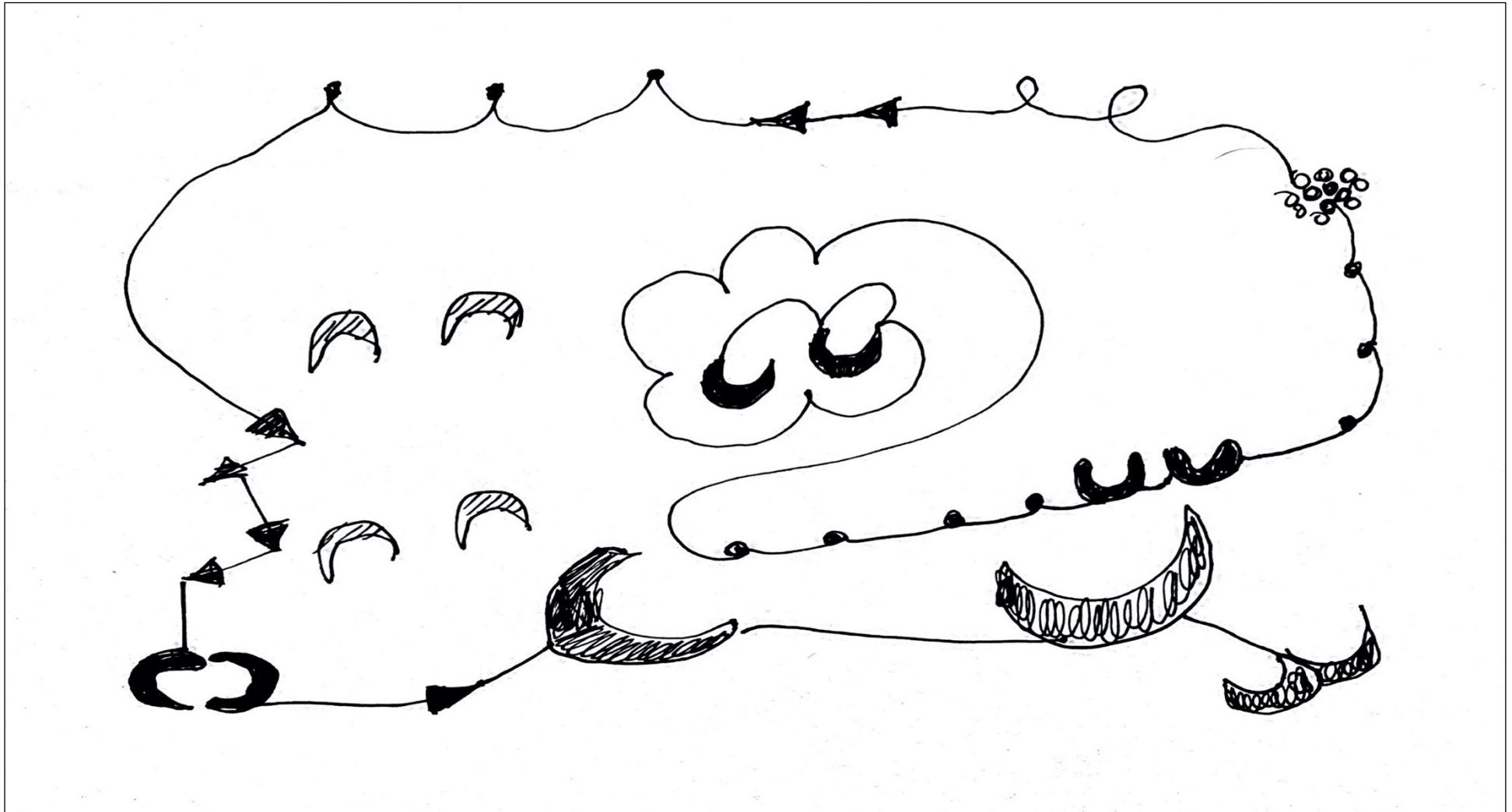


G

The image shows a musical score for a right-hand ostinato. It consists of a single staff in treble clef with a common time signature (C). The melody is a sequence of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. This sequence is repeated across the staff. Above the first four measures, the chord 'Am' is indicated. Above the fifth measure, the chord 'G' is indicated. The piece ends with a double bar line.

You may also change the tones of the RH a little after a while. But do try to keep the ostinato going.

Geluidsgolf 2
Sound Wave 2



Geluidsgolf 3
Sound Wave 3



You can add all kinds of things to this with your RH: the notes of the scale of C usually sound good (just do it from high to low, but keep listening for yourself to see if it's right!) and most importantly, the ostinato keeps going without stopping. Or add some chords in the RH.

