

Master of Music Thesis

“Translation of M. Eastern & Balkan rhythms and meters in my set up,
consisting of darbuka, cajon, bendir attached to full drum-set”

Ioannis - Marios Rizopoulos
Rotterdam, 15 April 2015

CODARTS UNIVERSITY OF THE ARTS

Department:	World Music / Pop
Main subject:	Percussion / Drums
Research domain:	Crossover
Main subject teachers:	Hans Eijekenaar Alper Kekec Udo Demandt
AR coach:	Michalis Cholevas

Index page

Glossary of terms	4
Abstract - Outline	5
1. The story of my research	6
1.1. Motivation - Background.....	6
1.2. Research question	6
1.3. Problem Statement.....	7
1.4. Research objective - Goal.....	7
1.5. Scope and significance of the study.....	8
1.6. Comparison to reference recording.....	8
2. Presentation and description of the result	9
2.1. Result of my performance	9
2.2. Research design and approach	10
3. My reflection on the result and the process	11
3.1. Artistic result, limitations and significance of the study	11
The intervention cycles	12
4. First Intervention cycle	12
4.1. Record my work – reference point	12
4.2. Organise my feedback	12
4.3. Do research - Strategies	13
4.3.1. Survey - Pre structured Interviews	13
4.3.2. Experiment – Quasi experiment	15
4.3.2.1. Positioning of the set up, translation of kopanitsa, aksak semai	15
4.3.2.2. Sticking.....	15
4.3.3. Desk research.....	16
4.3.3.1. Creation of paradiddles exercises for set up.....	16
4.3.3.2. Transcription	17
4.3.3.3. Arrangement	17
5. Second intervention cycle	18
5.1. Record my work	18
5.2. Organise my feedback	18
5.3. Do research - Strategies	19
5.3.1. Trial and error	19
5.3.2. Experiment - Quasi Experiment.....	19
5.3.2.1. Fix patterns.....	19
5.3.2.2. Use of two bass.....	19
5.3.2.3. Hi-hat patterns.....	20
5.3.3. Desk research.....	20
6. Third intervention cycle	22
6.1. Methodology	22
6.2. Organise my feedback	22
6.3. Do research - Strategies	22
6.4. Desk research	22
7. Conclusion	23

8. Portfolio	24
8.1. Reference recordings	24
8.2. Scores – transcriptions, arrangements	25
8.3. Methodology	39
9. Appendix A	39
CDs and DVDs	39
YouTube-based research:	39
Documents	39
10. Appendix B	40
Network and Mapping analysis	40
Description	40

List of scores

Score 1: Set up exercises	9
Score 2: Set up movement	10
Score 3: Percussion positioning and notation	10
Score 4: Single paradiddle pattern	16
Score 5: Single paradiddle arrangement,	16
Score 6: Single paradiddle arrangement,	16
Score 7: Double parradiddle pattern	17
Score 8: Double paradiddle arrangement,	17
Score 9: Double paradiddle arrangement,	17
Score 10: 7/8 combination of paradiddles	17
Score 11: Example of 7/8 rhythm played on drums/cajon using parradiddles	20
Score 12: Turkish karsilama rhythm	20
Score 13: Greek karsilama rhythm	21
Score 14: Aptaliko rhythm	21
Score 15: Position of the instruments in one stave	22
Score 16: Position of the instruments with colour in one stave	23
Score 17: Darbuka, Bendir, Cajon notation	23
Score 18: Curcuna: zero recording transcription	25
Score 19: Epithesi sta 11/8, drum part transcription	26
Score 20: Epithesi sta 11/8, set up arrangement	27
Score 21: Sedi donka arrangement	29
Score 22: Tamzara arrangement	32
Score 23: Aksak semai set up patterns	35
Score 24: Kopanitsa set up patterns	37

Glossary of terms

- Balkan music

Odd and quite complex time signatures, rhythmic meters and patterns actually derived from the rhythm of traditional dances and the music surrounding them. My focus of Balkan rhythms includes the geographic regions of Bulgaria and Greece, southern Balkans.

- M. East

The countries around the south and east shore of the Mediterranean sea extending from Morocco to the Arabic Peninsula, Iran and beyond. The common definition of nowadays encompasses Turkey, Cyprus, Syria, Lebanon, Iraq, Iran, Israel, the West Bank, the Gaza Strip, Jordan, Egypt, Sudan, Libya, and the United Arab Emirates, in loose usage the North African countries of Tunisia, Algeria, and Morocco and also Afghanistan and Pakistan.

- M. Eastern rhythms

Rhythms used in M. Eastern countries. Rhythms that not only contain the generalized duple and triple meters, basic element of Western European rhythms, but also combinations of those (short and long pulses) in the same rhythm. Formed in distinct rhythmical patterns with specific names that define their meter, i.e. semai(3/4), mandra(7/8), karsilama(9/8) etc.

Hereafter referred to the traditional rhythms of Turkey, Armenia and Greece.

- Modern / Pop music / Western music / European

Popular music of Western Europe of the 21st century, which basically concerns rock and its variants, including funk, ethnic and more pop-oriented styles.

- Middle Eastern and Balkan meters / odd meters

The term odd meter sometimes describes time signatures in which the upper number is simply odd rather than even, i.e. 9/8, 5/4. These more complex meters are mostly common in non-Western music, such as Middle Eastern and Balkan music, but rarely appeared in formal written Western music until the 19th century. An odd meter includes both long (count in 3) and short (count in 2) pulses.

- Paradiddles

A paradiddle consists of two single strokes followed by a double stroke. When multiple paradiddles are played in succession, the first note always alternates between right and left. Paradiddles are often used to switch hands. Paradiddles are a quick succession of drumbeats slower than a roll.

- Para-rhythms

Personal term, inspired from the combination of the words paradiddle and rhythm. The para-rhythm term is used for personal created rhythms and define their content; rhythms that are structured using the paradiddle techniques.

Abstract - Outline

This paper focuses on the structure of a practical method that facilitates the transition from traditional elements towards the modern expression of performing on percussion. The primal aim behind this idea is to enrich the performer's experience by, not only exercising on odd meters and rhythms seen in traditional music of the Middle East and the Balkans, but also using a variety of instruments on the same time for getting the required acoustic outcome. On the other hand the main instrument on which the full combination of the percussion-set was based, the drum-set, is giving the perfect match on a try-out to combine different music practices of the East and the West. Conducting a study like that sets the start for experimentation on combinations of music styles and their representative instruments.

The scope and significance of this research is described in the first section, highlighting the importance of the research question under examination in its final phase. In addition possible ways and primal findings that helped on finalizing the build up of a distinct set-up are commented. Technical matters leading to the desired musical outcome are outlined in the second section, along with the important aspects discovered during the implementation of the study. Results, findings and limitations of the study are described below. The next section, which forms the bulk of the paper, turns to the description of the data under examination, structured into the 3 intervention cycles of research. Sections 4, 5 and 6 all discuss in more detail the technical, notative procedure used and how it was transformed, during the research period, in order to strengthen the significance and application of the approach under examination; basically how to transfer Middle Eastern and Balkan rhythms and meters on a set up that consists of M. Eastern percussion and the drum set. The paper ends with a brief conclusion and the more detailed description of the resulted methodology.

Keywords: Drum set, Darbuka, Bendir, Cajon, Middle East, Balkan, Percussion

1. The story of my research

1.1. Motivation - Background

This master thesis represents the conclusion of my studies in World Music department of Codarts conservatorium. The choice of the above titled topic came after the completion of my Bachelor studies on classical percussion and later of a period of professional drums' performances on Funk, Pop, Classical concerts; when my musical interest started to shift towards blending traditional culture with modern elements, a focus that when achieved leads to a remarkable musical practice and performance's fulfilment. My previous education and experience helped me on forming an adequate personal style on the modern aspects of my playing, but missed a professional exposure on traditional elements. Attending the Master's program on the Turkish Music department was the perfect opportunity for me to get deeper knowledge on M. Eastern music culture and perform under the specifications of odd rhythms, usually used in this type of music. Furthermore my involvement, in an ongoing extend, with traditional percussion of that area has always been a fascinating exercise for me; mainly due to the numerous hand techniques that could, interestingly, be performed as well by using sticks in various combinations. This observation gave me the trigger on forming the topic of my research and structure my whole master study program on the facilitation of its development; resulting into an interesting outcome, not only due to the multiple combinations that could be generated, but also on the performing presence of a percussionist, matching both traditional and modern styles.

