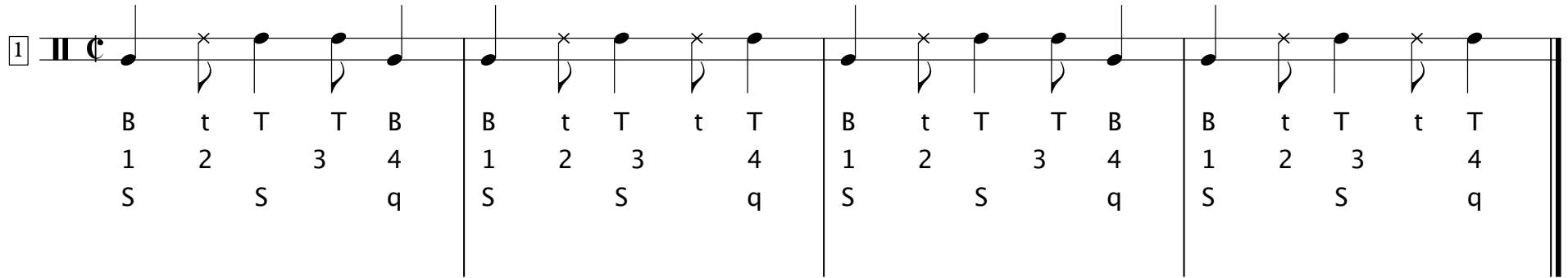
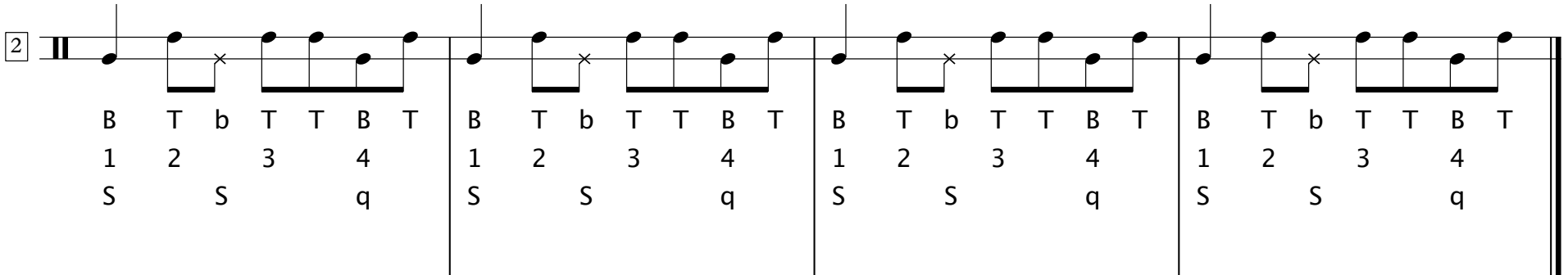


## 2/4 — Chocek

$\text{♩} = 92$

1 

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

2 

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

## 2/4 — Chochek

9

3

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

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

S S Q S S Q S S Q S S Q

13

4

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

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

S S Q S S Q S S Q S S Q

## 2/4 (6/8) — Pravo

♩. = 152

II  $\frac{2}{4}$   $\frac{6}{8}$

B t bT T | B t bT T | B t bT T | B t bT T | B t bT T | B t bT T | 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 — Trite Pati

♩ = 120

II 2/4

B T b T | B T b T | B T b T | B T BT | B T b T | B T b T | B T b T | B T BT

1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2 | 1 2

## 2/4 — U Šest

♩ = 126

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

### 3/4 — Tsamiko

♩ = 88

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

## 4/4 - Pembe

♩ = 88

The image shows a musical staff in 4/4 time, divided into four measures. The notation uses a simplified system where notes are represented by letters (B, t, T, b) and rests by 'x'. The first measure contains a half note (B), a quarter note (t), a quarter note (T), a quarter note (b), a half note (T), a half note (B), a half note (T), and a half note (b). The second measure contains a half note (B), a quarter note (t), a quarter note (T), a quarter note (b), a half note (T), a half note (B), a half note (T), and a half note (b). The third measure contains a half note (B), a quarter note (t), a quarter note (T), a quarter note (b), a half note (T), a half note (B), a half note (T), and a half note (b). The fourth measure contains a half note (B), a quarter note (t), a quarter note (T), a quarter note (b), a half note (T), a half note (B), a half note (T), and a half note (b). The notation is repeated in the second, third, and fourth measures. The staff is marked with a double bar line at the beginning and end of each measure. The time signature is 4/4.

