

2/4 — U Šest

$\text{♩} = 126$

Musical notation for 'U Šest' in 2/4 time. The music consists of two measures. Each measure contains four eighth notes. The first three eighth notes are grouped by vertical bar lines, while the fourth eighth note is grouped by a diagonal bar line extending from the top-left to the bottom-right. Below the notes, the rhythm is labeled with 'B' (Balkan) and 'T' (Tambor). The first measure has 'B T' under each of the first three notes, and 'BT' under the fourth note. The second measure has 'B T' under each of the first three notes, and '2' under the fourth note. The tempo is indicated as $\text{♩} = 126$.

2/4 — Trite Pati

$\text{♩} = 120$

The musical notation is written on a single staff with a common time signature (indicated by a 'C') and a key signature of two sharps (indicated by 'II'). The time signature is explicitly shown as '2/4' above the staff. The tempo is marked as $\text{♩} = 120$. The rhythm consists of eighth notes and sixteenth notes. Below the staff, the pattern is labeled with the letters B, T, b, and T, corresponding to the notes and rests. The first measure is B-T-b-T. The second measure is B-T-b-T. The third measure is B-T-b-T. The fourth measure is B-T-BT. The fifth measure is B-T-b-T. The sixth measure is B-T-b-T. The seventh measure is B-T-b-T. The eighth measure is B-T-BT. The ninth measure is B-T-BT. The staff ends with a double bar line.

II 2/4

B T b T B T b T B T b T B T BT
1 2 1 2 1 2 1 2
B T b T B T b T B T b T B T BT
1 2 1 2 1 2 1 2

2/4 (6/8) — Pravo

$\text{♩.} = 152$

II **2** **6**
4 **8**

B t bT T B T B T

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

2/4 — Chochek

$\text{♩} = 92$

1

B t T T B
1 2 3 4
S S q

B t T t T
1 2 3 4
S S q

B t T T B
1 2 3 4
S S q

B t T t T
1 2 3 4
S S q

2

B T B T T B T
1 2 3 4
S S q

B T B T T B T
1 2 3 4
S S q

B T B T T B T
1 2 3 4
S S q

B T B T T B T
1 2 3 4
S S q

$\frac{3}{4}$ — Tsamiko

$\text{♩} = 88$

The musical notation is written on a single staff with a common time signature ($\frac{4}{4}$) but a 3/4 feel. It consists of four measures separated by vertical bar lines. Each measure contains four eighth notes. Above each note is a letter indicating the stroke: 'B' (Bass drum), 't' (Tom), 'T' (Toms), or 'q' (Cymbal). The first measure starts with a Bass drum (B) followed by three Tom strokes (t, T, T). The second measure starts with a Tom stroke (t) followed by three Bass drum strokes (B, B, B). The third measure starts with a Bass drum (B) followed by three Tom strokes (t, T, T). The fourth measure starts with a Tom stroke (t) followed by three Bass drum strokes (B, B, B). The fifth measure begins with a Bass drum (B) followed by three Tom strokes (t, T, T). The sixth measure begins with a Tom stroke (t) followed by three Bass drum strokes (B, B, B). The seventh measure begins with a Bass drum (B) followed by three Tom strokes (t, T, T). The eighth measure begins with a Tom stroke (t) followed by three Bass drum strokes (B, B, B). The ninth measure begins with a Bass drum (B) followed by three Tom strokes (t, T, T). The tenth measure begins with a Tom stroke (t) followed by three Bass drum strokes (B, B, B). The eleventh measure begins with a Bass drum (B) followed by three Tom strokes (t, T, T). The twelfth measure begins with a Tom stroke (t) followed by three Bass drum strokes (B, B, B). The thirteenth measure begins with a Bass drum (B) followed by three Tom strokes (t, T, T). The fourteenth measure begins with a Tom stroke (t) followed by three Bass drum strokes (B, B, B). The fifteenth measure begins with a Bass drum (B) followed by three Tom strokes (t, T, T). The sixteenth measure begins with a Tom stroke (t) followed by three Bass drum strokes (B, B, B). The sixteenth measure ends with a single eighth note (B) followed by a fermata symbol.

Notated by David Bilides, August 2016, for the *balkanalia!* Balkan Rhythms class. This is meant as a basic introduction.

5 (2+3) — Paydushko

$\text{♪.} = 126$

II 5
16

B B T
12 12 3
q S

B T T
12 12 3
q S

B B T
12 12 3
q S

B B T
12 12 3
q S

B T T
12 12 3
q S

B T T
12 12 3
q S

B T
12 123
q S

7 (3+2+2) — Lesnoto

$\text{♪} = 104$

II 16

B T B T B T B T B T B T B T
12 3 12 12 12 3 12 12 12 3 12 12 12 3 12 12
S q S q S q S q S q S q S q S q
S L S L S L S L S L S L

7 (3+2+2) — Kalamatiano

$\text{J} = 132$

7 (2+2+3) — Rachenitsa

$\text{♩} = 110$

II 16

B T B T B T B T B T B T B B B T B T B T B T B T B T T T B t B
12 12 12 3 12 12 12 3 12 12 12 3 12 12 12 3 12 12 12 3 12 12 12 3 12 12 12 3 12 12 12 3
q q S q q S q q S q q S q q S q q S q q S q q S
L S L S L S L S L S L S L S L S

