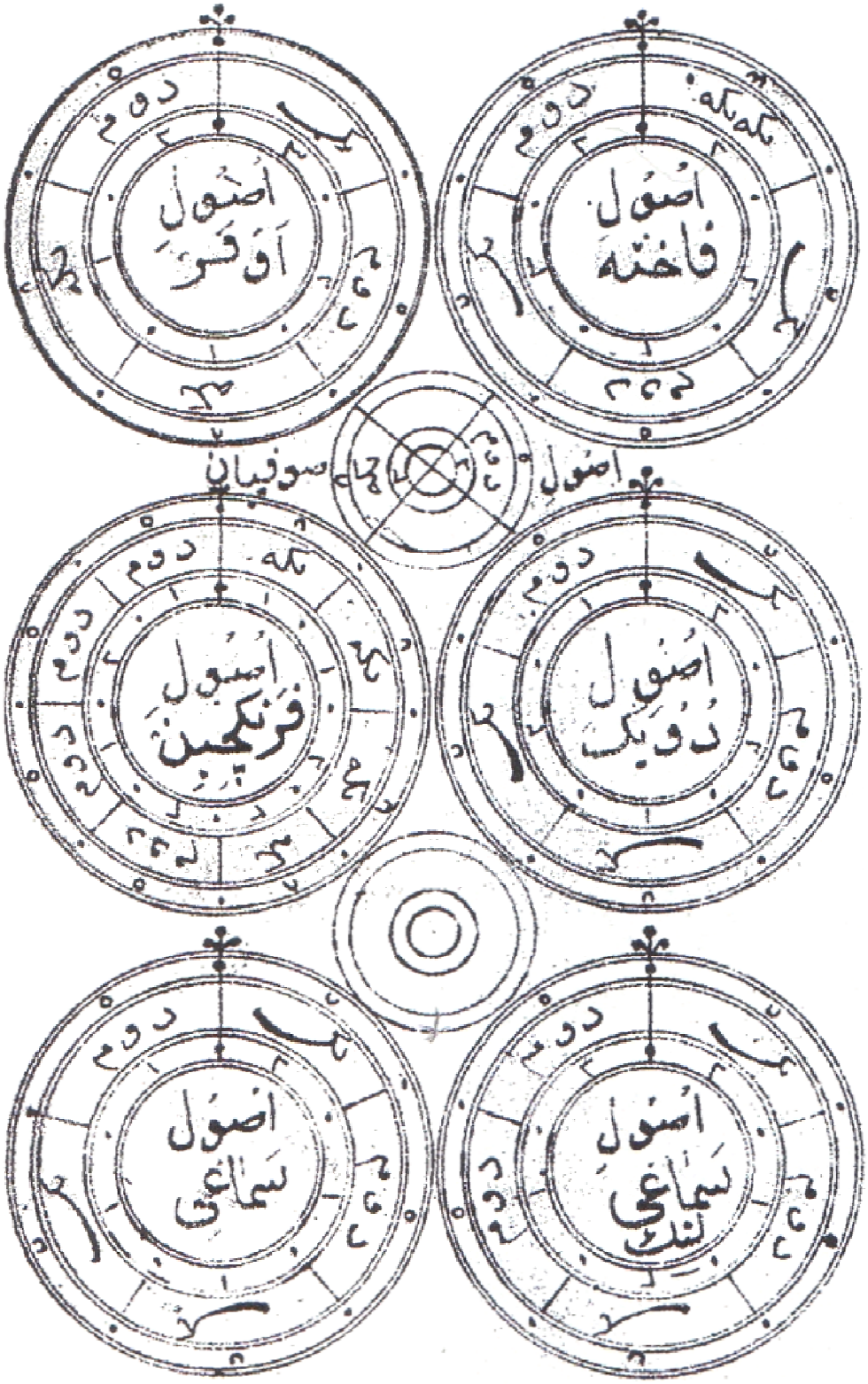
Survey Of World Music Essay

–

BAJP Year 4

Fascinating Odd Meters: Turkish Rhythms In 9

Mathias Baumann



Source: Turkish Rhythms – For Drum Set And Kudüm, Shakir Ertek, Leu Verlag 2006

Content

Introduction

> *"Kasgarli Mahmut who provides for us first of these sources states that the inhabitants of the city of Balasagun regarded "nine" as a sacred number.*
>
> *Meragali Abdülkadir who provides the second source also mentiones the sanctitiy of nine when he refers to the nine melodies played by the band each day for the king. The immense significance of "nine" among the Turks and Mogols lies not only in these occasions mentioned above, but also in the examples of the following years. The vezirs of the Ottoman Empire had nine "Tug". "Mehterhane" was composed of nine echelons."* *http://www.turkishmusicportal.org*

In fact the number 'nine' has special significance in Greek mythology, throughout the bible and in many different cultures and traditions.
In music 'nine' is not used as often as the number 'four' which has established to be 'common time'. However, in non-western cultures 'four' as a meter is not considered to be the most predominant pulse. Other meters, especially odd meters are equally important, if not even more important.
As 'nine' seems to be an important number in a spiritual way, why not search for its meaning and perception in a musical context?
This essay gives a brief insight into the world of music with a pulse in 'nine'. For this purpose I have chosen the example of Turkish music as rhythms in 'nine' are very common and frequently used.

Rhythm & Meter In Turkey

Usul

'An *usul* is a named pattern of long and short beats that is tempo independent and defines the beat structure and meter of a piece of music.' [01]

Turkish music has a vast diversity in time signatures. Its rhythms can be seen as a language in itself, similar to the Indian *Konnakol* system. The Turkish rhythmic language consists 'of syllables, words and sentences.' [02]

To understand Turkish rhythms it is most important to know the rhythmic language which is based on the following syllables:

DÜM	one low, long sound
TEK	one high, long sound
TE KE	two high, short sounds
TE KA	one high, short sound followed by one high, long sound
TEK KA	two high, long sounds
TA HEK	two high, long sounds

It is important to know that "usul is tempo (...) independent (...), less specific and more flexible regarding timbre." [03]

Please note that in Anatolian music the musical notation of time differs from its perception or feel. There are subtle nuances within usuls which cannot be notated in our Western notation system. The written material is interpreted according to musical genre and regional, as well as local differences.

Additionally the usul is played like a clave in Afro-Cuban music. Sometimes the usul is embellished and sometimes certain beats are left out. The usul is embellished by individual musicians in different ways resulting in polyrhythmic sounds.

[01/03] Music In Turkey Elliot Bates, Oxford University Press 2011

[02] Turkish Rhythms – For Drum Set And Kudüm, Shakir Ertek, Leu Verlag 2006

Generally, Turkish rhythm patterns can be divided into two groups: simple (duple and triple) rhythms and compound (various combinations of simple rhythms) rhythms. The latter can then be subdivided into three categories:

1) Small compound rhythms: 2-15 beats per bar,
2) Big compound rhythms: 16-88 beats per bar, and
3) Row compound rhythms: 60-124 beats per bar.

Big and row rhythms are usually the result of combined small compound rhythms.

On the following page I have compiled a short list of basic small compound rhythm patterns which are all based on the two basic usuls *Nim Sofyan* and *Semai*. The amount of combinations and variations are countless.

The most occurring name in this list is *Aksak* (also 'Aqsaaq', 'Aqsaq', etc.) which is generally used for asymmetric rhythm patterns and can be translated as 'broken' or 'limping'. It originates in Turkish folk dances and is also a term which is present in other Middle Eastern music traditions. Aksak describes "a wide variety of rhythms counted in groups of 2s and 3s that are not even." [04]

Basic Rhythms (Usuls)

Nim Sofyan (2)

Semai (3)

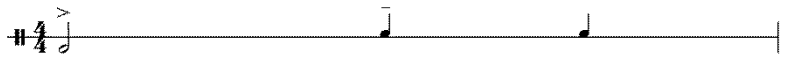
[05]

[04] http://www.khafif.com/rhy/rhylist.html

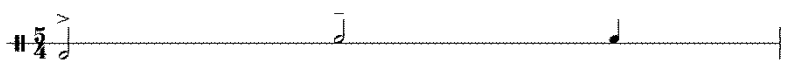
[05] Turkish Rhythms – For Drum Set And Kudüm, Shakir Ertek, Leu Verlag 2006

Basic Small Compound Rhythms (Usuls)

Sofyan (2+2)

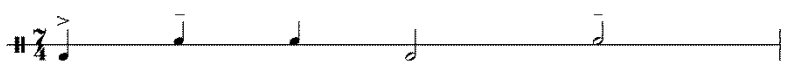


Turkish Aksak (2+3)



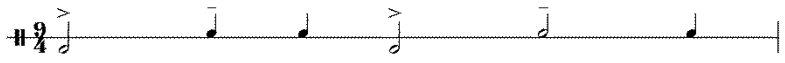
Sengin Semai (3+3)

Devri Hindi (3+4)

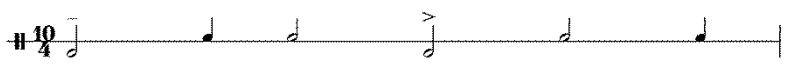


Düyek (4+4)

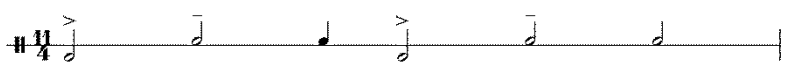
Aksak (4+5)



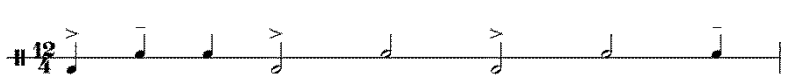
Aksak Semai (5+5)



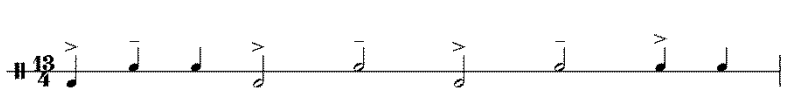
Tek Vurus (5+6)



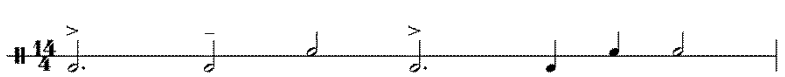
Ikiz Aksak (7+5)



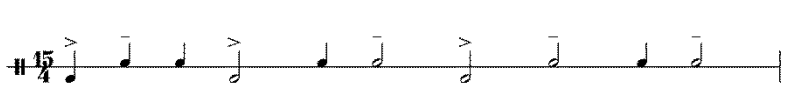
Sarki Devri Revan (7+6)



Devri Revan (7+7)



Raksam (3+5+7)



[06]

[06] Turkish Rhythms – For Drum Set And Kudüm, Shakir Ertek, Leu Verlag 2006

Nine-Beat Rhythms

There are two main categories in Turkish nine-beat rhythms:

1) Rhythms with an eighth-note pulse:
   9/8
2) Rhythms with a quarter-note pulse:
   9/4 (the name of the rhythm is then preceded by the term *Ağır*)

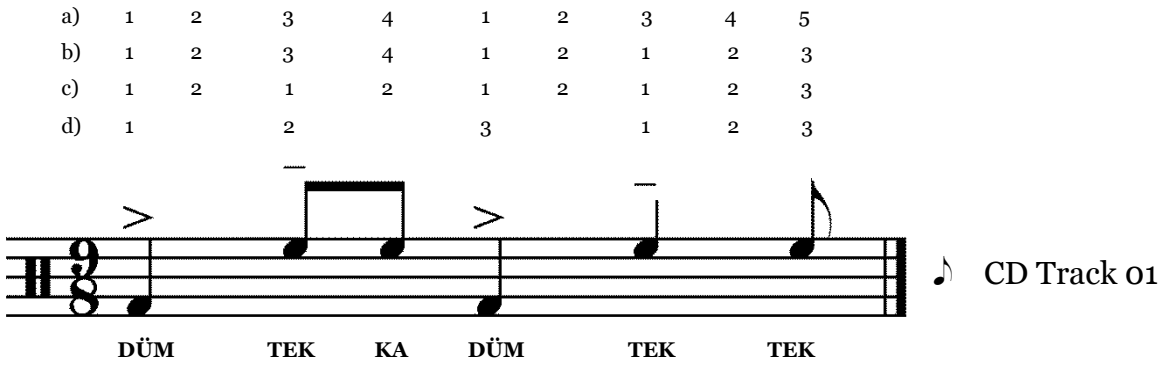
Rarely, one can find songs with a 9/2 meter. They do exist though.

Aksak

"The *Aksak* is composed of one *Sofyan* (4-beat) and one *Turk Aksak* (5-beat). It consists of six ground beats." [07] "It is probably the most commonly used usul of the Aksak type." [08] Sometimes the basic Aksak usul is also called *Yürük Aksak*.

Aksak rhythms can be perceived and counted in different ways:

a) a four-count followed by a five-count;
b) a four-count followed by a two-count and a three-count;
c) three consecutive two-counts followed by a three-count;
d) a six-count consisting of a long three-count followed by a short three-count.



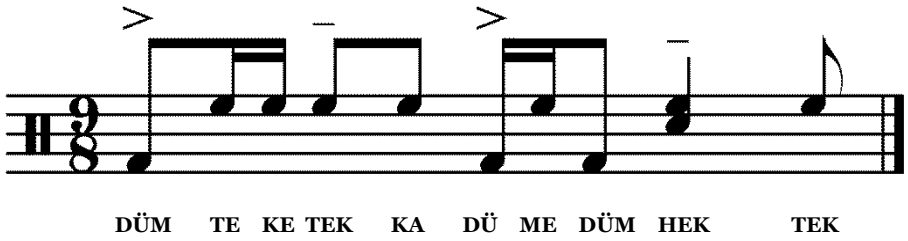
♪ CD Track 01

[07] Turkish Rhythms – For Drum Set And Kudüm, Shakir Ertek, Leu Verlag 2006

[08] Music In Turkey Elliot Bates, Oxford University Press 2011

Variations are called *Vevele*. Here is a variation of the basic pattern:

Aksak – Vevele 1



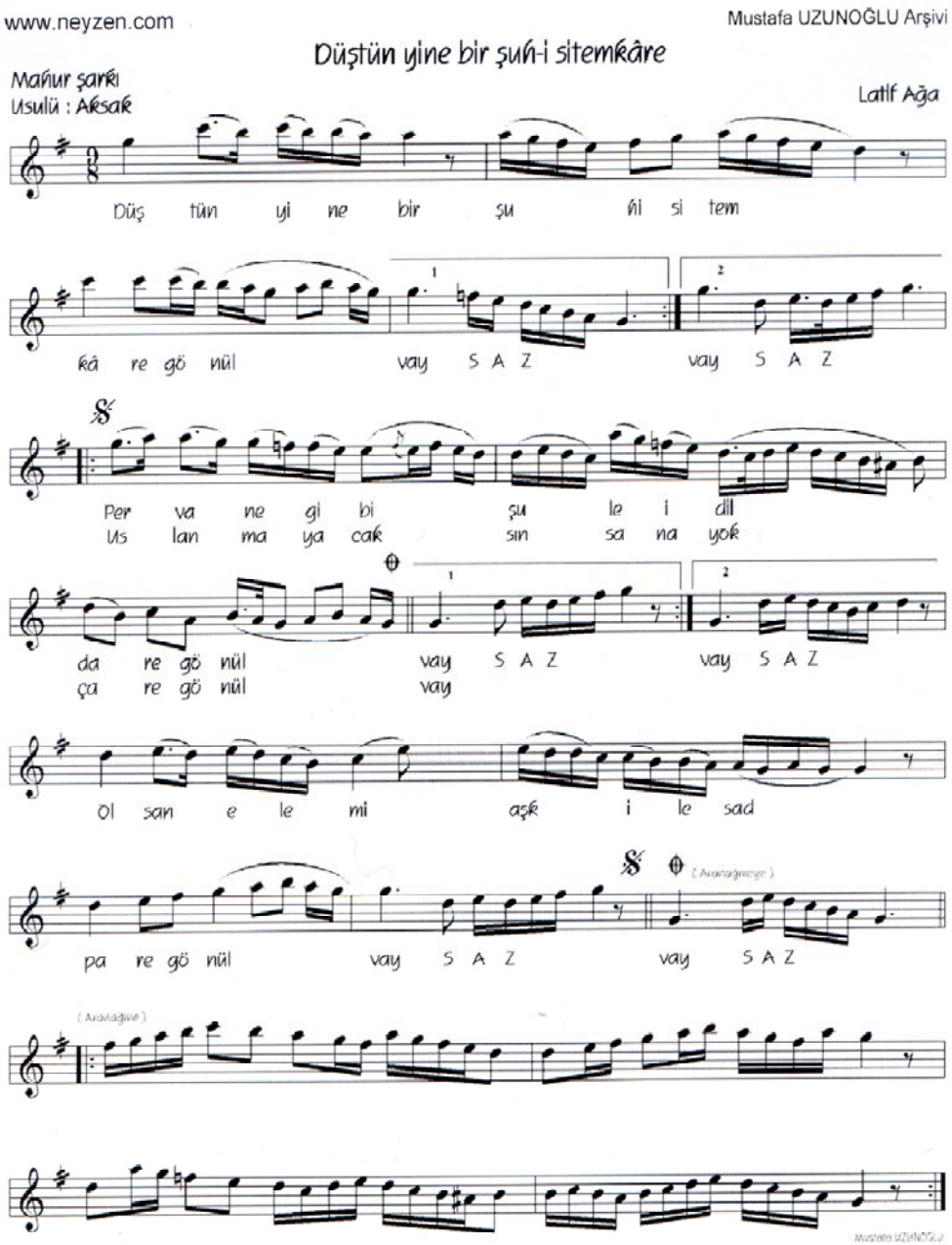
♪ CD Track 02

Examples for Aksak Usuls:

1) **Düştün Yine Bir Şûh-i Sitemkâre (Serhat Sarpel)** ♪ CD Track 03 [09]
(-> see lead sheet on next page)

The percussion instruments on this recording are very quiet but by listening carefully you can hear the use of a varied *Aksak Vevele 1* displayed above. Another important thing to notice is that the timing is shifting a lot. The music is not performed strictly in time. In western musical terms it could be described as between playing in time and rubato with cues for consequent phrases or in other words: limping.
The rhythmic aspect of the melody shows a grouping pattern of a long three-count followed by a short three-count (page 8, counting approach d) with a lot of embellishments.