The factor most strongly related to the achievement of this matching is the co-existence of the drum set with various percussion. Combining both types of sounds directly expresses, and also helps the listener to identify, the modern but in the same extent the traditional elements. Finding ways to use both these elements at the same time is the key to the experiment that leads to the implementation of this research. Furthermore exercising all possible ways on blending this combination of instruments does not guide the performer towards a specific music genre, but gives him the ability to interact with a variety of musicians and ensembles. The observations above lead to the conclusion that when the set-up, described above, is used as the connector between modern amplified instruments, such as base guitar and electric guitar, and traditional acoustic instruments, such as udd or ney, a consistent and interesting acoustic result can be produced.

1.2. Research question

The main focus of this research is to combine two different types of music, traditional and modern, and receive an harmonized acoustic outcome. This can be performed through a set-up, in its turn combining different percussion types -namely, darbuka, bendir, cajon, drums- each representing one or more music cultures involved in this project. The above remarks form the topic of this research and are further enhanced by 3 sub-questions. In particular:

"How can I translate M. Eastern and Balkan rhythms and meters on a setup which basically consists of darbuka, bendir and cajon attached to the drum set?"

1. How can I build a set up that combines drum set with darbuka, bendir and cajon?
2. Which will be my approaches on combining the above mentioned percussion and drum set techniques?
3. How can I translate M. Eastern and Balkan rhythms and meters considering all the parameters of Q1 and Q 2?

Although the study aims on using a set up that basically consists of drum set, darbuka, bendir and cajon; the original assessment leading to the above specific combination, is summarized in the following lines;

- Reason for including darbuka on the set up:

Darbuka is a percussion performed in regions, such as Greece, Turkey, Bulgaria and Armenia. Adding darbuka in my set up represents the sound of these music cultures.

- Reason for including bendir on the set up

Bendir is a frame drum that is also used in traditional music of the M. East. Adding bendir in my set up enables me to give this taste on my sound outcome.

- Reason for including cajon on the set up

My interest around the sound outcome of a cajon and its acoustic match when used in M. Eastern and Balkan music, framed my decision. Furthermore adding some Mediterranean colour to my set up, gives plenty of opportunities on involving even more sounds.

1.3. Problem Statement

The use of multiple instruments under one goal, and eventually forming a set-up, is drawing the attention of percussionists and drummers more and more the recent years. Combinations of different percussion, or mixtures of percussion with parts of the drum set and cymbals have been developed by several percussionists; as well as percussion did by drummers, as extended parts of hybrid drum sets for alternative sound possibilities. Those kind of approaches were mostly met in world music, but turned interest towards M. Eastern and Balkan rhythms recently.

Representative artists as the percussionists Yshai Afterman and Itamar Doari perform on set ups of M. Eastern percussion combined with drums and use similar approaches. Itamar Doari uses a M. Eastern percussion set up, combined with cymbals, floor tom and some additional Latin originated percussion, such as cajon and cowbells. His approach concerns adding drum parts on the set up, mostly for accompany reasons but also for producing sounds similar to the drum set while playing on the cajon. Yshai Afterman uses a similar approach with a M. Eastern percussion set up, combined with cymbals and cajon. On his recent work he uses bass drum and an additional percussion item used as the snare drum. He uses cymbals to accompany the percussion and cajon in order to include a similar colour to the drum set, sometimes even by using bass pedal on it. When playing on the drum set; he combines brush on the cajon used as a snare drum, or plays normally with cymbals, having percussion pre-recorded and mixed together, for arrangement reasons.

The above approaches although interesting, omit the specification of persistent matters. Adding percussion on a hybrid drum set or adding drum parts on a percussion set up, lacks the reflection of the significance of the drum set and percussion together on the same set up. One of the above applications mostly focuses on using parts of the drum set as percussion, or to accompany the percussion, while the other on using percussion as parts of the drum set for bigger range of sound possibilities. The combination of percussion with pop drumming is another aspect that could be more processed. By now most of the set ups used combining M. Eastern percussion with the drum set, concern a fusion of these instruments adapted on drumming. This conventional approach fails on presenting a clear role of the drum set as part of the set up. Finally another undefined feature that could be of significant importance, is the existence of cajon together with a full drum set on the same set up. Cajon has been used on set ups that only include specific parts of the drum set excluding bass drum, except particular times when cajon just takes the role of the snare drum or hi-hat, without using its bass sounds. In other words, so far only adaptations of the drum parts have been occurred when cajon is combined with the drum set. Combining cajon sounds with full drum set should result into a unique outcome.

1.4. Research objective - Goal

The purpose of this 2-year research was primary to gather as many experiences and skills on the performing of M. Eastern and Balkan percussion, cajon and the drum-set not only as separate instruments but also as parts of a unique set up. The result of this combination was the main resource for translating M. Eastern and Balkan rhythms and meters. The implementation of the topic under research is facilitated in practice by a comprehensive investigation of all possible ways to combine percussion with drum set techniques. A theoretical explanation, enhanced by a simple notation system, provides insight on a personal approach of expressing traditional rhythms and meters.

Therefore the result of this study contributes to the musical education of both drummers and percussionists on the use of set-up techniques. In particular the process of this paper represents the way of preparation and exercise which leads to the performance of a representative recital, proving the gained skills and providing me with knowledge that will help on forming my future musical character and career. Moreover this study attempts on influencing and motivating more musicians on experimenting with instruments of different acoustic sounds. The detailed method described in the later sections gives the mean of practicing various techniques in multiple combinations.

1.5. Scope and significance of the study

One of the most interesting aspects of gathering experience for applying performing knowledge to the achievement of this research, through my drum and percussion master studies, was the realization that using basic drum and percussion techniques could conclude to outcomes that can easily be used not only in music genres that are meant for, but also in a big range of fusion styles with the use of Anatolian and Mediterranean sound elements. Depending on the ways of combination of these basic techniques, specifically changes the sound result, giving many opportunities of using the set up without undermining the basics.

Related to the above, the finding of being able to use different percussion techniques combined together on the set up was perceived after interviews with experts on the field followed by my own percussion practice. Since darbuka, bendir and cajon are all hand-played percussion; different techniques could be adapted to different percussion without affecting their particular sound outcome, by simply giving more sound opportunities and more comfort when playing.

During my drum and cajon lessons the use of paradiddle techniques on set up helped me on forming a full picture of what the intention of this research would be. Practicing various paradiddle patterns on drums, with Hans Eijkenaar, and on cajon, with Udo Demandt, for different reasons each time, improved my speed, independency, preciseness and my sound possibilities, inspiring me by this way on achieving a total sound outcome as the result of combination of percussion and drums. While playing on the drum set with one hand and on the percussion with the other, I could manage all the above mentioned, speed, preciseness and independency, but also have bigger range of sound possibilities using all parts of my set up. The use of paradiddles enhanced my performance as a way to move easily through the percussion.

The use of paradiddles as subdivisions of rhythms was an inspiring focus. During the process of finding ways to use paradiddles on set up, was when I realized that paradiddle patterns could be divided in groups of short and long pulses. That way I could play any kind of meter using paradiddles. A more detailed explanation can be found in the related section below, 4.3.3.1.

What is worth mentioning here, is the importance of the cajon included in my set up. The main reason for adding cajon on my set up was due to personal sound preferences, but also the realization, through process, that it could be used as a good transition from the drum set to percussion due to its similar frequencies. Adapting drum patterns, using one hand without stick, on cajon could give me the possibility of smoothly move to darbuka or bendir with convenience without giving the feeling of harsh to the listener.

