# BALKANALIA

**BALKANALIA** is a collection of popular folkdances & dance songs from the nations that comprise the Balkans: Greece, Macedonia, Serbia, Bulgaria, Croatia & Romania. The transcriptions are scores and may be used by musicians who play diverse instruments. Each individual title contains all the information necessary for playing the tune: play patterns, tempos, chords, harmony parts, rhythms, lyrics. Some of the pieces are easy and beautiful: e.g. Ant’aman Palikari; Legnala Dana. Others are difficult in the extreme: Varnenski Kyutchek, taught by Yves Moreau to an Australian exhibition dance ensemble; Patrouinino, transcribed for Dimitri Valkanoss, a Bay Area Macedonian clarinetist. All the tunes in this collections will challenge and delight you, each in its own way; all will require you to practice, practice, practice! And... adapt! Adapt tunes to your talent & instrument.

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Flute/tenor recorder

Record Reference: Nevofoon 15012, side B/5
Cassette: MOROC SLC 684, side B/3

Pronunciation: ah-loo-NELL-oo deh-lah oor-ZEE-kah

transcribed by
Richard Geisler
Mar, 1993
Ant'aman Palikari

**Greece**
(Thrace)

**Andante** ($d=100$

**Solo**

**Chorus**

- $Dm$
- $Gm$
- $C$
- $Dm$
- $Gm$
- $C$

**Variation in harmony**

**Solo**

**Chorus**

- $Dm$
- $Gm$
- $C$
- $Dm$
- $Dm$
- $Gm$
- $C$

**Record reference:**
Athena 101A

**Chording:**

**Transcribed by:**

**Richard Geisler**

This melancholy song tells of a 12 year old boy who is conscripted into the Turkish army, armed with bow and taken away from his country to fight in a foreign land. It speaks of his love for his fatherland and his desire to be freed and return home.
Notes on playing CIOCARLANUL (Cho-car-lon-ool), The Lark

✓ Originally scored for accordion, violin, clarinet & small chording instrument
✓ Soprano recorder may be played ad lib. from vn part; autoharp is suggested for light, trebly chording, although guitar may be used
✓ Music is arranged to play dance 5 times. 4 to 6 times is suggested.
✓ Clarinet part may be transposed and played by second violin: To do this write cl. pt. down one whole step, eliminate both sharps from key signature.
✓ Play the music vigorously with plenty of verve. Observe accents and embellishments

Richard Seidel
April, 1992
Ciocarlanul
The Lark
Romania

clarinet

[Music notation for clarinet]
Notes on playing Čuješ Mala

(Listen, Little One)

+ Look complicated? It isn't when you focus on one part at a time! Original instrumentation: tamburitza orchestra. Score adapts easily to other instrs. At A melody may be played 8 bassa, except for bars 5-8 (1st ending). Soprano recorder playing mel. at A & B 8 bassa will sound as written.

+ Chording by accordion or guitar: Follow rhythm part below 2nd staff in each system.
Notes on playing Divcibarsko Kolo: Girl from Bar (city on Adriatic coast in Montenegro)

**RECORD REFERENCE:** Borino Kolo Folk Ensemble, BX 576; Jugoton, VVS 60941

+ Original key and instrumentation: E major; accordion, 2 frulas (high pitched Serbian fipple flutes), bass & string chording instrument.
+ Substitutions: For flutes, may use a soprano or soprannino recorder on top flute part, a soprano recorder on the bottom fl. pt. (A soprannino on the top will sound more like a frula and will play key of F [with B♭'s] with greater facility than a soprano.) These recorders, in playing the written octave, will sound the notes an octave higher in the frula range. It's quite alright, however, to use pairs of other like melody instruments or a combination of compatible mixed instrs. playing the written octave.
+ Embellishments & Excitement: ♩ Flutes play the mordents (♩♩) at A & B twice through the tune. For A³ B³ (third time), more excitement is created by ♩
+ Chording: guitar: 3 ♩ ♩ ♩ ♩ ❗️ However, note L. hand notes in score. Acc. uses cross-overs & counter basses for half notes indicated in score.

+ D is acc. solo, except for last time (D³) when fl. plays its part, joining the acc. to play the last 9 bars of the tune, including the FINE ending.
+ Fancy fingering for amazing triplet speeding at C : For the ambitious or able acc. player! Numbers above the notes indicate fingers: "1" = thumb, "2" = index finger, etc.