7 (3+2+2) — Chetvorno

$\text{♪.} = 144$

II 16

B t b T B t b T B t b T B t B B B t b T B t b T B t b T B t B

12 3 12 12 12 3 12 12 12 3 12 12 12 3 12 12 12 3 12 12 12 3 12 12 12

S q q S q q S q q S q q S q q S q q S q q S q q S q q

S L S L S L S L S L S L S L S L

7 (2+2+1+2) — Eleno Mome

$\text{♩} = 138$

II 7/8

B T b T B T T B T b T B T T B T b T B T T B T b T B B T

1 2 1 2 1 1 2 1 2 1 2 1 1 2 1 2 1 2 1 1 2 1 2 1 2 1 1 2

S S q S S S q S S S q S S S q S

9 (2+2+2+3) — Devetorka

$\text{♩} = 160$

II 9/8

B t b T B B T T B t b T B B T T B t b T B B T T B t b T BT BT

1 2 1 2 12 1 2 12 1 2 12 1 2 3

q q S q S q S

L q S L q S

9 (2+2+2+3) — Daychovo

$\text{♩} = 96$

II 9/16

Top Staff Rhythms:

B	T	B	T	T
12	12	12	12	3
q	q	q	S	
L	q	S		

Bottom Staff Rhythms:

B	T	b	BT	T
12	12	12	12	3
q	q	q	S	
L	q	S		

11 (2+2+3+2+2) — Kopanitsa

$\text{♩} = 100$

II 11
16

B T B T B T
12 12 12 3 12 12
q q S q q
L S L

B T B T B T
12 12 12 3 12 12
q q S q q
L S L

B T B T B T
12 12 12 3 12 12
q q S q q
L S L

B T B T B
12 12 12 3 12
q q S q q
L S L

11 (3+2+2+2+2) — Patrunino

$\text{♩} = 100$

II **16**

B T B T B T B T B T B T B T B T B T B T B T B
12 3 12 12 12 12 12 3 12 12 12 12 12 3 12 12 12 12 12 3 12 12 12 12
S q q q q S q q q q S q q q q S q q q q
S L L L L L S L L L L L S L L L L L S L L L L L

11 (3+3+2+3) — Baba Gúrga

$\text{♩.} = 116$

[1] **II** **16**

B t T T B B
12 3 12 3 12 123
S S q S

B t T T B B
12 3 12 3 12 123
S S q S

B T B T B T
12 3 12 3 12 12 3
S S q S

B t T T B B
12 3 12 3 12 123
S S q S

[2] **II**

B t T b T b B rr
12 3 1 2 3 12 12 3
S S q S

B t T b T b B rr
12 3 1 2 3 12 12 3
S S q S

B rr B rr B B rr
12 3 12 3 12 12 3
S S q S

B t T b T b B
12 3 1 2 3 12 12 3
S S q S

12 (7+5: 3+2 + 2+3+2) — Beranche

$\text{♪} = 120$

II **7** **16**

B T B T B T T B T B t T T

12 3 12 12 1 23 12 1 23 1 2 12 12

S q S q S q S q S q L q S

S L S q S q S L S q S q

13 (2+2+2+3+2+2) — Postupano

$\text{♪} = 160$

[1] II $\frac{13}{16}$

B T b B T T T B T b B T B T B T b B T T T B T b B T B T

12 1 2 12 12 3 12 1 2 12 1 2 12 12 3 12 1 2 12 1 2 12 12 3 12 1 2 12 1 2 12 12 3 12 1 2

S q S S S S q S S S S q S S S S q S S S S q S S S

L q S L L q S L L q S L L q S L L q S L L q S L L

[2] II

B T b B T b T B T b B T B rr B T b B T b T B T b B T B rr

12 1 2 12 123 1 2 12 12 1 2 12 3 12 1 2 12 1 2 12 123 1 2 12 12 1 2 12 12 3 12 1 2

S q S S S S q S S S S q S S S S q S S S S q S S S

L q S L L q S L L q S L L q S L L q S L L q S L L

15 (2+2+2+2+3+2+2) — Buchimish; Posednica

$\text{J} = 92$

16 (9+7: 2+2+2+3 + 2+2+3) — Pushteno; Leventikos

$\text{♩} = 108$

II 12

B T B T T B T T B T B T T B T T B T B B T B B T B T B T T B T B

12 12 12 12 3 12 12 123 12 12 12 12 3 12 12 123 12 12 12 12 3 12 12 123 12 12 12 12 3 12 12 123

q q q S q q S q q q S q q S q q q S q q S q q q S q q S

L q S L S L q S L S L q S L S L q S L S

18 (7+11: 3+2+2 + 2+2+3+2+2) — Janino

$\text{♩} = 96$

II **18** **16**

B T b T
12 3 12 12 B T B b T
12 12 12 3 12 12 B T b T
12 3 12 12 B T B b T
12 12 12 3 12 12

S q q
S L q q S
S L S q q
S L q q S
S L

B T b T
12 3 12 12 B T B b T
12 12 12 3 12 12 B T b T
12 3 12 12 B T B b T
12 12 12 3 12 12

S q q
S L q q S
S L S q q
S L q q S
S L

18 (7+11: 3+2+2 + 2+2+3+2+2) — Janino solo

$\text{♩} = 104$

II 18
16

rr B t T b t T b t T t BT b rr B t T b rr B T B T BT

12 3 12 1 2 12 1 2 12 3 12 1 2 12 3 12 1 2 12 12 1 23 12 12

S q q q q S q q S q q S L q q S q q L S L

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