The role of the two bass (bass drum/cajon bass) on my set up is another important step on the research process worth mentioning. While trying to find ways to combine cajon with drum set, I noticed that the combination of two different bass on my set up could give me plenty of opportunities. First of all I could use the different pitch of the cajon bass and bass drum for musical reasons. For instance, the placement of the bass drum could serve the strong accents of a rhythm or the important notes of a melody whereas the cajon bass could be used for additional accents, always depending on the rhythm or the melody. Another way of using two bass is strongly connected with the paradiddle possibilities and their use as rhythm subdivisions. The way of shifting the accents from right to left hand using paradiddles, gives the opportunity of creating complete rhythm patterns that combine both bass drum and cajon bass.

1.6. Comparison to reference recording

After my 2-year master studies and research on the same time, the build up of a set up that combines darbuka, bendir and cajon with drum set, was realised. By following the proper research methods and strategies I was able to perform, combining elements of M. Eastern and Balkan traditional percussion way of playing along with elements of Western European popular drum set way of playing.

Reflecting to the recordings, used as points of reference during my whole research process, see section 8.1; my development throughout this period of time showed improvement on the performance level, achieved by working on aspects suggested from my main subject teachers in combination with other feedback and along with my personal realizations when practicing. By this process I was finally able to develop my first ideas into a personal way of performing on a set up that I built by primary having in mind basic percussion and drum set techniques.

2. Presentation and description of the result

2.1. Result of my performance

The most important result of my research is the method I created concerning the ability of playing M. Eastern and Balkan rhythms on a set-up, consisting of drum set, darbuka, bendir and cajon, and transferring these kind of rhythms on similar set ups that combine the basic drum set with other percussion.

My primal intention concerning the topic of this research was not to create the practical mean, but to gather all my work and search for connections and possible new aspects towards my personal development. Although, while trying to gather all available reference for starting my research, I realized that I could only find methods separately for the drum set, that among others include some odd meters, and for M. Eastern or Balkan percussion - and rhythms. Nothing was referred to any technique of set up, combining both M. Eastern and Balkan percussion and the drum set. For that reason I decided to contribute to the existing literature by collecting all produced material to finally create an easily applicable method.

Another important reason for deciding to start building this method is the fact that all exercises created lead to my personal performance improvement on the set up; and since the whole method is based on basic percussion and drum techniques it could as well help other drummers and percussionists towards the same direction.

After taking into consideration all important aspects of a process to develop a practical method, I first explain the mentality of arranging and using specific patterns on a set up and subsequently start creating written material, scores, for presenting the arrangement patterns on a set up and an essential movement around all instruments. As an example the exercises below provide a way of practicing on how to move among the instruments of the set up.

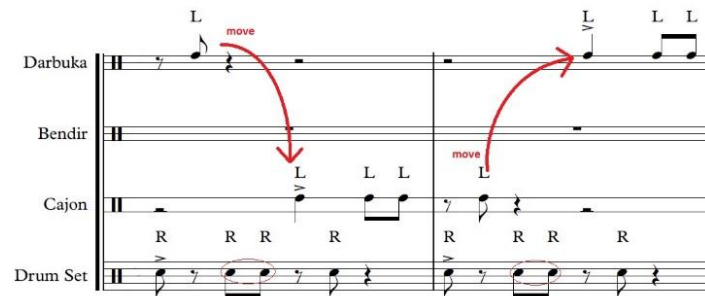
single paradiddle exercises on set up (4/4, 7/8, 11/8)

Double paradiddle exercises on set up (3/4, 7/8)

single paradiddle exercises on set up (4/4, 7/8, 11/8)

Double paradiddle exercises on set up (3/4, 7/8)

Score 1: Set up exercises

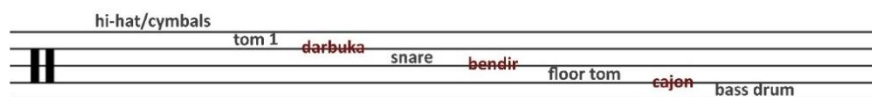


Score 2: Set up movement

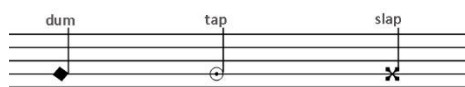
Moreover, I decided to divide the method in two parts, each of which is based on its specific mentality of playing and moving around the set up.

First part focuses on playing percussion with left hand and drum set with right hand, while on the contrary the second part focuses on playing percussion with right hand and drum set with the left.

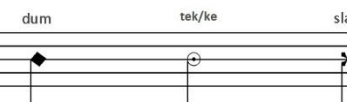
Furthermore a personal way of positioning the percussion in one stave and different notation for each percussion have been created for several reasons, such as make it more readable and give the reader the ability of concentrating, with a calm optical view, on ways to combine percussion with drums and connect them more easy into creating a total interesting sound outcome.



Cajon notation



Bendir notation



Darbuka notation



Score 3: Percussion positioning and notation

Both parts of this method are personal approaches of playing M. Eastern and Balkan rhythms, each of them representing my main findings during my research studies.

The first part → based on my second year findings, the second part → based on first year findings.

Throughout the method, see 8.3, some M. Eastern and Balkan rhythms written particularly for set up are presented, each of which represents a specific case of ways of using and combining the parts of the set up.

2.2. Research design and approach

This research aims at gathering data regarding the implementation of creating a set up that consists of darbuka, bendir and cajon attached to the drum set, but also for using this set up as the main resource of translating M. Eastern and Balkan rhythms and meters. The majority of information gathered concern feedback collected from drums' and percussion experts while presenting recordings as reference points of my current, at the time, work later used for perceiving the different steps of my progress. Dividing the research in three cycles relates to the reference points. The study examines specific strategies and methods used for each cycle among which results relate to one unique goal.

The first cycle, as starting point, focuses on building up the set up; using strategies, such as experiment, survey and desk research, assessing technical matters of positioning and combinations of techniques, leading to important discoveries for the continuation of this process. On the second

cycle - reflection on the musical aspects of the previous cycle- the use of strategies as experiment, trial and error and desk research, revealed the importance of existence of parts of the set up and explicitly of ways of using the set up in order to be able to translate M. Eastern and Balkan rhythms and meters. Whereas on the third cycle, using mainly desk research strategy, all previous and new documents that were created, collected and put together were enhanced with audiovisual and text instructions to finally form a complete method presenting my approaches of using a hybrid set up, see section 8.3.

3. My reflection on the result and the process

As mentioned above, the main result of this research is a method constructed of my personal approaches on how to translate M. Eastern and Balkan rhythms and meters on a set up that combines darbuka, bendir and cajon with the drum set. This whole method is a reflection of my progress during my master studies. The resulted outcome more than fulfilled my expectations since the main concern of my research to find possible ways to combine all parts of my set up and ways to translate M. Eastern and Balkan rhythms and meters, was realized and further developed on to the above referred methodology.

Furthermore, after getting in contact with experts and following the proper steps that the research required, I gained the needed theoretical knowledge related to my subject. Through this process important issues regarding the significance of M. Eastern and Balkan rhythms and musical forms have been addressed and experience on drum techniques and sticking has been gained. In addition, following feedback suggestions, from masters on Middle Eastern percussion and drummers specialized in odd meters, and paying more attention on ways of structuring rhythmical patterns, such as switching instruments and pitches among with shifting dynamics, my musical performance on set up was further improved. The strategies of survey, experiment and more investigation on additional aspects, gave me more insight regarding the implementation of my research goal. All the above mentioned, influenced me and gave me not only the ability of using them in my current performance career, but also the push to put all this knowledge on the development my future professional life.

3.1. Artistic result, limitations and significance of the study

This chapter builds the infrastructure of examining the reflection of my method to other percussionists and drummers. First, the hypotheses, under which the main reason of research (RQ) is tested, are presented, as well as some sub-questions meant to give a further impulse on the interpretation of this method. Secondly, the results of this paper are produced by the guidelines of researching on specific fields, using the given methodology. Third part of this methodology was the reflection on feedback received from experts strongly connected to the field. The utility of the data used for the structure of this method is broadly recognized; forming the techniques, rhythmical patterns, scores and audiovisual material used and presented. The research contributes to the existing literature in the following ways.

