THE BULGARIAN COLLECTION

Musics, lyrics to 35 favorite folkdances
Transcribed by Richard Geisler

A publication of The Village's Early Music Society
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THE BULGARIAN COLLECTION

To the Musician

The music in The Bulgarian Collection presents the wealth and variety of folk dances from the principal ethnographic regions of Bulgaria. There is music here from the Danubian Plain of North Bulgaria, the Dobruja region in the Northeast, the Thracian region in Central and Southeastern Bulgaria, the region of the Rhodope Mountains in Southern Bulgaria, the Macedonian region of Southwest Bulgaria and the Shope region of Western Bulgaria. The dances included in The Bulgarian Collection are favorites of recreational folkdancers in the USA and elsewhere who are fascinated and challenged by Balkan dance and music.

MELODY, METER & MOVEMENT

For the musician who is unfamiliar with Bulgarian folk dance and music, a revelation is at hand ... a completely new experience that promises to challenge and confound, intrigue and entice, amaze and delight. One must put away the assumptions about melody and meter that have been inculcated by Western culture and academic study of music. It is as a neophyte that the European or American approaches Balkan music. A step-by-step initiation based upon melody and rhythm can, however, lead one into another world of music, rich with quite different musical styles and traditions.

Of the three basic elements of music - melody, harmony and rhythm - it is melody and rhythm that characterize much of Bulgarian folk dance music. To these another ingredient must be added: that of movement, both with respect to the steps and step patterns of the dances and also to the drive and rapidity of the melodic line of so much of the dance music. Both these aspects of movement in combination with the various odd-metered rhythms of the music and dance produce a dual effect: a physical and psychic breathlessness which is at once exhausting and exhilarating. Great demands for technical prowess and self-control are placed upon the musician.

The various rhythms of Bulgarian dance come to expression in the movement and structure of the melodic line in a much closer connection than typical of Western music. Melody and rhythm, intricately bound to each other by movement, can be nearly synonymous. The observations made here about Bulgarian dance and music can be applied to Irish music in 6/8, the jig.

A step-by-step initiation to the music in The Bulgarian Collection should begin with tunes in a 2/4 or 3/4 meter in order to experience melody in a meter that is familiar. Suitable dance tunes for this are Dobrodužanska Reka, Singing Pravo, Tirti Puti, Tropanka and Novo Zagorsko. With such tunes as these one can experience (and practice) the sub-divided beats and embellishments that give the melodies their pulse and momentum.

The next step is to become familiar with 7/8, the most common of the odd meters found in the Balkans. The first tune to practice in this meter is Tráglina Rumjana, a beautiful tune with romantic lyrics. Then proceed to the other slow 7/8 tunes in this collection: Minka, Karamfil, Dospatsko Horo, Pirinska Igra. A tune in a quick 8/7 is Cetvorno Sopsko Horo. Another tune in 7/8, but with the rhythm reversed is Eleno Home. The Yugoslav Collection contains several more Slow 7/8 dance songs of a type known as "lezno." Feeling comfortable with 7/8 is essential. When one has come to feel that this meter is as "natural" as 2/4 or 3/4, one is ready to move into the "hot" odd meters that belong to the several types of generic dances in this collection: the paiduško in 9/16, the ruchenitsa in 16/16, the daichovo in 9/16, the gankino and kopanitsa in 16/16, and the bucanitsa in 16/16.

Finally, there are the dance tunes in mixed odd meters: Biečak in 9+5, Jove Male Home in 7+11, Sandansko Horo in 9+4+4 and Sedl Donka in 7+11+16.

With plenty of patience, persistence and practice, it is possible to play the tunes in The Bulgarian Collection. However, do not anticipate a brief period of initiation! For more information and guidance, consult Bulgarian Folk Dances by Raina Katarzova-Kukudova & Kiril Djeven, published by Slavica Publishers, Inc., available from folk businesses listed on the next page.

TRANSCRIPTIONS & INSTRUMENTATION

The music transcriptions represent the dances as they are danced. They include metronomic markings for tempos, indications of chords, rhythms for chording, use of percussion, patterns, lyrics in transcription and transliteration. Harmony parts are included. Instrumentation and orchestration are noted or suggested.

The transcriptions are music scores. They may be used by the amateur "closet" musician or by an ensemble of mixed instrumentation. The music may be well played on violin, flute, mandolin, clarinet, recorder, accordion, guitar, autoharp and various percussion.

