

CONTENTS

PART I

THEORY AND BACKGROUND

Introduction	i
The Leader-Director-Teacher	2
Principal Parts of the Tamburitza	3
To the Teacher	4
Fundamentals of Music	5
More Fundamentals	6
Sharps and Flats	7
Fingerboard for Brač – Bisemica · Celo	8
Special Instructions	9
How to Hold the Tamburitza	10
The Right Hand	11

PART II

PLAYING INSTRUCTIONS

Picking and Tremoloing	12
Open Strings	13
The First String – “G”	14
The Second String – “D”	15
The Third String – “A”	16
The Fourth String – “E”	17
Playing Lesson No. 1	18
Playing Lesson No. 2	19
Playing Lesson No. 3	20
The 6/8 Time Signature	21
Down and Up Strokes	22
Study in Sixteenths	23
Playing Lesson No. 4	24

PART III

THE RHYTHM SECTION

Scales and Chords	25
The Bugarija	26
Chords – Major and Minor	27
Chords – Diminished and Sevenths	28
Bugarija Exercises	29
Fingerboard for Bass – Čelo	30
Bass – Čelo Exercises	31
Bass – Čelo Exercises continued	32
Playing Lesson No. 1	33
Playing Lesson No. 2	34
Playing Lesson No. 3	35
The 6/8 Time Signature	36
Study in Triplets	37
Partitura – Score	38
Partitura – Score	39
Partitura – Score	40

PART IV

TECHNICAL INFORMATION

The Tamburitza Family	41
The Tamburitza in a Group or Orchestra	42
Designation of Strings	43
Common Musical Terms	44
Special Musical Terms	45

THE LEADER or DIRECTOR — TEACHER

THE LEADER

Whenever a group of tamburitza players assemble, it is necessary to have one of the group act in the capacity of a leader. When actually performing, it is this leader who chooses the numbers to be played, decides when to begin and finish, how many times to repeat, etc. Usually, the leader is the first brač or bisernica player, but this is not an absolute rule. Actually, the leader may be any player within the group.

This leader should be a good musician with a thorough knowledge of musicianship. Often he is the best player in the group. He is also given the task of teaching other members of the group, interpreting the

proper method of executing certain passages, and keeping high the general interest and enthusiasm of the members. A good leader will not only strive to learn more himself, but will endeavor to excite others to further progressive study. He will search for new music, new arrangements, new outlets for what the group has already learned. He may justly have pride in accomplishment yet must never be completely satisfied with his achievements. Sad indeed is the leader who feels that he and his group know all there is to know, and never attempts anything that will result in his enrichment. The leader must be the guiding light for the remainder to follow. He must guide, instruct and counsel.

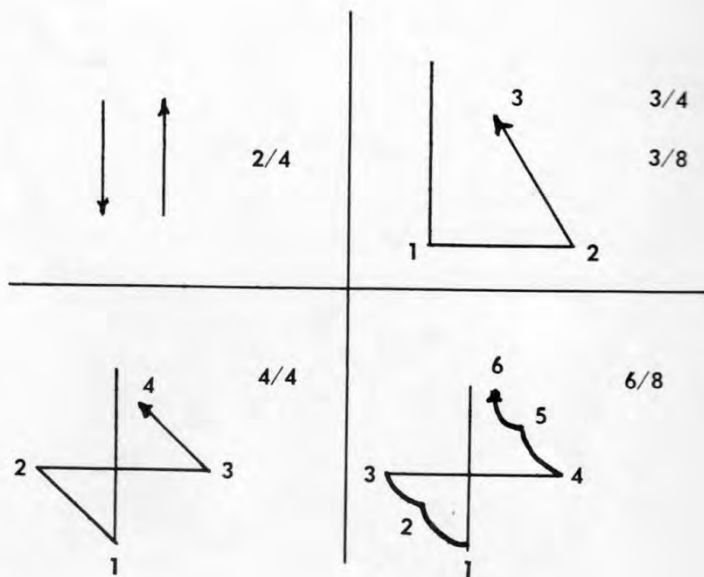
THE DIRECTOR

Another type of leader is the director. He must go several steps further than his counter-part in the small group. Generally he does not actually play within the group itself, but is more concerned with the actual direction and conducting of the group which is large enough to be considered an orchestra. This orchestra, occupying itself with larger and more technical compositions, needs a leader who can give all of his attention to the interpretation of the orchestration. It follows, then, that the director must be more learned than the leader of a small group. He should be familiar with all of the instruments, their capabilities and limitations. He should know the nature of the various melodies, rhythms, tempos, dynamics of the compositions his orchestra performs.

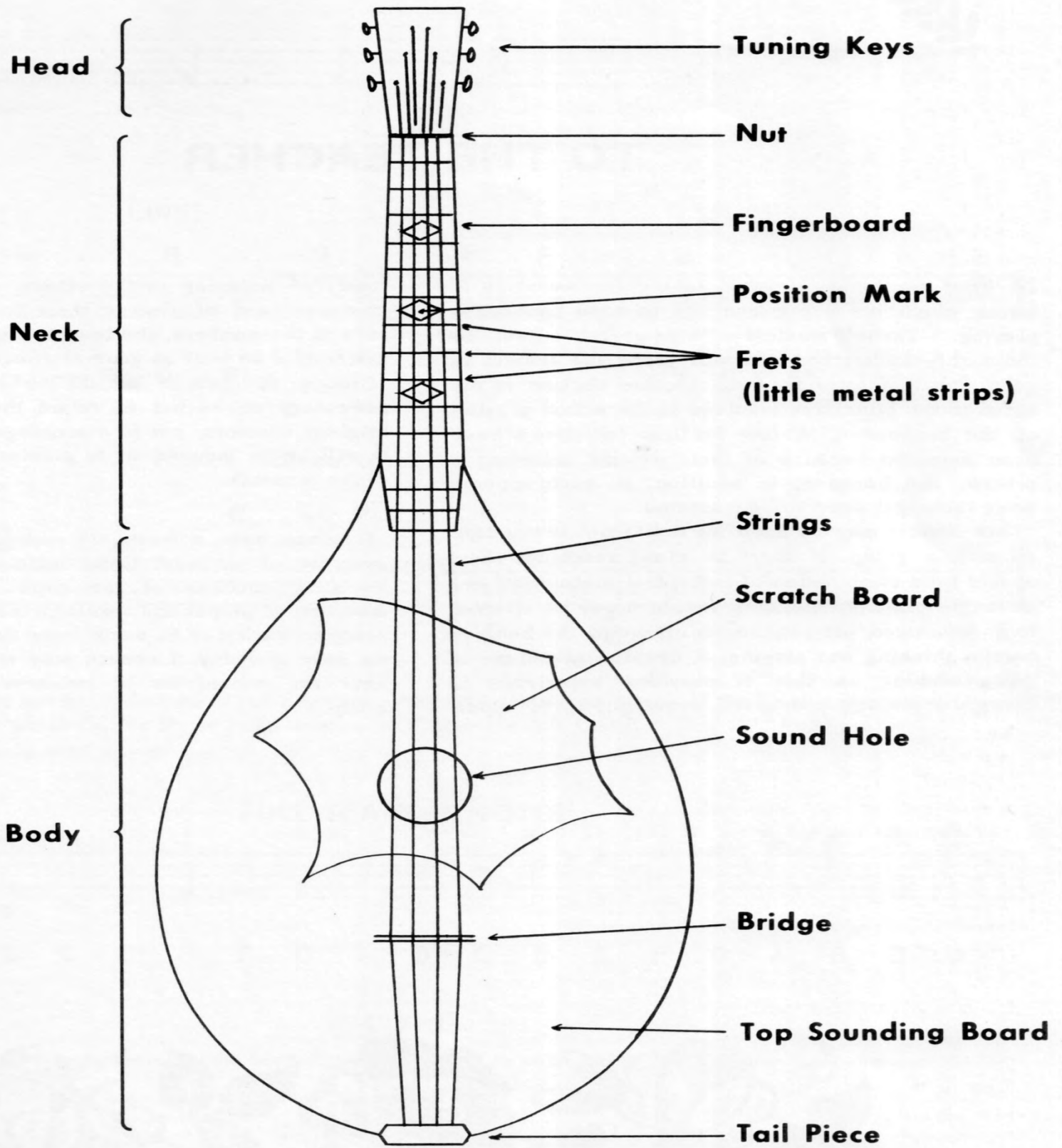
An elementary knowledge of harmony is essential. His must be an entirely scholarly outlook on this business of music.

Beside the actual direction of the orchestra, his is also the duty of teaching the composition to the members of the orchestra. Often he must write the music itself including rewriting from the score to individual parts. He must work diligently with the orchestra until each and every member is capable of playing his part without error.

During rehearsals he may direct by counting out loud while waving his arms in tempo. He may count as follows: one-and-two-and-three-and-four-and, depending upon the time signature of the music. During public functions he should depend on the movements of his hands alone. It is the right hand which is primarily used and suggested movements are as follows:



Principal Parts of the Tamburitza



Know Your Tamburitza Instrument



TO THE TEACHER

A brief section is devoted to the fundamentals of music which are a pre-requisite to good tamburitza playing. These musical "sign-posts" must be thoroughly understood and will stand the learner in good stead in later studies. Another section is devoted to the principles involved in the actual playing of the tamburitza. A few familiar folk-songs have been selected because of their melodic interest as pieces, and because, in addition, in each appears some technical point to be mastered.

