Some of the Bitov tunes taught by Vassil Bebelekov & Marcus Moskoff

To their many students

In Memory of Vassil Bebelekov (1960 – 2016)

Vassil Bebelekov, beloved husband, adoring father, cherished son, loving brother, gracious friend, generous teacher, and master musician passed away suddenly on July 31, 2016 in Mendocino, CA, where he was performing and teaching at Lark Camp. Always loving, encouraging, supporting, and challenging his family, friends, students, and colleagues, Bati Vasko brought out the best in us. The songs in this booklet are a small part of Vassil's wonderful legacy to the community.

In honor of Vassil, here is a glimpse into his life and legacy:

A pillar of the global Bulgarian community and true bearer of the living Bulgarian heritage, his musical legacy impacted countless students and peers. Born in the Rhodope mountain town of Devin, he was inspired to a life of folk music by village traditions and his grandfather, who played kaba gajda, a low pitched majestic sounding bagpipe specific to his home region in southern Bulgaria. Vassil joined Sto Kaba Gaida, an ensemble of 100 bagpipes, at age 11. He went on to graduate from the folk music school in Shiroka Luka, a special high school dedicated to preserving traditional music, songs, and dance. Vassil continued his musical education and graduated with honors from the Plovdiv Folk Music Conservatory, the highest level of traditional music education obtainable in Bulgaria.

Vassil toured with the well-known Ensemble Trakia throughout Europe, Asia, and the Middle East, appearing in more than 300 performances. He also performed and produced records, cassettes, and CDs during three seasons with the Philipopolis Ensemble and recorded extensively for National Radio Sofia and Radio Plovdiv. He taught at the Shiroka Luka Music School for many years, before immigrating to the United States.

Once in America, he served as a visiting professor in the Ethnomusicology Department at UCLA. He was a frequent teacher at the Eastern European Folklife Center's Balkan Music and Dance Workshops, on both the East and West coasts. Always a performer, he continued to participate in traditional Bulgarian music tours throughout the Americas with Sredets, Kef Orchestra, Bebelekovi Family, Trio Zulum, Bulgarika, and Grupa Maistori ensembles.

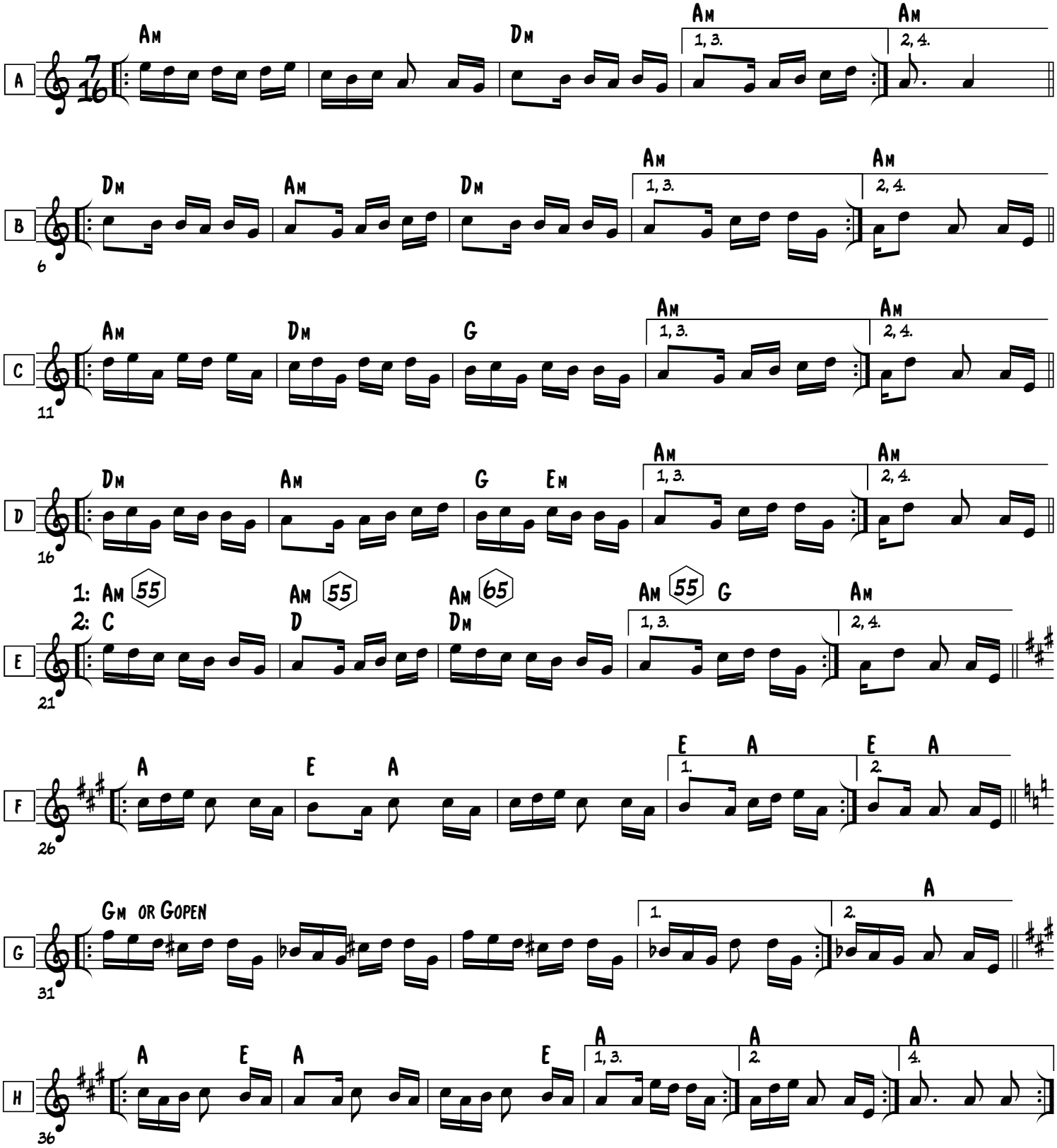
His consummate musicianship shown ceaselessly through his open heart and open mind, not to mention his exquisite playing. One of the greatest musicians many of us have ever met in any genre, he embodied his tradition with respect, bravery, innovation, humor, and inimitable soul. His work as a performer and educator brought Bulgarian traditional music into the hearts, souls, and hands of countless people, both in Bulgaria and in his adopted home here in the United States.

SEQUENCE: A-H, AB FINE

CHETVORNO

TR: DAVID HERNSTON, 2012

CHORDS: COPE



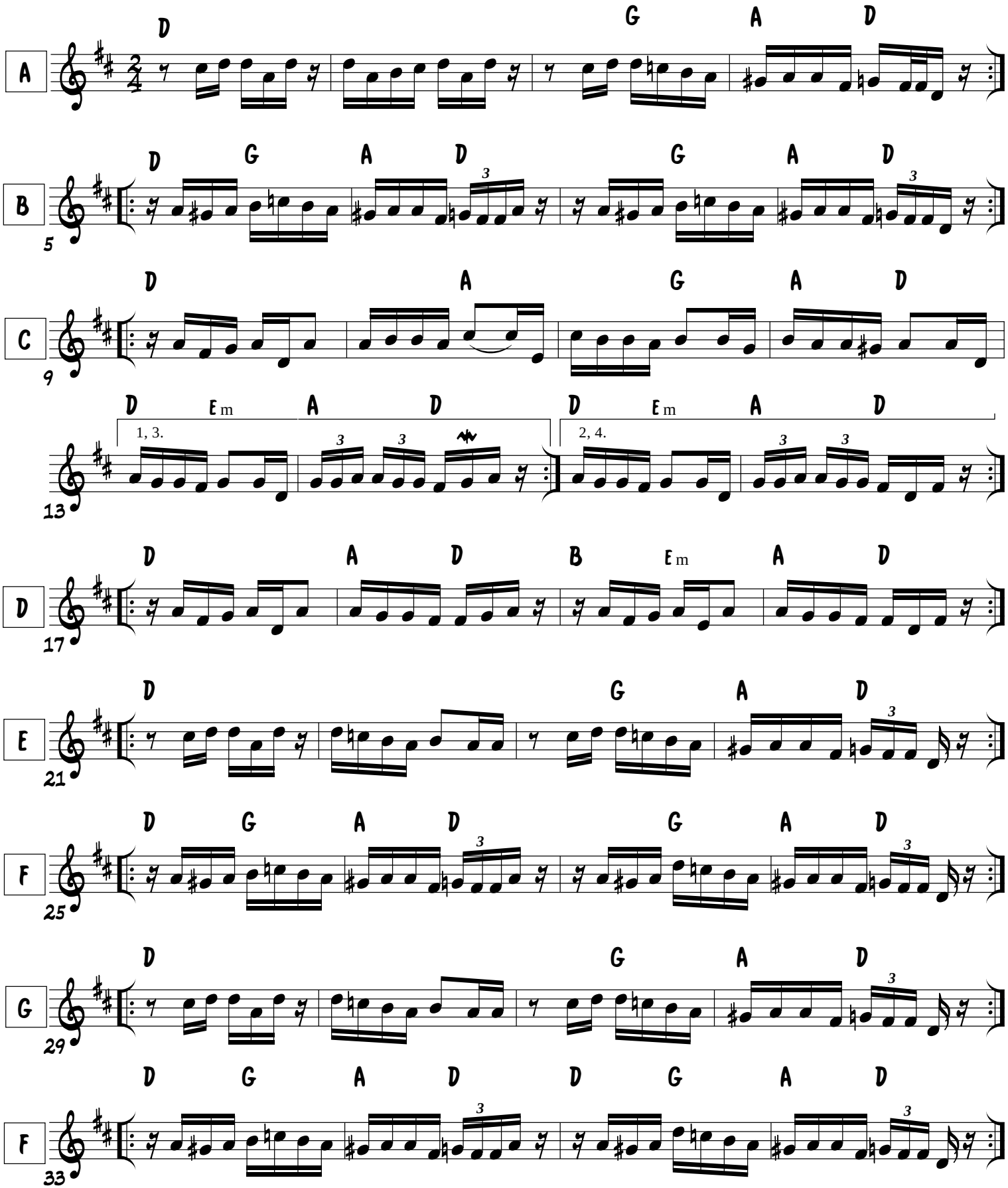
UPDATED: APRIL 10, 2022

ABAB...

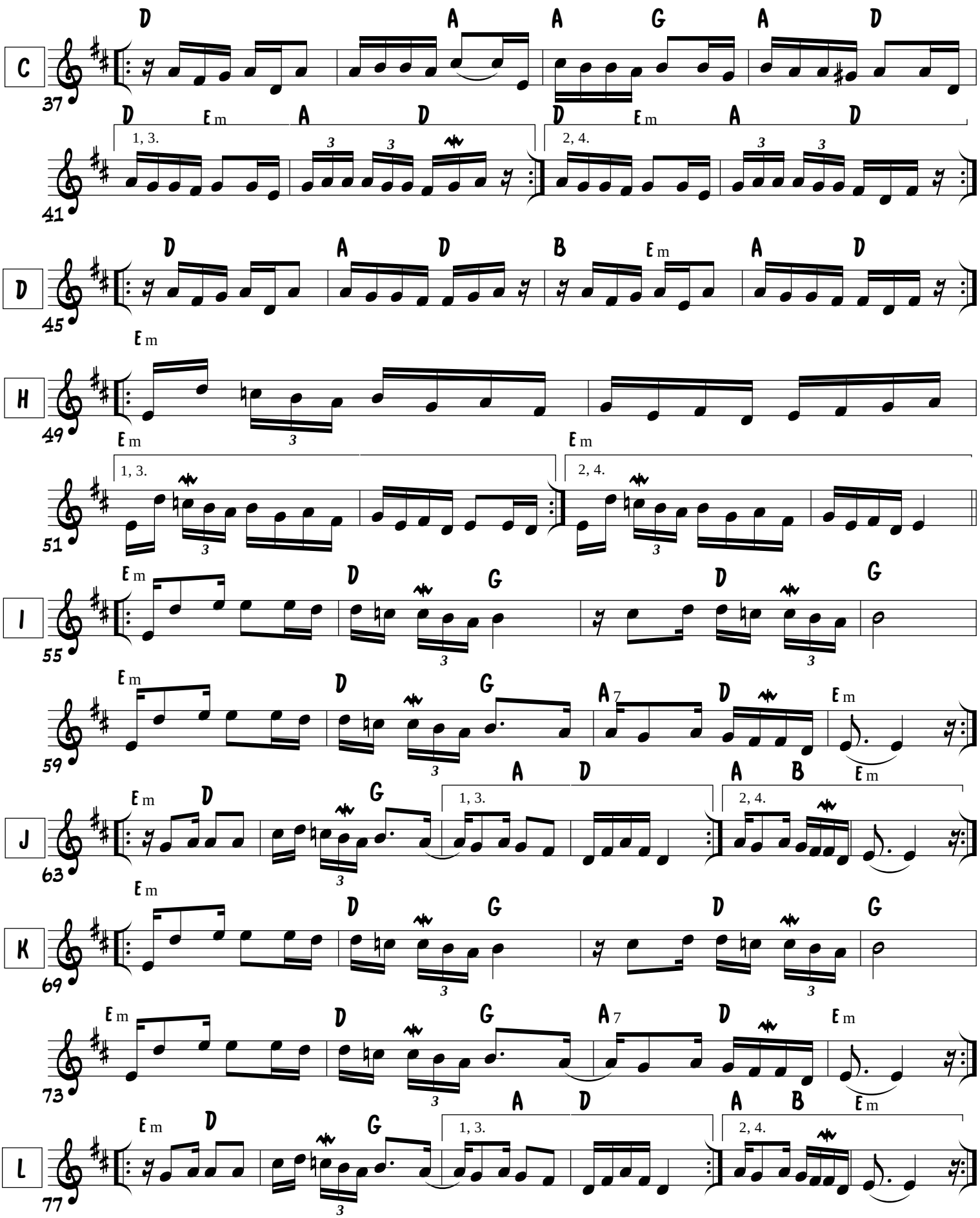
Chichovata

Taught by Vassil Bebelekov
& Georgi Petrov

Chart contributors:
David Johnson, Linda, Joyce

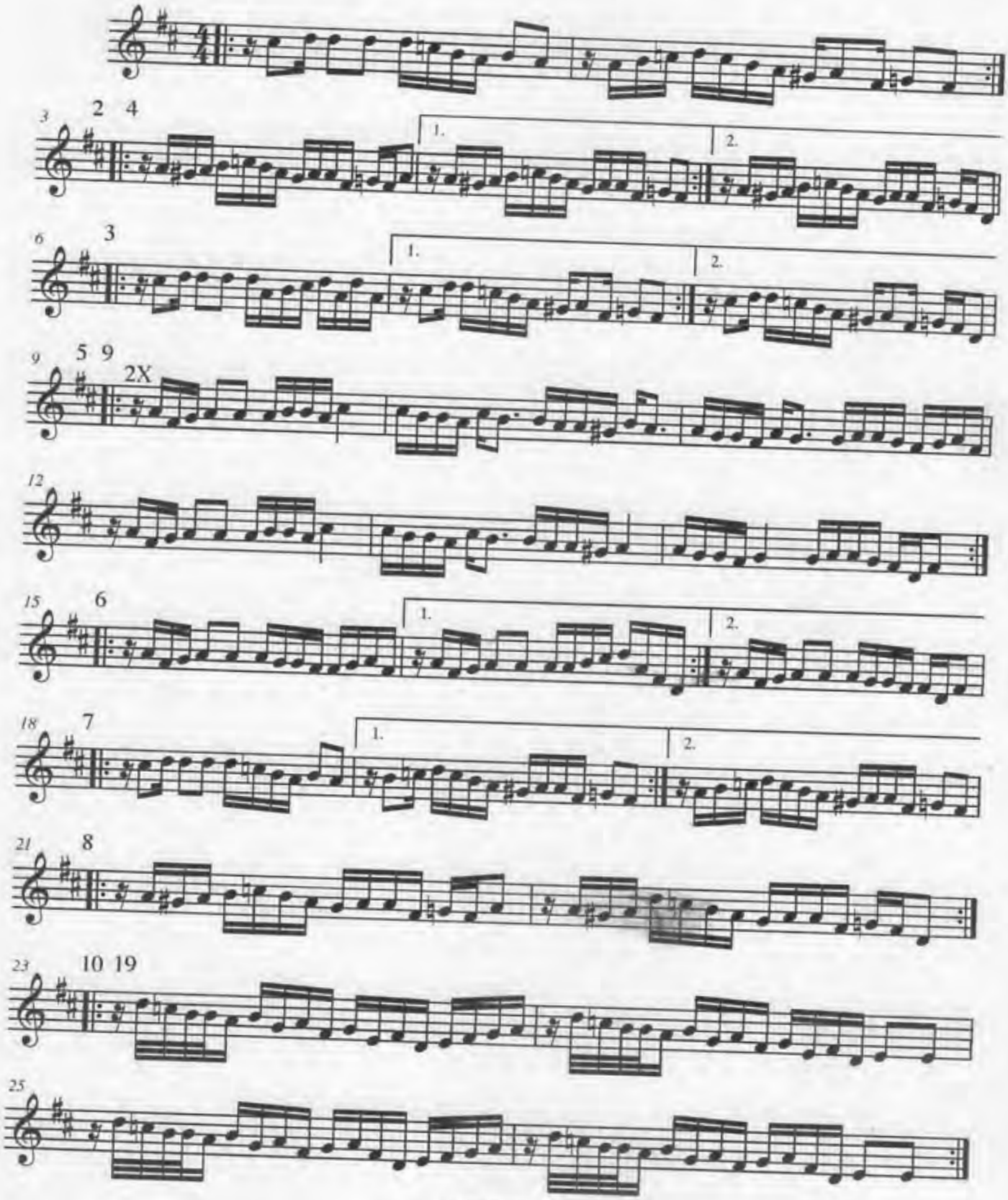


Updated: January 17, 2021


C
37
D A A G A D
D Em A D
1, 3.
D Em A D
2, 4.
41
D
D A D B Em A D
45
H
Em
49
Em
1, 3.
Em
2, 4.
51
I
Em D G
55
Em D G A7 D Em
59
J
Em D G A D
1, 3.
A B Em
2, 4.
63
K
Em D G
69
Em D G A7 D Em
73
L
Em D G A D
1, 3.
A B Em
2, 4.
77