[09] http://www.youtube.com/watch?v=7W187Hhn998



10

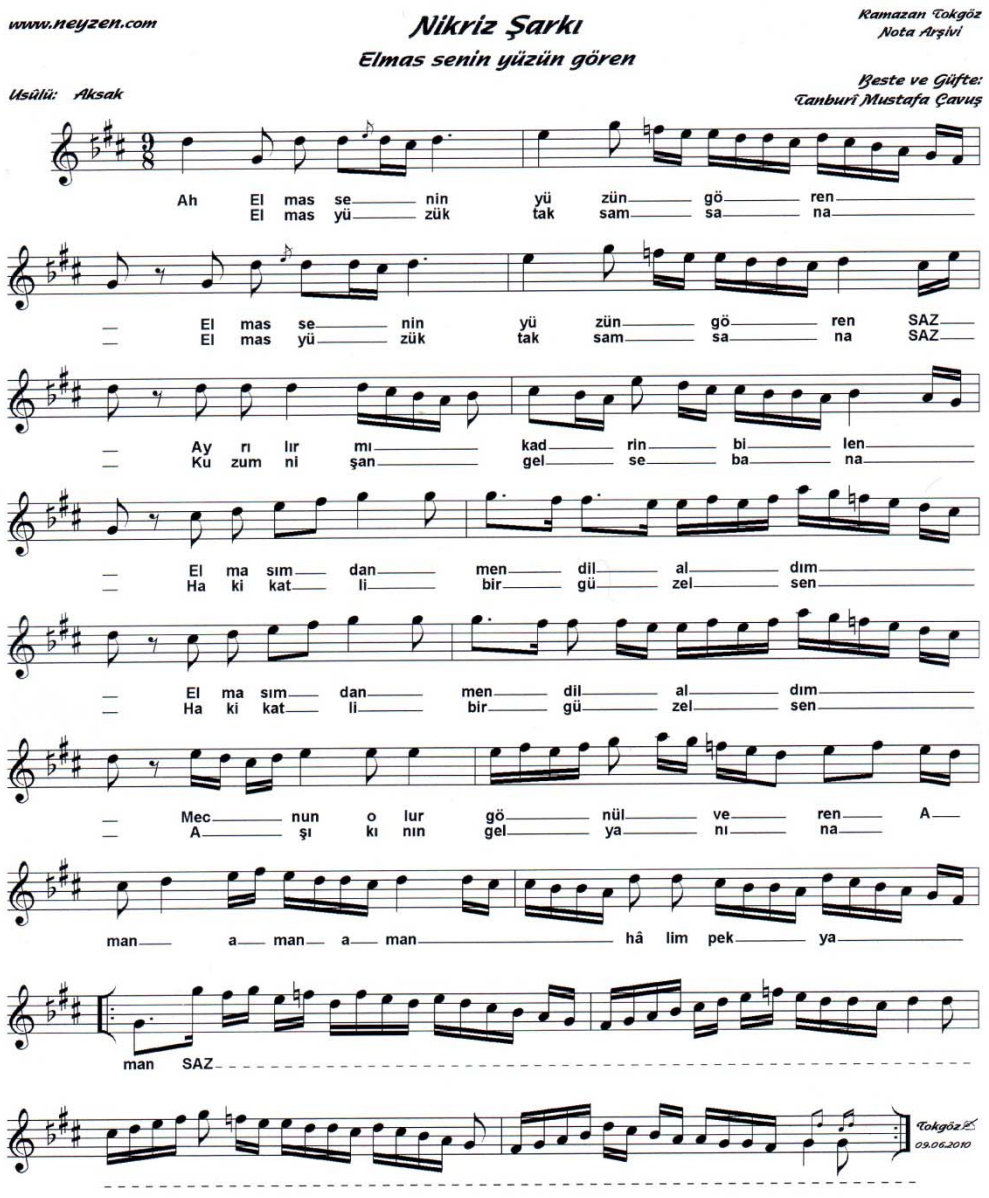
2) **Elmas Senin Yüzün Gören (Mehmet Şafak)** ♪ CD Track 04 [11]

(-> see lead sheet on next page)

There are three *Düm* syllables in the previous example (beats one, five and six) whereas in this tune the accentuation of beat five is very evident. The percussion instruments use a lot more sixteenth note embellishments in comparison to a more sparce approach in *Düştün Yine Bir Şûh-i Sitemkâre*.

[10] source for music notation: http://www.neyzen.com

[11] http://www.youtube.com/watch?v=m23rVqSNd4c



[12]

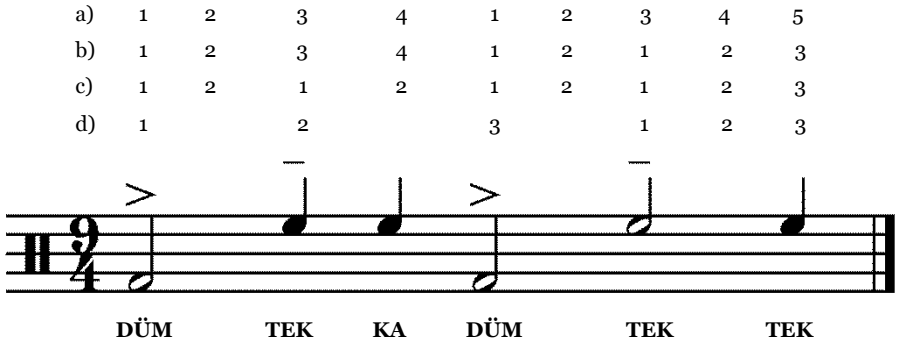
The melody is grouped more obvious as a pattern of 1-2-3-4-1-2-3-4-5 which confines with the two main downbeats (beat one and five).

Interestingly, the melody in bar 13 in the seventh line is grouped like an *Oynak* usul, while the accompaniment stays in *Aksak*.

[12] source for music notation: http://www.neyzen.com

Ağır Aksak

When an Aksak rhythm is played in 9/4 the usul is called *Ağır Aksak*. Syllables and counting are exactly the same as in the Aksak usul in 9/8. The duration of each note is just doubled.



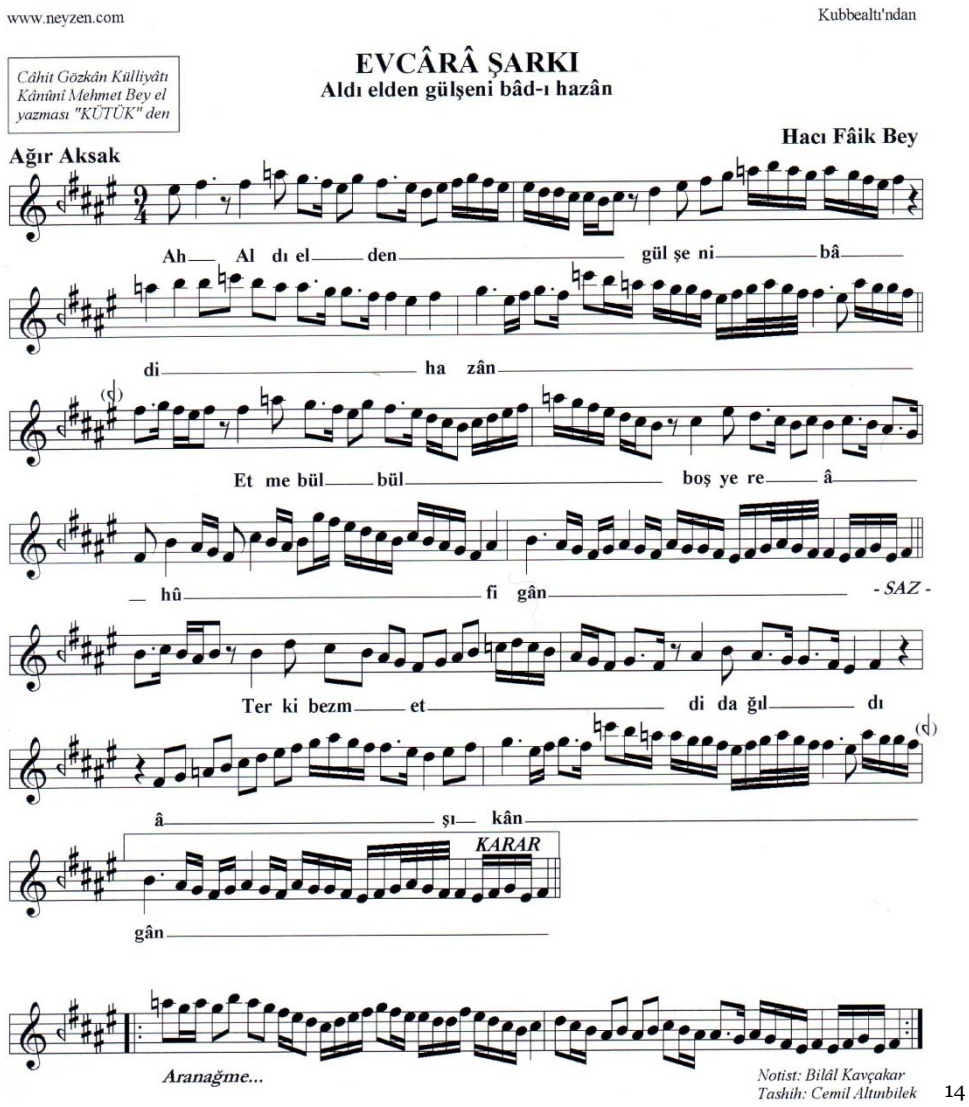
♪ CD Track 01

<u>Examples for Ağır Aksak Usuls:</u>

1) **Aldı elden gülşen-i bad-ı hazan (Doyan Dikmen)** ♪ CD Track 05 [13]
(-> see lead sheet on next page)

Straight from the start it is difficult to hear a nine-beat pulse. There are two main reasons for this. Firstly there are no percussion instruments audible in the recording and secondly the pulse is very slow (around 60 beats per minute for the quarter note). Melodically there are a lot of embellished notes with a high note density in comparison to the basic Aksak usul. Although rhythmically more sophisticated the melody clearly states the grouping of a combined four- and five-count pattern.

[13] http://www.youtube.com/watch?v=GUnBKs-bZmw



14

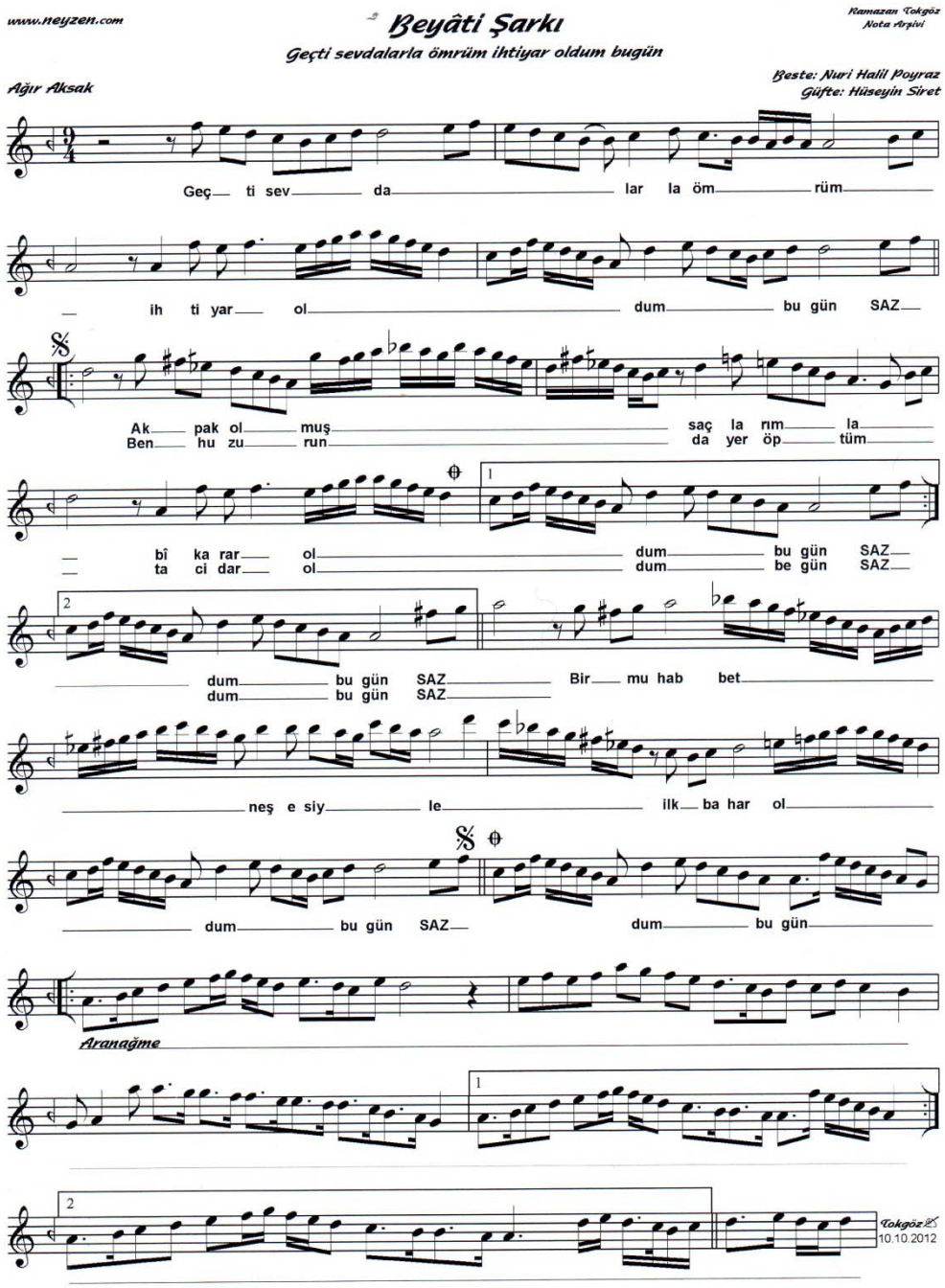
2) **Geçti Sevdalarla Ömrüm İhtiyar Oldum Bugün (Ayşe Taş)** ♪ CD Track 06 [15]

(-> see lead sheet on next page)

In my opinion the recording of this tune is in 4/4 with an eighth note grouping of 3-3-2, yet the lead sheet is originally written in 9/4 with an emphasis of beat seven. Another version of the same song by *Alper Diler* is also performed in 4/4 while a third version by *Melihat Gülses* is more rubato. By listening to different versions of this tune an important aspect of Turkish traditional music can be observed: An aural tradition is always based on the interpretation of the artist.

[14] source for music notation: http://www.neyzen.com

[15] http://www.youtube.com/watch?v=edBz7rrFWcU



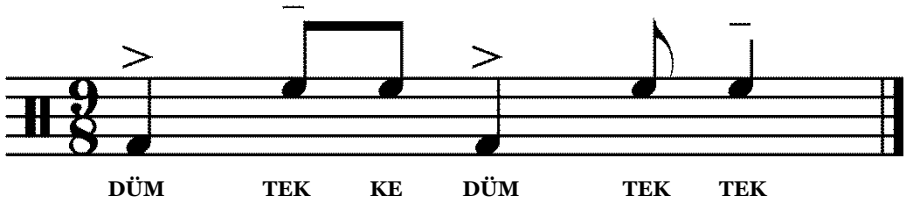
16

[16] source for music notation: http://www.neyzen.com

Evfer

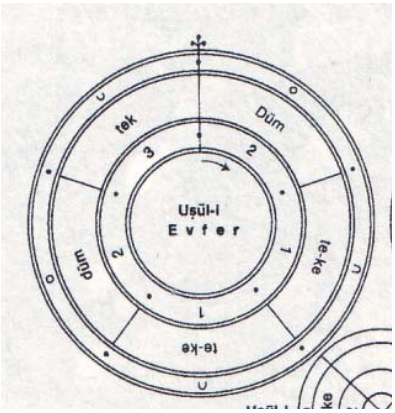
The *Evfer* is also composed of one Sofyan (4-beat) and one Turk Aksak (5-beat). The only difference to the basic Aksak is the variation of the last three beats. The same counting possibilities apply.

a)	1	2	3	4	1	2	3	4	5
b)	1	2	3	4	1	2	1	2	3
c)	1	2	1	2	1	2	3	1	2
d)	1		2		3		1	2	3



♪ CD Track 07

"In earlier times rhythm was pictured as a wheel or a circle, each cycle having different divisions". [17] By interpreting the rhythm wheel we can see that the top left circle provides us with a nine-beat usul. It is the *Evfer* usul. Here is the translated version of the rhythm wheel on page 02 and its interpretation:



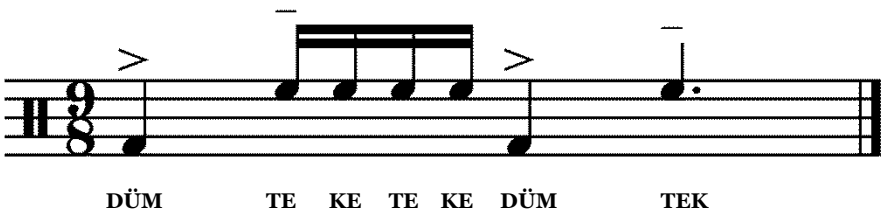
[18]

Going clockwise:

1) it starts with a two-beat Düm,
2) followed by two one-beat Te Ke,
3) then another two-beat Düm, before
4) finishing with a three-beat Tek.