As mentioned above, the use of a set up that combines M. Eastern percussion and the full drum set has not yet been presented by a particular set of instructions on the how to. The method produced here proceeds on the detailed explanation of two approaches on how to combine the drum set with cajon and darbuka, or the drum set with bendir, cajon and darbuka.

The use of basic drum patterns that the method is based on, can help drummers investigate the possibilities of adding hand percussion to their set up, using patterns that are already part of their knowledge. This fact will also give a better impression to percussionists on how to use patterns that will open new horizons to their capabilities of combining different instrument techniques and discovering the possibilities that these basic techniques could give when used on percussion.

In addition, the method concentrates on simple basic percussion techniques. By this way drummers are given the ability to add hand percussion on their set up fast, without the inconvenience of learning new techniques that may need big effort and time. Percussionists will be able to comfortably pay attention to the drum parts and patterns, since the percussion techniques used are already known to them. After reviewing and practising this method, both drummers and percussionists will have the ability to distinguish how equally powerful percussion and drum set can sound, creating a full sound outcome.

Some limitations of the study must be mentioned though, in order to avoid misinterpretations and to give possible inspiration for further research. First, the paradiddle patterns arranged especially for set

up, as the main material under investigation on the first part of the method, concern slow and medium tempo rhythms and lack convenience of fast tempos regarding odd meters. The limitation results from the fact that meters used are subdivided in 16ths. Furthermore the reader must be cautioned that this study mostly concerns approaches of the translation of rhythms, and not ways to improvise.

However, the suggested patterns can give room for inspiration and further development when used along with the given arrangement mentality of the set up. As a result a proposed new topic could set the base for further research, similar to: "Finding ways of improvising over M. Eastern and Balkan rhythms and meters using a hybrid set up that consists of darbuka, bendir and cajon attached to the drum set".

The intervention cycles

4. First Intervention cycle

4.1. Record my work – reference point

The starting point for my research were four recordings that took place, 3 on 03.12.2013 and one on 10.03.2013, and used as a point of reference during my progress, see 8.1.1. These recordings would also be the reference for gaining feedback related to my research progress and my performance development. The songs I recorded were:

- Kopanitsa, see 8.1.1

Traditional Bulgarian song, written in 11/8 rhythm (2-2-3-2-2) - played on drums. The reason I decided to record this piece was for showing my perception on playing Balkan rhythms on the drum set.

- Gul kuruttum, see 8.1.1

Turkish song, written in 11/4 (3-2-2-2-2) rhythm - played on bendir. The reason I decided to record this piece was for having a point of reference on my bendir performance level.

- Curcuna, see 8.1.1

Traditional Armenian song, written in 10/8 (3-2-2-3) rhythm - played on darbuka. The reason I decided to record this piece was to be used as a reference point for my darbuka performance level so far.

- Curcuna, see 8.1.1

A certain kind of piece played on set ups of drums and darbuka. The reason I decided to record this piece was to achieve experience on using drums together with percussion.

4.2. Organise my feedback

The first feedback received involved four people and is part of my first intervention cycle:

- Alper Kekec

The reason I decided to use his feedback was for giving me specific information on my progress on percussion and support me with ideas on translating traditional odd rhythms on my set up.

Feedback received: To improve my roll technique and train my fingers in order to use stronger hits on darbuka. Use of stands for my percussion in order to have more freedom of movements on the drum set.

- Kostas Anastasiadis

The reason I decided to use his feedback was because I wanted to get information on his approach on odd meters, gain knowledge on how to use polyrhythms in odd meters and finally be able to use with more confidence odd meters on the set up.

Feedback received: To use more polyrhythms and independency on my playing and listen regularly to M. Eastern and Balkan music for getting the right feeling. Use variations of rudiments in all odd meters.

- Engin Kaan Gunaydin

The reason I decided to use his feedback was for receiving his opinion on my playing but also to understand his own approach on translating M. Eastern and Balkan rhythms on the drum set.

Feedback received: Make more sense when playing by using more syncopated ways within the rhythms. Not to stay static (don't repeat the same things and use more imagination), use rudiments and finally beware of stylistic difficulties during my process.

- Vaggelis Karipis

The reason I decided to use his feedback was not only for getting informed on how to improve my technique on percussion and drums, but also on how to start building my set-up.

Feedback received: Start using the thinking of percussion on the set-up; Start practicing the stick control exercises and rudiments on percussion in order to improve my split hand technique; Improve my dynamics on bendir; Use longer rhythmical patterns (for example 2-bar grooves); Play simple (not busy grooves); Start using the Balkan and Ottoman way of thinking and be careful on timing. His further advice was to use less percussion on the beginning of my set-up creation.

- My own reflection

After the feedback received and presented above and before I proceeded on choosing the strategies and methods that I would use for the first cycle of my research, as I noticed some important aspects that needed to be clarified.

First of all, the right built of my set up was a very important aspect to consider for the desired implementation of this research. Having a darbuka and a berdir together with the drum set could lead to lack of movement and/or loss of the proper technique. Darbuka and bendir, on the one hand need their specific techniques in order to produce the proper sound, for that the conclusion was to better position on the legs for the right use of the techniques. On the other hand for using the drum set, both legs need to move at the same time for the hi-hat and the bass drum.

A good option would be to use stands both for darbuka and bendir that could give me space to move without changing a lot the darbuka and bendir way of playing. After searching on the market and checking videos of other set up players, it became more clear how to use a stand for the bendir; it could be something similar to what set up players use for frame drums. On the contrary a darbuka stand that would keep it horizontally was hard to find; the market only provides vertical stands which on the other hand could harm most of the darbuka techniques. After discussions with teachers and colleagues, I concluded to a stand that is often used for djembes and could work as well for the darbuka.

One other breaking point which could help me realize basic matters of my set up was the proper role of the cajon included in the set up. The cajon frequencies are similar to the drum set, so there could be a chance of properly messing the total sound outcome. That is why I decided to take advantage of this similarity and use the cajon as a transitive from drums to percussion. I could use the similar frequencies and play some drum patterns on the cajon with hands that could easily help me on moving to darbuka or bendir with confidence.

4.3. Do research - Strategies

Having these speculations solved I could deal with more concentration on the strategies and methods I would use for the first cycle of my research.

4.3.1. Survey - Pre structured Interviews

Forming the method of the pre-structured interview I used closed questions in order to gather information on how to build my set up, such as; which are the important aspects of the sound outcome of a set up and which are the most common mistakes I should avoid while using a set up and more.

Standard questionnaire used:

- Which difficulties could arise while building a set up?
- What should I be careful with, concerning the sound outcome of the set up?
- What is more important, knowing and using the proper technique of each percussion or receiving a good sound outcome?
- Playing on a set up; is it better to distinguish the uniqueness of each percussion or combine and use everything together?

Overview of interviews

The people I decided to include in the interview process are presented in below, along with an overview of their feedback.

Questions	A. Kecec	K. Anastasiadis	E. Gunaydin	V. Karipis
Difficulties using a set up?	Balance, positioning	To make my translation not sound forced	Stylistic while combining the traditional with the modern sound	Positioning
What should I be careful with, concerning the sound outcome of the set up?	Balance	Don't mess up the sounds	Try to use my combination in a way that make sense (not sound forced)	Balance
What is more important, knowing and using the proper technique of each percussion or receiving a good sound outcome?	Sound	Sound	Sound	Sound - combination of techniques
Playing on a set up; is it better to distinguish the uniqueness of each percussion or combine and use everything together?	Combine everything	Combine	Both. Depends on the song	Both. Depends on the song and my personal perception

Table 1: Questionnaire and feedback

Conclusion:

- Pay attention to the balance between the instruments while searching the right positioning of my set up.
- Keep focus on the sound outcome.
- Combine techniques.
- Find ways and combinations of instruments towards a sounding outcome.