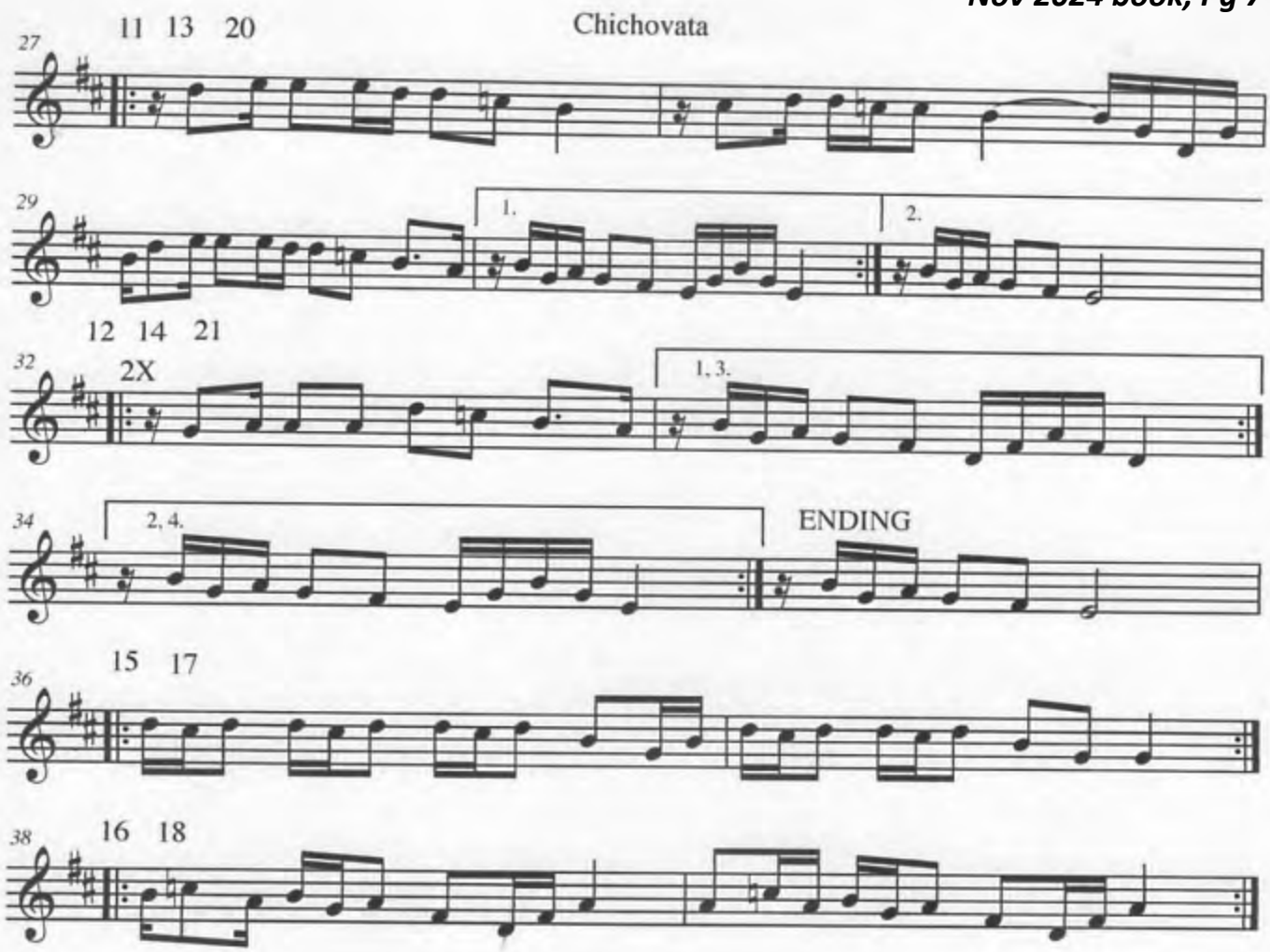
Chichovata

from Vasil Bebelekov



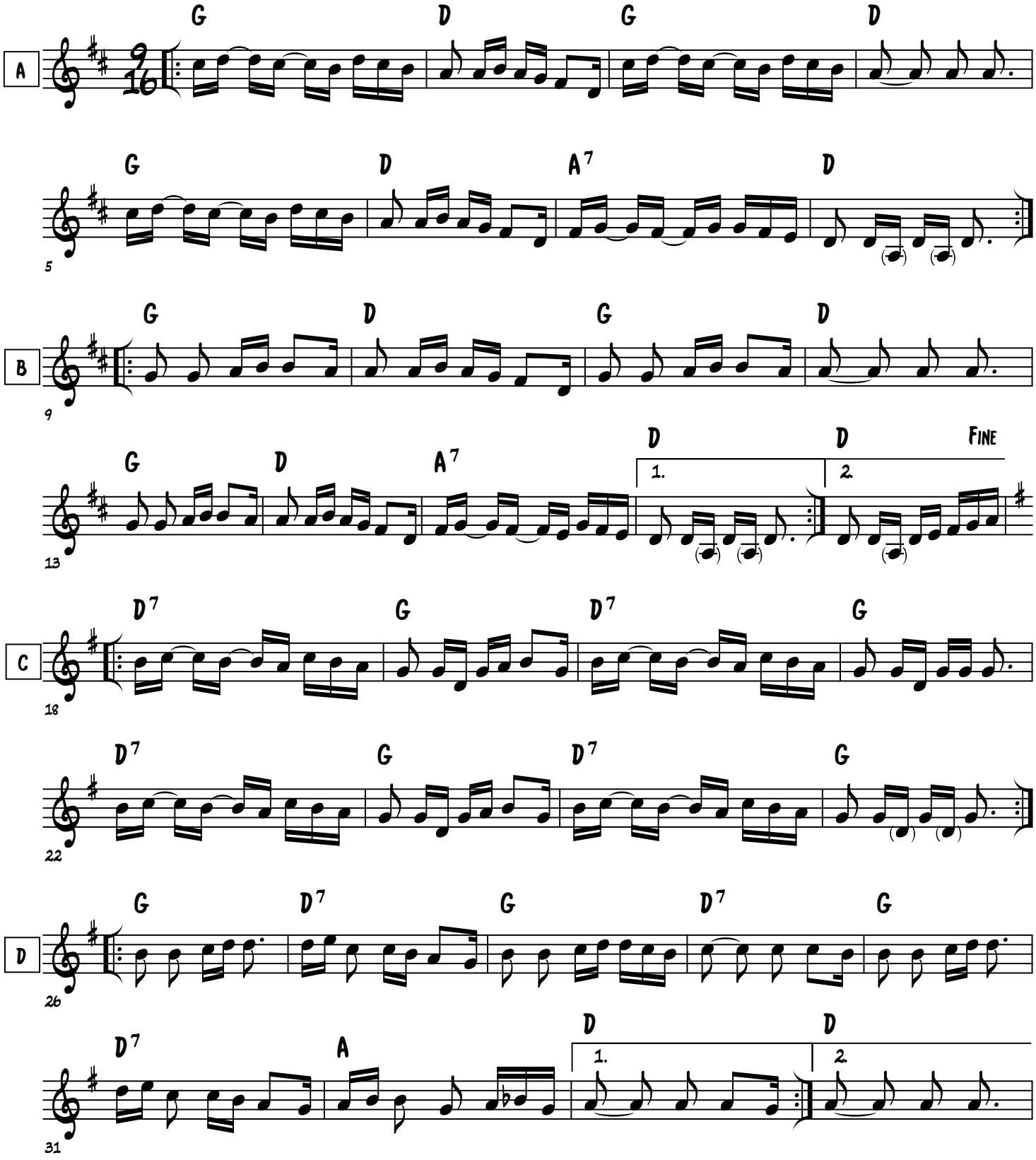
2/26/2010

Chichovata

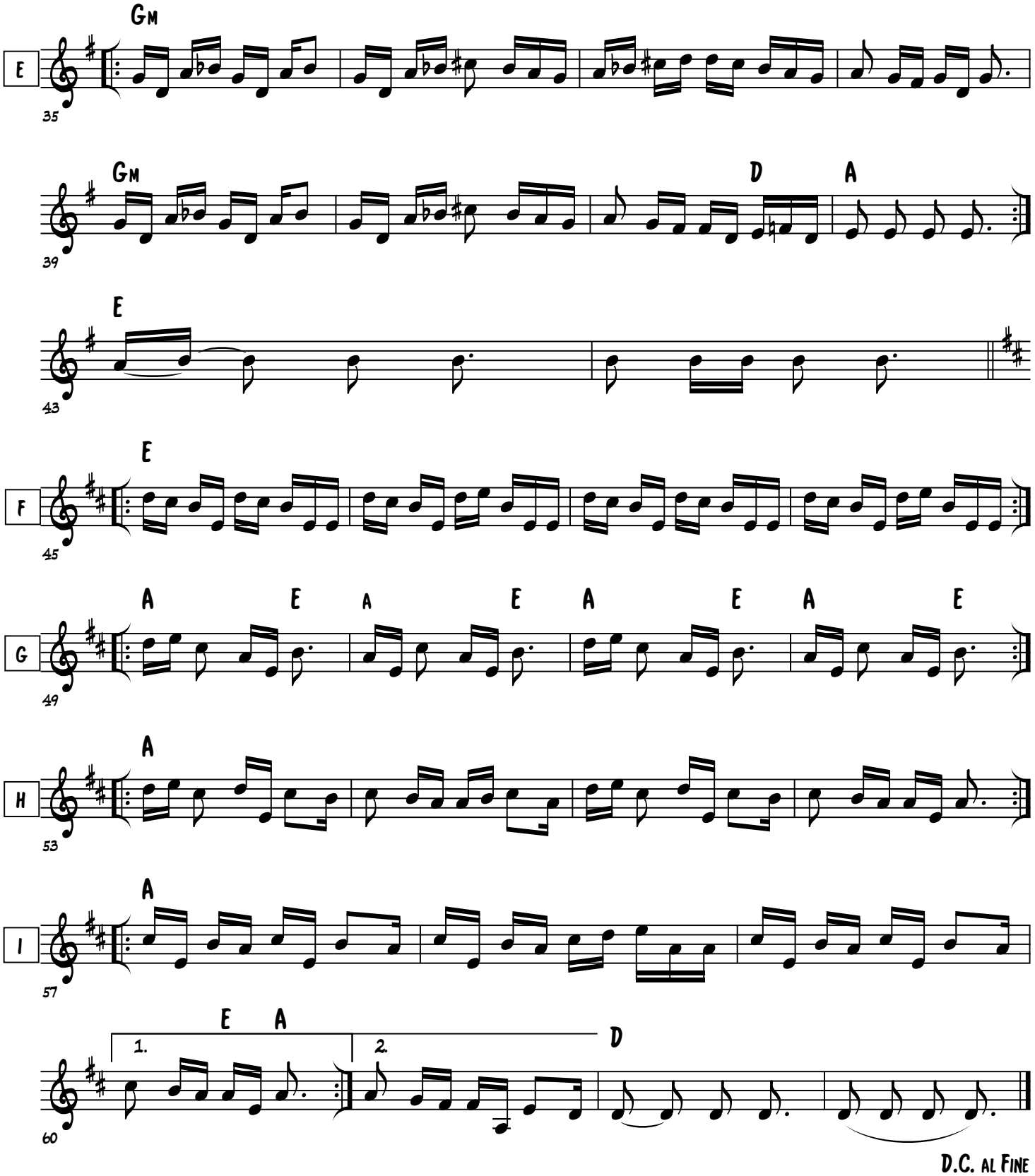


SEQUENCE:
ABAB, THEN STRAIGHT DOWN
THE PAGE, AB, FINE

DAJCHOVO HORO



Dajchovo Horo -- page 2



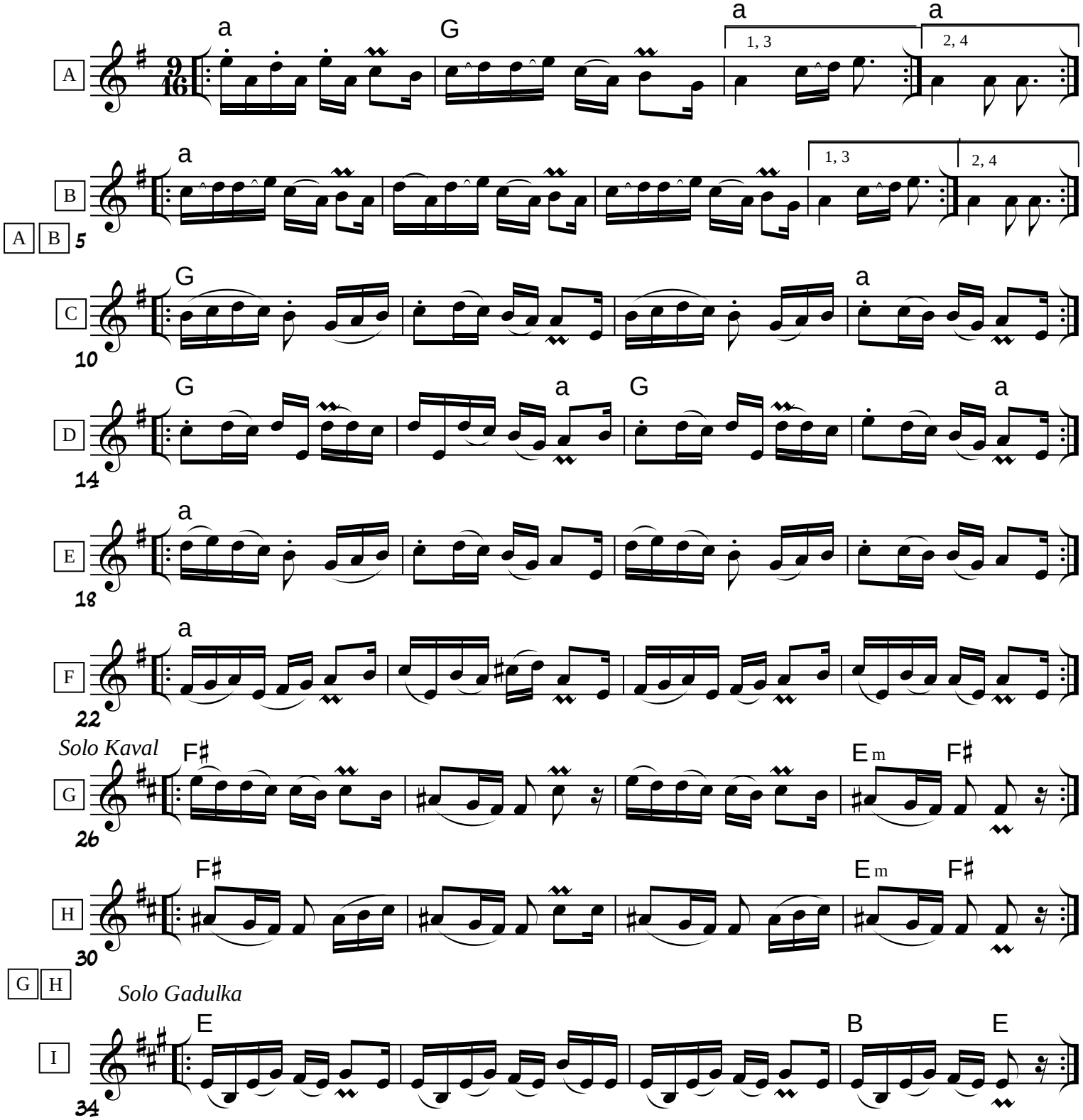
Updated: 2017.oct.29

Dajčovo Horo

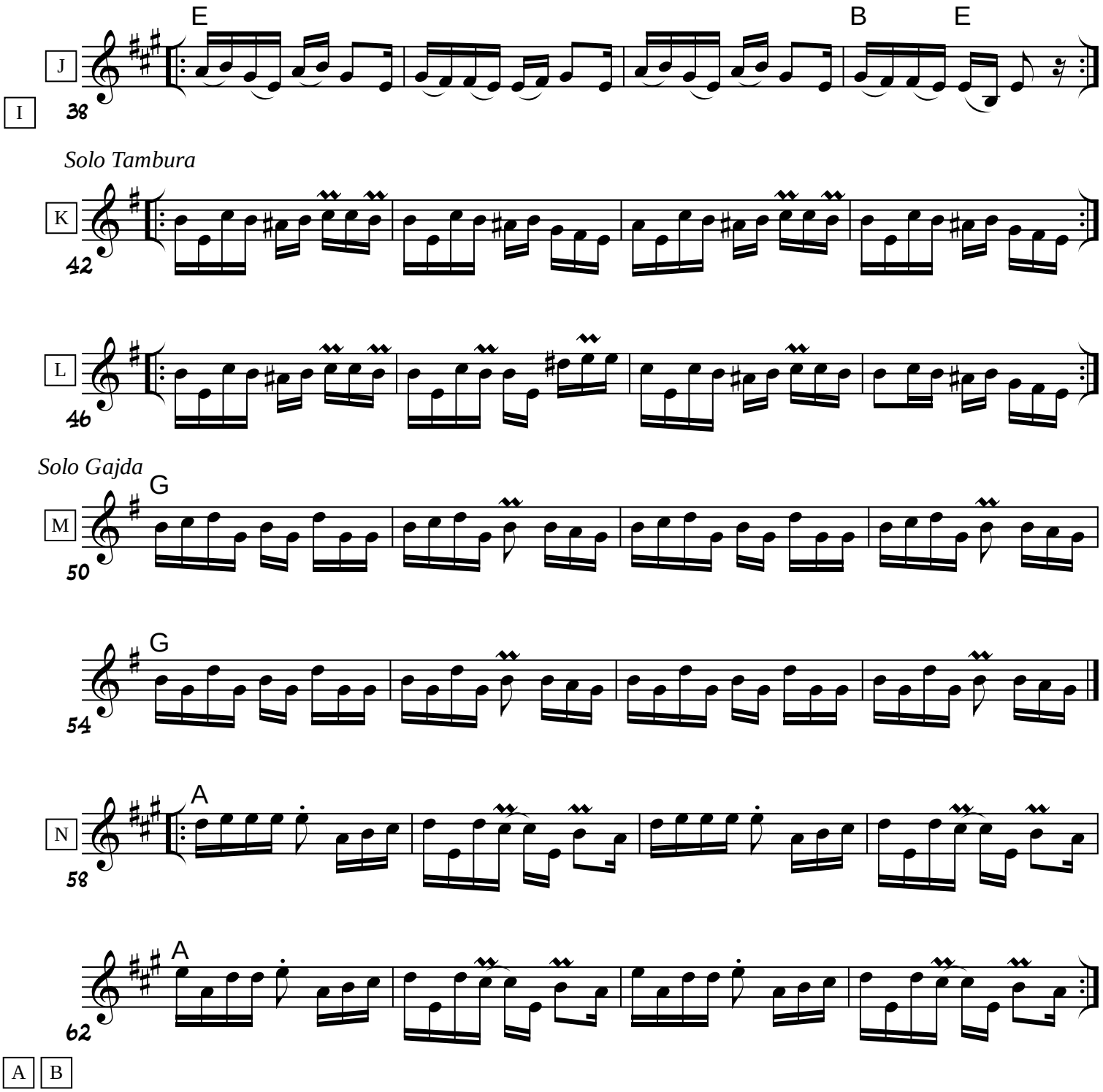
(Strandžanskata Grupa)

Gadulka: A & B one octave lower;
Tambura: K & L one octave higher

Mostly from Marcus' book, with some small changes.

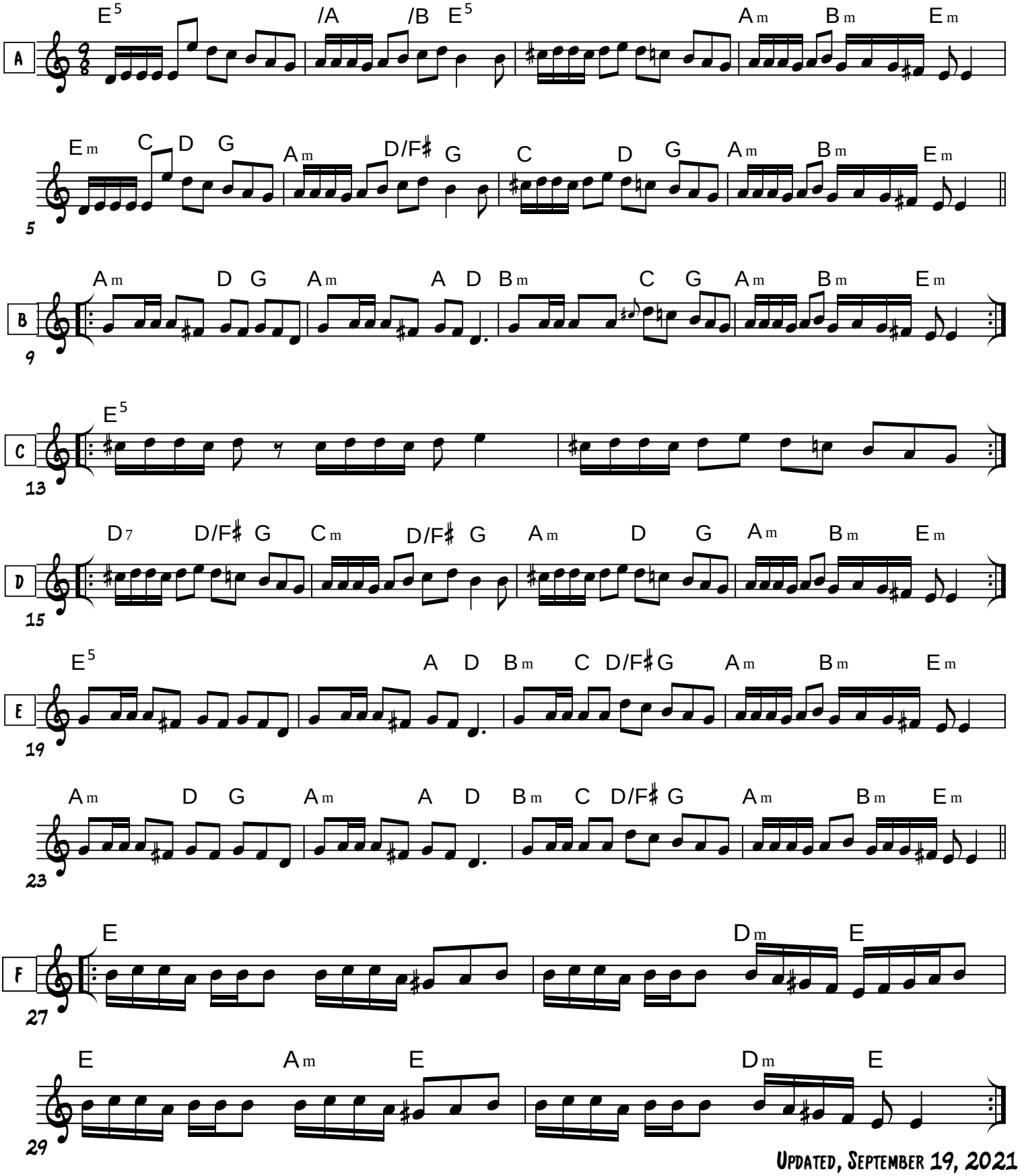


UPDATED: MARCH 1, 2021

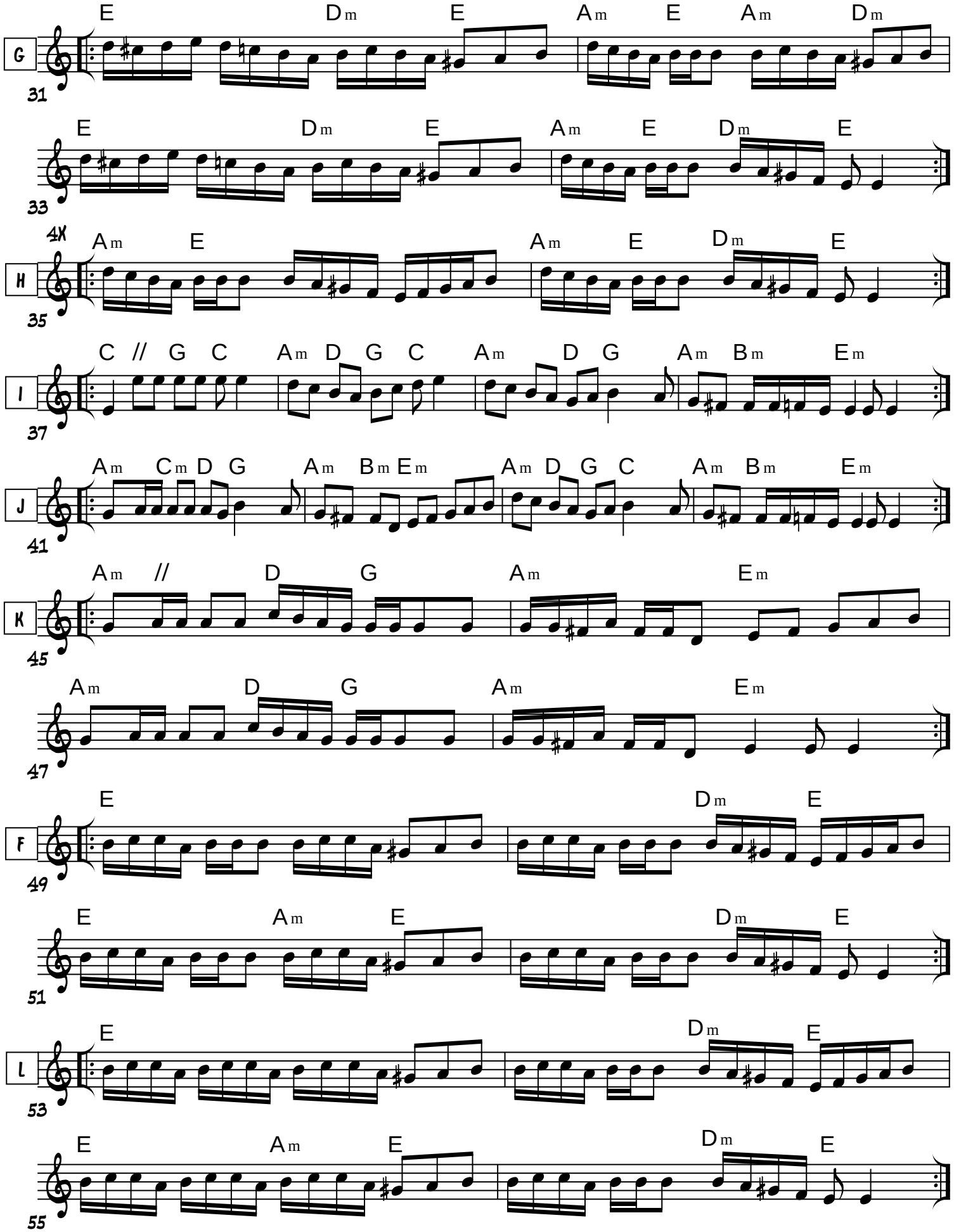

E
B
E
J
I
38
Solo Tambura
K
42
L
46
Solo Gajda
G
M
50
G
54
A
N
58
A
62
A
B

Djunguritsa

Pirin, Bulgaria
Arr: Vassil Bebelekov
Tr: Ryan Francesconi
Contributors: Victor & Linda



Updated, September 19, 2021


G
31
E Dm E Am E Am Dm
E Dm E Am E Dm E
33
H
4X
Am E Am E Dm E
35
I
C // G C Am D G C Am D G Am Bm Em
37
J
Am Cm D G Am Bm Em Am D G C Am Bm Em
41
K
Am // D G Am Em
45
Am D G Am Em
47
F
E Dm E
49
E Am E Dm E
51
L
E Dm E
53
E Am E Dm E
55

Sequence:
A-J 2x
AB Fine

Dragneva Tropanka

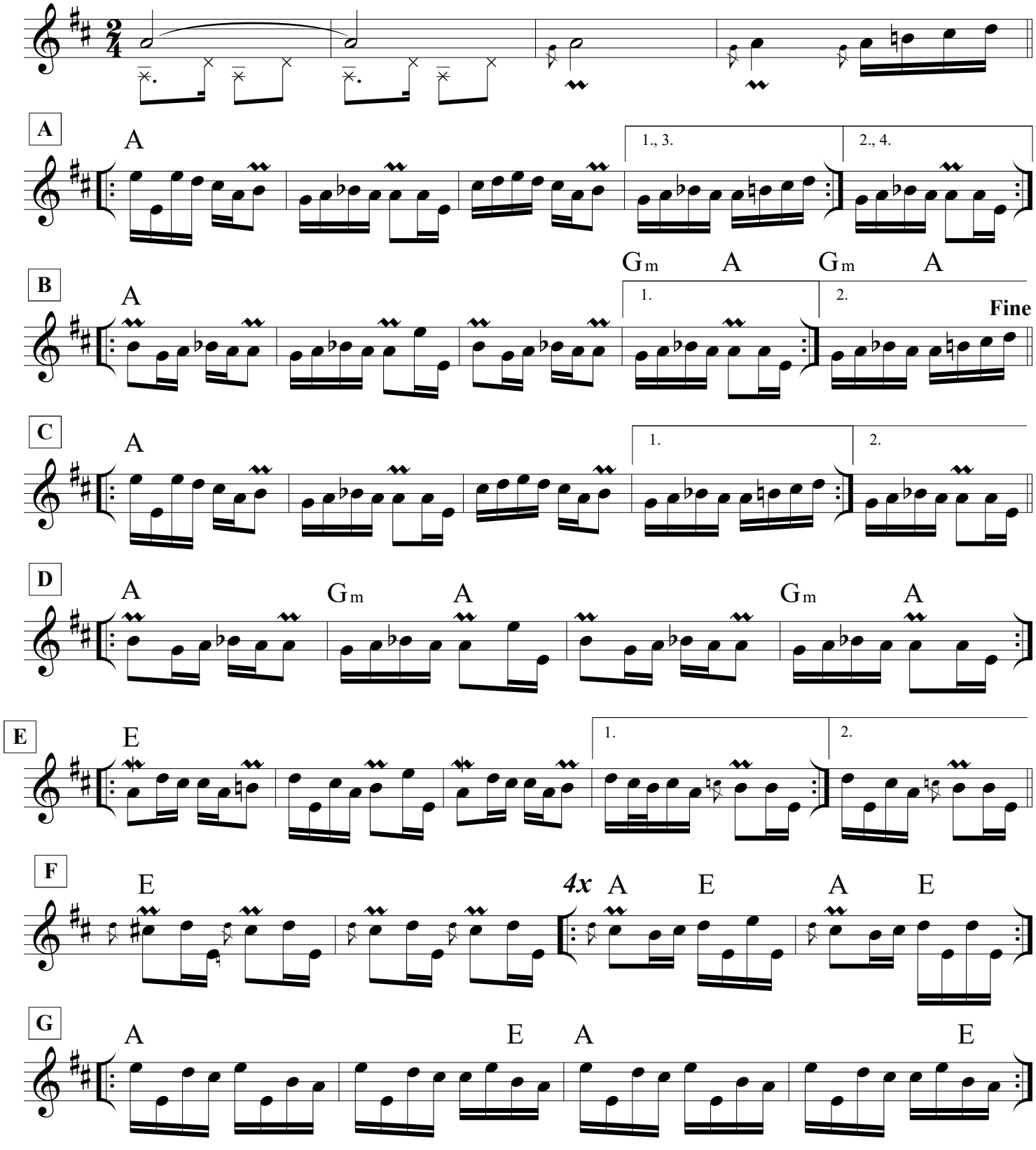
(orig. key a fourth higher)

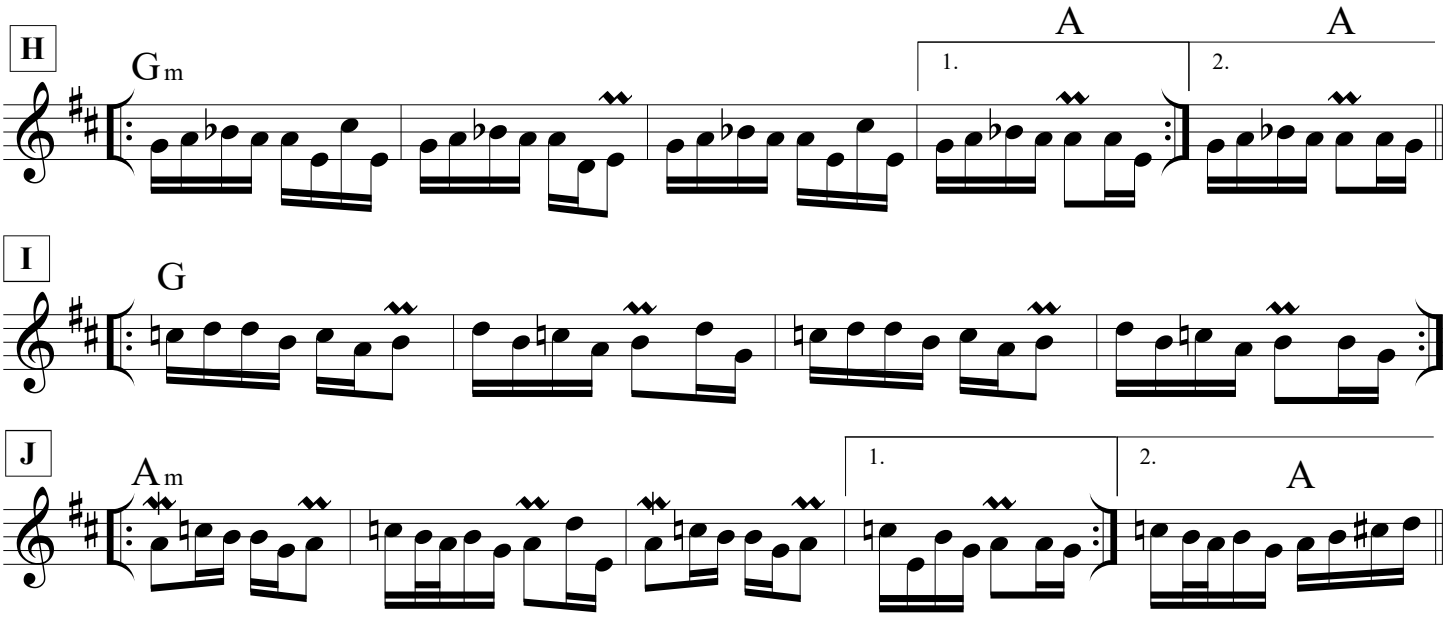
transcr. P. Yacono from
recording by Vassil Bebelekov
"From Generation to Generation")