Here is how it looks in notation:

Evfer – Vevele 1

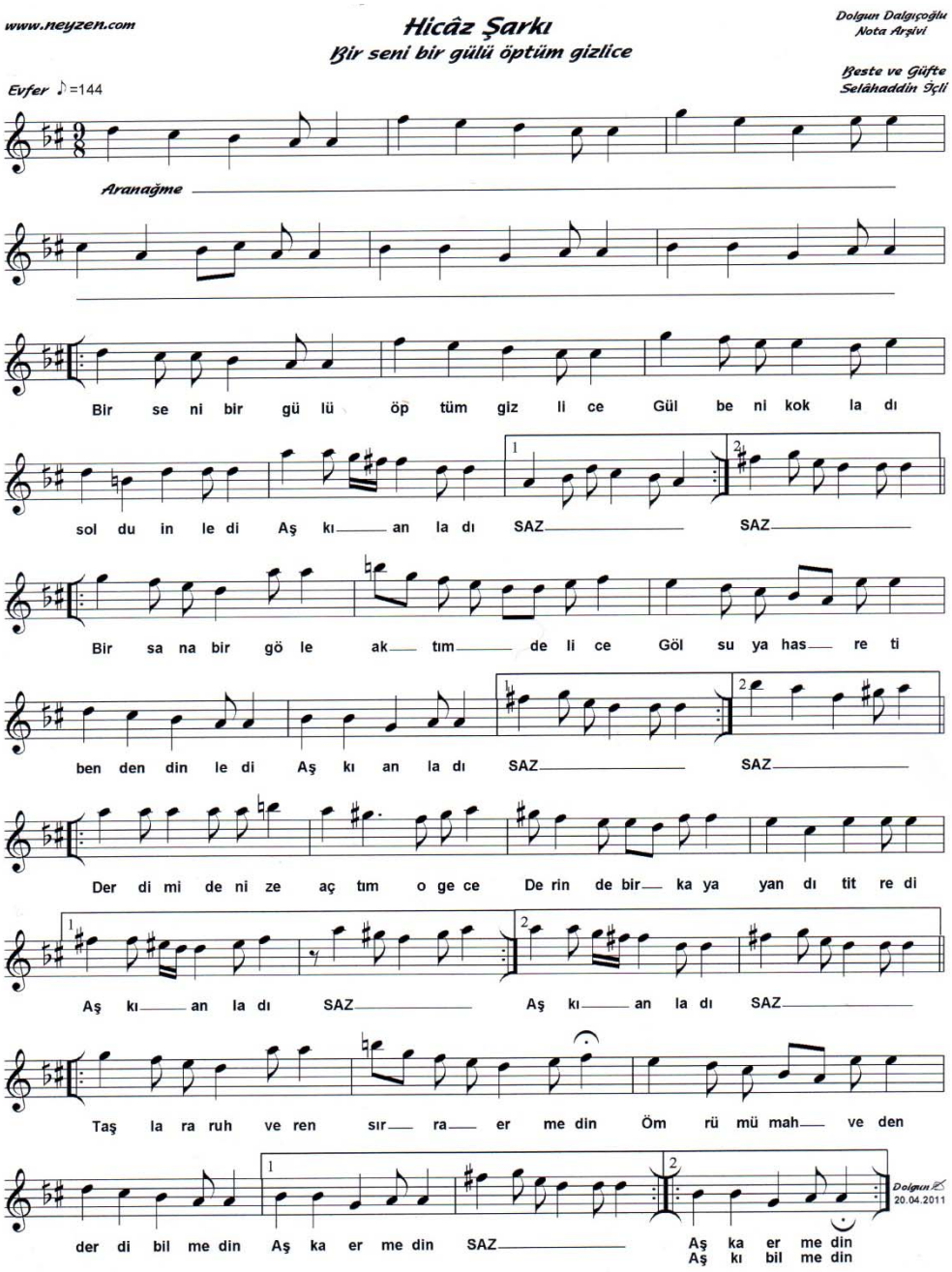


♪ CD Track 08

[17/18] Turkish Rhythms – For Drum Set And Kudüm, Shakir Ertek, Leu Verlag 2006

Examples for Evfer Usuls:

1) **Bir Seni Bir Gülü Öptüm Gizlice (İnci Çayirli)** ♪ CD Track 09 [19]



[20]

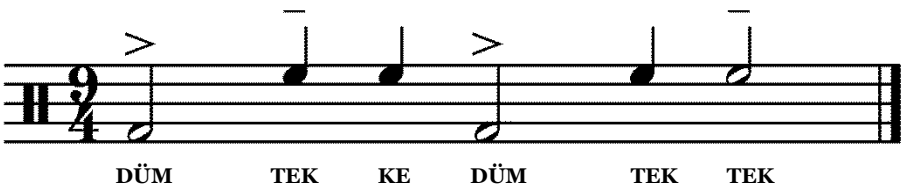
The first noticeable aspect of the example above is that the rhythm of the melody is very close to the usul which is actually played with little embellishments by the accompanying percussionist. A feature element is the long note on beat eight which gives the music a moment to breathe at the end of each bar.

[19] http://www.youtube.com/watch?v=-6Ljy4Tn6yI

[20] source for music notation: http://www.neyzen.com

Ağır Evfer

When an Evfer rhythm is played in 9/4 the usul is called *Ağır Evfer*.



♪ CD Track 07

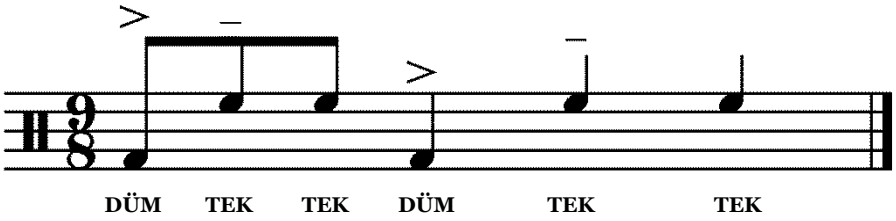
Oynak

The *Oynak* is composed of one Semai (3-beat) and one Sengin Semai (6-beat). It also "consists of six ground beats." [21]

While the previous usuls were based on the same grouping of beats the Oynak rhythm needs to be counted in reverse:

e) a three-count followed by a six-count;
f) a three-count followed by a two-count and a four-count;
g) a three-count followed by three consecutive two-counts;
h) a six-count consisting of a short three-count followed by a long three-count.

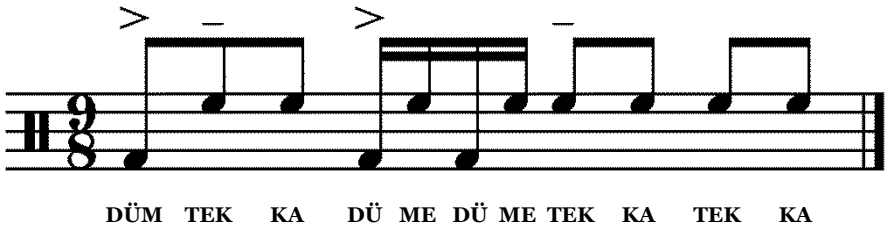
e) 1 2 3 1 2 3 4 5 6
f) 1 2 3 1 2 1 2 3 4
g) 1 2 3 1 2 1 2 1 2
h) 1 2 3 1 2 3



♪ CD Track 10

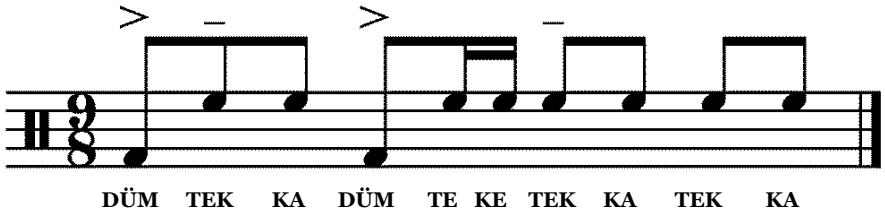
[21] Turkish Rhythms – For Drum Set And Kudüm, Shakir Ertek, Leu Verlag 2006

Oynak - Vevele 1:



CD Track 11

Oynak - Vevele 2:



CD Track 12

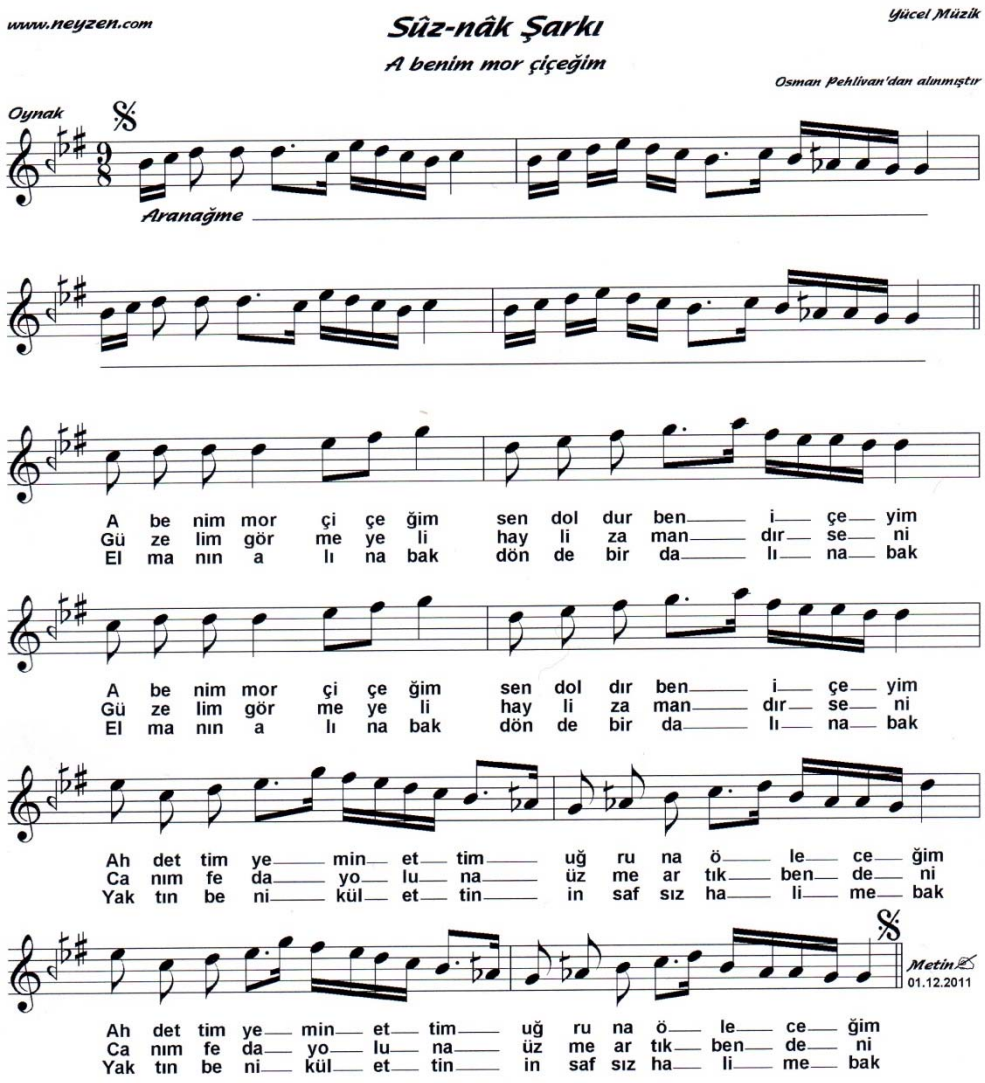
Examples for Oynak Usuls:

1) **A Benim Mor Çiçeğim (Uğur Çinar)** CD Track 13 [22]

(-> see lead sheet on next page)

Again a very obvious grouping of the melodic rhythm in relation to its parent usul can be seen and heard in the selected example. Like in the previous song the break at the end of each bar is featured. Furthermore the percussion support the melodic rhythm by staying very close to the Oynak usul.

[22] http://www.youtube.com/watch?v=fJBaFDCPI5M



[23]

[23] source for music notation: http://www.neyzen.com

Raks Aksak

"The *Raks Aksak* is composed of one Turk Aksak (5-beat) and one Sofyan (4-beat). It consists of four ground beats." [24]

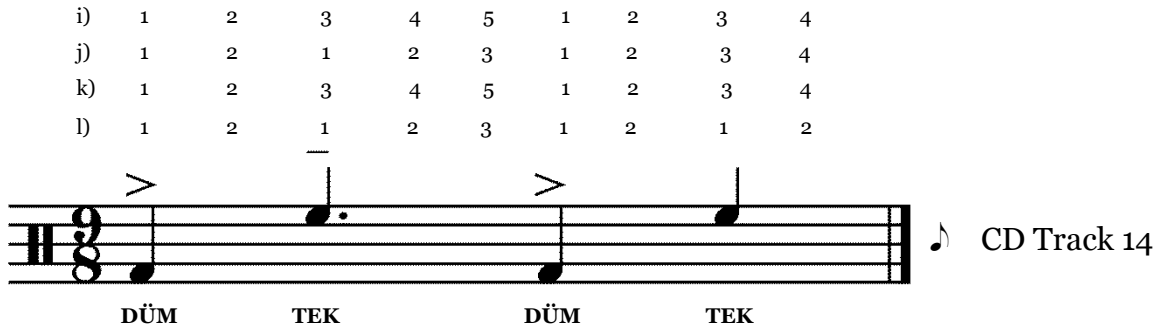
It can be counted as follows:

i) a five-count followed by a four-count;

j) a two-count followed by a three-count and a four-count;

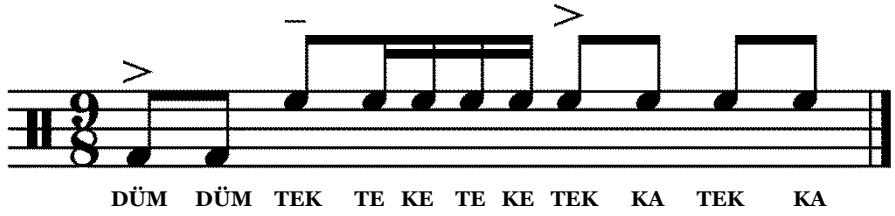
k) a five-count followed by two two-counts;

l) a two-count followed by a three-count and another two two-counts.



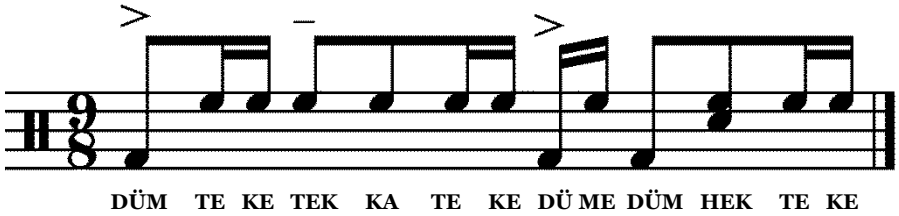
CD Track 14

Raks Aksak - Vevele 1:



CD Track 15

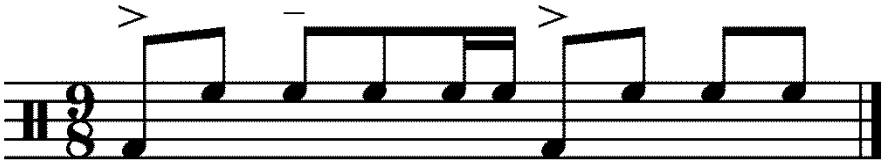
Raks Aksak – Vevele 2:



CD Track 16

[24] Turkish Rhythms – For Drum Set And Kudüm, Shakir Ertek, Leu Verlag 2006

Raks Aksak – Vevele 3:

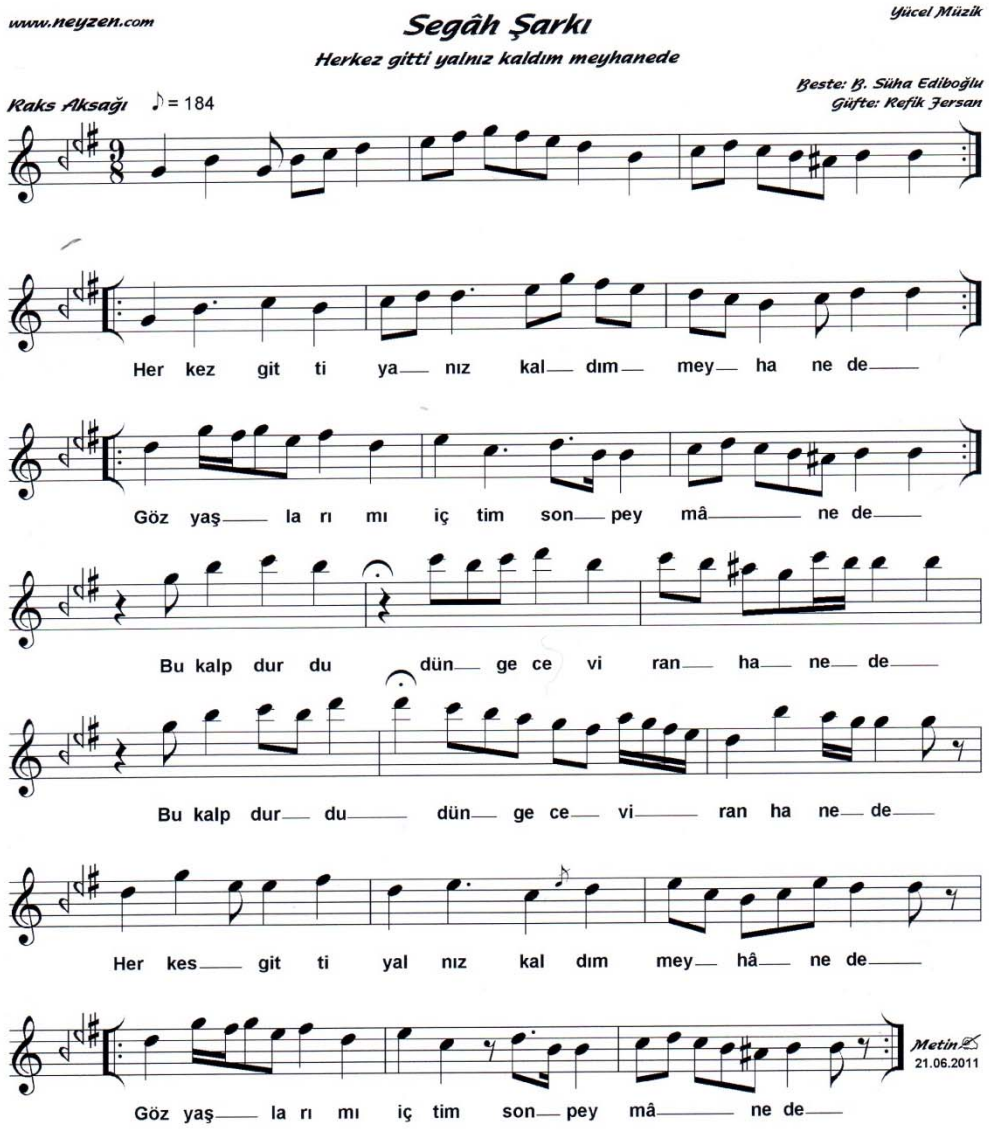


♪ CD Track 17

DÜM TEK TEK KA TE KE DÜM TEK TEK KA

Examples for Raks Aksak Usuls:

1) Herkes gitti yalnız kaldım meyhanede (Hamiyet Yüceses) ♪ CD Track 18 [25]



[26]

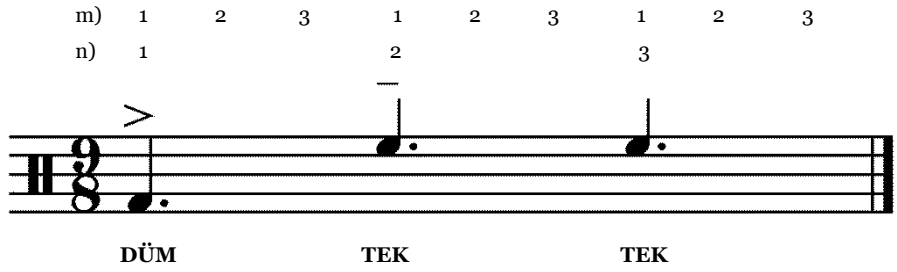
[25] http://www.youtube.com/watch?v=qWB_buanWx8

[26] source for music notation: http://www.neyzen.com

Again there is an obvious relationship between the usul and the melody of the tune. In the second part of this recording (starting at around 1:06 minutes) the accompanying instruments change the grouping of the rhythm into a grouping of 1-2-3-4-1-2-3-4-5 rather than the actual usul's grouping of 1-2-3-4-5-1-2-3-4.

