TABAC ALLEGRIA

While leading the émigré life in Munich we fell in among a group of South American students doing the same. Consequently, even though we were surrounded by the German language and culture, most of our social mixings were with these new friends. During one session the talk turned to the rapid-fire aspect of most of the latin music and language. We became intrigued by the idea of writing a tune that was exactly one minute long. When played precisely at the correct tempo, this song accomplishes that. We once did it coherently in fifty-one seconds. It becomes important to be right on top of the chord changes or the tune falls apart.

On the recording, the "posa, mpiri, tatu, cheena" (1, 2, 3, 4) is from the Shona language of Zimbabwean marimba accompanyist, Dumi Maraire. In much African music a change in the melody is often used to signal a change in the rhythm. In South American music the opposite applies. Here, the Argentine rhythms signal changes to the melody.

The tune emphasizes two-stop chords and fast hammer-ons. Many of the quick-change turn-arounds lose the effectiveness of their timing when played at a slower speed. When the two dulcimers split from unison playing during the second time through the piece, the one brief moment of planned discord takes the tune "outside" its regular melodic structure. Don't forget to shout before playing the second time through.

SEQUENCE: AAB
AAB (with DESCANT)
CODA

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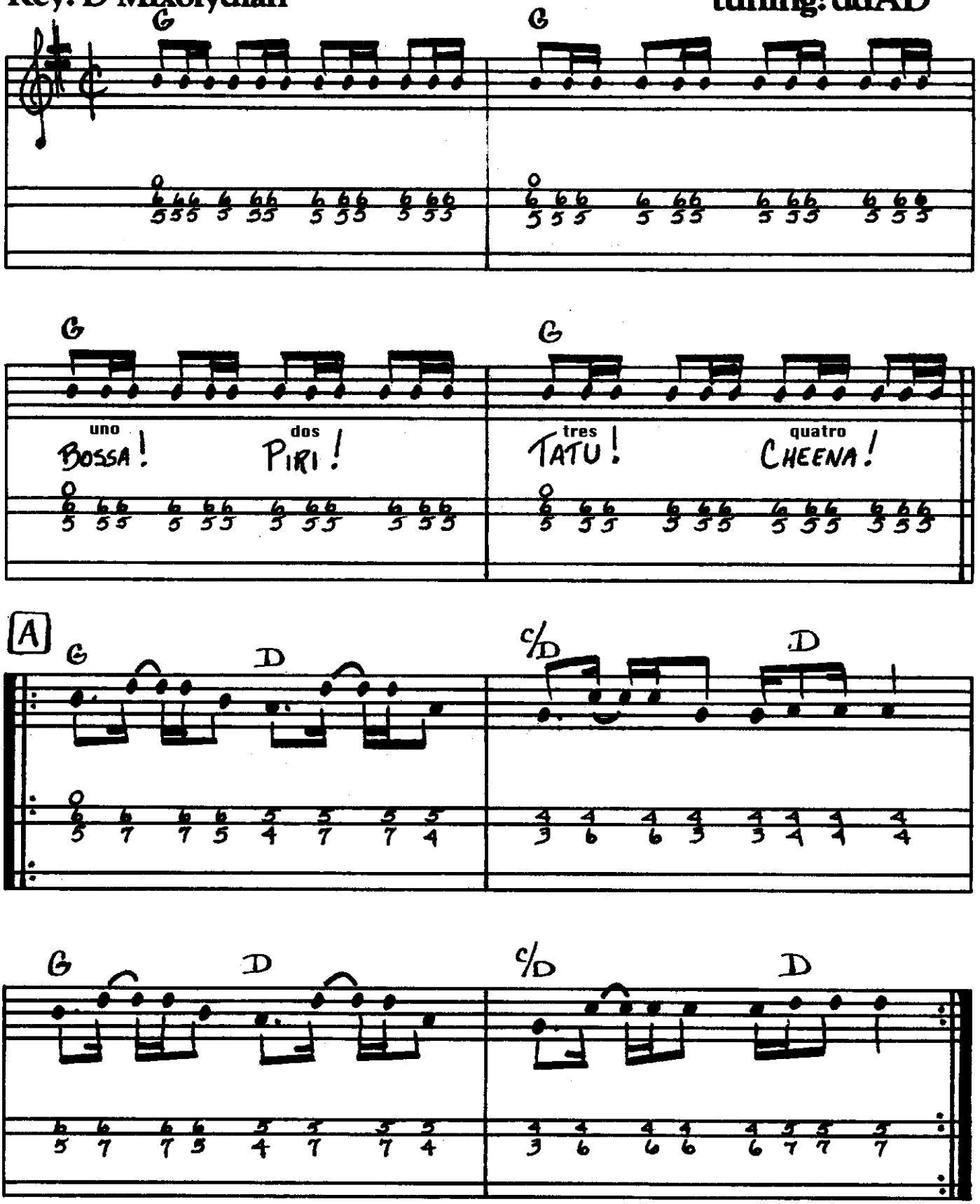
TABAC ALLEGRIA

