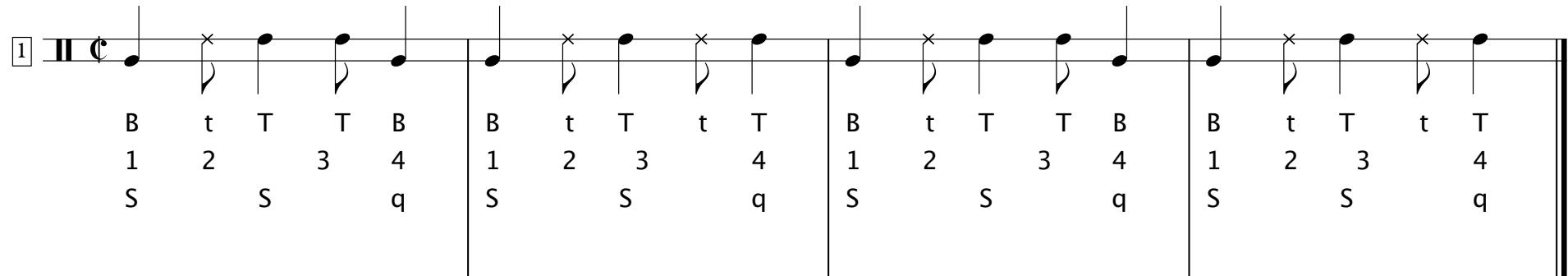


2/4 — Chochek

$\text{♩} = 92$

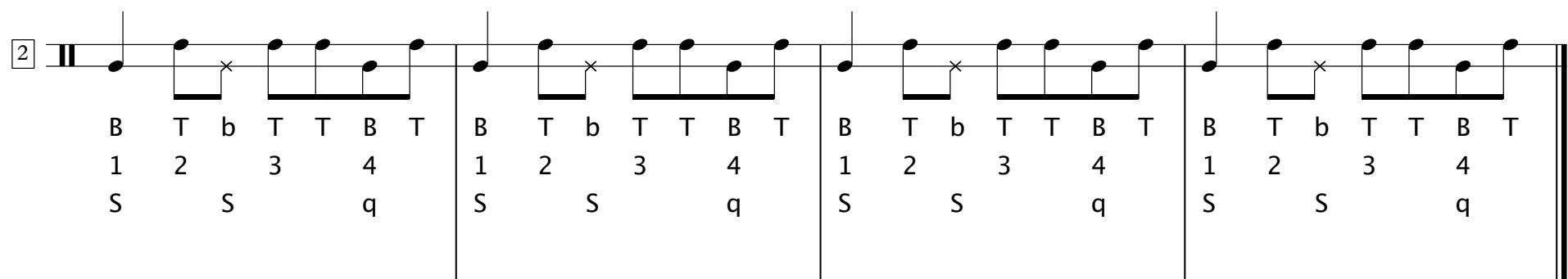
[1] 

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

2/4 — Choczek

9

[3] II

B T T b T T B T T b T B rr
1 2 3 4 1 2 3 4
S S Q S S Q

13

[4] II

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

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 — 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 changes to 2/4, indicated by a '2' over a '4'. The tempo is marked as $\text{♩} = 120$. The rhythm consists of eighth notes and sixteenth notes. Below the staff, the strokes are labeled with 'B' (Bass drum), 'T' (Snare drum), 'b' (Bass drum), and 'T' (Snare drum). The sequence of strokes is: 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. The first four measures are grouped by vertical bar lines, and the last four measures are grouped by vertical bar lines. The eighth note in the fifth measure has a fermata above it. The sixteenth note in the eighth measure has a fermata above it.