♩ ≈ 100

Updated: Nov 10,2018

Intro -- gajda & tupan

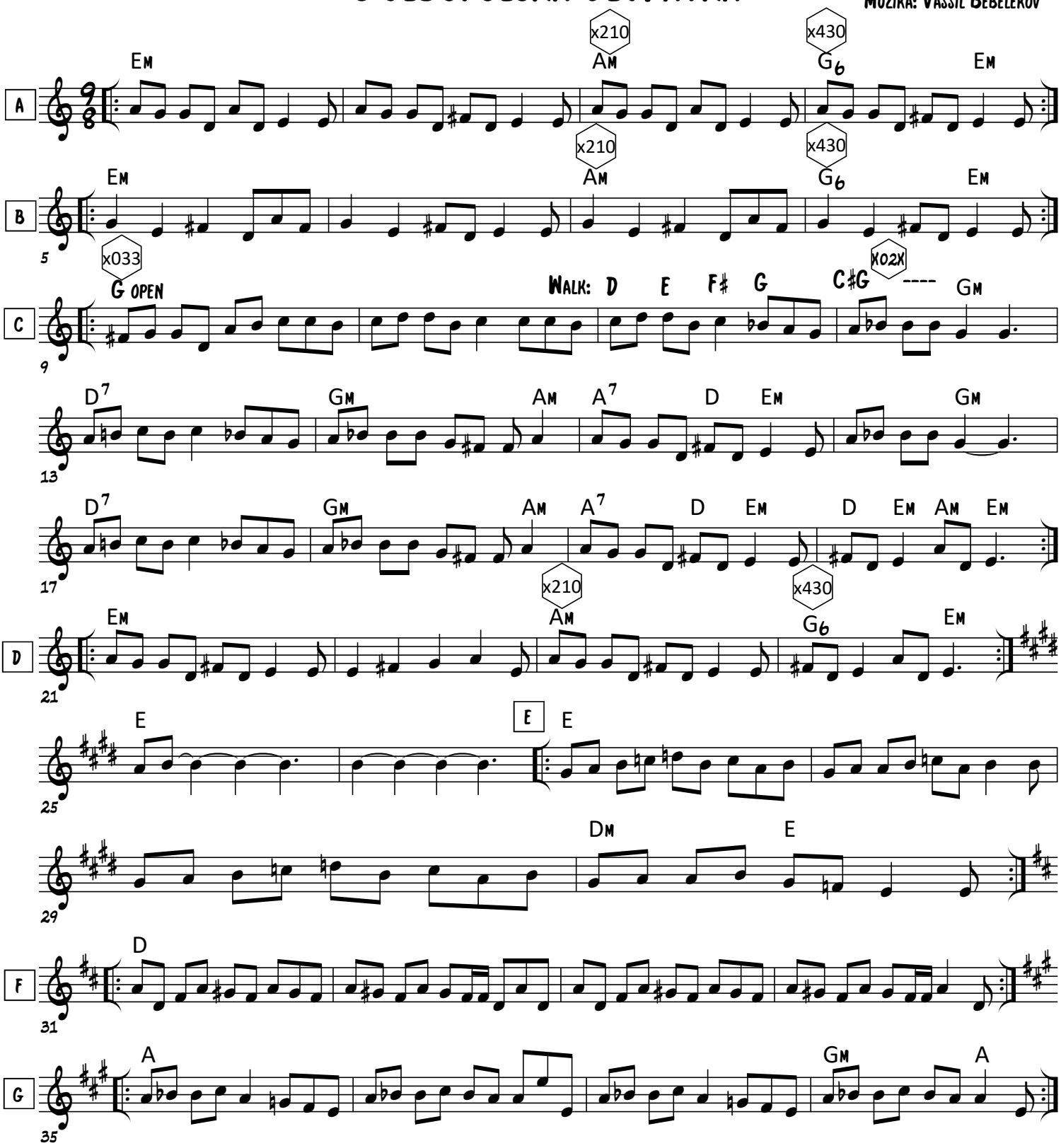



H
Gm
A
A
1.
2.
I
G
J
Am
1.
2.
A

Sequence: ABAB, C-G, AB fine

Dulgopolska devyatka

Muzika: Vassil Bebelekov

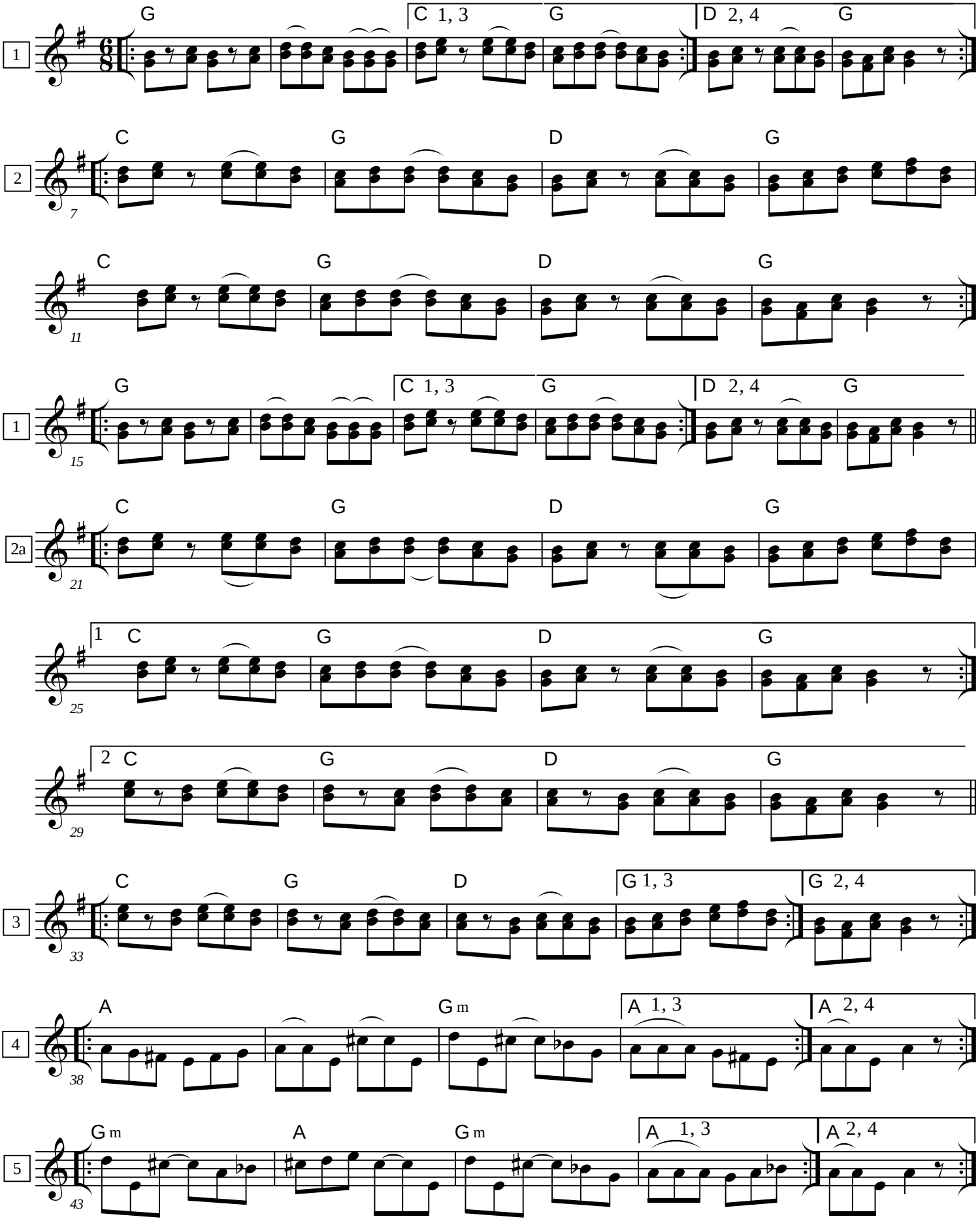


Updated: Feb 17, 2022

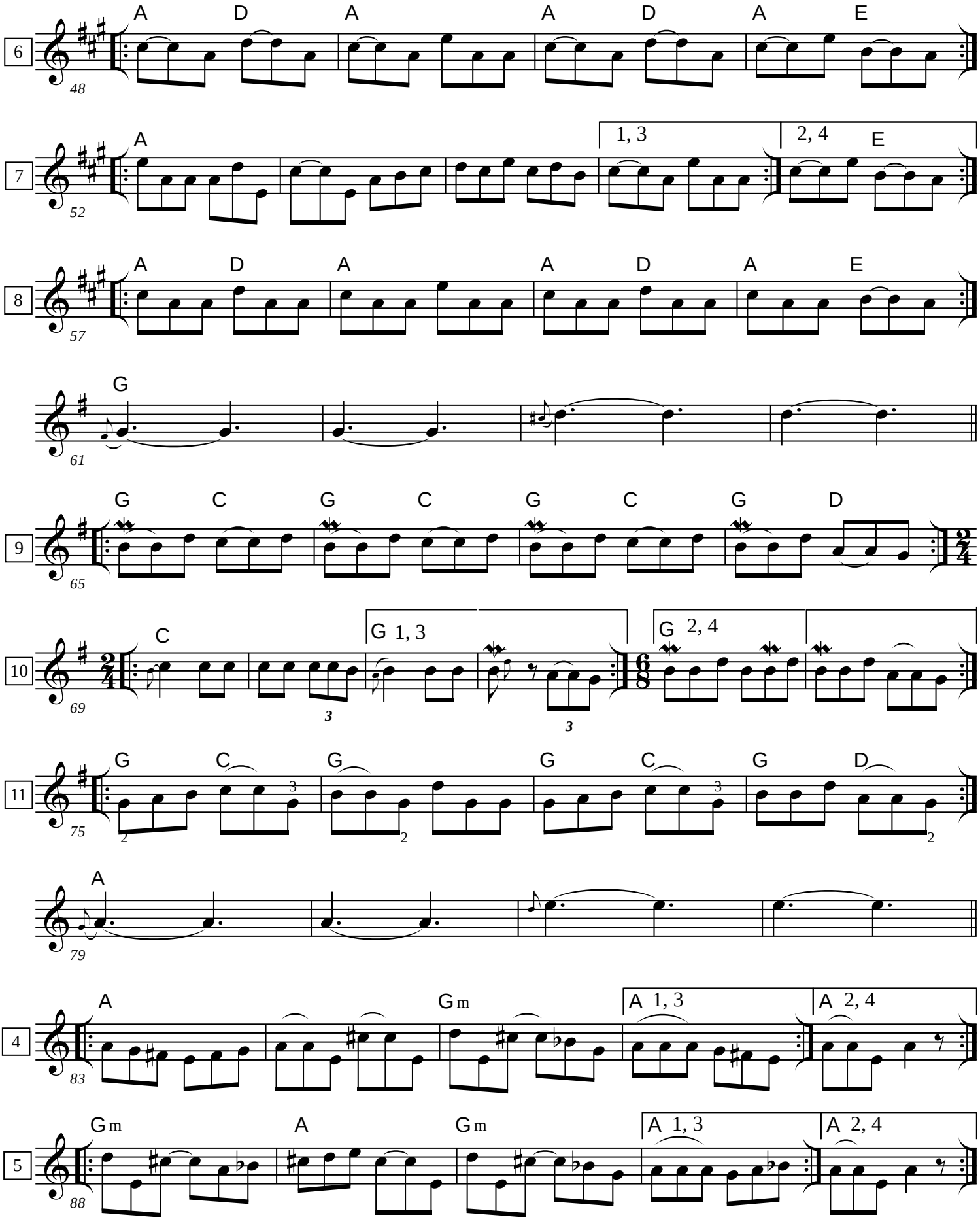
Updated: August 18, 2020

Georgi Petrov
Pravo Horo

Arranged by Georgi Petrov
based on Ibro Lolov melodies.
August 2009



Pravo Horo, page 2



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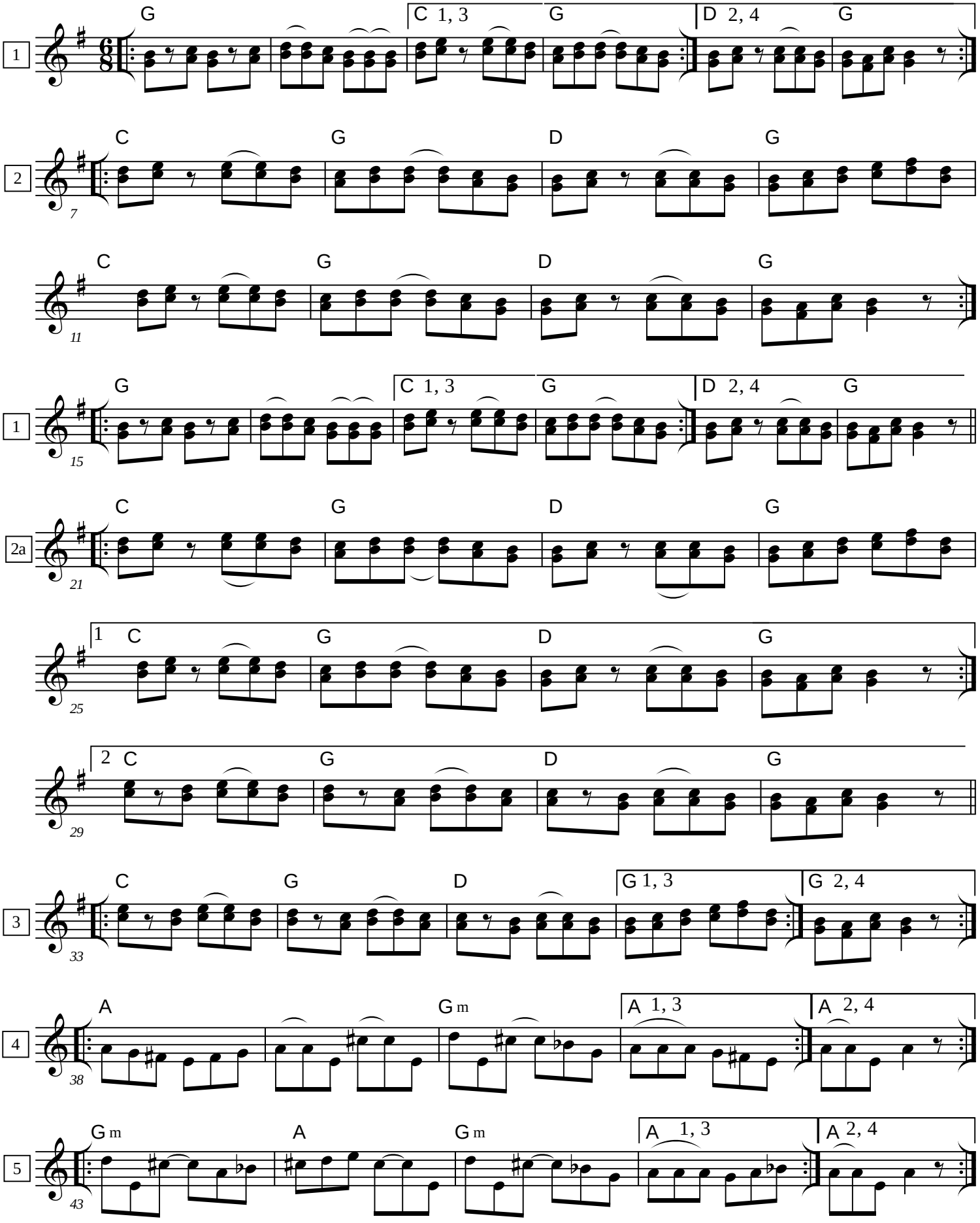
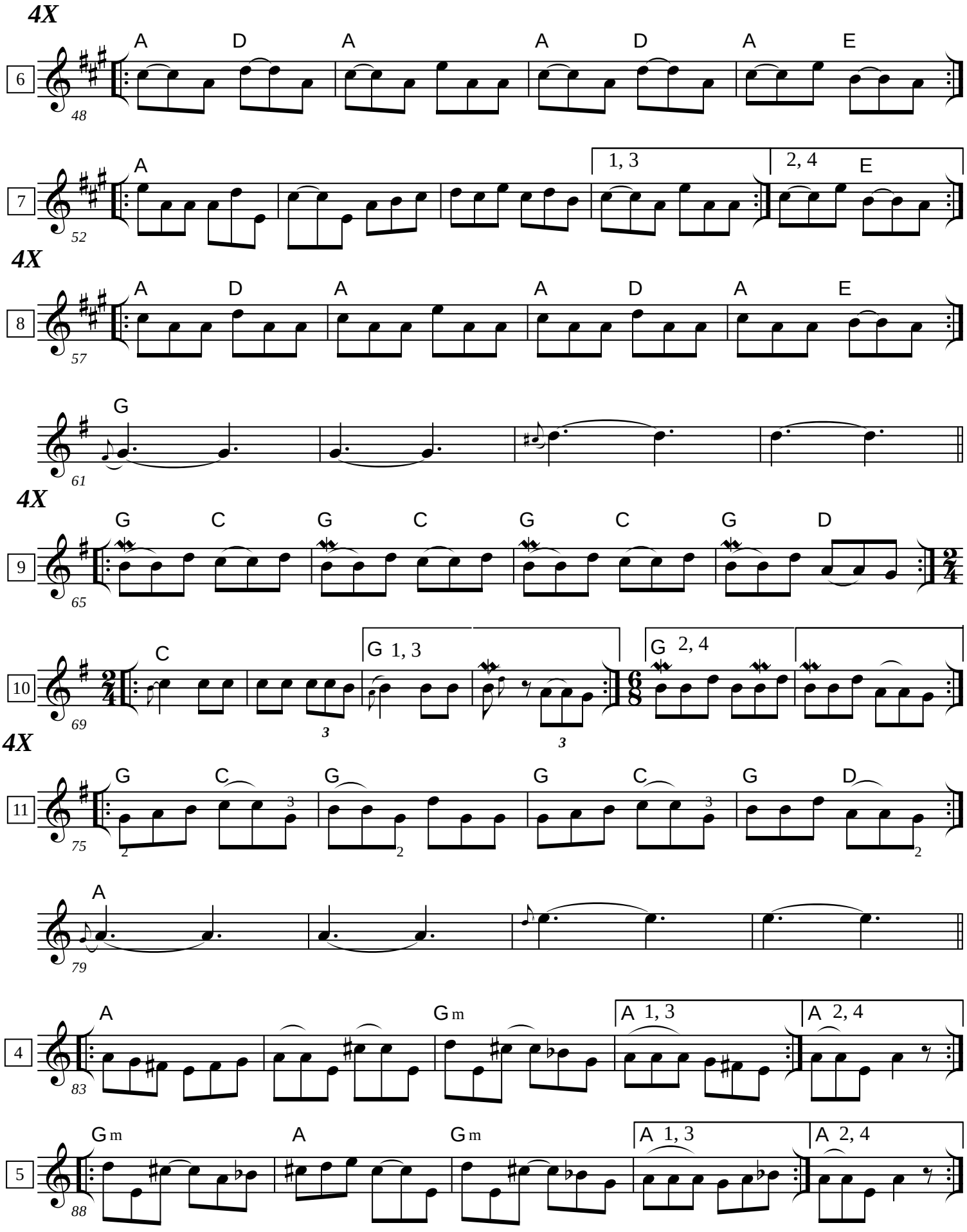
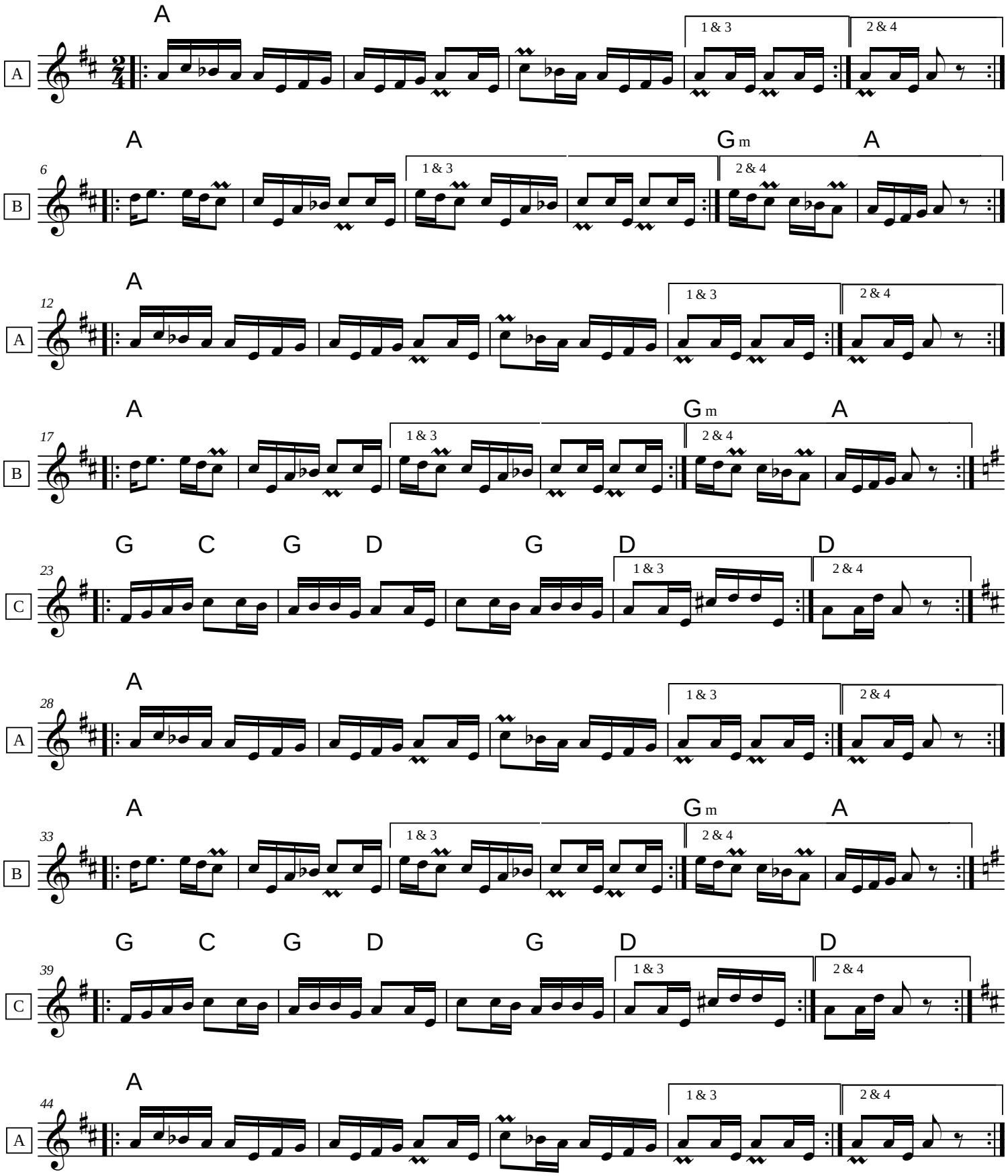


Pravo Horo, page 2



Graovsko Shopsko

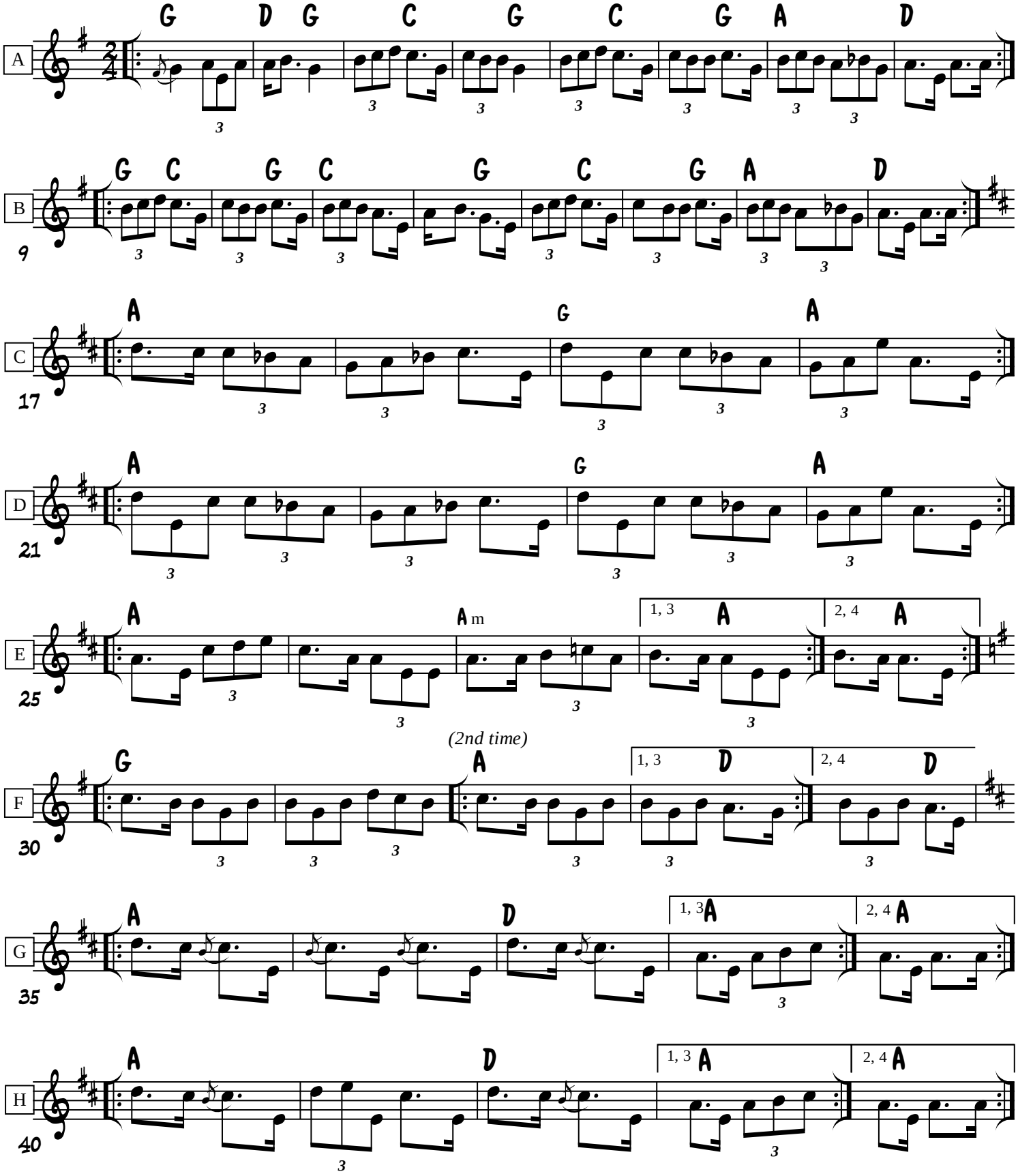
Mostly from a transcription by Marcus Moskoff



