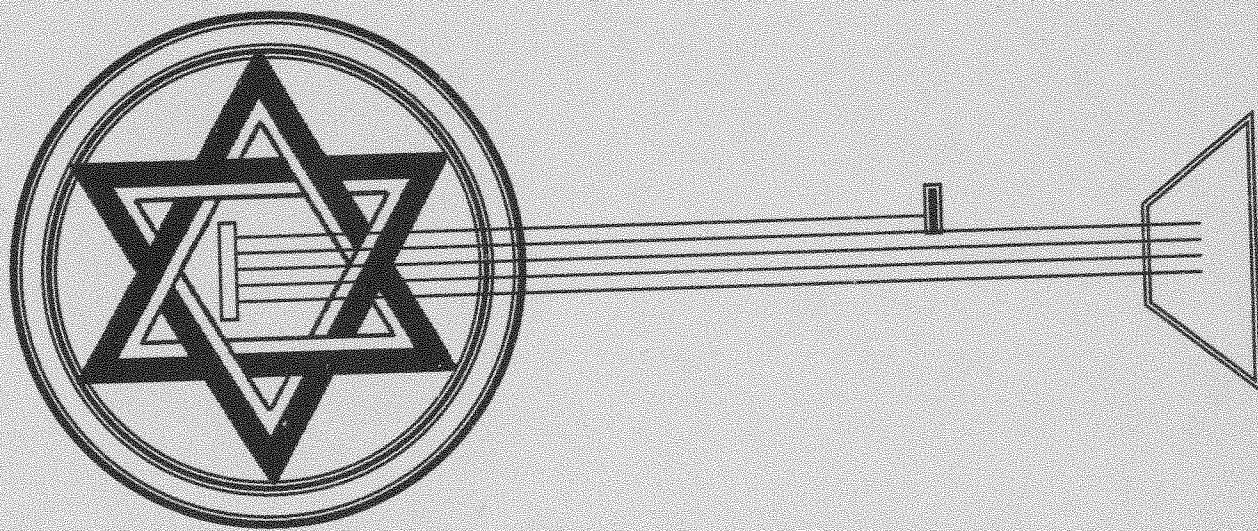


THE ESSENTIALS OF KLEZMER 5-STRING BANJO

Volume One



by Pete Rushefsky

27 Klezmer Tunes Arranged for Bluegrass Banjo

THE ESSENTIALS OF KLEZMER 5-STRING BANJO

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by Pete Rushefsky

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Table of Contents

I.	Introduction.....	3
II.	A Brief History of Klezmer Music.....	4
III.	Klezmer Banjo.....	5
	• Modes.....	6
	• Klezjo.....	10
	• Rhythmic Style.....	10
	• Tunes in 4/4 Time.....	11
	• Horas.....	13
	• Doina.....	14
	• The Classic Klezmer Ending.....	14
	• Musical Notation.....	15
	• The Tunes.....	15
IV.	Ahava Raba Tunes in 4/4	
	• Fiselekh, Fiselekh (Little Feet, Little Feet).....	17
	• Khosedl (Hasidic Dance).....	18
	• Leybedik (Lively)	19
	• Mitzve Tants Mit Der Kale (Celebratory Dance with the Bride).....	20
	• Mazel Tov.....	21
	• Sherele Tants (Little Scissor-Dance)	22
	• Ma Yofus (How Wonderful).....	23
	• Yikhes (Pride in Family/Lineage)	24
	• Galician Sher.....	26
	• Behuser Khosed (Hasidic Dance from Buhusi, Moldavia)	27
	• Der Heyser Bulgar (The Hot Bulgar)	28
	• Wie Bist Du Gewesen Far Prohibition? (Where were You Before Prohibition?).....	30
	• Oy Tat S'iz Gut (Oh Father, It's Good).....	32
	• Die Zilberne Khasene (The Silver Wedding)	34
V.	Misheberakh Tunes in 4/4	
	• Odessa Bulgar.....	36
	• Leybedik Un Freylekh (Lively and Happy)	37
VI.	Horas	
	• Hoffman's Hora (melody only)	39
	• Hoffman's Hora (melody with chording)	40
	• Gasn Nigun (Street Tune)	41
	• Firn Di Mekhutanim Aheym (Escorting the Bride & Groom's Parents).....	42
	• Hora Mit Tsibeles (Hora with Onions)	44
VII.	Tunes using Other Approaches	
	• Zeydn's Tants (Grandfather's Dance)	47
	• Der Shtiler Bulgar (The Quiet Bulgar)	48
	• Kishiniever Bulgar (Bulgar from Kishiniev)	49
	• Noch Ein Glaz Vayn (Another Glass of Wine).....	50
	• Russian Sher #5	52
VIII.	Doina.....	54
IX.	Bibliography / Discography.....	56

Introduction

The year was 1993. I was finishing up my dish-washing duties at the Luther Co-op in Ann Arbor, Michigan. As always, I had turned on National Public Radio to lift my mind from the drudgery of scraping burnt macaroni from industrial-sized casserole pans. But on this particular night, I heard sounds that I had never heard before-- a feature on the bluegrass/klezmer hybrid music (forgive me for using the term "Jewgrass") of mandolinist Andy Statman. As a dirty spatula dropped into the sink, I felt parts of myself connecting that had never connected before.

So this is probably the first book that owes as much to Earl Scruggs as to Naftule Brandwein. The book is meant for the intermediate to advanced bluegrass banjo player. I hope you'll not only take away from this book the 27 tunes that I've transcribed, but begin to understand how to create your own arrangements. Perhaps you'll find something even deeper as well.

Special thanks go to those who gave me special help and encouragement on this project, including Andy Cushing of Hamburg, NY, Jeff Weintraub of Buffalo, NY, and Dr. Elias Kaufman, editor of the 5-Stringer magazine and a resident of Amherst, NY.

Very special thanks goes to Henry Sapoznik for his help, as well as for the immense pleasure his work as musician, author, organizer, and scholar has brought to my life. Upon finishing this book, I realized how much it owes to his "Compleat Klezmer."

This book is dedicated to my family, grandparents, and to Uncle Harry, who gave me my first guitar.

Buffalo, New York
1997

A Brief History of Klezmer Music

Klezmer music is Jewish instrumental music that developed in Eastern and Central Europe. "Klezmer" is an abbreviation of the Hebrew words "Kley Zemer," which translates to "vessel of music" or "instrument." It is a music that reflects a long history of Jewish migrations from the Middle-East, through Eastern and Central Europe, and finally to the United States. Through these millennia of travels, Jewish musicians have taken their own liturgical and Hasidic melodies and swapped ideas with Arabs, Rom Gypsies, Greeks, Turks, and various other European & Middle-Eastern peoples.

The *kapelye* (klezmer band) of Medieval/Renaissance Europe tended to be small ensemble consisting of instruments such as violin, cello, flute, and *tsimbl* (Jewish hammer dulcimer). By the 19th century, clarinets and accordions had also become popular klezmer instruments. Towards the end of the 1800's, military bands spread brass instruments to both the urban Jewish communities and *shtetls* (villages) which facilitated the development of larger bands and Jewish orchestras.

So for hundreds of years, klezmer music was an essential part of European Jewish society. In particular, the *chasene* (wedding) spotlighted the close relationship between custom and music. A *chasene* might go on for an entire week, and music was used to accent various milestones of the festival. There were specific tunes and dances associated with the *badekns* (veiling of the bride), *broyges tants* (dance of anger & reconciliation between the parents of the bride and groom), *mitzve tants* (celebratory dance with the bride) and other nuptial rituals.

When Jews arrived in the New World, exposure to jazz led *klezmerim* (klezmer musicians) in New York, Philadelphia, Boston, Baltimore and other Jewish centers to synthesize a distinctly American style of klezmer music. The clarinet replaced the violin as the quintessential American klezmer instrument, and clarinetists Dave Tarras, Naftule Brandwein, and Shloimke Beckerman were the leading virtuosos. Tenor banjos were frequently employed, along with drums, in big-band-like rhythm sections. Yiddish theater, which had been growing in popularity in Europe in the late 19th century, was imported to America and provided a new venue for *klezmerim* to play to large audiences.

Restrictions in Jewish immigration, assimilation, and Zionist promotion of a new Israeli culture after the Holocaust led to a decline in interest in traditional Yiddish culture and klezmer music after World War II. However, the post-war decline imbued klezmer music with a sense of mystery and nostalgia for those who rediscovered it in the 1970's and 1980's. Leading the rebirth were bands such as the Klezmerim, Kapelye, the Klezmer Conservatory Band, as well as Zev Feldman and Dave Tarras's disciple, Andy Statman. Henry Sapoznik's 1987 book "*The Compleat Klezmer*" and work in founding KlezKamp,

an annual gathering of prominent klezmerim, academics and others interested in Yiddish culture also helped seed new klezmer bands across the United States.

Today, we enjoy a wide diversity of approaches to klezmer music. The 1990's have seen both new directions and rediscovery. The Klezmatics and John Zorn have brought avant-garde improvisation to the music. At the other extreme, bands like Budowitz and Di Naye Kapelye have built their performance style on extensive archival and field research in hopes of preserving the old European styles.

Sources:

Broughton, Simon, "Rhythm and Jews: Klezmer was Born in the Shtetls of Eastern Europe-- and Reborn in the USA," published in "World Music: The Rough Guide" (Rough Guides Ltd., 1995).

Feldman, Walter Z., "Bulgaresca/Bulgarish/Bulgar: The Transformation of a Klezmer Dance Genre," published in "Ethnomusicology," Winter 1994, Volume 38., No. 1

Horowitz, Joshua, liner notes to the Budowitz album "Mother Tongue: Music of the 19th Century Klezmerim" (Koch International, 3-1261-2, 1997).

Phillips, Stacy, interview with Walter Zev Feldman published in "Klezmer Collection for C Instruments" (Mel Bay Publications, Inc., 1996).

Rubin, Joel and Joshua Horowitz, liner notes to their album "Bessarabian Symphony: Early Jewish Instrumental Music" (Spectrum Wergo, SM 1606-2 2281 606-2, 1994).

Sapoznik, Henry, "The Compleat Klezmer" (Tara Publications, 1987).

Klezmer Banjo

As there are few examples of how to play klezmer on a 5-string banjo (though Bela Fleck has recorded a few klezmer tunes with Andy Statman), part of the fun is developing your own approach to the music. With experience, you'll begin to learn "systems" for arranging klezmer tunes. Think about what Earl Scruggs did for bluegrass banjo-- he developed a system that allowed a relatively small number of rolls and licks to be used to play a wide range of songs. Thus, in this collection I will try to present a system for klezmer performance. However, I do not think any one system will cover the entire klezmer repertoire, and I've devoted a section of the book for a good number of songs that use other approaches. This is all part of the fun. I'm sure you'll find your imagination continually challenged by the rich diversity of this music.

Modes

The basis for klezmer's mystical, Middle-Eastern sound is the use of various modes of the harmonic minor scale. The fourth and fifth modes of the harmonic minor scale are commonly used, and are known respectively as the *Misheberakh* and the *Ahava Raba*. The Ahava Raba is also sometimes referred to as "*freygish*" by klezmerim. I recommend learning both modes up and down the neck in "closed position" (i.e., using no open strings). Exhibits 1 and 2 illustrate the Ahava Raba in G and the Misheberakh scale in F:

Exhibit 1: G Ahava Raba (Closed Position, Standard Tuning)

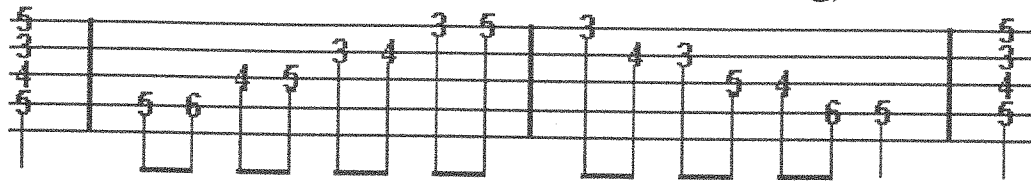
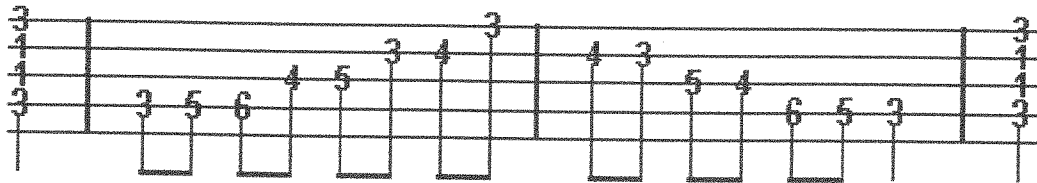


Exhibit 2: F Misheberakh (Closed Position, Standard Tuning)



Note that both the G-Ahava Raba (Ahava Raba with tonic root = G) and the F-Misheberakh scales are both composed of the following notes: F, G, Ab, B, C, D, Eb, F, G, etc. You get two scales for the price of one! However, there are differences in what notes are emphasized when playing Ahava Raba versus Misheberakh. In general, when improvising with the two modes, be mindful of where the tonic roots are on the fingerboard, and emphasize them in your playing. As a guide, try using F-Misheberakh if you hear F-minor as the root of the tune's chord changes and use G-Ahava Raba if you hear G-major as the root chord.

Exhibit 3 expands on Exhibits 1 & 2, presenting three closed position patterns that are useful for playing the Ahava Raba and Misheberakh scale up and down the neck. Though G Ahava Raba / F Misheberakh is shown in Exhibit 3, transposing these closed position patterns allows you to play these modes in any key.