PROTECTION & USE

Protect this music. Use it carefully. Upon receiving it, reinforce the holes to avoid tears. Do the same for corners. Place the music in a ring binder that will allow easy removal or shuffling of individual tunes for practice or performance purposes.
SOURCES FOR GOODS & INFORMATION

For information and items relating to Balkan and international folk dance in the U.S., the following organizations may be contacted for dance syllabi, song books, costumes and other items of folk interest:

<table>
<thead>
<tr>
<th>Organization</th>
<th>Address</th>
<th>Phone</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folk Dance Federation of California</td>
<td>POB 789</td>
<td><a href="mailto:bbrux@wco.com">bbrux@wco.com</a></td>
<td>95452-0789</td>
</tr>
<tr>
<td></td>
<td>Kenwood, CA 95452-0789</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Folk Arts Center of New England (FACONE)</td>
<td>42 West Foster St.</td>
<td><a href="mailto:fnc@facone.org">fnc@facone.org</a></td>
<td>781/662-7475</td>
</tr>
<tr>
<td></td>
<td>Melrose, MA 02176</td>
<td></td>
<td></td>
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<tr>
<td>Eastern European Folklife Center</td>
<td>POB 12488</td>
<td><a href="mailto:office@eeef.org">office@eeef.org</a></td>
<td>94712</td>
</tr>
<tr>
<td></td>
<td>Berkeley, CA 94712</td>
<td></td>
<td>510/549-2124</td>
</tr>
</tbody>
</table>

An excellent source for finding out about folkdance in the U.S. is the Society of Folk Dance Historians: Ron Houston, 2100 Rio Grande, Austin, TX 78705 – ph: 512/478-9676 softh@juno.com SOFHD publishes an annual Folk Dance Phone Book & Group Directory and Folk Dance Problem Solver, (from 1987 on) which provides dance descriptions & extensive research on 100's of folk dances.

The following businesses offer books, tapes, records, cassettes, CD's, dance syllabi & other folk-related items:

**EAST:**

WorldTone Music
230 7th Ave. spear230@aol.com
New York, NY 10011
212/691-1934

**MIDWEST:**

International Folk Rhythms
POB 1402 folkrhythms@juno.com
Northbrook, IL 60062
708/564-2880

**WEST:**

Festival Records
2665 West Pico Blvd.
Los Angeles, CA 90006
323/737-3500

PRONUNCIATION GUIDE TO ENGLISH TRANSLITERATIONS OF

BULGARIAN DANCE SONGS

—from Cyrillic to English using the Serbo-Croatian system—

The following consonants are pronounced as in English:

b d f k l m n p s t v z

vowels

a as in father
e there (Keep e very short)
i machine
o orb (Keep o very short)
u flu
á or û hut, sofa
aj mine (diphthong)
ej bay (diphthong).
oj boy (diphthong)

consonants

c cats
chug
č as c but softer, as in British "tube"
čz, dj judge
č, gi, gj angular
h like loch, but not as throaty

j yell
k, ki, kj cute
lj million
nj onion
r, s show
ž measure
Bičak

~Bulgaria

\[ A^{2x} + B^{2x} + A + B + C \sim I + \theta + B \]
Notes on playing Bicak

Basic rhythm: \[
\begin{array}{cccc}
\text{||} & \text{||} & \text{||} & \text{||}
\end{array}
\]

Basic drum beat:
\[
\begin{array}{cccc}
\text{||} & \text{||} & \text{||} & \text{||}
\end{array}
\]

(repeat)
\[
\begin{array}{cccc}
\text{||} & \text{||} & \text{||} & \text{||}
\end{array}
\]

Repeats: after (A) has been played, it is repeated, and likewise (B), play (A) & (B) again without repeating either.

After (I), play (A) without repeat, but play (B) with repeat.

To read chording: (indicated below melody line)
\[
\text{J} = \text{tonic or root of chord, specifically indicated by small letter: e.g. C.}
\]
\[
\text{G} = \text{chord, specifically indicated by large letter: e.g. Dm.}
\]

Original arrangement & instrumentation:

(A) \text{ violin; B) accordion; C) viol. (octave higher)}
\]
\[\text{D) trumpet; E) trp + vio.}
\]
\[\text{F) violo; G) violo. + clarinet}
\]
\[\text{H) trp.; I) trp. + vio.}
\]
\[\text{J) cl.}
\]
\[\text{K) vio.}
\]
\[\text{L) cl.}
\]
\[\text{M) mandolin}
\]
\[\text{N) acc.}
\]
\[\text{O) 9-16 trp.}
\]

\[\text{Bb trumpet & clarinet players need to transpose parts}
\]

Record reference: Balkanton, BHA-734

Transcribed by Richard Seisler

April, 1983
Bucimis

Bulgaria

Intro.

\[ \begin{align*}
\text{A} & : \text{Dm} \text{ Am Dm} \\
\text{B} & : \text{Dm} \text{ Am Dm} \\
\text{C} & : \text{Dm} \\
\text{D} & : \text{Dm} \\
\text{E} & : \text{Dm} \\
\text{F} & : \text{Dm} \\
\text{G} & : \text{Dm} \\
\end{align*} \]

Do not play repeat after \( \text{B} \)

Notes on playing Bucimis:
- Basic rhythm: \( \cdots \)
- Chording: \( \cdots \)
- Instrumentation:
  - Accordion's Clarinet
  - Big drum hitting "booms" "ties" to chording pattern:
  \( \text{boom} \text{ boom} \)
- Bass: ad lib, to basic rhythm

Record reference:
DuTam DT 1004,
DT 3001, Vol. 1

Pattern: \( \text{A} \rightarrow \text{G} + \text{A} \) without repeat

Transcribed by Richard Seisler
Četvorno Šopsko Horo

- Bulgaria

(A) instrumental

2nd part optional

(B) male vocal octave lower

\( \text{rhythm: } \cdot \cdot \cdot \cdot \)
Hodiš dolu, mamo, hodih gorija
Nikde v selo, mamo, ne namerih
/Kato selo Marijkiño,
Marijkiño, mamo, malinovo/