Ostinato 4

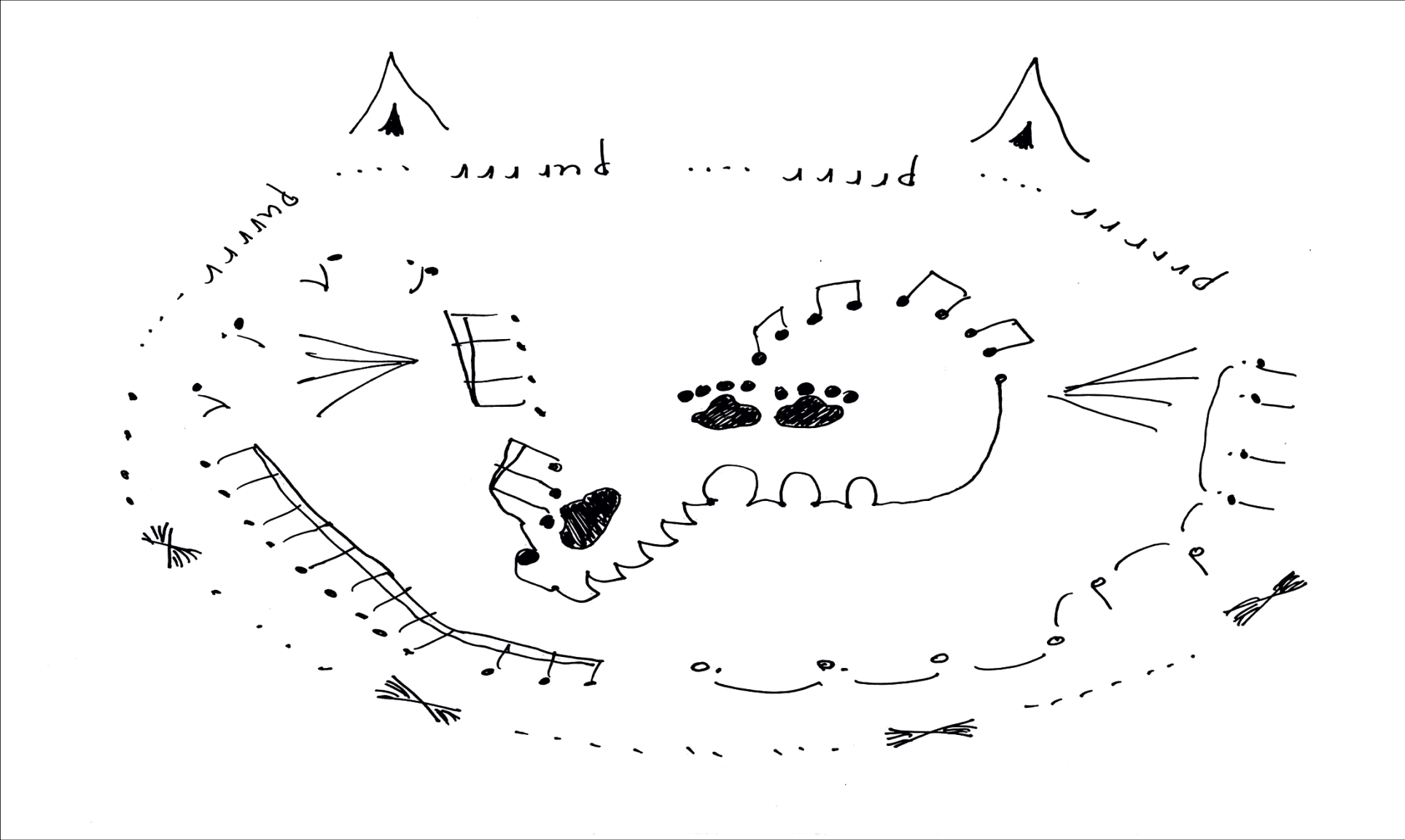
Je kunt hier met je RH van alles aan toevoegen: de tonen van de toonladder van C klinken meestal goed (doe maar eens van hoog naar laag, maar blijf zelf luisteren of het klopt!) en het belangrijkste is dat het ostinato door blijft gaan zonder te stoppen. Of voeg wat akkoorden toe in de RH.

C F G⁷ C F G⁷

Ostinato is Italian for stubborn or obstinate. Repeating the same short motif over and over again comes across a bit like drumming, stubbornly refusing change. The style form is common in the bass (basso ostinato).

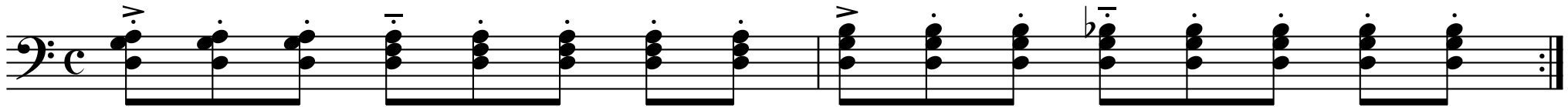
Ostinato is Italiaans voor **koppig of obstinaat**. Het herhalen van steeds hetzelfde korte motief komt een beetje over als drummen, koppig verandering weigeren. De stijlform komt veel voor in de bas (basso ostinato).

Geluidsgolf 4
Sound Wave 4



Stel ook eens in de LH je eigen 'fantasie'akkoorden samen. Denk niet teveel na, luister gewoon goed naar de samenklanken. Het gaat niet om 'mooi' of 'lelijk' maar let vooral op tegenstellingen 'consonant' (tevreden) en 'dissonant' (onrustig).

Ostinato 5



Also compose your own 'fantasy' chords in the LH. Don't think too much, just listen carefully to the consonances. It's not about 'beautiful' or 'ugly' but pay attention to contrasts between 'consonant' (satisfied) and 'dissonant' (restless).

Geluidsgolf 5
Sound Wave 5

Handwritten musical notation for the first system of 'Sound Wave 5'. It consists of two staves, treble and bass clef, joined by a brace on the left. The treble staff contains a series of 'x' marks that rise from the middle of the staff to the top line, then descend back to the middle. The bass staff contains 'x' marks that rise from the bottom line to the middle of the staff. A dynamic marking 'p' is written in the treble staff. The notation is stylized and appears to be a sketch of a sound wave.

Handwritten musical notation for the second system of 'Sound Wave 5'. It consists of two staves, treble and bass clef, joined by a brace on the left. The treble staff contains a series of 'x' marks that rise from the middle of the staff to the top line, then descend back to the middle. The bass staff contains 'x' marks that rise from the bottom line to the middle of the staff. A dynamic marking 'mf' is written in the treble staff. A dynamic marking 'f' is written in the bass staff. A dynamic marking 'pp' is written in the treble staff. The notation is stylized and appears to be a sketch of a sound wave.