Exhibit 3: G Ahava Raba / F Misheberakh (Closed Position Patterns, Root notes indicated)

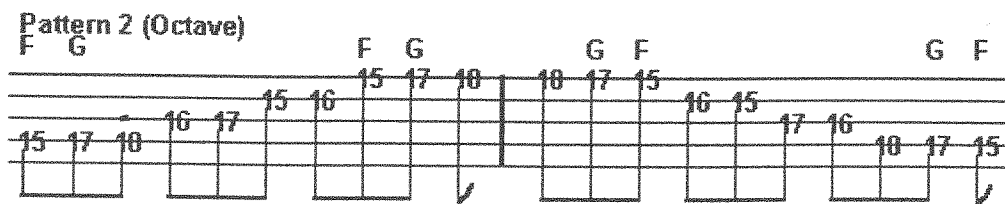
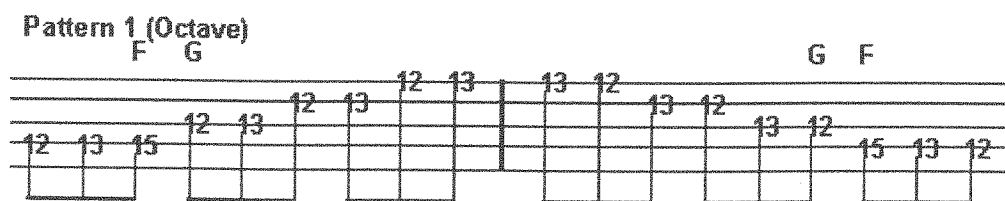
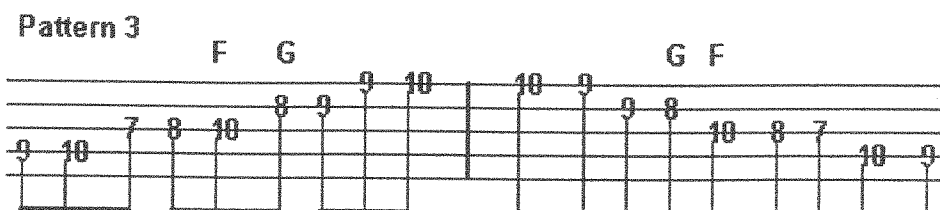
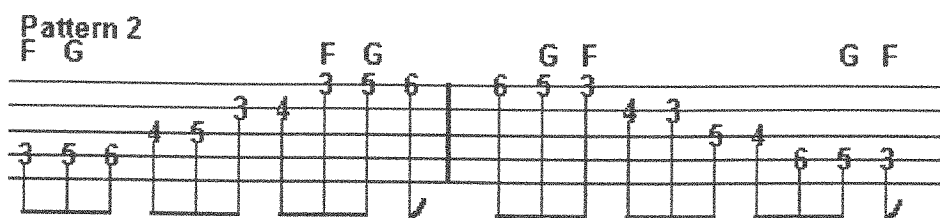
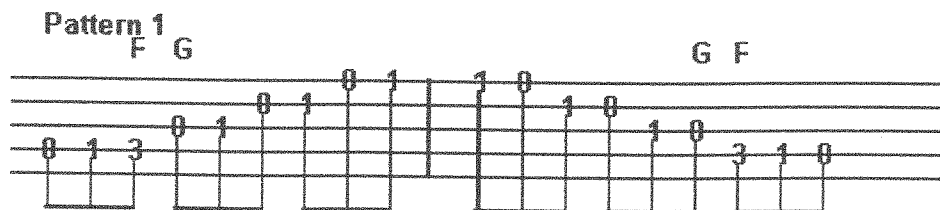


Exhibit 4 summarizes the common fretting patterns shown in Exhibit 3 for the Ahava Raba and Misheberakh scales.

Exhibit 4: Klezmer Modes

(large dots indicate root notes, 5th string not shown)

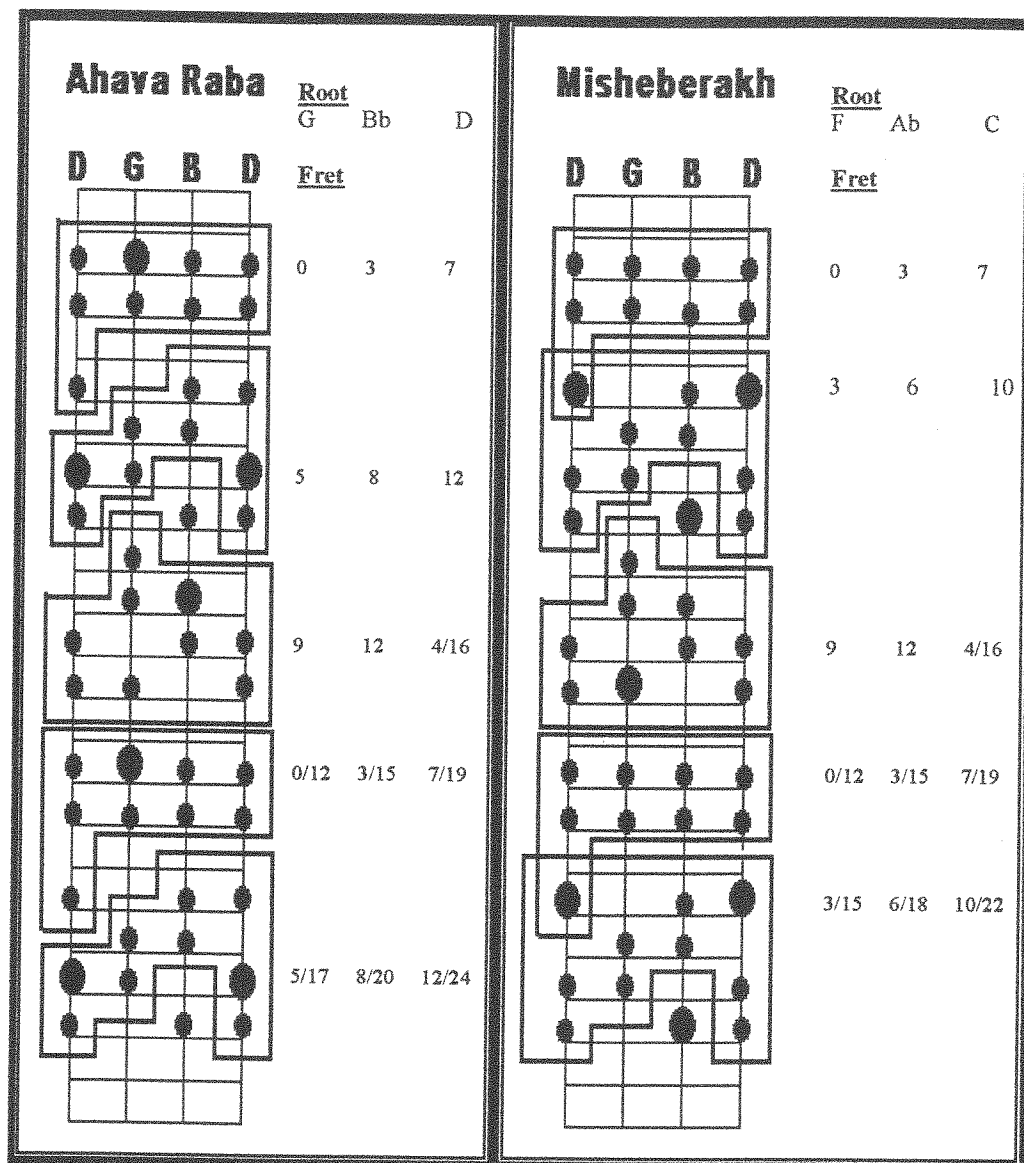


Diagram shows commonly used fretting patterns for the two modes (patterns are boxed off). Fret positions are provided for three different roots for each mode. Note that each scale has three basic patterns that repeat as you play up and down the neck. Note also that the Misheberakh is composed of the same patterns/intervals as the Ahava Raba transposed down two frets (a full-step), so that G-Ahava Raba consists of the same notes as F-Misheberakh.

Because the G-Ahava Raba and F-Misheberakh contain the notes G, B, and D, the banjoist can take advantage of the open strings in standard G-tuning to create ringing melody lines. Exhibit 5 shows the G-Ahava Raba in open position, while Exhibit 6 shows the F-Misheberakh in open position:

Exhibit 5: G-Ahava Raba, Open Position

Tuning: gDGBD

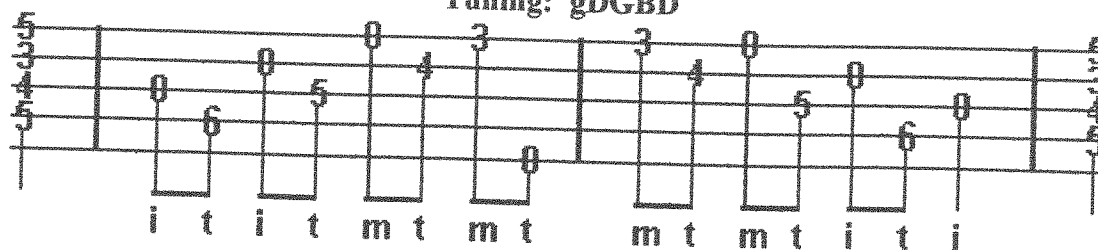


Exhibit 6: F-Misheberakh, Open Position

Tuning: gDGBD

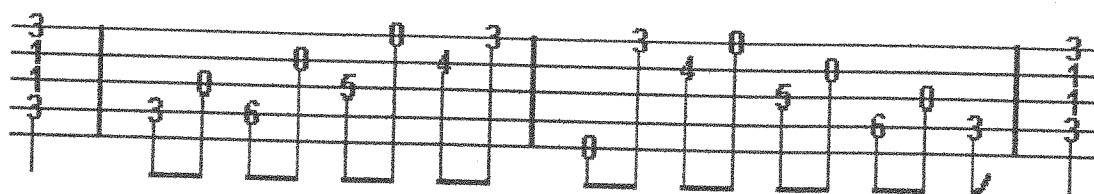
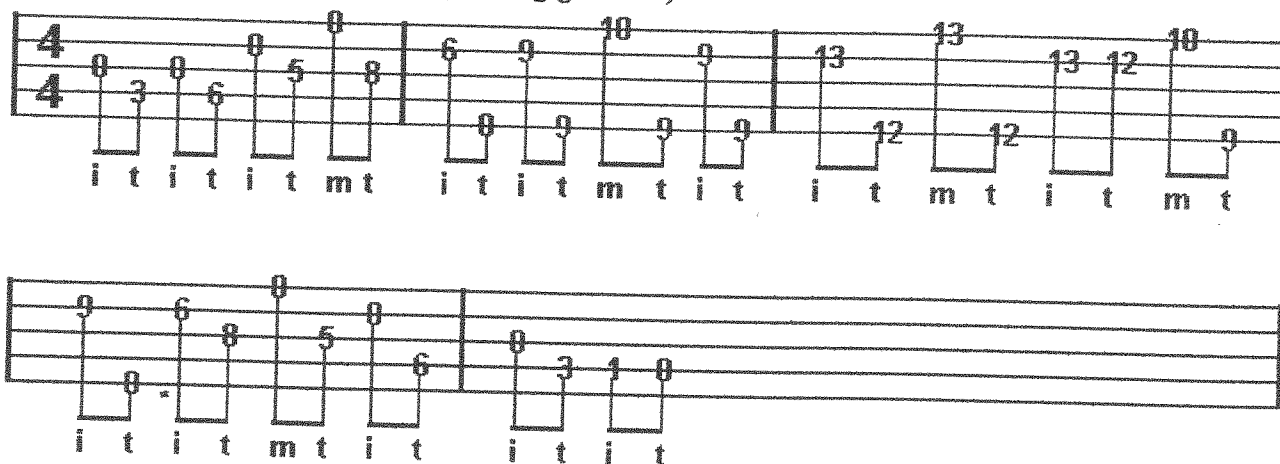


Exhibit 7 highlights some open position up-the-neck patterns that I find useful:

Exhibit 7: G-Ahava Raba/F-Misheberakh, Open Position, Up-the-Neck Patterns (Tuning gDGBD)



It is these modes that form the basis for a method of playing klezmer. Much of the standard klezmer repertoire uses the Ahava Raba or the Misheberakh (with the Ahava Raba being more prevalent). It's also good to review your major and minor scales-- these are also commonly found in klezmer. Note how many of the tunes will be set in Ahava Raba for most of the piece, with a section or two in a major scale to add variety.

Klezjo

Though I have tabbed most of the Ahava Raba tunes in this book into G-Ahava Raba, and the Misheberakh tunes into F-Misheberakh, most klezmer tunes are set in different keys. To accommodate playing in other keys you can certainly capo up. Another idea I've tried is to string the banjo with guitar strings & tune it to a low D-chord (D-Ahava Raba is a common setting for many klezmer tunes). Here's the gauges I use for my "klezjo."

Exhibit 8: Klezjo Tuning

String	Gauge	Tuning
1	.012	A
2	.014	F#
3	.020	D
4	.040	A
5	.012	D

I do recommend you contact someone knowledgeable about your banjo to advise you on the possible adverse repercussions of putting heavy strings on your prized possession. However, klezjo tuning has brought new usefulness to one of my old beginning banjos.

Rhythmic Style

Along with the basic modes, rhythm, of course, is an essential part of klezmer music. No written explanation can replace the understanding you can gain from hours of listening. In particular, I recommend you try getting a hold of recordings with tsimbls-- the staccato nature of these ancient hammer dulcimers translates well to banjoistic interpretations (see the discography for some recommended listening).

I generally try to emphasize the jagged, rhythmic elements of klezmer in my playing more than one might when playing smooth Scruggs-style rolls in bluegrass. One technique is to play quarter notes with strong thumb strokes to create a texture much like the alternating thumb patterns employed by ragtime guitarists. My arrangement of Behuser Khosed particularly emphasizes the use of quarter notes as a bass-like accompaniment.

Tunes in 4/4 Time

Types of tunes/dances in 4/4 time include *shers*, *bulgars*, *sirbas*, *freylakhs*, and *khosedls* (Hasidic dance). The trademark bulgar rhythmic pattern in 4/4 time strikes on the first, fourth, and seventh eighth-notes of the measure:

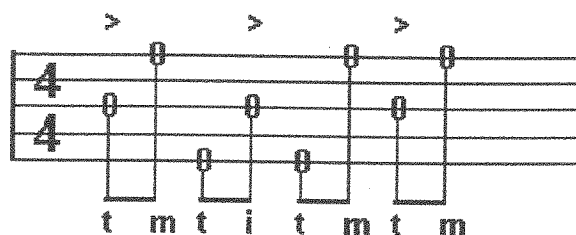
Exhibit 9: The Bulgar Rhythm (4/4 Time)

Bulgar	x		x		x	
Beat	1	+	2	+	3	+
					4	+

Partly because it fits the bulgar rhythm and partly because I could never master the forward-roll, I've developed a bulgar roll, as shown in Exhibit 10:

Exhibit 10: The Bulgar Roll

(">" indicates rhythmic accents)



Note how the first, fourth, and seventh notes of the roll are played on interior strings to create the bulgar rhythm. Notice also the thumb plays every other note, which tends to give the bulgar roll more of a jagged sound than the forward roll. Try it out-- you can usually substitute a forward roll in places where bulgar rolls have been tabbed.