This manual may be used for individual instruction or with a group. If there is class teaching, there should be a combination of individual instruction and ensemble playing. Mistakes should never be allowed to go unnoticed and uncorrected. Develop the habit of careful thinking and playing. A decided advantage of group-teaching is that it provides experience in ensemble playing and gives every pupil the oppor-

tunity of listening to the others, of observing their mistakes, and of hearing their corrections. Regardless of the numbers, the teacher must give individual instruction as well as general directions to the class.

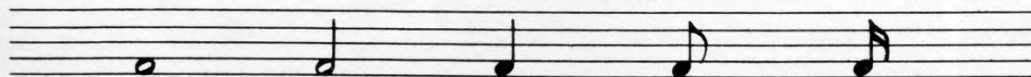
Groups or classes should be regraded whenever necessary so as not to retard the progress of the brighter students, nor to discourage the slower ones. It will be an inducement to greater effort on the part of the students.

Lessons once a week are recommended with home practice of at least thirty minutes each day. The eventual success of the pupil depends in large measure, to proper and regular home practice. A little practice each day is worth more than a large amount on only one day. Lessons may range from one-half hour for individuals to two-hour sessions with a group.



FUNDAMENTALS of MUSIC

NOTES

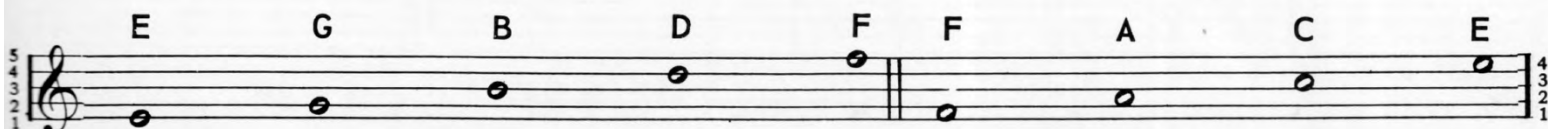


– These are notes and indicate musical sounds.

THE STAFF

LINES

SPACES



Every Good Boy Does Fine

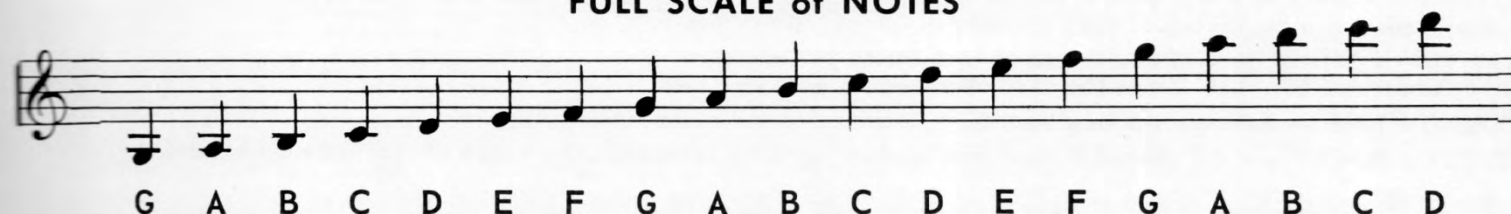
“F A C E”

Notes Above and Below the Staff



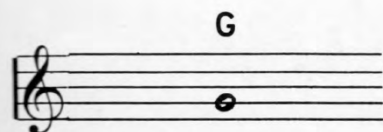
Only the first seven (7) letters of the alphabet are used in music as names of the lines and spaces, and the notes which fall on those lines or spaces. These are A,B,C,D,E,F, and G. After this the letter A, etc., is used again.

FULL SCALE of NOTES

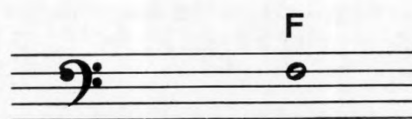


CLEFS

CLEFS are signs placed at the beginning of the staff to enable one to determine the name and pitch of any note...



Treble or
“G” Clef



Bass or
“F” Clef

MORE FUNDAMENTALS

The SHARP \sharp – A sign that raises the following tone a half step (one fret). If in the signature, it raises every note on the line or space it occupies.

The FLAT \flat – A sign lowering the following tone a half-step (one fret). If in the signature, it lowers every note on the line or space it occupies.

The NATURAL \natural – This sign cancels a sharp or flat.

Repeat last measure

Repeat last two measures

I 1st Ending

II 2nd Ending

Bar

Double Bar

Repeat entire phrase

NOTES and RESTS

whole

half

quarter

eighth

sixteenth

NOTES

rest of more than 1 measure

RESTS

TIME SIGNATURES

Polka

Waltz

Popular

Special

March

Common

Special

In order to know how many quarter notes, eighth notes or sixteenth notes a bar contains, special figures are placed at the beginning of each movement.

The TOP NUMBER 4 – Tells the number of beats per measure.

BOTTOM NUMBER $\frac{4}{4}$ – Tells the kind of note that gets one beat.

COMMON TIME – Average walking speed.

DOTTED NOTES – a dot placed behind and beside any note increases the value of that note by one-half.

– A dotted half note gets 2 beats plus 1 beat ($\frac{1}{2}$ of 2) or 3 beats.

– A dotted quarter note gets 1 beat plus $\frac{1}{2}$ beat ($\frac{1}{2}$ of 1) or $1\frac{1}{2}$ beats.

A TIE is a curved line from one note to another immediately next to it, uniting the values of the two notes, thus –

Two half notes tied together would receive 2 plus 2 or FOUR beats.

Two quarter notes tied together would receive 1 plus 1 or TWO beats.

SHARPS and FLATS

SHARP # Placed at the beginning of the staff ascending by Fifths, starting with F, and running through the seven notes of the scale.

5th

F ^g a b C G D A E B

1 2 3 4. 5. 6. 7.

Fanny Cooks Good Dumplings Always

A 5th interval means that there are 5 tones or letters from one tone to another inclusive.

FLAT b Ascend by Fourths, beginning with B.

B ^{4th} c d E A D G C F

1. 2. 3. 4. 5. 6. 7.

Be Exact And Do Good – Can't Fail.

A 4th interval means that there are 4 tones or letters from one tone to another, inclusive.

KEYS and KEY SIGNATURES

KEYS – SHARPS

G D A E B F# C#

1 2 3 4 5 6 7

To find the Key Signature in #'s, count up one letter from the last sharp.

KEYS – FLATS

F B^b E^b A^b D^b G^b C^b

1 2 3 4 5 6 7

To find the Key Signature in Flats, start with the last Flat and count down four letters.

KEY OF 'C' HAS NO #'s AND NO b's

THE FINGERBOARD FOR BRAČ AND BISERNICA

AND CORRESPONDING NOTES ON THE SCALE IN "G" (♩) OR TREBLE CLEF

Open Strings

WITH FLATS

Musical notation for the scale with flats, showing 20 staves of notes. The notes are: E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C.

4	3	2	1
E	A	D	G
F	B ^b A [#]	E ^b D [#]	A ^b G [#]
G ^b F [#]	B	E	A
G	C	F	B ^b A [#]
A ^b G [#]	D ^b C [#]	G ^b F [#]	B
A	D	G	C
B ^b A [#]	E ^b D [#]	A ^b G [#]	D ^b C [#]
B	E	A	D
C	F	B ^b A [#]	E ^b D [#]
D ^b C [#]	G ^b F [#]	B	E
D	G	C	F
E ^b D [#]	A ^b G [#]	D ^b C [#]	G ^b F [#]
E	A	D	G
F	B ^b A [#]	E ^b D [#]	A ^b G [#]
G ^b F [#]	B	E	A
G	C	F	B ^b A [#]
A ^b G [#]	D ^b C [#]	G ^b F [#]	B
A	D	G	C

with sharps

Musical notation for the scale with sharps, showing 20 staves of notes. The notes are: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E.

SPECIAL INSTRUCTIONS

PRACTICE EACH DAY --- One hour of practice every day is better than eight hours one day in a week.

STRINGING THE TAMBURITZA (brač and bisernica)

The TAMBURITZA is strung with two double strings -- two "G", and two "D" -- both tuned in unison, and two single strings -- "A" and "E", both wound. On the scale they are represented by letters, thus:

4th	3rd	2nd	1st
E	A	D	G

HOW TO TUNE THE TAMBURITZA

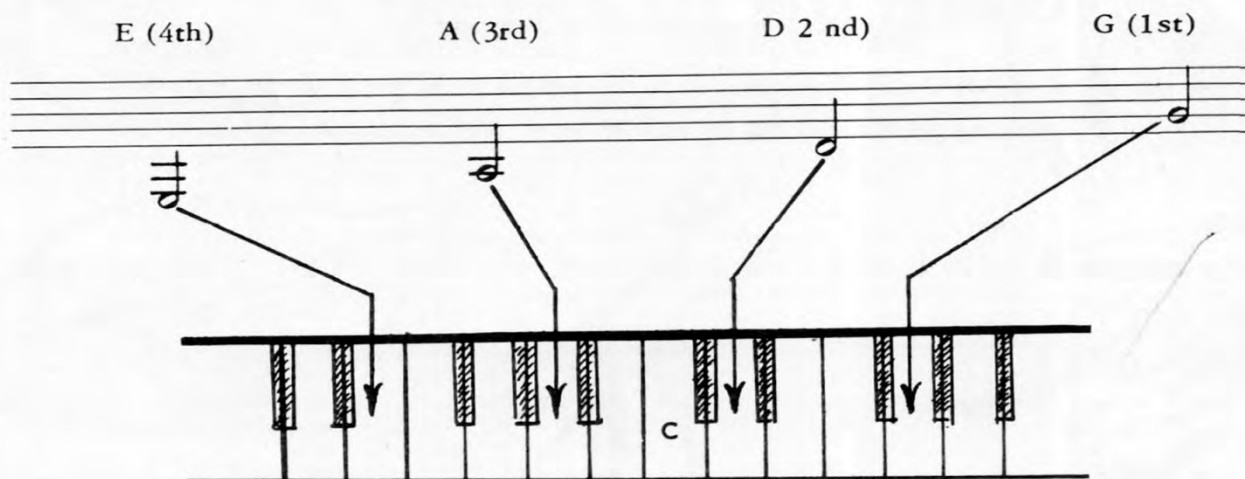
THE MOST COMMON METHOD OF TUNING:

1. Tune one of the "G" strings, then tune the other in unison.
2. Place one finger on the 5th fret of the "D" string (2nd) and tune (higher or lower) until it is in unison with the "G" string.
3. Place one finger on the 5th fret of the "A" string (3rd) and tune (higher or lower) until it is in unison with the "D" string.
4. Place one finger on the 5th fret of the "E" string (4th) and tune (higher or lower) until it is in unison with the "A" string.