Actions:

My actions subsequent to the replies on the above interviewed questions are outlined below and concern the balance between the instruments and the dynamics of the drum set that are much different from percussion - this to be more taken into account by someone that is on the beginning of learning how to perform on percussion. A way of managing that balance would be needed.

- One way would be by playing the percussion louder, which has to do with personal practice time or by using microphones that would make the performing inconvenient, since full equipment of microphones, amplifiers etc. would needed to be adjusted each time.
- Another way would be to play softer the drums. This was also inconvenient since I should always pay attention to play on soft dynamics and possibly losing my energy on drums.
- Finally the answer was somewhere in the middle. After practicing I managed to play louder on percussion, on the same time I decided to use other kinds of sticks for drum set, such as rodsticks and brushes in order to succeed softer dynamics without losing the energy.

4.3.2. Experiment – Quasi experiment

4.3.2.1. Positioning of the set up, translation of kopanitsa, aksak semai

First matter of this section concerns ways of making the translation of M. Eastern and Balkan rhythms applicable on the specific set up. Important decision for the implementation was to search for possible ways of transferring a kopanitsa, 11/8 Bulgarian, rhythm and an aksak semai, 10/8 classical Ottoman, rhythm into that set up. The outcome of these attempts would set the principle of my research on the exact and most suitable positioning of my setup.

Regarding the translation of types of rhythms I tried three different approaches. First to practice these rhythms while keeping their basic structure on an instrument and adding variations on the rest of the instruments. Second approach concerned on keeping the basic accents of the rhythms while combining instruments and the third would focus on changing the whole structure of the rhythm and creating personal patterns.

On the specification of the positioning of my set up, two different structures were examined. First, placing the darbuka on the right side of the drum set and bendir on the left side, and second, placing darbuka on the left side and bendir on the right side of the drum set.

The research includes ways of combining the percussion, as well the drum part of the set up, through songs of separate instruments, to better understand the importance of combinations and roles, percussionist's and drummer's, on performance level.

Conclusion

On the translation of kopanitsa and aksak semai rhythms, the most suitable way for giving out the desired outcome was to keep the basic rhythms on a basic instrument and add variations on the rest and also maintaining the basic accents of the rhythms while combining instruments.

On the positioning of my set up, the most convenient build up was to place darbuka on the left side of the drum set and bendir on the right side of the drum set.

4.3.2.2. Sticking

During my drums lessons, and while working with Hans Eijkenaar on three different sticking techniques, single strokes, double strokes and paradiddles, in order to improve my speed, preciseness, and independency; I decided to follow the advises of the feedback received and search on how these three kinds of sticking could work on my set up, using one hand for it and leave the other free, without stick, in order to find convenient ways to move around the different instruments. And thus I came up with the following results:

Use of single strokes

Advantages:

- Easy to move the hand that holds stick.
- Easy to keep an odd meter pattern continuously using 16ths.

Disadvantages:

- Difficult to move the hand that doesn't hold stick.
- Trouble in fast tempos
- Monotonous sound result

Use of double strokes

Advantages:

- Easy to move both hands
- Comfortable in fast tempos

Disadvantages:

- Not possible to play odd meters
- Not many possibilities to create a pattern
- Monotonous result

Use of paradiddles

Advantages:

- Easy to move both hands
- Comfortable in fast tempos
- Sound result - moving one hand to another instrument while the other hand is playing double stroke leads to a sound outcome that gives me a lot of opportunities on using the whole set up.
- Possible to play odd meters using combinations of paradiddles in 16ths.

Disadvantages:

- In complex odd meters is possible to lose the basic rhythm

Conclusion

The above results show that is more convenient to move around the set up using the paradiddle sticking. Although paradiddles are combinations of single and double strokes, my final conclusion would be that the most useful sticking for my set up is a result of combinations of all three kinds of sticking, keeping the paradiddle mentality.

4.3.3. Desk research

4.3.3.1. Creation of paradiddles exercises for set up

By using all the above-mentioned techniques in combination with the feedback received and my personal ideas, I finally decided to create and write down exercises on how to develop on the set up.

In order to find the possibilities of using paradiddles on my set up and get used to my set up's positioning, I decided to create paradiddle based exercises, see section 8.2.

The scores below show the single, [Score 4](#), and double, [Score 7](#) paradiddle patterns and the arrangement on my set up, [Score 5](#), [Score 6](#), [Score 8](#) and [Score 9](#), respectively.



Score 4: Single paradiddle pattern

Score 5: Single paradiddle arrangement, drums-cajon-darbuka

Score 6: Single paradiddle arrangement, drums-cajon-bendir



Score 7: Double parradiddle pattern



Score 8: Double parradiddle arrangement, drums-cajon-darbuka



Score 9: Double parradiddle arrangement, drums-cajon-bendir

Personal realization - Use of paradiddles as pulses' subdivisions

During the process of creating the paradiddles exercises I came up with another approach of playing paradiddles over rhythms and divide them into patterns that could serve to the rhythm's pulses - short pulse, grouping in two eighths and long pulse, grouping in three eighths. In particular:

- Patterns of four notes played in 16ths for short pulses - half single paradiddle.
- Patterns of six notes played in 16ths for long pulses - half double paradiddle, paradiddlediddle.

Grouping the patterns by this way keeps the strong accents of the rhythm and makes any type of meter in 16ths possible by using paradiddles.

For example a 7/8 rhythm, divided in two short and one long pulse (2-2-3), could be played using one single paradiddle and one paradiddlediddle.



Score 10: 7/8 Combination of paradiddles

4.3.3.2. Transcription

Moreover, in order to have a more clear idea of additional points of development, I transcribed one piece of my zero recording, curcuma, on set up, see 8.1.1. My notes on the transcription were that I was not playing a clear rhythmical pattern, my playing was stable without any variations and, the most important, I was missing some of the basic accents of the 10/8 rhythm.

In conclusion, for further development on these points, I wrote down some variations on 10/8 rhythm that would help me play more clear and less stable without losing the basic rhythm. Additionally, I produced the same thing on 11/8 rhythm, see 8.1.

Furthermore, I transcribed the drum part of "Attack in 11/16" of lasis and arranged it specifically for my set up, in order to work on possibilities of transferring a rhythm from drums to set up, see Score 19.

4.3.3.3. Arrangement

Finally I made some additional arrangements on "Tamzara", "Muhayyer Kurdi pesrevi", "Sedi donka", "Muhayyer Kurdi saz semai", "I ratsenitsa tou Ivan" for the needs of my first year's recital on June 2014, see 8.2.

5. Second intervention cycle

5.1. Record my work

The second year was a reflection of the musical aspects of my research. For this cycle I used the recordings of my recital as a zero recording, see 8.1.2, and asked feedback from Alper Kekec, Hans Eijkenaar, Udo Demandt and Yshai Afterman.

5.2. Organise my feedback

- Alper Kekec

The reason I decided to use his feedback again for this cycle was in order to give me specific information on my progress on percussion as part of my set up; but also to support me with ideas regarding translating traditional M. Eastern and Balkan rhythms on my set up.

Feedback received: Think of alternative positioning; Try to put the darbuka on the original position -on my legs- and move the snare drum on the left side of my set-up. Play more interesting solos and finally work on the transition from drums to percussion, and the other way around.

- Udo Demandt

The reason I decided to use his feedback for this cycle was in order to show me his perspective regarding my attempt to use a set up on M. Eastern and Balkan rhythms; but also to point out aspects of development on the set up.

Feedback received: Be careful on the timing during my solos. Feel better the rest on the 9/8, "The calmness in it" as he called it, and finally pay more attention on dynamics.

- Hans Eijkenaar

The reason I decided to use his feedback for this cycle was for showing me his perspective regarding my attempt of combining percussion with drums on a set up; but also in order to point out aspects of development on the set up.