For playing back-up, vamping often works well for faster tunes. Experiment! Here are some other patterns you can try:

Exhibit 11: Backup Patterns in 4/4 Time

(Tuning gDGBD, ">" indicates rhythmic accents)

Pattern 1-- Vamping **Pattern 2-- Bulgar Alternating Thumb**

Pattern 1: 4/4 time, 4th string (D). Notes: 5, 4, 5, 4. Rhythmic accents: >5, >4, >5, >4.

Pattern 2: 4/4 time, 4th and 5th strings. Notes: 5, 4, 0, 4, 5, 4, 0, 4. Rhythmic accents: >5, >4, >5, >4, >5, >4, >5, >4.

Pattern 3-- Bulgar

Pattern 3: 4/4 time, 5th string (G). Notes: 0, 5, 0, 5, 0, 5, 0, 5. Rhythmic accents: >5, >5, >5, >5, >5, >5, >5, >5.

Pattern 4-- Fast Bulgar

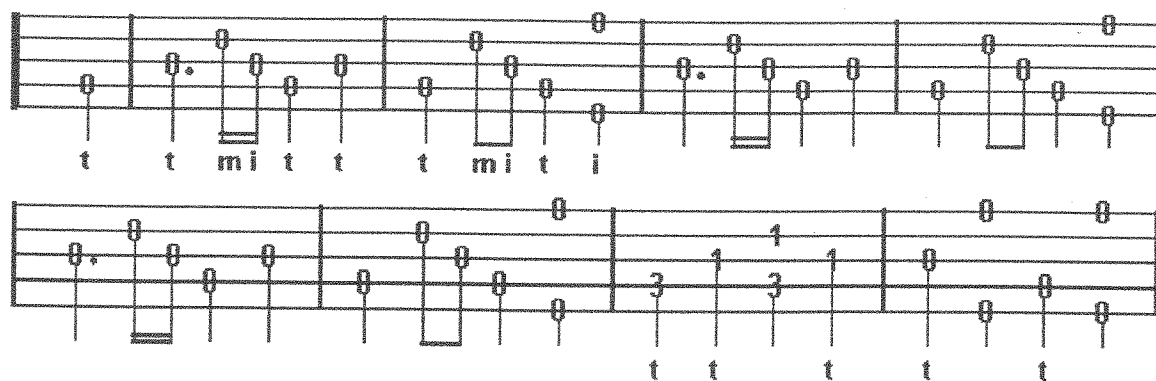
Pattern 4: 4/4 time, 5th string (G). Notes: 0, 0, 0, 0, 0, 0, 0, 0. Rhythmic accents: >0, >0, >0, >0, >0, >0, >0, >0.

Pattern 5-- Fast Bulgar 2

Pattern 5: 4/4 time, 5th string (G). Notes: 0, 0, 0, 0, 0, 0, 0, 0. Rhythmic accents: >0, >0, >0, >0, >0, >0, >0, >0.

Additional Pattern: 4/4 time, 5th string (G). Notes: 0, 0, 0, 0, 0, 0, 0, 0. Rhythmic accents: >0, >0, >0, >0, >0, >0, >0, >0.

Pattern 6-- Fast Bulgar 3



Horas

Another common song-type is the 3/4 *hora* (not to be confused with the fast 4/4 horas of Israeli music). The hora is sometimes known as a *zhok*, or a “crooked dance” because of its unusual, staggering rhythm. Think of it as a waltz where the middle beat is left out, as shown in Exhibit 12:

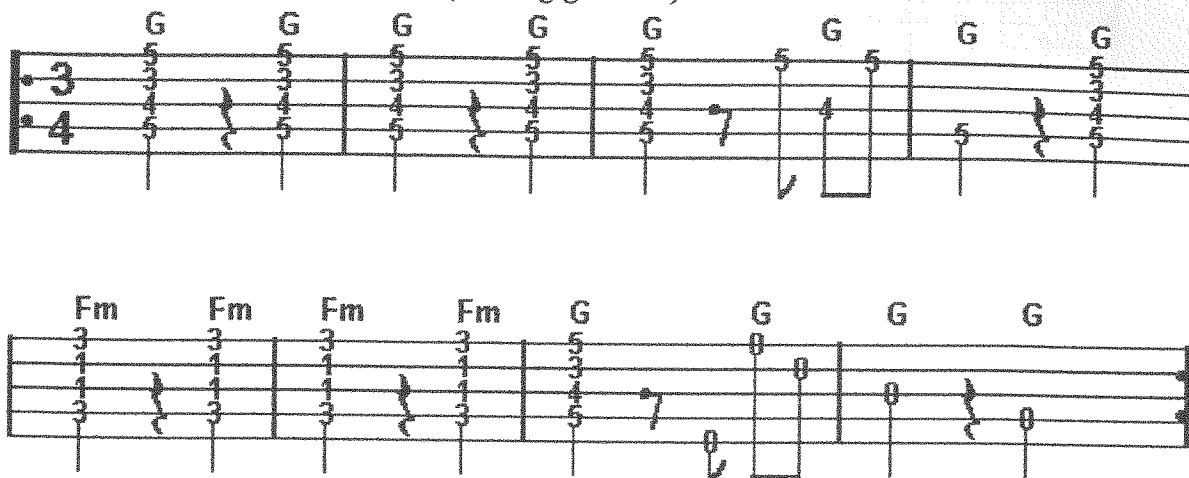
Exhibit 12: Hora Rhythm

Hora	x		x		x		x		x
Beat	1	2	3	1	2	3	1	2	3

When playing the Hora, klezmerim often delay the third beat, to emphasize the “crooked” rhythmic feel. It took me a while to get comfortable with the hora rhythm. Here’s an exercise you can practice with:

Exhibit 13: Hora Rhythm Exercise

(Tuning gDGBD)



Doina

The *doina* is a musical form that is thought to have developed from the Turkish *taksim* and is alleged to have been used as a Rumanian shepherd's lament. The doina is a free-metered, modal exploration in which the soloist builds patterns of tension and resolution. Kapelyes commonly play suites composed of a doina, a hora, and bulgar.

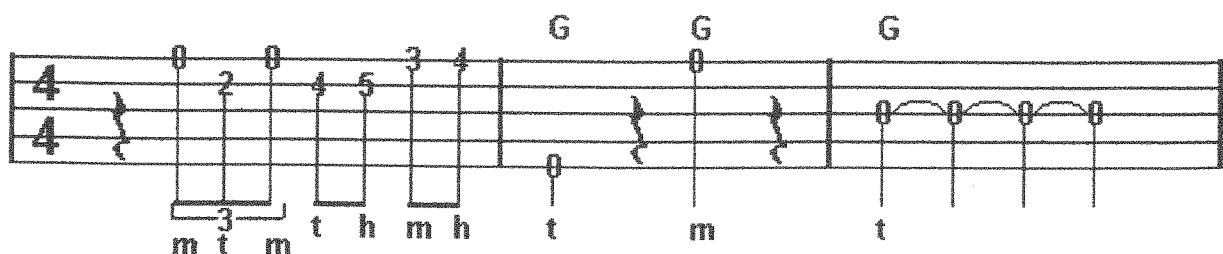
The doina included in this book incorporates some common modal changes as it shifts from F-Misheberakh/G-Ahava Raba to Bb Major and back to the Misheberakh/Ahava Raba. The 6-measure introduction is a passage made famous by the great Naftule Brandwein.

The Classic Klezmer Ending

"A lot of tunes, just one ending!" --Hankus Netsky, Klezmer Conservatory Band.

The classic klezmer ending is a chromatic run into a I-V-I ending, as shown in Exhibit 14:

Exhibit 14: Classic Klezmer Ending (Key of G)



With the exceptions of my arrangements of "Fiselekh, Fiselekh" and "Galician Sher," I have chosen not to notate endings, but you can substitute the above passage for the last two measures of most of the tunes.

Musical Notation

The music in this book was created using Tabwin41©, available from TABrite Software. Here are some common notations:

t = thumb
i = index finger
m = middle finger
h = hammer-on
p = pull-off
s = slide
* = harmonic.

The Tunes

To facilitate learning, I have divided the music in this book into five sections: Ahava Raba Tunes in 4/4, Misheberakh Tunes in 4/4, Horas, Doina, and Tunes using Other Approaches. Within each section, I have tried to organize the tunes in progression of difficulty. Keep in mind that the naming of klezmer tunes is a recent development, forced by the commercial recording industry in the twentieth century. As a result, klezmerim who may be familiar with a melody may not know a particular tune by the same name.

AHAVA RABA
TUNES
IN 4/4

Fiselekh, Fiselekh (Little Feet, Little Feet)

as played by Harry Kandel's Orchestra, Arranged by Pete Rushefsky, 1997
G tuning (gDGBD)

A musical staff diagram illustrating fret positions for two chords: Cm and G.

- Cm Chord:** The first section shows the Cm chord across five frets. Fret numbers are written below the staff: 5, 0, 5, 4, 0. Above the staff, circles indicate fingerings: 0 over the 5th fret, 0 over the 5th fret, 4 over the 4th fret, and 0 over the 0th fret.
- G Chord:** The second section shows the G chord across five frets. Fret numbers are written below the staff: 0, 4, 5, 5, 5. Above the staff, circles indicate fingerings: 0 over the 0th fret, 4 over the 4th fret, and 0 over the 5th fret.

The first system of the musical score consists of two measures. The first measure is marked with a '1' in a box above the staff. It contains a sequence of notes with fingerings: 0, 4, 3, 4, 0, 5, 6, 3, 1, 0, 3, 5, 6. A 'G' is written above the staff, and a 'p' (piano) dynamic marking is below it. The second measure is marked with a '2' in a box above the staff. It contains notes with fingerings: 0, 2, 0, 4, 5, 3, 4, 0. A 'G' is written above the staff. The system ends with a double bar line.

A musical staff with five lines. The first four lines contain a beamed eighth note, and the fifth line is empty. The notes are positioned on the first, second, third, and fourth lines of the staff.

Khosedl (Hasidic Dance)

As played by Belf's Rumanian Orchestra,
arranged by Pete Rushefsky, 1997, G tuning (gDGBD)

[illegible][illegible]

G

Leybedik (Lively)

As played by Abe Schwartz's Orchestra;
arranged by Pete Rushefsky, 1997, G tuning (gDGBD)

G Fm G

mt i t mt i t mt i t i t h

Fm G

mt i t mt i t mt i t i t h

G

i t i t mt i t t mt i t m

Cm Fm G

t mt mt mt i t i t h i mt mt mt i t t mt i t m

Mitzve Tants Mit Der Kale

(Celebratory Dance with the Bride), As played by Abe Schwartz's Orchestra
Arranged by Pete Rushefsky, 1997, G tuning (gDGBD)

G

4 4 3 5 5 6 5 6 3 5 5 6 5 6 3 2 3 6 6 3 0 3 6 5 6 5 5 6 5 6 3

t t t mt i t i h

Fm 1 G 2 G F

5 5 0 6 5 6 3 2 3 6 5 6 0 3 4 0 5 0 6 0 0 0 7 7 6 7

h

3 1 3 1 3 7 7 6 7 3 1 3 1 3 7 7 6 7 12. 12. 5

1 G* * *

0 0 0 5 5 3 6 0 0 0 12. 12. 9 12 9 10 9 0 0 0 0

Fm G 2 G* * *

0 0 0 0 0 0 0 0 0 0 12. 12. 10 10 10 0 0 0 0

mitmttt

G

3 4 0 0 0 0 3 4 3 3 0 3 8 8 8 8 8 8 0 0 6 6 0

h h t mt i t mt m

Cm G Fm

0 0 0 0 0 0 0 0 5 5 0 5 0 5 0 6 6 0 6 3 3 2 3 6 5 6

h

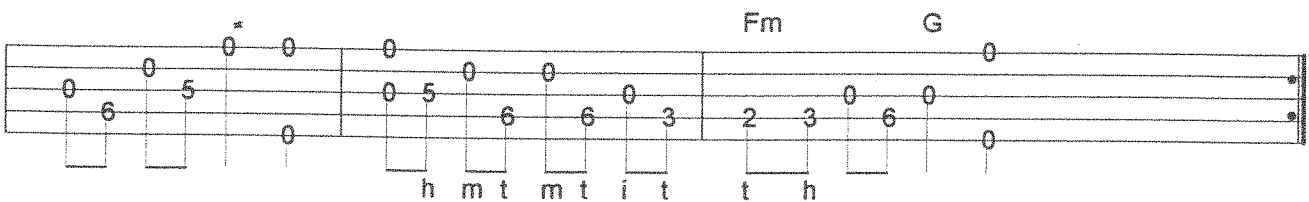
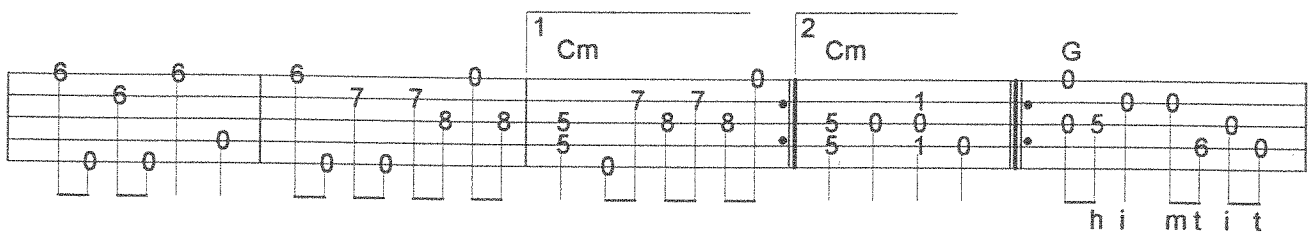
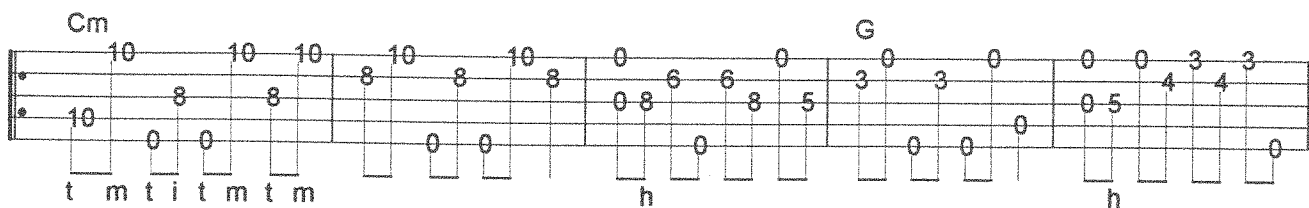
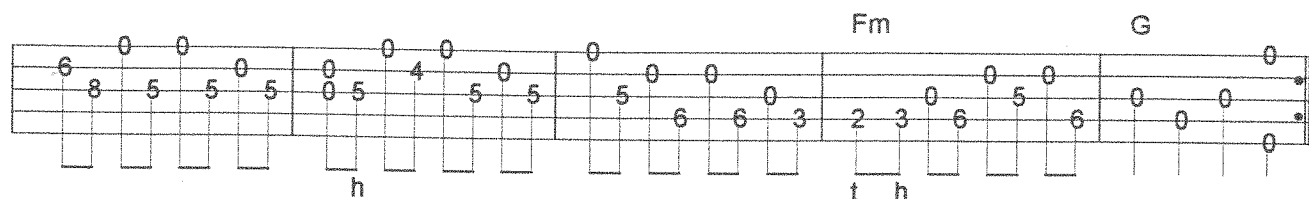
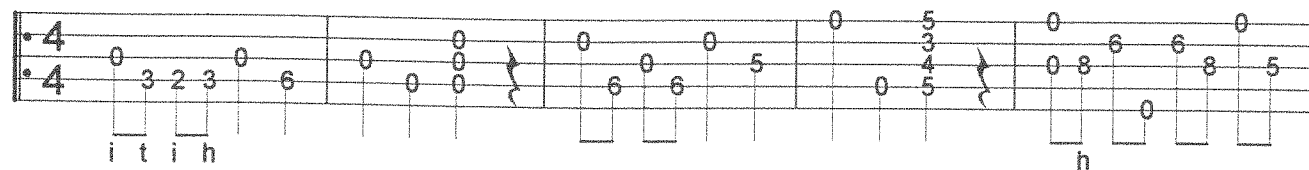
1 G 2 G