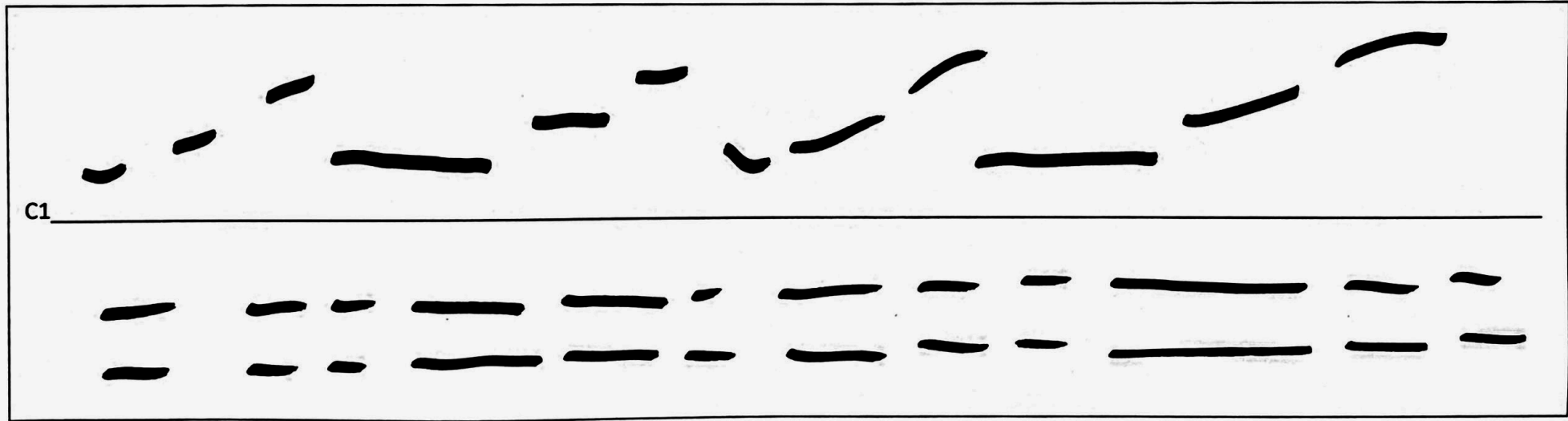
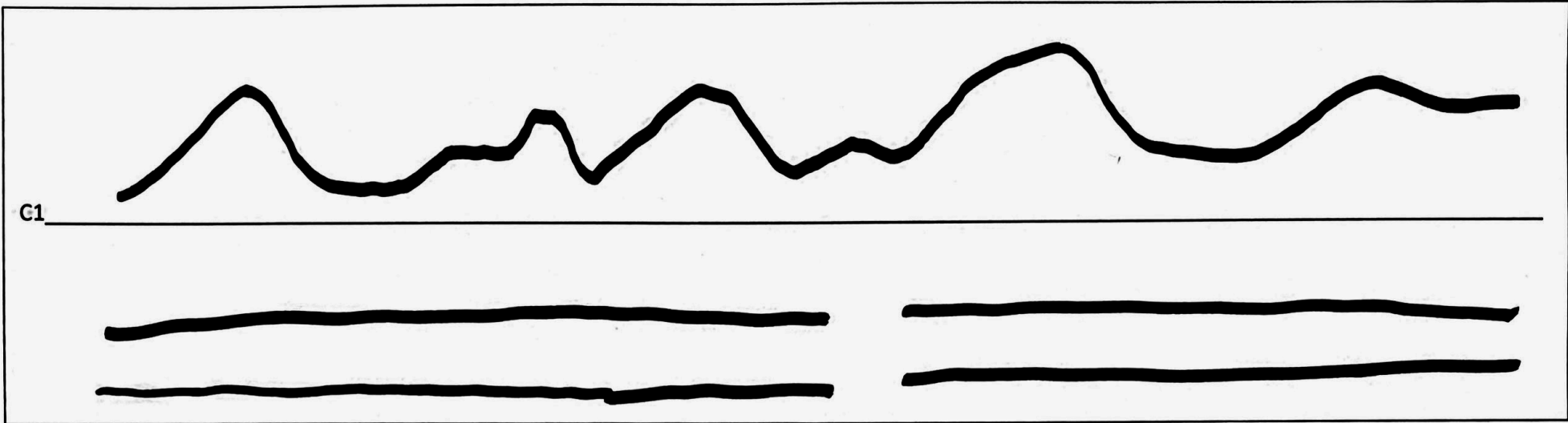
Ostinato 6

Kijk of je met je LH wat mooi lage oktaven erbij kunt spelen. Gebruik je oren om te kijken of het past of niet. Als het niet mooi is, verander je het gewoon. Kleuren die altijd bij elkaar passen, zijn dezelfde tonen. Dus als je RH cis-fis-dis heeft, kan je LH bijvoorbeeld dezelfde tonen spelen.



With your LH, see if you can play some nice low octaves with it. Use your ears to see if it fits or not. If it's not nice, just change it. Colours that always match are the same tones. So if your RH has c-sharp-f-sharp, your LH can play the same tones, for example.