4/4

B t T b T B B T b B t T b T B T bT rr B t T b T B B T b B t T b T B T bT rr

1 2 3 4 1 2 1 2 1 2 3 4 1 2 1 2

# 5 (2+3) — Paydushko

♩. = 126

II 5/16

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



# 7 (3+2+2) — Chetvorno

♩. = 144

II 7/16

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	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	3	12	12	12	3	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		L		S		L		S		L		S		L		S		L		S		L		S		L		S		L	

# 7 (2+2+1+2) — Eleno Mome

♩ = 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	

# 7 (3+2+2) — Kalamatiano

♩ = 132

II 7/8

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

# 7 (3+2+2) — Lesnoto (Pravoto)

♩ = 104

II  $\frac{7}{16}$

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	12
S		q	q	S		q	q	S		q	q	S	
S		L		S		L		S		L		S	

# 7 (2+2+1+2) — Memede

$\text{♩} = 96$

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

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

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

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

5

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

BT BT BT BT  
 1 2 1 2 1 1 2  
 S S q S

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

B B T b b<sub>s</sub> T b t T b rr  
 1 2 1 2 1 1 2  
 S S q S

Note that in places the drummed rhythm is syncopated to the basic dance rhythm.

# 7 (2+2+3) — Rachenitsa

♩ = 110

II 7/16

# 9 (2+2+2+3) — Daychovo

♩ = 96

II  $\frac{9}{16}$

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

II

B	T	b	BT	T	B	T	b	BT	T	B	T	b	BT	T	B	T	B	BT
12	12	12	12	3	12	12	12	12	3	12	12	12	12	3	12	12	12	123
q	q	q	S		q	q	q	S		q	q	q	S		q	q	q	S
L		q	S		L		q	S		L		q	S		L		q	S

# 9 (2+2+2+1+2) — Devetorka

♩ = 160

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

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

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

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



# 9 (2+2+2+1+2) — "Romany 9"

♩ = 100

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

1 2 1 2 1.5 1.5 1 2 1 2 1.5 1.5 1 2

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

L S q S

Note that the drummed rhythm is syncopated to the basic dance rhythm.

# 11 (3+3+2+3) — Baba Ğurĝa

♩. = 116

1 **11**  
**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 B T  
12 3 12 3 12 12 3

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

2

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

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

# 11 (2+2+3+2+2) — Kopanitsa

♩ = 100

II  $\frac{11}{16}$

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

# 11 (3+2+2+2+2) — Patrunino

♩ = 100

II  $\frac{11}{16}$

B	T	B	T	B	T	B	T	B	T	B	T	B	T	B	T	B	T	B	T	B	T	B	T
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		S		L		L		S		L		L		S		L		L	

# 12 (7+5: 3+2+2 + 3+2) — Beranche

♩ = 120

II 7/16

B	T	B	T	B	T	T	B	T	B	t	T	B	T	B
12	3	12	12	1	23	12	1	23	1	2	12	12	3	12
S		q	q	S		q	S		q		q	S		q
S		L		S		q	S		L			S		q

# 13 (2+2+2+3+2+2) — Postupano

♩ = 160

1

B T b B T B T T B T b B T B T B T b B T B 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 12 3 12 1 2 12 12 3 12 1 2

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

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

2

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

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

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

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

$\text{♩} = 92$

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

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

♩ = 108

II  $\frac{16}{16}$

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	q	S	q	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		q	S	L		S	



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

♩ = 104

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

Notated by David Bilides, August 2016, for the *balkanalia!* Balkan Rhythms class.

Basic transcription by David Bilides, September 2011; rev. #2 August 2016, from: *10 Godini Zaedno So Vas Ansambl Stefče Stojkovski (DVD)*

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

♩ = 96

II  $\frac{18}{16}$

Measure	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18		
Notes	B	T	b	T	B	T	B	T	b	T	B	T	b	T	B	T	B	T	B	
Numbers	12	3	12	12	12	12	3	12	12	12	3	12	12	12	12	12	3	12	12	
Letters	S		q	q	q	q	S		q	q	S		q	q	q	q	S		q	q
Accents	S		L		L		S		L		S		L		L		S		L	

# 25 (7+7+11: 3+2+2 + 3+2+2 + 2+2+3+2+2) — Sedi Donka

♩. = 132

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