0 0 0 0 0 0 0 0

t t

Mazel Tov

As played by Abe Schwartz's Orchestra,
arranged by Pete Rushefsky, 1997, G tuning (gDGBD)



Sherele Tants (Little Scissors Dance)

As played by the Bessarabian Orchestra,
arranged by Pete Rushefsky, 1997, G tuning (gDGBD)

[illegible]

Ma Yofus (How Wonderful)

As played by Belf's Rumanian Orchestra
arranged by Pete Rushefsky, 1997. G tuning (gDGBD)

The diagram illustrates the fretboard for the piece 'Ma Yofus' in G tuning (gDGBD). It consists of five systems of notes, each with a key signature (G, Cm, Bb, Eb, G) and specific fingering instructions (t, mt, i, m).

System 1: G, Cm, G, Cm. Notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. Fingering: t, mt, i, t, mt, m.

System 2: G, Cm, G, Fm, G, Eb. Notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. Fingering: t, mt, i, t, mt, m.

System 3: Bb, Eb, G7, Cm, G. Notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. Fingering: t, mt, i, t, mt, m.

System 4: Cm, G, Cm, G, Cm. Notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. Fingering: t, mt, i, t, mt, m.

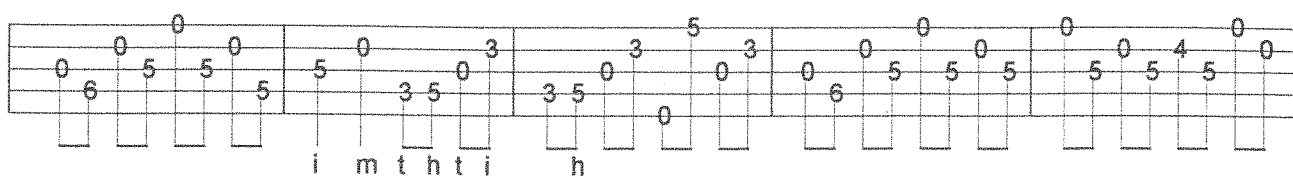
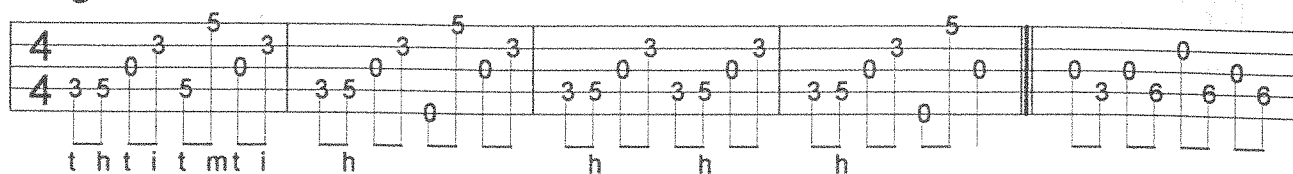
System 5: G, Cm, G, Fm, G. Notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. Fingering: i, t, t, i, t, i.

Yikhes (Pride in Lineage/Family)

As played by Belf's Rumanian Orchestra
arranged by Pete Rushefsky, 1997, G tuning (gDGBD)

Introduction

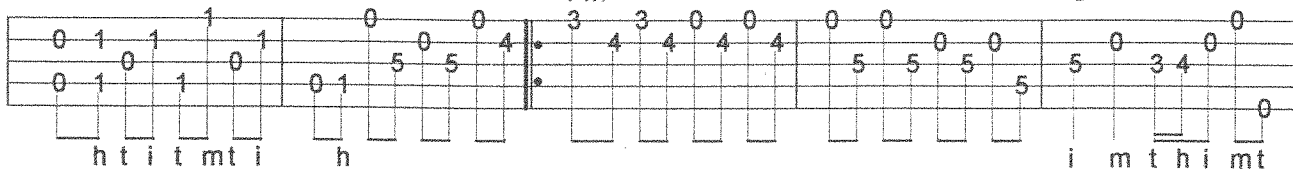
G



Cm

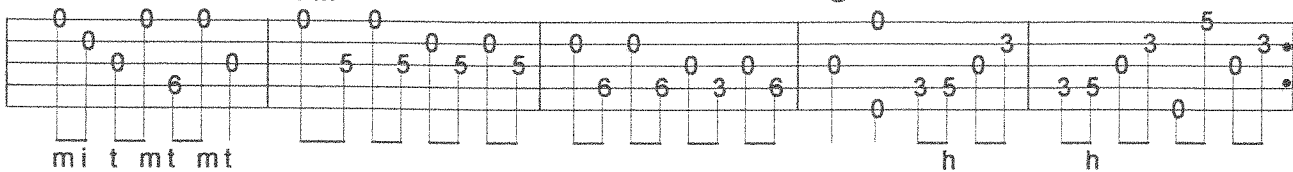
Fm

G



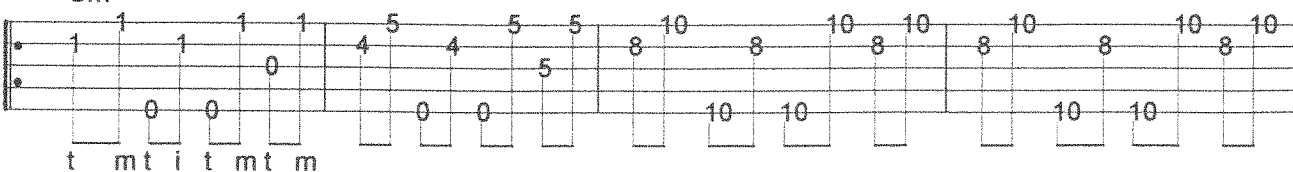
Fm

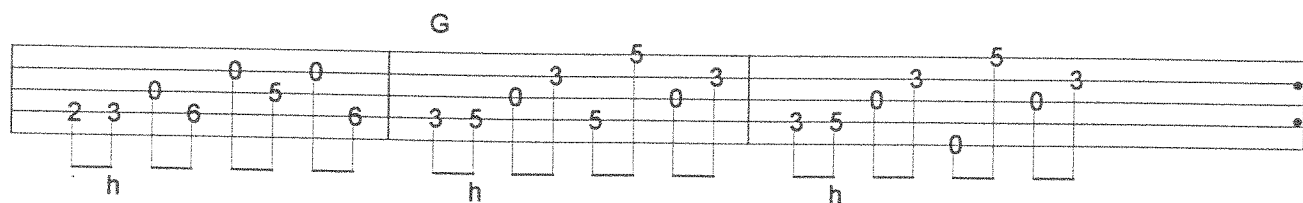
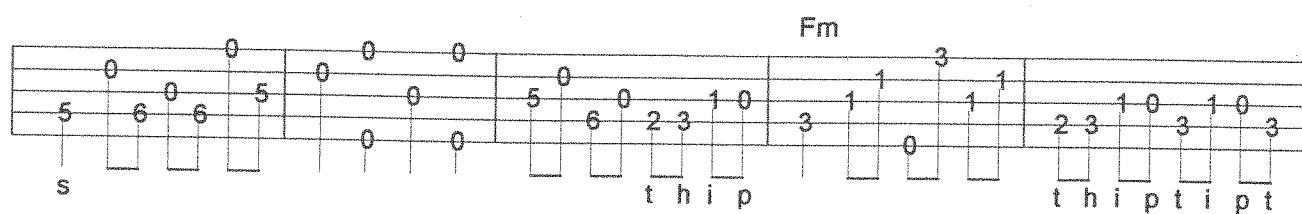
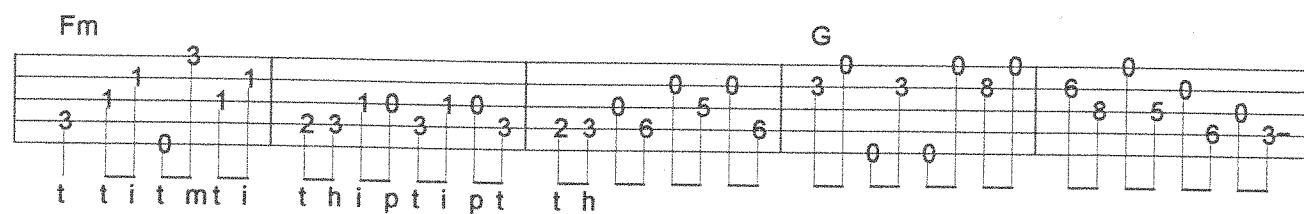
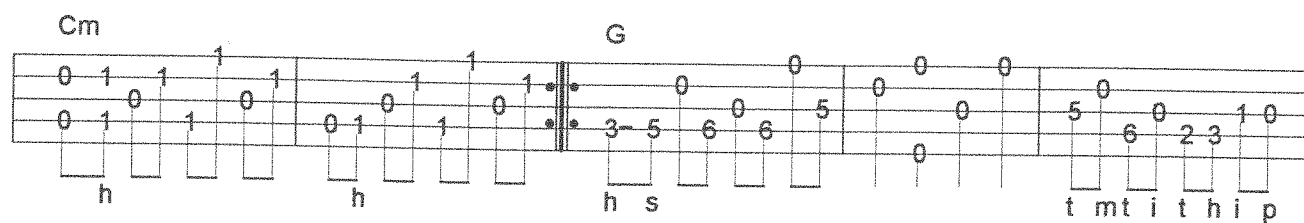
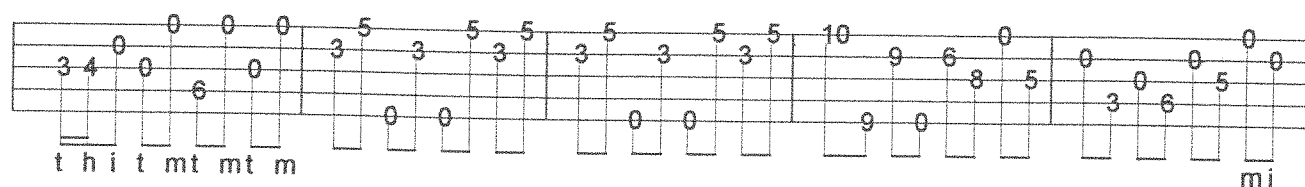
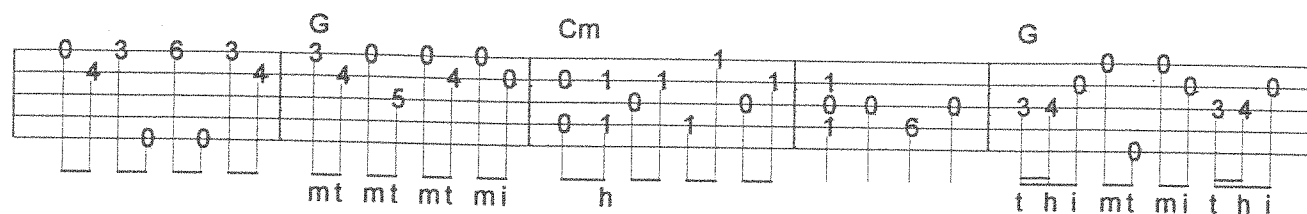
G



Cm

22





Galician Sher

As played by I. J. Hochman's Jewish Orchestra
arranged by Pete Rushefsky, 1997, G tuning (gDGBD)

[illegible]