Marijčica, mamo, po dvor hodí
Po dvor hodí, mamo, horo vodi
/Primenena, nagizdena
Po rizčica, mamo, Koprínena/

Kat ja videh, mamo, Kail stanah,
Svedoh Klonče, mamo, bārzhah Konče,
Če sa hvana na horoto
Na horoto, mamo, pri Marijka
Če sa hvana na horoto
Na horoto, mamo, do Marijka

Če poholoh, mamo, če potropah
A Marijka, mamo, mi govorí
Ne mi ćopaj, ne mi tropaj
Ne mi oprahi, momko, žalti čežli
Čežli uprași žalti čežli
Žalti čežli, mamo, šiti poli

Čežli praskat, mamo, u go lokri
Če izvadih, mamo, tesni melči,
Če si otroh žalti čežli
Žalti čežli, mamo, šiti poli
I pak še hvana na horoto
Na horoto, mamo, do Marijka

Record reference: The Folk Dancer MH 45-3058

Transcribed by
Richard Seisler
May, 1981
notes on playing Daichovo

Rhythm & Chord:

✓ Basic rhythm: \[ \frac{1}{4} \] variation: \[ \frac{3}{4} \]

✓ Chording for accordion/guitar
  - Use block chord in basic rhythm and/or variation: \[ \frac{1}{4} \] etc.
  - Alternate chords indicated in parentheses

Interpretation

✓ A to begin: solo acc. (or instrument) + bass playing up-stem notes
  (to repeat from \( 3 \): harmony + bass play down-stem notes)

✓ B harmony + chording begins

✓ C may be played as \( \frac{3}{4} \) or as \( \frac{1}{4} \)

✓ D or \( 3 \), where double notes are indicated without parenthesis
   around one, choice is ad lib. play notes in parentheses
   on alternating repeats of section or bar, or ad lib also

Record: Folkdance Underground, FL-1
XOPO, X-301; BHA 402

Transcribed by Richard Feisler
Jan., 1984
Dobrudžanska Reka

Women's hand dance from Dobrudža

~ Bulgaria

Intro.  \( d = 88 \)

\( \text{no chording in Intro.} \)

\( \text{fine} \)

\( \text{marcato} \)

\( (A-I)^2 + (A-D) \)

orchestrate to suit

harmony & rhythm

Intro.  \( d = 88 \)

\( \text{Also play Intro \& bassa} \)

\( \text{Drum} \)

record reference: \( \text{XOPO, x-318 (45); Folkdance Underground, Vol. 1} \)

chording: \( \begin{array}{c}
\text{D=S} \\
\text{D=S} \\
\end{array} \)

bass ad lib.
Transcribed by Richard Geisler, Mar, 1982
Dospatsko Horo

Drums:

Play: ABCD +

Drum part, ad lib. Play freely, using this as a basis for improvisation. Generally, drumming is more active in C's D.

A tupan is ideal for rhythmic accompaniment.

Notes:

Instrumentation:
- Violin (or gaïda) and soprano recorder (or frula)
- Soprano embellishes almost all long beats with tied notes with mordents, ad lib.
- Strings plucked, ohrum, or clarinets, can provide the rhythmic's drone support to the melody

Chordings: J. J. J. In C, bars 2-4, J. J. J. 3 3 3

Tempo: slight increase in tempo to D, where tempo picks up noticeably.

Record reference: Balkanton BHA 734

Transcribed by Richard Seisser

Mar. 1983
notes on playing Dujni Ranke (Yves Moreau)

✓ drone notes & chords undergird the melody
to a constant rhythm of \[\text{\underline{\text{\textit{st.}}} \text{\underline{\text{\textit{st.}}} \text{\underline{\text{\textit{st.}}}}} \text{\underline{\text{\textit{st.}}} \text{\underline{\text{\textit{st.}}} \text{\underline{\text{\textit{st.}}} \text{\underline{\text{\textit{st.}}} \text{\underline{\text{\textit{st.}}}}}}\]}

✓ Stringy sound essential to the effectiveness of tune-
raw, relentless. Along with guitar or mandolin
use a raked autoharp for rhythm instrument.

✓ drum and/or bass. Hit a deep drum on beat 1 of
every bar. Pluck a low ‘A’ on beat 1.

✓ recorder, either alto or soprano, may be well used.
A soprano will sound the melody an octave higher.

record reference: transcribed by Richard Seisler
Dances of Bulgaria, DB8105
Jan, 1986

play (A,B)\(^7\)\(^x\)

Orchestration:
- 1-2* all instrs play (A,B)\(^2\)\(^x\)
- 3 flute at (A), clar at (B)
- 4 guitar
- 5 clar
- 6 flute
- 7 all instrs

* guitar & clarinet play
own parts throughout
**EKIZILISKO Horo ~ Bulgaria**

**AB + AB² + CDEFSH + (AB²)²x**

originally accordion

*Solo*

Meter should be $\frac{3}{4}$, in which case the figures in A, B, C, F, S, H would be: $\frac{3}{4}$ and $\frac{3}{4}$

$\frac{3}{8}$ indicates movement; feeling better.