WHERE TO GET THE PROPER PITCH FOR TUNNING

A. Tuning from a piano:

Tune each string in unison with its corresponding note:



B. **Preferred Method: Download on your phone from google play store DA TUNER LITE it is FREEeven if your deaf you can tune with it**

String Gauges

STRINGS - Made from bronze, monel, or nickel
they have different thicknesses which
determine how they are tuned.

**Order strings from
Walter Naglich
243 Greenridge Road
Greensburg, PA 15601
724-838-7615
naglichstrings@aol.com**

D PRIM

**D STRING - .011
A STRING - .013
E STRING - .024
B STRING - .028**

G PRIM

**G STRING - .009
D STRING - .012
A STRING - .020
E STRING - .024**

E PRIM

**E STRING -.007-.008
B STRING-.011-.012
F# STRING-.020
C# STRING-.024**

D BRAC

**D STRING - .014
A STRING - .018 - .022
E STRING - .032
B STRING - .038 - .042**

G BRAC

**G STRING - .011 - .013
D STRING - .017 - .018
A STRING - .028 - .030
E STRING - .034 - .038**

E BRAC

**E STRING -.011
B STRING-.016
F# STRING-.031
C# STRING-.038**

D BUGARIJA

**D STRING - .014
A STRING - .024
F# STRING(WIRE) - .013
F# STRING(WOUND) - .032**

G BUGARIJA

**D STRING - .014
B STRING (WIRE) - .025
B STRING (WOUND) - .021
G STRING (WIRE) - .012
G STRING (WOUND) - .030**

E BUGARIJA

**E STRING-.014
B WOUND-.020
G#WOUND-.026
E WOUND -.036**

G Celo

**G String -.028
D String—.038
A String—.048
E String—.070**

LESSON 4: HOLDING THE TAMBURA

The Tambura should be held at a 90 degree angle to the body. The neck of the tambura should rest in the left hand of player. The player should never grasp the tambura tightly, his left hand must be free to slide up and down the neck. the right elbow should rest on the area of the tailpiece. The right hand should extend out over to the area of the soundhole.

The player should hold the pick between a 45-90 angle towards the strings.

Your right hand should be cupped, but not in a fist, remember to stay relaxed.



HOLDING THE TAMBURITZA

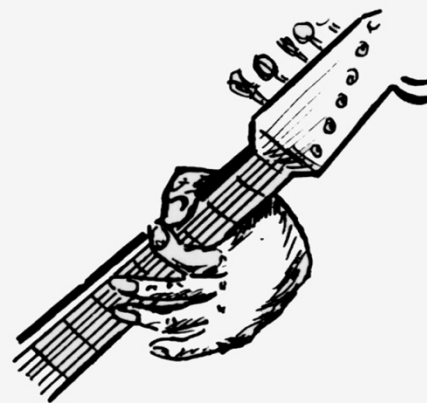
Sit upon the chair of ordinary height with the left foot slightly forward. The body of the brač tamburitza rests on the right lap, supported by the right arm between the elbow and wrist. The tamburitza instrument is now well balanced and firm, giving the left hand complete freedom to slide up and down the fingerboard. The smaller bisernica does not rest on the lap but is held close to body snuggled close to the abdomen.

THE LEFT HAND

Notice carefully in the illustrations below, the proper position of the fingers, the finger joints, and the thumb. Learning these good habits now will bring good results in later lessons. The fingers of the left hand press the string immediately behind the fret.



CORRECT POSITION OF
FINGER AND JOINTS
(CLEAR TONE)



WRONG POSITION
NO FREEDOM OF FINGER



CORRECT POSITION OF THUMB
(Gives freedom to fingers)

LESSON 5 - PICKING

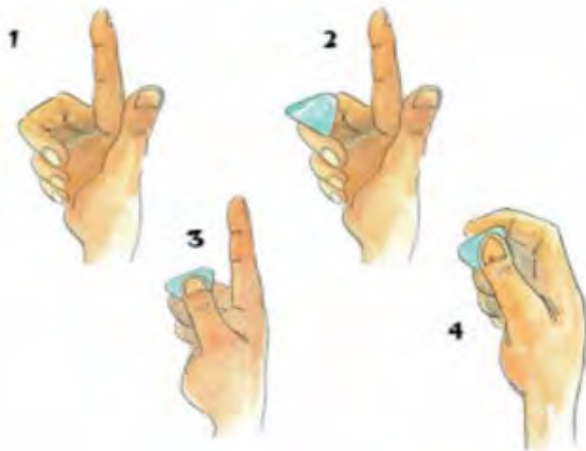
Grab your pick and hold it between the thumb and the first finger.

Hold the pick at a 75 to 90 degree angle to the strings or facing straight down to the top of the instrument.

The grip between the two fingers should be firm. Your hand should be in a cupped position.

No fingers should be pointing out.

While holding your pick in this cupped position your hand must be relaxed but your two fingers holding the pick should have a firm grip.



Now strike down on your strings moving only the wrist.

Do not move your arm.

You must learn to move your hand using only the wrist.

You must be relaxed, RELAX PLEASE!

You will not be able to move your hand freely unless your hand and wrist are relaxed.

Ok , are you ready? Strike the first string of your instrument with the pick, hard and firm.

The string is to be heard, correct?

I know many players who never learned to pick their strings correctly and are useless because they cannot be heard. So learn to pick correctly from the beginning.

Remember, do not tense up, you're learning, relax.

Pick all your strings strongly and firmly.

Your **pick should be of medium flexibility.** Not so hard that it won't bend at all and not so soft that when you pick the strings it bends in half.

Ask your music dealer for a medium to strong pick.

Practice picking your strings without hitting the one next to it.

it's not complicated but it does take practice. Just keep on doing it until you feel comfortable, remember we all learned to crawl before we walked.

PICKING

Picking is the act of striking the strings with the pick or plectrum. A down stroke is used. The wrist is relaxed; the upper arm is not used at all. The pick is held perpendicular to the strings. The stroke itself is not short, snappy or jerky, but is firm and long. Follow through with each stroke, stopping only when the pick is resting against the next string.

Different types of picking are used for different kinds of tone.

1. **Ring Picking** – This is done by keeping the fingers of the left hand pressed to the fingerboard for the full value of the note while picking through the string. This picking is the most common.
2. **Staccato Picking** – In this type of picking the tone is stopped by lifting the fingers of the left hand as soon as the string is picked.
3. **Down and Up Picking** – This type of picking is used when the music is too fast to pick each note with a down stroke.

THE TREMOLO

The TREMOLO is a fast series of down and up picking used for sustaining or holding notes and tones. To develop a good smooth tremolo is important.

THE TREMOLO RULE: ALWAYS TREMOLO, EXCEPT –

1. When the music is too fast, or
2. When the notes are marked otherwise.

THE GOOD TREMOLO AND HOW TO DO IT:

1. Hold pick firmly.
2. Use a wrist movement, not the whole hand.
3. Make down and up movements fast, long and smooth.
4. Use a guiding finger – the little finger – always.
5. Start the tremolo with a down stroke.
6. Use a medium-sized pick, not too thick or thin, and not too pointy.