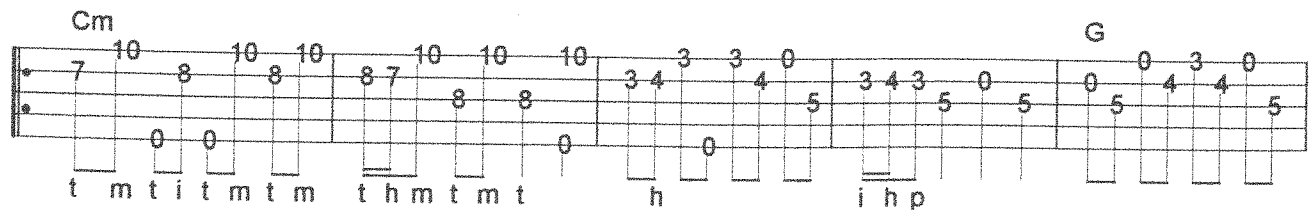
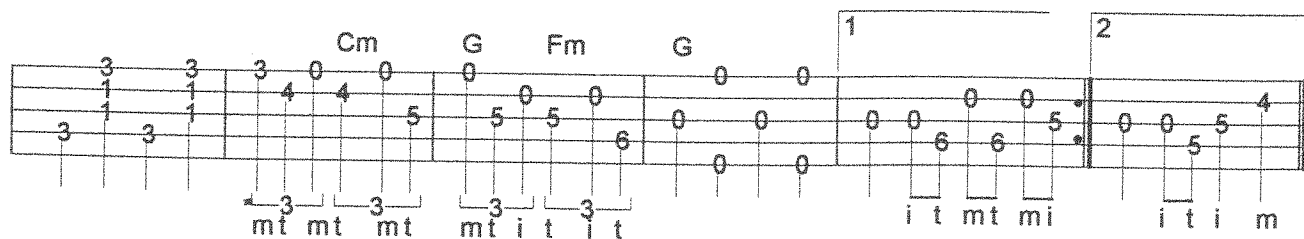
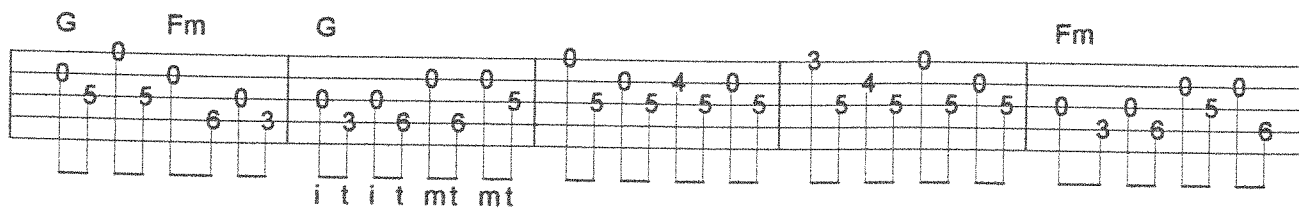
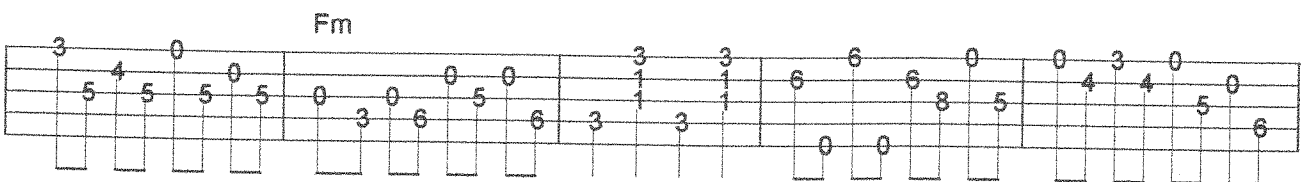
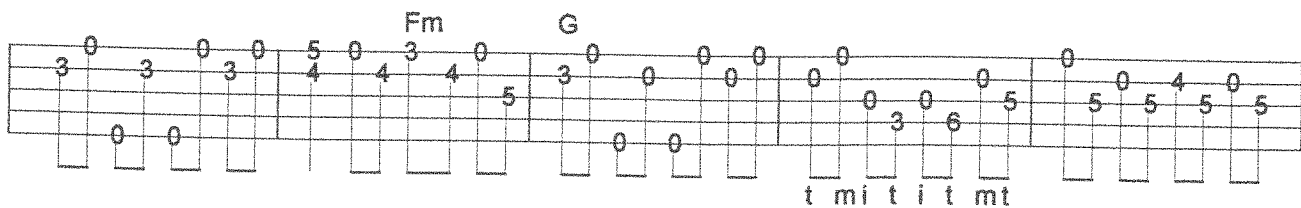
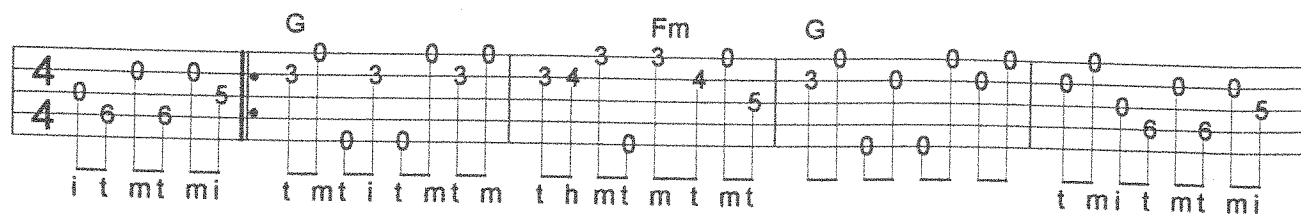
Behuser Khosed (Hasidic Dance from Buhusi, Moldavia)
as played by Joseph Moskowitz

as played by Joseph Moskowitz,
arranged by Pete Rushefsky, 1997, G tuning (gDBGD)

[illegible]

Der Heyser Bulgar (The Hot Bulgar)

As played by Naftule Brandwein,
arranged by Pete Rushefsky, 1997, G tuning (gDBGD)



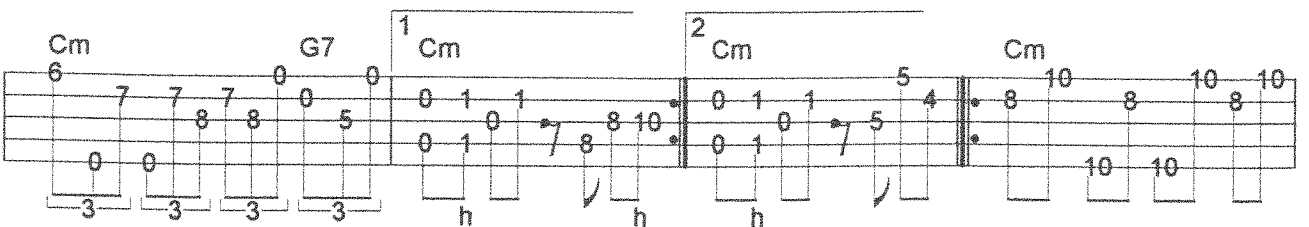
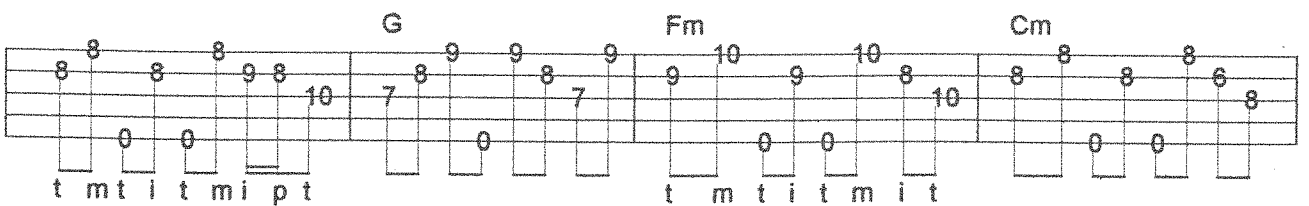
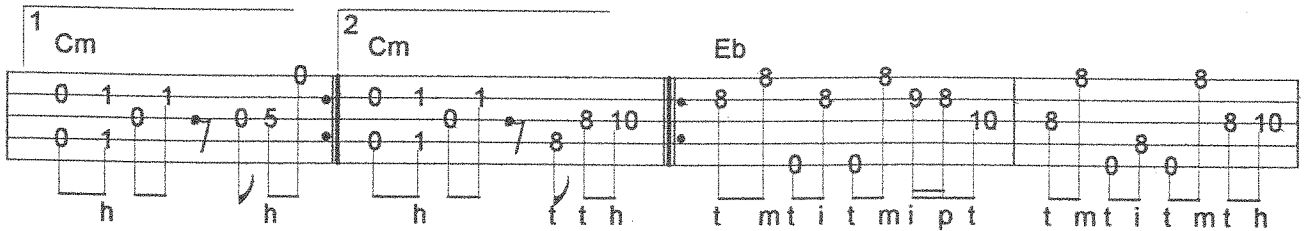
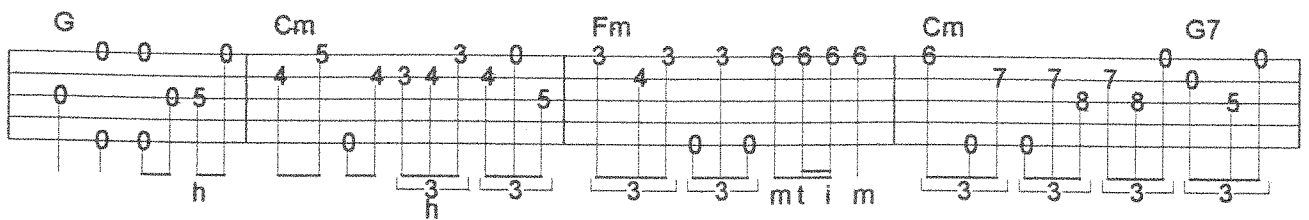
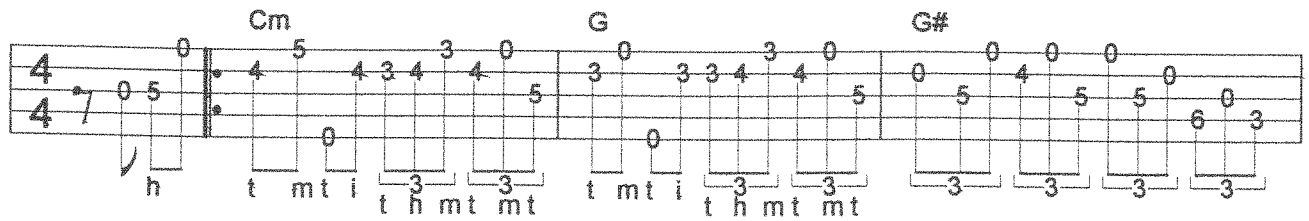
0 0 5 0 5 4 5 Cm G Fm G 0 0 5 0 3 0 6 5 8

[illegible]

The musical score for 'The Rose Tree' is presented on a single staff. The melody is written in a treble clef with a key signature of one flat (B-flat). The time signature is 3/4. The score consists of 18 measures. The melody is characterized by a simple, folk-like style with many eighth and quarter notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The score includes a final double bar line and repeat signs at the beginning and end of the piece.

Wie Bist Du Gewesen Far Prohibition?

(Where Were You Before Prohibition?) As played by Naftule Brandwein.
Arranged by Pete Rushefsky, 1997. G tuning (GDGBD)



Eb Eb
 8 10 8 10 8 13 13 13 13 12 10 8 8 8 9 8 8 6 6 6 6
 10 10 13 12 0 8 8 8 8 8 7 6 6 6 7
 i t i t i m t i h m t i t m t i t

Eb Cm Em Bb7
 8 8 8 8 13 13 13 13 12 10 8 8 8 9 8 8 6 7 4 5 4 3 4
 0 8 13 12 0 8 8 8 8 8 8 5 4 5 4 3 4
 t i m

1 Cm 2 Cm
 0 1 0 1 5 4 0 1 0 1 0 5 0
 0 1 0 7 5 4 0 1 0 7 0 5
 h h h

Oy Tat S'iz Gut (Oh Father, It's Good)

As played by Naftule Brandwein, arranged by Pete Rushefsky, 1997.
G tuning (gDGBD)

Cm

4 7 7 7 8 8 8 6 8 5 0 5 8 6 8 5 0 5 0 0 0 3 0 6 5

t i t m t i t t m t i t m t

G

1

0 8 7 0 0 0 0 0 8 8 0 0 0 0 5 0 0 0 0 0 0 0 0 0 0 0

h t m t i t m t

2 Fm G

0 5 0

F Fm F

0 0

5 0 0 0 3

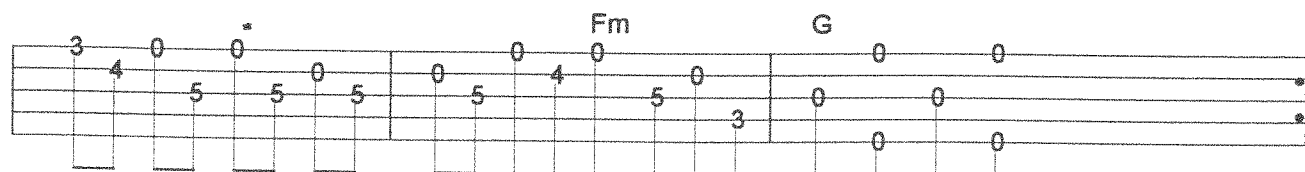
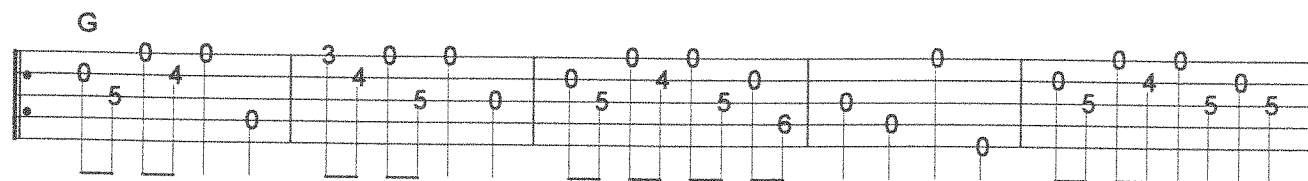
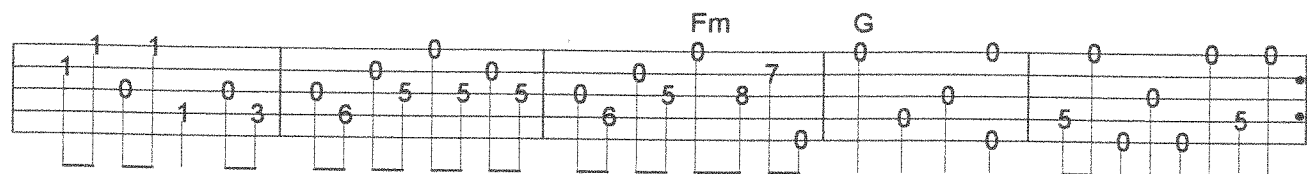
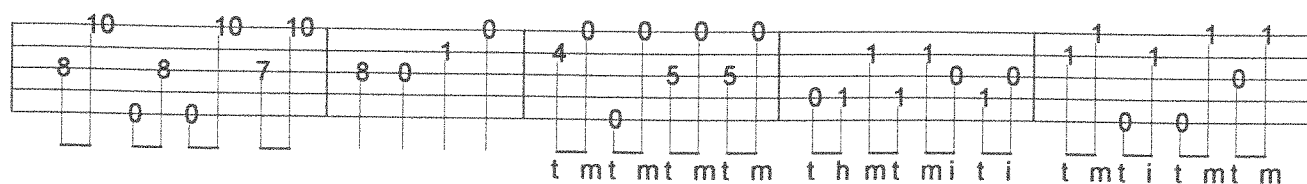
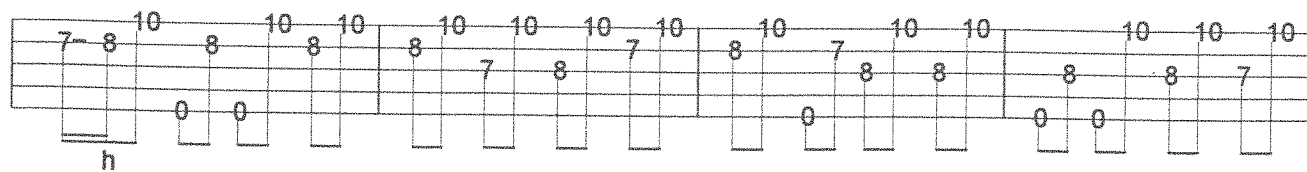
i t m t i t i t i t i

Fm G Cm

0 0

3 2 1 3 3 3 3 5 0 0 0 6 6 0 7 8 10 8 10 8 10 8 10 8 10 7 10

t h m t i t m t m



Die Zilberne Khasene (The Silver Wedding)

As played by Abe Schwartz's Orchestra,
arranged by Pete Rushefsky, 1997, G tuning (gDBGD)

The diagram illustrates the fingerboard for the piece 'Die Zilberne Khasene' in G tuning (gDBGD). It consists of 12 measures, each represented by a six-string staff. Fret positions are indicated by numbers 0 through 10 above the staff. Fingering is indicated by numbers 0 through 4 below the staff, with letters (h, t, i, m) used for specific techniques. Chords are indicated by letters (Cm, G, Fm) above the staff. The diagram is divided into two systems of six measures each. The first system includes measures 1 through 6, and the second system includes measures 7 through 12. The final measure (12) is a double bar line, indicating the end of the piece.