However, chording must be $\frac{3}{4}$

*Record reference: Folkraft 1548*

*Folk Dances From Bulgaria, Vol. 3 Jul 1983 01*

Transcribed by Richard Seisler
Mar, 1983

12
note on transposing

✓ for B♭ instruments: transposition to keys of F & C is necessary when band includes C instruments: vc, fi, etc.

✓ for C instruments: if there are no B♭ instruments in band, a transposition into keys of G & C may be easier to play

✓ how to transpose for B♭ instruments: sharpen key by one letter,
   b) write notes up one interval: \( \text{F}↑ \) e.g. \( \text{F}↑ \rightarrow \text{G}↑ \), \( \text{B}↑ \rightarrow \text{C}↑ \)
notes on playing Eleno Mone:

✓ Basic rhythm: 🄱🄴🄴 🄴🄴 🄵🄴 🄴🄴 🄴🄴 🄴🄴 🄴🄴 🄴🄴

✓ Chording:

✓ Drumming: accent on 1st:

Variations on basic rhythm:

✓ Play mordents as triplets:

e.g. bar 1 @:

✓ Orchestrate to suit -

This arrangement favours B♭ instruments.

Pattern: ABCD

Record: XOPO 303 (45), LP 1; Folk Dance MH 3043 (45); PolKraft 1554 (45); Polka Dance Underground FUS

Transcribed by Richard Sessler

Jan, 1984
Sankino
~Bulgaria

\( AB + (CD)^2 \times EF + AB + (CD)^2 \times \)
originally accordion duet

rhythm: \( \text{III} \\text{III} \\text{III} \) chording: \( \text{III} \text{III} \text{III} \) or \( \text{III} \text{III} \text{III} \)

\( \text{f} = \text{f} \) where there is a mordent (m) over a note which is also divided (\( \text{f} \)), choose how to play it according to your instrument and/or ability, or for effect.

record reference: XOPO, X-LP-2; BHA 402

transcribed by Richard Seisler
Mar., 1983
accordion solo

\[ \text{A-H + A-E} \]

set rhythm: $\downarrow \wedge \downarrow \uparrow \downarrow \wedge \downarrow \downarrow$ used by bass and for chording
drum ad lib. using this pattern

[\text{?] \text{?] rhythm: } \uparrow \wedge \uparrow \wedge \uparrow \wedge \uparrow \wedge \text{ for drum; chording } \\
\text{] \text{] \text{] \text{] } for bass } ]}

note: [?] is improvisational. Do not take literally. Use as guide to your own playing. Good luck!

record reference: XOP0, X-LP-5

Transcribed by
Richard Geisler
Nov, 1981
Jove Male Mone

\[ \text{pattern: } (AB)^3 + A \]

notes:

- chording for accordion
- drum ad lib on acc.
- down-stem notes in bass
- slow accel. throughout, quickening last time through

record reference: Folkraft 1526; vol. 1, LP 26, Bulgarian Folk Dances

Dec, 1953
notes on playing Karamfil

Pattern: ABCBABB

- Instrumentation:
  - 2 mandolin (guitar could play lower part)
  - Flute playing octave higher (or soprano recorder playing in octave written)
  - Tenor voice singing octave lower (or tenor playing octave lower)
  - Plucked bass

- Rhythm & chordings:
  - \(\wedge\): mordent
  - \(\wedge\wedge\): long slow trill
  - \(\wedge\wedge\wedge\wedge\wedge\): trill quarter (or half)
  - Mandolin on melody plucks 7 notes/bar
  - Tone down

- \(\wedge\wedge\): rapid picking on a note
Karamfil, p.2/2

Refrain
(repeat this section on final 3 for fine)

1. Kaži mi kaži mladi le momko
   Kaži mi alem Karamfil
   Sdě rasna momko rasna porasna
   Sila i hubost koji ti bide
   Refrain:
   Eh, eh Karamfil
   Partizanski majko, slaven komandir
   Partisan mother, true commander

2. Ać, veren sin sâm sin na Balkana
   I roztvata dolina
   Sila i hubost dar mi dariha
   Kak da se borja te me učiha
   Refrain

3. Gore le goro, goro hajduška
   I ti graniten naš Balkan
   Dnes nije rasne mladi junaci
   Na Karamfilu verna potomci
   Refrain 2X
   Dance presented by
   Taap leegwater

Tell me, tell me you young girl
Tell me purple Karamfil (carnation)
Where did you grow up
Who gave you strength and goodness

Eh, eh Karamfil

A true son am I of the Balkan mountains
And the Rose Valley
Strength and goodness they gave to me
And how to fight is what they taught me

up in the mountains, mountains of the Najduks
And you, our granite Balkan
Today we raise young heroes
True descendants of Karamfil

Transcribed by
Richard Hisler
Feb., 1984

Cassette: TL 1982.12
Record: Balkanton BHA 11134
Karamfil

Kazi mi, kazi,
mladi le momko,
Kazi mi, alen
Karamfil,
Gde rasna, momko,
rasna, porasma?
Sila I hubost
koj li ti dade?