**Transcribed by**

Richard Geisler

6/93
Dobra, Nevesto

(AB + CD)^3 + CD

Notes on playing Dobra, nevesto (Dobra, the bride)

- Dobra-brah nev-VEHS-toh - a type of dance known as "horovodna"; dancing song - dance presented by Yves Moreau
- from the Pirin region, S.W. Bulgaria, around the town of Petrić - instr.: dedulka, kaval, tambura, dombeg, bass
- accordion chording: 3
- Drum is a little more active in D than in C - very active for last CD
- To end: begin ritardando in bar 3 of D, last time approaching fine.

CASSETTE REFERENCE: Bulgarian Folk Dances YM-UDP-89

Transcribed by Richard Geisler
Mar, 1990

She spun nine spindles full of fine threads

Notes on playing Dobra, nevesto (Dobra, the bride)

- Dobra-brah nev-VEHS-toh - a type of dance known as "horovodna"; dancing song - dance presented by Yves Moreau
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CASSETTE REFERENCE: Bulgarian Folk Dances YM-UDP-89

Transcribed by Richard Geisler
Mar, 1990

She spun nine spindles full of fine threads
Notes on playing Dobrudjanka Račenik: dance from Varna, Southeastern Dobrudja - teacher: Yves Moreau
- technique vs style & embellishment: A & B attempt to show or suggest embellishments; A' is the "plain Jane" of A (with makeup!) — may play A' instead of A
- A" = play open chord in C; root and 5th - chording: accordion/guitar: [\[C\] F \[C\] B, A\[\]]
- percussion: preferably tapan - typical drum pattern for 8 bars (trear A\[\]d Lib.):
- cassette reference: Yves Moreau's recording of Bulgarian band not available

Transcribed by
Richard Geister
April, 1990

14
Douda's Round Dance

\( A \)  accordion 1

\( B \)  +violin & va

\( C \)  acc. (vn tacet)

\( D \)  +vn 8va

\( E \)  solo acc.

\((AB)^2 + (CD)^2 + (AB^+)^2 + (SN)^2 + AB\)
Notes on playing Douda's Round Dance, composed by Boris Koral

✓ Original instrumentation: 2 accordions, 2 violins, bass, typan - adapt to suit. Key is good for use of clarinet(s).
✓ Orchestration, as indicated in score - adapt to suit.

✓ Style & embellishments: This tune isn't played for beauty's sake but for its verve & bounce. Play it marzato, notes abrupt, short, with plenty of speed & spirit. You'll need plenty of practice!
Mordents (m) are many; must not be ignored - may be played as:  or  (depending on your technique & instrument).
✓ Drumming: Typan preferred drum tacet at and 1st 8 bars of H; "boom" & "tick" follow chording scheme at P.
✓ Chording:  except where indicated differently at T, F & G. Effective "crispy" chording may achieved by an acc. playing L.H. bass with R.H. chords. Chording must be staccato.

Record reference: Balkanton, BHA 402

Transcribed by Richard Seizler
Revised, 1989
Serafina

\textit{~ Greece}

\textit{A} verse

\textit{B} chorus: vocal

\textit{C} interlude: instr.'l

This arrangement is especially exciting when played on clarinets
Gerakina went to the well
To draw water, cold water.

Chorus:
Ting-a-ling-ling, a-ling
Is the sound of her bracelets

She fell into the well
And shouted loudly.

Everybody came running,
And I, poor fool me, was among them.

"Gerakina, I'll pull you out
And then you'll have to marry me!"

Some versions have a fifth verse
in which he lets go of the rope,
and she falls back in, her bracelets
jingling all the way down.
NOTES on playing a fast pravo:

TEMPO: A steady beat of \( \frac{3}{4} = 132 \) (or a bit more or less) is a good moderate tempo for a fast pravo. You have the option of adding more sweat and excitement by beginning more slowly but accelerating the tempo with each successive playthrough, finally reaching a supersonic finale that will leave dancers headdily happy and gappy.

CHORDING & DRUMMING: Chord and percuss as if the meter were 2/4: gtr: \( \frac{3}{4} \) dir: \( \frac{3}{4} \) dr:

INSTRUMENTATION & ORCHESTRATION: Use a variety of instrs with different tonal qualities. Begin by play-ABC with entire orchestra. Assign following sections as solos to individual instruments.