MISHEBERAKH

TUNES

IN 4/4

Odessa Bulgar

As played by Abe Schwartz's Orchestra

arranged by Pete Rushefsky, 1997, G tuning (gDGBD)

Fm

4 0 0 5 0 5 4 5 0 0 5 0 0 0 5 0 0 5 0 0 5 0 5 0 5

C Fm C Fm

4 5 0 5 6 0 1 1 0 1 3 3 1 3 0 1 1 0 1 3 3 1 3

i t m i t i t t h i p t i h t h i p t i h

Fm C Fm

6 6 6 6 6 0 6 0 4 0 0 0 0 0 1 1 0 1 3 3 1 3

i t m i t m t i m t i m t i t h p h

C 1 Fm 2 Fm Fm

0 1 1 0 1 0 1 1 3 3 1 3 1 3 3 2 3 1 3 1 3 2 3 0 6 5 6

h p h h

C Fm

3 1 1 0 1 0 0 3 0 1 3 3 3 1 3 3

t i t i h t

Leybedik Un Freylekh (Lively and Happy)

As played by Abe Schwartz's Orchestra,
arranged by Pete Rushefsky, 1997, G tuning (gDGBD)

Introduction

Fm

4 1 3 1 2 1 3 0 5 | 3 1 0 3 0 1 | 5 0 5 0 6 0 | 3 1 0 3 0 1 | 5 0 5 0 5 0

mt mt mi t i t t i t i t t i mt i t i

3 1 0 3 0 1 | 5 0 5 0 6 0 | 3 1 0 3 0 1 | 3 3 2 3 1 1 0

5 0 5 0 6 0 | 3 1 1 0 5 0 5 0 | 3 1 1 0 5 0 5 0 | 5 0 5 0 6 0

3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 4 0 4 5 5 5 | 3 1 3 3 1 3

t mt i t mt m

Cm Fm

4 0 5 4 0 5 0 | 3 1 1 0 5 0 5 0 | 3 1 1 0 3 3 3 3 | 3 3 3 3

Cm Fm

4 0 5 4 0 5 0 | 3 1 1 0 5 0 5 0 | 3 1 1 0 3 3 3 3 | 3 3 3 3

2

Bb F7 Bb

1 3 3 3 3 5 | 3 3 3 3 4 3 5 | 3 3 3 3 3 5 | 4 3 5 4 3 5 4 3 5

t i mt mt i h t i mt m t i pt t i mt mi t h i pt i pt i pt i pt

Bbm C F C

3 3 3 3 3 3 | 3 3 3 2 3 1 3 2 0 0 2 3 | 1 2 3 0 2 3 0 2 | 3 3 3 3 5

t i mt mi t m i t i t t h h i t i t i t i t t i t t mt i h

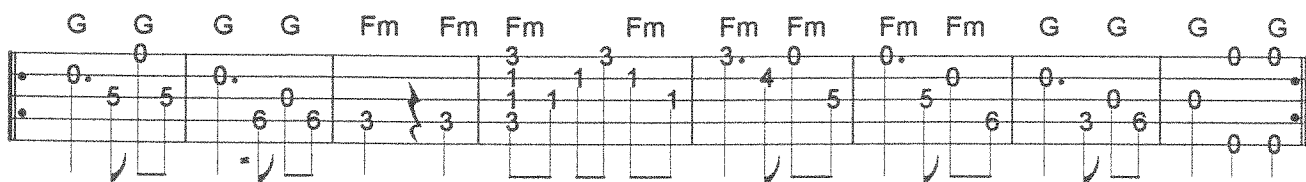
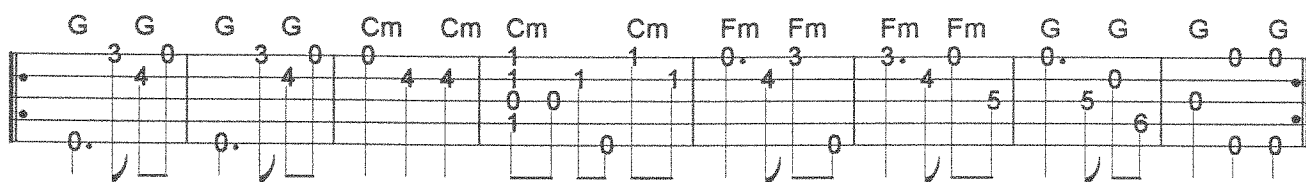
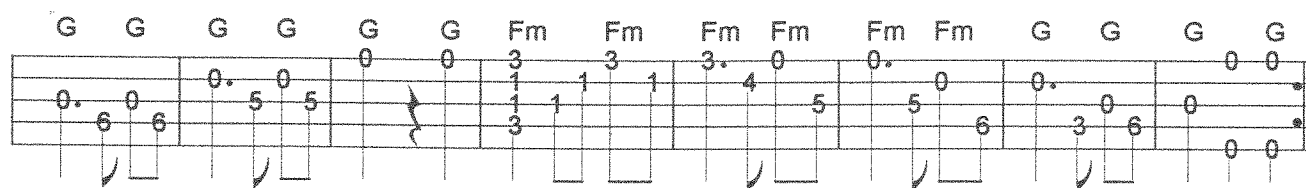
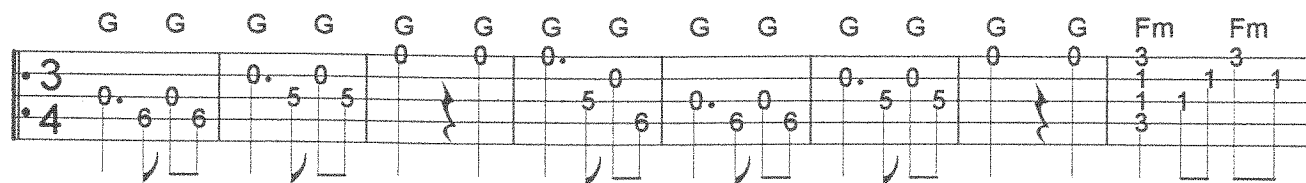
2 F

1 3 3 1 3 3 3 2

HORAS

Hoffman's Hora (melody only)

As played by Jacob Hoffman's Orchestra, arranged by Pete Rushefsky, 1997.
G tuning (gDGBD)



Hoffman's Hora (melody with chording)

As played by Jacob Hoffman's Orchestra, arranged by Pete Rushefsky, 1997.
G tuning (gDGBD)

[illegible]

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). There are rests for the first and third measures. The system ends with a double bar line.

Gasn Nign (Street Tune)

As played by Harry Kandel's Orchestra,
arranged by Pete Rushefsky, 1997. G tuning (gDGBD)

Chords: Dm Dm Gm Gm Dm Dm Dm Dm Dm Dm

Chords: C7 C7 F F F Fm Fm Fm Fm G G

t t i m i t t i h m h t i m p i

Chords: G G Dm Gm Dm Cm Dm Dm Dm Dm Dm Dm

t m i t m i

Chords: Dm Dm Dm Dm Dm Dm Dm7 Dm7 Dm7 Dm7

t m i t i p t t h m t m i t i t h i t i m m p i t i m m p i

Chords: Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm

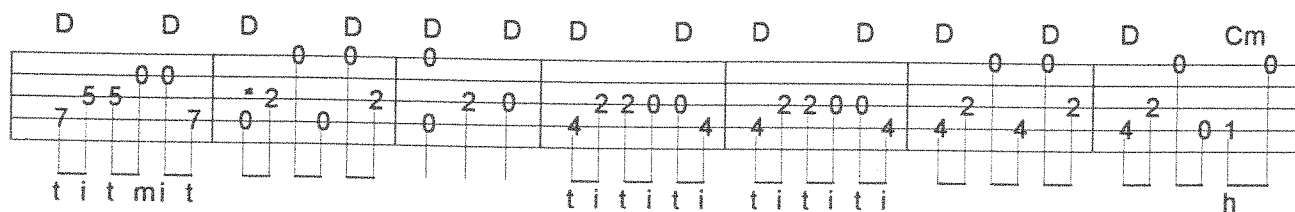
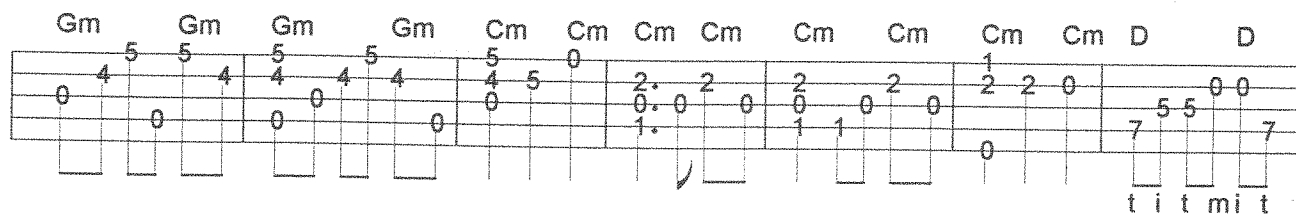
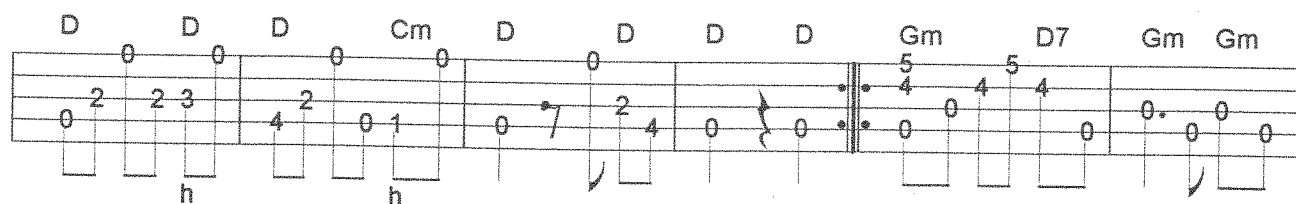
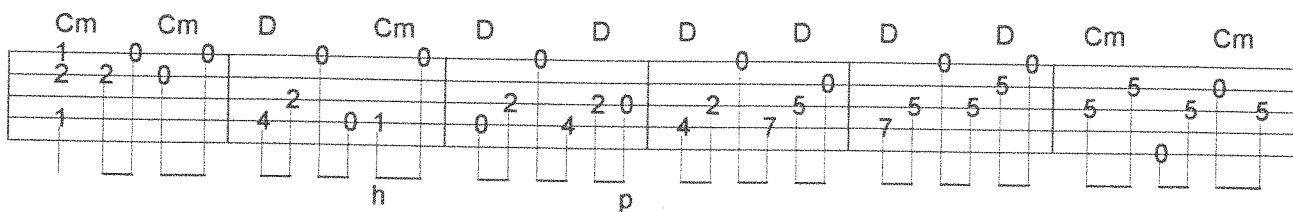
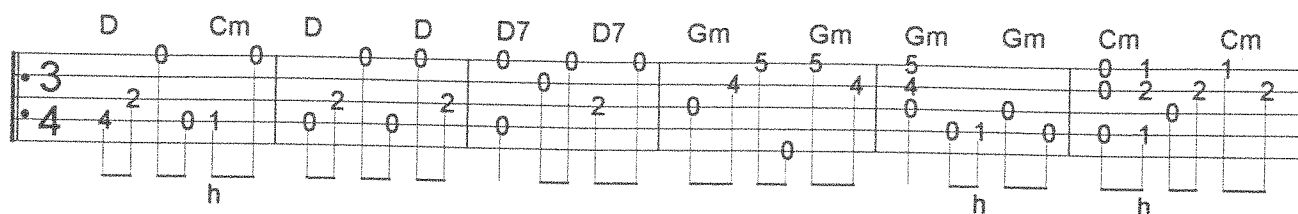
t h m t m i t i t h i t i t i p t t i t i p t t i t