CHORUS:
E, e Karamfil,
Partizanski, majko,
slaven komandir.

Az veren sin sam,
sin na Balkana
I Rozovata dolina.
Sila I hubost
dar mi dariha,
Kak da se borja
te me uciha.

CHORUS

Goro le, goro,
goro hajduska,
I ti graniten
nas Balkan,
Dnes nie rasnem
mladi junaci,
Na Karamfilu
verni potomci

Tell me, tell,
Young lad,
Tell me, ruddy red
Karamfil (Carnation)
Where were you raised, lad,
raised and grown up?
Strength and beauty,
Who gave these to you?

CHORUS:
Eh, eh, Karamfil,
(O mother!) a glorious
partisan commander.

I am a true son,
son of the Balkan Mountains
and the Rose Valley.
Strength and beauty
as gifts they gave me.
How to fight
they taught me.

CHORUS

Forest, O forest,
you outlaws’ forest,
And you, our granite
Balkan Mountains,
Today we are raising
young heroes
of Karamfil
true heirs.

CHORUS 2X
notes on playing Kriivo Horo

✓ Basic rhythm & accent: 

✓ Chording for accordion/guitar—use block chords:

✓ Pattern: (2x)

✓ Violin plays A, B & C, octave higher

✓ Drumming & chording variations are indicated at beginnings of sections

record reference: XOPO, X-LP-4
Intro & Interlude \( \frac{1}{4} = 80 \) Mari Mariiko ~Bulgaria

[A] melody \( \frac{8}{4} \text{ bars 1 \& 2} \)

\( \text{viola/horn/clar} \)

[B] vocal solo on repeat

\( \text{vio/fl horn/clar} \)

\( \text{viola/clar} \)

notes on playing Mari Mariiko, Taep Leegwater-teacher

\( (A \cdot B)^{4x} \)

- Instrumental substitute for vocal: English horn, violin, clarinet
- Grace notes in vocal line: play on beat (note instr'l version)
- Chords: If chording is used, note rhythm in viola/clar line, especially bars 1-3 of B; In other bars (in A & B), use chords on beats 2, 4, 6, 8, bars 1, 2, 7. Use guitar.

record reference: Balkanton BHA 11134, Folkdances from Bulgaria, Vol. II

transcribed by Richard Seifler, Feb, 1986
Mâri Mariyko

1. Mâri Mariyko
sorčice moe
izlezi mări
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
dvaštiriš 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. Mâri Mariyko
sevdjo golema
izlezi mări
vâv ravana 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 planinama
vidjuval li si
beli snegove
moe e lice
dvaštiriš 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
Instrumentation: accordion, clarinet (or two), drum
orchestrate to suit, but softly, delicately!
chording: \( \text{J} \)\(^{3}4\) or none if drum beats rhythm

record reference: Laridaire, ML-3

Transcribed by Richard Seisler
Jan., 1984
notes on playing Na Purl

Basic rhythm: \[ \begin{align*}
&\text{A} & & & & \text{D} & & & & \text{E} & & & & \text{G} \\
\end{align*} \]

Chording: Bass's drum preferred. However, if used, follow basic rhythm in block chords.

Instrumentation: orchestration

- accordion, playing 3 octaves, if possible (written part plus octaves above & below)
- violin optional, playing as indicated in score to align, or substitute for acc's top octave
- bass, plucking \[ \begin{align*}
&\text{A} & & \text{D} & & & & \text{E} & & & & \text{G} \\
\end{align*} \] rhythm within chord structures
- medium drum (tuned to G if possible), playing part as indicated in score
- small drum, ad lib. in \( \text{C} \), embellishing rhythm
- clarinet (or 2), if available & able!

Clarinet part is transposed for clarinet. In order for a C instrument to play, part must be transposed back to 2 flats & notes written down a whole step.

Dance presented by
Joap Leegwater

transcribed by
Richard Seisler
Jan, 1984

Cassette: JL 1982.12
Narodno Horo
Bulgaria-Macedonia

Notes on playing Narodno Horo:
- Instrumentation: 2 flutes, one of them droning, reading up an octave.
- Pattern:
  - (A) - (B) 2 drums, one deeper, one higher, playing as written.
- Drone notes: indicated at (A), (B), and (C).
- m = up mordent, d = down mordent, w = trill.
- Meter: 4/4, bar lines indicated every other bar.

Transcribed by Richard Geisler

Record reference: RPC, DG 1001(45)
Novo Zagorsko Horo

Bulgaria

Pravo

(AB)² + CD + (EF)² + G +

(AB)² + C + D (8+4 bars) + G (8+4 bars) + AB

Notes on playing Novo Zagorsko:

✓ meter should be ¾. Written in ½ for ease of reading

✓ chording: bass should play ¾: bass on the beat; accordion/guitar chords on "and"'s: 7 ¾ 7 ¾

✓ bass alternates root; fifth of chord

✓ drum ad lib. ✓ orchestrate to suit

Record reference: Folkraft 1561 (45)
XOPO, X-30 (45); Bilcov, WRS 1775, B-001-B; Danse 001, Bulgarian Folklore, Songs & Horos

Transcribed by
Richard Sezler
Mar, 1983
notes on playing Pirinska Igra

orchesteration: originally alto voices; tamburitza orch.
orchestrated to suit: accordion, clarinet, flute
would go well.