Transcribed by Richard Geisler
June, 1998
Homoljanka

> Serbia

\( \text{frula solo} \)

(ABC)^3X

\[ \text{Tempo: } \mathbf{d} = 192 \]

Notes on playing Homoljanka (Girl from Homol)

+ Original instrumentation: frula (Serbian/Romanian flute), accordion, bass. The key has been changed from B major to D major to accommodate a soprano recorder as solo instrument with the possibility of adding a violin.

+ Tempo: It's a red hot piping piece at \( \mathbf{d} = 192 \). Dance instructions suggest slowing the record for the sake of less exhaustive stepping. Something less than 192 may even allow you a chance to play the tune!

+ Embellishments: Very necessary or the piece is dead, so develop your twiddle fingers. The following accommodates the soprano recorder. Adapt the mordents to your instrument. \( \text{etc.} \)

+ Accordion chording and chordal droning: Beginning bar 2 of A, acc. right hand plays constant staccato eighth note chords throughout the tune and its repeats:

\[ \text{etc.} \]

Beginning At B and continuing to Fine, acc. left hand uses chord buttons to play a sustained drone that contrasts with the hyperactive right hand.

+ Bass enters bar 2 of A and continues playing throughout A and its repeat. In B & C bass plucks beats 1 & 2 on the

\[ \text{transcribed by Richard Keiser} \]

5/93
Notes on playing *Ikariotikos* (dance from the Aegean island of Ikaria)

Substitute Instruments: Guitar or mandolin would keep the "pluck" in the piece, but violin or clarinet could be playedGreekly. Sections G & H (same as F & E down an octave) could be disgreekly omitted.
Unethnical Orkestraton: The Greeks wouldn’t, but you could…. be very "bulgar" and assign sections as solos to a variety of melody instruments played in your village.

Chording: To get the effect of Greek chording instruments, use not only a guitar but also an autoharp. Use the chording rhythms indicated at INTRO & C and apply them *ad lib.* with appropriate variations throughout.

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*RECORD REFERENCE: The Folk Dancer; MH 45-4050A*
**Notes on playing Ikariotikos** (dance from the Aegean island of Ikaria)

Original Instrumentation: solo oud (outi) + backup chording by bouzouki? tambura? No percussion.
Substitute Instruments: Guitar or mandolin would keep the "pluck" in the piece, but violin or clarinet could be played geeekly. Sections G & H (same as F & E down an octave) could be disgracefully omitted.
Unethical Orkestration: The Greeks wouldn't, but you could..... be very "bulgar" and assign sections as solos to a variety of melody instruments played in your village.
Chording: To get the effect of Greek chording instruments, use not only a guitar but also an autoharp. Use the chording rhythms indicated at INTRO & C and apply them ad lib. with appropriate variations throughout.
Itele = EE-tseh-leh = twisted wool threads

Dance introduced by Mihai David, 1965

Record reference: Gypsy Camp, Vol. II

Transcribed by Richard Geisler
Mar., 1990

Notes on playing Itele

✓ scored for violin, frula (flute), accordion & bass
  - soprano recorder will read written part & va
  - if there is no bass available, guitar may substitute;
    or accordion, l. hand

✓ note R. hand chording for acc. indicated in score

✓ note that tempo at Intro. is faster than at (4).
  At (3) tempo reaches d = 96, then remains constant.
Karagouna

Good arrangement for accordion. Orchestrate to suit.

Clarinets or violin would go well.

Source: adapted from Europäische Tanzstüche II (Moeck, publ.)
Records: Olympic OL-24-13; Festival LP-3002; Folkraft LP-3

Chording:

25
Karagouna

Greece (Tessaly)

\[ \text{V \textsuperscript{b} transposition for clarinet is available.} \]
\[ \text{v instrumentatination suggested: clarinet, guitar & \text{violin (as instrumental substitute for vocal) \text{v chording:} \hspace{1cm} \text{I+(ABC)} \hspace{1cm} \text{ABD}} \]

Record reference: Festival, F 3510 (45)

---

4. Aijde pērāsē, éria Kalokeri
   Aijde ke bē mou...chen moustikes hamberi

8. Aij Gounam, aj Gounam
   Aij Gounam, Karagounam.
   Eseba, su prepou;
   The taxu vazi vouna

4. Aijde Pikhambē...khamberi na su stílo,
   Aijde kopyaše...pyases xerourio filo.

8. (khambosđa, (ch)ampedha
    Tina Prokošis tin idha
    Kambosđà, (K)apedha
    Sto parko máke idiha.