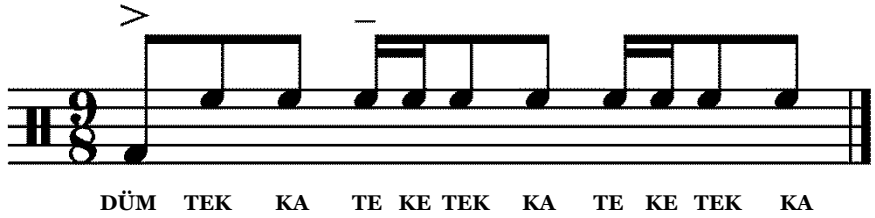
Mürekkep Semai

"The *Mürekkep Semai* is composed of three Semai (3-beat). It consists of three ground beats." [29]
It is the easiest rhythm to hear as it is counted as three short consecutive three-counts (m) or one long three-count (n).



♪ CD Track 19

Mürekkep Semai – Vevele 1:



♪ CD Track 20

Examples for Mürekkep Semai Usuls:

1) **Lâ Tahzen (Senai Demirci)** ♪ CD Track 21 [30]

Lâ Tahzen sounds like a waltz in three to me. However in Turkish music it is a tune in nine.

[29] Turkish Rhythms – For Drum Set And Kudüm, Shakir Ertek, Leu Verlag 2006

[30] http://www.youtube.com/watch?v=mAlF6IqrJ1I

Dances in Nine

In this section the rhythmic background to two dances in nine is introduced:

1) Karsilama
2) Zeybek

On the following maps you can see where these dances originate:

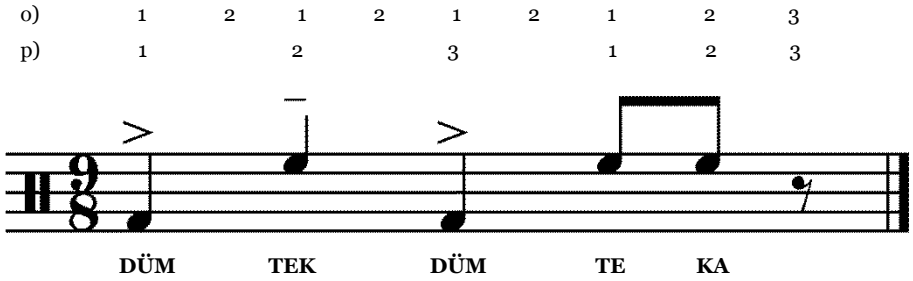
31

32

31/32 Music In Turkey Elliot Bates, Oxford University Press 2011

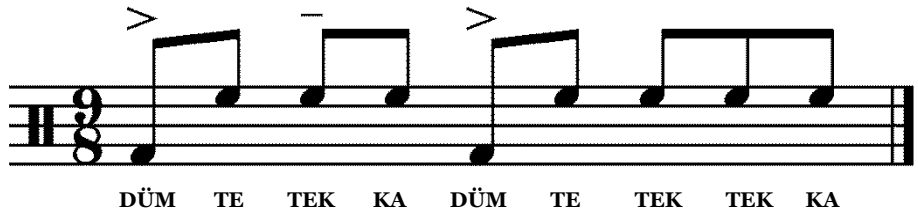
Karsilama

A very popular nine-beat dance is called *Karsilama* (="face-to-face"). It is grouped as: 2+2+2+3. It can be either perceived as its essential grouping of three two-counts followed by one three-count (o) or as a six-count consisting of a long three-count followed by a short three-count (p). [33] "Karsilama dances range in tempo from roughly ♪ = 180 to ♪ = 300." [34]



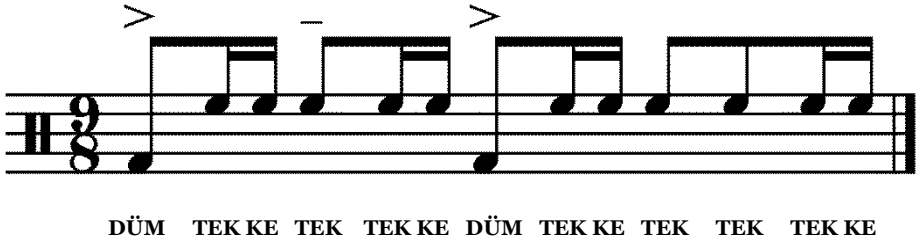
♪ CD Track 22

Karsilama – Vevele 1:



♪ CD Track 23

Karsilama – Vevele 2:



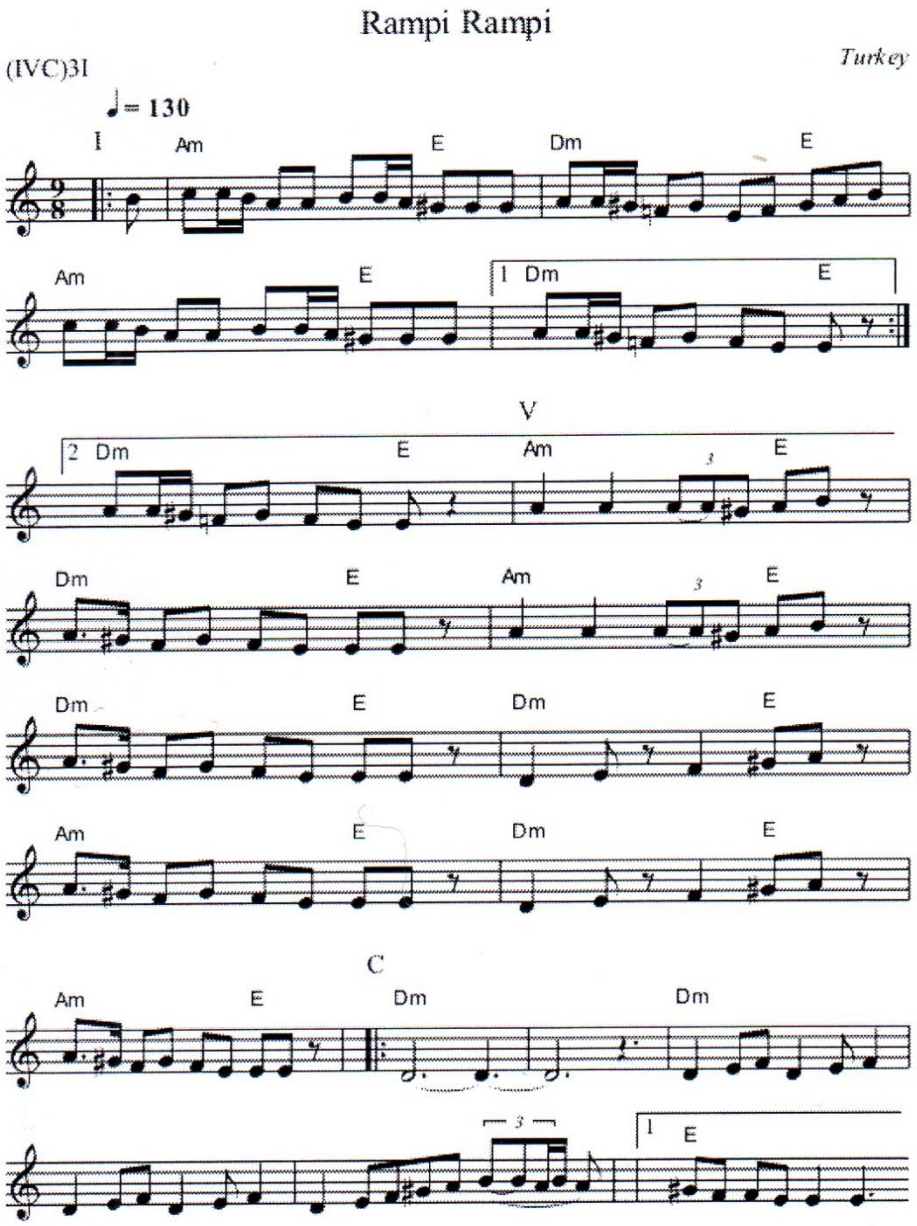
♪ CD Track 24

[33] http://www.rauwebieten.be/arabic-percussion/karsilama

[34] Music In Turkey Elliot Bates, Oxford University Press 2011

Examples for Karsilama Dances:

1) **Rompi, Rompi (The Mogador Band)** ♪ CD Track 25 [35]



First of all the tune is sometimes also called *Rampi Rampi* as in this version. The underlying rhythmic groove suggests a counting pattern of a long 1-2-3 followed by a short 1-2-3 (p). In comparison to all examples so far the tempo is a lot higher. The melody presents a very clear grouping of the underlying rhythm pattern. The Karsilama dance rhythm could be either based on the Aksak usul or the Evfer usul. In this recording the ninth beat is clearly emphasised so therefore interpreted as an Aksak rhythm.

[35] http://grooveshark.com/#!/album/Bellydancing+For+Fortune+And+Fame/4684325

2) **Mastika (Omar Faruk Tekbilek)** ♪ CD Track 26 [36]

By listening to *Mastika* it becomes apparent that the rhythmic pattern is more related to the Evfer usul as there is a clear rest on beat nine. The rhythm is embellished a lot by various percussion instruments.

3) **Bir Ah Cektim (Selim Sesler & Brenna Maccrimmon)** ♪ CD Track 27 [37]

In this recording the third beat is played as a Düm syllable. Again, percussive embellishments create a very dense rhythmic texture over which the melody is sung in two-bar phrases. Another feature of this tune is the call and response between main melody and improvised solos.

A typical variation of the Karsilama rhythm is the grouping: 2+2+3+2 which can be heard in the following example:

4) **Dere Geliyor Dere (Olcay Köker)** ♪ CD Track 28 [38]

The rhythmic grouping suggests a parent Evfer usul with a strong accentuation of beats one, three, five and eight.

[36] http://www.youtube.com/watch?v=x1BJEHb9g3g

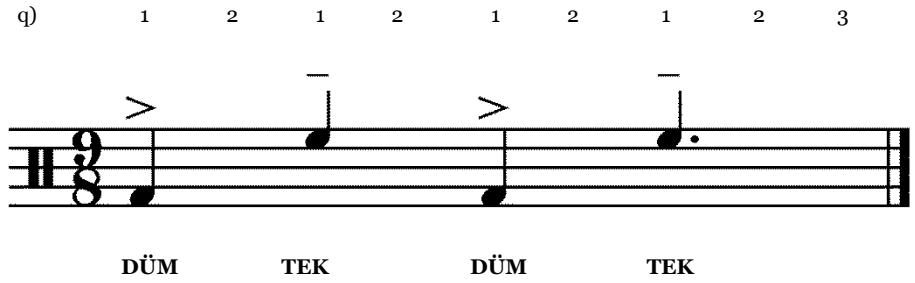
[37] http://grooveshark.com/#!/album/Karsilama/3657767

[38] http://www.youtube.com/watch?v=hF78kpQT_R8

Zeybek

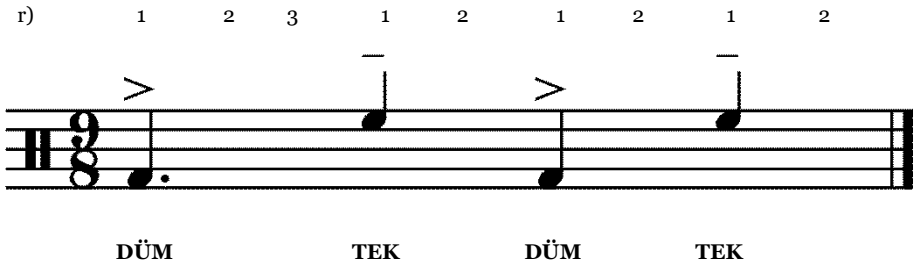
The *Zeybek* is another famous dance in nine. In comparison to the Karsilama dance it is much slower (around 𝅗𝅥 = 50 bpm) and "Zeybek performances feature frequent contrasts in rhythmic density." [39]

Yet "all Zeybek dances have a common characteristic form." [40] Its rhythmic grouping is a pattern of nine slow beats: 2+2+2+3 (q) or 3+2+2+2 (r). It is also notated in 9/4 or in 9/2. To make the difficulty in feeling the nine-pulse more obvious I recorded the rhythm patterns at a very slow tempo (𝅗𝅥 = 50 bpm).



♪ CD Track 29

Zeybek – Vevele 1:



♪ CD Track 30

Examples for Zeybek Dances:

1) **Zeybek Dance (Harmandalı)** ♪ CD Track 31 [41]

Zeybek rhythms can be either routed to an Aksak usul or an Oynak usul (Zeybek – Vevele 1). The selected example accentuates every beat apart from beat nine and therefore is more related to the Aksak usul which has a three-count at the end.

[39] Music In Turkey Elliot Bates, Oxford University Press 2011

[40] http://ip.daricahem.gov.tr/index.php/folk-dances

[41] http://www.youtube.com/watch?v=ZGq0KgELAr0

The World Is Coming Together

Before concluding this essay I wanted to write a piece which incorporates elements of Turkish music in combination with my own contemporary style of composing. The result is the composition 'The World Is Coming Together'. ♪ CD Track 32
→ for the score please see appendix 1

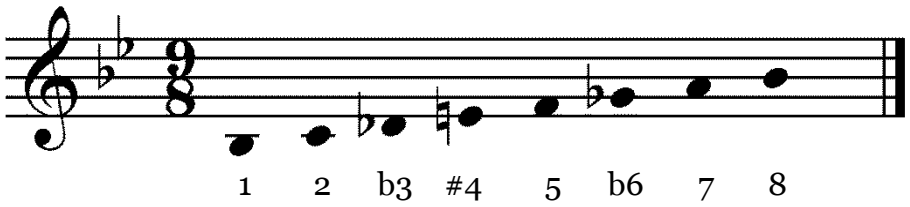
Structural considerations:

'The World Is Coming Together' is structured as follows:

Intro:	A	(bars 1-21)
Theme 1:	B – C	(bars 22-29)
Piano Solo:	D – E	(bars 30-45)
Interlude:	F	(bars 46-56)
Theme 2:	G	(bars 57-72) - Half-Time
Guitar Solo:	H	(bars 73-97)
Theme 1 & Theme 2:	I	(bars 97-108) - Original Tempo
Outro:	J-K	(bars 109-116)

Melodic considerations:

Since a lot of Turkish music is performed with voice I wanted to start with a vocal section which then develops into a choral part. Although Turkish music is usually monophonic I decided to harmonise the melody. The foundation for the melody is the *Nawā Athar* makam with a tonic in Bb.



Theme 2 changes melodically to a combination of Bb Major and Bb Melodic Minor sound while keeping most of the original chords. After the guitar solo theme 1 is played again but this time answered with an idea of theme 2. The final sections bring the tune back to the choral part of theme 1.

Harmonic considerations:

Diatonic chords generated from the scale which I used in the tune:

Bbm^{maj7} $Db^{maj7(\#5)}$ $Gb7/E$ F^{maj7} Gb^{maj7}

The melody is mainly harmonised in fourths and fifths diatonic to the makam.
In the D-section the above mentioned chords are used as a basis for the string/piano solo. The same progression is then transposed up by a wholetone to give the solo a different colour. In the second theme and the guitar solo there are two new sounds introduced which are non-diatonic to the makam: the Gb^{maj7} chord is changed to a Lydian sound by adding the #11 and the tonic Bbm^{maj7} chord is sometimes substituted by Bb^{maj7}.

Rhythmic considerations:

The melody of theme 1 is based on the Oynak usul with a subdivision of 3-2-2-2. In bar 13 the drums enter with a pattern based on the Raks Aksak usul. In bar 17 the bass takes over with the drum rhythm and the drums change to an Evfer usul which is then supported by the accentuation of the piano rhythm from bar 22 onwards.
In the C-section the piano switches to a Raks Aksak usul while the melody parts are introducing the Aksak usul. All instruments come together and finish in rhythmic unison in bar 29 based on the Raks Aksak usul. For the piano/string solo the bass remains in Raks Aksak while the drum part is using an Aksak usul vevele.
The F-section introduces a new rhythmic texture by using vevele 2 of the Karsilama dance. When switching to vevele 1 in bar 50 the bass changes to a basic Zeybek dance pattern while the melodic rhythm of the string instruments slows down to half-time to bring the tune to a slower tempo.
The rhythm of the melody of theme 2 is a combination of Oynak based patterns. The drums enter in bar 65 with a combination of basic Evfer and Aksak usuls supporting the rhythm of the melody. From bar 89 the rhythmic density increases when the bass and drums refer to the Raks Aksak usul. The I-section brings us back to theme 1 with identical rhythmic textures to the B-section. However, a new part is added which layers an Raks Aksak usul (drums & bass) with a Zeybek dance pattern (piano) and an Oynak usul (strings & guitar) in bars 101-102. The tune concludes similar to how it started.

Compositional considerations

Compositionally I wanted to merge different sounds and rhythms to really reflect the title in the tune itself so that the world of music in nine comes together melodically, harmonically, rhythmically with many contrasts and timbre.