Chording: \[ \text{\textbullet \textbullet \textbullet \textbullet \textbullet \textbullet} \]

mandolin: 1st and 2nd instrumental parts of A: play an octave higher

Dance presented by Marcus Moskoff
1981-82

transcribed by Richard Geisler
Feb, 1984

record reference:
Marcus Moskoff Introduces Songs & Dances of Bulgaria, MM 001

pirinska igra
(Zvidni Rožbi = Our Dear Ones - Dance from Pirin)

Na kude otlitaš, verni moj sokole
Na kude otlitaš rano pri zori
Da li za pirina, ili za Ogražden
Ili pak za Rila Planina?

Ako tam otivaš, verni moj sokole
Po tursi sokole, mojte sinove
Po tursi sokole, Dame, Goce, Jane
Okriligi teškata borba

Where are you flying my true falcon?
Where are you flying so early in the morning?
Is it to Pirina or to Ograzden
Or is it back to Rila Planina?

To look for and search for my son
To look for Dame, Goce, Jane
To endow with wings the difficult battle.

CHORUS:
Ej, junatsi, ej, vojvodi, Dame, Goce, Jane
Zvidni rožbi većna gordost na narod geroj.

CHORUS:
I honor our soldiers, Dame, Goce, Jane
Our dear ones to the bravery of our heroes.
Transposing for B♭ trumpet/clarinet: play B♭-D in 2nd position with no flats.

Play notes a whole pitch higher.
notes on playing Plodivska Kopanitsa

- Basic rhythm: \( \text{\textbullet \textbullet \textbullet \textbullet} \)
  variations: \( \text{\textbullet \textbullet \textbullet \textbullet / \textbullet \textbullet \textbullet \textbullet / \textbullet \textbullet \textbullet \textbullet / \textbullet \textbullet \textbullet \textbullet} \) etc.

- Chording:
  preferably by a \textit{2nd accordion} using keyboard for 2-note chords in basic rhythm & its variations and/or in following bass rhythm, especially at C; e.g., at C: \( \text{\textbullet \textbullet} \) etc. If acc. uses l. hand, then:
  \( \text{\textbullet \textbullet \textbullet \textbullet} \) or preferably no chording at C, especially if there is a bass. (chords in parenthesis are more to indicate melodic progression)

- Drumming: to basic rhythm & variations, ad lib. at C, C, drum follows bass.

- Easier playing: tie (hold) repeated tones barred together

transcribed by Richard Seisler, Jan 1984

record reference: XOPO, X-327- B(45), "Yankino Koro"
Basic rhythm for drumming: block chording by accordion/guitar: \( \frac{4}{4} \) or \( \frac{2}{2} \)

Instrumentation: The use of 2 trumpets (or trumpet over clarinet) with tuba moves in the direction of a brass band sound.
Add violin(s) above trps. and you create a hybrid sound, "Bulgariachi"—Mexi-Bulgarian!

Transcribed by Richard Seisler
1986
1/ Ruski Kosi, imam, grebenče si nemam/
   Žleno, vino červeno
   Žleno, dve červeni jabuki
   My hair is blond, but I have no comb
   Helena, red wine
   Helena, two red apples

2/ Grebenče si nemam, nema koj da kupi/
   Žleno, ...
   I have no comb, there is no one to
   buy it for me. Helena ...

3/ Belo rice imam, belitce si nemam
   Belitce nemam, nema koj da kupi
   Žleno, ...
   I have white skin, but I have no powder
   I have no powder, there is no one to buy
   it for me. Helena ...

4/ Tanka snaga imam, kolance si nemam, I have a slender waist, but I have no
   kolance si nemam, nema koj da kupi
   Žleno, ...
   I have no belt, there is no one to buy
   it for me. Helena ...

Record reference: Balkanton, BHA 10352
BHA 11134, Folkdance From Bulgaria, vol. II
Transcribed by Richard Saffir, 4/84
notes on playing Sandansko
\( \checkmark \) played on repeats
\( \checkmark \) note omitted on repeat
\( \checkmark \) for flute (optional for mandolin)
\( \checkmark \) big drum 1st time on repeat
\( \checkmark \) use of drums
lots of room for ad libbing on drums. Don’t overdo big drum or hit loudly. Small drum beats constantly, improvising upon rhythmic pattern
\( \checkmark \) use of guitar for chording
\( \checkmark \) accordion
(upper bass)

rhythmic pattern:
\( \text{D A7} \quad \text{D A7} \quad \text{D A7} \)

instruments:
- 2 mandolins
- flute
- small drum
- big drum

playing pattern:
\((\text{AB})^{2k} \quad \text{C AB}\)

tempo’s arrangement
\( \text{d} = 152 \text{ A}\}
mandolin: melody
mandolin: harmony

(drums play throughout)
\( \text{d} = 176 \text{ A}\}
man. & flute: mel.
man.: syncopated chording

(slow acc., throughout)
\( \text{d} = 184 \text{ C}\}
fl.: mel.
man.: har.
man.: chording

\( \text{d} = 192 \text{ A}\}
man. & fl. : mel.
man.: chording

\( \text{d} = 200 \text{ B}\}
man. & fl. : mel.
man.: har.

