A Few Notes on the Notes

1 General stuff

Basic structure. Section A (instrumental), refrain, section B, section C (4-bar bass solo), section A, verse 1, section B, section A, verse 2, section B, section C, 16-bar violin section, refrain, section B.

What is notated. The four basic rhythms – claps, 3s, kagan, and zils – are notated together with variants. The basic instrumental and vocal melodic lines are notated, as are some of the percussion cues. The chord progressions are notated on a separate sheet (thanks to Michael!).

Rhythm. For this khaliji version of the song, we need to get comfortable with the Africanized 12/8 rhythm, which has both a 4-beat feel and a 6-beat feel. These occur simultaneously (e.g., claps against 3s rhythms) as well as in sequence (e.g., in parts of the melody, where half the bar has the 4-feel and the other half the 6-feel). Furthermore, certain sections emphasize the 6-feel (e.g., the verses) and certain sections emphasize the 4-feel (e.g., the violin section). Khaliji always sounds 'relaxed' (at least to me, often a bit of a swing feel), and we should try for that, even though the 8th notes are pretty fast. The variants of the claps rhythm, emphasizing beats 1 and 3 or beats 2 and 4 (of the 4-feel), help to keep the song from getting frenetic and turning into a jig.

2 More specific stuff

Sections. Sections to be repeated are labelled with labels. The opening of the section is notated with a '[' and the close of the section is notated with a ']'. In measures where only a section label is given, you are to go directly to that section and play or sing it.

Singers. There is call and response as notated in the verses.

Violins. There is a lot of ornamentation on the recording in the instrumental sections. I left most of the notation bare of any ornamentation. Please ornament as appropriate. The Gs and A in the middle of section C are to be played only on the first occurrence of section C. The A at the end of section C is a pickup to section A. In the 16-bar violin section, there is call and response as notated. But given the speed of that section, you might want to trade between players in other places, just to make things a bit simpler. Also, in the 8th bar of that section, there are three Gs to played by keyboard and not by the violins.

Bass. I notated a 4-bar bass solo (section C), but this bass pattern occurs in other places in the song, so please add as appropriate. Also notated in the solo are Gs going to A. These should be played by violins and keyboard and only on the first occurrence of section C. The A at the end of the 4th bar is to be played as a pickup by the violins only.

Keyboard. See the violin and bass notes above, and accents as notated, and then do whatever you want wherever you want!

Percussion. A rough layout of the rhythms is as follows.

Claps rhythms: The main rhythm runs throughout the whole song. The 1-3 rhythm runs from the first occurrence of section A until the start of section B. The 2-4 rhythm runs from the first occurrence of section B to the end of the song.

Drum rhythms: The rhythms change between 3s (6-feel) and kagan (4-feel) rhythms, as noted below. The 3s rhythm is the predominant one in the vocal sections.

