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Herman Rechberger

Zinjîr

for percussion ensemble and
darabuka (or riq-tamburine) solo

1998



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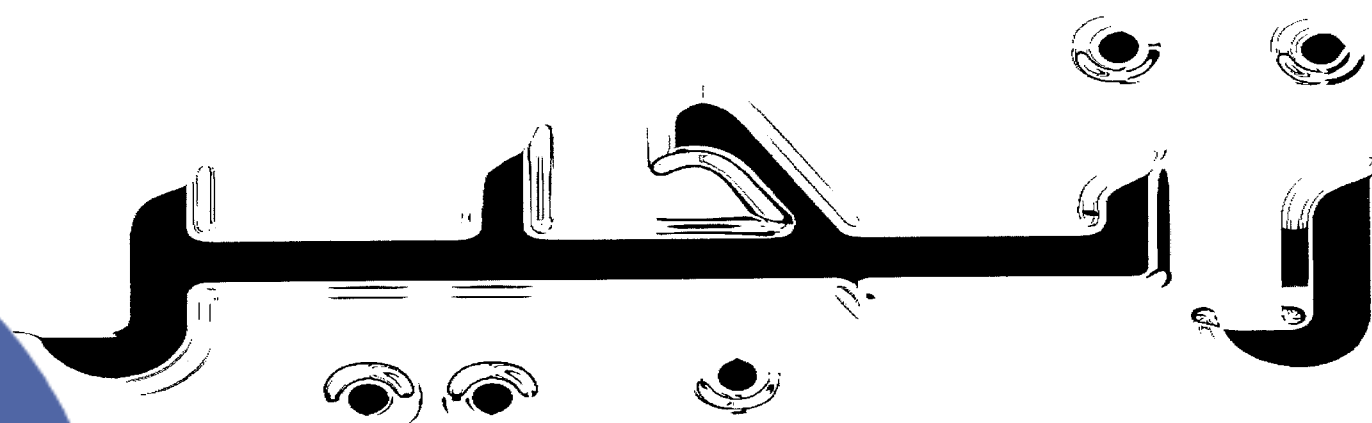
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ZINJÎR



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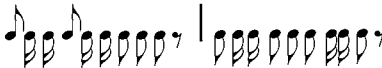
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Zinjîr (زنجير) means “chain” in Arabic. Chaining rhythms is a very common technique in oriental rhythm practice and means that the agglutination of several shorter rhythmic patterns into a larger single rhythmic structure. Patterns are always counted in units (♩, ♪ or ½). Every mode has its specific layout of heavy and light strokes [any of these may be accented (◡) or unaccented] as well as rests, and they are divided into groups of smaller sections. The quality of the strokes is signified by bols (DUM = دم, low pitch, centre of the drum - TAK = تك high pitch, rim of the drum). In addition to that, strokes may be open (lifting the fingers after the stroke) or closed (fingers remaining on the skin after the stroke), a pronounced “S” = س stands for a rest. In my notation I use Upper case letters for the basic units and Lower case letters for 1/2 of the value. The following Arabian rhythmic modes are used:

