

# 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 accompanist, Dumir 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**

# TABAC ALLEGRIA

**By Force & d'Ossché**  
**tuning: ddAD**

## Key: D Mixolydian

Handwritten musical notation for a guitar exercise in G major, 6/8 time. The notation is on two staves. The top staff shows a melodic line with eighth and sixteenth notes, and the bottom staff shows a bass line with chords and single notes. The exercise is divided into two measures.

[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It begins with a boxed letter 'A' in the top left corner. The music is written on a grand staff with two staves. The key signature is one flat (B-flat), and the time signature is common time (C). The first staff contains a melody with a treble clef, and the second staff contains a bass line with a bass clef. The melody starts on a whole note G, followed by eighth notes A, B, A, G, and then a half note F. The bass line consists of eighth notes G, F, E, D, C, B, A, G. The first measure is marked with a 'C' above the staff. The second measure is marked with a 'D' above the staff. The third measure is marked with a 'C/D' above the staff. The fourth measure is marked with a 'D' above the staff. The system ends with a double bar line.

Second system of musical notation, continuing the exercise in G major and D major, 3/4 time. The notation includes a treble clef, a key signature change, and a 3/4 time signature. The melody is written on a five-line staff with eighth and quarter notes, and the bass line is written on a four-line staff with eighth and quarter notes. The exercise ends with a double bar line and repeat dots.

**B**

D A/D D C/D D A<sup>7</sup> D

0 0 0  
5 5 5 7 7 7 9 8 7 7 6 6 5 5 5 7 7 7 9 8 7 7  
0 7 7 9 9 9 11 10 9 9 8 8 7 7 7 9 9 11 10 9 9  
0  
6 6 6 4 4 4 5 5 5 5 5 5 6 6 6 4 4 4 5 5 5 5  
5 5 5 3 3 3 4 4 4 4 4 4 5 5 5 3 3 3 4 4 7 7

D A/D D C/D D Am/D D Am/D G D

0 7 9 8 7 6 5 5 5 4 4 4 5 5 4 4 3 3 3 3 3 3  
7 9 11 10 9 8 7 7 7 6 6 6 7 7 6 6 5 5 5 2 4 4  
0 6 4 5 5 5 5 5 5 5 5 5 4 3 3 3 3 3 3 3 3 3  
5 3 4

D Am/D D D Am/D G D 2. Am/D D whoop!

5 5 5 4 4 3 3 3 5 5 4 4 3 3 3 3 3 3 3 3 4 4 4 4 4 5  
7 7 7 6 6 2 4 4 7 7 6 6 5 5 5 2 4 4 6 6 6 6 6 7  
D.C. al fine.

2. Am/D D G D D A/D D

4 4 4 4 4 5 6 5 5 6 8 8 10 9 10 10 12 12  
6 6 6 6 6 7 5 4 4 5 7 7 9 8 9 11 11 14  
10 9 10 10 12 12  
9 8 9 9 11 14