4. Aijde Dhapouil...pouli so ye ti stani
   Aijde na soupa...soupard na Foustani.

8. Aij Gounam, aj Gounam
   Aij Gounam Karagounam.
   Eseba, su prepou;
   The taxu vazi vouna.

---

One summer passed
And you did not send me news.

My Gouna, my Gouna
My Gouna, my Karagouna,
you deserve a silken sigounia.
(embroidered vest, jacket)

What news shall I send you,
Now that you have a new lover?

Indeed, of course,
I saw my progress toward my goal.
Indeed, of course,
I saw you in the window.

I will sell the flock of sheep
In order to buy you a dress.

My Gouna, my Gouna,
My Gouna, my Karagouna,
you deserve a silken sigounia.

---

Transcribed by Richard Seisler
Notes on playing Kriva Krushka

1. Chording: except bar 5 of A & B: (A B)^3 + A
2. Original instrumentation & orchestration. Adapt to suit:
   1. A melody - vn^2^v, va (1st x only) harmony - fl^e^v, +acc. on repeat
   2. A : " acc solo (+ clar. on rep.) " fl trills^e^v (tacet on rep.)
   3. B^2 : " vn^2^v, va, clar. (+acc. & bassa on rep.) " fl^e^v, va, acc. & bassa 1st x only
   4. B^3 : " vn loco & acc. loco " tacet
   5. A^3 : " clar. ^e^v, va acc. 1st x (+vn on rep.) " tacet 1st x; fl^e^v, va acc. on rep.
   6. B^3 : " vn loco & clar. loco " acc. transcribed by Richard Geisler
   7. A^4 : " vn^2^v, va clar. ^e^v, va " fl^e^v, va acc.
3. Sopr. recorder may substitute for flute

27
Legnala Dana

Intro

A Instrumental

B Vocal

Chording rhythm (unless otherwise indicated):

1. Legnala Dana zaspala, lele Bože
Vo edna mala, gradina
Vo edna mala, gradina, lele Bože
Pod edno drvo maslinka

2. Poduvna veter od more, lele Bože
Otkrši granka maslinka

3. Otkrši granka maslinka, lele Bože
Udri mi Dana po lice.

4. Vikna mi Dana zaplače, lele Bože
Of lele le le do Boga.

5. Što bev si slatko, zaspala, lele Bože
I slado v sonci sonuva.

4. Dana lay down and fell asleep, oh Lord,
In a little garden.
In a little garden, oh Lord,
Under an olive tree.

2. The wind blew from the sea
And broke off an olive twig, oh Lord,
And broke off an olive twig, oh Lord.

3. Dana called out, began to cry,
"Oh God, I had just fallen asleep
And was dreaming a sweet dream."

4. "In the dream three men came,
Three men, three young lads.
The first gave me a gold ring.
The second gave me an apple.
The second gave me an apple,
oh Lord..
The third kissed me."

5. "The one that gave me a gold ring,
He can go crawl through it.
The one that gave me an apple,
May he be green till the grave.
The one that kissed me,
Let me spend forever with him!"

4. Na son dojdoja tri ludi, lele Bože
Tri ludi, tri adžamii

5. Prvi mi dada zlat prsten, lele Bože
Niz nego da se provira

6. Drugi mi dada jabolko
Treti mi dama jabolko
Drugi mi dama jabolko, lele Bože

7. Treti me mene celuna, lele Bože
So nego da se vekuva.

Transcribed by
Richard Geisler
March, 1999
Mâri Marinyko

A INTRO & INTERLUDE

---

B VOCAL

---

Richard Geisler, Mar., 1998
1. Mári Mariyko
sorčice moe
izlezi mári
utvon na dvora
ta da ti vide
čorni očinki
čorni očinki
dali sa čorni

Hey you, Marika,
my little heart,
please come out,
out into the yard.
I want to see your
little black eyes,
little black eyes.
Are they really black?

2. Abre junače
ludo i mlado
podjuval li si
po ravninama
vidjudal li si
čorna višnička
mojne očinki
daštriš po čorni

And hey to you, stalwart,
crazy and young,
have you been
in the field?
Have you seen
the black sour cherry tree?
My eyes are
two - three times as dark.

3. Mári Mariyko
sevdjo golema
izlezi mári
våv ravnaja gradinka
ta da ti vide
belkunu lice
belkunu lice
dali e belku

Hey you, Marika,
sweetheart grand,
please come out
into the smooth garden
that I may see
your fair face,
your fair face.
Is it really fair?