Conclusion

To write this essay and compile the information in it was quite a journey. I never thought this topic to be as intense as it actually is. Having said that, I only scratched the surface of what it is really about.

Nevertheless this project gave me an insight into the world of Turkish music and their approach towards rhythm and odd time signatures. Western people always try to rationalise and make things explicable. Although it is nearly impossible to capture and explain the essence of a topic in its entirety it is very helpful to be able to refer to theoretic conceptions and resources to understand cultural aspects and connections more quickly.

The aural tradition of this music is completely dependent on the receiver's interpretation of passed on material. Accuracy in this context does not exist. By trying to write down rhythm examples and record their audible version perception of time feel gets completely lost.

What I wrote in this essay is therefore my interpretation and perception of the topic which culminated in my composition 'The World Is Coming Together'. Because the world is becoming a smaller place and the global accessibility of information about different cultures music is constantly moving into new directions, hence the title of my tune.

From the first time I listened to Turkish music I was very fascinated by the rhythmic embellishments and polyrhythmic layers.

The freedom of the music with a constant underlying pulse and groove can easily bring musicians and audience in trance. The limping aspect of music in nine results in the listener keeping focus and attention, especially when performed as a dance. This is where in my opinion the spiritual aspect of the number nine can be derived from in a musical context.

Sources, Bibliography And Further Reading

Books

The Rough Guide To World Music, Africa & Middle East – Volume 1
Turkish Rhythms – For Drum Set And Kudüm, Shakir Ertek, Leu Verlag 2006
Music In Turkey Elliot Bates, Oxford University Press 2011

Internet

http://www.turkishmusicportal.org
http://www.shira.net
http://www.tashkin-rhythms.com
http://www.aletadances.com
http://www.worldmusic.net
http://www.turkishmusic.org
http://www.turkishculture.org
http://www.blackroot.org
http://www.khafif.com
http://www.sfdh.org
http://www.neyzen.com
http://gercekslessons.wordpress.com/turkish-rhythms/
http://www.rauwebieten.be/arabic-percussion/karsilama

Further Listening

Turkish Music In General:

Karsilama (Selim Sesler & Brenna MacCrimmon)
Keşan'a Giden Yollar (Selim Sesler)
Yarkin, Turkish Rhythm Group
Ahmed Adnan Saygun
Ulvi Cemal Erkin
Cemal Reşit Rey
Hasan Ferit Alnar
Necil Kazım Akses

Turkish Music In Nine:

Tulum Havası (A. Dalkıran)
Mümkün mü unutmak güzelim
Bin can ile sevdim seni
Deva yokmus neden bimar-i aska
Gel ey derviş seninle söyleşelim
Humarı yok bozulmaz meclis-i meyhane-i aşkın
İstediğimi Buldum Eşkare Can İçinde
Nevbaharın En Güzel Leylinde Sendin Dinleyen
Ne gelen var ne haber var gün uzun yollar uzak
Ey gülü bağı eda
Bu kış hanım İstanbul'a taşın da
Olmadım ben dest-res mânendine
Havalandi goenuel kusu ucar yuecede yuecede
Her Gece Semada Ararım Seni
Yaz günleri en tatlı hayaller gibi geçti
Bir Taraftan Üzüyor Gönlümü
Selim Sesler - Kiremit Bacalari - Nasti Usava
Tulum Havası
Tariq Duo

CD Track List

- CD Track 01 Aksak Usul
- CD Track 02 Aksak Usul Vevele
- CD Track 03 Düştün Yine Bir Şûh-i Sitemkâre (Serhat Sarpel)
- CD Track 04 Elmas Senin Yüzün Gören (Mehmet Şafak)
- CD Track 05 Aldı elden gülşen-i bad-ı hazan (Doyan Dikmen)
- CD Track 06 Geçti Sevdalarla Ömrüm İhtiyar Oldum Bugün (Ayşe Taş)
- CD Track 07 Evfer Usul
- CD Track 08 Evfer Usul Vevele
- CD Track 09 Bir Seni Bir Gülü Öptüm Gizlice (İnci Çayirli)
- CD Track 10 Oynak Usul
- CD Track 11 Oynak Usul Vevele 1
- CD Track 12 Oynak Usul Vevele 2
- CD Track 13 A Benim Mor Çiçeğim (Uğur Çinar)
- CD Track 14 Raks Aksak Usul
- CD Track 15 Raks Aksak Usul Vevele
- CD Track 16 Raks Aksak Usul Vevele
- CD Track 17 Raks Aksak Usul Vevele
- CD Track 18 Herkes gitti yalnız kaldım meyhanede (Hamiyet Yüceses)
- CD Track 19 Mürekkep Semai Usul
- CD Track 20 Mürekkep Semai Usul Vevele
- CD Track 21 Lâ Tahzen (Senai Demirci)
- CD Track 22 Karsilama Dance Rhythm
- CD Track 23 Karsilama Dance Rhythm Vevele 1
- CD Track 24 Karsilama Dance Rhythm Vevele 2
- CD Track 25 Rompi, Rompi (The Mogador Band)
- CD Track 26 Mastika (Omar Faruk Tekbilek)
- CD Track 27 Bir Ah Cektim (Selim Sesler & Brenna Maccrimmon)
- CD Track 28 Dere Geliyor Dere (Olcay Köker)
- CD Track 29 Zeybek Dance Rhythm
- CD Track 30 Zeybek Dance Rhythm Vevele
- CD Track 31 Zeybek Dance (Harmandalı)
- CD Track 32 The World Is Coming Together (Mathias Baumann)