Geluidsgolf 6
Sound Wave 6



Ostinato 7

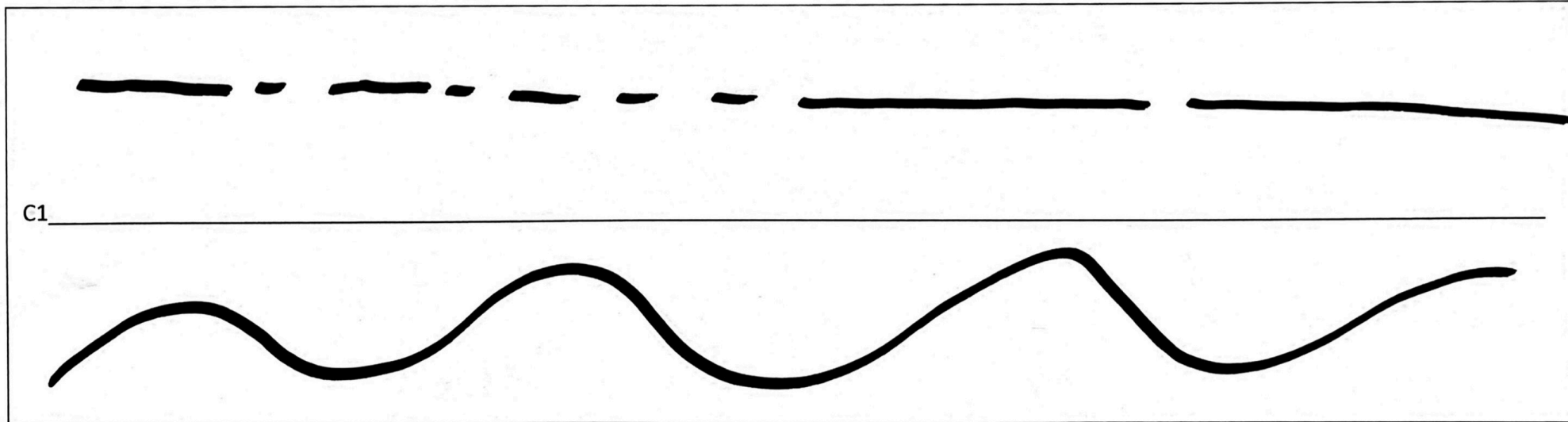
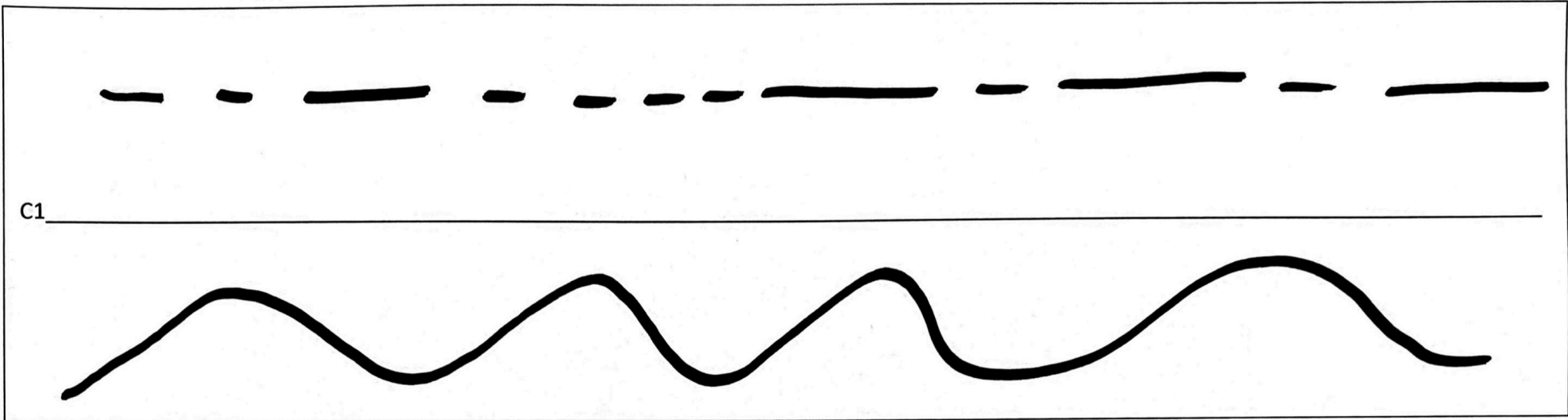
Hieronder zie je een A mineur akkoord (A-c-e) maar dan 'gebroken' gepakt als A-e-a-c-a-e. Je kunt dit akkoord ook op D mineur spelen (D-a-d-f-d-a) of E majeur (E-b-e-gis-e-b) en deze afwisselen. RH dezelfde tonen klinken meestal goed, maar blijf checken met je oren en probeer te variëren. Maak je RH niet te moeilijk! Langen tonen zijn ook goed, in elk geval ander ritme dan LH.

Am

Ped. *

Above you see an A minor chord (A-c-e) but 'broken' played as A-e-a-c-a-e. You can also play this chord on D minor (D-a-d-f-d-a) or E major (E-b-e-gis-e-b) and alternate them. RH the same notes usually sound good, but keep checking with your ears and try to vary. Don't make your RH too difficult! Long notes are also good, at least in a different rhythm from LH.

Geluidsgolf 7
Sound Wave 7



Ostinato 8

Om dit 'Latin' ritme te snappen, zou je eerst eens met je andere hand de achtste noten kunnen spelen TERWIJL je links het ritme speelt.

Je krijgt dan:

1-2 1-2-3 1-2 1-2 1-2 1-2 1-2 én
(maar je kunt ook een woord bedenken,
bijvoorbeeld:
kiwi ananas kiwi

Dm C

Kiwi pine - ap - (ple) kiwi ki - (wi) kiwi ki - (wi) kiwi and

To understand this 'Latin' rhythm, you could first play the eighth notes with your other hand WHILE playing the rhythm on the left.

You will then get:

1-2 1-2-3 1-2 1-2 1-2 1-2 1-2 ánd

*(but you can also think of a word, e.g:
kiwi pineapple kiwi*

Geluidsgolf 8
Sound Wave 8

A musical score for piano, consisting of three systems of a grand staff (treble and bass clefs). The score is annotated with hand icons and sound wave visualizations. The first system shows a treble clef with two hand icons and a bass clef with a wavy line. The second system shows a treble clef with one hand icon and a bass clef with a wavy line. The third system shows a treble clef with one hand icon and a bass clef with a series of 'x' marks. The background features a large, stylized sound wave graphic that spans across the systems.