4. Abre junače
ludo i mlado
podjuval li si
na planinana
vidjuval li si
beli snegove
moe e lice
daš triš po belo

And hey to you, stalwart,
crazy and young,
have you been
in the mountains?
Have you seen
the white snow?
My face is
two - three times as white.

Translation from Bulgarian to English,
courtesy of Tatiana Nikolova & Ron Houston,
THE SOCIETY OF FOLK DANCE HISTORIANS
Opšaj Diri
~ Croatia

**Record Reference:** Aman 106; Jugoton LPY V 59

**Intro + (AB)^2 + A**

+ Original instrumentation: tamburitza orchestra. Score is easily adaptable to other instruments.
+ Introduction & play pattern: for Intro., play A once instrumentally (d=52)
  Then proceed to play A 3x followed by B 2x, repeating this pattern once, ending the dance by playing A. Note metronomic indications for accelerando.
+ Chording:
  **A**
  **B**
  + Bass line: note that lower bass pt. is played octave lower at A, but in written octave at B.

**Chorus (1st & 3rd playthroughs)**

/Opšaj diri dir dir di, opšaj dara dar dar de
Opšaj diri dir dir di, opšaj dara dar dar de.

Moj je dragi gore list, ljepši nego runolist
Ljepši nego runolist, moj je dragi gore list
Odkad imam dragana, nedam više tavnena
Nedam više tavnena, odkad imam dragana.

Everyone in the village,
join the kolo, dance lively.

**Transcribed by**

Richard Seisler
Aug., 1993
NOTES ON PLAYING

Rhythm & Chording & Drumming for a Pajdushko: \( \boxed{\frac{\text{D}}{\text{D}}} \)

Tune is well played by a combination of instruments: accordion, clarinet, violin, flute

Richard Geisler
1998
PAJDUSHKO #2

Bulgaria

Originally transcribed for
the Mandala Folk Orchestra
by Jack McCreless

NOTES ON PLAYING

Rhythm, Chording & Drumming for a Pajdushko: | 2/4 | Tempo is moderate to fast

Instruments & Orchesration: Use a combination of accordion, violin, flute or soprano recorder, guitar. A good way to begin is to use all instruments in the orchestra at A & B, then to assign solo sections to the various instruments for C - H. An option is to bring in the whole orch.

at E and H, assigning solos at C, D, F & G. It's up to you and your genie!!

Richard Geisler
1998
CLARINET

PAJDUSHKO # 2
Bulgaria

Originally transcribed for
the Mandala Folk Orchestra
by Jack McCreless

NOTES ON PLAYING
Rhythm, Chording & Drumming for a Pajdushko: \( \frac{3}{4} \) | Tempo is moderate to fast

Instruments & Orchestration: Use a combination of accordion, violin, flute or soprano recorder, guitar. A good way to begin is to use all instruments in the orchestra at A & B, then to assign solo sections to the various instruments for C - H. An option is to bring in the whole orch. at E and H, assigning solos at C, D, F & G. It's up to you and your genie!!

Note: The chord letters in this transposition for clarinet are not transposed

Richard Geisler
1998
Notes on Patrounino:

✓ Dance introduced by Dennis Boxell
✓ Originally played by clarinet, trumpet, accordion & drum
✓ Basic rhythm & accordion chording:

\[
\begin{align*}
\text{variation:} & \quad \cdot \quad \cdot \quad \cdot \quad \cdot \quad \cdot \quad \cdot \\
\end{align*}
\]

4th & 8th bars of C:

✓ Drumming:
At beginning, 1st bar, drum is tacet. Enters at bar 2
Drum rhythm is indicated in score for ABC, but is quite Ad Lib. It
never hits on all "beats"(as indicated by basic rhythm), but tends
to hit on beats 1 & 8, sometimes hitting only on beat 1. If a tupan
is used, it is possible to fill in some of the missing beats with a
slap of the "tick stick".

✓ Clarinet style:
Use soft buzzy reed & very loose embouchure. Resulting sound is very
penetrating and is suggestive of a zurna. If the clarinet line is
played on a clarinet, the part must be transposed to 1 flat at A,D,E
& F; to no flats at B. If trumpet is used on 2nd line, transposition
is also necessary.