By Force & d'Ossché

Key: D Mixolydian

tuning: ddAD



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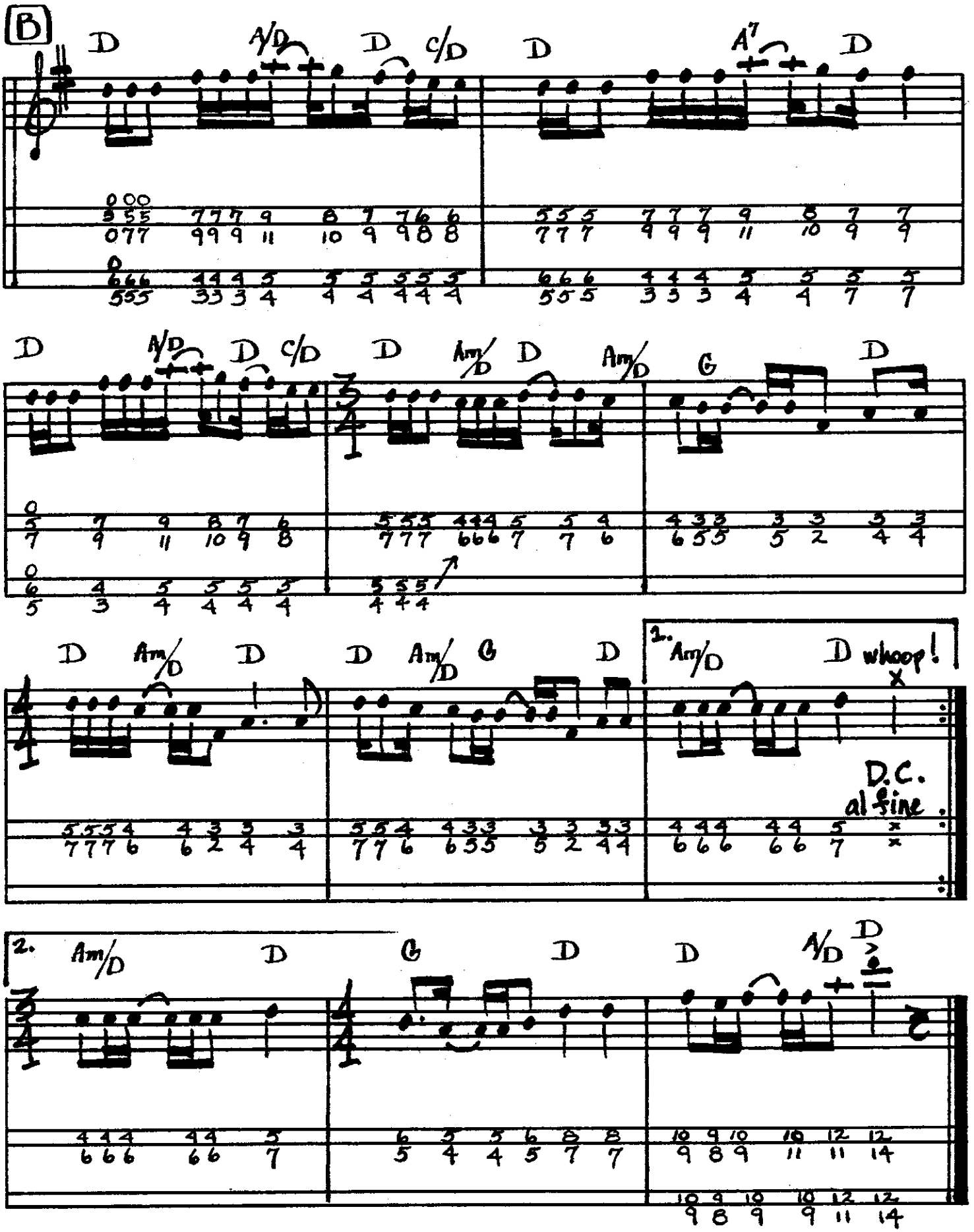

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