



## Dobrudja Danetz (Dance from Dobrudja)

by Roger Landes

Switching gears for this month, we have a nice Bulgarian tune from the Black Sea region. "Dobrudja Danetz" (Dance from Dobrudja) comes from the region in northeastern Bulgaria that borders the Black Sea. I learned this tune from Stanley Greenthal, a wonderful Celtic and Balkan bouzouki and guitar player who lives in Seattle. I had the pleasure of recording this with him on his recent CD "Melodie." Check out Stanley's website:

<http://www.stanleygreenthal.com/recordings.html>

For "Dobrudja Danetz" we'll stick with the same altered tuning (or scordatura) that we used for "[Lamento di Tristano](#)" and "[English Dance](#)" in my April and June columns: First, drop both of your E strings down one whole step to D an octave below your D strings.

Then, tune ONE of your G strings down to a D an octave below the D string, then tune the other G string up to A one octave below your A string. This gives you DADAD and it will make your mando sound HUGE. I like this tuning for a lot of drone-based tunes. It's not very flexible for chords but we are not especially concerned with chords for this kind of tune. We'll use the two lowest pairs of strings for open drone notes, letting them ring out under the melody notes we are picking on the two highest pairs. In addition to the open string drones, I have written one fretted chord on the 2nd fret.

**Note:** Since the two strings in your lowest course are now tuned to different notes, I've used what looks like 5 course tablature in order to notate both notes in that lowest pair. You can ignore that and play both strings in the pair at once as usual.

If you are wondering why I've written the tune out in two keys it's because that is the way Stanley arranged it for his recording and while tracking the tune I realized I liked the open D drone in both keys (even though we didn't record it that way). Give it a try in both keys and see what you think.

For a picking pattern I suggest straight reciprocal down and up strokes. This will help you maintain a nice rhythm, clipping along through the tune with down strokes on the accented notes and using upstrokes only for the second, unaccented 1/16th note in each group of two.

As before, try and keep the drone ringing below the melody notes without overpowering them. This time I've written a lot more potential chords than in the previous two pieces. Keep in mind that you don't have to play them all-pick and choose as you wish. Try to keep the melody out in front of the drone and as legato as possible.

I like a brisk tempo for "Dobrudja Danetz"-around 160 - 200 bpm.

# Version 1

The first system of music consists of two staves. The top staff is a guitar staff in treble clef with a 2/2 time signature. It begins with a repeat sign. The melody starts on a whole note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. The bass line consists of a whole note chord G2-B2-D2, which changes to G2-B2-E2 in the second measure. The bottom staff is a tablature staff with six lines labeled T, A, B, and two unlabeled lines. The fret numbers are: T (0, 2, 0, 0, 3, 3, 2), A (0, 0, 0, 0, 0, 0, 0), B (0, 0, 0, 0, 0, 0, 0), and two unlabeled lines (0, 0, 0, 0, 0, 0, 0).

The second system of music also consists of two staves. The top staff is a guitar staff in treble clef with a 2/2 time signature. It begins with a repeat sign. The melody starts on a whole note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. The bass line consists of a whole note chord G2-B2-D2, which changes to G2-B2-E2 in the second measure. The bottom staff is a tablature staff with six lines labeled T, A, B, and two unlabeled lines. The fret numbers are: T (3, 5, 3, 2, 0, 2, 3, 0), A (0, 0, 0, 0, 0, 0, 0, 0), B (0, 0, 0, 0, 0, 0, 0, 0), and two unlabeled lines (0, 0, 0, 0, 0, 0, 0, 0). A first ending bracket labeled "1." spans the last four measures of the system.

5

T 2 2 2 2 3 0 0 0 2 0 3 2  
 A 2 2 2 2 2 0 0 0 0 3 2 2  
 B 2 2 2 2 2 0 0 0 0 2 2 2

8

1.

T 3 5 3 2 0 2 3 0 2 2 2 2 2 3  
 A 0 0 0 0 0 2 3 0 2 2 2 2 2 2  
 B 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2



14

T 0 3 5 2 0 0 5

A 0 0 0 0 5

B 0 0 0 0

0

T 3 5 5 5 3 2 0

A 0 0 0 0

B 0 0 0 0

0

16

T 2 3 3 3 2 0 5

A 0 0 0 0 5

B 0 0 0 0

0

T 0 5 4 2 4 5

A 0 0 0 0

B 0 0 0 0

0

18

T 0 0 2 3 5 | 3 5 5 5 3 2 0  
 A 5 | 0  
 B 0 0 | 0 0

20

T 2 3 3 3 2 0 | 0 5 4 2 4 5 | 0 0 0  
 A 0 | 0 5 4 2 4 5 | 0 0 0  
 B 0 | 0 0 0 | 0 0 0

23

T 0 0 0 0 2 3 5  
 A 5 4 2 4 5 0 5 0 2 3 5  
 B 0 0 0 0 0 0 0 0 0 0 0 0

25

T 0 0 0 0 0 0 0  
 A 5 4 2 4 5 0 0 0 0 0 0  
 B 0 0 0 0 0 0 0 0 0 0 0 0

# Version 2

The first system of music features a treble clef staff with a guitar icon and a 2/2 time signature. The melody consists of a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a quarter rest. The guitar fretboard diagram below shows the following fingerings: 0, 7, 5, 5, 3, 3, 2, 0, 2, 3, 0, 2.

The second system of music continues the melody from the first system. The treble clef staff shows a guitar icon and a 2/2 time signature. The melody consists of a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a quarter rest. The guitar fretboard diagram below shows the following fingerings: 3, 5, 3, 2, 0, 2, 3, 0, 2, 2, 2, 2. A first ending bracket labeled '1.' spans the final two measures of the system.

5

T  
A  
B

8

T  
A  
B

1.

10

T 2 2 2 2 0 3 0 2 0 5 0  
 A 2 2 2 2 0 3 0 2 0 5 0  
 B 2 2 2 2 0 3 0 2 0 5 0

12

T 0 3 5 2 0 0 3 0 3 0 2 0 5 0  
 A 0 3 5 2 0 0 3 0 3 0 2 0 5 0  
 B 0 3 5 2 0 0 3 0 3 0 2 0 5 0

14

T  
A  
B  
B

16

T  
A  
B  
B



23

0 3 2 0 2 3 0 0 3 0 2 3 5

T  
A  
B  
0

25

0 3 2 0 2 3 0 0 0 0 0 0

T  
A  
B  
0