Transcribed for Dimitri Valkanoff
Macedonian Clarinetist

Richard Geister
Nov. 1990
Notes on playing Prekid Kolo ("Pause" Kolo)

+ Instrumentation: Original instrumentation uses accordions on melody & harmony. The tune adapts easily to flutes, recorders (sop., mel; alto 8va, bar), violins, clarinets or combinations thereof, along with chording instrument.
(Notes, continued)
+ Tempo: Tune begins at \( \text{\textit{L}} = 92 \), but accelerates to 104 in the first
5-8 bars.
+ Embellishments: \( \text{\textit{L}} = \frac{\textit{\textit{L}}}{\textit{\textit{L}}} \)
+ Orchestration: No percussion in original, but tambourine could be added discreetly.
The score also indicates doubling of melody an octave lower than written parts at A & B
with a simple \textit{legato} line below the melody at C.
+ Chording: \( \text{\textit{\textit{L}}} \) except where indicated otherwise: bar3 of A. \( \text{\textit{\textit{L}}} \) indicates
the omission of the upbeat when playing the repeat of a section. At C, chording is
indicated above the bass line for the 1st & 3rd times through the 4-bar section and below
the bass line for the 2nd & 4th times. "c-o" indicates "cross-over" for the acc. (=
playing the 5th of the chord on the downbeat)

\textit{transcribed by Richard Seisler 5/93}
transposition for B♭ clarinet:

transcribed by Richard Seiber, Aug., 1989

record reference: Borino Kolo BK 732

play with gradual acc.3 dynamics increase, ending with a rapid acc. into insanity last time through (B).
notes on playing Pelisterko

basic rhythm ~ use for drumming

chording: guitar/accordion ~ use block chording in the basic rhythm, or

instrumentation: accordion, 2 violins, clarinet, bass, percussion
orchestration: indicated in score. Orchestrate to suit

record reference: Ljubisa Pavkovic
RTB LP 1518

Transcribed by
Richard Seissler
Nov. 1988
Notes on playing Polomka - Metovničanka - Kostenka

+ Pronunciation: poh-LOHM-kah, meh-toh-nee-CHAHN-kah, koh-STEHN-kah
+ RECORD REFERENCE: Aman LP-104
+ Original instrumentation: clarinet, alto sax, trombone, tuba, bass and snare drums, cymbals
+ Alternative instrumentation: string bass or guitar or accordion bass buttons on tuba pt. - gtr or cl on tbn pt, in which case the lower (treble cleff) notes are played an octave lower (with the cl transposing to key of D) - acc or vn on cl/sax pt (melody line). Note: To the extent that substitutions are made, there will be a corresponding loss of the somewhat "loose," "decadent" effect produced by the combination of low brass and reeds.
+ Percussion: Bass dr thumps on beat 1 of each bar while snare dr and cymbal take beat 2, beginning at Intro and continuing throughout.
+ Bass part: This part is so fundamental and repetitious that only indications of patterns are given on the cl/sax part.
+ Eb alto sax: Sax doubles clarinet, taking a solo at 1. Sax transposition is not provided. Sax plays in key of A (3 #'s), beginning Polomka after Intro.
+ Accelerandos are indicated by the metronomic numbers in the parts. They are subtly important to the effectiveness of the music and the fun of the dance.
Saflitzenia, 2/2

Notes on Saflitzenia: Transcribed for Dimitri Walkanoff, Macedonian clarinetist

Dance introduced by Dennis Boxell. Saflitzenia = woman’s name

Originally played by clarinet, trumpet and drum.

Metering, beats & percussive accents: In this transcription the gets the beat, 14
beats per 6 bar section. Basic drumming pattern would permit writing 8 bar sections
in (2+1+2+2)+(2+1+2+2)=14 beats (Parentheses indicate 2 primary phrases per section)

Basic drumming pattern: \[ \begin{array}{cccc}
1 & 2 & 3 & 4 \\
5 & 6 & 7 & \end{array} \] (Beats 1 & 6 are more often light,
unaccented beats)

Performance: clarinet tone, very buzzy (imitating zurna sound). Trumpet & drum enter
at bar 2. Continuous accelerando A through D, with incremental speed-ups by sect-
on.