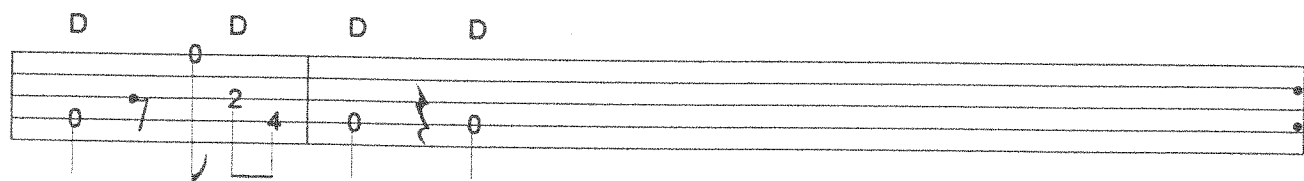
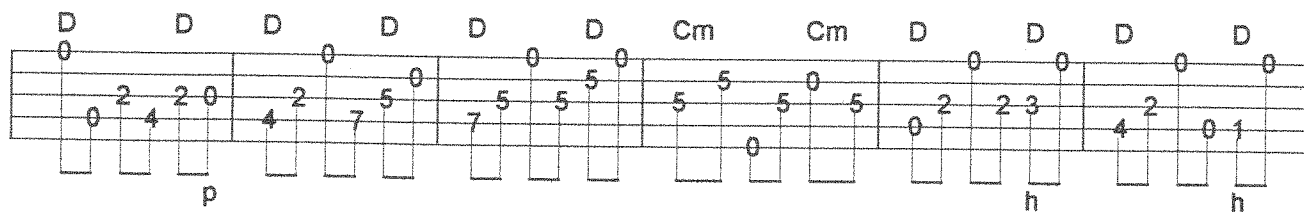
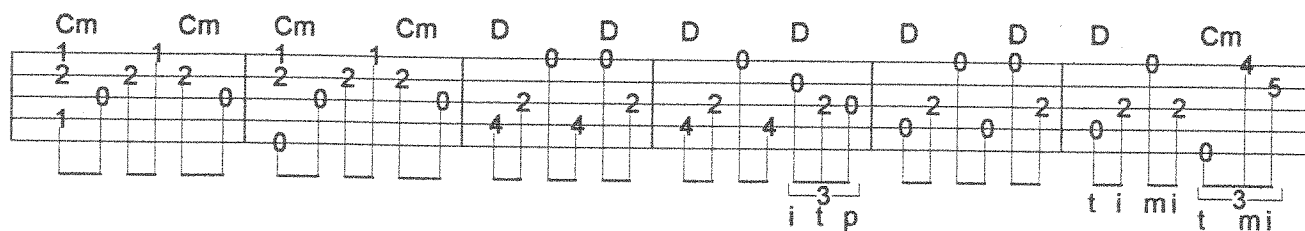
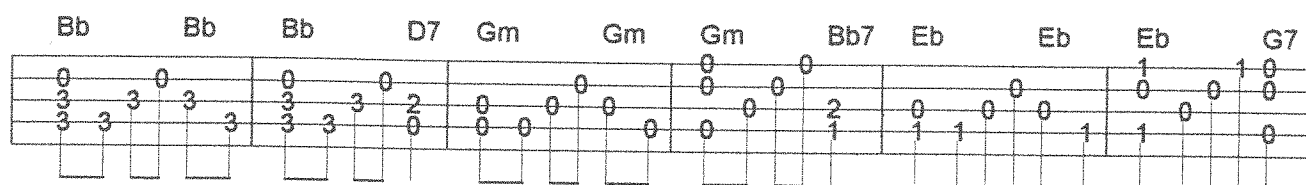
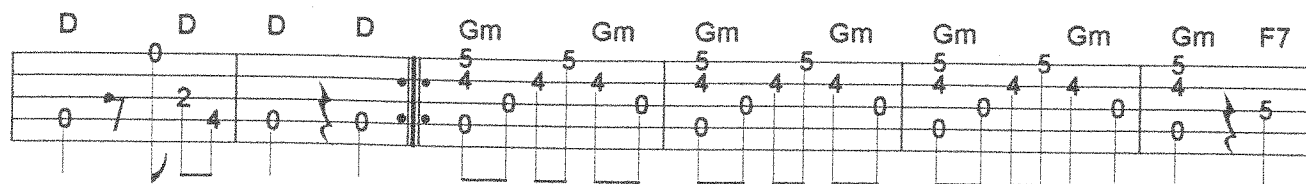
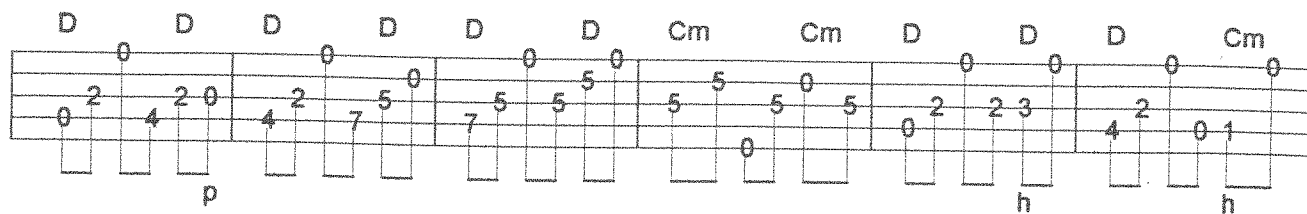
Chords: Dm Dm Dm Dm Dm Dm Dm Dm Dm Dm

t i m t t p p t i m t t p p

Firn Di Mekhutonim Aheym

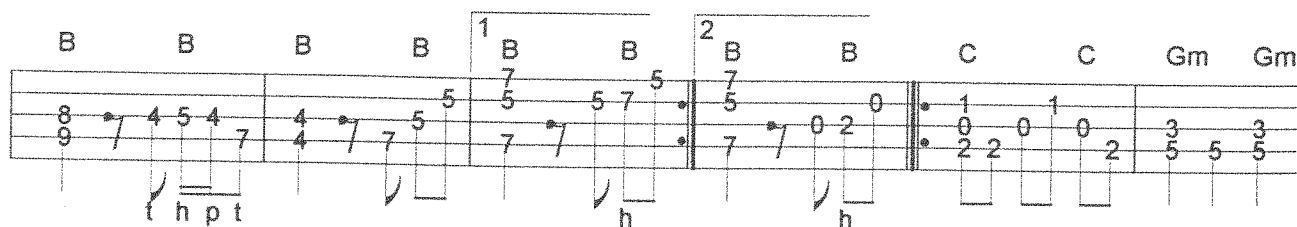
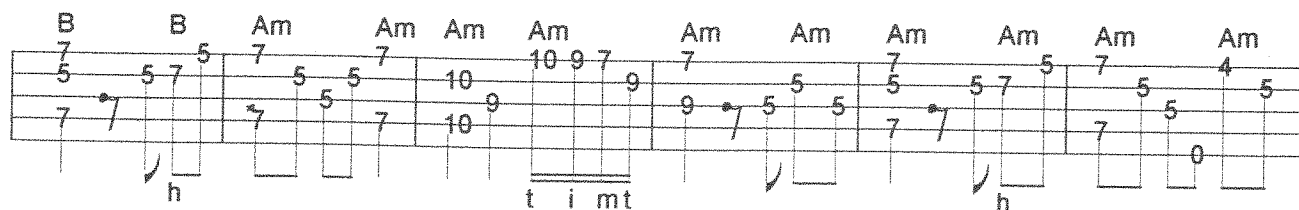
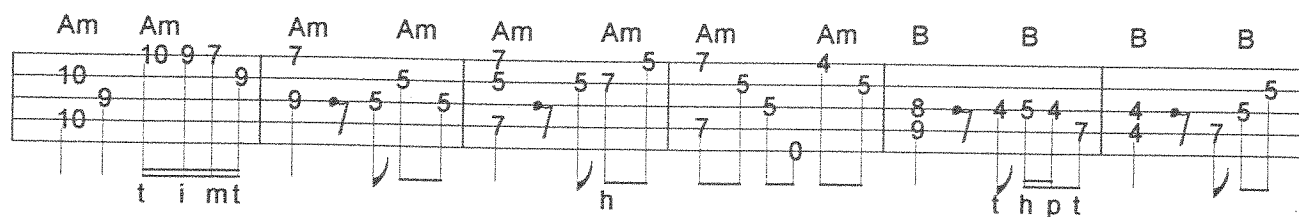
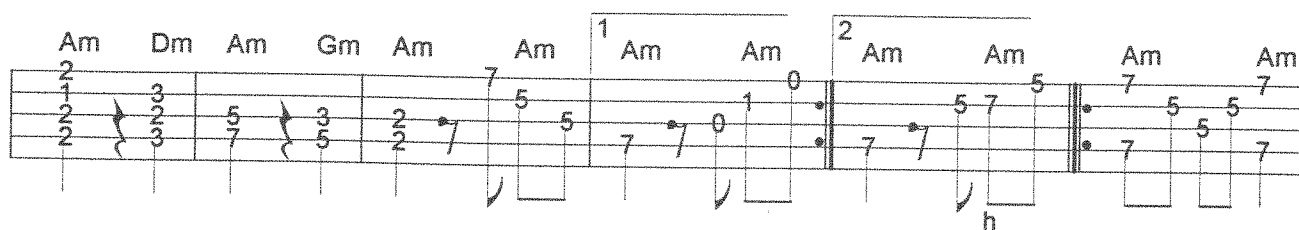
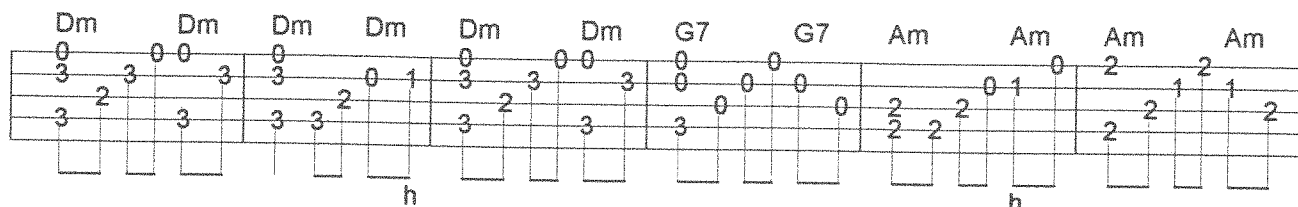
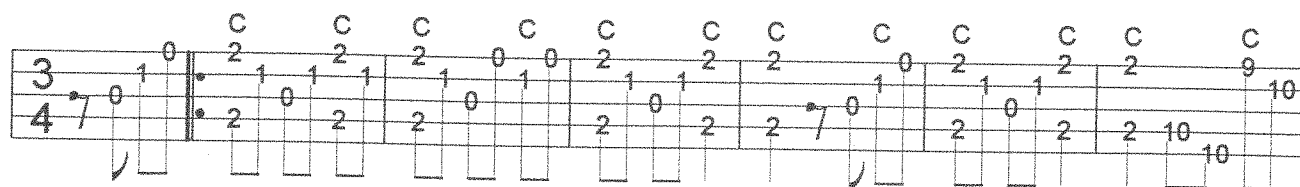
(Escorting the Bride & Groom's Parents), as played by Naftule Brandwein,
Arranged by Pete Rushefsky, 1997, G minor tuning (gDGBbD)





Hora Mit Tsibeles (Hora with Onions)

As played by Naftule Brandwein,
arranged by Pete Rushefsky, 1997, G tuning (gDGBD)



Am Am Am Am Dm Dm G7 G7 C C C C

i t i i h s

C C C C Dm Dm Dm Dm C Dm Am Gm Am Am

s s t m t p h

1 Am Am 2 Am Am C C G7 G7 C C C C

h h

G7 G7 G7 G7 C C C C C C G7 G7

h p

C C C C Cm Dm Am Gm Am Am 1 Am Am 2 Am Am

h

TUNES USING OTHER APPROACHES

Zeydn's Tants (Grandfather's Dance)

As played by Dave Tarras,
arranged by Pete Rushefsky, 1997, G tuning (gDGBD)

Dm 4 2 3 0 3 2 0 2 2 3 0 3 2 0 2 2 3 2 1 2 1 3 1 3 2 0 2 3 0 3 2 0
 t t t h t m t m i t i t t m i t i t i p t i t i t i t t t t h t m

Gm A7 Dm Dm 3 5 2 3 2 0 2 1 1 3 3 2 2 0 0 3 3 2 1 2 0 3 2 3 1 2 2 3 2 3 0 3
 i t m i t i t t i t i t i t i t h t h t h t h t h t h t h t h t

Gm A7 0 1 3 2 3 1 0 2 1 0 2 2 1 3 2 1 2 0 3 2 3 1 2 0 2 3 4 0 1 2 1 1 3 3 2 2 0
 t h t m t i t i t p t i t i t i t m t i t i t i t i t i t i t i t i t

Dm D 0
 t m t i t m t m h h

Staccato D G D G D Staccato G D G 1 0 2 0 0 2 0 0 4 0 4 2 0 4 2 0 4 0 2 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 * t i t i t h i p t i t i t

D 1 A7 D 2 A7 D 4 0 2 4 0 4 2 0 4 0 2 4 0
 3 2 1

Der Shtiler Bulgar (The Quiet Bulgar)