Graovsko/Shopsko Pravo Horo

(Folklore Ensemble from Gabra, Shope region)

from Marcus' book
used with permission



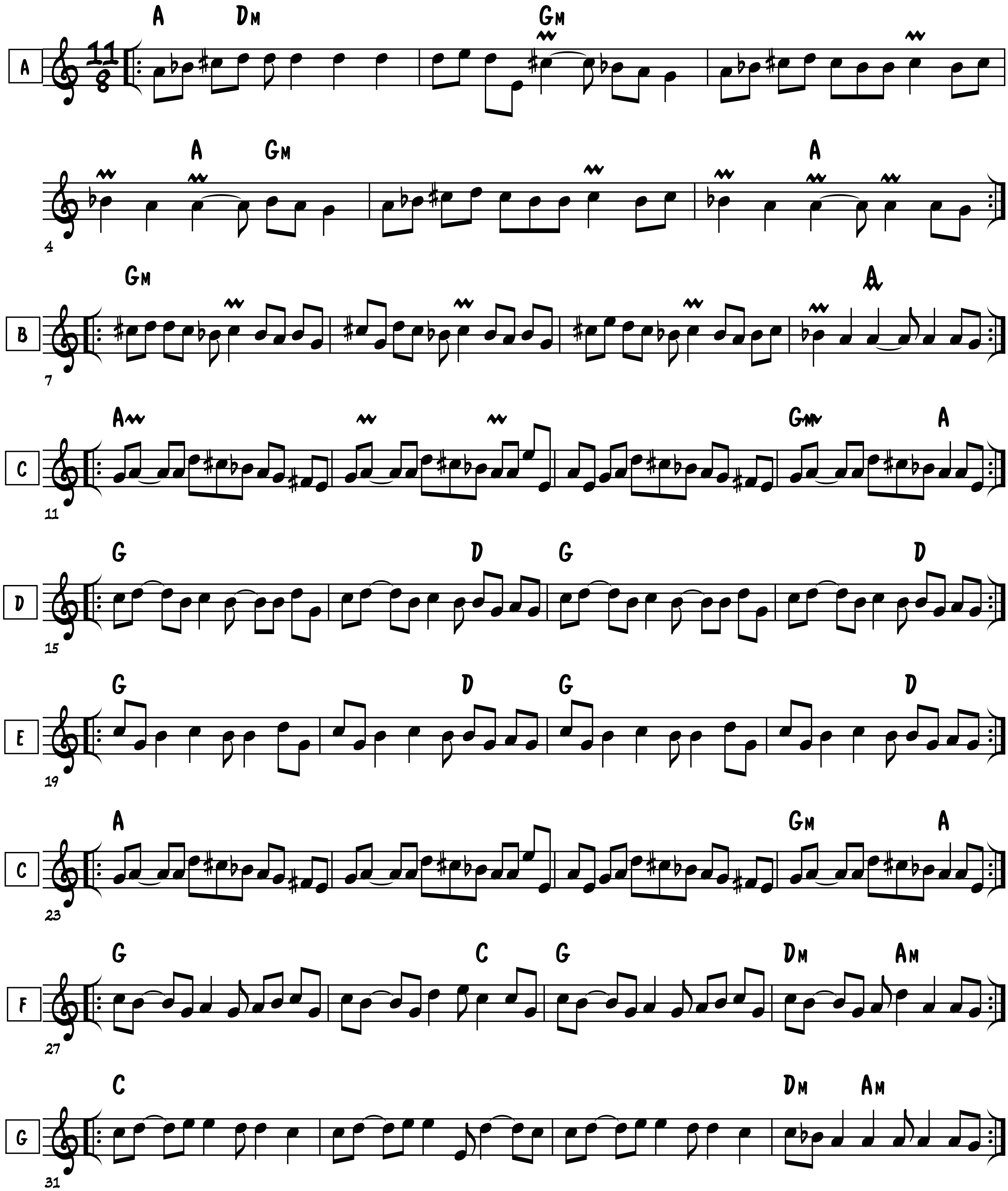
Updated: April 25, 2021

Updated: June 14, 2020

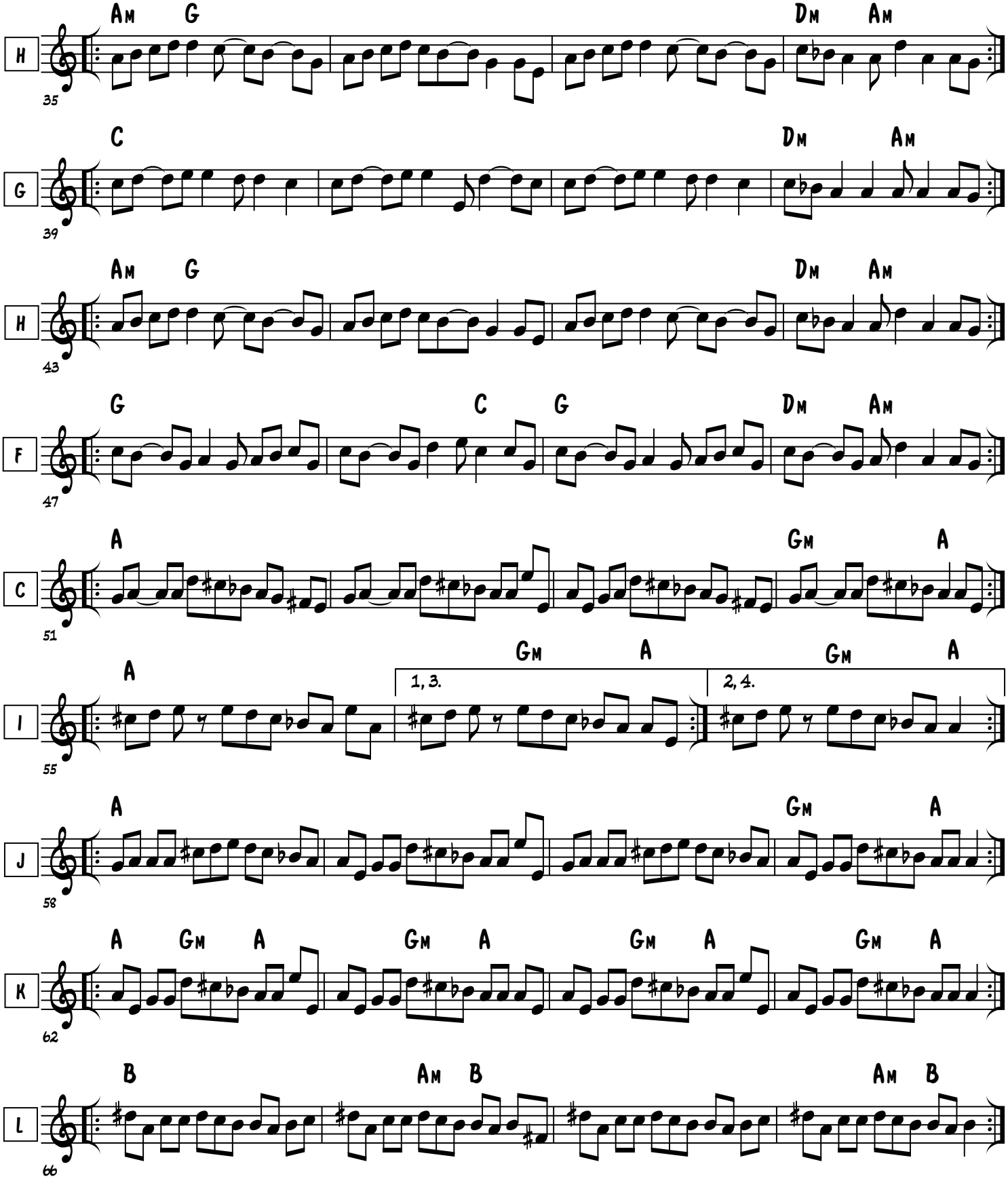
Kopanica

Vassil Bebelekov
Mendocino 2001 & 2003

Sequence:
ABAB, to end



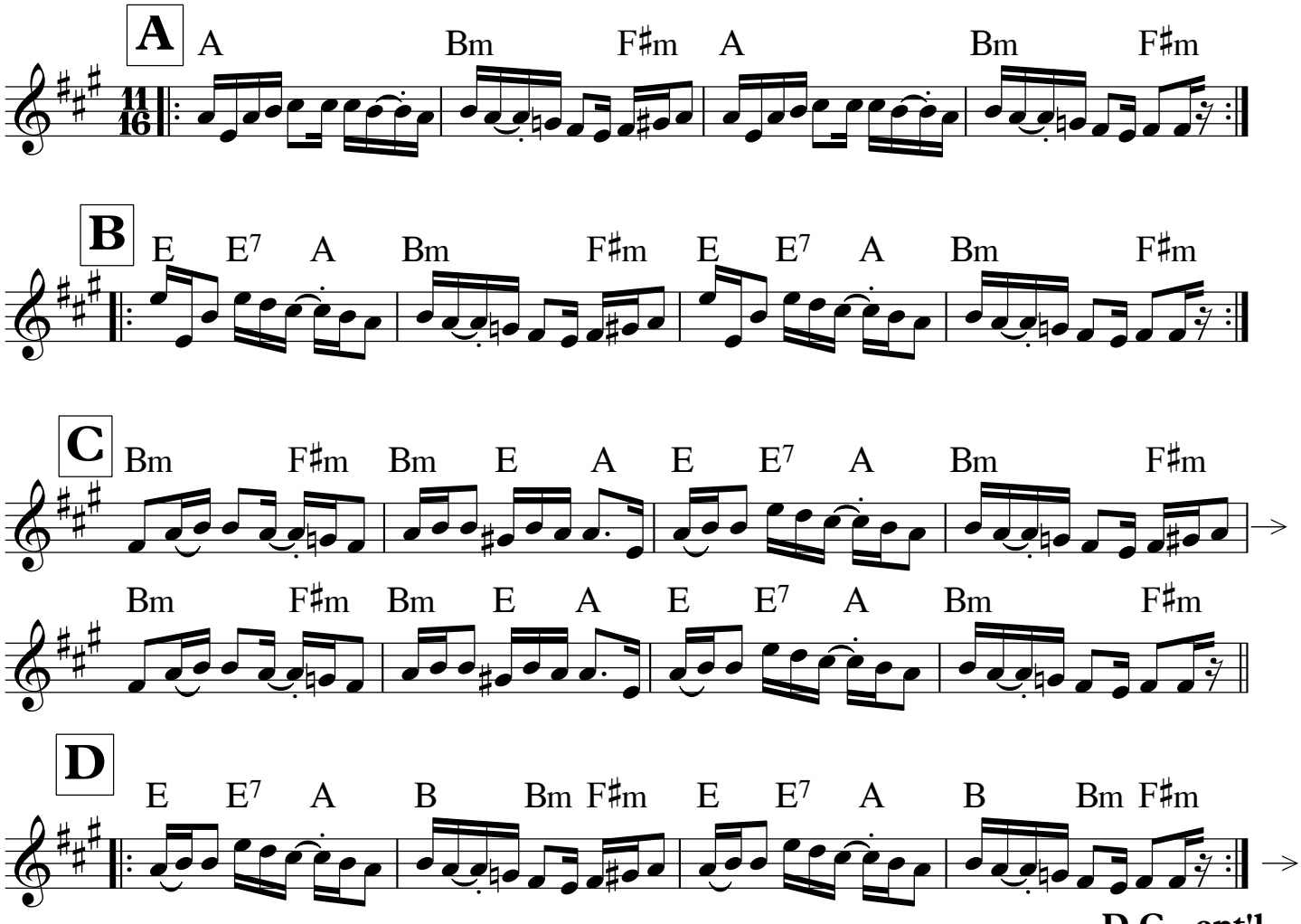
Kopanica -- page 2



FORM:
(A-D)[2x,opt'l],
E-L

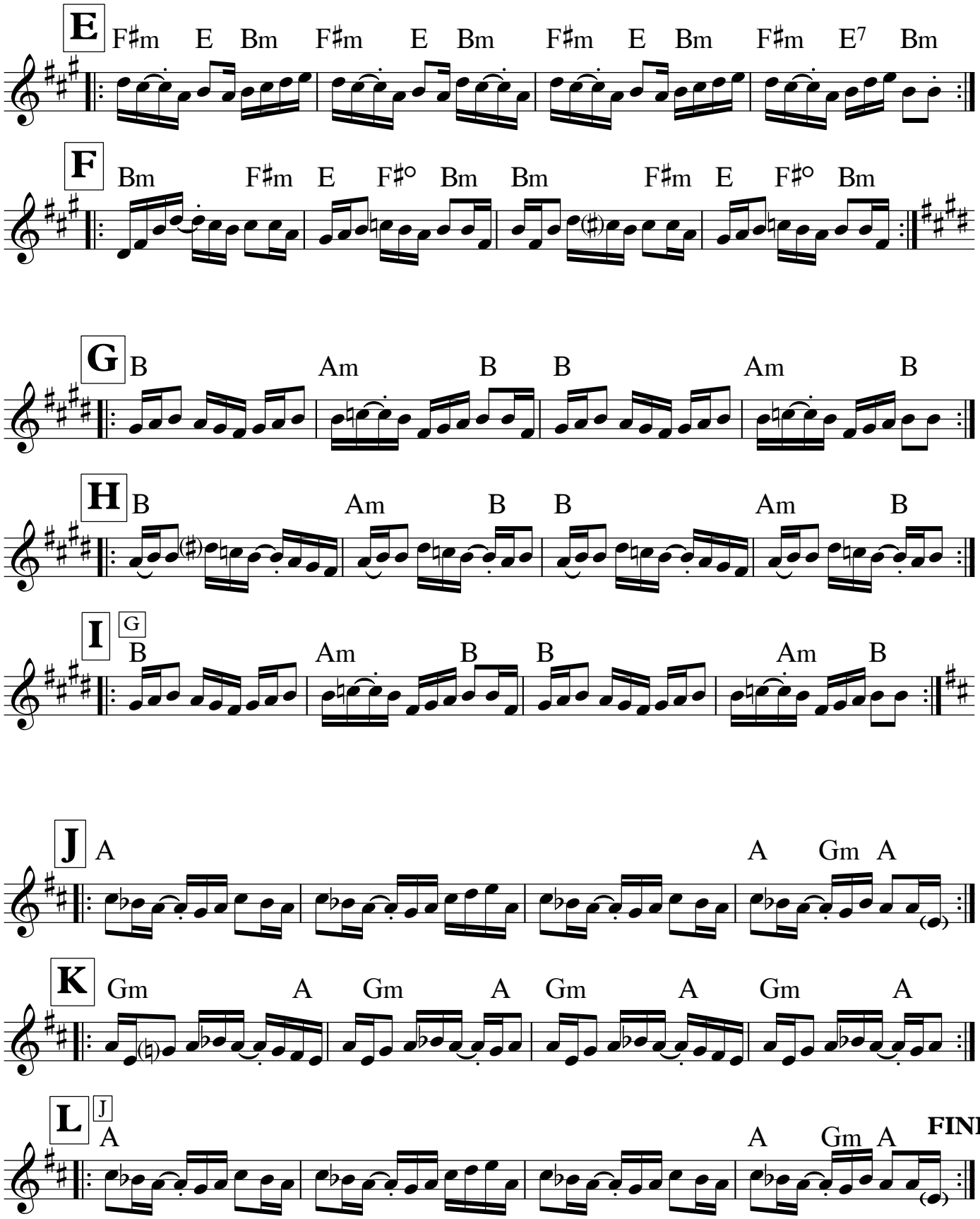
Kopanica na Marko
(Zdravets Version)