2/4 — U Šest

$\text{♩} = 126$

2/4
 B T B T B T B T B T B T B T B T B T B T B T B T B T BT

$\frac{3}{4}$ — 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' for bass drum, 't' for tom, 'T' for snare, and 'q' for cymbal. The first measure starts with a bass drum (B). The second measure starts with a tom (t). The third measure starts with a snare (T). The fourth measure starts with a bass drum (B). Below the staff, the letters are repeated under each measure: B t T T, B t T T, B t T T, B t T B. The measure numbers 1, 2, 3 are also indicated below the staff. The tempo is marked as $\text{♩} = 88$.

4/4 - Pembe

$\text{♩} = 88$

II 4/4

B t T b T B T b
1 2 3 4

B t T b T B T bT rr
1 2 1 2

B t T b T B B T b
1 2 3 4

B t T b T B T bT rr
1 2 1 2

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) — 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 q q
S L 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

7 (3+2+2) — Kalamatiano

$\text{♩} = 132$

Musical notation for Kalamatiano in 7/8 time. The notation consists of four measures separated by vertical bar lines. Each measure contains seven eighth notes. Above each measure, there is a set of seven letters: B, t, T, b, T, B, T. Below each letter is a number from 1 to 2 or a symbol S or L. The first measure has the sequence: B (1), t (2), T (3), b (1), T (2), B (1), T (2). The second measure has the sequence: B (1), t (2), T (3), b (1), T (2), B (1), T (2). The third measure has the sequence: B (1), t (2), T (3), b (1), T (2), B (1), T (2). The fourth measure has the sequence: B (1), T (2), T (3), B (1), t (2), B (1), T (2). The symbols S and L are placed under the first and second notes of the first measure respectively. The symbols q and q are placed under the third and fourth notes of the second measure respectively. The symbols q and q are placed under the fifth and sixth notes of the third measure respectively. The symbol L is placed under the seventh note of the fourth measure.

7 (3+2+2) — Lesnoto (Pravoto)

$\text{♪} = 104$

II 16

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

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

S L S L S L S L

7 (2+2+1+2) — Memede

$\text{♩} = 96$

II 7/8

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

B B T b bs 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

$\text{♩} = 110$

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

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		

9 (2+2+2+1+2) — 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 3 1 2 1 2 12 1 2 3 1 2 1 2 12 1 2 3 1 2 1 2 12 12 3

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

9 (2+2+2+1+2) — "Romany 9"

$\text{♩} = 100$

II 9/8

B b T b b T b t T b t T b rr
1 2 1 2 1.5 1.5 1 2
S S S q S S S
L 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 Gúrga

$\text{♩.} = 116$

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

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

[2] **II**

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

11 (2+2+3+2+2) — Kopanitsa

$\text{♩} = 100$

II 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

$\text{♩} = 100$

12 (7+5: 3+2+2 + 3+2) — Beranche

$\text{♪} = 120$

II 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 S q 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 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 1 2 12 3 12 1 2 12 1 2 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

[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 2 123 1 2 12 12 1 2 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

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

$\text{♩} = 92$

The musical notation consists of two measures of 15/16 time. The first measure starts with a common time signature (indicated by 'I'). It contains 15 sixteenth-note strokes. The second measure starts with a 16/16 time signature (indicated by 'II'). It also contains 15 sixteenth-note strokes. Below the notes, the strokes are labeled with rhythmic values: 'B' (long), 'T' (short), 'S' (long), and 'L' (short). The labels are grouped into pairs or triplets under each note, indicating the pattern of the rhythm.

Measure 1 (15/16):
B T B T B T B T B T
12 12 12 12 12 3 12 12
q q q q S q q
L L S L

Measure 2 (16/16):
B T B T B T B
12 12 12 12 12 12
q q q q S
L L S

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

$\text{♩} = 108$

II 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 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 solo

$\bullet = 104$

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

$\text{♩} = 96$

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

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

$\text{♪.} = 132$

II 7/16 B T b T 12 3 12 12
S q q S L
11/16 B T B T B T 12 12 12 3 12 12
q q S q q L S S
7/16 B T b T 12 3 12 12
S q q S L
11/16 B T B T B T 12 12 12 3 12 12
q q S q q L S S