Advice to clarinet players: Drink 3 cups stiff coffee to stimulate nervous system;
once fingers start to twitch, buzz off! Richard Geisler Jan., 1991
Notes on playing Seljančica: sell-YAHN-cheet-sah (Village Girl)

**RECORD REFERENCE:** Balkan 551; Folk Dancer MH 1006; Folkraft FT-45-1401; Jugoton C6259; Jugoton LPM-4; Sonart 2021; Festival 45-4815

+ Other names: Djačko Kolo: jotch-koh (Student's Kolo)
+ Original instrumentation: tamburitza orchestra: prim, 2 brac, bulgaria, bass
+ Introduction: last 4 bars of C with 2nd ending
+ Substitute instruments: accordion/guitar chording is indicated below 2nd staff in ABC. Follow same pattern for DEF, adapting to upbeats without downbeats one bar before E & bars 1-2 of E. Accordion or other melody instrs. may easily substitute for tamburitzas.
+ Accelerando optional: This tune can be played several times, increasing the tempo on each play-through, especially if it is played instrumentally without vocals.
+ Extra part: This arrangement of Seljančica includes a 6th part, not present in the original tamburitza orchestration. This part mainly fills out chords and may be omitted. This part is represented by the lower notes in the 2nd staff of each system of the score.

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**Transcribed by Richard Geisler**

6/93
Intro. $j = 108$

$\text{Sir Taki} \sim \text{Greece}$

$D = 108 \rightarrow 126$ (accel. throughout)

$\text{Intro. } (A-F)+E$ $\text{fine at fine}$

Transcribed by Richard Bensel, Aug. 1987
Syrto Ikaria — Greece

Intro. $d = 92$

solo dulcimer/guitar

$\text{Dm}$

+ chording, dm, tamb. 3

repeat bars 1, 2

violin

$\text{Dm}$

C

guitar/dulcimer

or

or other variations

(last note of A)

or other variations

or guitar/accordion chording

$\text{Dm}$

play 5 times or more

Notes on playing Syrto Ikaria

\( \checkmark \) accent strongly beat 1 of bars 1, 3, 5 & 7 of A

\( \checkmark \) accent on last note of bars 1, 3, 5 & 7 of A is optional but helps give more forceful, vigorous effect. This helps make a more legato playing of B more contrasty

\( \checkmark \) violin can gliss. ad lib in the figure: $\text{E} \in \text{C}$

\( \checkmark \) in B, bar 3 or 5 may occasionally be played: $\text{E} \in \text{C}$

\( \checkmark \) $\text{E} = \text{D}$ ad lib.

\( \checkmark \) percussion: shaken or struck tambourine on beat 1 of each bar

Drum, ad lib.

Transcribed by

Richard Seifler

Oct., 1983
Syrtós from the island of Cephalonia

((AB)A²C³D)² or more

record reference: Folkraft 1572-A(46)

transcribed by Richard Seisler, Jan., 1987
Syrτος Ρόδου

~ Greece

violin, play one octave up; harmony open

mandolin (guitar)

bouzouki (guitar)

Syrτος from Isle of Rhodes
rhythm     \[\boxed{\text{\textbullet \textbullet \textbullet \textbullet}}\]
chording: acc. or gui:

transcribed by
Richard Geslen
Oct, 1981
Traka

~ Greece

Intro. + Interlude

violin, mandolin

+ guitar & bassa

vocal solo voice (clarinet)

notes in parentheses may be played ad lib. by either instr. to accent rhythm with a dash of harmony

chorus

solo call

chord change at O:

I trata mas i koerelou
I hilebolenin
Oo tin ebaloname,
Ki olo ikan xilomeni.

Chorus:

"Evira" is a sailor's exclamation of good wishes upon setting out to sea.

An do'ere i mana mou
Edouega sin erata
Sa moustelte ta rouha mou
Kie tin palia mou uraka.

Euria once to the sails,
Euria twice to the village,
Euria three times to my woman's house.

An do'ere i mana mou
Edouega sin erata
Sa moustelte ta rouha mou
Kie tin palia mou uraka.

Evira once to the sails,
Euria twice to the village,
Euria three times to my woman's house.

If my mother knew
I was working on a fishing boat,
She would send me my clothes
And my old viny plants.

We went and cast our nets
Down near the two lighthouse,
Our fishing boat was filled up
With squids and cuttlefish.

We went and cast our nets
Down at the Diokisi,
And we caught a lot of fish
Together with an octopus.

Tin trata mou tin poilisa
Is tin thessaloniki
Kie qirisa sti mana mou
Me tinus metaiki.

I sold my fishing boat
In Thessaloniki
And returned to my mother
Without a penny in my pocket.

Sept, 1997
TSAMIKOS MEDLEY

A PES MOU PIA MANA

(B) \(^2X + B \) \(^4X + C + A\)

GREECE

B ITIA

Play 8va 4th time

C ARANOVA

D G

Cm

3X D G

Cm

A

D.C.