OPEN STRINGS

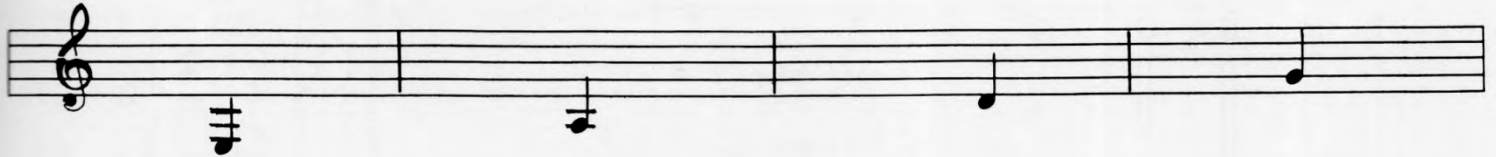
NONE OF THE STRINGS ARE PRESSED DOWN

E(4th)

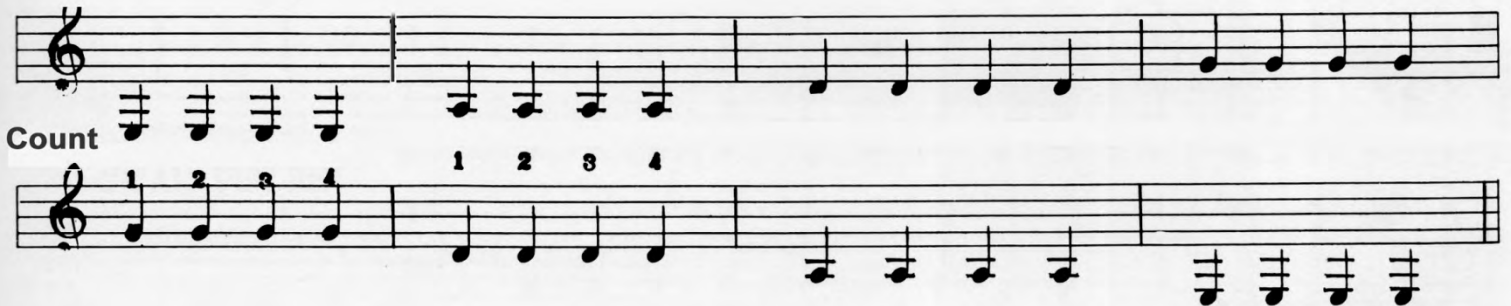
A(3rd)

D(2nd)

G(1st)



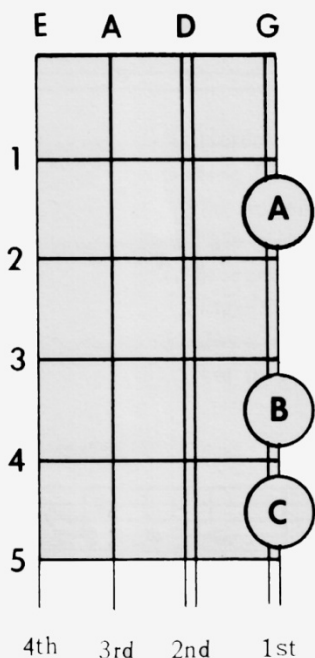
USE ALL DOWN STROKES



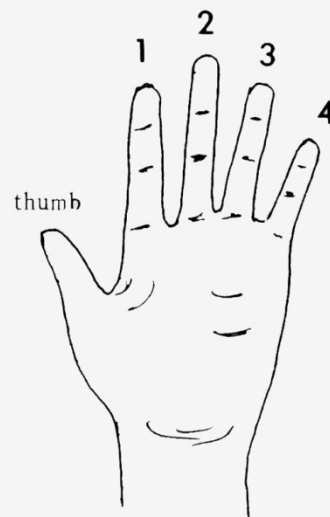
THE FIRST STRING – 'G'



The numbers show which finger to use to press each note.



- 0 – open string
- 1 – 1st finger
- 2 – 2nd finger
- 3 – 3rd finger
- 4 – 4th finger



THE LEFT HAND

Starting Out

KEY – C

♪ note gets one beat

Pick only 1st time

4/4 TIME

4 beats to each measure

Tremolo 2nd time

USE 3 FINGERS

◐ note gets 4 beats

Follow through

W. W. Kolar

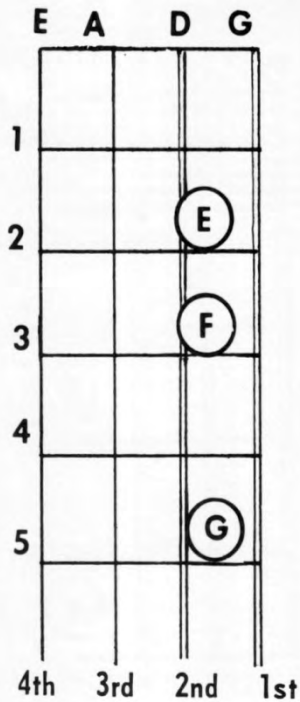
The musical score consists of two staves. The first staff has a 4/4 time signature and a key signature of one flat (B-flat). The notes and fingerings are: 0 0 1 2 | 3 | 3 3 2 1 | 2. The second staff has the same notes and fingerings: 2 2 1 0 | 2 | 0 0 1 2 | 3. A count 'count 1 & 2 & 3 & 4 &' is written below the first staff.

FOLLOW THROUGH WITH EACH PICK STROKE – START WITH DOWN STROKE...

(Bugarija on p. 29)

(Bass — Cello on p. 31)

THE SECOND STRING – 'D'



Pick all quarter notes...

Tremolo all half and whole notes...

* Use the proper fingers...

0 1 0 1 | 1 2 1 2 | 2 3 2 3 | 3 3 2 1

0 0 1 1 | 2 2 3 3 | 2 3 1 2 | 0 1 0 0

0 1 0 | 1 2 1 | 2 3 2 | 3 3 3

2 2 2 | 1 1 1 | 3 2 1 0 | 0

PEASANT SONG

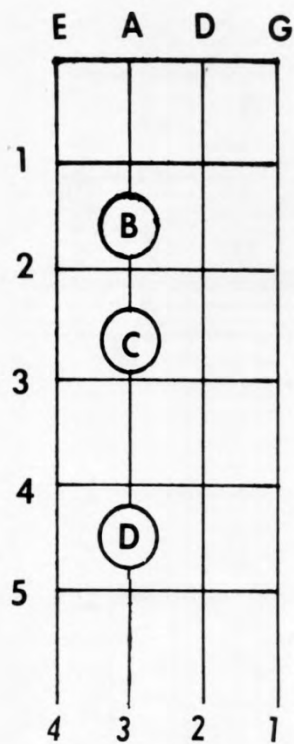
Tremolo all notes

W. W. Kolar

4/4

count 1 & 2 & 3 4

THE THIRD STRING — 'A'



Musical notation for the first exercise on the third string. It consists of a single staff with a treble clef. The notes are: 0 (open string), 1 (first fret), 2 (second fret), and 3 (third fret). Below the staff, the notes are labeled A, B, C, and D respectively.

KEY OF "C" — 4/4 TIME SIGNATURE

PICK ALL NOTES...

TREMOLO ALL AND NOTES...

USE PROPER FINGERS...
 — (1/4) QUARTER REST (1 BEAT)

Musical notation for the second exercise on the third string. It consists of two staves. The top staff has a treble clef and a 'C' time signature. The notes are: 0, 1, 2, 3, 3, 3, 2, 1, 2, 2, 1, 0, 0, 0, 1, 2. The bottom staff has a treble clef and contains the corresponding notes for the two staves. Fingerings are indicated by numbers 1-3 above the notes.

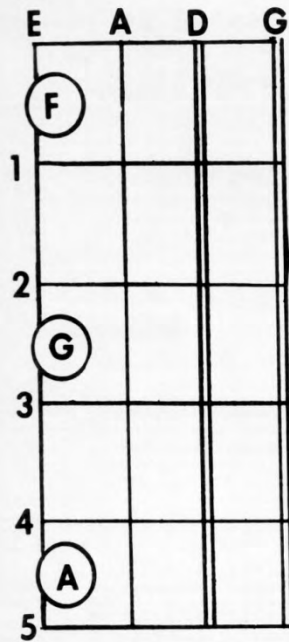
Musical notation for the third exercise on the third string. It consists of two staves. The top staff has a treble clef and contains notes with fingerings: 0, 1, 2, 3. The bottom staff has a treble clef and contains the corresponding notes for the two staves. Fingerings are indicated by numbers 1-3 above the notes.

JOLLY FINGERS

W. W. Kolar

Musical notation for the 'JOLLY FINGERS' exercise. It consists of two staves. The top staff has a treble clef and a '4' time signature. The notes are: 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. The bottom staff has a treble clef and contains the corresponding notes for the two staves.



THE FOURTH STRING - 'E'



KEY - "C"

4/4 TIME SIGNATURE

PICK ALL  NOTES

TREMOLO ALL  AND  NOTES

THE STEAMBOAT

W. W. Kolar

FOLLOW THROUGH WITH EACH PICK STROKE....

TREMOLO FOR THE FULL COUNT.....

PLAYING LESSON #1

BRAC - BISERNICA

KEY "C"

3/4 TIME SIGNATURE

USE THREE FINGERS

TREMOLO ALL NOTES

3 BEATS TO EACH MEASURE

 GETS ONE BEAT

INTRODUCING F#

MELODY IN 3/4 TIME

Musical notation for 'MELODY IN 3/4 TIME' in treble clef. The first staff shows notes with fingerings 0, 1, 0, 2, 2, 2, 1, 2. Below the first three notes are counts: 'count 1 & 2 & 3 &' and below the next three notes '1 & 2 & 3 &'. The second staff shows notes with fingerings 2, 1, 0, 2, 1, 0, 2, 0. A sharp sign (#) is placed below the note with fingering 2, with '(on 2nd string)' written below it.

TREMOLO FULL - WITH LONG STROKES - FOLLOW THROUGH...



TRY TO USE WRIST MOVEMENT - NOT ENTIRE ARM - FOR SMOOTH TREMOLO...



USE THE PROPER FINGERING FOR EACH NOTE...

Key "C"

2/4 TIME SIGNATURE

USE FOURTH FINGER

TREMOLO ONLY  AND  NOTES

 GETS ONE BEAT
 GETS ONE BEAT
2 BEATS TO EACH MEASURE

RUNNING WILD

Musical notation for 'RUNNING WILD' in treble clef, 2/4 time signature. The first staff shows notes with fingerings 0, 1, 0, 2, 0, 3, 3, 2, 1, 0, 0, 4, 4. Below the first three notes are counts: 'count 1 & 2 &' and below the next three notes '1 & 2 &'. The second staff shows notes with fingerings 2, 0, 1, 2, 4, 4, 4, 2, 0, 1, 2, 3.