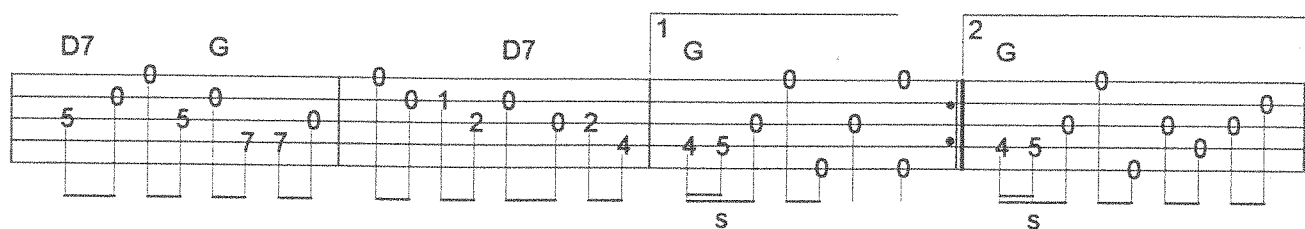
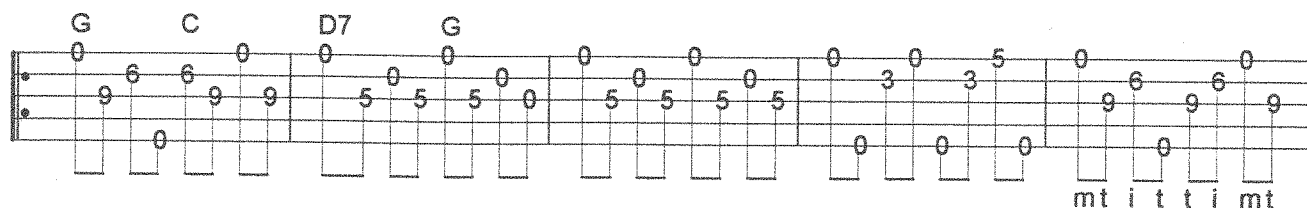
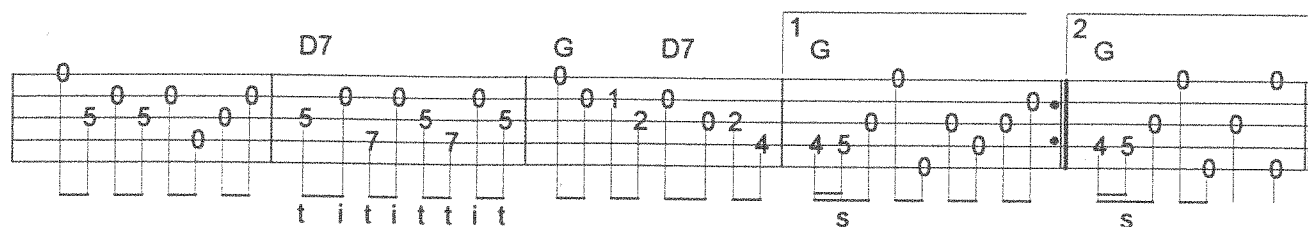
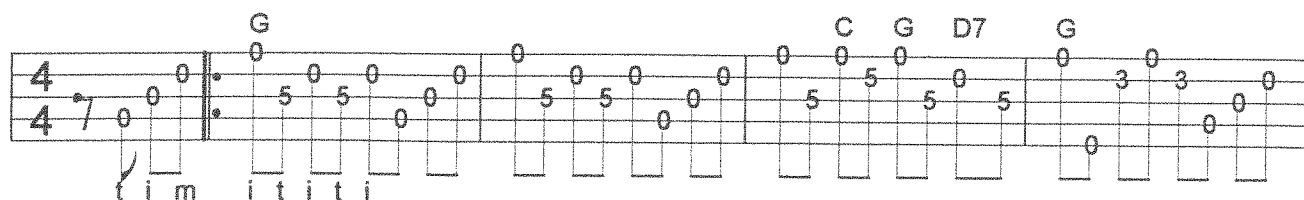
As played by Harry Kandel's Orchestra,
arranged by Pete Rushefsky, 1997, G tuning (gDGBD)

Chord progression and fingerings for Der Shtiler Bulgar (G tuning):

- System 1: C (0 1 2 2 1 7 7), G7 (5 5 5 5 2 1), C (0 5 3 5 5 0), C (9 10 3 0). Syllables: t h i.
- System 2: G7 (0 1 2 2 1 7 7), C (5 5 5 5 2 1), G7 (0 5 3 5 5 0), C (0 1 2 1 0 2 0). Syllables: t t mi t mt m.
- System 3: G7 (0 1 2 2 1 7 7), C (5 5 5 5 2 1), G7 (0 5 3 5 5 0), C (0 1 2 1 0 2 0). Syllables: h.
- System 4: C7 (2 3 3 2 0), C (1 2 1 2 2 2), C7 (2 3 3 2 0), C (2 2 1 2 1 2). Syllables: t h mt i t i t m t mt i t mt p m.
- System 5: Cm (4 5 5 5), C (5 5 5 5 5 5), G7 (0 5 3 5 5 0), C (1 2 1 2 2 2), Am (2 1 0 5 5). Syllables: t h mt i t i t m t mt i t mt p m.
- System 6: Dm (7 7 6 7 6 6), Am (2 1 0 5 5), E7 (2 1 0 5 5), Am (2 1 0 5 5), Dm (7 7 6 7 6 6). Syllables: t h mt i t i t m t mt i t mt p m.
- System 7: Am (2 2 1 0 1 0), E7 (2 2 1 2 1 2), Am (2 2 1 2 1 2), D.C. Al Fine (2 2 3 0). Syllables: t h mt i t i t m t mt i t mt p m.

Kishiniever Bulgar (Bulgar from Kishiniev)

As played by Abe Schwartz's Orchestra,
arranged by Pete Rushefsky, 1997, G tuning (gDGBD)



Noch Ein Glaz Vayn (Another Glass of Wine)

As played by the State Ensemble of Jewish Folk Music of the Ukrainian S. S. R.,
arranged by Pete Rushefsky, 1997, G tuning (gDGBD)

Gm Cm Gm

t h h t i m t i t m i t m t i t m t m t i t i t i t i t i t i t i t i

F Gm G

t m t i t m t i t i t i t i t i t t i t m t m t m t i t i t i t i

G CmG

t i t i t i t i i t i t i h i t

G CmG Bb F/Cm Gm F

t t i t i m t i m t m i t i t i t i t i t i

Gm Bb F Bb

t t i t m t m t m i t m i t m t m t m t m t m t m i t m t m

Gm F Gm Gm

t m i t t h m t m t i t i t i t i t i t i t i t i t m t m

Cm Gm

t i t m t i t m i t i t i

F Gm

t i t i t i t i t t i t m t m

Russian Sher #5

As played by Abe Schwartz's Orchestra,
arranged by Pete Rushefsky, 1997, G Minor Tuning (gDGBbD)

Dm

A7 Dm A7 Dm Dm

Gm F A7 Dm Trill A7

1 Dm 2 Dm F

Dm Gm Dm Gm

Gm Dm A7 Dm A7 1 A 2 A

Dm A7 Dm

A7 Dm A7 Dm

תנוס

Doina

Based on the playing of Naftule Brandwein
by Pete Rushefsky, 1997, G tuning (gDGBD)

Slowly

Fm Fm C7

t t i m t m i t

Repeat 8 or so times.
Fm

t i p t i p t i p t i p t h

h

Repeat 3 times or so.

Slower

G

h

Bb Bb F Bb

t t i t i h

Repeat 3 or so times.

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The lower staff is a bass clef, also with a key signature of one flat and a 2/4 time signature, providing a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

G

[illegible]

Repeat 3 or so times.

Repeat 3 or 50 times.

h

mp t mp t mp t mp t

Bbm

Bibliography / Discography

The following list is by no means exhaustive, but represents some of my favorite sources for exploring the klezmer music repertoire.

Tune Books

Note: Be sure when buying books that they're written for C-instruments, rather than Bb (clarinet).

Bjorling, Kurt, "Jewish Doinas," 1993. Companion tape available. The ultimate source for those interested in exploring doinas. Bjorling is the clarinetist for Brave Old World.

Kushner, Sy, "The Klezmer Music Fake Book, Volumes I & II," Kush Publications, 1995 (Vol. I) and 1996 (Vol. II). Companion CD's included. Fastidiously faithful transcriptions of a nice selection of klezmer tunes. The CD's feature classic performances by Tarras, Brandwein and others.

Mayrent, Sherry, "Slow Jam Rep Book, 1996." Companion tape available. Mayrent, the clarinetist with Boston's Wholesale Klezmer Band has put together some nice, easy transcriptions of some popular melodies for KlezKamp

Phillips, Stacy, "Klezmer Collection for C Instruments," Mel Bay Publications, Inc., 1996. A large collection of tunes from a variety of sources by fiddler/dobro guitarist Phillips. Includes fascinating interviews with Andy Statman and musicologist/tsimblist Walter "Zev" Feldman.

Sapoznik, Henry, "The Compleat Klezmer," Tara Publications, 1987. Companion tape available. A great place to start your learning. Includes a wonderful, concise history of the music as well as a technical introduction by Pete Sokolow. Sapoznik, incidentally, has been influential in the old-time music scene for the development of the melodic claw-hammer style, as well as the klezmer scene as tenor banjoist for the group Kapelye. He is also the founder of the Yiddish Folk Arts Program ("KlezKamp").

Slobin, Mark, "Old Jewish Folk Music: The Collections and Writings of Moshe Beregovski," University of Pennsylvania Press, 1982. Translated writings of Ukranian ethnomusicologist Moshe Beregovski, who studied and collected European klezmer music in the 1930s. Includes a treasure-trove of tunes. Though Slobin's book is out of print, David Harris of the Klezmer Conservatory Band has been nice enough to put out a folio of Beregovski's klezmer transcriptions-- enlarged and with chords added.

Recorded Materials/Artists

Brave Old World, "Klezmer Music" (Flying Fish, FF 70560) and **"Beyond the Pale"** (Rounder, C 3135). Brave Old World has a knack for creating a vibrant sound with traditional reverence.

Budowitz, "Mother Tongue: Music of the 19th Century Klezmerim" (Koch International, 3-1261-2). A must-have recreation of the 19th-century European sound featuring tsimblist Joshua Horowitz. The only thing that rivals the musicianship is the research and extensive liner notes.

Brandwein, Naftule, "King of the Klezmer Clarinet" (Rounder, CD 1127). Produced by Henry Sapoznik and Dick Spottswood. Brandwein in all of his raw glory. This is a must-have. Great performances & liner notes.

Cayuga Klezmer Revival, "Klezology" (Corncake Productions, CCD-662-27). Great fiddling by Susan Stolovy and tenor banjo by Dan Muscat.

Di Naye Kapelye, "Di Naye Kapelye." Fiddler/musicologist Bob Cohen leads this Budapest-based band that recreates the old European village sound. "Hora and Freylachs from Podoloy" will knock you out of your seat.

Kapelye, "Future and Past" (Flying Fish, FF249), **"Levine and His Flying Machine"** (Shanachie 21006), **"On the Air"** (Shanachie, LC 5762), **"Future & Past"** (Flying Fish, FF 70249), and **"Chicken"** (Shanachie 21007). One of the first klezmer revival bands. Check out Henry Sapoznik's "Banjo Doina" (played on tenor banjo) on the Chicken album.

Kasbek, "Klezmer a la Russe" (Inedit, W 260066). A French label, a German band, Russian balalaikas along with some fine fiddling. A fun continental klezmer collection.

The Klezmatics, "Shvaygn=Toyt" (Piranha, CDpir 20-2), **"Rhythm & Jews"** (Flying Fish, FF 90591), **"Jews with Horns"** (Xenophile, 4032), and **"Possessed"** (Xenophile, Xeno 4050). One of the hottest bands in today's klezmer scene. Top notch performances and imagination.

The Klezmer Conservatory Band, "Yiddishe Renaissance" (Vanguard VSD 79450), **"Klez"** (Vanguard VSD 79449), **"A Touch of Klez"** (Vanguard VSD 79445), and **"Oy Chanukah"** (Rounder 3102). Under the direction of Hankus Netsky, the Boston-based KCB recreates the big band sound of American klezmer from the first half of the twentieth century.

Moskowitz, Joseph, "The Art of the Cymbalom" (Rounder, CD 1126). Produced by Dick Spottswood. A wonderful collection of some vintage performances by the late, great master of the cymbalom.

Muzsikas, "Maramaros-- The Lost Jewish Music of Transylvania" (Hannibal, HNCD 1373). European Jewish village music as remembered by some of the finest Hungarian musicians. Some incredible cymbalom tracks.

Perlman, Itzhak, "In the Fiddler's House" (Angel, 7243 5 55555 2 6), and **"Live in the Fiddler's House"** (Angel, 7243 5 56209 2 7). Some great performances from the renowned violinist with Brave Old World, the Klezmatics, the Klezmer Conservatory Band, and Andy Statman.

Rubin, Joel and Joshua Horowitz, "Bessarabian Symphony: Early Jewish Instrumental Music" (Spectrum Wergo, SM 1606-2 2281 606-2). Clarinet with tsimbl and accordion. Rubin and Horowitz are musicologists as much as musicians, and this is a fascinating collection of European-styled duets with terrific liner notes.

Statman, Andy. "Andy Statman and Zev Feldman Klezmer Music" (Shanachie 21002), **"Andy Statman Klezmer Orchestra"** (Shanachie 21004), **"Klezmer Suite"** (Shanachie 21005), **"Between Heaven and Earth"** (Shanachie 64079), **"Nashville Mornings, New York Nights"** (Rounder Rou-0174), **"Songs of Our Fathers"** (with David Grisman, Acoustic Disc, ACC-14). A mandolin and clarinet virtuoso. The Zev Feldman album is an incredible, must-have album of duets with tsimbl. Though I'm not crazy about the rest of the album, Nashville Mornings includes Statman's composition "George and Gladys Kazatski," a blistering original klezmer tune featuring a melodic-styled banjo solo by Bela Fleck. Fleck also performs the tune more slowly on his and Tony Trishka's "Solo Banjo Works" album (Rounder C 0247). Another great Fleck/Statman duet can be found on the Between Heaven and Earth album.

Svigals, Alicia, "Fidl" (Traditional Folkways, 4286). Klezmatic Svigals has both revived and reinvented the art of Klezmer fiddle style. A must-have album, also featuring Josh Horowitz on tsimbl.

The Sy Kushner Jewish Music Ensemble, "KlezSqueeze!" (Bon Air Recordings). Kushner, a leading accordionist is accompanied by Alex Fedoriouk, a great Ukranian-born cymbalom player.

Tarras, Dave, "Yiddish-American Klezmer Music, 1925-1956" (Yazoo, 7001). Produced by Henry Sapoznik. Klezmerim can argue on and on about who was greater performer, Tarras or Brandwein. This is a nice collection that shows Tarras's great versatility. Excellent liner notes.

Warschauer, Jeff, "The Singing Waltz: Klezmer Guitar & Mandolin" (Omega, OCD 3027). An alum of the Klezmer Conservatory Band, Warschauer has devised some neat approaches to arranging klezmer for classical guitar.

Compilations

"Jewish Violinists," Vol. 1 & 2. I highly recommend these tapes, available from Brave Old World's Kurt Bjorling. Fascinating collection of some early recordings. Most tracks are violin/tsimbl duets.

"Klezmer Music: A Marriage of Heaven & Earth" (Ellipsis Arts, 4090). A handsomely packaged collection that displays the great diversity of approaches to klezmer in the 1990's from traditionalism to avant garde.

"Klezmer Pioneers: European and American Recordings, 1905-1952" (Rounder CD 1089). Produced by Dick Spottswood and Henry Sapoznik. A nice sampling of vintage recordings with good liner notes.

Other Resources

Ari Davidow's Klezmer Web Site, <http://www.well.com/user/ari/klez/index.html>. The source for what's going on in the klezmer scene. Reviews, audio samples, news, contacts, links, etc.

Living Traditions, 430 W. 14th Street, Room 514, New York, NY 10014. Email: livetrads@aol.com. Sponsors the Yiddish Folk Arts Program, "KlezKamp", held annually in the Catskills.

YIVO Institute for Jewish Research, New York, NY has a large collection of vintage recordings, sheet music, pictures, and research materials about klezmer and Yiddish culture.