Appendix 1

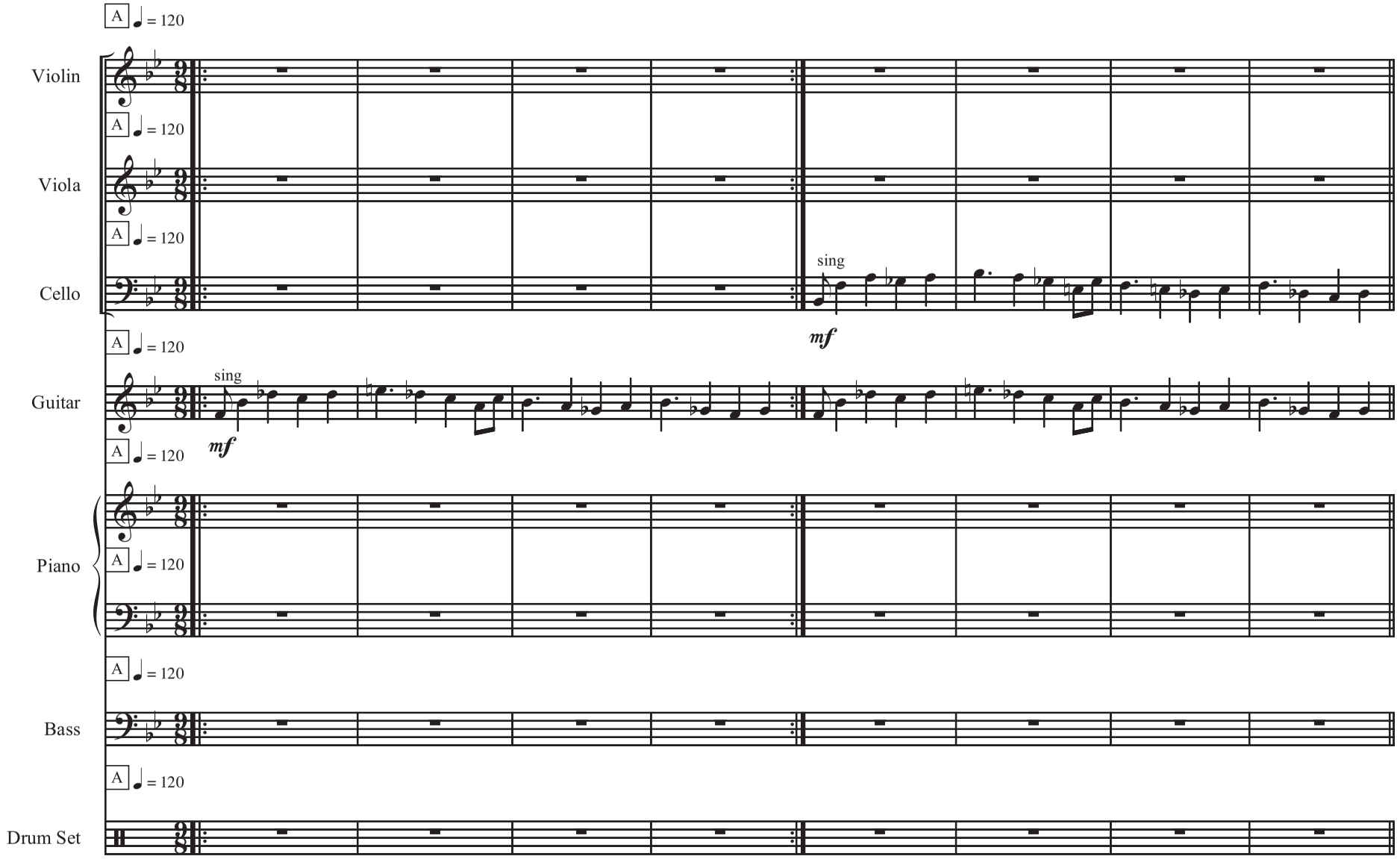
Score

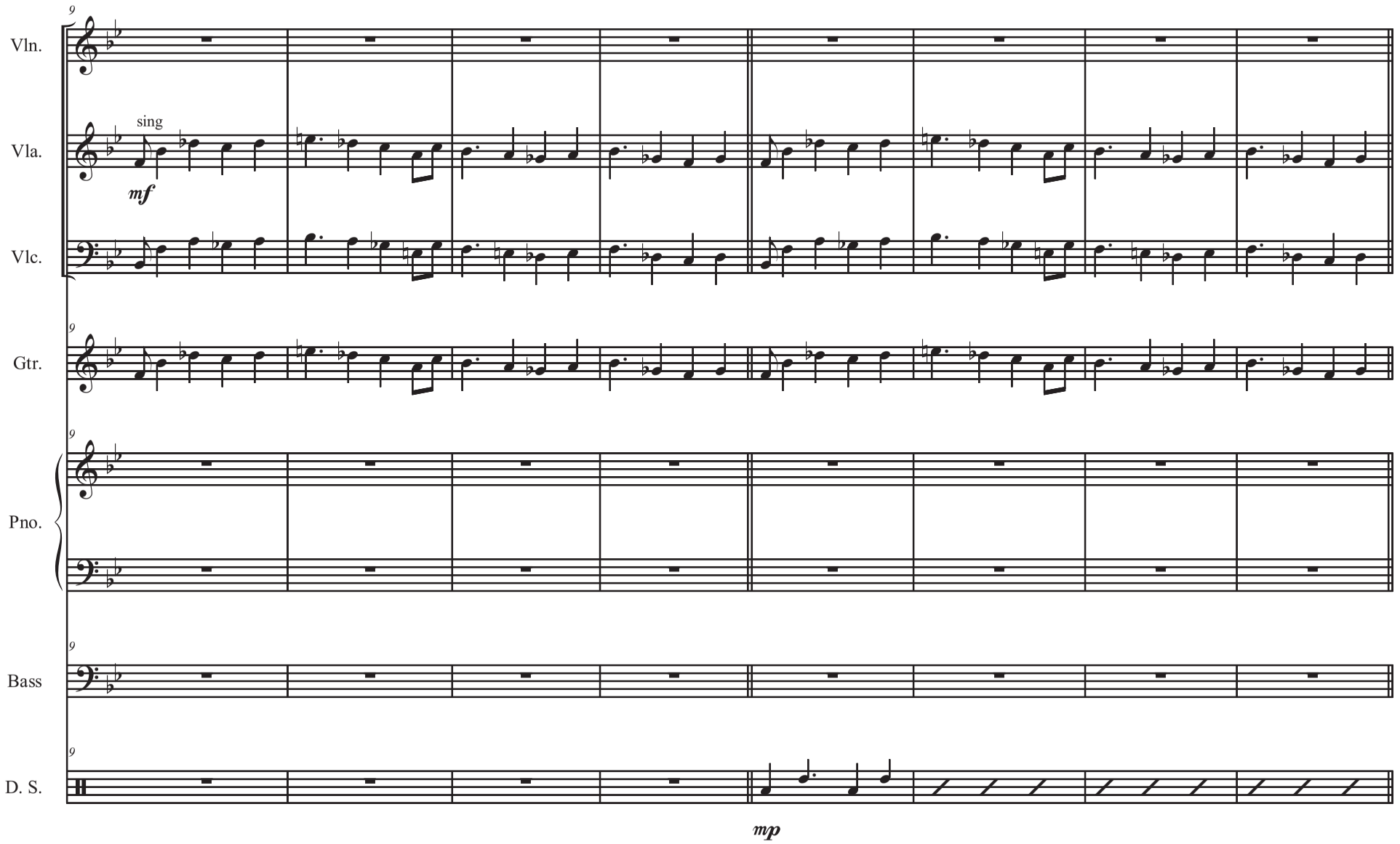
The World
Is Coming Together

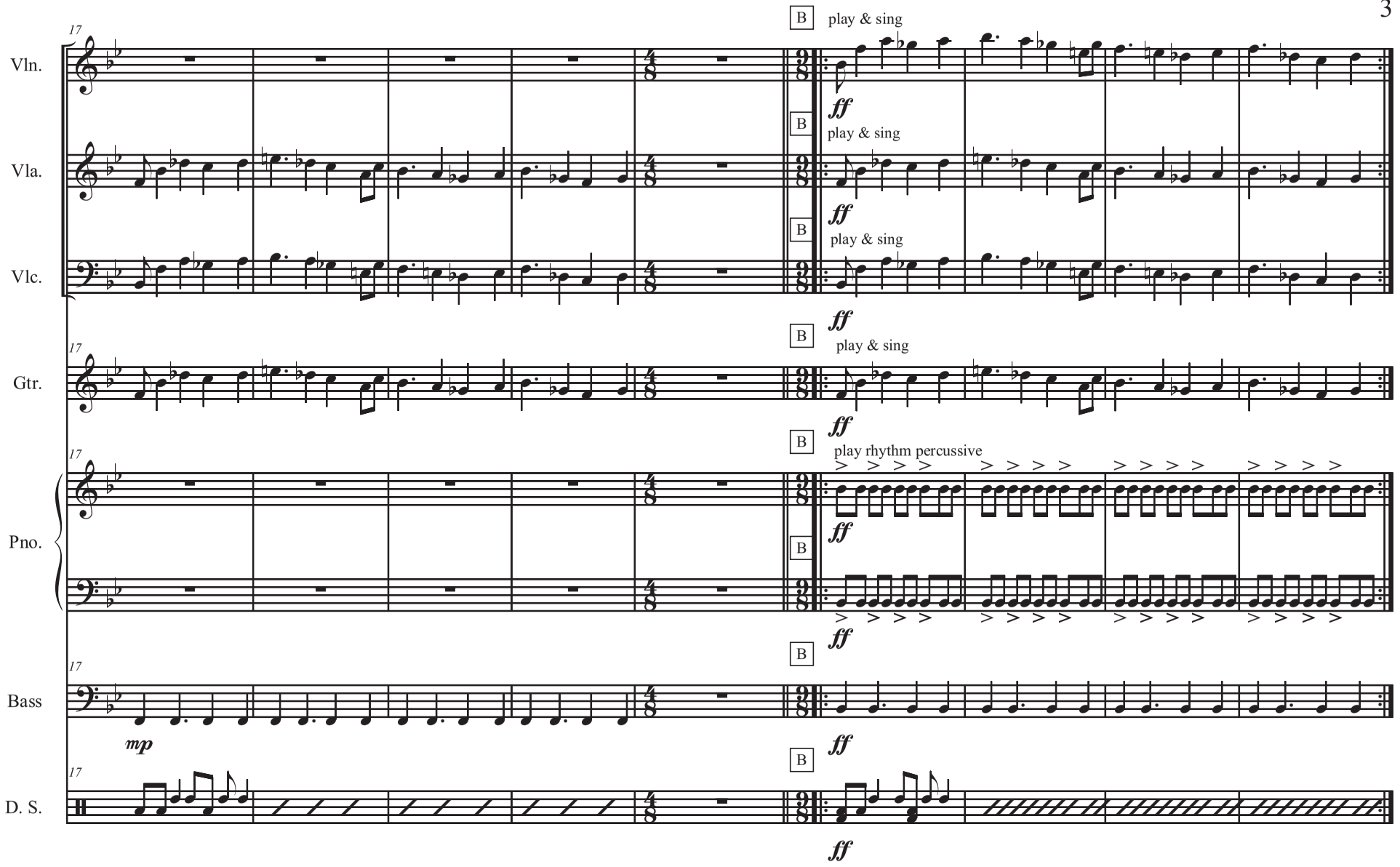
by
Mathias Baumann

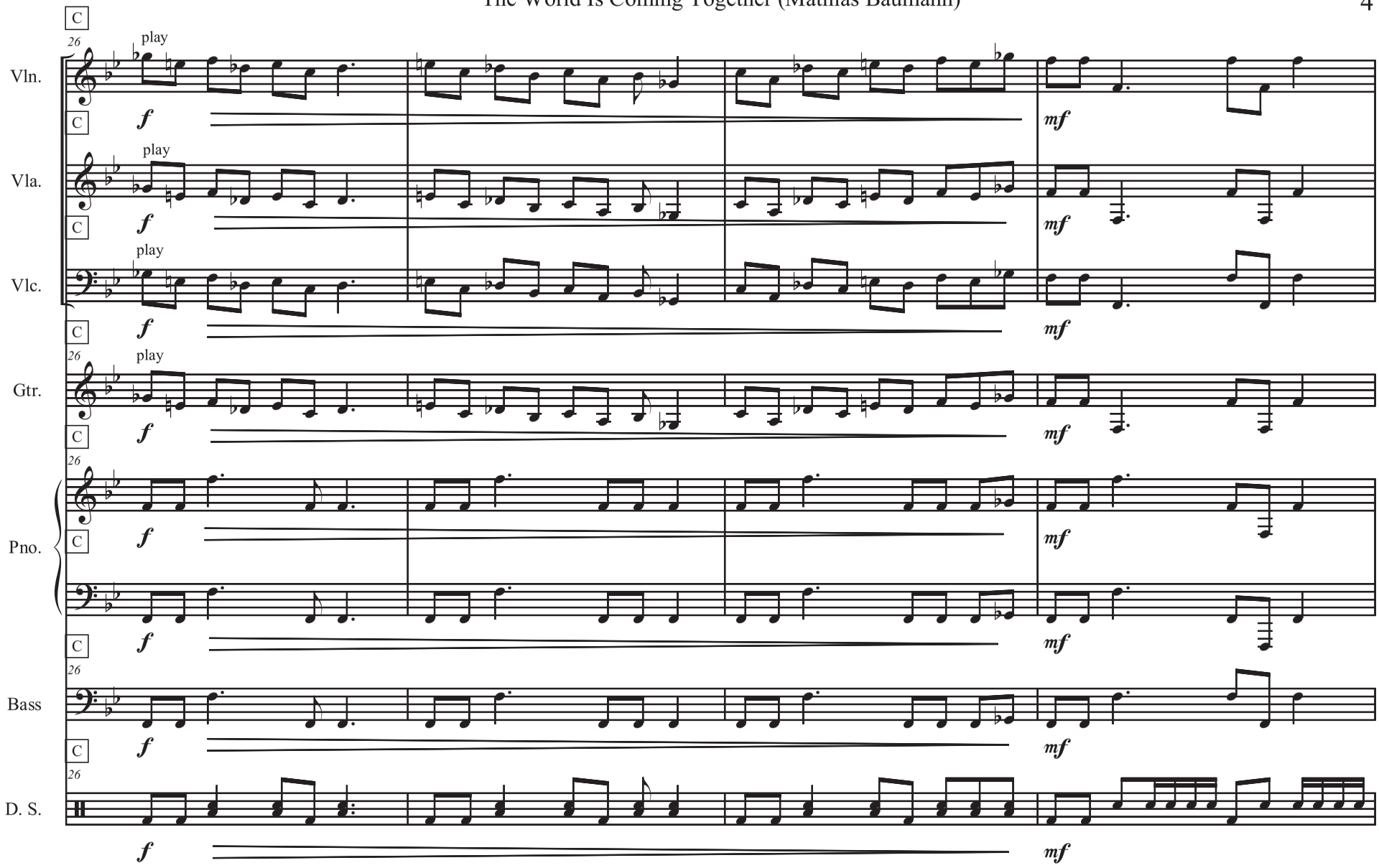
The World Is Coming Together

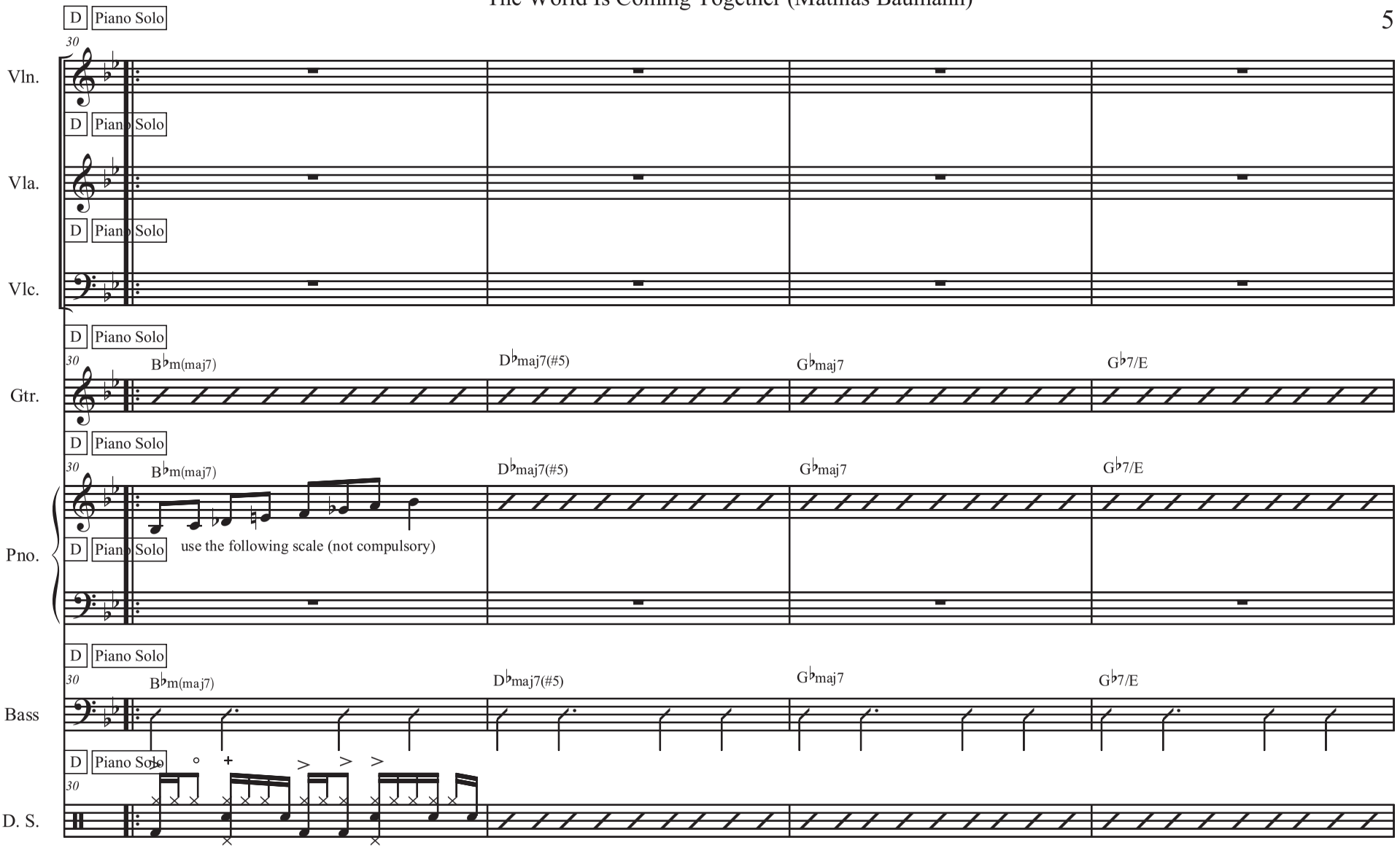
Mathias Baumann

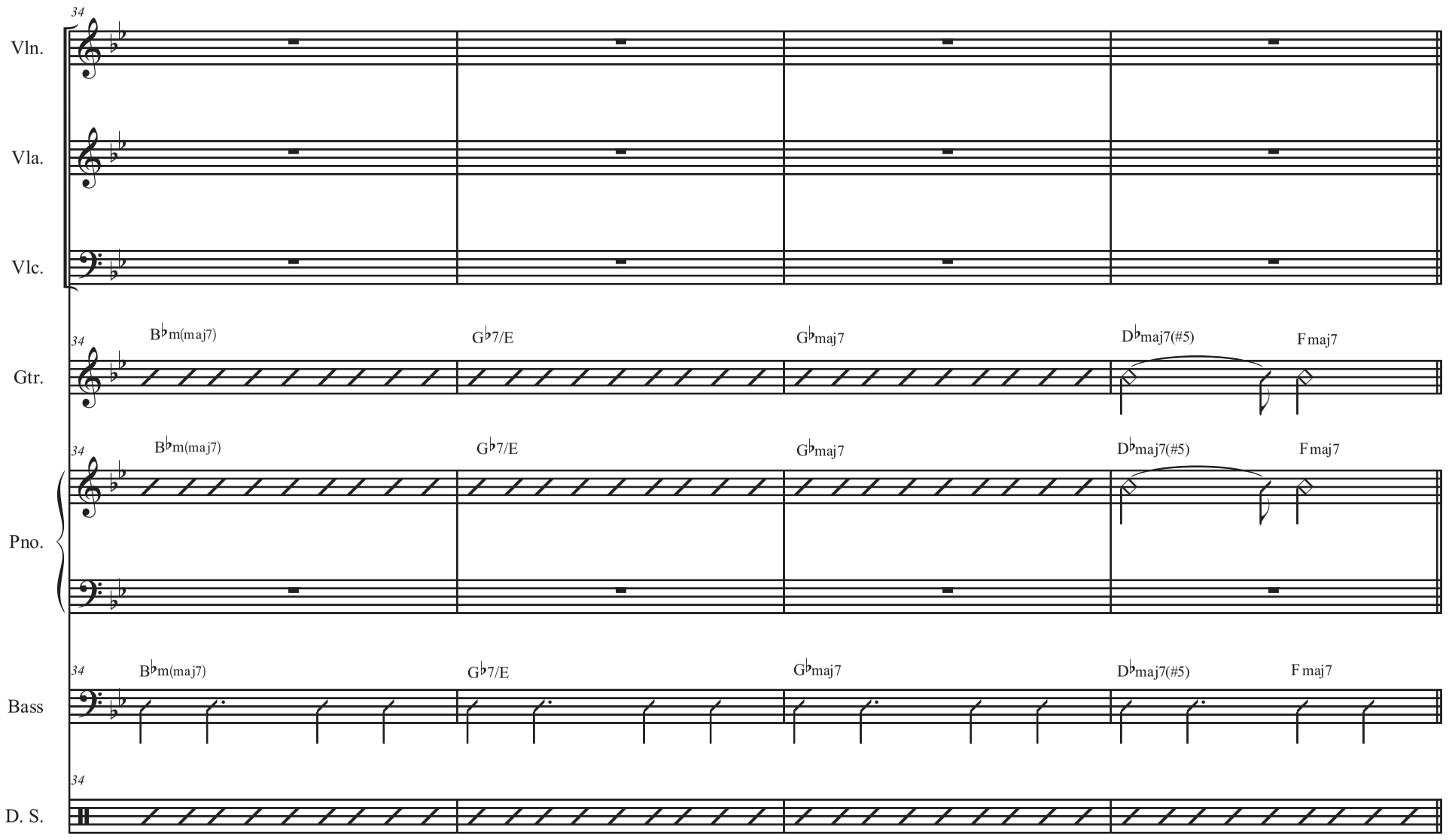


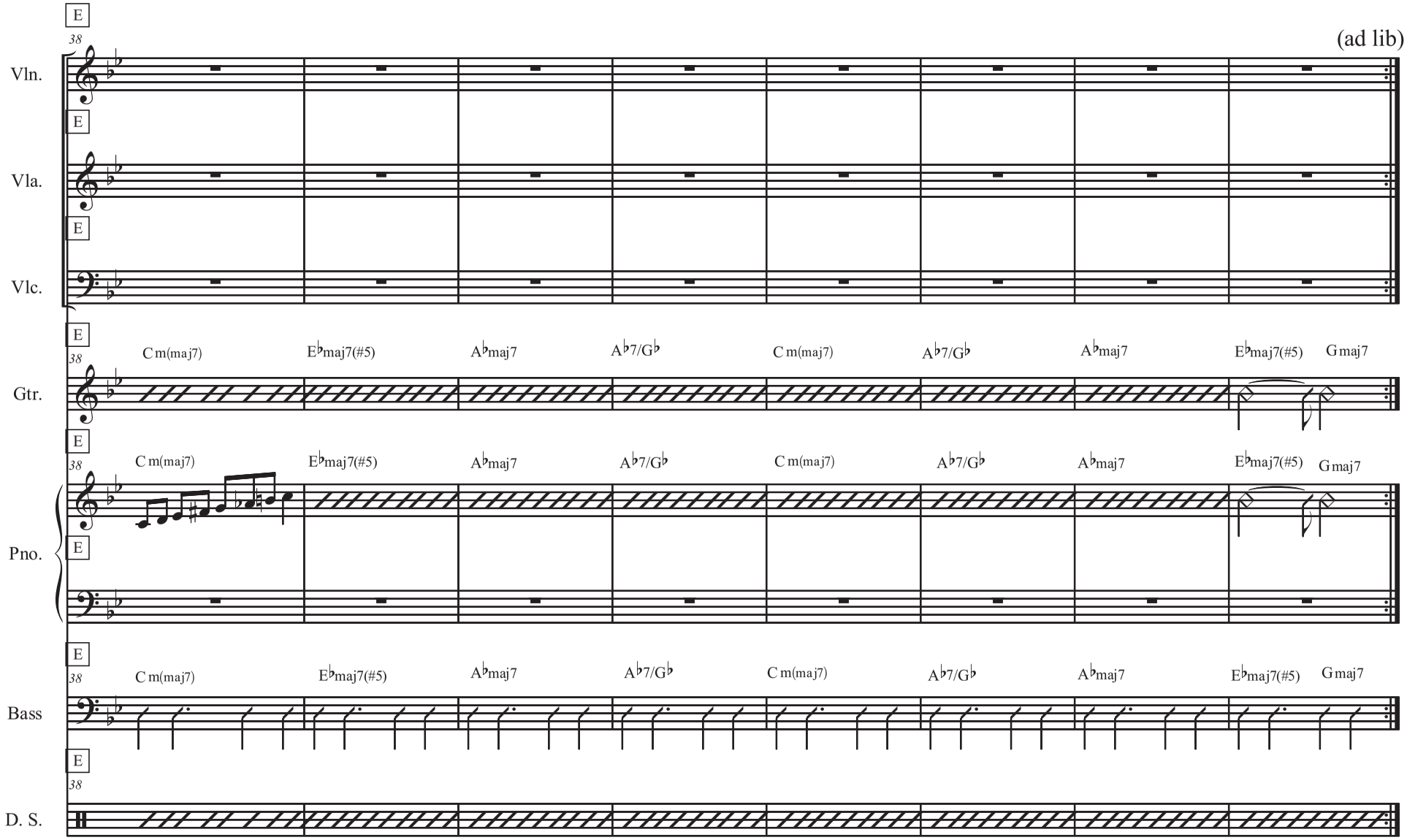

9
Vln.
Vla.
sing
mf
Vlc.
9
Gtr.
9
Pno.
9
Bass
9
D. S.
mp

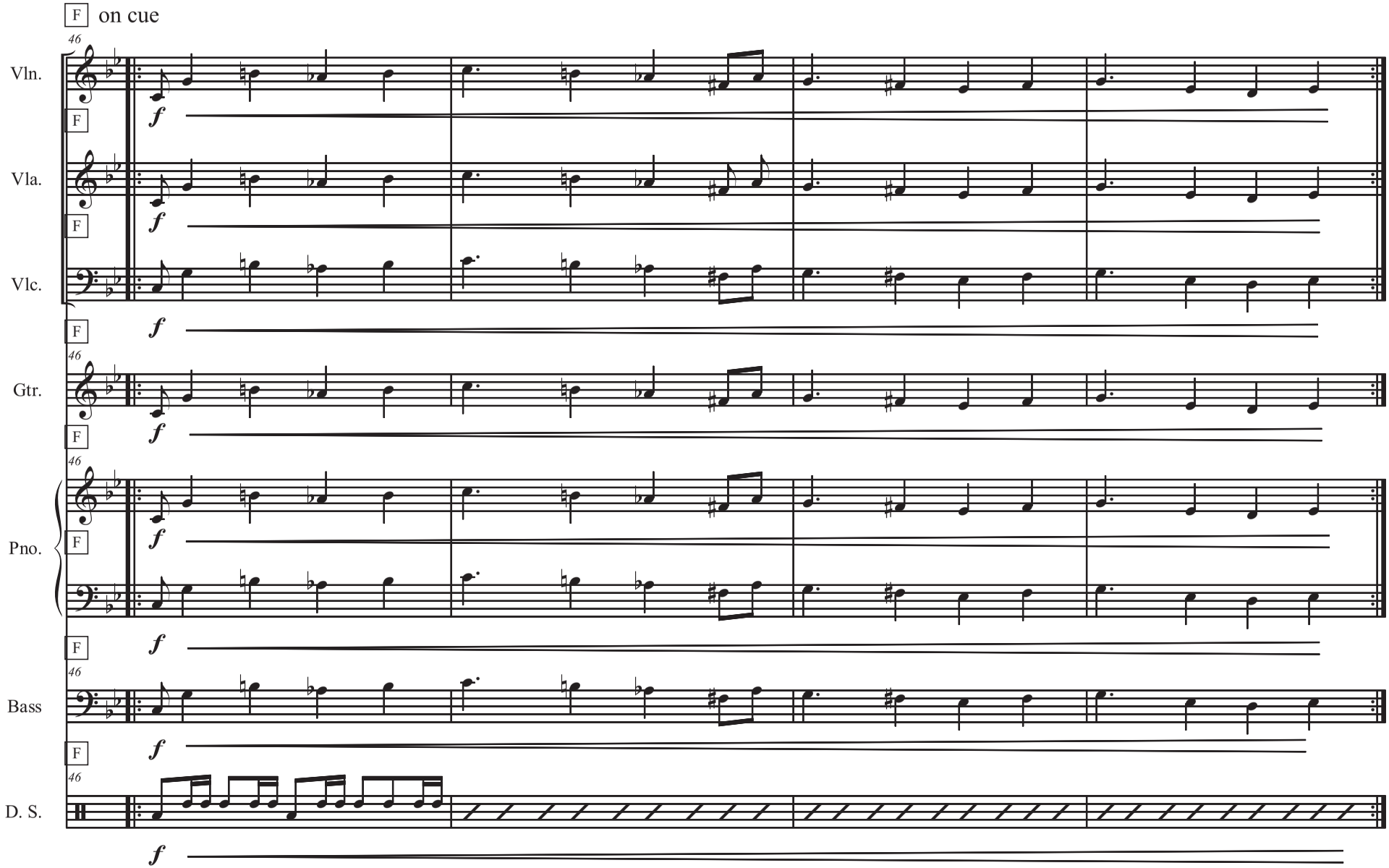

17
Vln.
Vla.
Vlc.
Gtr.
Pno.
Bass
D. S.
B
play & sing
play rhythm percussive
ff
mp

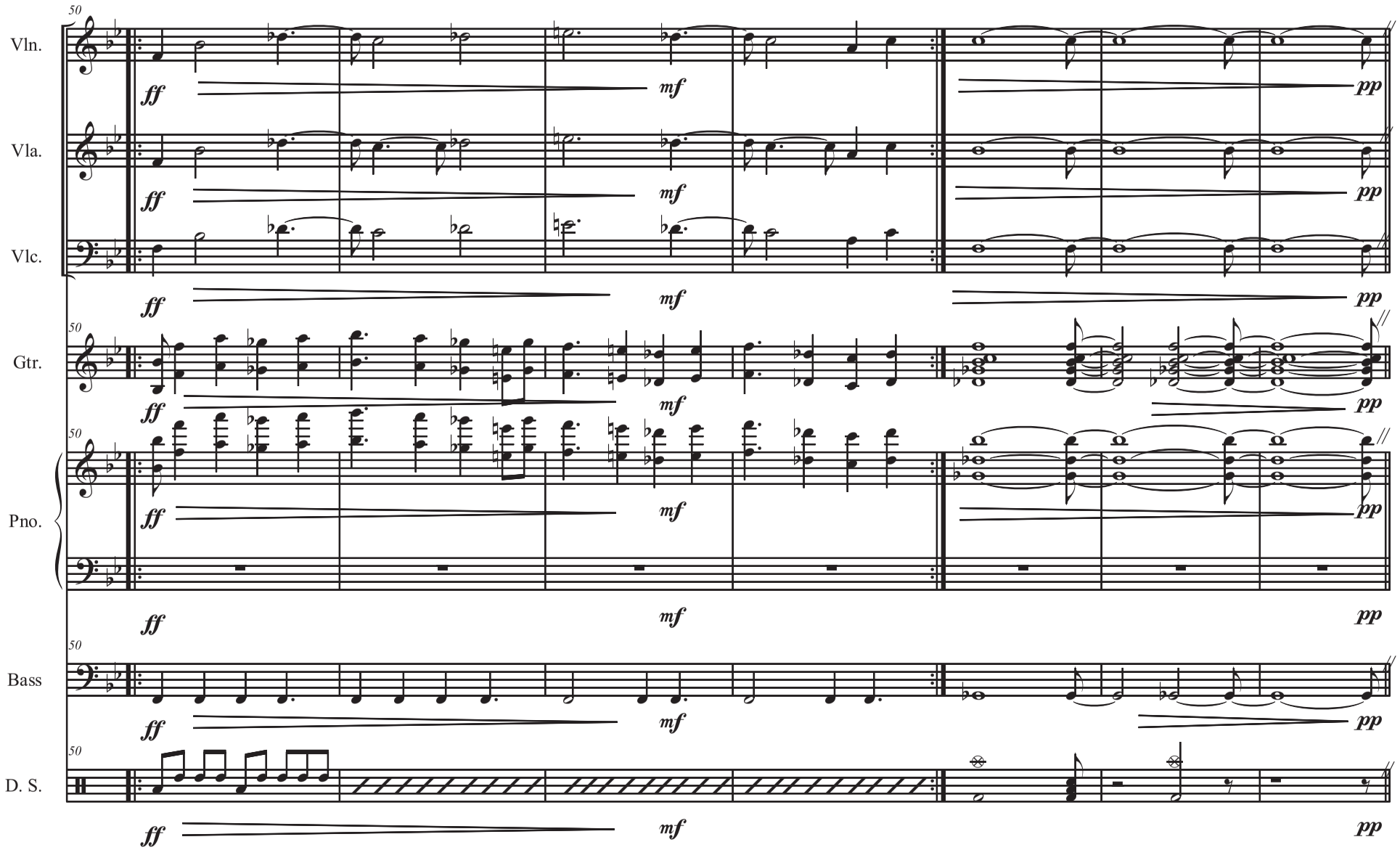

Vln.
Vla.
Vlc.
Gtr.
Pno.