COUNT "1 and 2 and " WHILE PRACTISING THIS LESSON...

PLAYING LESSON #2

BRAČ – BISERNICA

Key "G"

A POLKA IN TWO PARTS

Allegro

W. W. Kolar

0 1 3 3 4 3 3 1 3 3 2 2 1 3

count 1 & 2 & 1 & 2 &

Key "D"

1 1 1 1 2 1 1 2 1 1 0 0 2 1

2 1 1 1 2 1 1 2 1 1 0 0 2

COUNT "1 and 2 and" WHILE PRACTICING THIS LESSON...

PICK WITH LONG SURE STROKES – TREMOLO FULL – FOLLOW THROUGH...

(Bugarija — Bass — Cello on p. 34)

BLEDI MJESEC

(Pale Moon)

Moderato

Old Folk Song

0 2 1 0 1 2 3 1

count 1&2& 3& 1&2& 3&

2nd String

2nd String

PLAYING LESSON #3

BRAC̣ - BISERNICA

KEY "F"

POLETILE BELE VILE (Fly away-White Fairy)

Old Folk Song

Musical score for "POLETILE BELE VILE" in 3/4 time, key of F major. The score consists of four staves. The first two staves are the main melody with fingerings (3, 4) and counts (1&2&, 3&). The last two staves are accompaniment. The piece ends with a repeat sign.

SVE SU CURE LIJEPE (All the Girls are Pretty)

KEY "E^b"

Old Folk Song

Musical score for "SVE SU CURE LIJEPE" in 2/4 time, key of E-flat major. The score consists of four staves. The first two staves are the main melody with fingerings (2) and counts (1&, 2&, 1&, 2&). The last two staves are accompaniment. The piece ends with a repeat sign.

THE 6/8 TIME SIGNATURE

BRAČ – BISERNICA

Ordinarily 6/8 means 6 beats to each measure, while an eighth note receives one beat. However, marches are always counted as "one, two, one, two". Thus a march in 6/8 time has each measure divided into two parts making it necessary to play the equivalent of three eighth notes for each count. Note the examples:

Play all notes on "G" String.
(except in 1st measure)

Examples:

Examples of note groupings in 6/8 time, grouped by a large bracket on the right, with the text "= 1 Beat" next to it:

- Three eighth notes beamed together.
- Two eighth notes beamed together.
- A quarter note.
- A dotted half note.
- A quarter note followed by two eighth notes beamed together.

"THE ONE - TWO MARCH"

Tempo di Marcia

W. W. Kolar

Musical score for "THE ONE - TWO MARCH" in 6/8 time, key of G major. The score consists of five staves:


- Staff 1: Treble clef, 6/8 time signature. The first measure is counted "1 2 3 4 5 6" and the second measure is counted "or 1 2".
- Staff 2: Treble clef, *mf* dynamic. Continuation of the melody.
- Staff 3: Treble clef. Continuation of the melody with fingerings 3, 1, 2, 3 indicated above the notes.
- Staff 4: Treble clef. Continuation of the melody with a fingering 4 indicated above the first note. A bracket labeled "(Switch finger positions)" spans the last two measures.
- Staff 5: Treble clef. Continuation of the melody with a fingering 7 indicated above the first note.

"DOWN AND UP" STROKES

∨ - DOWN STROKE



∧ - UP STROKE



USED WHEN TEMPO IS TOO FAST
FOR ALL DOWN PICKING...

USUALLY ON 1/16 NOTES 

2 BEATS TO EACH MEASURE

$\frac{1}{4}$ () NOTE GETS ONE BEAT

 =  (TWO EIGHTH NOTES)

 =  (FOUR SIXTEENTH NOTES)

V ∧ V ∧ V ∧ V ∧



Count 1 ta & ta 2 ta & ta

DIFFERENT COMBINATIONS OF SIXTEENTH NOTES

AN EIGHTH AND TWO SIXTEENTHS



USE DOWN - DOWN UP STROKES...

V V ∧ V V ∧



Count 1 & ta 2 & ta

TWO SIXTEENTHS AND AN EIGHTH



USE DOWN UP DOWN STROKES...

V ∧ V V ∧ V



Count 1 ta & 2 ta &

STUDY IN SIXTEENTHS

Musical score for 'STUDY IN SIXTEENTHS' in G major and 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second and third staves continue the piece with similar rhythmic patterns and melodic lines.

KOLO DANCE #1

Musical score for 'KOLO DANCE #1' in G major and 2/4 time. It consists of two staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The melody features eighth and sixteenth notes. The second staff continues the melody and includes a repeat sign at the end of the piece.

KOLO DANCE #2

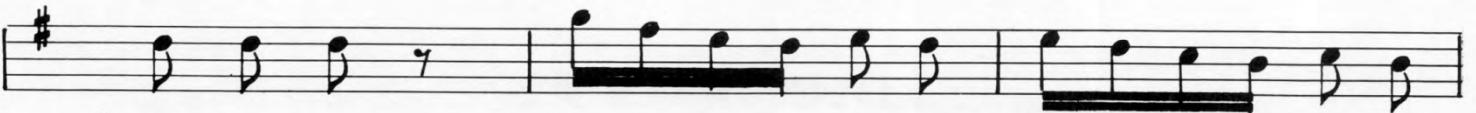
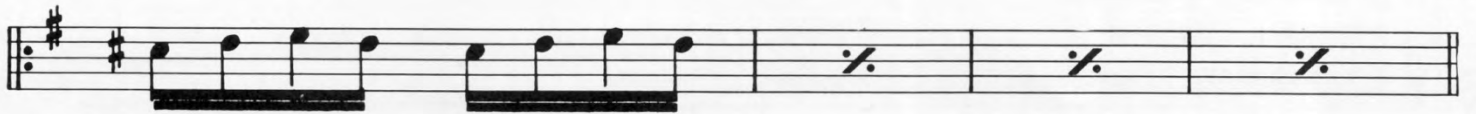
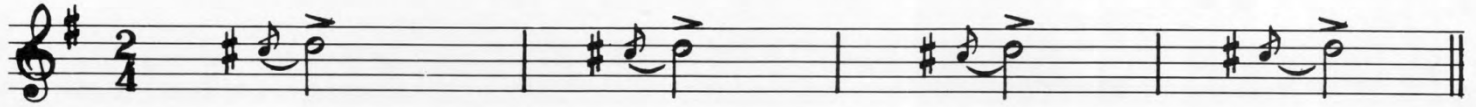
Musical score for 'KOLO DANCE #2' in G major and 2/4 time. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The melody is primarily composed of eighth and sixteenth notes. The second staff continues the piece and ends with a repeat sign.

Playing Lesson #4

(In Sixteenths)

(introduction of Grace Notes)

A grace note is a note struck before the actual beat. A "down" stroke is used. The half note which is tremoloed, actual begins on the beat with an "up" stroke. This is an exception to the Tremolo Rule of beginning each tremolo with a "down" stroke.



SCALES AND CHORDS

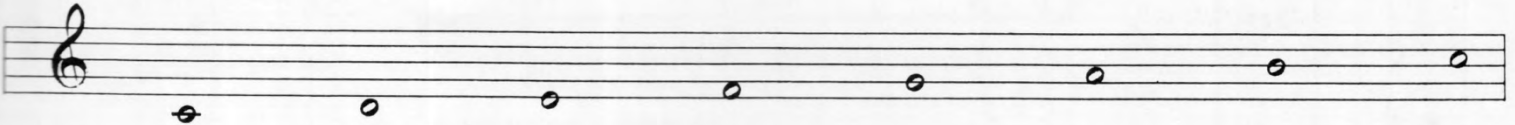
TWO TYPES OF SCALES:

CHROMATIC — One which progresses always by half-steps and contains thirteen tones within the octave.

DIATONIC — One comprising eight tones within the octave and progressing generally by steps and half-steps, with its degrees named in alphabetical order.

The tones of a major scale stand in the following relation:

1--2--3_4--5--6--7_8 (the sign $_$ indicating a half-step and --a whole step)

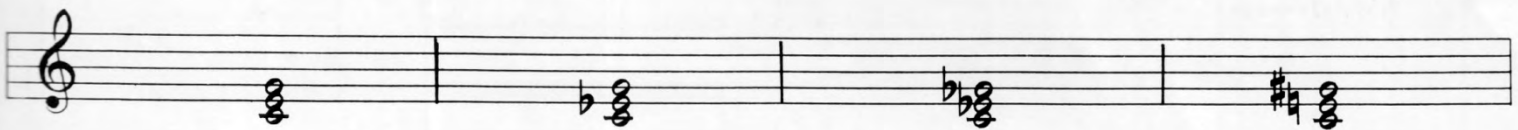


THE C MAJOR SCALE

C (whole step) D (whole step) E (half step) F (whole step) G (whole step) A (whole step) B (half step) C

A common chord, or triad, is a chord of 3 notes in a series of thirds.