Feedback received: Play less unison with the base guitar. Use more dynamics, escape from the p-mf, in order to show that I'm leading. Use longer intros; the perception of the audience is different from the artist's, with longer intros I will help them to get into the mood and give out the sound that I want. Use a more relaxed brush technique; lower arms for louder and thicker sound and better control of dynamics. Use body language; the way I stand on my set up is showing whether I feel comfortable or insecure. Consider using more cymbals, at least one more for bigger range of sounds and pitches. Furthermore;

Use the foot hi-hat. By this way:

Play less stable -two bar loops, get out of the comfort zone:

- | | |
|---|--|
| <ul style="list-style-type: none"> • Show the pop side of my playing; • Have more interesting sound; • Have more different pitch opportunities and • Give stronger energy when doing polyrhythms. | <ul style="list-style-type: none"> • Stop playing safe and be more unpredictable; • Use variations and play more based on the 16ths. |
|---|--|

- Yshai Afterman

The reason I decided to use his feedback for this cycle was for showing me his perspective regarding my attempt of using set up consisting of M. Eastern percussion and drums.

Feedback received: Think of alternative positioning. Need to change among different bendirs during a concert because of different tonalities → Use different bendir stands to enable the exchange of instruments.

5.3. Do research - Strategies

5.3.1. Trial and error

In order to find the final and more convenient built up of my set-up, I practiced several rhythms and meters - 4/4, 5/4, 6/8, 7/8, 9/8, 11/8 - by using my own and also Alper Kekec's suggested positioning. My own input is to set the drums normally with darbuka and bendir on stands while sitting on the cajon. On the other hand, Alper Kekec suggested darbuka on my legs while snare is moved on the left side of the set up, bendir and cajon keep their same position.

Results

The achievement of my own positioning was that I could move conveniently around the instruments. However the darbuka position allowed less speed and convenience, when using additional techniques than the basic ones. In addition the structure of some darbuka patterns should be changed since the left hand is taking the place of the main hand on the instrument.

Whereas with Alper Kekec's suggested positioning, it would be easier to play rhythms on darbuka with ornaments. On the other hand it was inconvenient on moving the feet on bass drum and hi-hat and the stability of the darbuka, when moving on other instruments, was lacking. Also a proper way of playing the cajon could not be succeeded, since feet are placed in front of it.

Conclusion

Regarding the final built up I decided to keep my own positioning. The main reason is the convenience of performing in combinations of the instruments, which is the main concern of this research.

5.3.2. Experiment - Quasi Experiment

5.3.2.1. Fix patterns

In order to have more confidence moving around the set up, possible fixed patterns that could be used in several rhythms and meters - 4/4, 5/4, 6/8, 7/8, 9/8, 11/8 - were created and examined in several meters - 4/4, 5/4, 6/8, 7/8, 9/8, 11/8. Fixed patterns would include fixed ways of transition from drums to percussion and the other way around.

Results

The outcome of this attempt is a fixed pattern of 5 notes taken from the given drum set patterns of Hans Eijkenaar and translated on set up in ways that the movement around the set up could be succeeded. From the above pattern, variations of 9, 10 and 15 notes have been created.

5.3.2.2. Use of two bass

Rhythms, such as 11/8, 10/8, 9/8 and 7/8 have been practiced in an attempt to distinguish a more clear role of existence of two bass on the set-up, cajon bass, bass drum, to finally conclude in groups, according to the level of dynamics they serve in a music piece.

Results

First attempt in order to find a well-defined reason of using two bass on my set up (bass drum/cajon bass) was to play the above mentioned rhythms as would be played on the drum set and adapt the snare patterns with left hand, without stick, on the cajon. By this way is easy to play a full rhythm, while replacing some of the left hand ghost notes to the bass of the cajon. In addition, using the same kind of thinking gives the ability of moving from cajon to darbuka, hi-hat or snare drum (without stick) with more convenience.

The above resulted into an interesting sound outcome regarding the variety of sounds that could be produced, including also the two bass of the set up which was the main concern of this section.

However, the snare of the cajon was not in good balance with the rest of the set up. Also, the rhythms that could be produced were just an adaptation of the drum rhythms on the drum set and the cajon.

Conclusion (connecting data)

After searching for a more original sound outcome, with more clear role of existence of the two bass on the set up and most comfortable ways of using them, I decided to use the paradiddle exercises, mentioned in the first intervention cycle, see 4.3.3.1; in order to create rhythms that could combine easy transition through the instruments of the set up with many possibilities of using two bass together in the same patterns. In addition, I could have the advantage of playing any odd meter considering the realization in the first intervention cycle.



Score 11: Example of 7/8 rhythm played on drums/cajon using paradiddles

5.3.2.3. Hi-hat patterns

Practice of several rhythms and meters - 4/4, 5/4, 6/8, 7/8, 9/8, 11/8 - using different hi-hat patterns lead to the creation of variations, based on 8ths and 16ths and two bar loops, for several rhythms and meters - 4/4, 5/4, 6/8, 7/8, 9/8, 11/8.

Results

I worked on three different ways of playing the hi-hat. First way keeping continuously eights: This attempt was comfortable while playing 4/4, 5/4 and 6/8, however was lacking convenience in fast tempos when combined with a set up rhythm. Second attempt concerns of keeping quarters: Playing quarters on hi-hat could work in 4/4, 5/4, but was inconvenient for all the other rhythms because of the losing of the rhythms' feeling. Third attempt was keeping the pulses of the rhythm: This approach was the most convenient since the count of each rhythm could be easily distinguished. In conclusion, the resulted way is a mix of all three cases since, in 4/4 rhythm the pulses are the quarters and in 6/8 the pulses are the eights. Whereas in 5/4 it is optional to keep the quarters or switch to the divisions of the pulses depending on the preferences of the player.

5.3.3. Desk research

9/8 rhythms significance

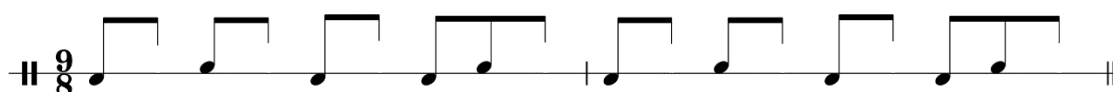
Several pieces in 9/8 rhythm (and 9/4 rhythm), played from percussionists in several areas have been collected below in order to understand the significance of the 9 beat rhythm.

Results

The main point to consider was the difference in the pulse divisions of each 9/8 rhythm, but also the different approach of playing the long pulse, depending on the pitch shifting of the rhythmical pattern.

- Turkish karsilama

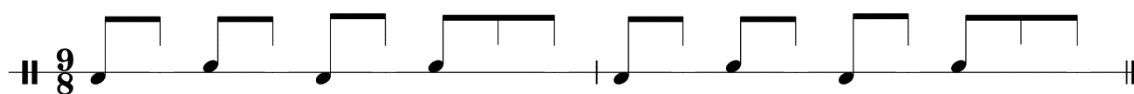
Fast 9/8 rhythm divided in 2-2-2-3. The significance of the rhythm is that in the long pulse there are two accents on the first and second beat with more accent on the second beat.



Score 12: Turkish karsilama rhythm

- Greek karsilama

Fast 9/8 rhythm divided in 2-2-2-3. The difference with the Turkish karsilama is that the Greek karsilama accents only the first beat of the long pulse



Score 13: Greek karsilama rhythm

- Aptaliko

9/4 rhythm divided in 3-2-2-2. In this rhythm all the beats of the long pulse are accented. In addition all the beats of the short pulses are counted following the below rhythmical pattern.



Score 14: Aptaliko rhythm

- Zeimbek

Slow 9/4 rhythm. This rhythm can be divided even in 2-2-2-3 or in 3-2-2-2 depending on the melody. It can be also find as 9/4 rhythm count in 9 quarters.

Bendir stand/additional cymbal

Different kind of bendir stands were researched in order to achieve easier shifting on different bendirs while playing. Additional cymbals were searched in the market in order to better match the sound outcome of my set up and achieve bigger range of pitches.

Results

The bendir stand depends on the size of the bendir I use each time. For 14 inch or smaller bendirs I could use snare stand. As for additional cymbal I decided to use the zildjian transporter.