Bass
D. S.
C
26
play
f
mf

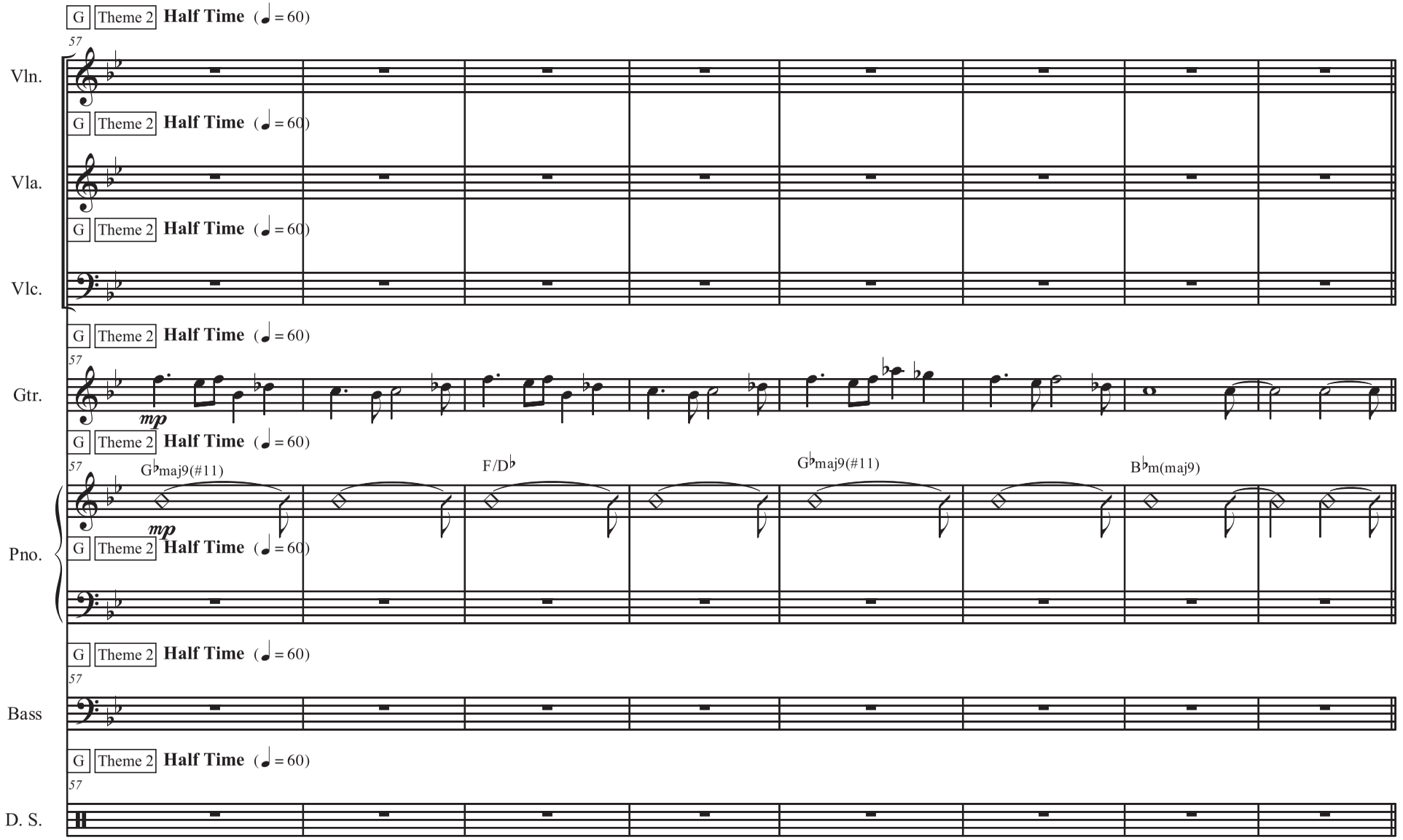

D Piano Solo
30
Vln.
Vla.
Vlc.
Gtr.
Pno.
Bass
D. S.
B♭m(maj7)
D♭maj7(#5)
G♭maj7
G♭7/E
use the following scale (not compulsory)

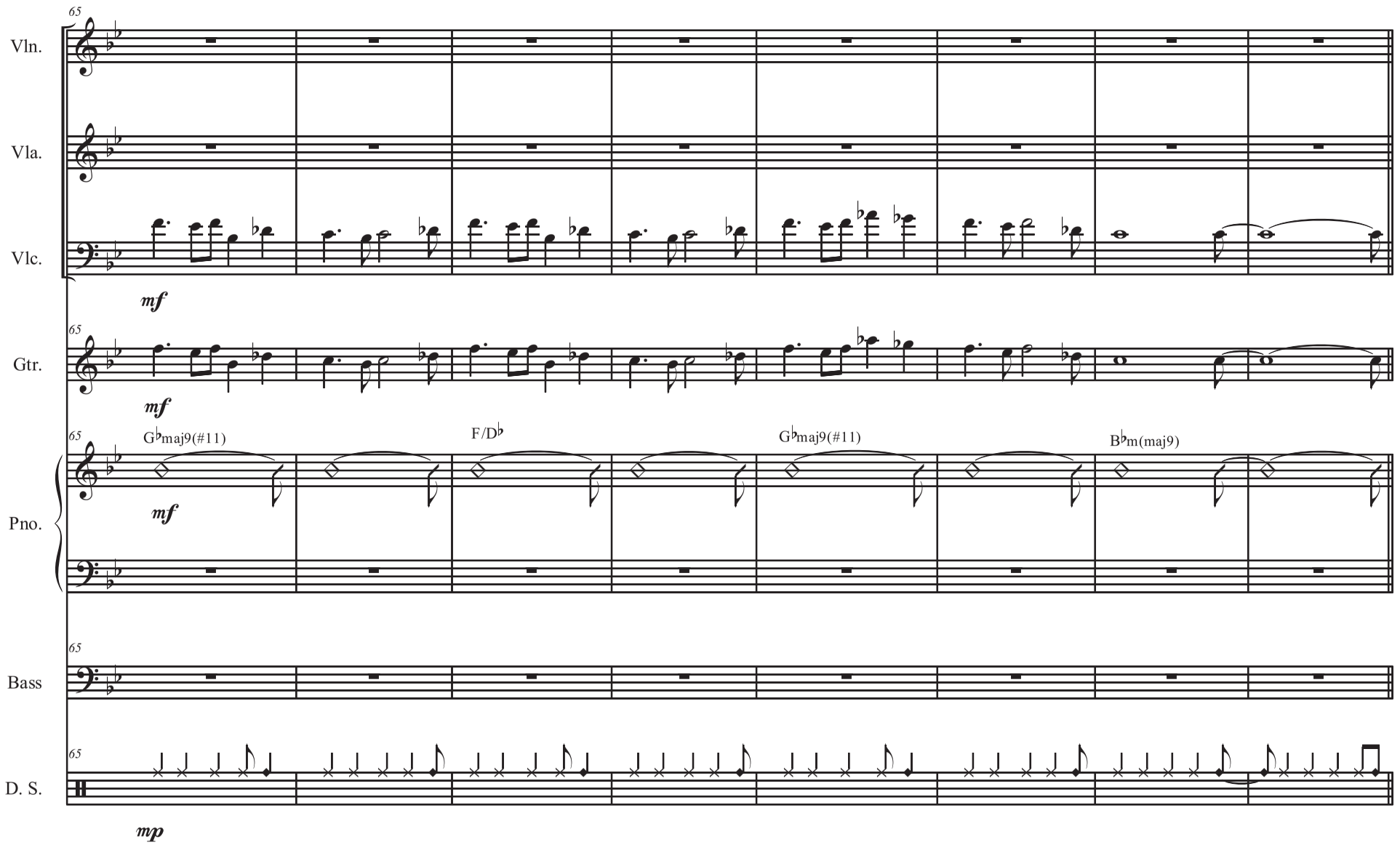

34
Vln.
Vla.
Vlc.
Gtr.
Pno.
Bass
D. S.
B♭m(maj7)
G♭7/E
G♭maj7
D♭maj7(#5)
Fmaj7

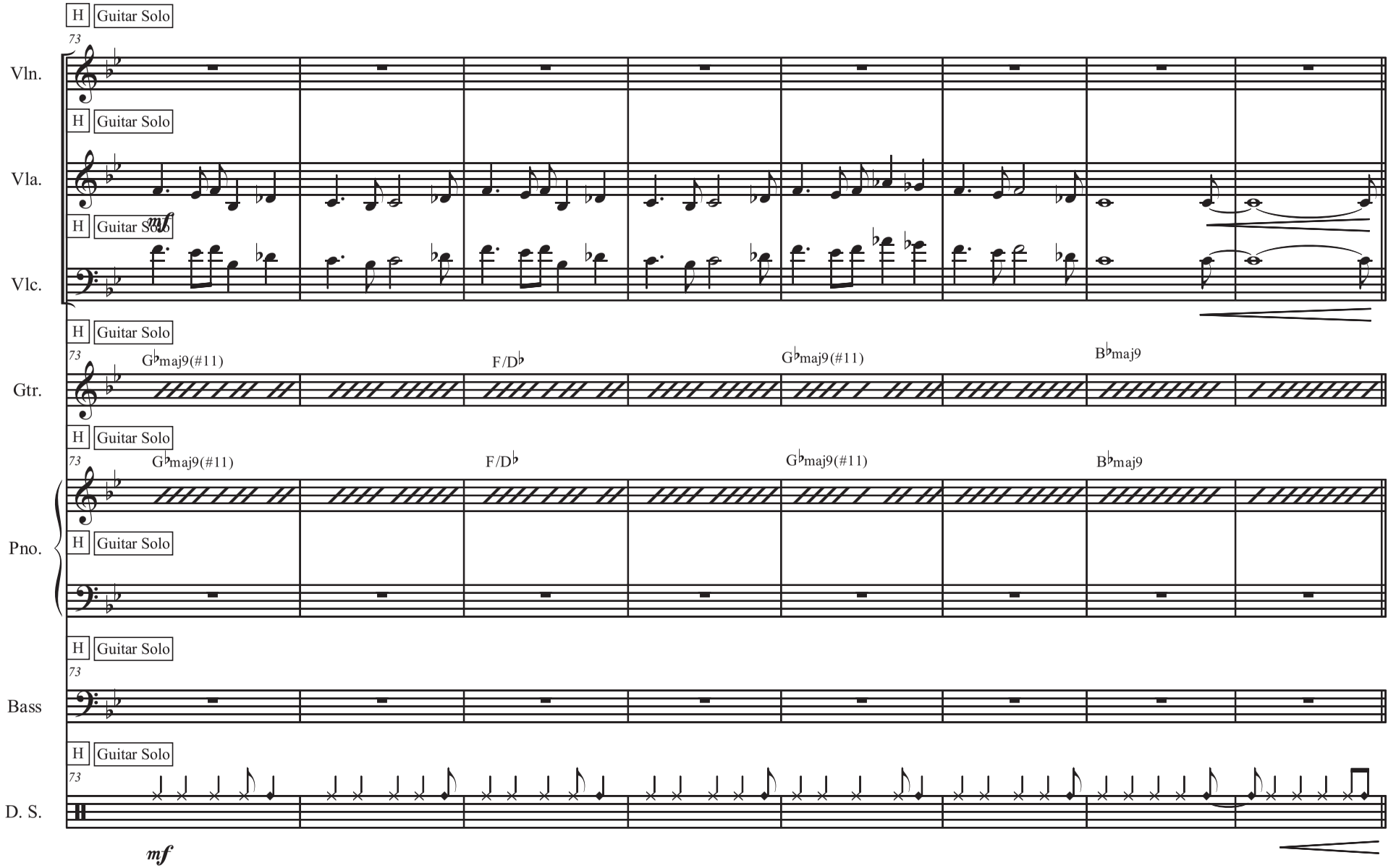

E
38
(ad lib)
Vln.
E
Vla.
E
Vlc.
E
38
Cm(maj7)
E♭maj7(#5)
A♭maj7
A♭7/G♭
Cm(maj7)
A♭7/G♭
A♭maj7
E♭maj7(#5)
Gmaj7
Gtr.
E
38
Cm(maj7)
E♭maj7(#5)
A♭maj7
A♭7/G♭
Cm(maj7)
A♭7/G♭
A♭maj7
E♭maj7(#5)
Gmaj7
Pno.
E
E
38
Cm(maj7)
E♭maj7(#5)
A♭maj7
A♭7/G♭
Cm(maj7)
A♭7/G♭
A♭maj7
E♭maj7(#5)
Gmaj7
Bass
E
38
D. S.