Some different triads or cords are as follows:



Major

Minor

Diminished

Augmented

Any chord can be obtained from a knowledge of the scales.
An outline of chord formations from the notes of a major scale:
(root)

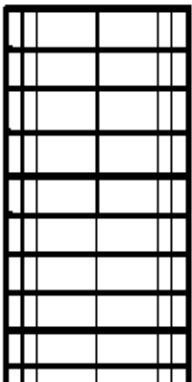
Major	1	3	5	8
Minor	1	3 \flat	5	8
Diminished	1	3 \flat	5 \flat	8
Augmented	1	3	5 \sharp	8
6th	1	3	5	6
7th	1	3	5	7 \flat
9th	1	3	5	9

G-BUGARIJA

MAJOR CHORDS

G

G B D

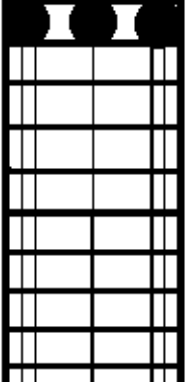


FRET 1
 FRET 2
 FRET 3
 FRET 4
 FRET 5
 FRET 6
 FRET 7
 FRET 8
 FRET 9

G#
or
Ab

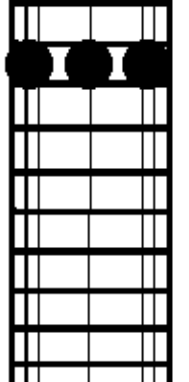
A

G B D



FRET 1
 FRET 2
 FRET 3
 FRET 4
 FRET 5
 FRET 6
 FRET 7
 FRET 8
 FRET 9

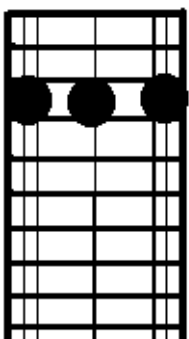
G B D



FRET 1
 FRET 2
 FRET 3
 FRET 4
 FRET 5
 FRET 6
 FRET 7
 FRET 8
 FRET 9

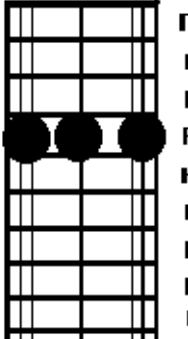
A#
or
Bb

B
or
Cb



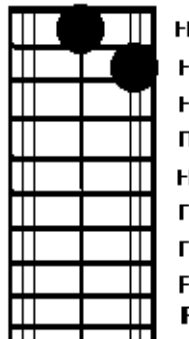
FRET 1
 FRET 2
 FRET 3
 FRET 4
 FRET 5
 FRET 6
 FRET 7
 FRET 8
 FRET 9

B#
or
C



FRET 1
 FRET 2
 FRET 3
 FRET 4
 FRET 5
 FRET 6
 FRET 7
 FRET 8
 FRET 9

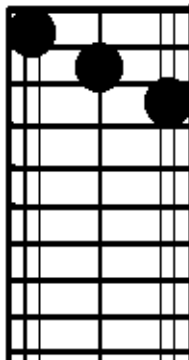
B#
or
C



FRET 1
 FRET 2
 FRET 3
 FRET 4
 FRET 5
 FRET 6
 FRET 7
 FRET 8
 FRET 9


C#
or
Db

D



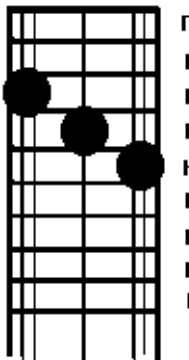
FRET 1
 FRET 2
 FRET 3
 FRET 4
 FRET 5
 FRET 6
 FRET 7
 FRET 8
 FRET 9

D#
or
Eb



FRET 1
 FRET 2
 FRET 3
 FRET 4
 FRET 5
 FRET 6
 FRET 7
 FRET 8
 FRET 9

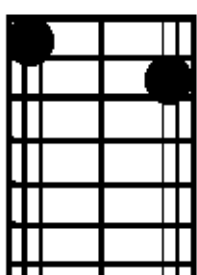
D#
or
Eb



FRET 1
 FRET 2
 FRET 3
 FRET 4
 FRET 5
 FRET 6
 FRET 7
 FRET 8
 FRET 9


E
or
Fb

F
or
E#



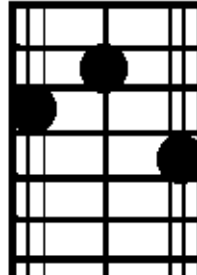
FRET 1
 FRET 2
 FRET 3
 FRET 4
 FRET 5
 FRET 6

F#
or
Gb



FRET 1
 FRET 2
 FRET 3
 FRET 4
 FRET 5
 FRET 6

F#
or
Gb



FRET 1
 FRET 2
 FRET 3
 FRET 4
 FRET 5
 FRET 6

G-BUGARIJA MINOR CHORDS

G B D

Gm

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

G B D

G#m
or
Abm

FRET 1
FRET 2
FRET 3
FRET 4
FRET 6
FRET 6
FRET 7
FRET 8
FRET 9

G B D

Am

FRET 1
FRET 2
FRET 3
FRET 4
FRET 6
FRET 6
FRET 7
FRET 8
FRET 9

A#m
or
Bbm

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

Bm
or
Cbm

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

Cm
or
B#m

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

C#m
or
Dbm

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

Dm

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

D#m
or
Ebm

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

Em
or
Fbm

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8

Fm
or
E#m

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8

F#m
or
Gbm

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8

G-BUGARIJA SEVENTH CHORDS

G⁷

G B D

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

G^{#7}
or
A^{b7}

A⁷

G B D

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

B⁷

G B D

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

A^{#7}
or
B^{b7}

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

B⁷
or
C^{b7}

C⁷
or
B^{#7}

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

D⁷

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

C^{#7}
or
D^{b7}

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

D⁷

D^{#7}
or
E^{b7}

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

E⁷
or
F^{b7}

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

F⁷
or
E^{#7}

F^{#7}
or
G^{b7}

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6

F⁷

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6

G-BUGARIJA DIMINISHED CHORDS

G dim.

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

G#dim.
or
Abdim.

G#dim.

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

A dim.

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

A#dim.
or
Bb dim.

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

B dim.
or
Cb dim.

B dim.

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

B#dim.
or
C dim.

B#dim.

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

C#dim.
or
Db dim.

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

D dim.

D dim.

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

D#dim.
or
Eb dim.

D#dim.

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7
FRET 8
FRET 9

E dim.
or
Fb dim.

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7

F dim.
or
E#dim.

F dim.

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7

F#dim.
or
Gb dim.

F#dim.

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7

FRET 1
FRET 2
FRET 3
FRET 4
FRET 5
FRET 6
FRET 7

G-BUGARIJA AUGMENTED CHORDS

G

	G	B	D	
				1 FRET 1 2 FRET 2 3 FRET 3 4 FRET 4 5 FRET 5 6 FRET 6 7 FRET 7 8 FRET 8 9 FRET 9
				G#
				or
				Ab

	G	B	D	
				1 FRET 1 2 FRET 2 3 FRET 3 4 FRET 4 5 FRET 5 6 FRET 6 7 FRET 7 8 FRET 8 9 FRET 9
				A

	G	B	D	
				1 FRET 1 2 FRET 2 3 FRET 3 4 FRET 4 5 FRET 5 6 FRET 6 7 FRET 7 8 FRET 8 9 FRET 9

A#
or
Bb

				1 FRET 1 2 FRET 2 3 FRET 3 4 FRET 4 5 FRET 5 6 FRET 6 7 FRET 7 8 FRET 8 9 FRET 9
				B
				or
				Cb

				1 FRET 1 2 FRET 2 3 FRET 3 4 FRET 4 5 FRET 5 6 FRET 6 7 FRET 7 8 FRET 8 9 FRET 9
				B#
				or
				C

				1 FRET 1 2 FRET 2 3 FRET 3 4 FRET 4 5 FRET 5 6 FRET 6 7 FRET 7 8 FRET 8 9 FRET 9
--	--	--	--	--

C#
or
Db

				1 FRET 1 2 FRET 2 3 FRET 3 4 FRET 4 5 FRET 5 6 FRET 6 7 FRET 7 8 FRET 8 9 FRET 9
				D

				1 FRET 1 2 FRET 2 3 FRET 3 4 FRET 4 5 FRET 5 6 FRET 6 7 FRET 7 8 FRET 8 9 FRET 9
				D#
				or
				Eb

				1 FRET 1 2 FRET 2 3 FRET 3 4 FRET 4 5 FRET 5 6 FRET 6 7 FRET 7 8 FRET 8 9 FRET 9
--	--	--	--	--

E
or
Fb

				1 FRET 1 2 FRET 2 3 FRET 3 4 FRET 4 5 FRET 5 6 FRET 6 7 FRET 7
				F
				or
				E#

				1 FRET 1 2 FRET 2 3 FRET 3 4 FRET 4 5 FRET 5 6 FRET 6 7 FRET 7
				F#
				or
				Gb

				1 FRET 1 2 FRET 2 3 FRET 3 4 FRET 4 5 FRET 5 6 FRET 6 7 FRET 7
--	--	--	--	--

BASS-CELLO

Fingerboard

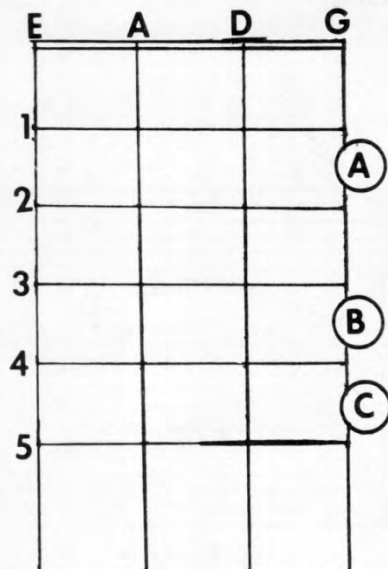
Open strings

Corresponding Notes

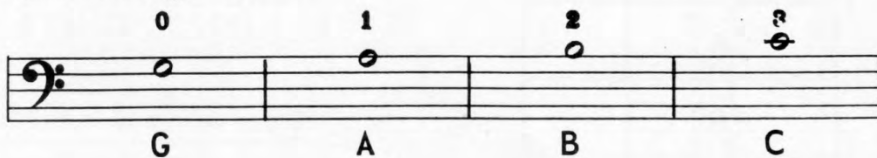
Fingerboard	Open strings	Corresponding Notes
	4 E 3 A 2 D 1 G	
	F B ^b E ^b A ^b	
	G ^b B E A	
	F [#] C F B ^b	
	G C F A [#]	
	A ^b D ^b G ^b B	
	G [#] C [#] F [#] B	
	A D G C	
	B ^b E ^b A ^b D ^b	
	A [#] D [#] G [#] C [#]	
	B E A D	
	C F B ^b E ^b	
	A [#] D [#] G [#] C [#]	
	D ^b G ^b B E	
	C [#] F [#] B E	
	D G C F	
	E ^b A ^b D ^b G ^b	
	D [#] G [#] C [#] F [#]	
	E A D G	

