

Notes on teaching repertoire, tambura*, A. Eppler, Balkanalia, [IX. 2011]

A brief history of the tambura (both Bulgarian and other) will be presented along with anecdotes about design, tambura making, players and other matters concerning this instrument. It would be *very beneficial* if participants could acquaint themselves with the notes beforehand, as the Balkanalia format doesn't allow much time for learning such pieces from scratch. If you don't get on well with notes, please come anyway, as I will do my best to include you, circumstances notwithstanding.

The Music

“Chetvorno Horo,” set for Bulgarian tambura duet, is written in the Western Bulgarian – Pirin style (known to many of you as “Macedonian” style). It is intended for beginners or somewhat more intermediate level players. Practically anyone can play most of the accompaniment, which is one of the main reasons for this selection.

“Vlashko Horo,” the generic name given to Romanian or Romanian gypsy sounding music in Bulgaria. It is of a more advanced nature, set again for tambura duet. This piece is not meant to benefit only advanced students but beginners as well. It is intended to show some of the possibilities in accompanying idiosyncratic music, avoiding the usual “chunk, chunk, chunk...” default approach many fall back on.

Both pieces highlight the importance of intelligent harmonization and *voicing* ...

*N. B. Please note that Bulgarian tambura music is notated one octave over concert pitch, i.e., one octave higher than it actually sounds.

*“These notes may appear bigger in your rear window than they actually are
...”*