= 4 zwarte toetsen tegelijk



= glissando over witte toetsen



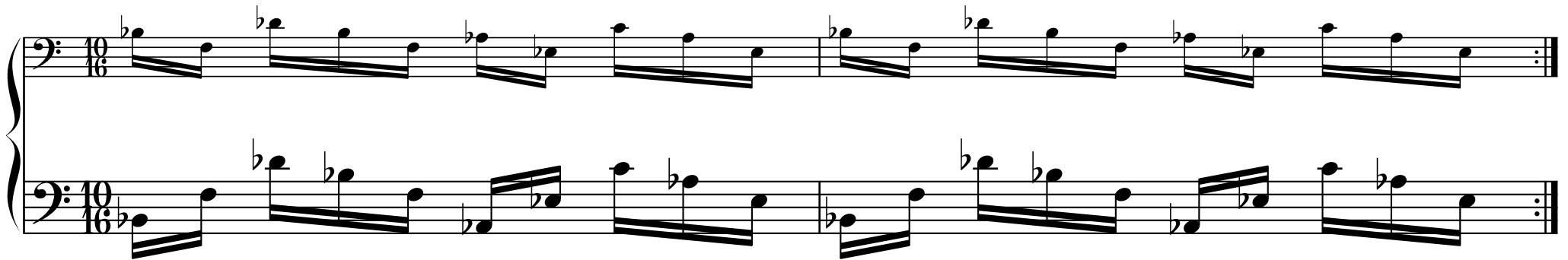
= walking up the stairs with your elbow



*If the lower chords are too wide, you can do the upper 'ossia'.
In the LH, try to keep 12-123-12-123, while doing 123-12-123-12 with your RH. Then you get the real Canto Ostinato feeling!*

Ostinato 9

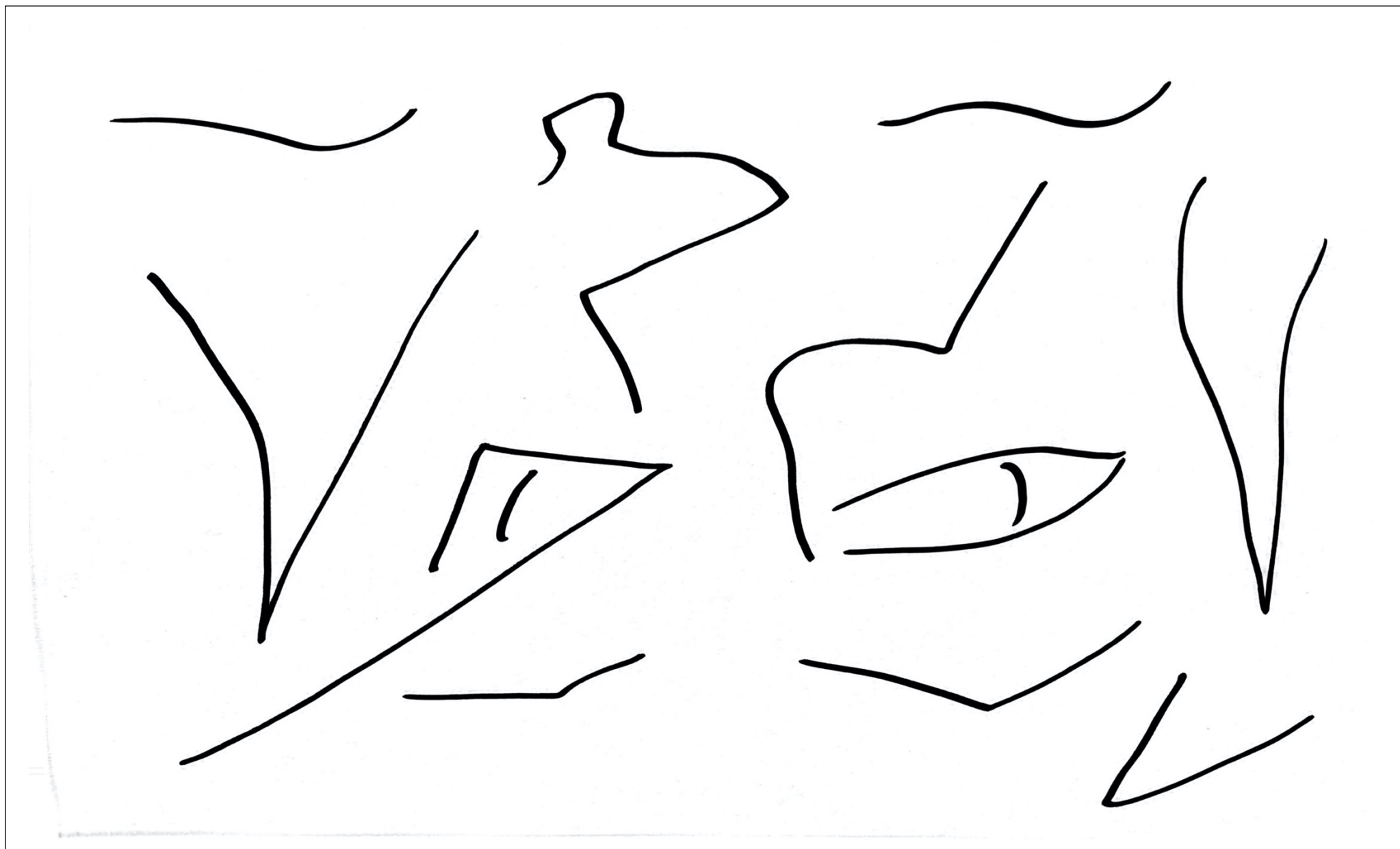
*Als de onderste grepen te breed zijn, kun je de bovenste 'ossia' doen.
Probeer in de LH 12-123-12-123 aan te houden, terwijl je met je RH 123-12-123-12 doet. Dan krijg je het echt Canto Ostinato gevoel!*



*The first four bars of Canto Ostinato by Simeon ten Holt were published by Donemus in 1979 and released on behalf of the composer at www.simeontenholt.com released for download.
NB this is the 3rd bar.*