BASS - CELLO EXERCISES

To be used with Brač and Prim exercises pp. 14-15-16-17



First String "G"

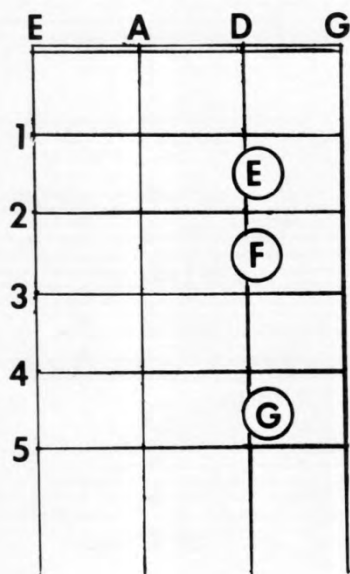


Note:

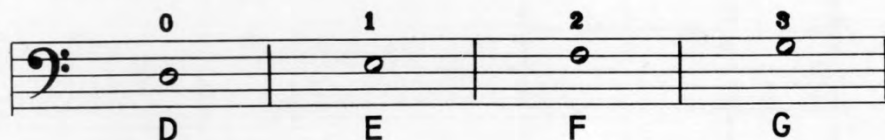
The numbers 0, 1, 2, 3 over the notes refer to the fingers used for cello playing. The bass player will use two, three or four fingers on every note, depending on the strength of the fingers of the player.

STARTING OUT

FIRST STRING "G"



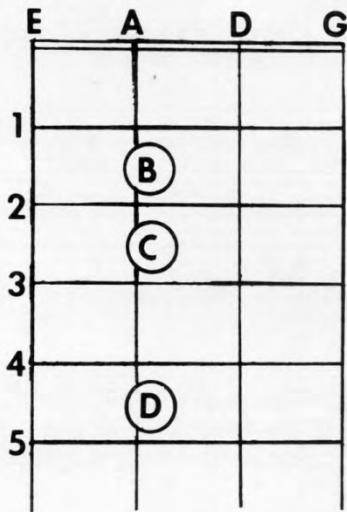
Second String "D"



PEASANT SONG

SECOND STRING "D"

BASS - CELLO EXERCISES



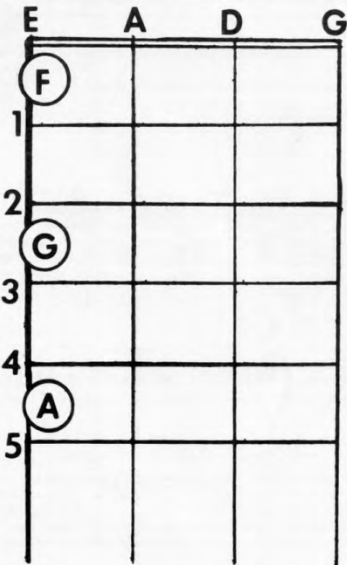
THIRD STRING "A"

Musical notation for the third string "A" exercise. The staff shows four notes: A (fret 0), B (fret 1), C (fret 2), and D (fret 3). The notes are circled.

THIRD STRING "A"

JOLLY FINGERS

Musical notation for the "JOLLY FINGERS" exercise on the third string. The piece is in 4/4 time. The first staff shows the melody with fingerings: 0 0 1 2 0 1 2 3 2 0 1 1 1. The second staff shows the bass line with fingerings: 2 2 2 3 2 1 2 0 3 3 2 1 0 0 0.



FOURTH STRING "E"

Musical notation for the fourth string "E" exercise. The staff shows four notes: E (fret 0), F (fret 1), G (fret 2), and A (fret 3). The notes are circled.

FOURTH STRING "E"

THE STEAMBOAT

Musical notation for the "THE STEAMBOAT" exercise on the fourth string. The piece is in 4/4 time. The first staff shows the melody with fingerings: 2 0 2 0 2 0 0 2 0 1 2 3 1 1. The second staff shows the bass line with fingerings: 3 1 3 1 3 1 1 3 3 2 1 0 0 0.

BASS-CELLO-BUGARIJA

(to be used with page 18)

Time Signature - 3/4

Key **C**

PLAYING LESSON #1

Melody in 3/4 time

Cello

Bass

Bugarija

count 1 2 3

count 1 2 3

count 1 2 3

G7 **C** **G**

(2nd String)

D G D G

Key "C"

time signature - 2/4

RUNNING WILD

Cello

Bass

Bugarija

count 1 & 2 &

count 1 & 2 &

count 1 & 2 &

G **C** **G**

G7 **C**

BASS—CELLO—BUGARIJA

PLAYING LESSON #2

(to be used with page 19)

Key **G**

POLKA IN TWO PARTS

Cello **Allegro**

Musical score for "Polka in Two Parts" in G major, 2/4 time, Allegro. The score is arranged for Cello, Bass, and Bugarija. It consists of two systems. The first system has three staves: Cello (bass clef), Bass (bass clef), and Bugarija (treble clef). The second system also has three staves: Cello (bass clef), Bass (bass clef), and Bugarija (treble clef). The Bugarija part includes chord markings: G, D7, G, G, D7, G in the first system, and D, A7, D, D, A7, D in the second system. The Cello part in the second system is labeled "Key of 'D'".

BLEDI MJESEC (Pale Moon)

Cello

Cello part for "Bledi Mjesec" in 3/4 time. The staff shows a sequence of notes: dotted half, half, dotted half, half, dotted half, half, quarter, quarter, quarter, quarter.

Bass

Bass part for "Bledi Mjesec" in 3/4 time. The staff shows a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Bugarija

Bugarija part for "Bledi Mjesec" in 3/4 time. The staff shows a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Chord markings C and D_m are present above the staff.

Cello

Cello part for "Bledi Mjesec" in 3/4 time. The staff shows a sequence of notes: dotted half, half, dotted half, half, dotted half, half, quarter, quarter, quarter, quarter.

Bass

Bass part for "Bledi Mjesec" in 3/4 time. The staff shows a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Bugarija

Bugarija part for "Bledi Mjesec" in 3/4 time. The staff shows a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Chord markings G7, F, G, C are present above the staff. The piece ends with first and second endings (I and II).

BASS—CELLO—BUGARIJA

PLAYING LESSON #3

(to be used with page 20)

Andante

POLETILE BELE VILE

old folk song

Cello

Cello staff for Poletile Bele Vile, 3/4 time signature, key of B-flat major. The staff contains a melodic line with notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

Bugarija

F B^bF F C F C

Bugarija staff for Poletile Bele Vile, 3/4 time signature, key of B-flat major. The staff contains a rhythmic accompaniment with notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

Bass

Bass staff for Poletile Bele Vile, 3/4 time signature, key of B-flat major. The staff contains a rhythmic accompaniment with notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

Cello staff for Poletile Bele Vile, 3/4 time signature, key of B-flat major. The staff contains a melodic line with notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

F B^bF F C F

Bugarija staff for Poletile Bele Vile, 3/4 time signature, key of B-flat major. The staff contains a rhythmic accompaniment with notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

Bass staff for Poletile Bele Vile, 3/4 time signature, key of B-flat major. The staff contains a rhythmic accompaniment with notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

Allegretto

SVE SU CURE LIJEPE

old folk song

Cello

Cello staff for Sve su Cure Lijepe, 2/4 time signature, key of B-flat major. The staff contains a melodic line with notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

Bugarija

E^b A^b E^b B^b

Bugarija staff for Sve su Cure Lijepe, 2/4 time signature, key of B-flat major. The staff contains a rhythmic accompaniment with notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

Bass

Bass staff for Sve su Cure Lijepe, 2/4 time signature, key of B-flat major. The staff contains a rhythmic accompaniment with notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

Cello staff for Sve su Cure Lijepe, 2/4 time signature, key of B-flat major. The staff contains a melodic line with notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

B^b E^b

Bugarija staff for Sve su Cure Lijepe, 2/4 time signature, key of B-flat major. The staff contains a rhythmic accompaniment with notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

Bass staff for Sve su Cure Lijepe, 2/4 time signature, key of B-flat major. The staff contains a rhythmic accompaniment with notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

BASS—CELLO—BUGARIJA THE 6/8 TIME SIGNATURE

(to be used with page 21)

The One - Two March

Cello

Bugarija Una Corda (One string)

Bass

The musical score is written for three instruments: Cello, Bugarija (Una Corda), and Bass. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into several systems. The first system shows the initial melodic lines for each instrument. The second system introduces a bass line with a steady eighth-note pattern and chord symbols (G, D, G, D) above the Bugarija staff. The third system continues the bass line and adds more complex chord symbols (D, G, G7, C, G, C) to the Bugarija part. The fourth system features a double bar line and repeat signs, with first and second endings marked 'I' and 'II' above the Cello staff. The piece concludes with a final double bar line.