D.C.
Notes on playing *Tsamikos Medley*

**Rhythm for Chording & Drumming:** \( \cdot \cdot \cdot \cdot \) (Dr. may drop last "note" in rhythm)

**Clarinet Transposition of Arahova (C):** If clarinet is available, use it in preference to any other instrument for this part of medley. Play freely but in rhythm. Use glisses and bent pitches for greekiest delight!

**Orkestration:** Here is a suggestion. Begin with flute or alto recorder 8va. Add violin loco on repeat of A. Let violin solo at B, playing 8va the 4th & final time. Clarinet solo at C. Let rhythm instrument (e.g. guitar) and drum (e.g. dumbeq) play a 2 bar vamp at end of C before melody goes back to A to finish the tune. Violin & flute last time through A. Keep chording & drumming going all through. Slowly accelerate the tempo throughout the play pattern.

*Arranged by Richard Geisler*

*June, 1998*
NOTES ON PLAYING

Rhythm & Chording for a Ruchenitsa: |♩♩♩♩| or |♩♩♩♩♩♩♩♩| Tempo is fast
Substitute Instruments: violin/gedulka - soprano recorder or flute/kaival - guitar/tambura
Other effective instruments: clarinet & accordion

Beat rhythm on big drum.

Richard Geisler
1998
agrcinska ruchenitsa
Bulgaria

Originally transcribed for the Mandala Folk Orchestra by Jack McCreless

Rhythm & Chording for a Ruchenitsa: | ♩ ♩ ♩ ♩ | or | ♩ ♩ ♩ ♩ ♩ ♩ ♩ |
Tempo is fast

Substitute Instruments: violin / gedulka - soprano recorder or flute / kaval - guitar / tambura
Other effective instruments: clarinet & accordion

Beat rhythm on big drum.

Richard Geisler
1998
Notes on playing Varnenski Kyutchek, teacher: Yves Moreau  Recording not available

✓ Kyutchek, an improvisational dance tune in 9/8 with the same rhythm as a daichovo, however slower in tempo at beginning and ever varying in its melodic sections; Turkish in origin. Varna, major seaport on Black Sea.

✓ Original instrumentation: gaida, accordion, tupan

✓ Basic rhythm, heavy beats on 1 & 5: \( \frac{\text{\textbullet}}{\text{\textbullet}} \frac{\text{\textbullet}}{\text{\textbullet}} \frac{\text{\textbullet}}{\text{\textbullet}} \), \( 1 \ 1 \ 1 \).

✓ Accordion left hand indicated in bass line, with directions for rhythmic variations from section to section.

✓ Drum part indicated in score: a tupan "booms" on 1 & 5, "ticks" on remaining quarter and eighth notes. Becomes more active after 1.

✓ Embellishments in (6) & (7) show how gaida (or substitute violin) would play repeated notes wherever they occur throughout piece. Accordion plays all repeated notes if technique permits. To ease difficulties, acc. may "tie" repeated notes, but thereby will dampen the incessant excitement of the tune.

✓ Metronomic indications are placed beside each letter to indicate the constant accelerando through the tune.

✓ Good luck!, have fun, or go nuts!!

Transcribed by
Richard Seisler
May, 1990
Zonaradikos

Intro.

 BPM:

violin

vocal (clarinet)

chorus (clarinet-violin)

transposition for B♭ clarinet

notes on playing Zonaradikos (Belly Dance) Intro + (ABC)^5 A

✓ drumming: heavy beat on "1", lighter beat on "2"—plenty of opportunity to improvise on bongo or dumbek

✓ chording: 3 3 guitar or string instrument

✓ arrangement without voice: use clarinet, possibly accordion, as vocal instrument. Violin 8va joins clarinet on chorus. Cl. joins vio.

✓ bass: optional. Pluck beat "1" for last A

✓ upstem's downstems at 3: show 2 ways to "sing" the melody line. Improvise your own.

transcribed by
Richard Seisler
Jan., 1986
Zupčanka

~ Serbia

"Frula/flute sva (sop. recorder)"

Accordion

Slightly swinging

At beginning, accordion plays bass

On repeat

Gliss.

Swinging

Bass, ad lib.

Notes on playing Zupčanka: Girl from Zup

✓ Original instrumentation:
  - Frula sva, accordion, guitar chording, bass

✓ Chording:

✓ Fuller orchestration & instrumentation: keep it light!

✓ Substitute for frula: use soprano recorder, which will sound written notes an octave higher

Transcribed by
Richard Gesler
April 1989