*De eerste vier maten van Canto Ostinato van Simeon ten Holt zijn door Donemus in 1979 gepubliceerd en namens de componist op www.simeontenholt.com vrijgegeven om te downloaden.
NB dit is de 3e maat.*

Geluidsgolf 9
Sound Wave 9



Ostinato 10

Speel in de LH akkoordtonen in allerlei omkeringen door elkaar:

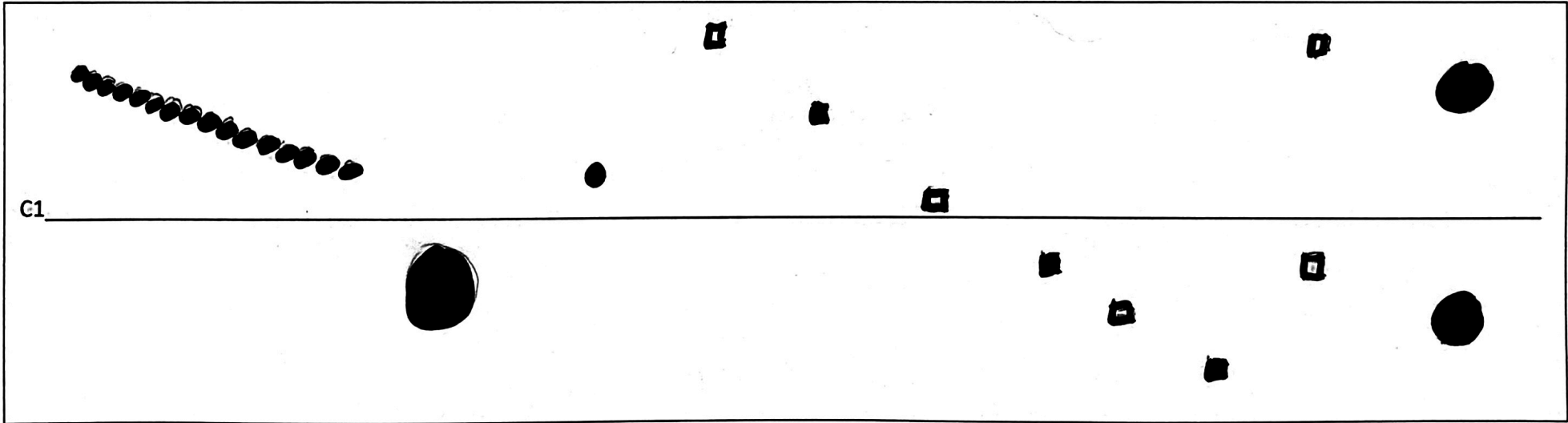
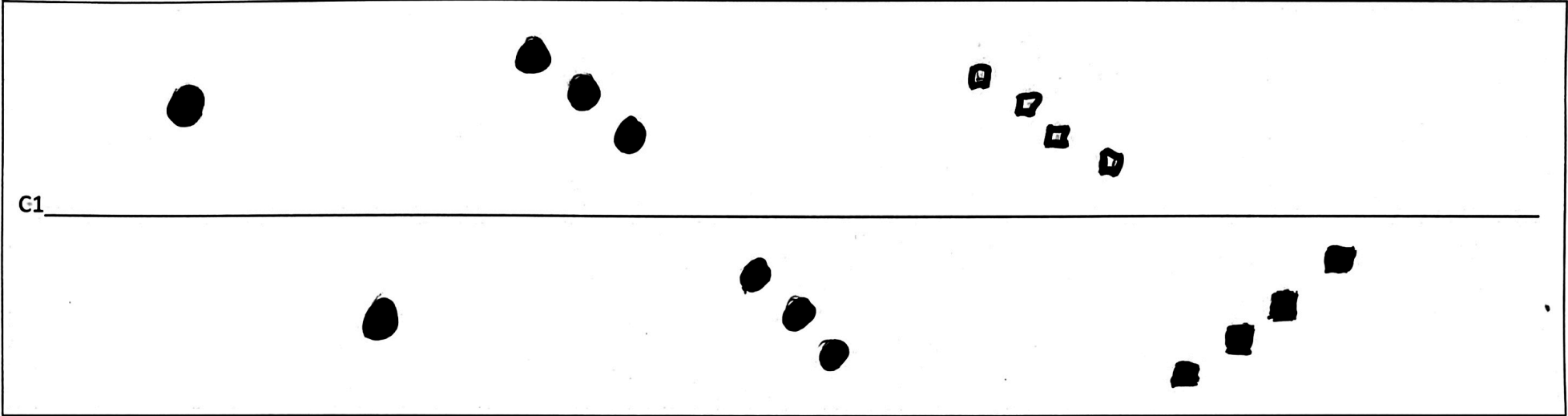
Am = A-c-d
C = C-e-g
G = G-b-d
F = F-a-c

The musical notation shows a single staff in treble clef with a common time signature (C). The piece consists of four measures, each representing a different chord: Am, C, G, and F. Each chord is played as a four-note pattern on a five-line staff, with the notes grouped together. The Am chord uses notes A, C, and D; the C chord uses C, E, and G; the G chord uses G, B, and D; and the F chord uses F, A, and C. The pattern for each chord is a sequence of four notes, with the first note being the root of the chord and the subsequent notes being the other chord tones.

Play in the LH chord tones in all kinds of inversions:

*Am = A-c-d
C = C-e-g
G = G-b-d
F = F-a-c*

Geluidsgolf 10
Sound Wave 10



Dit ostinato is geïnspireerd door Philip Glass, de componist van 'Minimal Music'. Deze opeenvolging van akkoorden komt ook in popmuziek regelmatig voor.