Source: B. Cope
Balkan Camp 1990
Adapted: R. Iverson
Version: August 31, 2020



D.C., opt'l

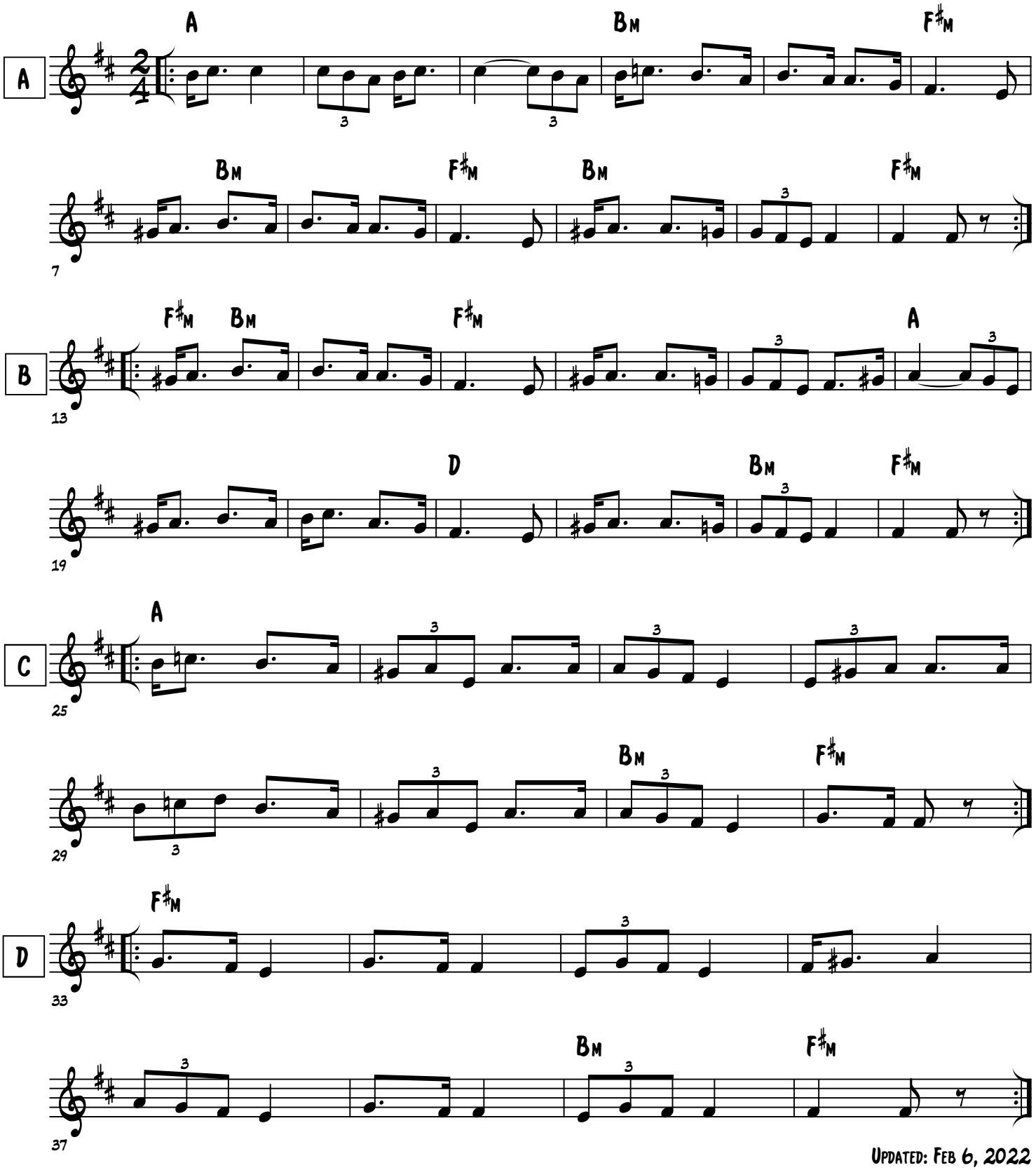
Kopanica na Marko, cont'd



Sequence:
ABAB, CD
speed up: EFG, EF, GEF
original temp: AB Fine

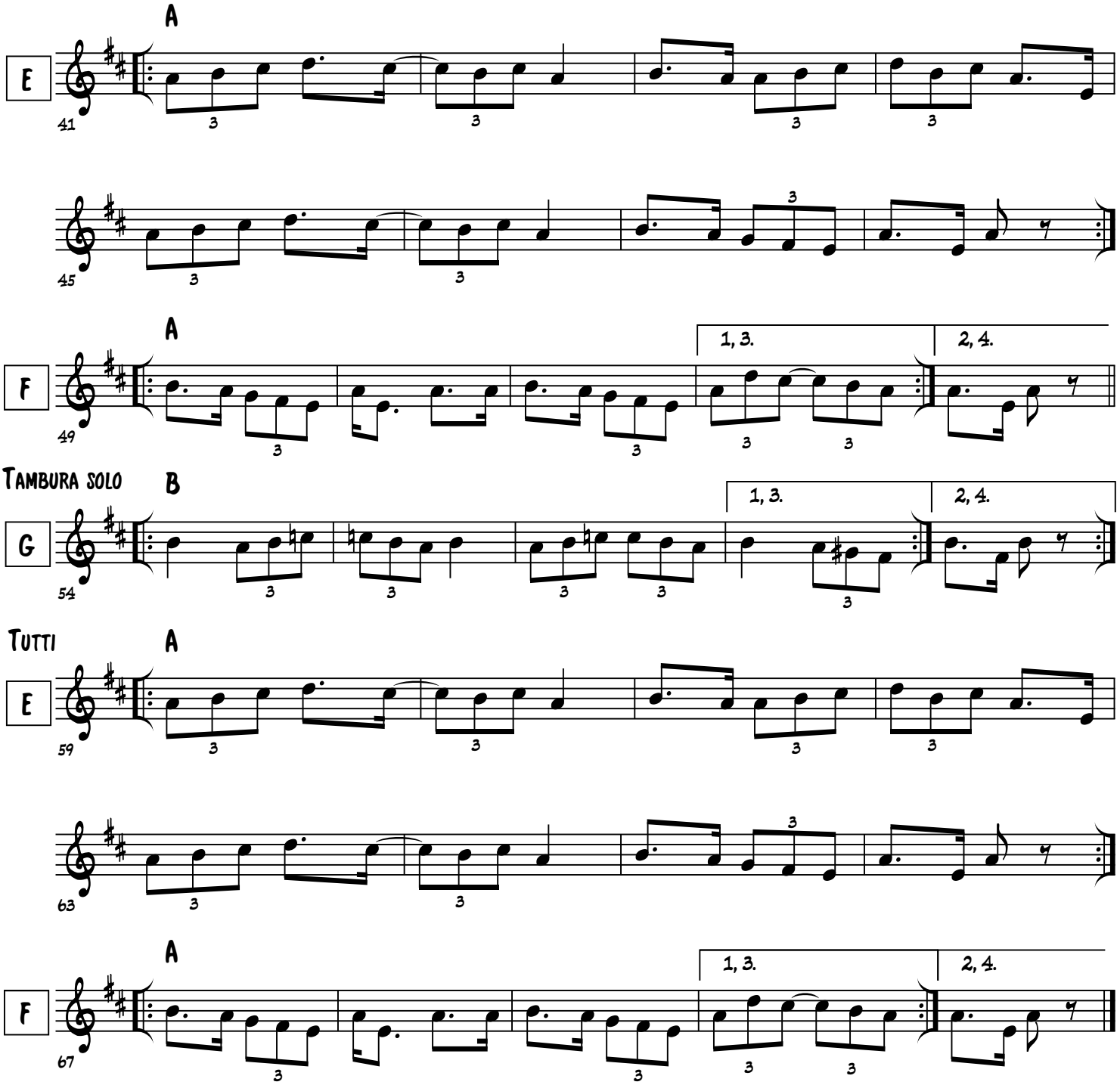
Makamlijsko Horo

Trakiskata Troika
BHM 6101-11



Updated: Feb 6, 2022

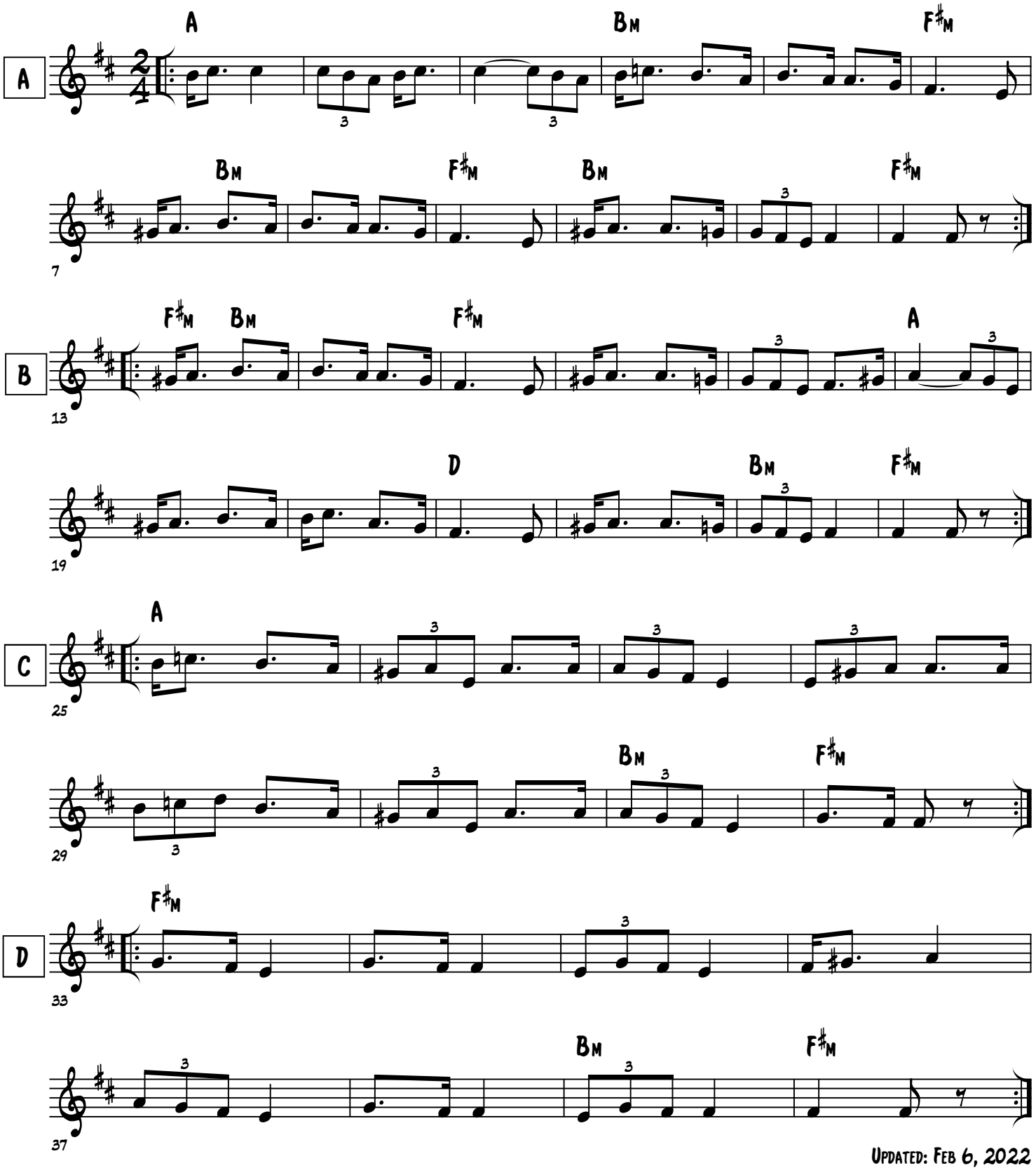
Makamlijsko Horo -- page 2



Sequence:
ABAB, CD
speed up: EFG, EF, GEF
original temp: AB Fine

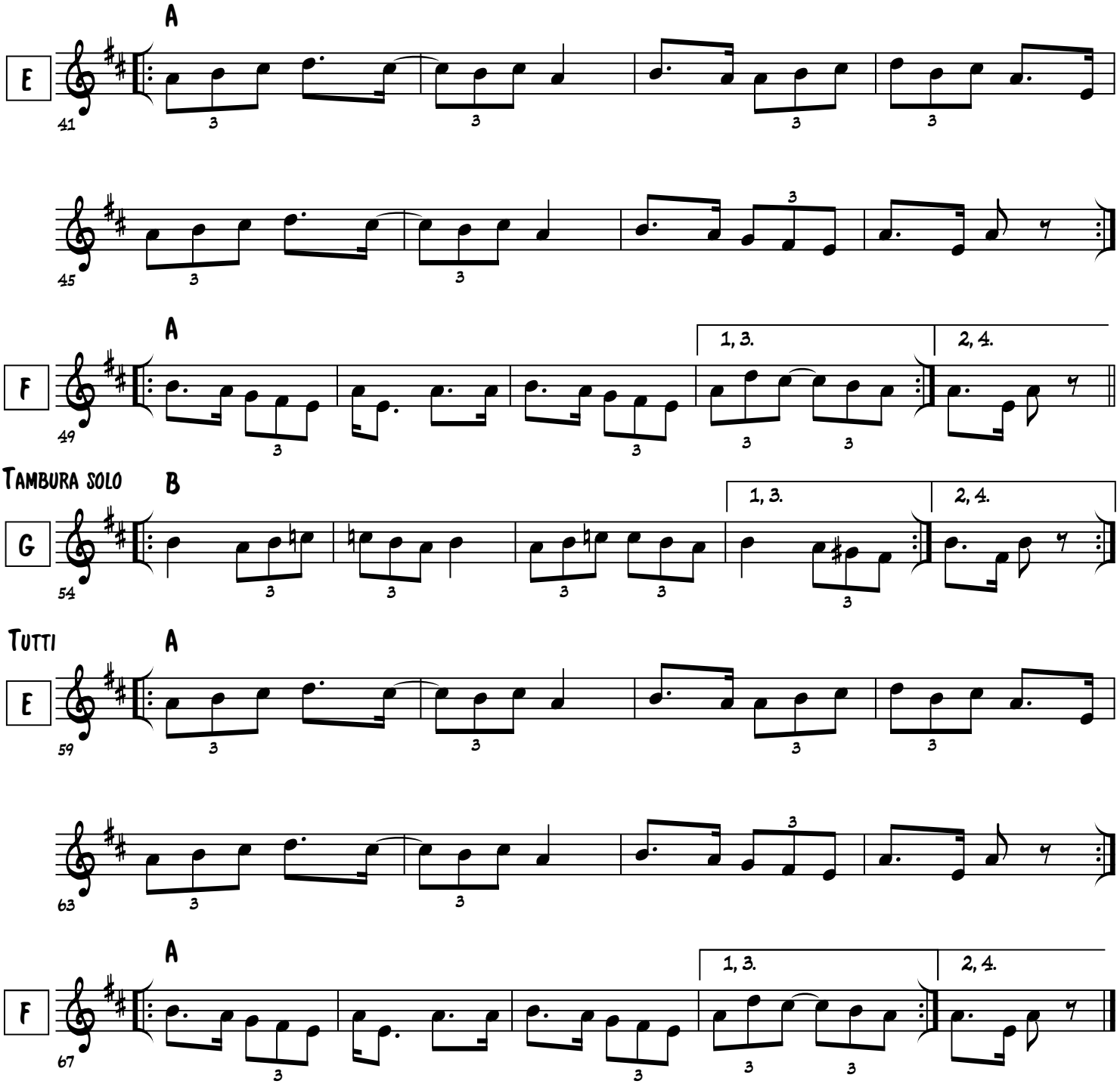
Makamlijsko Horo

Trakiskata Troika
BHM 6101-11



Updated: Feb 6, 2022

Makamlijsko Horo -- page 2



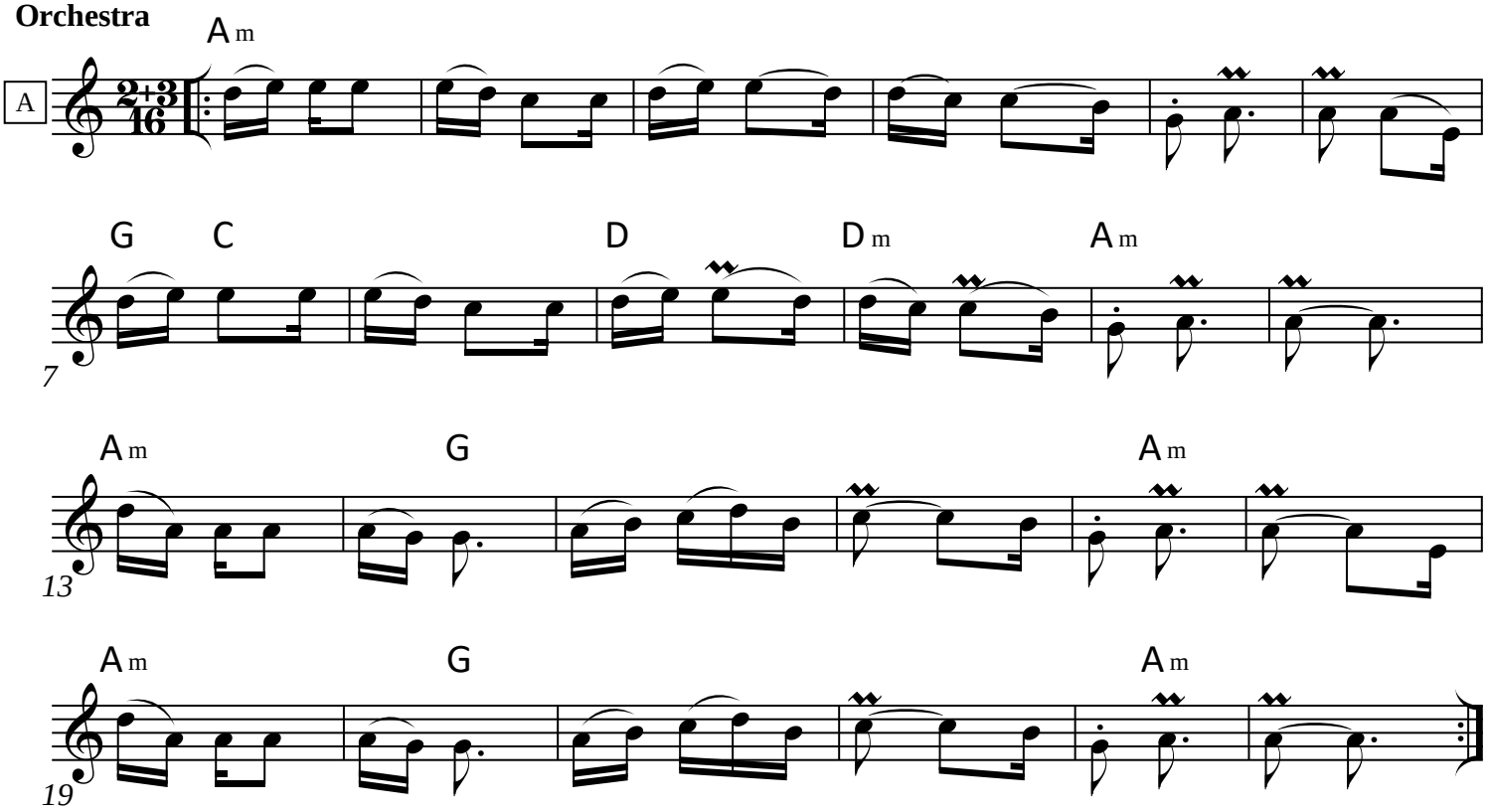
Sequence:
ABCD
AB->EFG
ABCD

Piperovo Horo

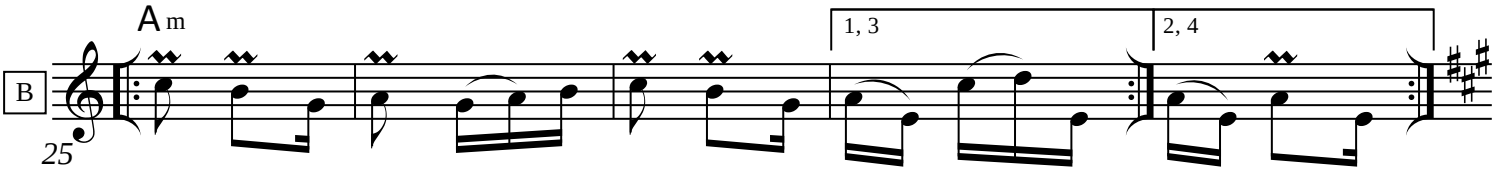
Strandzhanskata Grupa

Mostly as transcribed by
Marcus Moskoff, changes
are with his permission & agreement