(transcribed by Richard Seisler)

Dec., 1983
Sedi Donka — Bulgaria

pattern: \((A \ B)^2\ X (C \ D)^2\ X (C \ A \ B)^2\ X \)

basic rhythm: \(\underline{\text{.}} \underline{\text{.}} \underline{\text{.}} \underline{\text{.}} \underline{\text{.}} \underline{\text{.}} \underline{\text{.}} \underline{\text{.}} \underline{\text{.}} \underline{\text{.}} \underline{\text{.}} \underline{\text{.}} \underline{\text{.}} \underline{\text{.}} \underline{\text{.}} \underline{\text{.}} \)

chording:

(unless indicated) \(\checkmark\) = optional chord strokes for C; D

record reference:
XOPO, X-LP-4; DuTam, DT 1001(45); Folkdance Underground, FU 4

Transcribed by Richard Seissler
April, 1983
notes on playing Silistrenski Opas

\* solo accordion "showpiece"
\* \(\frac{3}{4}\) piece written in \(\frac{3}{4}\) for easier reading

\* chording: basically a \(\frac{3}{4}\) chording (\(\frac{3}{4}\)) but often with a \(\frac{3}{4}\) "feeling" to it (\(\frac{3}{4}\) \(\frac{3}{4}\) \(\frac{3}{4}\) \(\frac{3}{4}\))

If you wish to use a standard chording pattern, use one of these ~ or mix.

\* How to read the chording part:
  * small letters = roots (tonics); big letters = chords, indicated by \(\frac{3}{4}\)
  * upstems = 1st time through section; downstems = repeat of section
  * chords in parentheses: optional ad lib., or, play on repeat

\* Embellishments:
  * mordents over tied notes make triplet figures \(\frac{3}{4}\) = \(\frac{3}{4}\)

\* Tempo increase throughout, indicated by metronomic marks

transcribed by Richard Seiler
Feb, 1985
Hodila mi je Bojana
Devet godini hajdutin
Na deseta se sgodila.
Za Mirco mlda voyvoda.

Sednala mi je Bojana
Koprina da se prepreda
Tanki darove da pravi
Junaci da si daruva.

Mirco v gorata oliva
Druzina da si sabira
Tam si go Turci avanali
Za Tarnovo go otkarva.

Kad se Bojana nauqi
Zahvarli kurkta grebarna
Obleci drehi junaski
Prepaiza sabja frengija.

Che si Turcite nastigna
I im glavite izrjava
Mirco Bojana dumase
Kavat tri strva voyvodstvo

Bojana went
For nine years as an outlaw.
In the tenth year, she betrothed
Mirco, the young voyvoda.

Bojana was sitting,
Preparing her dowry,
Preparing gifts
For the junaci, local military commander,
leader of junaci, anti-Turkish partisans

Mirco went into the forest
To find his friends.
He was caught by the Turks
And taken to Tarnovo.

When Bojana heard this,
She left what she was doing
And dressed as an outlaw,
With a sword.

She caught the Turks
And cut off their heads.
Mirco said to Bojana:
You should be our leader.

transcribed by Richard Sessler
Aug, 1981
Chordings: acc. \[ \begin{array}{c} C \end{array} / gui. \begin{array}{c} G \end{array} \begin{array}{c} D \end{array} \begin{array}{c} A \end{array} \begin{array}{c} F \end{array} \]
\( \text{play on repeat} \)

Chords: some sections repeat with chord changes; e.g. \( \text{bar 1, beat 1: } (Gm = 1st x} \)

After the D.S., in the repeat of \( \square \) some chords change again:
\( \begin{array}{c} G = \text{on repeat} \end{array} \)

Orchestration indicated is close to that of recording:
\( \text{e.g. } \square \text{, bar 6, beat 1: } (E \text{m = 1st x} \)

However, orchestrate to suit. Use acc. gui. fl.,

vios. (cls. if available) in combination of choice.

Octaves: acc. plays octave lower, fl. octave higher, than written.

Stop acc., if possible, to play melody 2 octaves apart \( \text{(6) soprano recorder on melody as written will voice oct. higher.} \)

Embellishments: fl., vio., cl. may play mordents on repeated 16th notes;

--- Transcribed by Richard Beisler ---

Feb. 1984
notes on playing Sitno Paidusko Koro

pattern: (AB) 4x

instrumentation: violin, mandolin, flute, accordion (guitar)

A) flute plays octave above, taking upper notes in bars 7 & 8
(or a soprano recorder playing written part will voice an octave up)

B) vocal part may be played by 3 instruments, 2 playing
up-stem notes, 1 playing down-stem notes. (yes! - there
is a redundancy on 1st space f.)