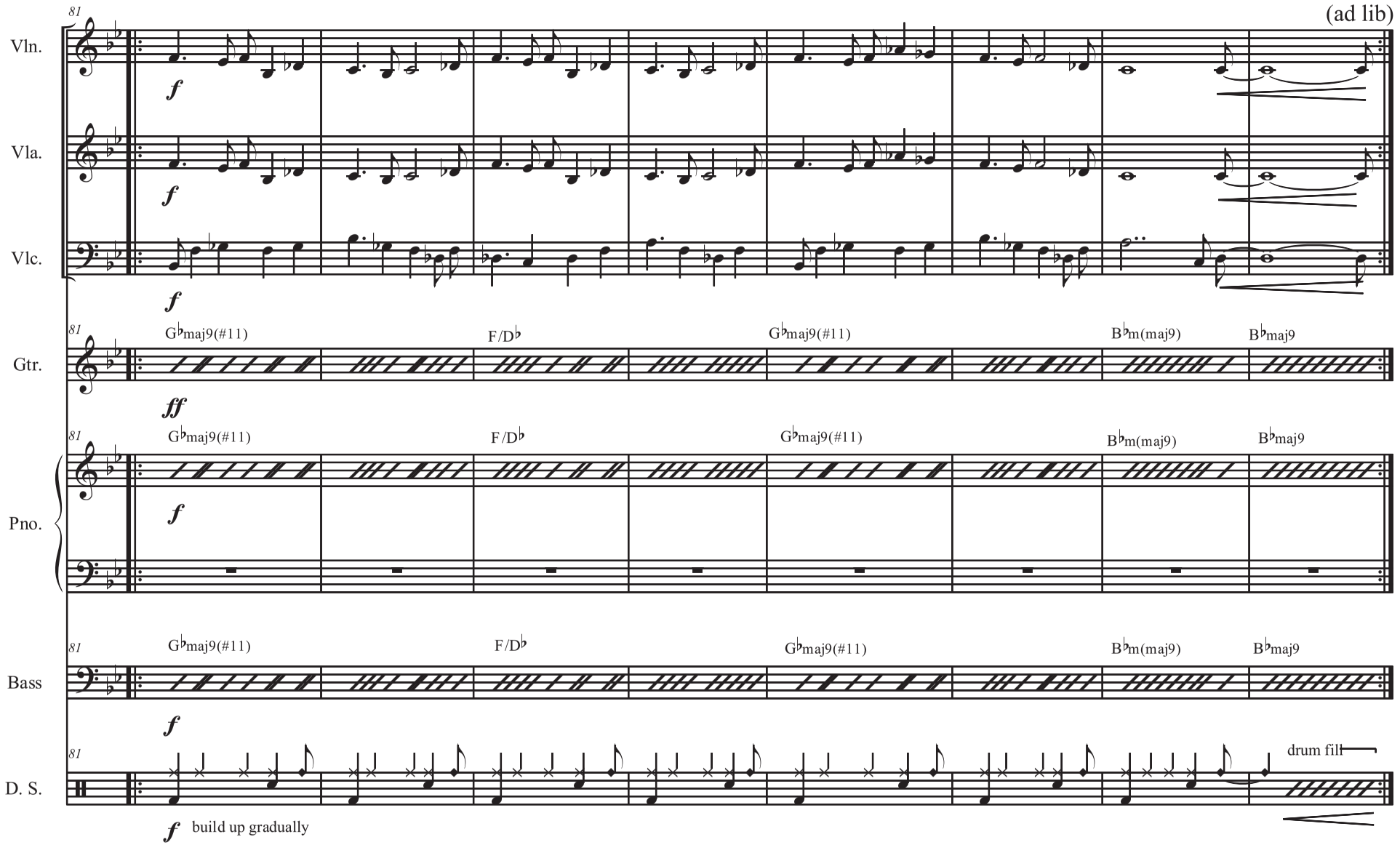

F on cue
46
Vln.
F
f
Vla.
F
f
Vlc.
F
f
46
Gtr.
F
f
46
Pno.
F
f
F
f
46
Bass
F
f
46
D. S.
f

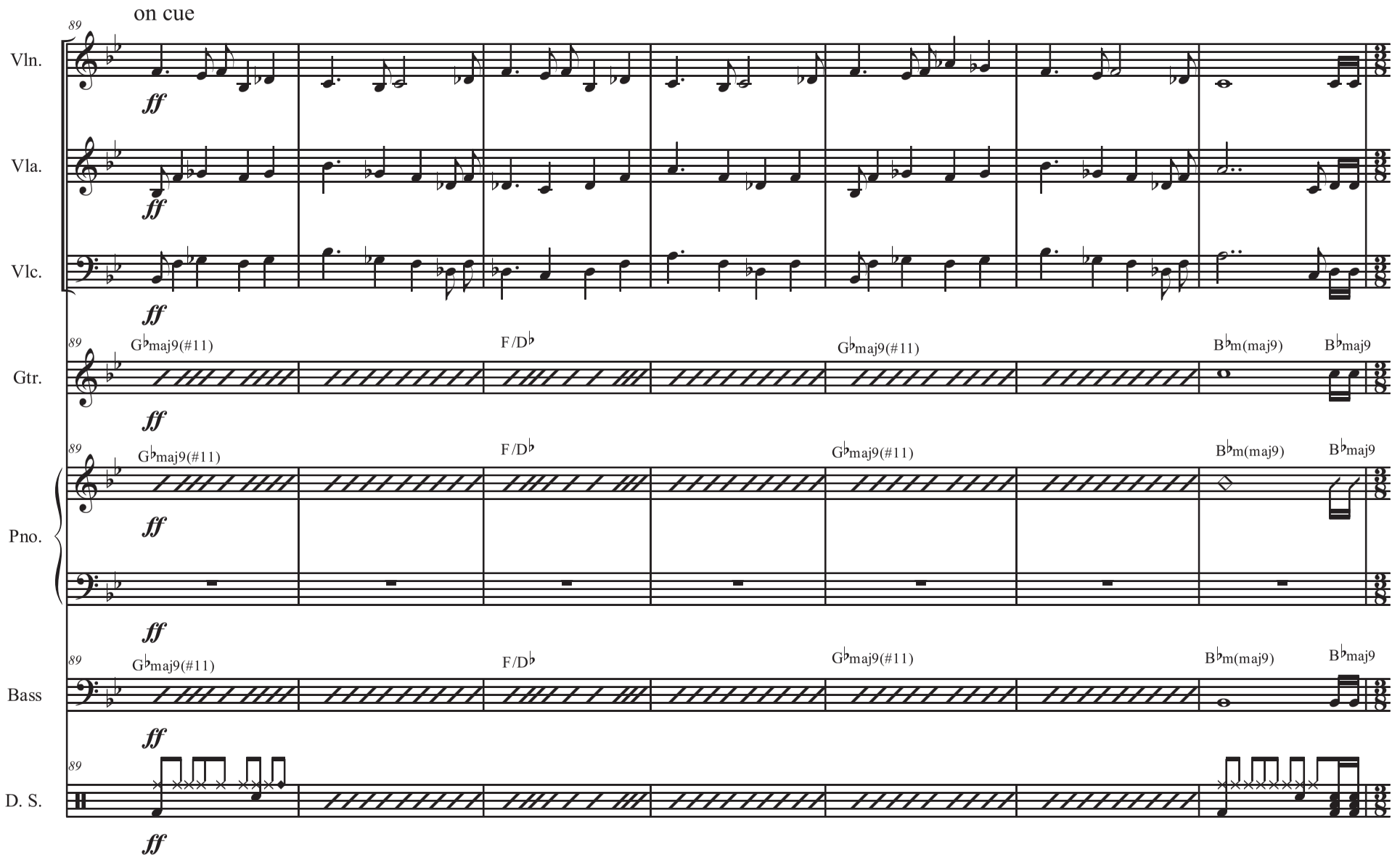

50
Vln.
Vla.
Vlc.
Gtr.
Pno.
Bass
D. S.
ff
mf
pp

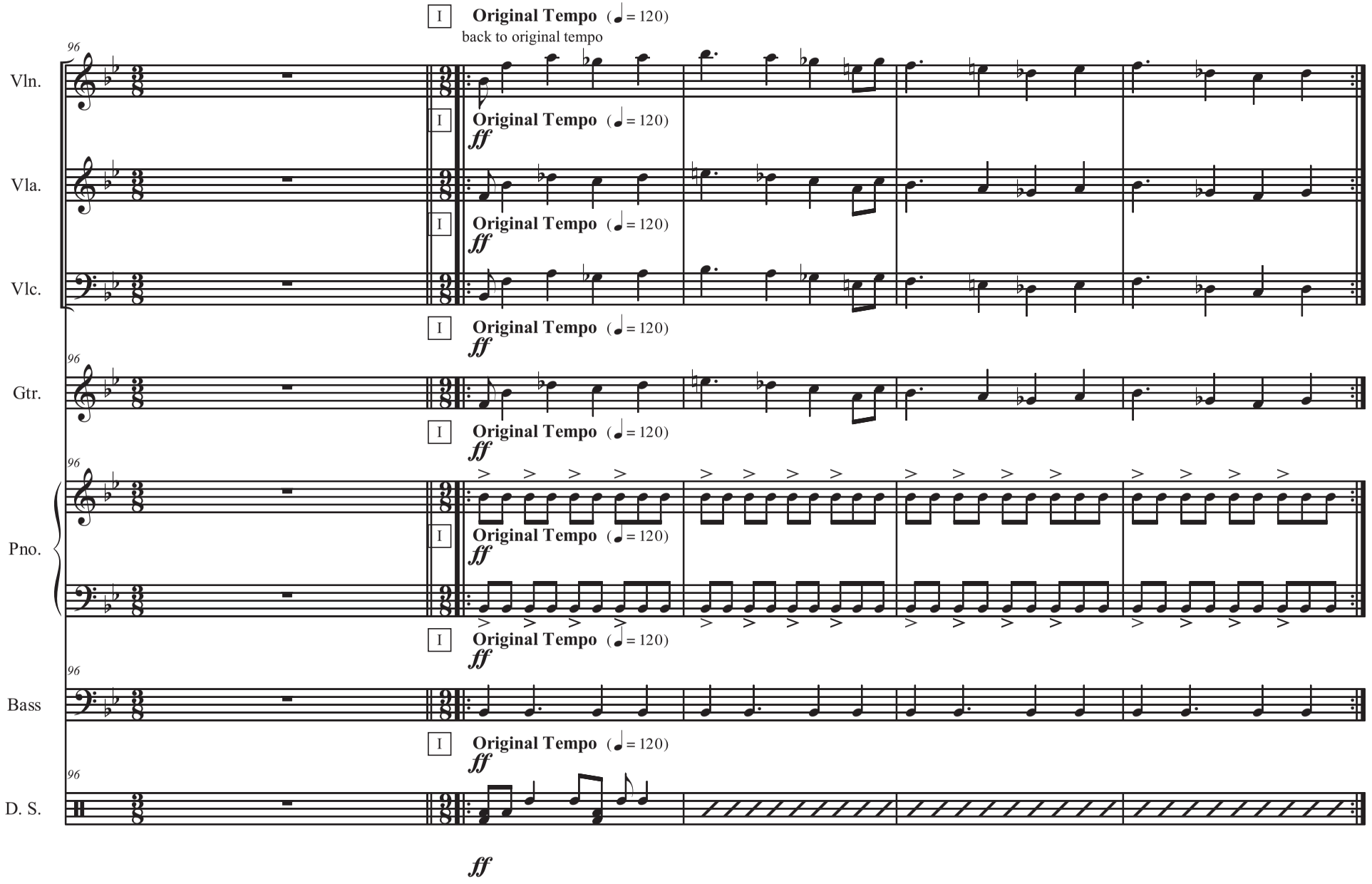

G Theme 2 Half Time (♩ = 60)
57
Vln.
Vla.
Vlc.
Gtr.
mp
Pno.
G♭maj9(#11)
F/D♭
G♭maj9(#11)
B♭m(maj9)
Bass
D. S.

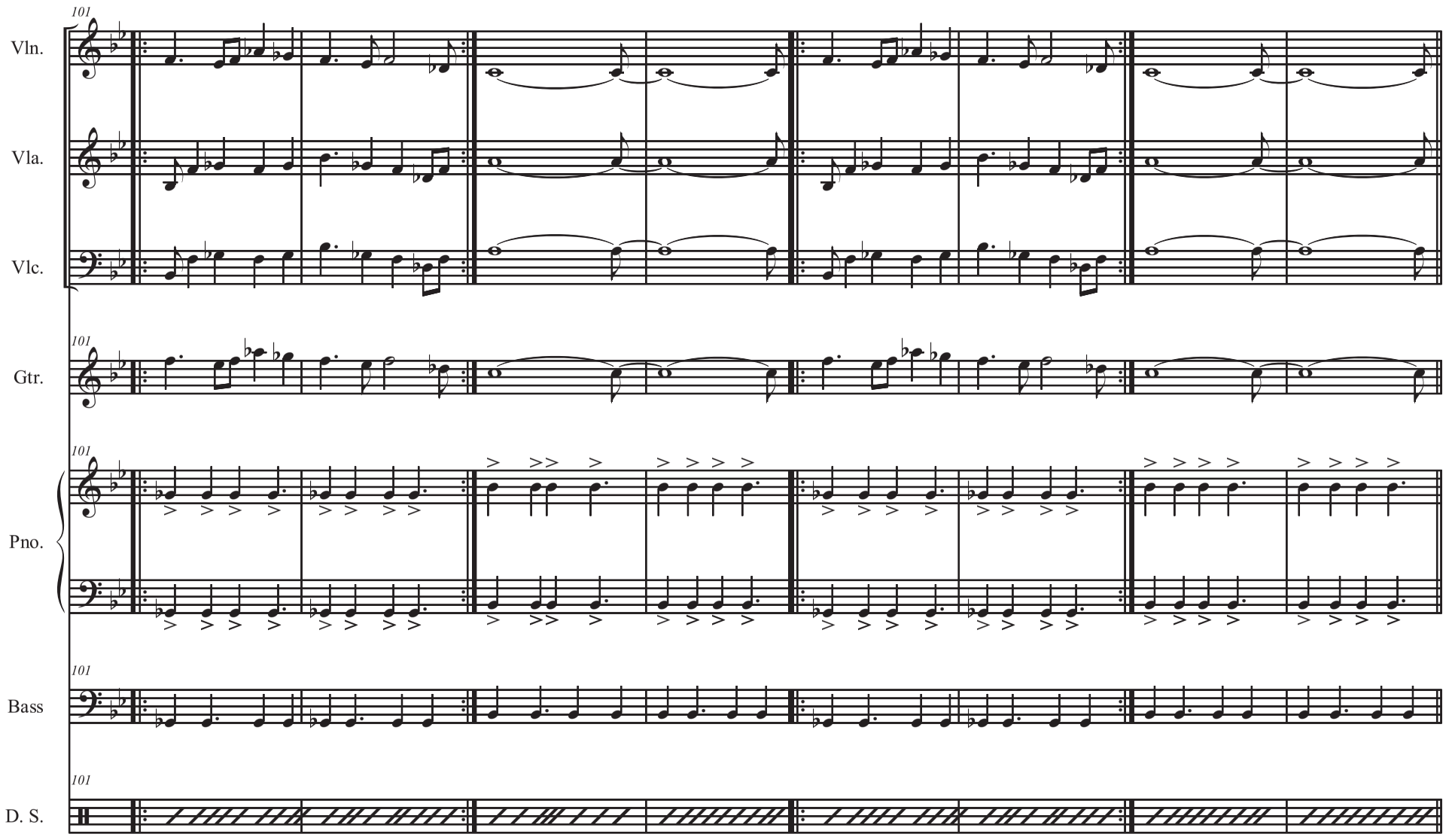

65
Vln.
Vla.
Vlc.
mf
65
Gtr.
mf
65
G♭maj9(#11)
F/D♭
G♭maj9(#11)
B♭m(maj9)
Pno.
mf
65
Bass
65
D. S.
mp

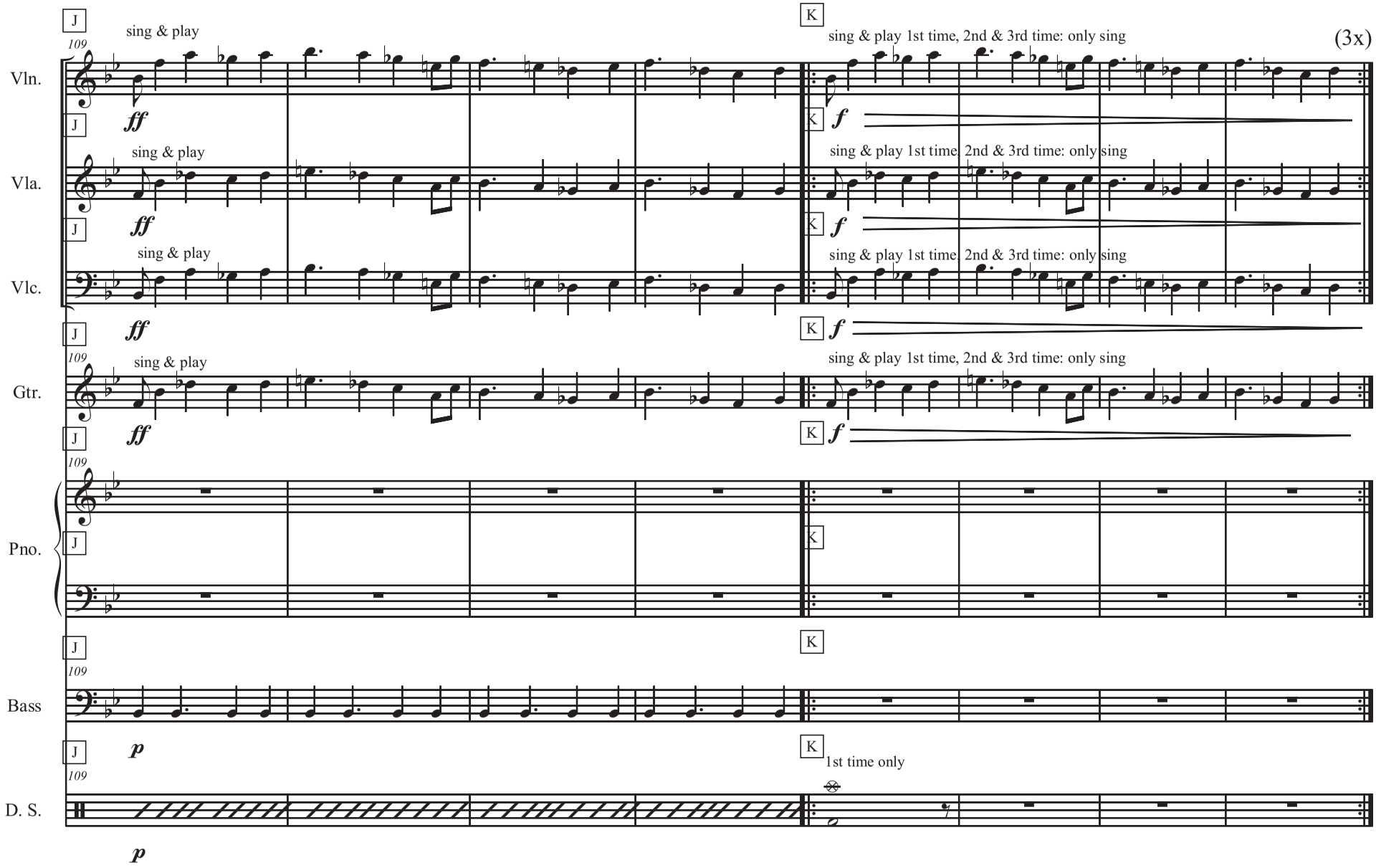

H Guitar Solo
73
Vln.
Vla.
Vlc.
mf
Gtr.
G♭maj9(#11)
F/D♭
B♭maj9
Pno.
Bass
D. S.
mf


81
(ad lib)
Vln.
Vla.
Vlc.
f
Gtr.
ff
G♭maj9(#11)
F/D♭
B♭m(maj9)
B♭maj9
Pno.
Bass
D. S.
drum fill
build up gradually


on cue
89
Vln.
Vla.
Vlc.
Gtr.
Pno.
Bass
D. S.
ff
G♭maj9(#11)
F/D♭
B♭m(maj9)
B♭maj9


I Original Tempo (♩= 120)
back to original tempo
96
Vln.
Vla.
Vlc.
Gtr.
Pno.
Bass
D. S.
ff


101
Vln.
Vla.
Vlc.
101
Gtr.
101
Pno.
101
Bass
101
D. S.


J
109
sing & play
Vln.
ff
Vla.
Vlc.
Gtr.
Pno.
Bass
p
D. S.
K
sing & play 1st time, 2nd & 3rd time: only sing
(3x)
f
1st time only