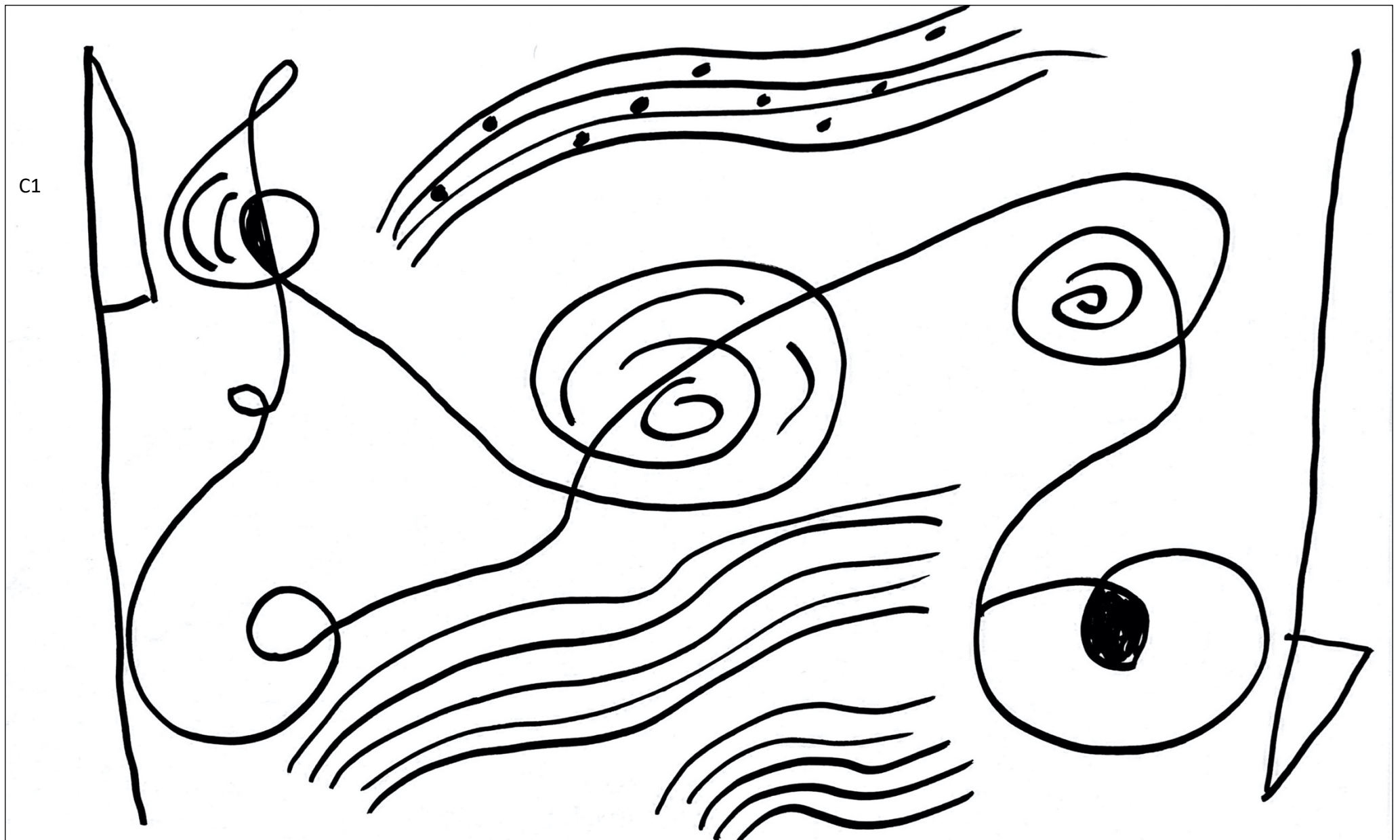
Ostinato 11

Am F/A C/G G(sus4) G

Ped. * * *

This ostinato was inspired by Philip Glass, the composer of 'Minimal Music'. This sequence of chords is also common in pop music.

Geluidsgolf 11
Sound Wave 11



Dit is een blues schema. Je kunt het zo vaak herhalen als je wilt.
 In de RH zou je de majeur bluestoonladder G kunnen spelen, de tonen daarvan klinken meestal goed:
 G-a-ais-b-d-e-g met de vingers:
 1-2-3-1-2-3-5
 Je kunt dit blijven doen, of bij de andere akkoorden de bluestoonladders C of D:
 C = C-d-dis-e-g-a-c 1-2-3-1-2-3-5
 D = D-e-eis-fis-a-b-d 1-2-3-4-1-2-3

Ostinato 12

Play 4 times Play 2 times Play 2 times Play 1 time Play 1 time Play 2 times

G C G D C G

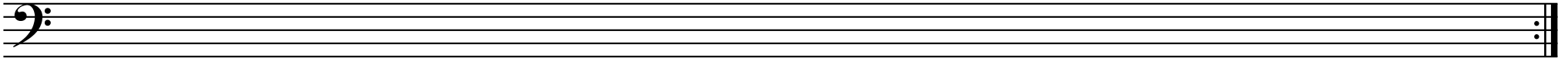
*This is a blues scheme. You can repeat it as many times as you like. In the RH you could play the major blues scale G, the notes of which usually sound good:
 G-a-ais-b-d-e-g with the fingers: 1-2-3-1-2-3-5
 You can keep on doing this, or with the other chords the blues scales C or D:
 C = C-d-dis-e-g-a-c 1-2-3-1-2-3-5
 D = D-e-eis-fis-a-b-d 1-2-3-4-1-2-3*

Geluidsgolf 12
Sound Wave 12



Bedenk hier je eigen ostinato en schrijf het op!

Ostinato 13



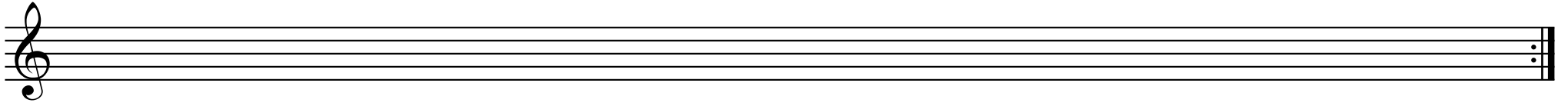
Imagine your own ostinato here and write it down!