6. Third intervention cycle

6.1. Methodology

My main concern for the third and final cycle of my research was to collect all my work so far, write it down and create a method with my approach on how to play M. Eastern and Balkan rhythms and meters on a set up that combines drum set with darbuka, bendir and cajon, or on similar set ups that combine drum set with percussion.

The main goal of this method is to blend the traditional sounds of the percussion with the modern sounds of the drum set using the basic drums and percussion techniques, to finally create a unique approach of playing M. Eastern and Balkan rhythms and meters. The purpose of this approach is the ability to be used in several styles, depending on the preferences of the player.

6.2. Organise my feedback

After writing a draft with some exercises, already created for my own progress during my past cycles, I decided to ask feedback from my main subject teachers, namely Udo Demand, Alper Kekec and Hans Eijkenaar. For all three of them, the reason of asking their feedback was the fact that as my teachers they could all give me professional advices and suggestions on how to develop my exercises into a complete method.

- Udo Demandt

Feedback received: Think of alternative notation on the set up. Using four different lines for every instrument may be confusing for the reader. Use all instruments in one or two lines. Use similar notation with his cajon notation.

- Alper Kekec

Feedback received: Try to make it more readable. In four lines is hard to understand the connection between the instruments. Do not make it look like four different players. Keep it more simple.

- Hans Eijkenaar

Feedback received: Include in the method instructions with basic techniques of all the parts of my set up. Show important reasons for someone to use my method. Make it useful both for drummers and percussionists for a bigger range of audience. Try to keep it as simple as possible; do not include many different rhythms, try to keep the same or similar rhythm references.

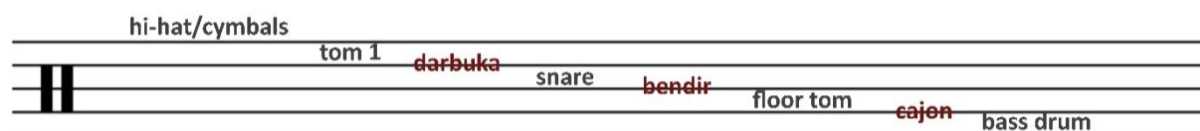
6.3. Do research - Strategies

6.4. Desk research

Positioning of the instruments in stave

In order to make my scores more readable I decided to put all instruments in the same stave. Keeping the drum note positions as it is, I used the three lines inside the stave for the percussion.

Like this it is much easier to read, also it strengthens the significance of the total sound outcome, which forms the bulk of the method.



Score 15: Position of the instruments in one stave

The above overview makes the score much easier to read and also strengthens the significance of the total sound outcome, which forms the bulk of the method.

In addition, I used different colors for the notes on the lines to make clearer the difference of the instruments.

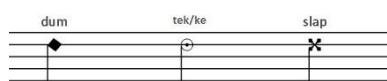


Score 16: Position of the instruments with colour in one stave

Notation

Even more, considering Udo Demands' suggestion, in order to make clear the different notes of each percussion, I used a specific notation for the lines of the stave.

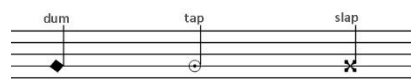
Darbuka notation



Bendir notation



Cajon notation



Score 17: Darbuka, Bendir, Cajon notation

However, I decided to include also my four stave scores in the method for visual explanation reasons of the arrangement mentality I followed. Also, to easier explain, with draws on the scores, the movement possibilities between the instruments.

Creation of exercises

Additional exercises have been created for further exercise of the reader with techniques and patterns that are presented in the method.

Method format

In order to make my method consistent, I divided it in two parts. First part focuses on playing the drum set with the right hand holding stick, while the left hand is playing the percussion, darbuka, cajon. The second part focuses on playing left hand with stick while the right hand plays the percussion, bendir, cajon.

Even more, in each part, my main example references concern no more than four time signatures; most of them are common in both parts.

In addition every score included in the method is accompanied by a tutorial video for better explanation of the required sound outcome.

7. Conclusion

Middle Eastern and Balkan rhythms and meters are excelled because of their singularity and complexity compare to Western European rhythms. Many different approaches of transferring these rhythms on percussion set ups and drum sets have been occurred over the years. Although, none of these approaches concerns a set up that uses combination of drum set with Middle Eastern and Balkan percussion. After examining, possible ways of building a set up consisting of darbuka, bendir and cajon, attached to the drum set; this paper investigates the most convenient ways of combining drum with percussion techniques in order to translate the above mentioned rhythms and meters.

The main direction of this study is defined by realizations, such as the role of the cajon co-existing with the full drum set on this specific set up, along with the possibilities that the use of paradiddle drum patterns on set up can offer. By processing the collected data, such as convenience and limitations of specific paradiddles when used on percussion and possibilities of creating written exercises for set up, this research concludes on creating an outcome that concerns combinations of basic drum and percussion techniques. This attempt has been succeeded in a large extent. The main result, proof of this success, is a method created to present personal approaches of translating Middle Eastern and Balkan rhythms and meters, section 0.

8. Portfolio



Picture 1: Depicted positioning set up

8.1. Reference recordings

8.1.1. First Intervention cycle - List of reference recordings

[Curcuna.mp3](#)

[Gul kuruttum.mp3](#)

[Kopanitsa.mp3](#)

[Tzourtzouna 10-5 b.mp3](#)

8.1.2. Second intervention cycle - List of reference recordings

[Attack in 11_16_25_06_2014 giannis rizopoulos.mp4](#)

[Muhayyer kurdi pesrevi_25_06_2014 giannis rizopoulos.mp4](#)

[Muhayyer kurdi semai_17_05_2014 giannis rizopoulos.mp4](#)

[Ratsenitsa of Ivan_25_06_2014 giannis rizopoulos.mp4](#)

[Tamzara 25_06_2014 giannis rizopoulos.mp4](#)

8.2. Scores – transcriptions, arrangements

curcuna : zero recording transcription

A, C part

Darbuka

Drum Set

3 B part

D.

Dr.

5 A' C' part

D.

Dr.

7 var. 1 (A part) var. 2 (A part)

D.

Dr.

10 Var. (B part)

D.

Dr.

Score 18: Curcuna: zero recording transcription

Epithesi sta.. 11/8 drums

The image displays a drum part transcription for the piece 'Epithesi sta.. 11/8 drums'. It consists of six staves, each representing a different drum. The first staff is labeled 'Drum Set' and features a complex rhythmic pattern with many eighth and sixteenth notes, accented with 'x' marks. The subsequent five staves are labeled 'Dr.' and show a progression of rhythms, with measures numbered 4, 6, 9, 12, and 15. The notation includes various note values, rests, and accents, all set against a background of a 11/8 time signature. The final staff ends with a double bar line and a repeat sign.

Score 19: Epithesi sta 11/8, drum part transcription

Epithesi sta.. 11/8

3

Darbuka

Bendir

Cajon

Drum Set

3

D.

B.

C.

Dr.

5

D.

B.

C.

Dr.

8

D.

B.

C.

Dr.

Score 20: Epithesi sta 11/8, set up arrangement (p.1)

10

D. $\frac{13}{8}$ $\frac{15}{8}$ $\frac{13}{8}$

B. $\frac{13}{8}$ $\frac{15}{8}$ $\frac{13}{8}$

C. $\frac{13}{8}$ $\frac{15}{8}$ $\frac{13}{8}$

Dr. $\frac{13}{8}$ $\frac{15}{8}$ $\frac{13}{8}$

12

D. $\frac{13}{8}$ $\frac{15}{8}$ $\frac{13}{8}$

B. $\frac{13}{8}$ $\frac{15}{8}$ $\frac{13}{8}$

C. $\frac{13}{8}$ $\frac{15}{8}$ $\frac{13}{8}$

Dr. $\frac{13}{8}$ $\frac{15}{8}$ $\frac{13}{8}$

14

D. $\frac{13}{8}$ $\frac{15}{8}$ $\frac{15}{8}$

B. $\frac{13}{8}$ $\frac{15}{8}$ $\frac{15}{8}$

C. $\frac{13}{8}$ $\frac{15}{8}$ $\frac{15}{8}$

Dr. $\frac{13}{8}$ $\frac{15}{8}$ $\frac{15}{8}$

16

D. $\frac{15}{8}$ $\frac{10}{8}$

B. $\frac{15}{8}$ $\frac{10}{8}$

C. $\frac{15}{8}$ $\frac{10}{8}$

Dr. $\frac{15}{8}$ $\frac{10}{8}$

§

Score 21: Epithesi sta 11/8, set up arrangement (p.2)

sedi donka

The musical score for 'sedi donka' is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 7/8. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with repeat signs and bar lines. The systems are numbered 6, 10, 14, and 18 at the beginning of their respective staves.