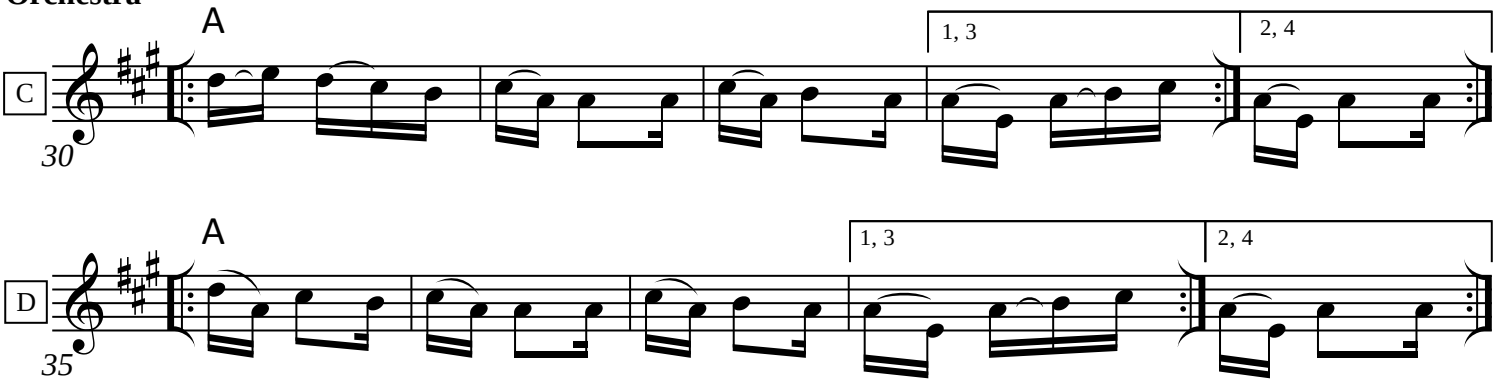
Orchestra



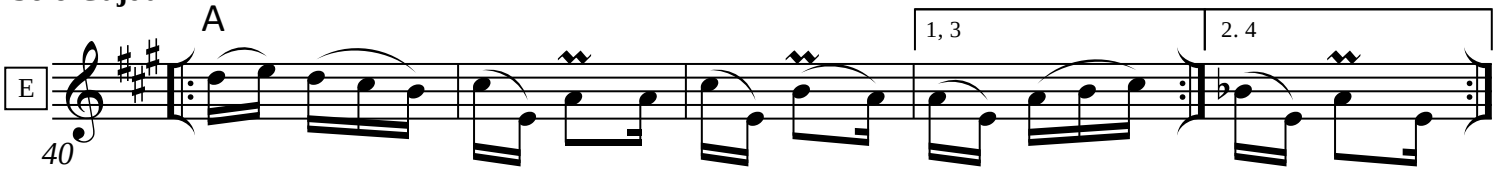
Solo Gadulka & Tambura



Orchestra

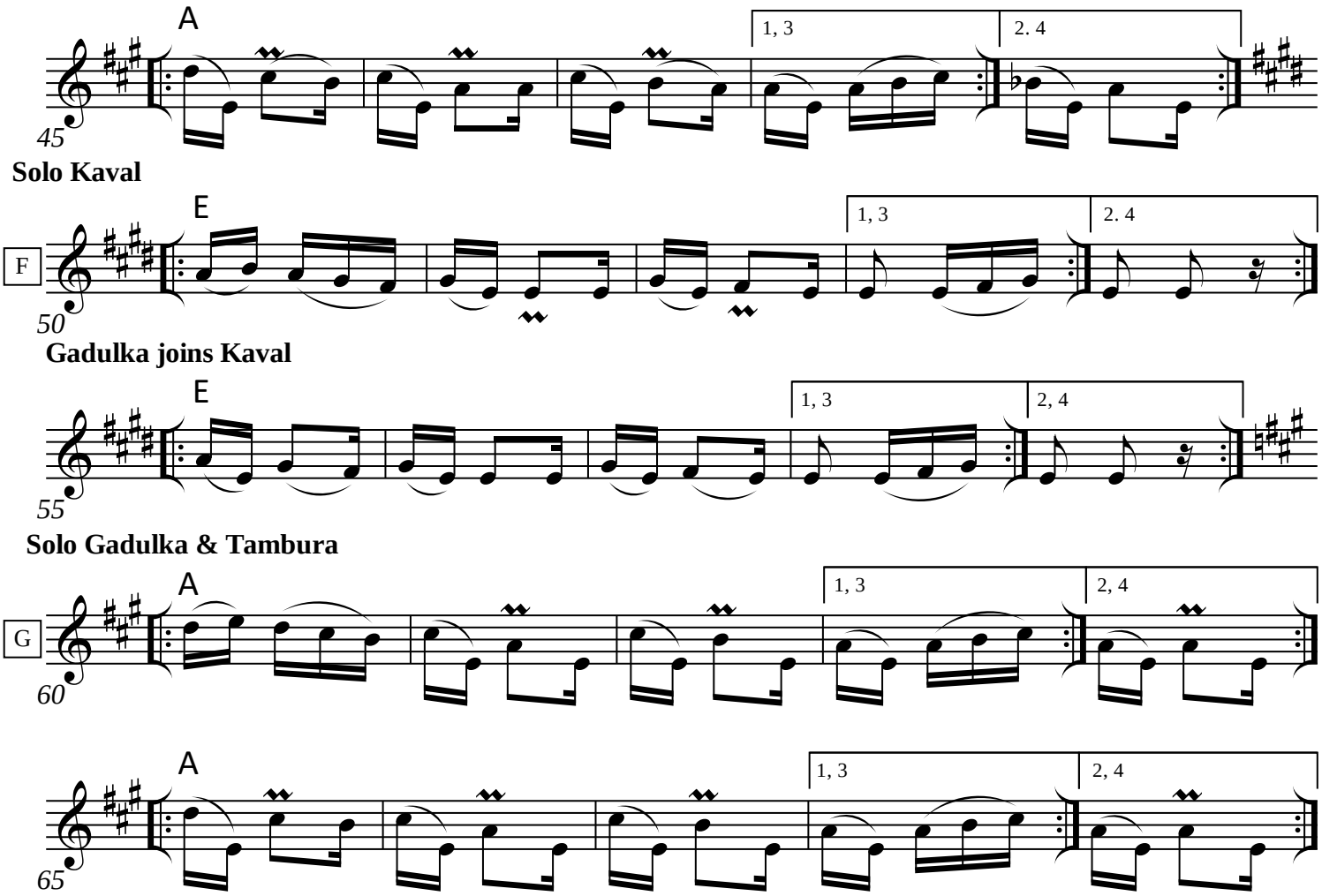


Solo Gajda



Updated: April 5, 2021

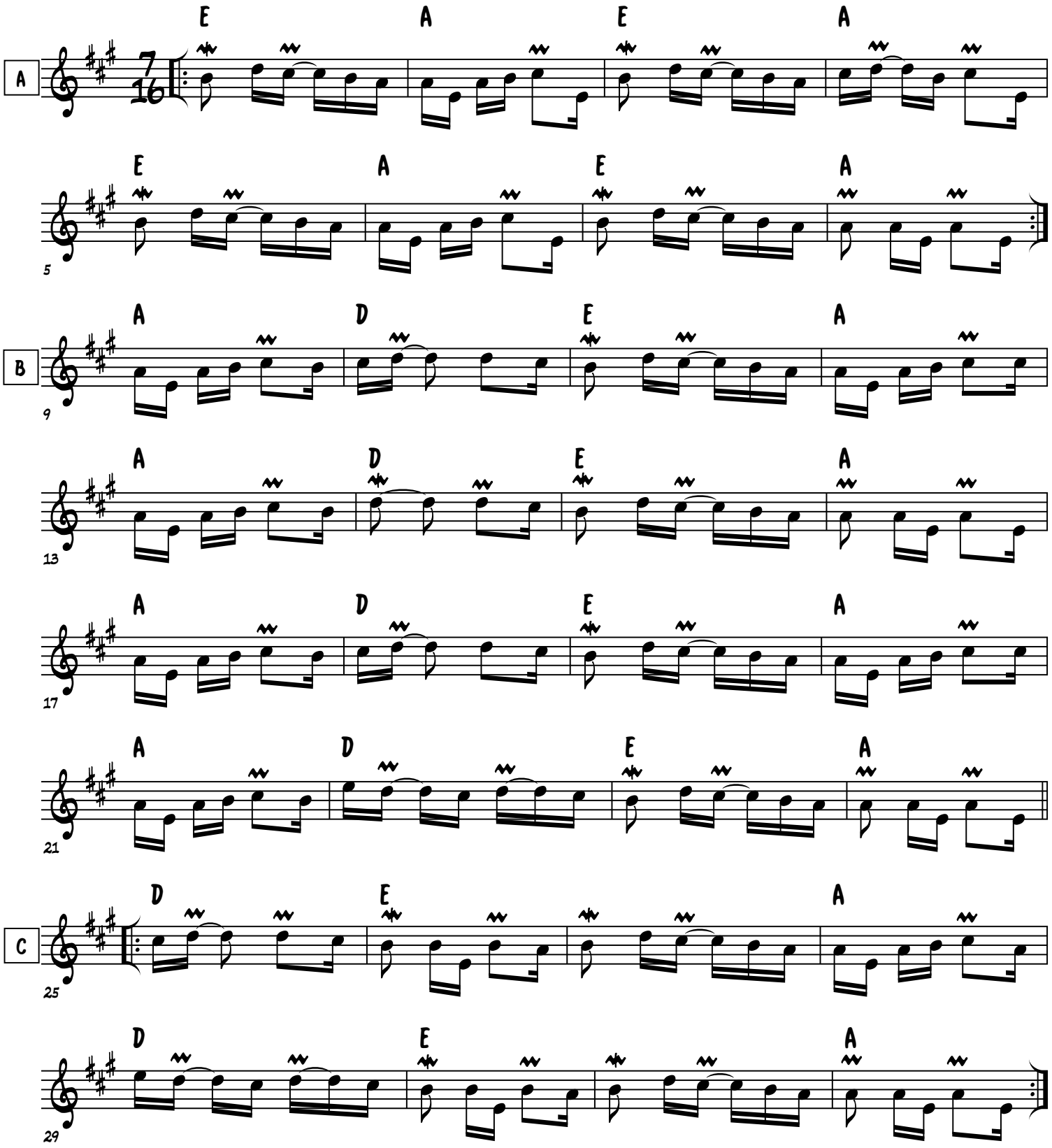
Piperovo, pg 2



Sequence:
ABC 2x DE
ABCDE A Fine

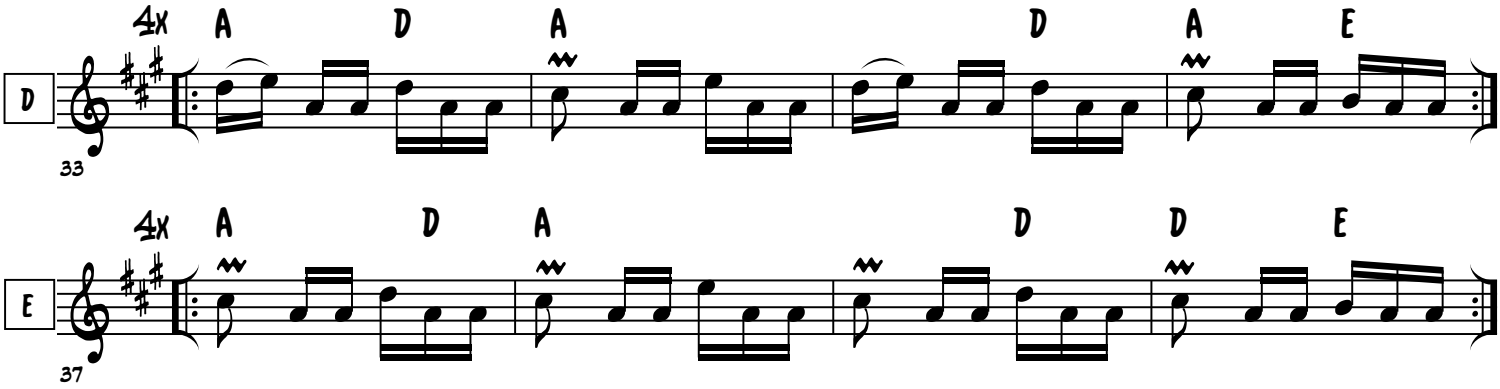
Ruchenitsa for the Godfather

Vassil Bebelekov
Mendo 2009
tr: unknwon



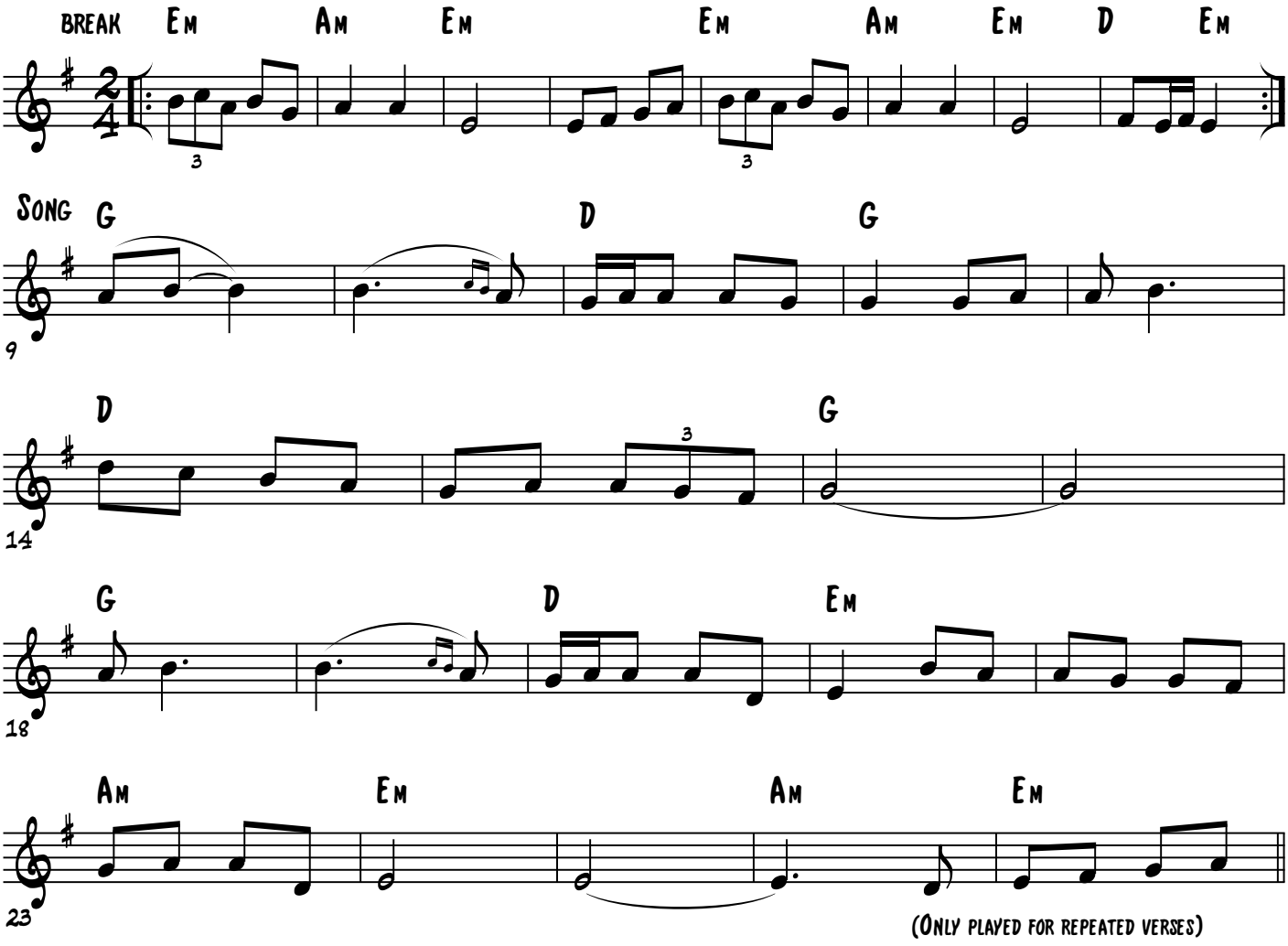
Updated: August 31, 2020

Ruchenitsa for the Godfather -- page 2



SOS MA KARASH MAICHINKO

Arr: Vassil Bebelekov



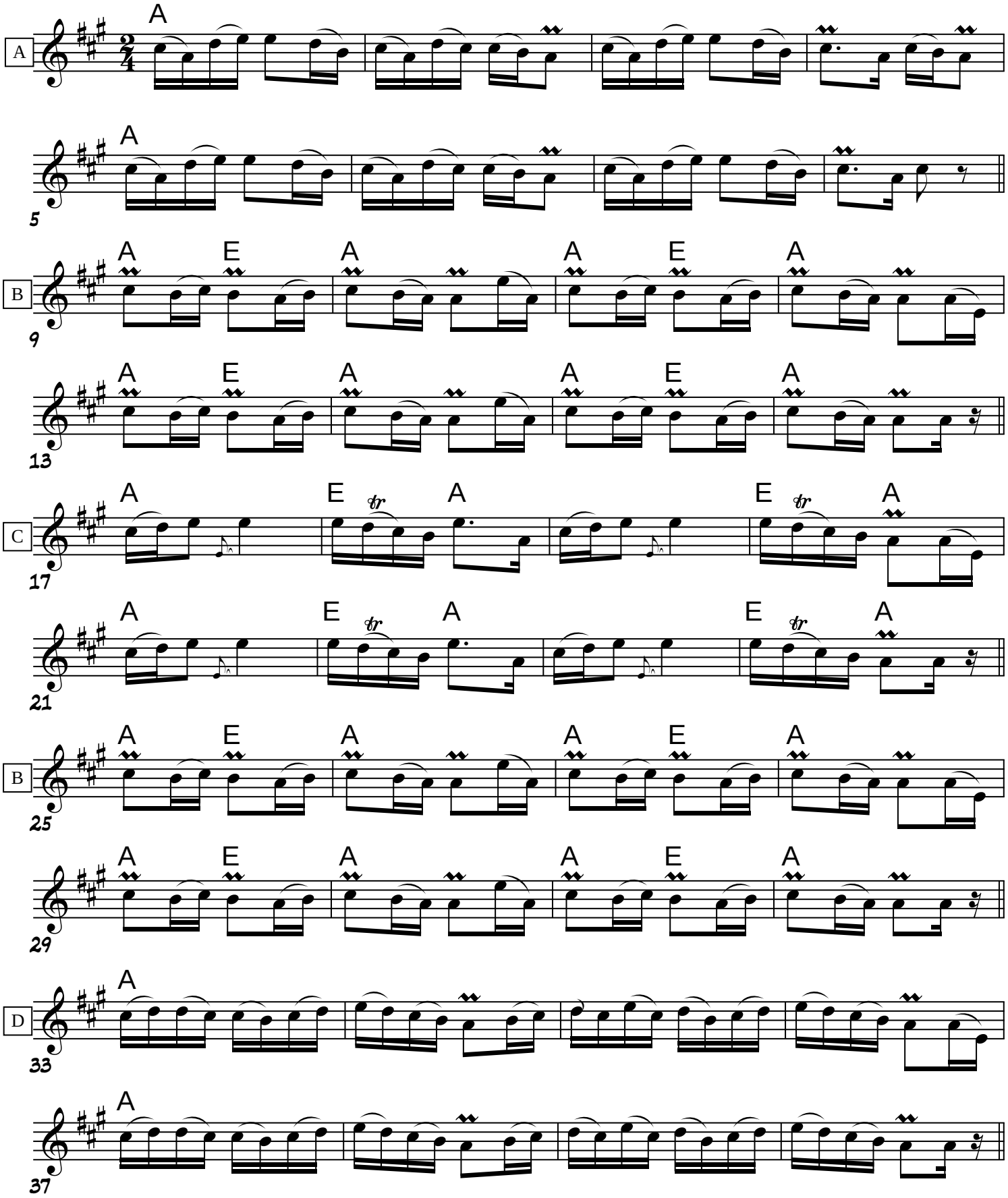
(Only played for repeated verses)

Updatee: Nov 10, 2018

Trite pŭti

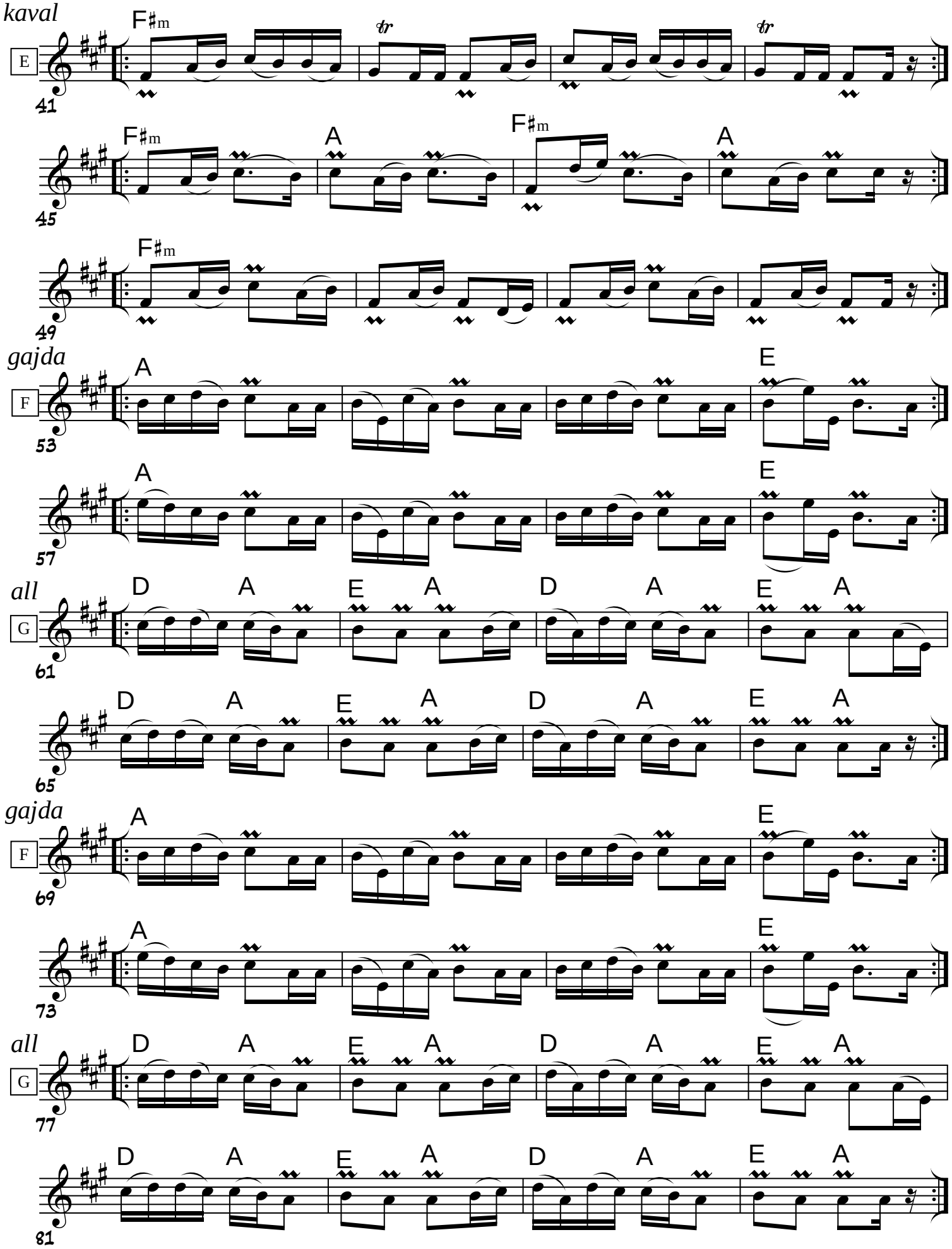
Strandzhanskata Grupa

Composed by:
Kostadin Varimezov
mostly as transcribed by:
Marcus Moskoff



Updated: March 5, 2021

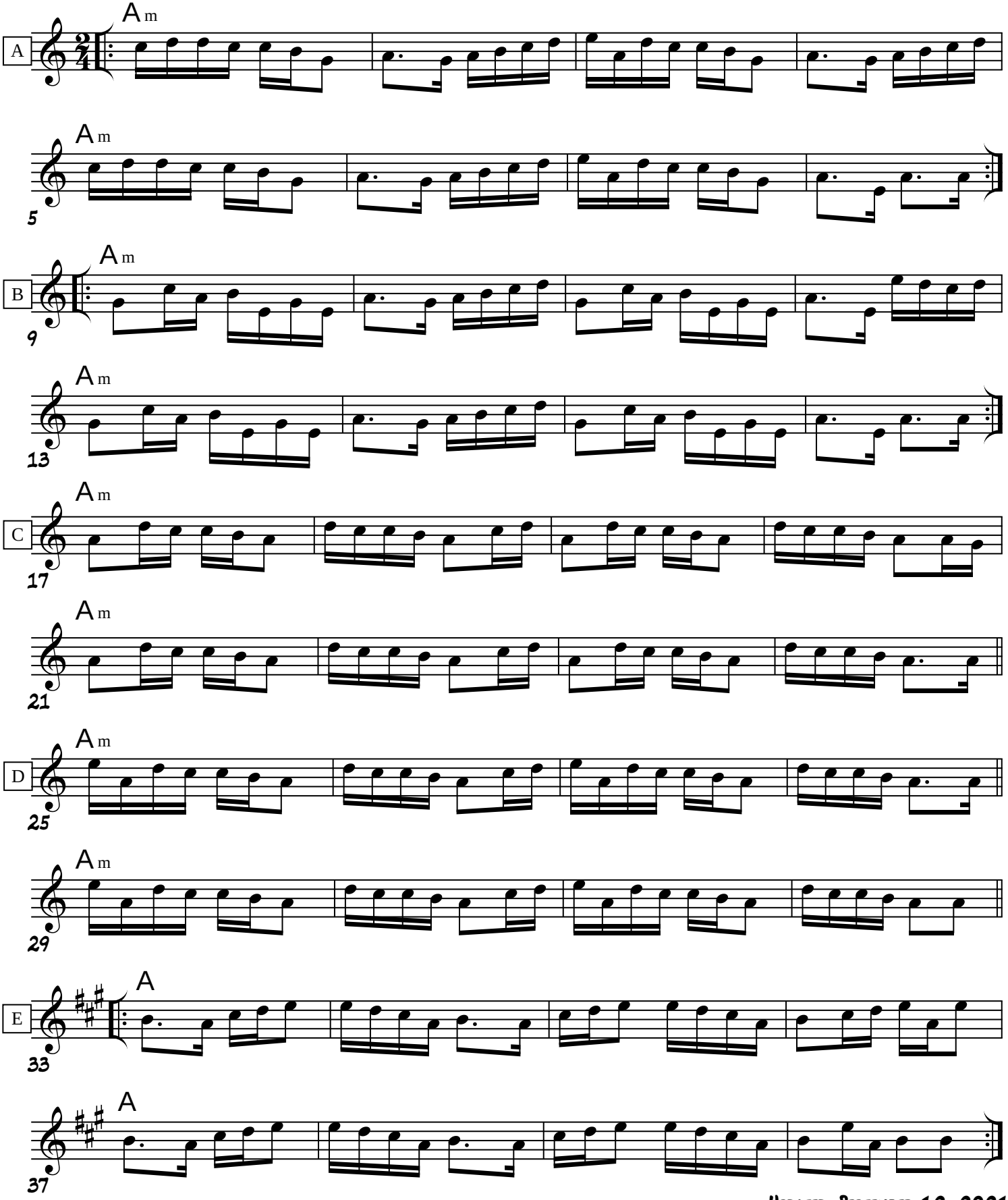
Trite pŭti, pg 2



Trite pŭti

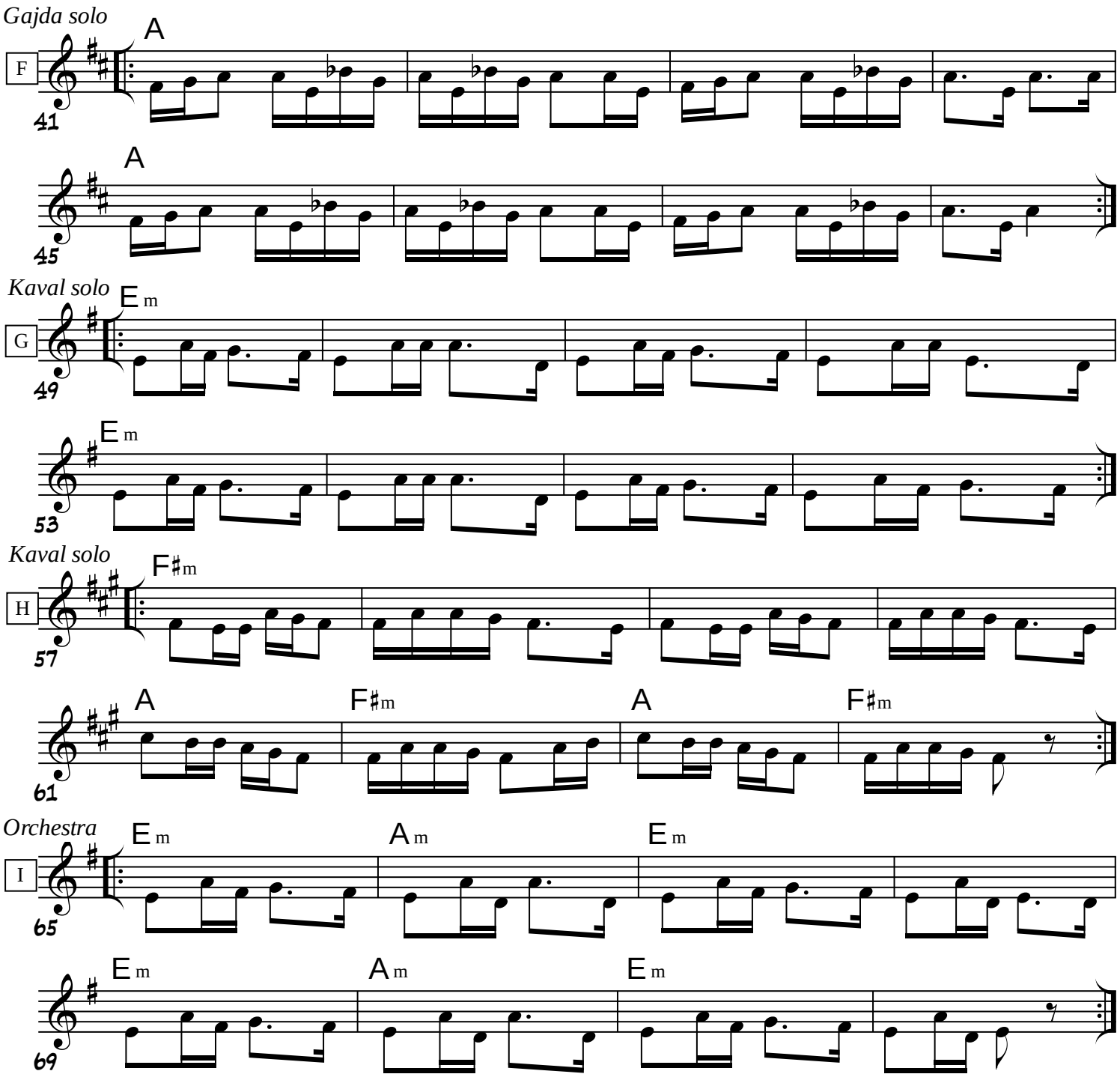
(Strandzhanskata Grupa)

As transcribed by
Marcus Moskoff,
mostly



Updated: September 12, 2021

Trite pŭti, pg 2



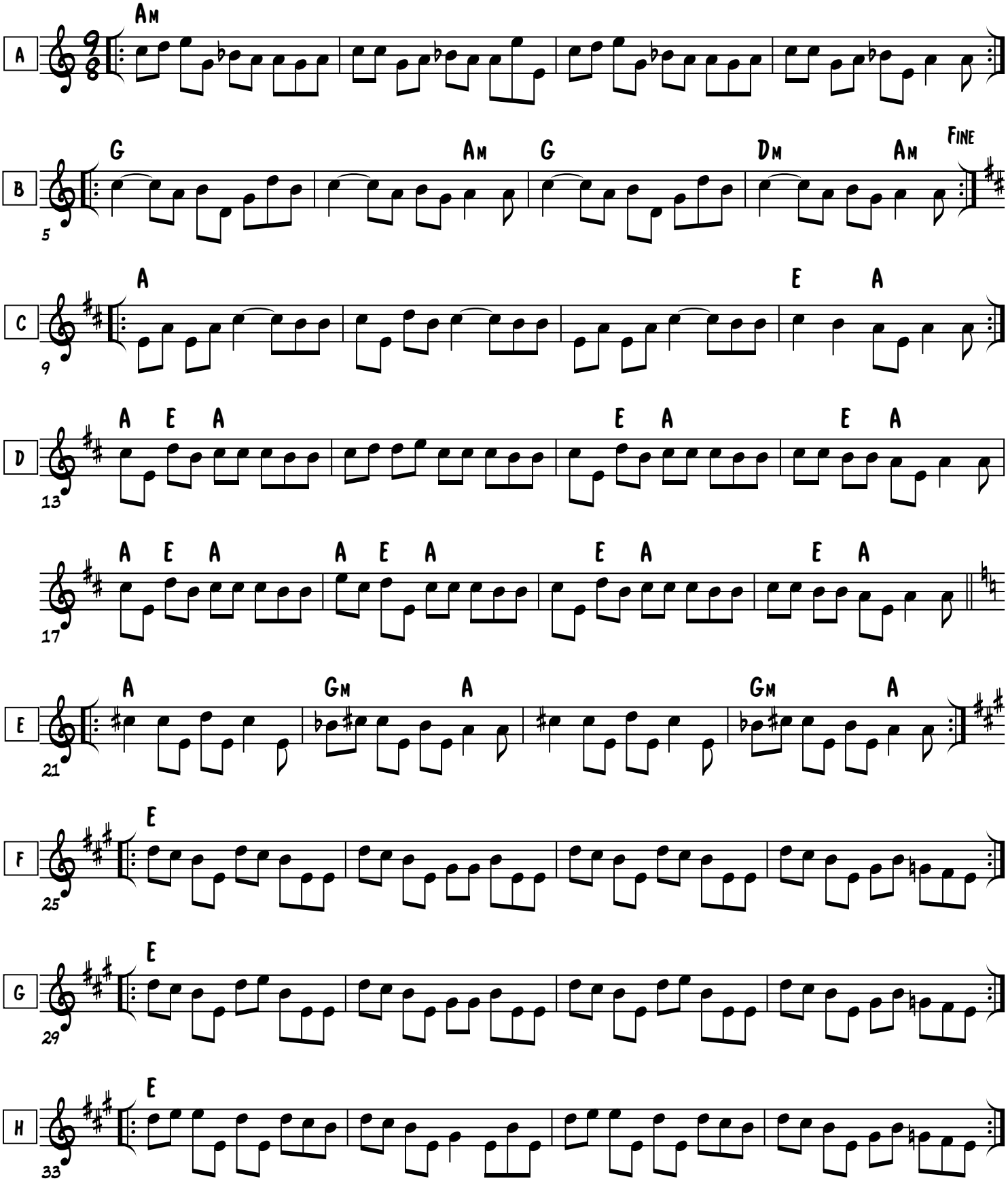
Updated: Nov 10, 2018

Sequence:

ABAB, to end, AB Fine

Varnenski kjuchek

Arr: Vassil Bebelekov



Transcribed by David Johnston 7/06

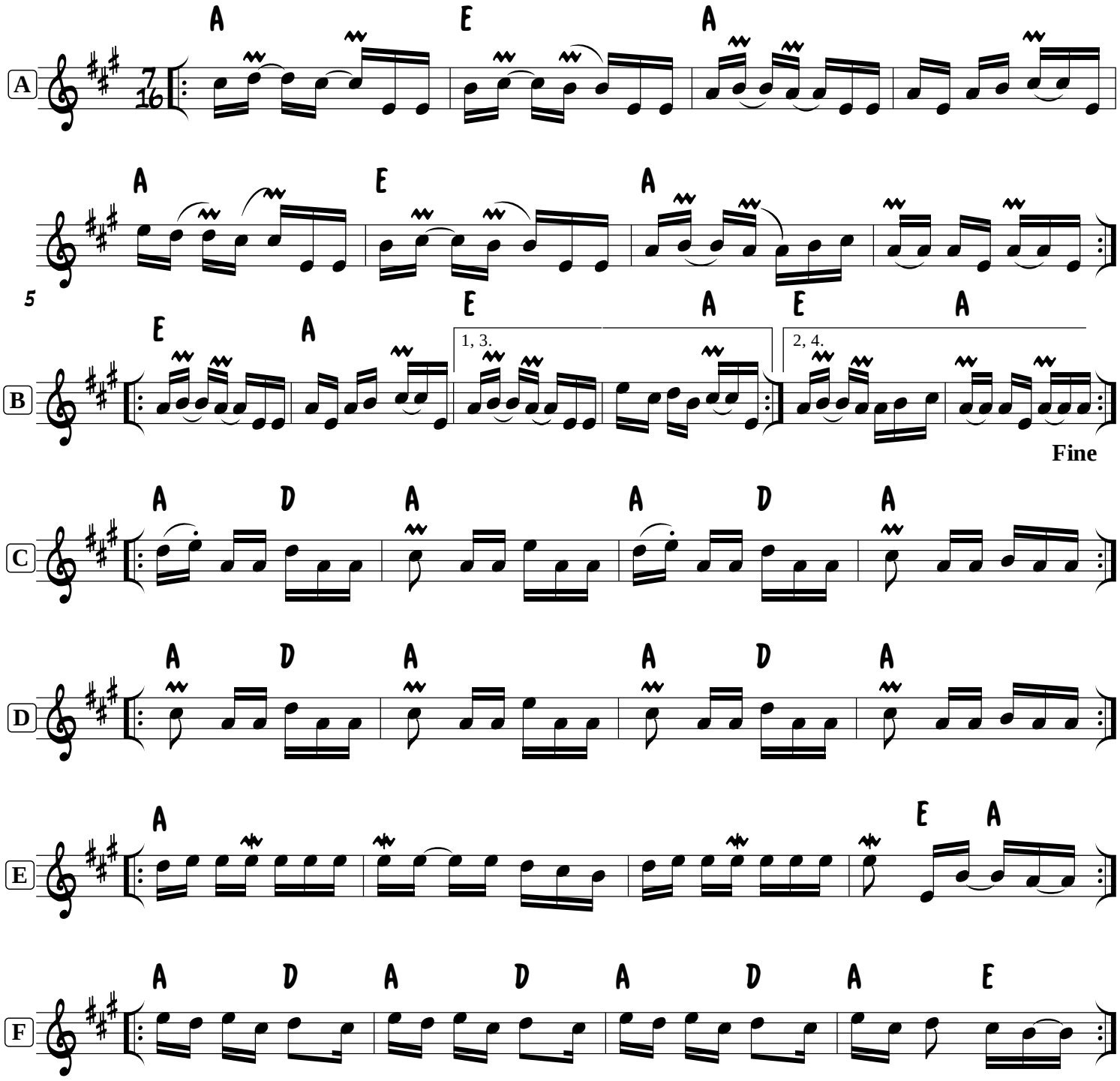
Transposed down a fourth by Jim McGill 10/18/16

Vassil's Ruchenitsa

Sequence:
ABAB, CDCD, EF, AB

As learned from Vassil Bebelekov at Mendocino, 2013

tr: Jim McGill
9/10/2013
F: Blame Cope



Updated: April 5, 2021

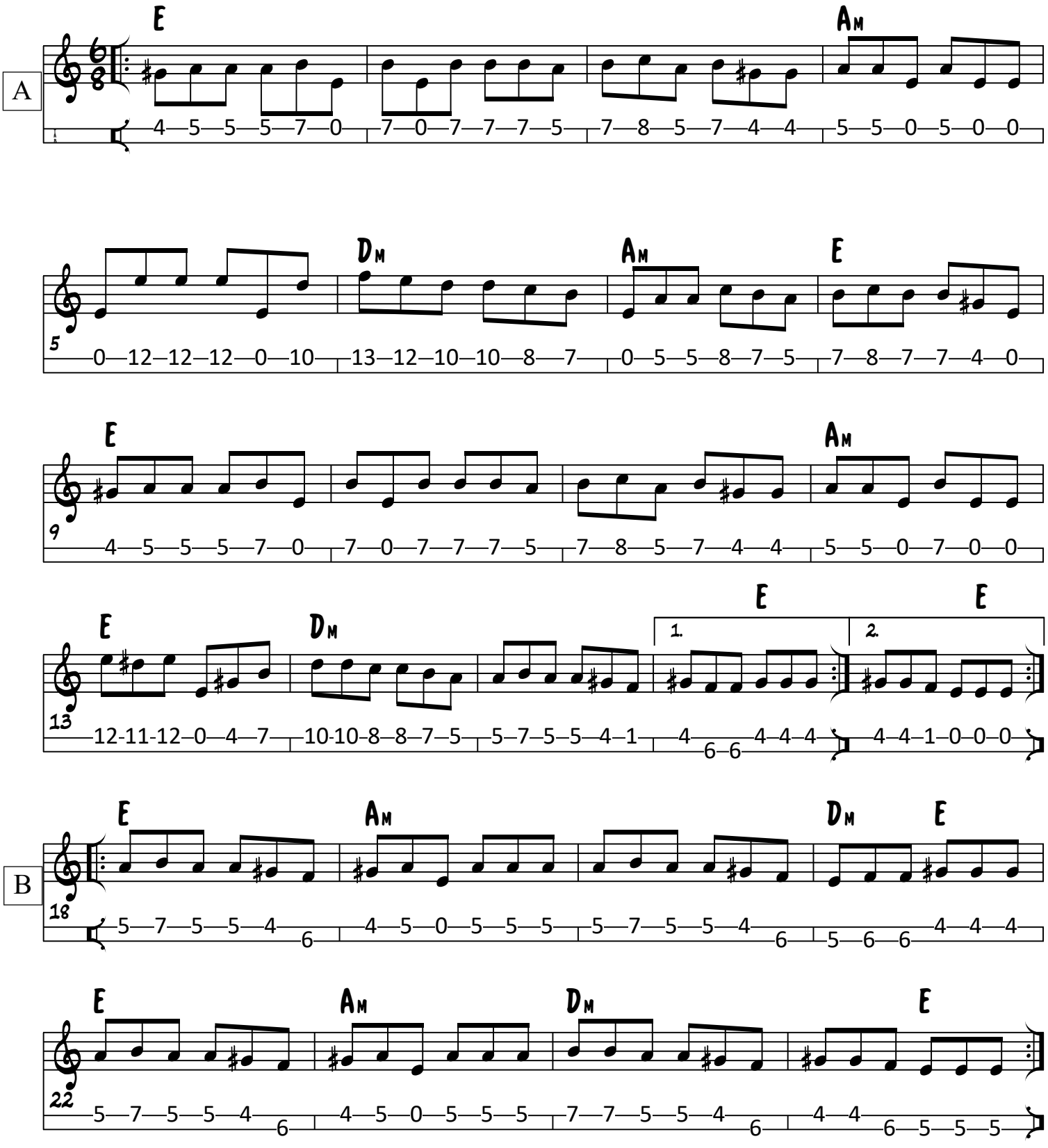
Fretted strings tune to 4th:
high string/course: E
Low string/course: B

Zhulienne's Pravo

Violins, accordions, etc. Play repeated 8ths as appropriate longer note value, still emphasizing rhythm.