Geluidsgolf 13
Sound Wave 13

The image displays a musical score for 'Geluidsgolf 13' in 4/4 time, consisting of two staves. The first staff begins with a treble clef and a 4/4 time signature. The music starts with a dynamic marking of *mp* (mezzo-piano) and includes a triplet of eighth notes. The dynamics progress to *mf* (mezzo-forte) and then *f* (forte). The score features various musical notations such as slurs, accents, and fingerings (3 and 5). The second staff continues the melodic line with similar dynamics and includes a triplet of eighth notes and a final flourish. The overall structure is a single melodic line with dynamic and articulation markings.

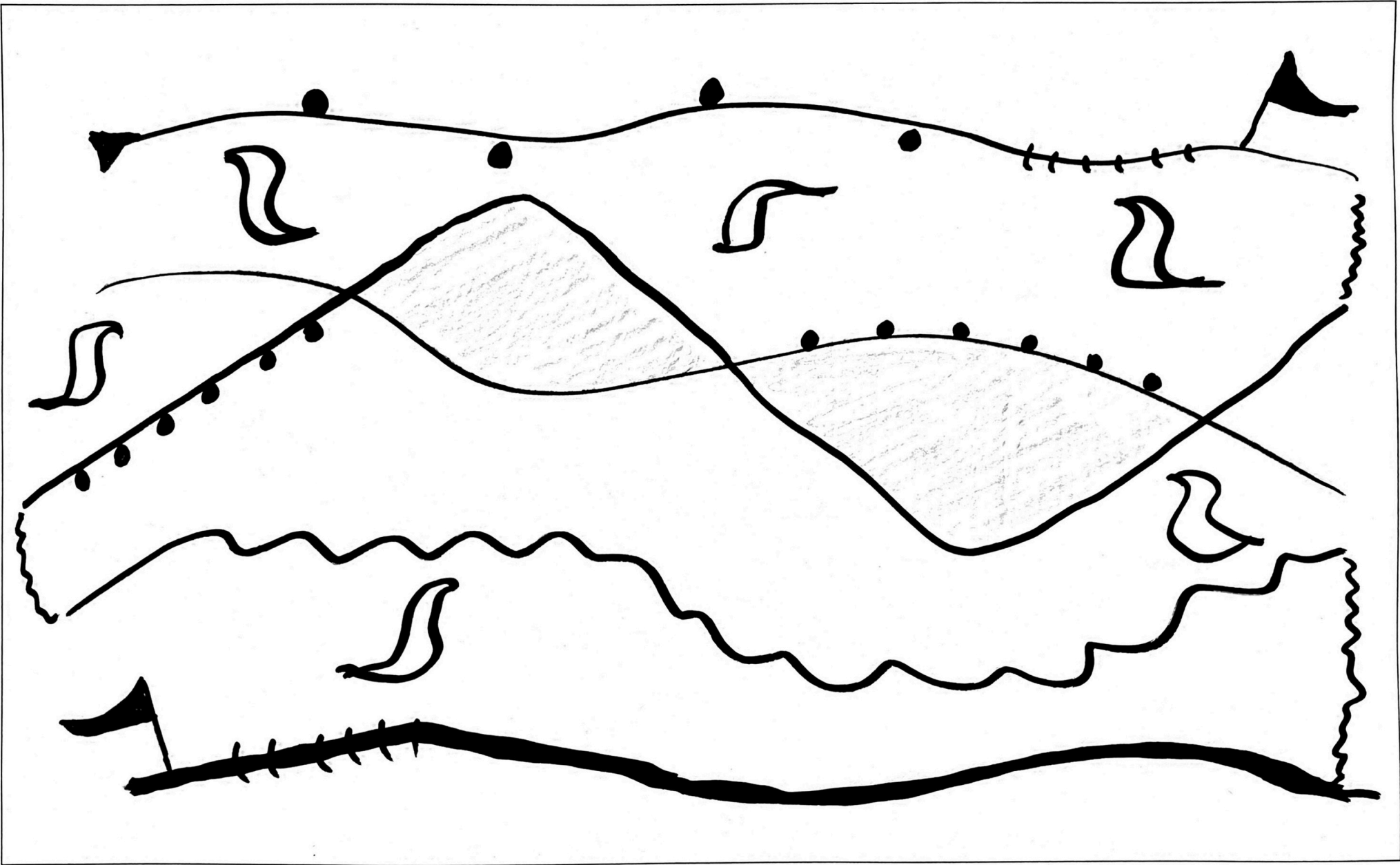
Bedenk hier je eigen ostinato en schrijf het op!

Ostinato 14



Imagine your own ostinato here and write it down!

Geluidsgolf 14
Sound Wave 14



Ostinato 15

RH kiest tonen van toonladder van A mineur:

A-b-c-d-e-f-g(#)-a

Alleen tijdens het E akkoord kun je beter een gis spelen dan een g.

Play 2 times every bar

Am Em Am Em

Dm Am E Am

RH chooses notes from scale of A minor:

A-b-c-d-e-f-g(#)-a

Only during E chord, a g# will be needed.

*Write your own sound wave
here and slowly derail it.*

Geluidsgolf 15

Sound Wave 15

Schrijf hier je eigen
geluidsgolf en laat het
langzamerhand ontsporen.

The image shows a large rectangular area containing three systems of musical staves. Each system consists of two staves, one with a treble clef and one with a bass clef. The staves are filled with various hand-drawn sound wave patterns. The top system shows a smooth, wavy line that gradually becomes more complex and irregular. The middle system shows a series of small, repetitive, wavy lines that gradually become more chaotic. The bottom system shows a series of large, looping, and swirling lines that gradually become more intricate and tangled. The overall effect is a visual representation of sound waves that are slowly derailing or becoming more complex over time.

