

A Few Notes on the Notes

Basic structure. For our arrangement, there are three sections. Each section starts with an instrumental portion, which differs among the sections. For section A, the instrumental portion is as in Michael's score (bars 1-25); for sections B and C, the instrumental portion is as hand-written on the separate sheet. The solo then enters following the instrumental portion. For section A, the solo begins with the refrain (bars 26-37). For sections B and C, the solo enters on the last 'mayrigh' at the end of the instrumental portion which ends with the refrain melody. For all sections, the solo then sings a verse (bars 40-50), followed again by the refrain (bars 83-94). The chorus responds with the verse (bars 60-68), followed by the refrain (bars 68-78). The solo then sings a special verse. For sections A and B, the melody for the special verse is as in Michael's score (bars 79-83); for section C, the melody for the special verse is as hand-written on the separate sheet. For all sections, the chorus then repeats the main verse and refrain (bars 60-78).

Maqam. The piece as notated is mostly in Bayati on A, but there are allusions to Saba (with the introduction of D^b instead of D^a) throughout that give additional 'edge' to the piece. Saba becomes more and more pronounced as the piece progresses and is included in the hand-written portions.

Rhythm. The rhythm is notated in 6/8 with cross-rhythms as indicated in the 'rhythm hints' provided on the website.

Inas Inas

(Moroccan Tamazight)

Note: Bayyati (Bb = Bd)

Darb: D o c T o c (c=clap or cross-rhythm on drum)

Mohamed Rouicha (1950-2012)

♩ = 100



⌘ Taksim

8^{vb}-----|



3x D.S.

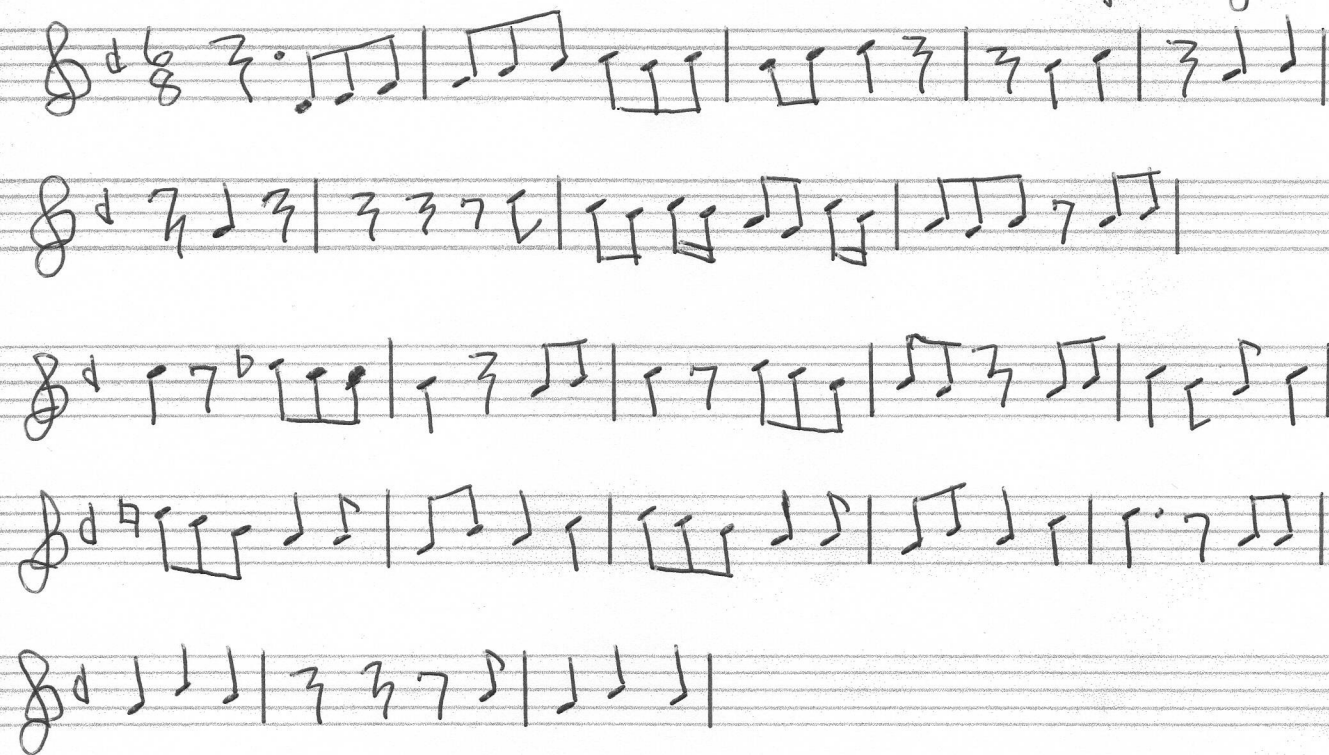


Chorus (refrain)

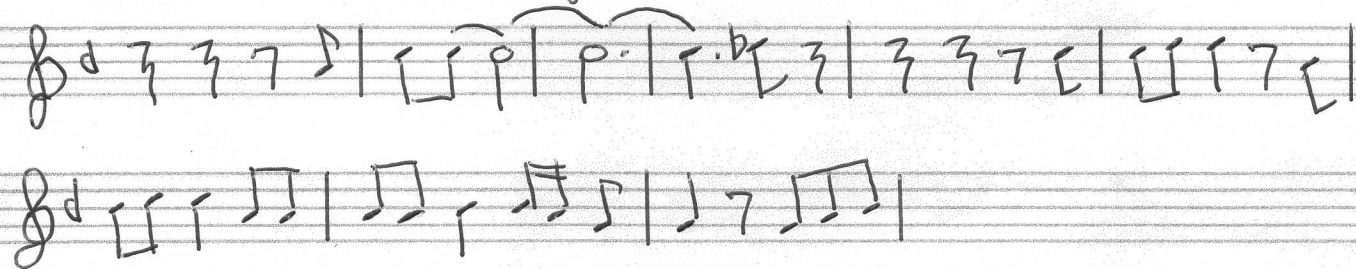


Inas Inas

instrumental intro. to sections B and C (replacing bars 1-25)



verse for section C (replaces bars 79-83)



trans. M. Steenstrup