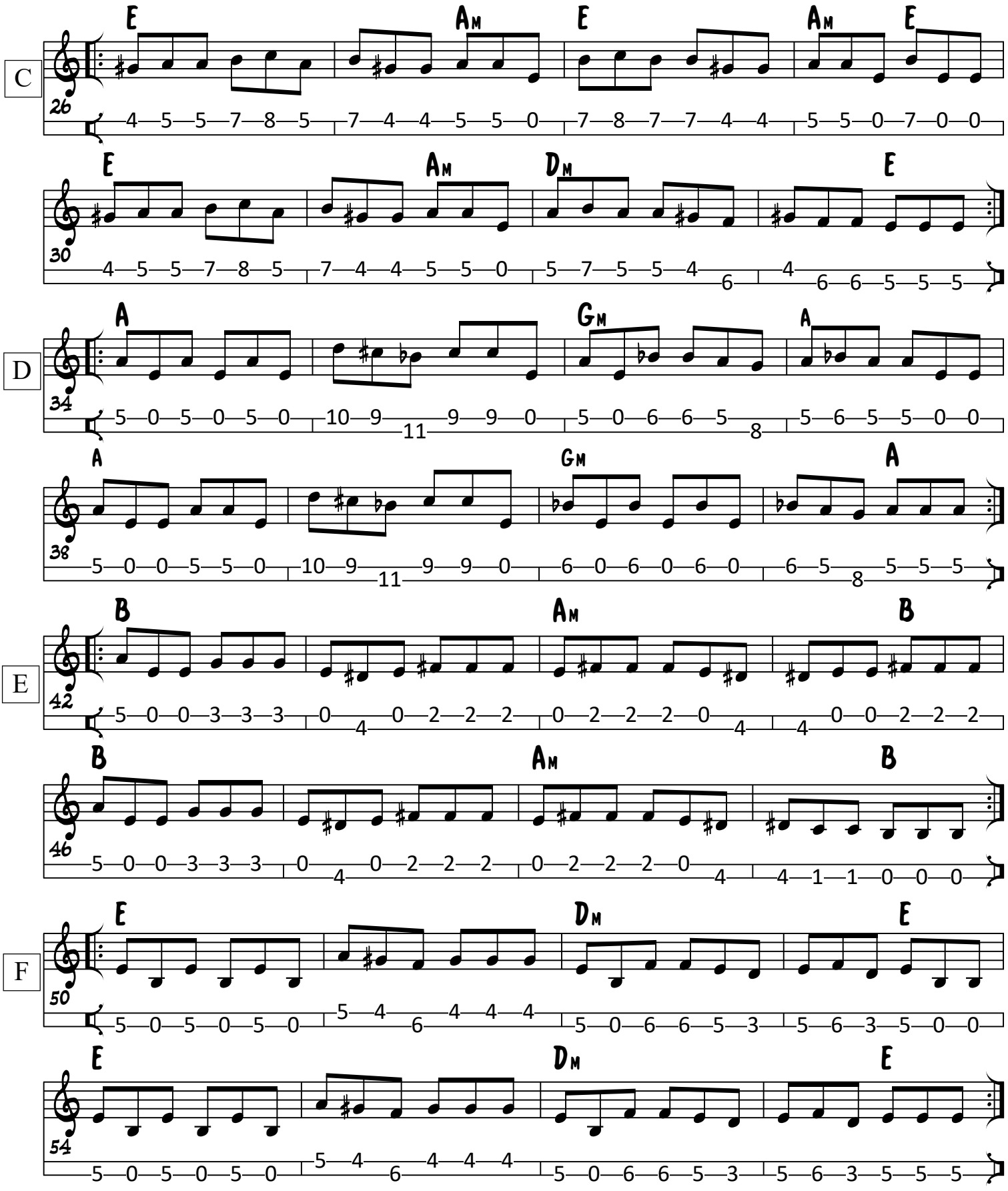
Rhythmic pattern
Dud-Dud

Cope learned from Zhulienne in Varna, who grew-up in a Turkish village

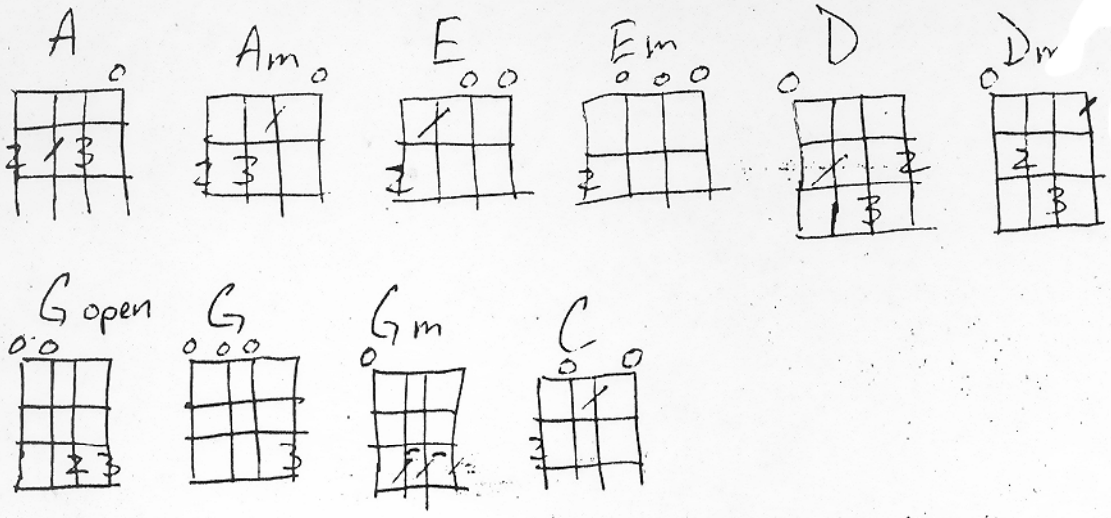


Updated: Feb 17, 2022

Zhulienne's Pravo -- Page 2

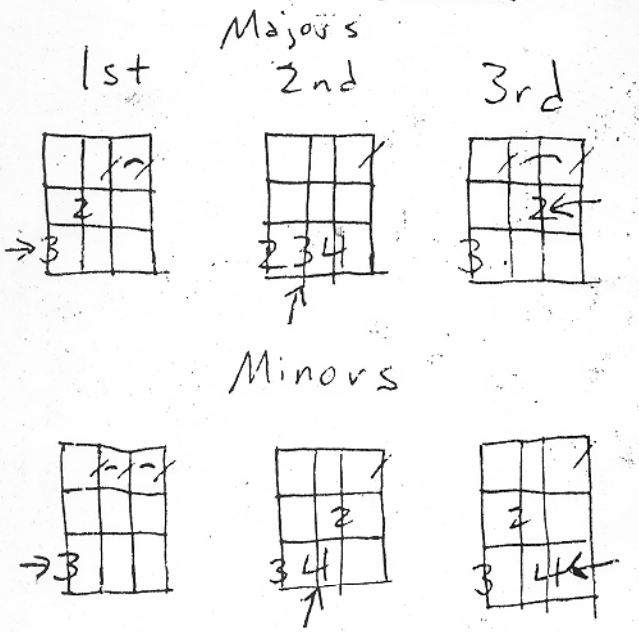


Open Forms



Closed (Moveable) Forms

arrow indicates tonic

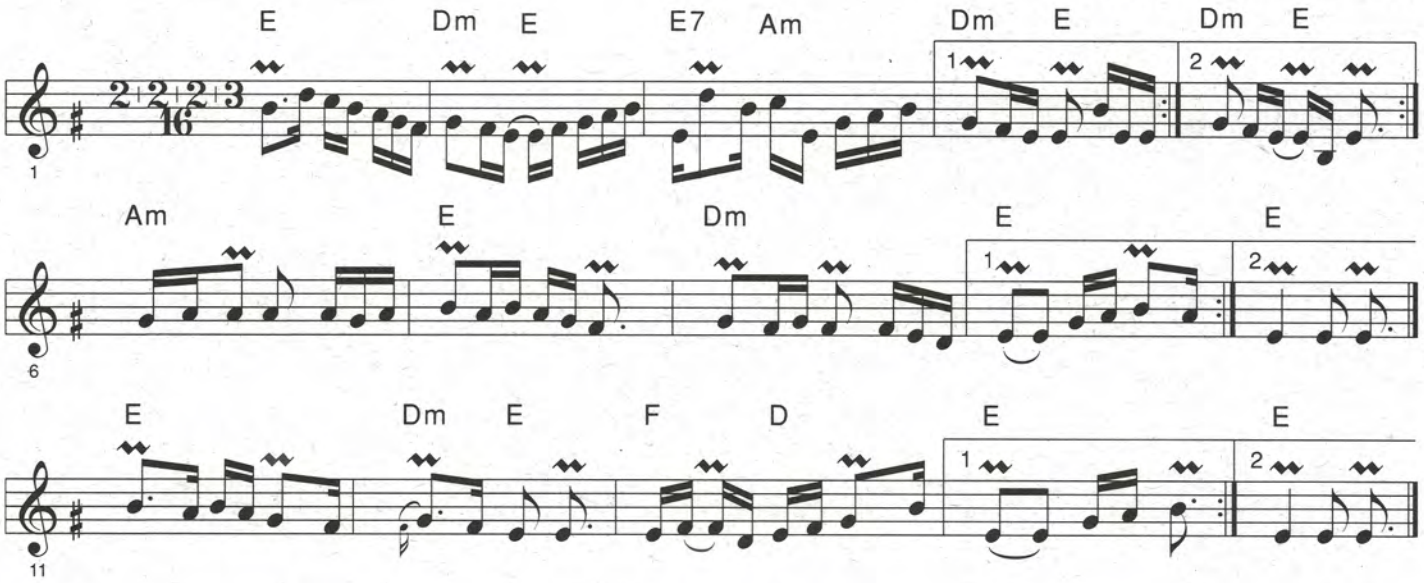


FORM ↓ / Fret →	1	2	3	4	5	6	7	8	9	10	11	12	13
1st	F	F#,Gb	G	G#,Ab	A	A#,Bb	B	C	C#, Db	D	D#,Eb	E	F
2nd	A#,Bb	B	C	C#,Db	D	D#,Eb	E	F	F#,Gb	G	G#,Ab	A	A#,Bb
3rd Major	C#,Db	D	D#,Eb	E	F	F#,Gb	G	G#,Ab	A	A#,Bb	B	C	C#,Db
3rd Minor	d	d#,eb	e	f	f#,gb	g	g#,ab	a	a#,bb	b	c	c#,db	d

Сноши си го видох

— Snošti si go vidokh —

Tr/Arr: Marcus Moskoff



Сноши си го видох мамо
Хубавото Стойни

Стойни бре Стойни
Стъни ми на нога
Дилбер бре Стойни
Седни ми на колено

Хубавата Стойна бе мамо
Алтън чело има

Стойнината снага бе мамо
Тенка ра висока

Иди я росакай мамо
Хубавата Стойна
Белким ти я дадат мамо
Ке умрам за нея

Snošti si go vidokh mamo
Khubavoto Stojne

Stojne bre Stojne
Stŭpni mi na noga
Dilber bre Stojne
Sedni mi na koleno

Khubavata Stojna be mamo
Altŭn čelo ima

Stojninata snaga be mamo
Tenka pa visoka

Idi ya posakaj mamo
Khubavata Stojna
Belkim ti ya dadat mamo
Ke umram za neya

I) Last night, Mother, I saw beautiful Stojna

II) Beautiful Stojna, Mother, has a golden forehead

III) Stojna's body, Mother, is slender and tall

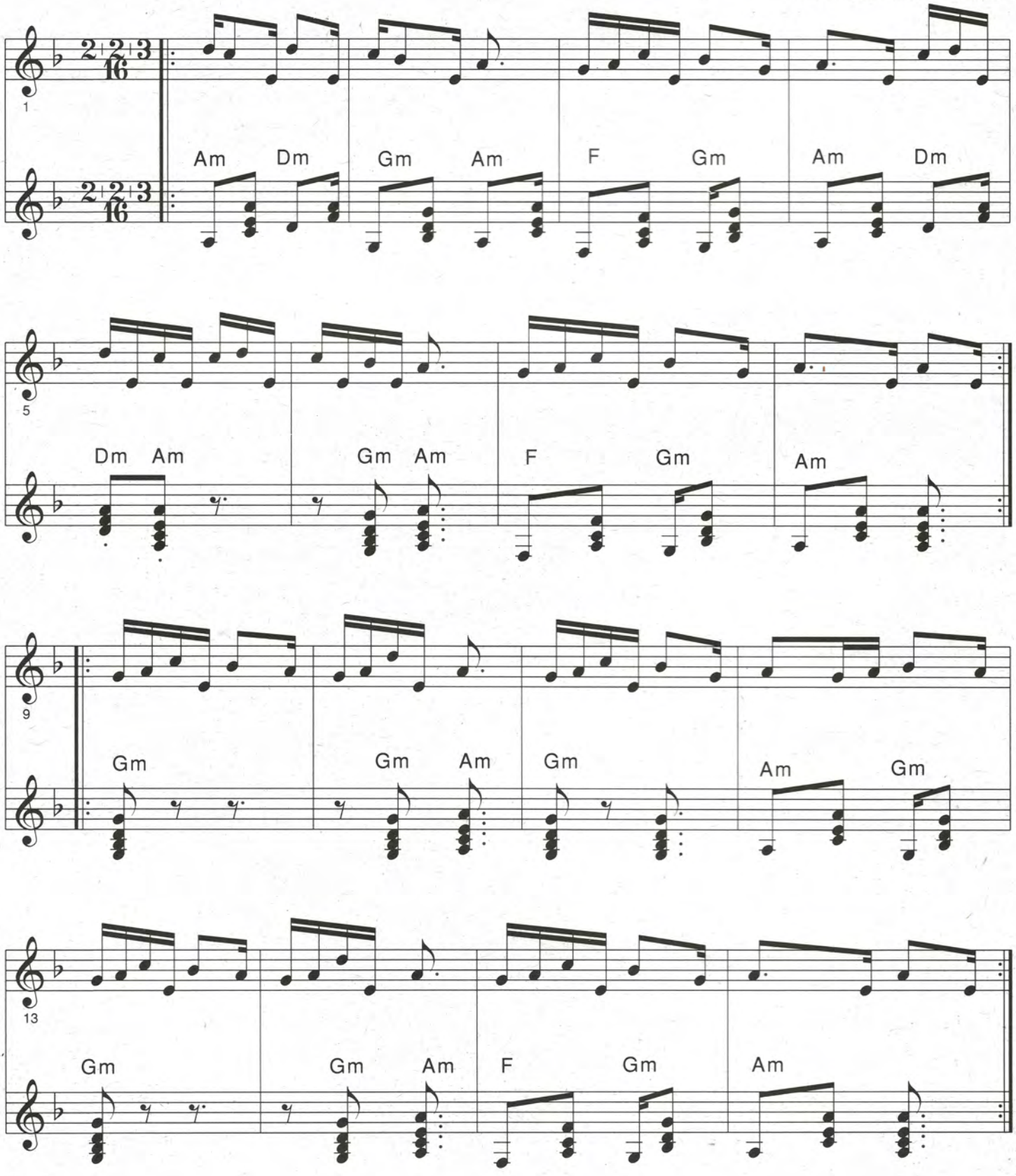
IV) Go and ask for her hand, Mother,
for I would die for her

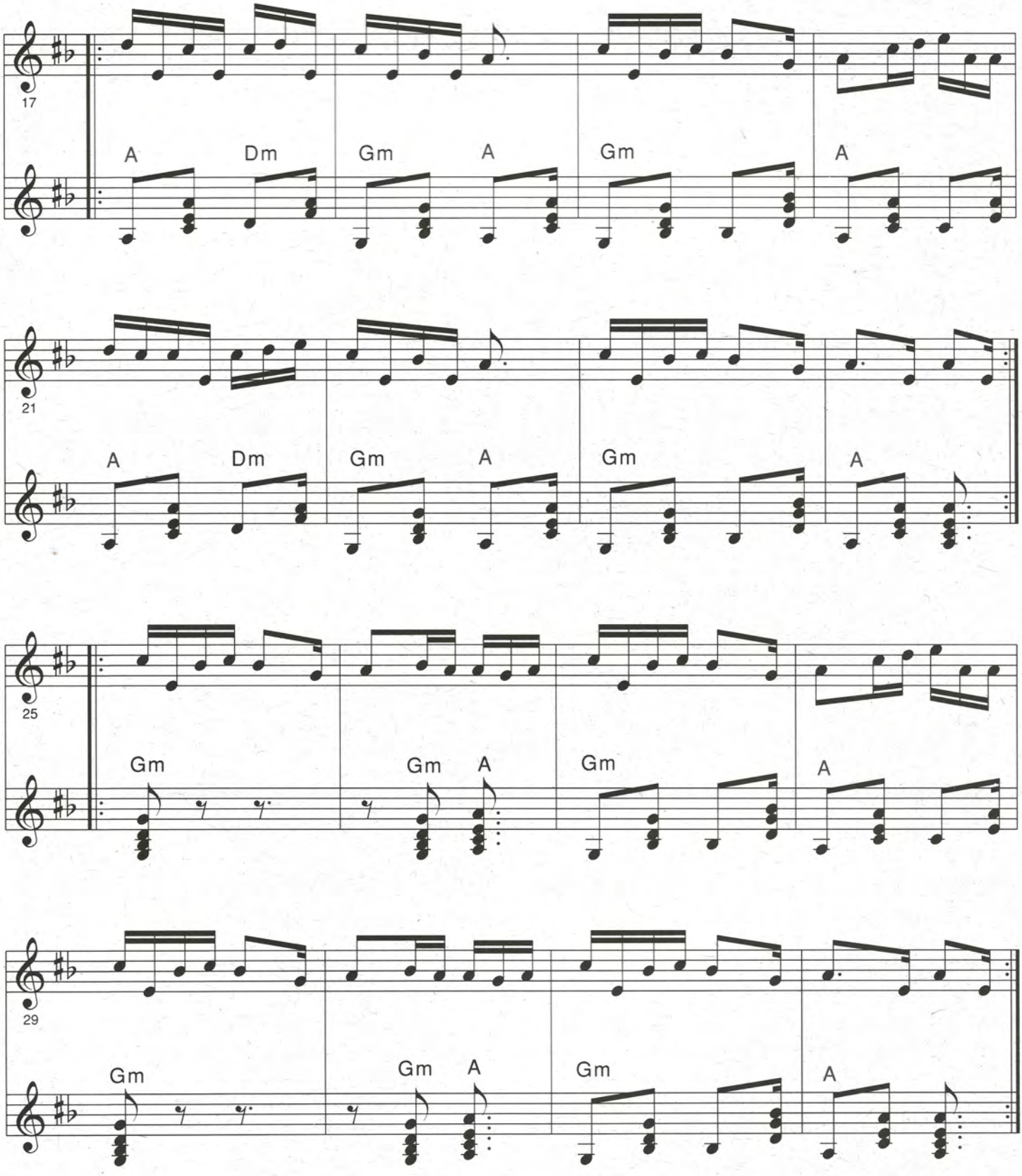
Stojna, oh Stojna,
Come step on my feet
Beautiful Stojna,
Come sit on my knee