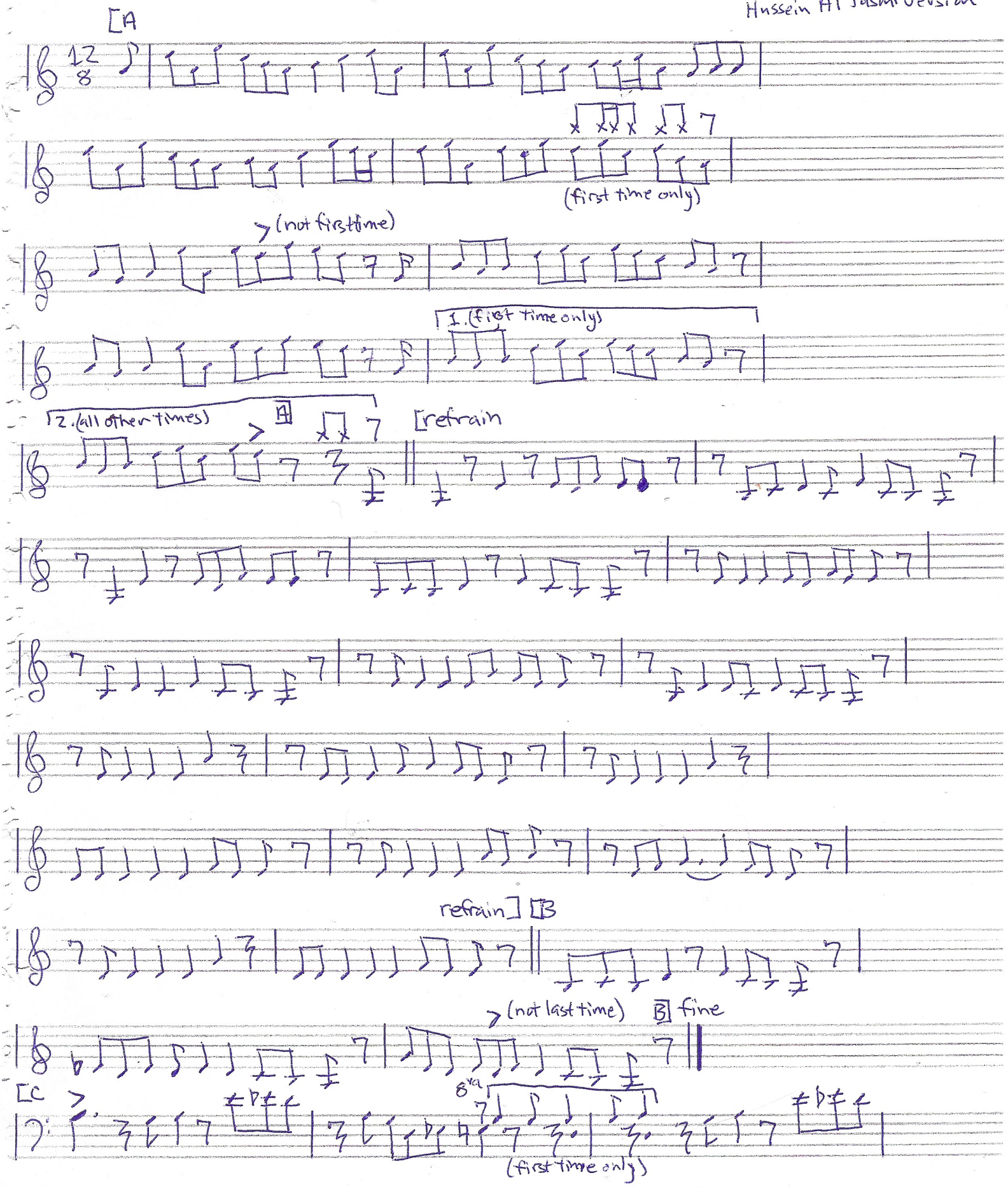
Zils rhythms: The zils rhythms emphasize the 2nd and 8th beats of a bar. For most of the song, the zils play the main rhythm; the variant rhythm is played in the verses.

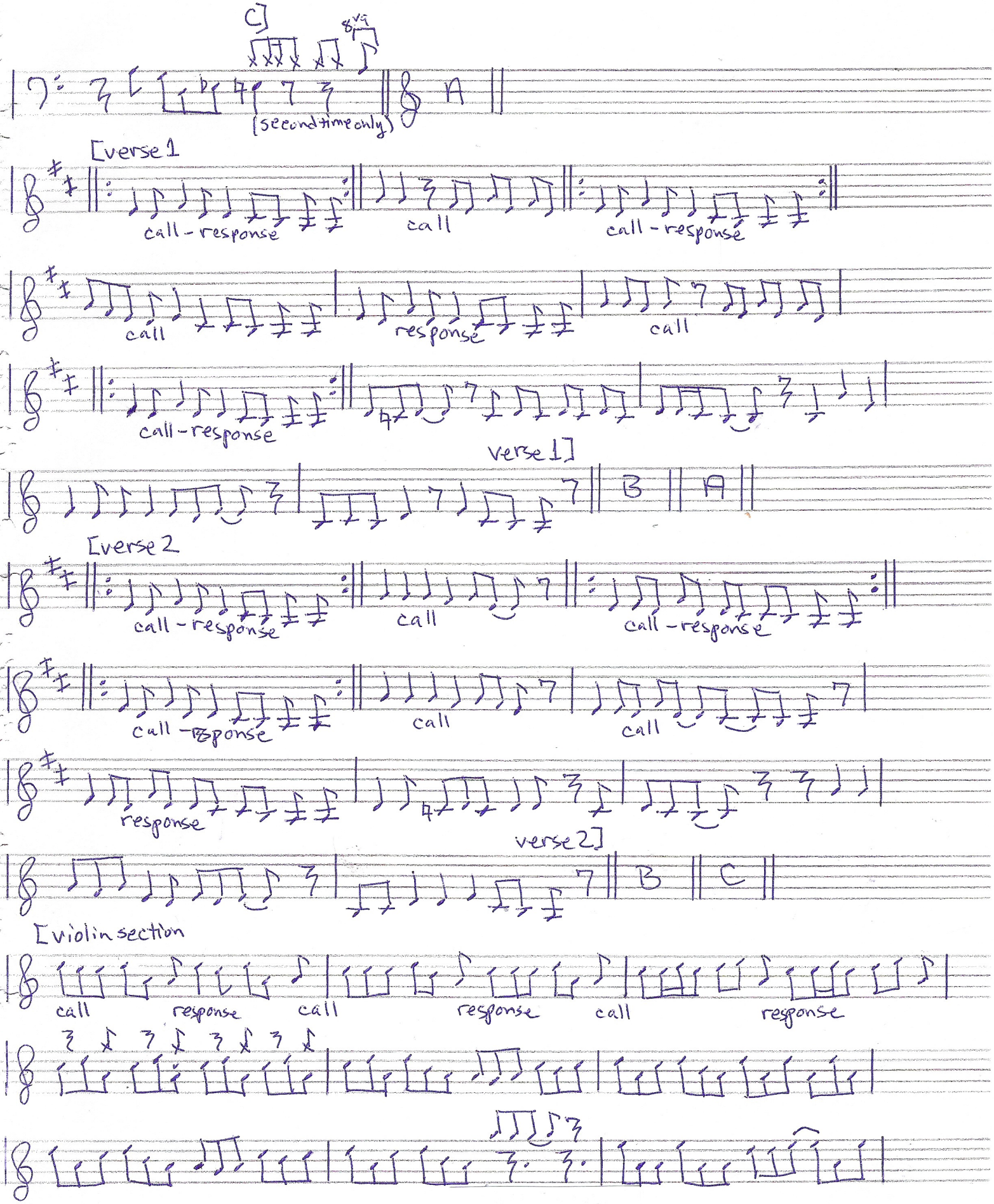
There are a lot of rhythm changes for percussion throughout. Most are not notated in the score to avoid clutter. These changes sound cool but are not so easy. We will see what we can do.