mode:		units:	divisions	patterns:	
ظركات	ZARAFÂT	13/♩	3+3+2+5	DSS / TSS / DDTs S	♩ ½ ½ ♩ ½ ½ ♩ ½ ½ ½ ½
سماعي الثقيل	SAMÂ°Î or SAMÂ°Î THAQÎL	10/♩	3+2+2+3	DSS / TS / DD/ TSS	♩ ½ ½ ♩ ½ ½ ♩ ½ ½ ½ ½
ملفوف او برول	MALFÛF or BARWAL	2/♩	1	DstST	♩ ½ ½
جباحي	GUBBÂHÎ	4/♩	2/♩ upbeat & 1	ST // DstDT	♩ ½ ♩ ½ ♩ ½ ½
	Introduction to °ALLÂWÎ	2x 16/♩	3+3+3+3+4	2x dtt/dtt/dtt/dtt/ dsds	♩ ½ ½ ♩ ½ ½ ♩ ½ ½ ♩ ½ ½ ♩ ½ ½ ½ ½
علاوي	°ALLÂWÎ	2/♩	1	DtdsdT	♩ ½ ½ ½ ½
سعدي	SA°ÛDÎ	2/♩ or 4/♩	1	in eights = DtdST	♩ ½ ½ ½ ½
ورك	YÛRUK	3/♩	1	Dttts	♩ ½ ½ ½ ½
دارج او اعرج السماعي	or DÂRJ or A°RAJ SAMÂ°Î				
وحرة	WAHDA	4/♩	1	DsTsT	♩ ½ ½ ½ ½
نيم ايون هواسي	NÎM °UYÛN HAWASÎ	11/♩	4+3+4	DTDS / TTT / DSTS	♩ ½ ½ ♩ ½ ½ ½ ½ ♩ ½ ½ ½ ½
اقصاق السماعي	AQSÂQ SAMÂ°Î	10/♩	2+3+2+3	DS / TTS / DS / TST	♩ ½ ♩ ½ ½ ½ ½ ♩ ½ ½ ½ ½
دورالهندي او نيم نواخت	DÂWR HINDÎ or NÎM NAWÂHT	7/♩	3+4	DTT / DSTS (or DST / DSTS)	♩ ½ ½ ♩ ½ ½ ½ ½ ♩ ½ ½ ½ ½
جورجنة	JÛRJÎNA	10/♩	5+5	DSTTS / DSTASS	♩ ½ ½ ½ ½ ♩ ½ ½ ½ ½ ½ ½ ½ ½
بمبي	BAMBÎ	8/♩	1	DTDtTtTtT	♩ ½ ½ ½ ½ ½ ½ ½ ½
زندالي	ZENDÂLÎ	6/♩	1	DSDTST	♩ ½ ½ ½ ½ ½ ½



مصمودي الكبير	MASMÛDÎ KABÎR	8/♩ or 16/♩	2	basic: DDTS / DSSS (ornamented: DttDttTTTS/Dtt TTTtTS)	
هداوي	HADDÂWÎ	6/♩	1	STdSttD variation: SttDsTtD or: SttDdTtD	
مقسوم او نصّ وحدة	MAQSÛM or NOSS WAHDA	4/♩	1	DTSTDSTS or: DTSTDDTS	

PERCUSSION ENSEMBLE:

- I
 3 Mogugyos (tuned to c f b'),
 Castagnets,
 Fork cymbal,
 Güiro,
 Shekere
- II
 4 Bongos (tuned to a c1 d1 e1),
 small TomTom (tuned to e)
- III
 Tamburine (mounted on a stand),
Cymbals (
 sizzle,
 ride [dome],
 ride),
 closed Hihat
- IV
 4 Rototoms (tuned to b' c1 d1 f1)
- V
 3 TomToms (tuned to D A e),
 Cowbells (tuned to d a),
 Metal rod or Anvil (no specific pitch)

DARABUKA:

-  right hand

 slap

 weak TAK stroke (almost like a ghost stroke)

 blocked stroke (high pitch)
-  left hand

 flick with index finger of the RH (while the RH thumb is resting on the skin)

 rasgueado (like on a flamenco guitar) starting with the little finger, the thumb rests on the skin

 scratch the skin with the fingernails of the RH (on darabukas with plastic head “hammer” or “tap” with fingernails)

lower line: DUM (
) stroke (centre of the drum skin)

upper line: TAK (
) (edge of the drum skin)

1 = anticipated blocking (with the RH thumb)

4231 = grace note roll, starting with the little finger.

THE DARABUKA SOLO PART MAY ALSO BE PLAYED ON AN ARABIAN RIQ-TAMBOURINE, SINCE THE STROKES ARE SIMILAR TO THOSE OF THE DARABUKA. HOWEVER A NEW PART HAS TO BE WORKED OUT BY THE PLAYER (ESPECIALLY FOR USE OF THE JINGLES, I SUGGEST USING THEM IN WEAK STROKES AND CONTINUOUS PATTERNS.