Тракийска Ръченица

— Trakiiska Ručenitsa —

Tr/Arr: Marcus Moskoff

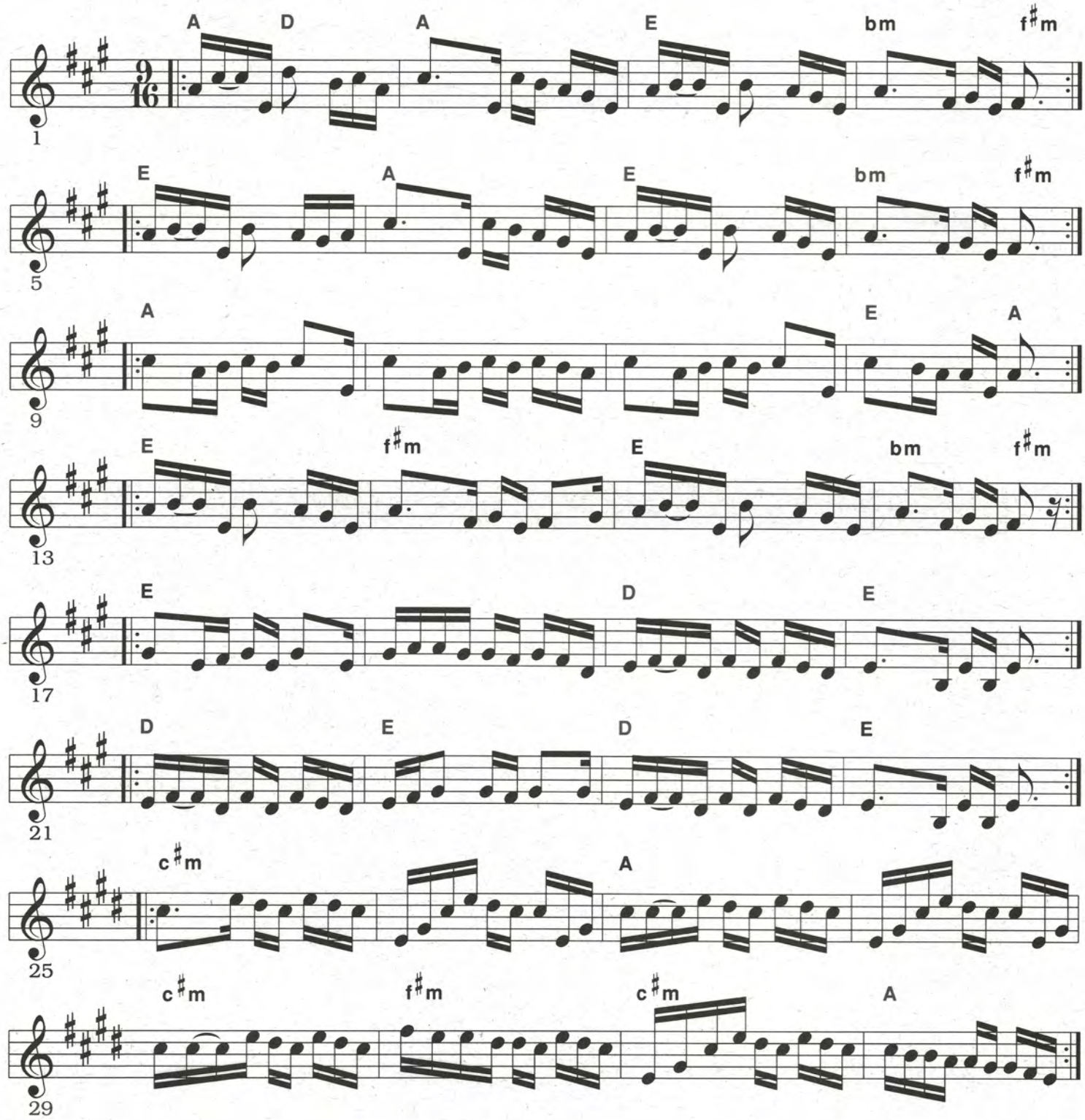



17
A
Dm
Gm
A
Gm
A
21
A
Dm
Gm
A
Gm
A
25
Gm
Gm
A
Gm
A
29
Gm
Gm
A
Gm
A

Дайчово Хоро

— Daičovo Horo —

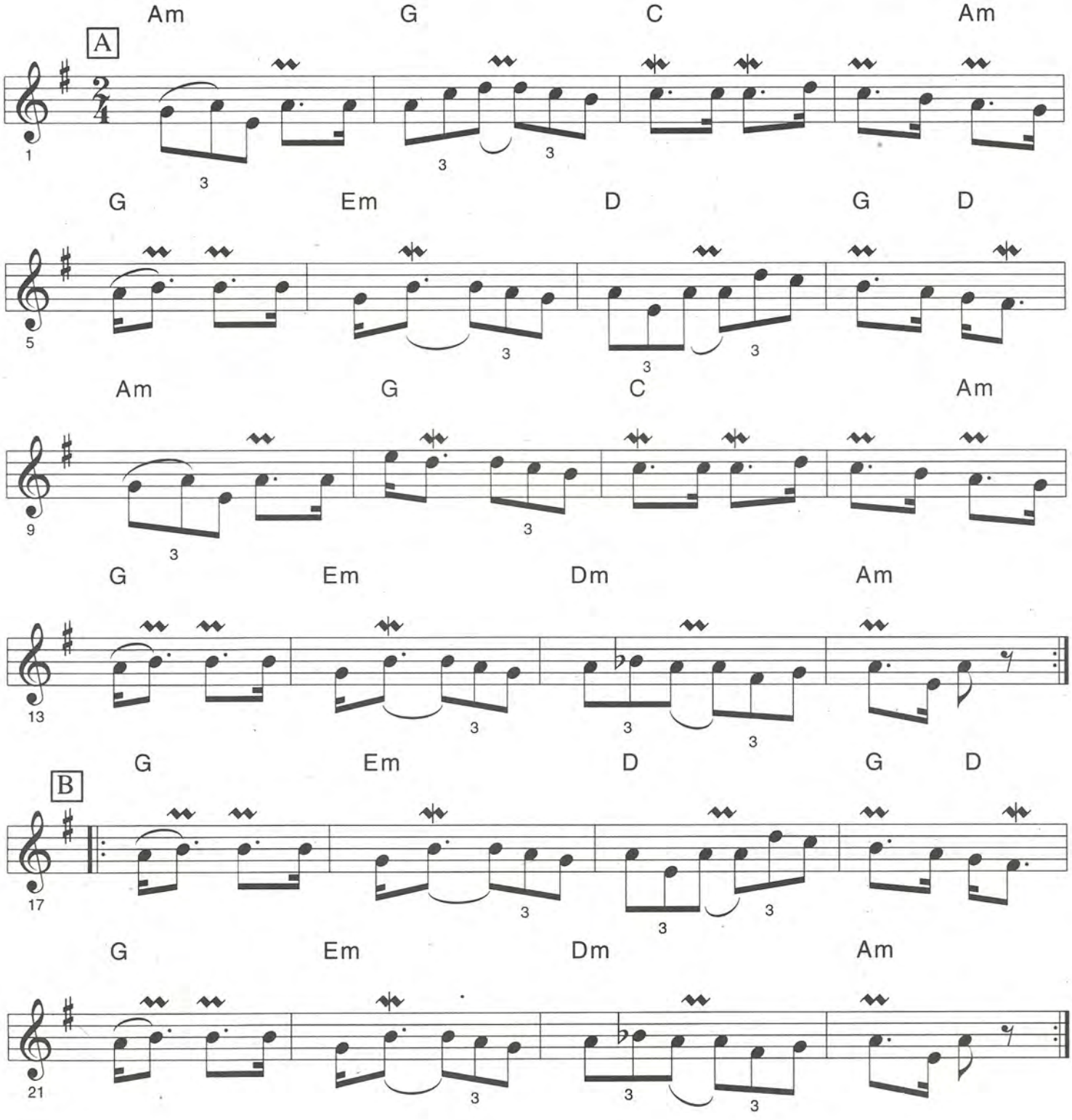
Arr: Aleksandur Vasilev
Tr: Dennis Godfrey



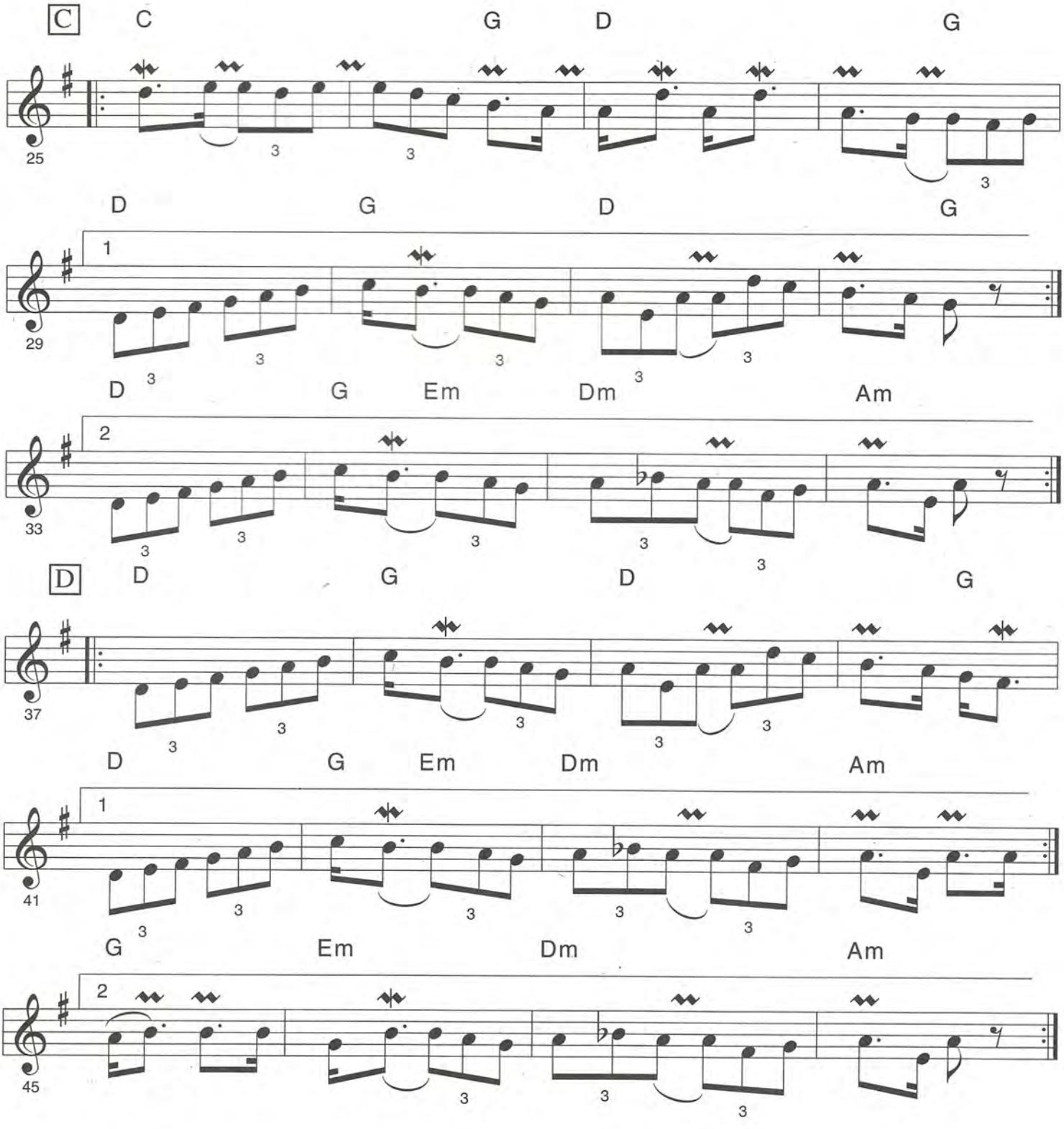
Право хоро

— Pravo horo —

Tr/Arr: Marcus Moskoff



From Marcus Moskoff: This is an adaptation of an original melody which was popularized during the early 1980s by *Petŭr Ralchev* on accordion. Although it became briefly popular among the modern instrument wedding bands, it has primarily reverted back to being played on folk instruments, as it was in its original form. This particular version was learned in 1987 from *Angel Gadzhev*, soloist *gadŭlka* for the Bulgarian Radio Ensemble in Sofia.

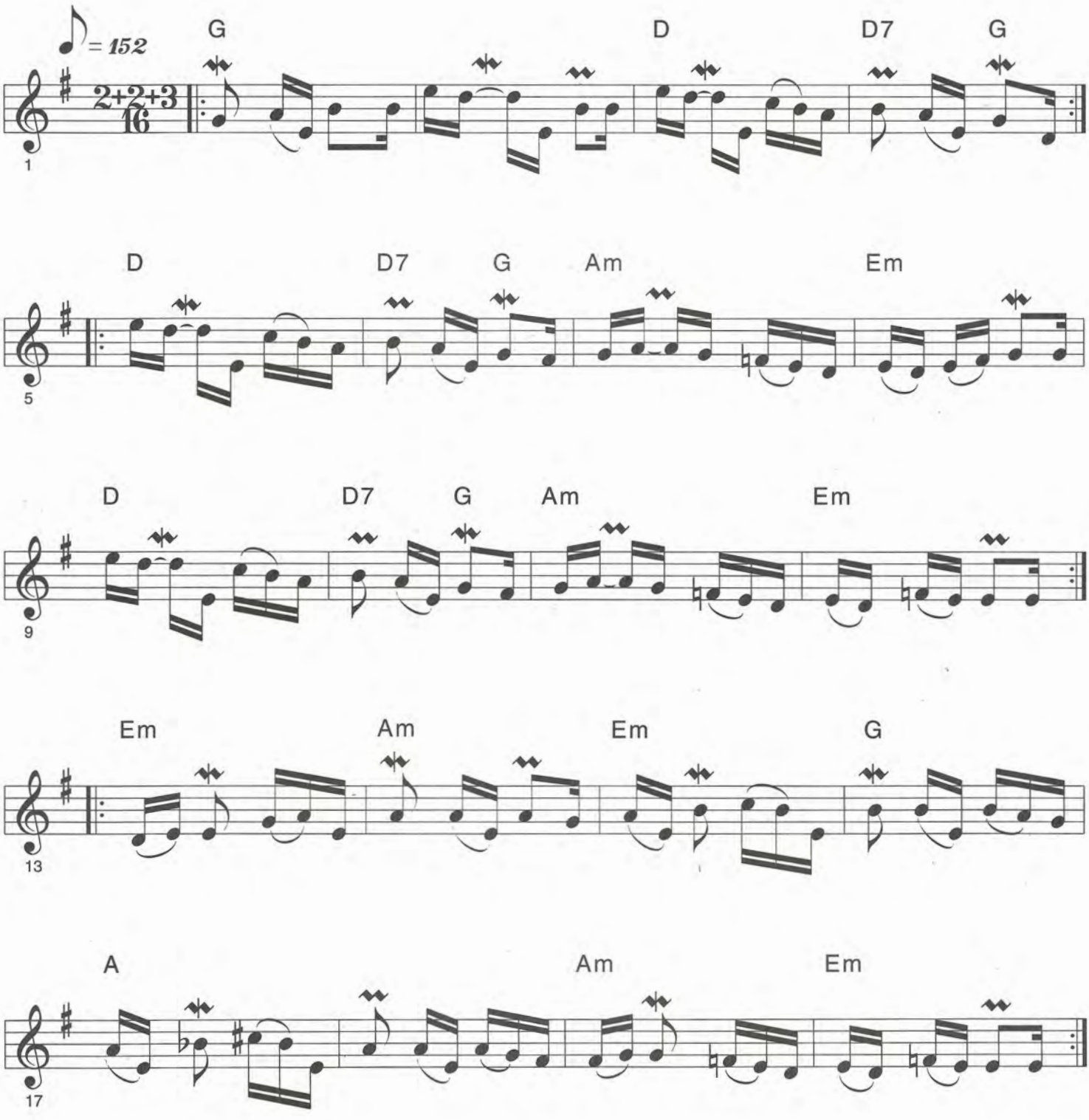


Сватбарска ръченица

— Svatbarska rŭčenica —

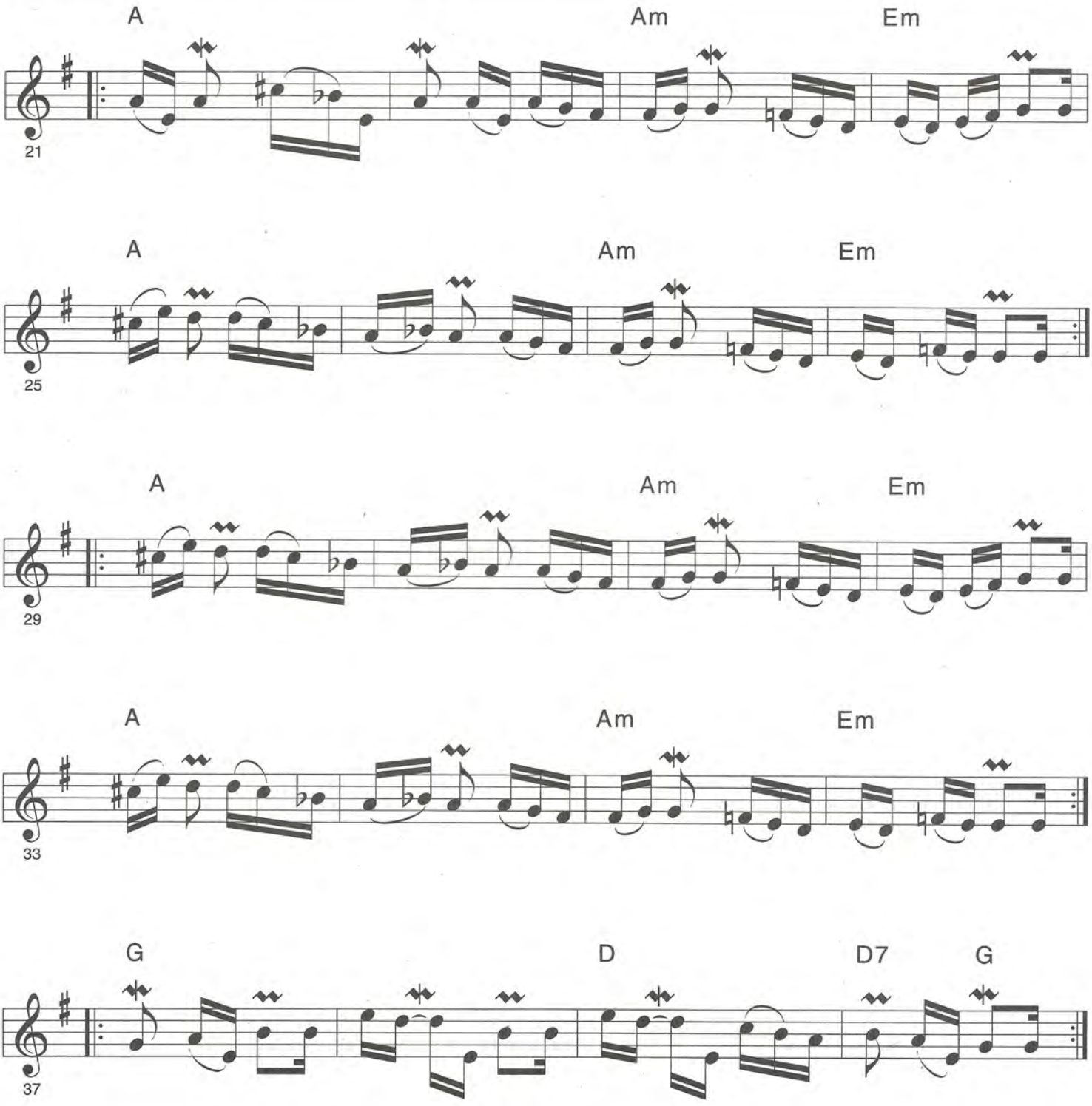
Melody/Accompaniment: Ivailo Kroumov

Arrangement: Marcus Moskoff



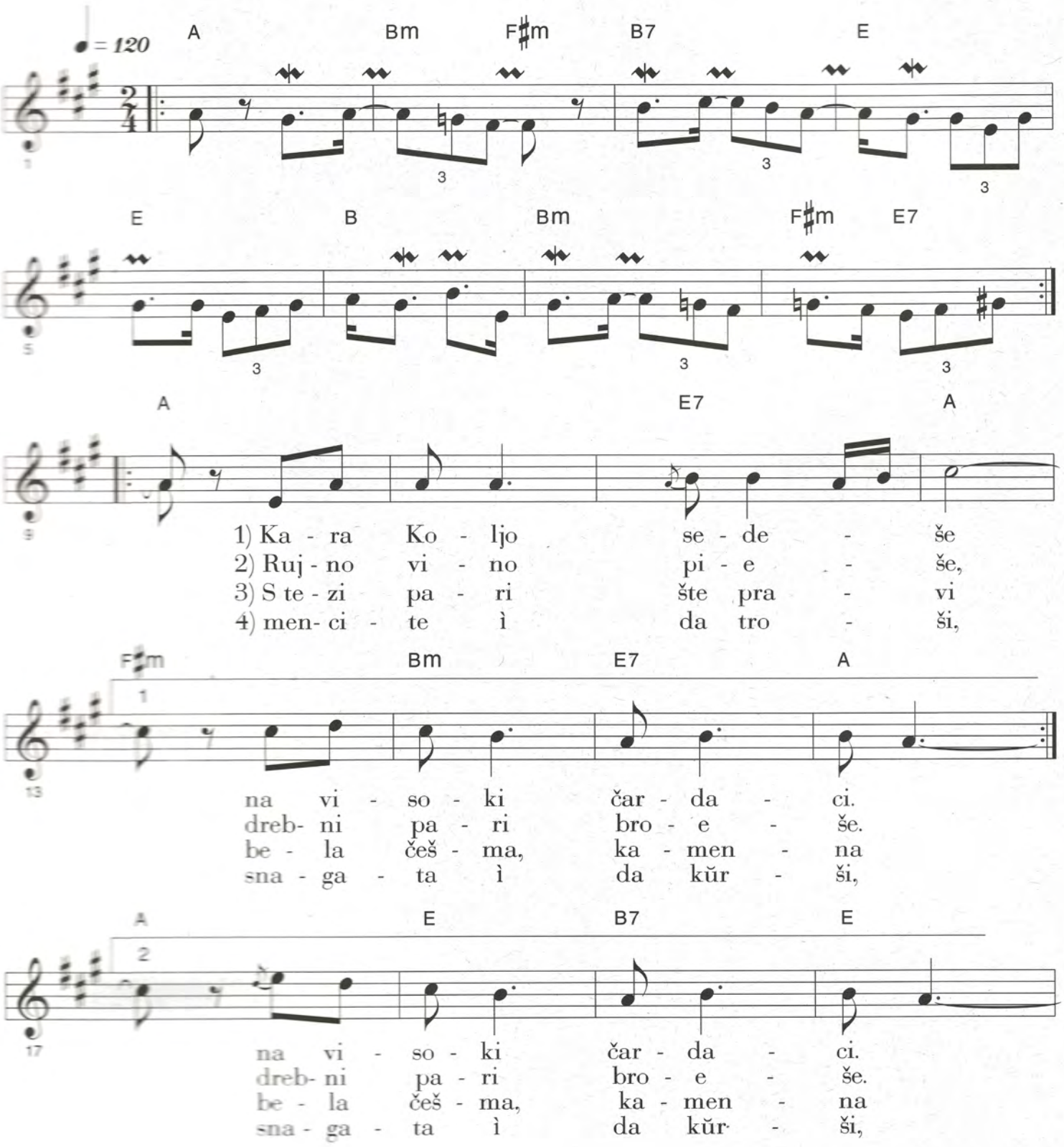
From **Marcus Moskoff:** An interesting example of how folk instruments rediscover original melodies through the modern instruments. This is a version of a folk song from Sliven, *Mari, Marijko, ljube, le,* which has been adapted by many of the musicians throughout Thrace primarily because of its popularity spread by Delcho Mitev and Dimitar Kolev when they first started to revive a lot of "older tunes" during the early 80s in their modern accordion/clarinet wedding band, as opposed to the newer, composed music of Ibrahim (Ivo Papasov).

This particular version was developed by tamburist Ivailo Kroumov, from Pernik, during his period of playing weddings and mehanas (1976-78), before he became soloist for the State Ensemble in Sofia. In adapting the piece for tambura he brought the original melody back to the folk instruments.

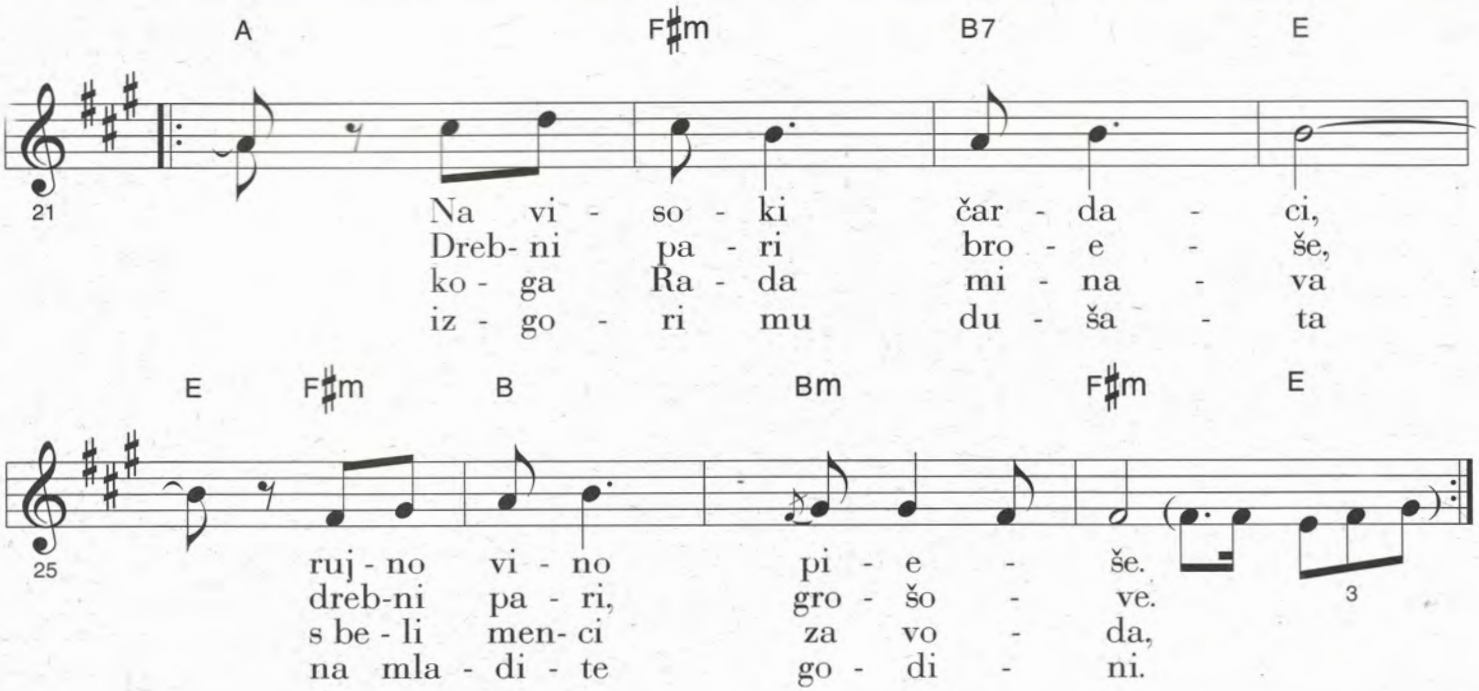


Кара Кольо

— Kara Koljo —



From **Marcus Moskoff:** Although this song has its roots in original village folklore, it is currently a popular dance melody on the Thracian wedding circuit. It is often performed in two different modal arrangements, one being primarily in a minor mode such as that presented here; the other is in primarily a major mode, and is sung in thirds. This particular version I learned in 1986 from Maria Stoyanova, gajda player and singer with wedding band *Kanarite* in Plovdiv.



1) Кара Кольо седеше на високи чардаци. (2x)
На високи чардаци, руйно вино пиеше. (2x)

Kara Koljo sat on his high balcony, on his high balcony, drinking sparkling red wine.

2) Руйно вино пиеше, дребни пари броеше. (2x)
Дребни пари броеше, дребни пари, грошове. (2x)

Drinking sparkling red wine, counting his coins, counting his coins, his coins, his pennies.

3) С тези пари ще прави бела чешма, каменна, (2x)
кога Рада минава с бели менци за вода, (2x)

With the money he'll build a white wall-fountain of stone, so that when Rada passes by to fetch water in her copper pots,

4) менците ѝ да троши, снагата ѝ да кърши, (2x)
изгори му душата на младите години. (2x)

he can break her pots and crush her in his arms; his soul is on fire with yearning for the years of his youth.