6

10

14

18

Score 22: Sedi donka arrangement (p.1)

The musical score is written for piano, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is 8/8. The score is divided into six systems, each starting with a measure number: 21, 25, 29, 33, 36, and 40. The notation includes various rhythmic patterns, including eighth and sixteenth notes, rests, and repeat signs. The bass staff often contains rests, indicating a more active role for the treble staff in this arrangement.

21

25

29

33

36

40

Score 23: Sedi donka arrangement (p.2)

solos 3

43

49

54

58

Score 24: Sedi donka arrangement (p.3)

tamzara

$\text{♩} = 108$

violin

The score is written for violin and piano. It consists of six systems of music. The first five systems are for the violin, with the piano part providing a simple harmonic accompaniment. The sixth system is for both violin and flute, with the piano part providing a more complex accompaniment. The tempo is marked as 108 beats per minute.

3

5

7

9 violin and flute

11 violin

13 violin and flute

15 violin and flute(8va)

18

21 lafta lafta and flute

24 lafta

27 lafta and flute

Score 26: Tamzara arrangement (p. 2)

29 violin

31

33 violin and flute

35

The image displays four systems of musical notation for a violin and flute arrangement. Each system consists of a grand staff with a treble clef and a bass clef, both with a key signature of one sharp (F#). The first system (measures 29-30) is labeled '29 violin'. The second system (measures 31-32) is labeled '31'. The third system (measures 33-34) is labeled '33 violin and flute'. The fourth system (measures 35-36) is labeled '35' and ends with a double bar line and a repeat sign. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests and accidentals.

aksak semai

Rhythm

10/8

Variation 1

Darbuka

10/8

Bendir

10/8

Cajon

10/8

Drum Set brushes

10/8

Rhythm

2

D.

B.

C.

Dr.

Score 28: Aksak semai set up patterns (p.1)

3

Rhythm

var. 2

D.

B.

C.

Dr.

4

Rhythm

D.

B.

C.

Dr.

Score 29: Aksak semai set up patterns (p.2)

kopanitsa

Rhythm

variation 1

Darbuka

Cajon

Bendir

Drum Set

3

Rhythm

Var. 2

D.

C.

B.

Dr.

Score 30: Kopanitsa set up patterns (p.1)

5

Rhythm

var.3

D.

C.

B.

Dr.

7

Rhythm

var. 4

D.

C.

B.

Dr.

Score 31: Kopanitsa set up patterns (p.2)

8.3. Methodology

Please double click to open link:

[My methodology.pdf](#)

9. Appendix A

The following references' categorization into Literature, Audio-visual media, Documents and Internet is my current literature review supporting the topic of my research.

CDs and DVDs

Investigating on songs and artists referred to below, provided me with lots of inspiration and enabled me on learning to mix types of music of my interest on the setup, also contributing to my research goal.

Iasis. (1998) "Epithesi sta...11/16 " - Album "Amalgama".

Iasis is a Greek band, created in 1995. They combine folk Greek music and Balkan style with western-pop music. In this song someone can distinguish a unique blend of drums (Petros Kourtis) with percussion (Andreas Pappas, Vagelis Karipis) on a Bulgarian 11/8 rhythm.

Avishai Cohen. (2011). "Seven Seas".

In this album Avishai Cohen cooperates with Itamar Doory, a percussionist/setup player who uses a combination of M. Eastern percussion with some parts of the drum set on his setup.

YouTube-based research:

Muhayyerkürdî Saz Semâî (Sadi Işılây) [Video file]. Retrieved from

<https://www.youtube.com/watch?v=MYyP3ERzQZ4>

Kopanitsa rhythm [Video file]. Retrieved from

https://www.youtube.com/watch?v=Ka0KagLH_98

Sedi donka rhythm [Video file]. Retrieved from

<https://www.youtube.com/watch?v=XN41wVNVuwo>

Documents

Akatay, H. (2013). Universal Darbuka method. Book¹

Erguner, K. (2014). Classical Ottoman rhythmical circles. Handwriting²

Lawrence Stone G. (1935). Stick Control for the Snare Drummer. Book³

Reed, T. (1958). Progressive steps to syncopation for the modern drummer. Alfred Music Publishing. Book⁴

¹ Presenting a big variety of M. Eastern and classical Ottoman rhythms with variation exercises and also showing some darbuka techniques.

² Rhythms with their names from 10/4 - Semai to 64/4 -Havi.

³ Containing exercises for snare drum with combinations of sticking. Drum rudiments' techniques inspiration.

⁴ Basic patterns of sticking on drums. Drum rudiments' techniques inspiration.

10. Appendix B

Network and Mapping analysis

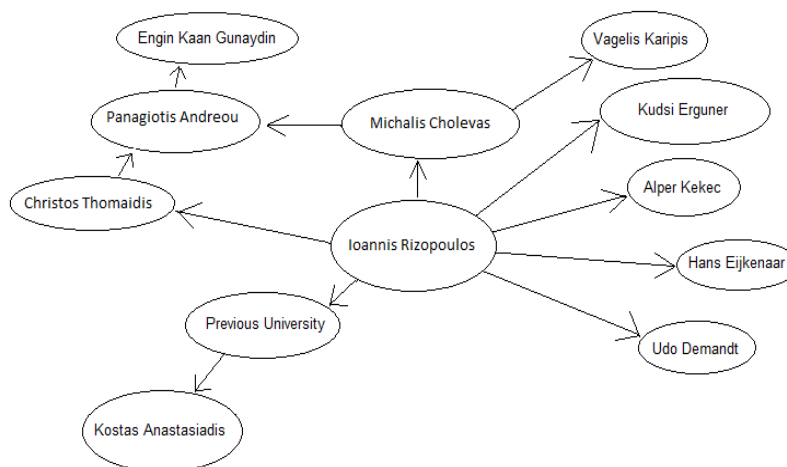


Table 2: Network

Description

Alper Kekec - my main subject teacher in Turkish percussion.

Reason for being included in my Inner - Dynamic circle: help on learning how to use more efficient techniques in Turkish percussion in order to result into an interesting acoustic, percussion performing; structuring by this way the basis of translating M. Eastern and Balkan rhythms to the drum set.

Hans Eijkenaar - my main subject teacher in drums.

Reason for being included in my Inner - Dynamic circle: help on learning new techniques of modern drumming. These techniques combined with Middle East's rhythms will result, in my opinion, to a nice combination of western and eastern way of playing.

Udo Demandt - my main subject teacher in set up and cajon.

Reason for being included in my Inner - Dynamic circle: help on studying how to translate percussion rhythms on the drum set and bring my ideas into practice.

Kostas Anastasiadis - well-known drummer from Greece who is dealing with polyrhythmic patterns of odd rhythms on the drum set.

Reason for being included in my Inner - Dynamic circle: provide lots of feedback on ways of using odd meters with more confidence.

Engin Kaan Gunaydin - well-known drummer who is dealing with Middle Eastern rhythms.

Reason for being included in my Inner - Dynamic circle: also provide feedback on how to play better Middle Eastern rhythms on drums.

Vaggelis Karipis - well-known percussionist and set up player from Greece.

Reason for being included in my Inner - Dynamic circle: propose new ideas on how to use percussion and thus combine traditional Middle Eastern and Balkan way of playing through set up.

Yshai Afterman - well-known percussionist and set up player.

Reason for being included in my Inner - Dynamic circle: propose new ideas on how to use percussion and built my set up thus combine traditional Middle Eastern and Balkan way of playing through my set.