1 meter rhythm & chording
Basic rhythm in \( \frac{4}{4} \): \( \frac{4}{4} = \frac{4}{4} \)
transition between meters in subtle. Use block chording
with accents on longer beats

record reference: XOPO, X-LP-5

transcribed by Richard Zeisler
Jan, 1984
Trăgnala Rumjana

Intro: Interlude

- Bulgaria

Vocal

Notes:
- * in the repeat of a phrase 'cele' is not repeated

Record reference: Xopo, X-329

1

Trăgnala Rumjana, za voda studena, cele/
Vše sutrin rano, po ladovijo, cele
Vse večer kásno, po mesečima.

Rumjana went out to fetch cool water
In the morning coolness,
In the evening moonlight.

*in the repeat of a phrase 'cele' is not repeated

2

Na sreča ide, edno (udo mlado, cele)/
Ta na Rumjana, ti hom govori, cele/

She was met by a bold young fellow
Who spoke to her softly, saying:

3

Kaj Kazi Rumjano, kakvo da ti storja, cele/
Kikla da ti žema, drugi še nakereš, cele/

Tell me, Rumjana, what should I do to you?
If I steal your flowers, you'll just pick others.

Kromi da ti šcupja, drugi še si kupis, cele/
Kem pohubavi, kem pošareni, cele/

If I break your jugs, you'll just buy new ones,
Prettier and more brightly colored.

4

Ta togaz Rumjano, daj da le celuna, cele/
Če celuvkata e, s pari ne kupava, cele/

So, Rumjana, let me kiss you,
For a kiss is beyond price.

Če celuvkata e, mehlem na sârceo, cele/
Mehlem na sârceo, balsam na dušata, cele/

A kiss is salve for the heart,
Salve for the heart and balm for the soul.

Transcribed by Richard Seisler

48
Triti Puti

Bulgaria

\( j = 108 \)

Accord

Violin

\( \text{4 times: acc.2, vio.2} \)

\( \text{1st only} \)

\( \text{2nd only} \)
Triti Puti, 2/2

\[ (A-H)^{2x} + H \]

chording acc. \( \begin{bmatrix} 7 & 7 & 7 \\ 7 & 7 & 7 \end{bmatrix} \) except where indicated otherwise

record reference: Aman 103, vol. 3

transcribed by

Richard Seisler
June, 1987
notes on playing Tropanka:

A soprano recorder can play part as noted, but will
voice an octave higher
(two for divided part at C)

Chording:

At ends of sections:

Articulation: slur as much, tongue as little, as possible. Use mordents instead of tongue when possible.

Pattern:

(A-D) (E-I) (E-A)
Dance presented by Marcus Moskoff

(orchestrate to suit)

Record reference: Marcus Moskoff Introduces Songs and Dances of Bulgaria, MM 001

Transcribed by Richard Seidler
Feb, 1984
Vlaško

Intro.

Bulgaria

presented by
Yves Moreau
1981-82

notes on playing Vlaško:

\( \checkmark \) orchestration: accordion playing doubled octaves, legato clarinet

\( \checkmark \) drums; lower, higher pitched

\( \checkmark \) chording: none past Intro, if there are drums.
If no drums, chord to the drum part

pattern: play \( \times \), or an even number. Alternate slow/fast

transcribed by
Richard Feisler
Feb. 1984

record reference: Laidaine, ML-3 (33)
Cow bells in C(♮) and D(♮)

Intro. tacet
A
B
C tacet repeat A, then go to D
D
E tacet

Box's tambourine (×: 1)

Intro. tacet
A
B
C tacet repeat B, then go to D
D
E tacet

Gourd's jingle bells (gourd: *, jingle bells in rhythm of 1 1 constantly except where "tacet" is indicated)

Intro. tacet
A
B
C gourd's jingle bells tacet repeat B, then go to D
D gourd tacet; jingle bells continue
E gourd tacet; jingle bells through bars 1-6, tacet last 6 bars
Vrapcheto
the male sparrow

part of a song of thanksgiving to the Russians for driving out the Ottoman Turks
during the Balkan Wars of the 19th century. Dance presented by Marcus Moskoff, 1982.*

Katu dodaxa dodaxa dodaxa
i pridodaxa
pustite donski kazatsi.

B

Pustite donski kazatsi
/kazatsi rusi rusnatsi./

Vuv Kotel serbez kasaba
kazatsi katu dodaxa,
kunete katu byagaxa,

1

prednite treva gazexa
/zadnite pepel vdiqaxa./

2

Vuv Kotel serbez kasaba
kazatsi katu dodaxa,
kunete katu byagaxa,

3

prednite donski kazatsi
/kazatsi rusi rusnatsi./

B

Katu dodaxa dodaxa dodaxa
i pridodaxa
pustite donski kazatsi.

When they came, came
and crowded
those wretched Don Cossacks.

Those wretched Don Cossacks
Cossacks blond Russians.

In Kotel, bold village
Cossacks when they came,
as they beat the horses,

the vanguard, grass were trampling
the rear guard, ashes were raising.

In Kotel, bold village
Cossacks when they came,
as they beat the horses,

the vanguard, Don Cossacks
Cossacks blond Russians.

When they came, came
and crowded
those wretched Don Cossacks.

*information & lyrics from
Folk Dance Problem Solver, 1989,
Ron Houston.