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$\text{♩} = 84$ ZARAFÂT [$2 \times 13/4 = 2 \times (\text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩})$]

 mounted on a stand

PERC. III $\frac{13}{4}$

PERC. V $\frac{13}{4}$ cowbells (tuning d & a) *mf*

Tomtoms (tuning D & A e) *mf*

f

PERC. I $\text{♩} = \text{b}^\flat$
 $\text{♩} = \text{f}$
 $\text{♩} = \text{c}$ *mf*

PERC. II *mp* Bongos (tuning a - c1 - d1 - e1) *mf*

PERC. III *pp*

PERC. V

più f subito

PERC. II

PERC. III

PERC. V

più f subito *più f*

PERC. I

PERC. II

PERC. III

PERC. IV
pp
Rototoms (tuning b-c1-d1-f1)

PERC. V

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

p

p

p

più f f subito

f subito

più f

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

mf *ff* *mf* *ff* *mf* *mf* *ff* *mf* *ff* *mf*

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

f subito

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

15

mf

mp

mp

mp

mp

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

17

mf

ff

mf

ff

mf

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

mf *ff* *mf* *ff* *mf*

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

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PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

mf *ff* *mf*

23

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

mf *più f* *f*

25

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

27

B TRANSITION [(16x ♩) + ♩]

closed

open

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

29

open

31 *poco ritardando*

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

continuous beat, like an accompaniment, cristallic, very close to the edge of the skin!

p *f* *mf*

♩ = 74 C SAM°ĀĪ THAQĪL (doublé) = [2x ♩+ ♩+ ♩+ ♩.]

33

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

MALFÜF = (2/4) DstST

♩ = 84 D

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

continuous beat, like an accompaniment

p

E INTRO 2x[(4x ♩.) + ♩]

°ALLĀWĪ (2 ♩) D♯D♯T

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

mf

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

61

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

74

F GUBBÄHĪ (basic) = 4 J TstTD

101 $\text{♩} = 96$ [H] YÜRÜK - 3 *un poco accel.*

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

p

> f

p *mf*

continuous beat, like an accompaniment

110 $\text{♩} = 100$ [I] WAHDA - 4

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

ff *mf* *f*

PERC. I 135 10/8 L AQSÂQ SAMÂ'î (♩♩♩♩♩♩♩♩)

PERC. II 10/8

PERC. III 10/8

PERC. IV 10/8

PERC. V 135 10/8

10/8

PERC. I 139 10/8

PERC. II 10/8

PERC. III 10/8

PERC. IV 10/8

PERC. V 139 10/8

10/8

M DAWR HINDÎ (♩. + ♩ + ♩.)

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

143

143

6

3

3

3

9

3

N (5x) JURJINA - DfTDtss O (5x)

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

148

148

9

3

154 $\text{♩} = 110$ **P** BAMBI $\text{♩} + \text{♩} + \text{♩}$

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

162 **Q** *ritardando in Solo*

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

$\text{♩} = 60$ **R** SAM[°]ÂÎ THAQÎL - dsstsdtdss

mp

pp

pp

p

Tomtom small (tuning e)

p

continuous like an accompaniment

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

168

pp

168

p

pp

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

172

mf

172

4 3 2 1

This musical score page, numbered 184, contains six staves of percussion parts. The staves are labeled PERC. I through PERC. V, and a final staff for a snare drum. PERC. I is in bass clef, while PERC. II through V and the snare drum are in treble clef. The score is divided into three measures. PERC. I features a melodic line with eighth and sixteenth notes, including triplets. PERC. II has a rhythmic pattern of eighth notes and rests. PERC. III plays a steady eighth-note pattern. PERC. IV and V provide a continuous eighth-note accompaniment. The snare drum part includes various rhythmic figures, including sixteenth-note runs and rests, with some measures marked with a 'w' for woodblock.

[illegible]

190

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

195

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

ff

ff

ff

ff

ff

221

PERC. I

PERC. II

PERC. III

PERC. IV

221

PERC. V

un poco accel.

226

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

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230

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

235

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

mf

mf

mf

mf

250

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

250

254

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

254

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258 Z

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

258

263

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

263

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277

PERC. I

PERC. II

PERC. III

PERC. IV

PERC. V

f *ff* *mp* *ffz* *ffz*

ff *mf* *mf* *ffz* *ffz*

ff *mf* *ffz* *ffz*

ff *mf* *ffz* *ffz*

f *ff* *f* *fff*