STUDY IN TRIPLETS

Musical score for 'Study in Triplets' in 4/4 time, key of D major. The score is divided into four measures. The instruments and their parts are:

- BRAC PRIM:** Treble clef, playing eighth notes and quarter notes with triplet markings.
- CELLO:** Bass clef, playing eighth notes and quarter notes with triplet markings.
- BUG:** Treble clef, playing eighth notes with triplet markings. Chord symbols G, D, and G are placed above the staff.
- BASS:** Bass clef, playing eighth notes and quarter notes with triplet markings.

TRIPLETS

Diagram illustrating the definition of a triplet. It shows four examples of musical notation on a five-line staff:

- A single eighth note.
- A single quarter note.
- A group of three eighth notes beamed together, with a '3' below the beam.
- A group of three quarter notes beamed together, with a '3' below the beam.

A TRIPLET IS A GROUP OF THREE NOTES PLAYED IN THE USUAL TIME OF TWO SIMILAR NOTES ...

PARTITURA – SCORE

RUKAVICE

Allegretto

(KOLO FROM SLAVONIJA)

Arranged by
Walter W. Kolar

Bisernica

The score is arranged for a large ensemble. It begins with a first system containing staves for I and II (likely strings), Brac (Brass), III (likely strings), Cello, Bug. (Bugles), and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto'. The first system is marked with a forte (*f*) dynamic. The second system, which is the main body of the piece, features dynamics ranging from fortissimo (*ff*) to mezzo-forte (*mf*) and forte (*f*). The Bugle part includes chordal accompaniment with notes G, D, G, A, D in the first system and C, G, D, G, A, D in the second system. The score concludes with a double bar line and repeat dots.

PARTITURA

Sinoč Pade Gusti Mrak

Arr. Walter W. Kolar

I

mf

II

mf

Celo

mf

Bugarija

G G G G

mf

Bass

mf

mf

mf

mf

D D G G

mf

PARTITURA

Igraj Kolo

Arr. Walter W. Kolar

The first system of the musical score consists of five staves. The top staff is for the first violin, the second for the second violin, the third for the cello, the fourth for the bugarija, and the fifth for the bass. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked with a forte *f* dynamic. The bugarija staff includes chord markings: G, G, D, and G. The bass staff includes a 7 (chordal 7th) marking.

The second system of the musical score consists of five staves. The top staff is for the first violin, the second for the second violin, the third for the cello, the fourth for the bugarija, and the fifth for the bass. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked with a forte *f* dynamic. The bugarija staff includes chord markings: C, G, D, and G. The bass staff includes a 7 (chordal 7th) marking. The system concludes with repeat signs (double dots) at the end of each staff.

THE TAMBURITZA FAMILY

The tamburitza family is comprised of nine different instruments:

Brač I – most often plays the lead or melody parts in an orchestration; comparable to a first violin in a symphonic orchestra.

Brač II – usually plays the second or harmony part to the first brač; comparable somewhat to the second violin.

Brač III – “rounds out” the harmony arrangement of an orchestration; plays counter-melodies and sometimes doubles on the cello part; adds depth and fullness to an ensemble; comparable to a viola.

Bisernica I (Prim I) – often doubles on the lead or melody parts, aiding the first brač; used for counter-melodies and obligato parts; can be composed to a flute or piccolo; being high-pitched, adds color and brilliance to any ensemble.

Bisernica II (Prim II) – usually plays a second or harmony to the bisernica, aiding in giving brilliance to any ensemble.

Bisernica III (Prim III) – helps to “round out” and give fullness to the prim section; sometimes plays counter-melodies with brač III, or by itself.

Bugarija – used primarily to establish rhythm in any group; aids in giving depth and fullness as a result of playing all of the strings on the instrument at one time; often can completely control the tempo of a group; usually plays “off the beat,” or “after beat,” in the rhythm structure.

Cello – its depth of tone and bass-like quality make this an excellent transition instrument between the low tones of the bass and the higher tones of the brač; gives added richness and depth to the group; often plays “running” counter-melodies; comparable to its cello counter-part in the symphonic ensemble.

Bass – the basic foundation of any group, giving the full rich tones needed for depth and strength, and controlling, along with the bugarija, the necessary rhythm and tempo; usually plays “on the beat” in the rhythm structure.

The Tamburitza in the Group or Orchestra

There was a time when one tamburitza instrument was used alone, to either accompany a song or kolo. This was the "samica." Today, the tendency is to have more than one of the tamburitza instruments playing together in groups, combos, or orchestras. Thus, it is important that each particular tamburitza instrument assume a very definite role within the

group. One can readily see the importance of choosing carefully the instrumentation for various size groups. Sometimes, it is not possible to adhere completely to the set rule because of the lack of proper instruments, or size of the students, or possibly some other reason. Generally, however, the following can be suggested:

TRIO (three members) – Brač I, bugarija and cello.

QUARTET (four members) – Brač I, brač II, bugarija and bass.

QUINTET (five members) – Brač I, brač II, cello, bugarija and bass.

SEXTET (six members) – Brač I, brač II, bisernica, cello, bugarija and bass.

OCTET (eight members) – Add brač III and kontrašica to the sextet.

SMALL ORCHESTRA (twelve members) – 2 brač I, 2 brač II, brač III, 2 bisernica, 2 kontrašica, cello, bugarija and bass.

LARGE ORCHESTRA (twenty members) – 3 brač I, 3 brač II, 2 brač III, 2 bisernica, 2 kontrašica, 2 bisernica III, 2 cello, 2 bugarija and 2 bass.

It would be well to become accustomed to giving the assembled group its proper title. Generally, the following categories can be considered:

Tamburitza GROUP or COMBO – three to eleven members, inclusive.

SMALL TAMBURITZA ORCHESTRA – twelve to eighteen members.

LARGE TAMBURITZA ORCHESTRA – nineteen or more members.

Common Musical Signs and Terms

TEMPO: (time – speed)

Accelerando (Accel.) – gradually faster or increasing in speed

Adagio – Slow; slower than andante

Allegretto – Lively, but not too fast

Allegro – Fast

Andante – moderately slow

Largo – Very slow

Meno mosso – A steady slower speed

Moderato – Moderate in time

Piu mosso – A steady faster speed

Presto – Very fast

Rallentando (Rall.) – Gradually slower

Ritard (Ritardando) (Rit.) – Gradually slower

Vivace – Faster than allegro

DYNAMICS: (Volume of tone)

Crescendo (Cresc.) – Gradually louder

Diminuendo (Dim.) – Gradually softer

Forte (f) – Loud

Fortissimo (ff) – Very loud

Fortississimo (fff) – Extremely loud

Mezzo-forte (mf) – Rather loudly

Mezzo-piano (mp) – Rather softly

Piano (p) – Softly

Pianissimo (pp) – Very soft

Pianississimo (ppp) – Extremely soft

Sforzando (sf – sfz) – Strong accent or emphasis

STYLE: (Special interpretation)

Animato – With spirit or animation

A Tempo – In the original time

Cantabile – In a singing style

Dolce – Sweetly, softly

Espressivo – With expression

Legato – Smoothly and connected

Maestoso – Majestically

Staccato – Detached, short, crisp, non-legato, separated (.)

OTHERS:

Da Capo (D.C.) – From the beginning

Dal Segno (D.S.) – Go back to the sign (X)

Fine – The end

Hold (☞) – To hold or sustain or prolong the time of a note or rest

Octave (8va) – Eight tones, higher or lower as indicated

Solo – A composition or passage for a single voice or instrument, with or without accompaniment.

SPECIAL TERMS

AKORD – chord; harmony between two, three or four tones
BRZO – fast
CIGAN – gypsy
DIRIGENT – director or conductor
DRMEŠ – national shaking dance of Croatia
DRUŠTVO – a group, society, choir
DUR – major key
GLAS – voice or sound
GLAZBA – music
GLAZBALO – musical instrument
GUSLE – violin; one-stringed instrument played with a bow, used primarily to accompany epics.
HIMNA – hymn or church song; patriotic song of a nation or people
HITRO – very fast
IGRA – a dance (usually Serbian)
KOLO – the national circle dance of the Yugoslav
KORAČNICA – a march usually in 4/4 or 6/8 tempo
KRAJ – the end
MOL – minor key
NARODNA – national or people's
PARTITURA – an orchestral score
PJESMA – a song
PJEVATI – to sing
PLES – a dance (usually Croatian)
POLAGANO – quietly and slowly
POLKA – a lively dance in 2/4 tempo
SVI – all
SVIRATI – to play music
TAMBURA – the tamburitza instrument
TAMBURAŠ – tambura player
TREMOLO – rapid up and down movement in picking over the strings in order to produce a sustained tone
VALCER – a dance in 3/4 tempo; waltz
ZBOR – a group, society, choir
ŽIVO – very lively
ZVUK – sound, tune, note

Geographical Names to be Familiar With

CROATIA

POSAVINA
ZAGORJE
MEDJUMURJE
SRIJEM
PODRAVINA
PRIGORJE
SLAVONIJA
DALMACIJA

SERBIA

VOJVODINA
ŠUMADIJA

SLOVENIA

PREKMURJE
GORENSKO
DOLENSKO
BELOKRAJNO

BOSNIA

SARAJEVO

CRNA GORA

MONTENEGRO

MACEDONIA

SKOPJE

(Names of Rivers) Vardar, Morava, Danube, Sava