- First occurrence of section A: The claps main and 1-3 rhythms begin. Drums enter on the second half of the 4th bar as notated and begin the 3s rhythm on the 5th bar. There are no zils.
- First occurrence of refrain: Zils enter on the second half of the 8th bar with the main rhythm.
- First occurrence of section B: Claps 1-3 rhythm switches to claps 2-4 rhythm. Drums switch from the 3s rhythms to the kagan variant rhythm. In the 3rd bar, there is no percussion.
- First occurrence of section C: Drums play the kagan variant rhythm. All percussion drops out on the 8th beat of the 4th bar.
- Each recurrence of section A before a verse: The drums play the kagan variant rhythm for the first four bars. There are no zils until the beginning of the 5th bar, when the main rhythm starts. The claps 2-4 rhythm drops out for the 5th bar only. The drums drop out on the first half of the 5th bar and start the 3s rhythm in the second half of that bar. On the last bar, all percussion drops out on the second half of the bar, and clicks are as notated beginning on the 10th beat of that bar.
- Each recurrence of Section B: The drums play the kagan main rhythm. In the 3rd bar, there is no percussion.
- Verses: Drums emphasize the 3s rhythm. There are no zils initially. The zils enter with the variant rhythm in the 2nd response and then drop out on the second bar of the call in the 4th call and response. On the bar just after the 4th call and response, the drums switch to the kagan main rhythm, and the zils enter with the main rhythm.
- Recurrence of Section C: The drums play the kagan variant rhythm, except on the second half of the 4th bar, where they play the rhythm as notated.
- 16-bar violin section: Claps 2-4 and zils rhythms drop out for 4th and 12th bars only. Those clapping the 2-4 rhythm should clap the rhythm as notated on the 4th and 12th bars. Drum rhythms change every four bars. The drums play the kagan variant rhythm for the first three bars and then switch to the rhythm notated for the 4th bar. In bars 5-8 and 13-16, the drums play the 3s rhythm. In bars 9-11, the drums play the kagan main rhythm and then switch to the rhythm notated for the 12th bar.

Ya Khlila

Hussein Al Jasmi version




C]
8va
(second time only)
A
[verse 1
call - response
call
call - response
call
response
call
call - response
verse 1]
B
A
[verse 2
call - response
call
call - response
call - response
call
call
response
verse 2]
B
C
[violin section
call
response
call
response
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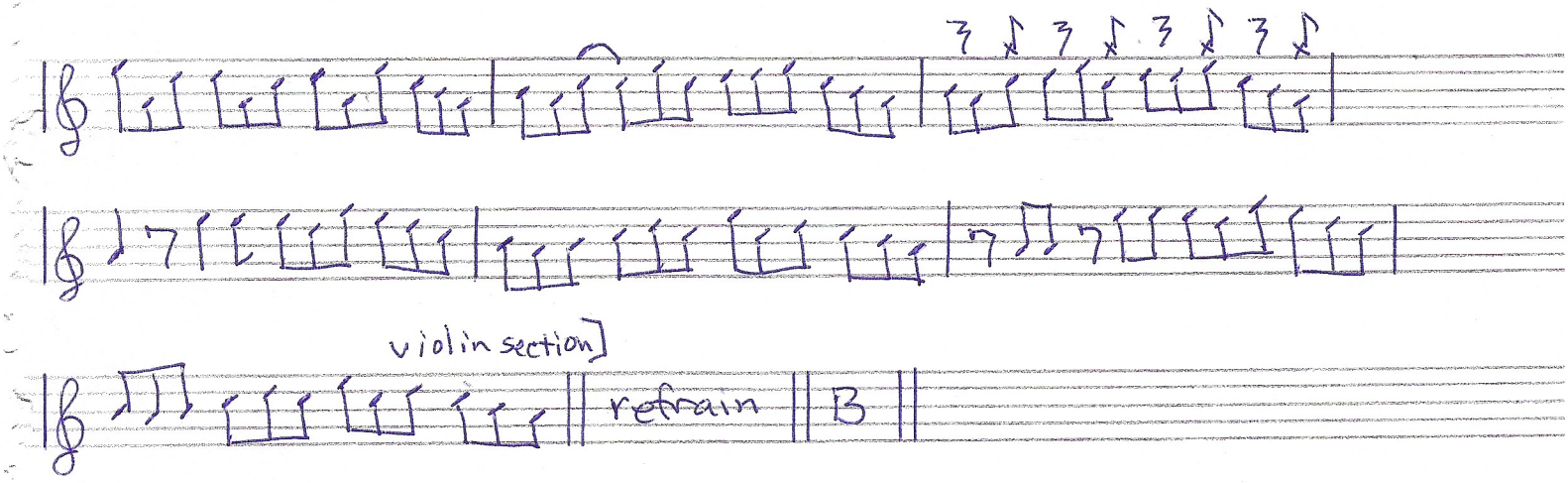
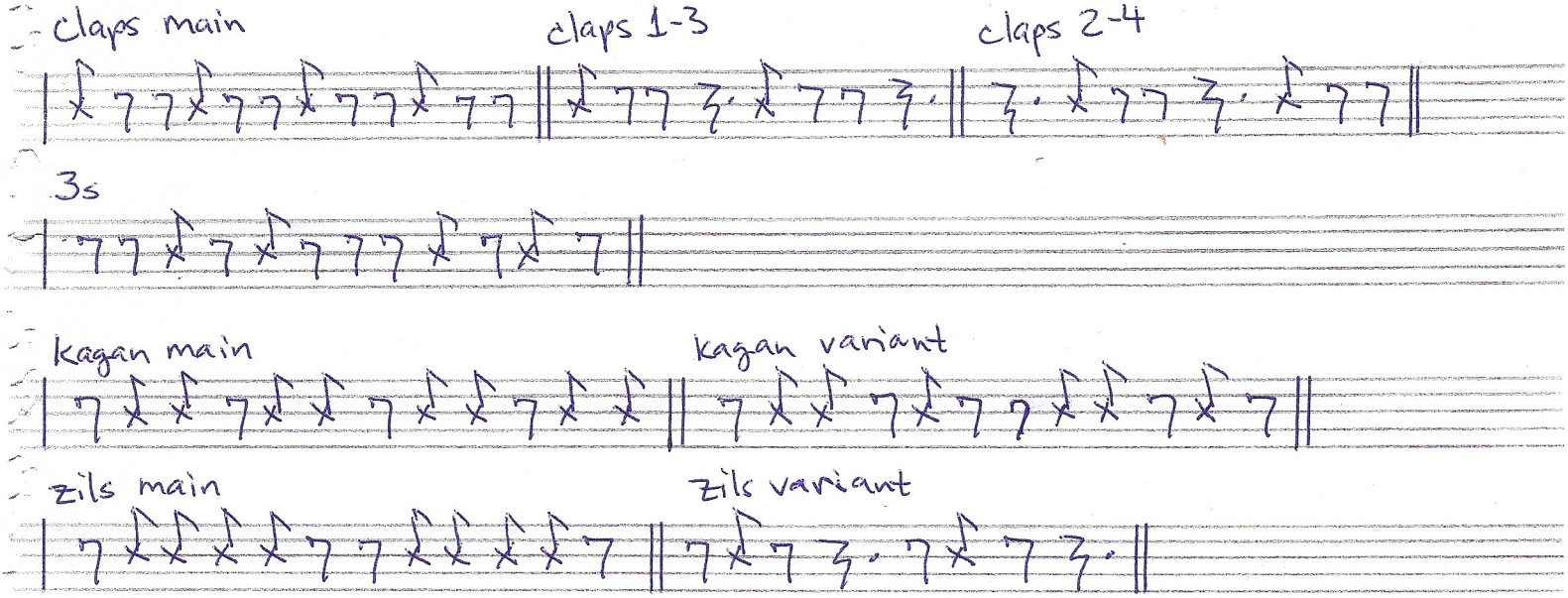
response





trans. M. Steenstrup