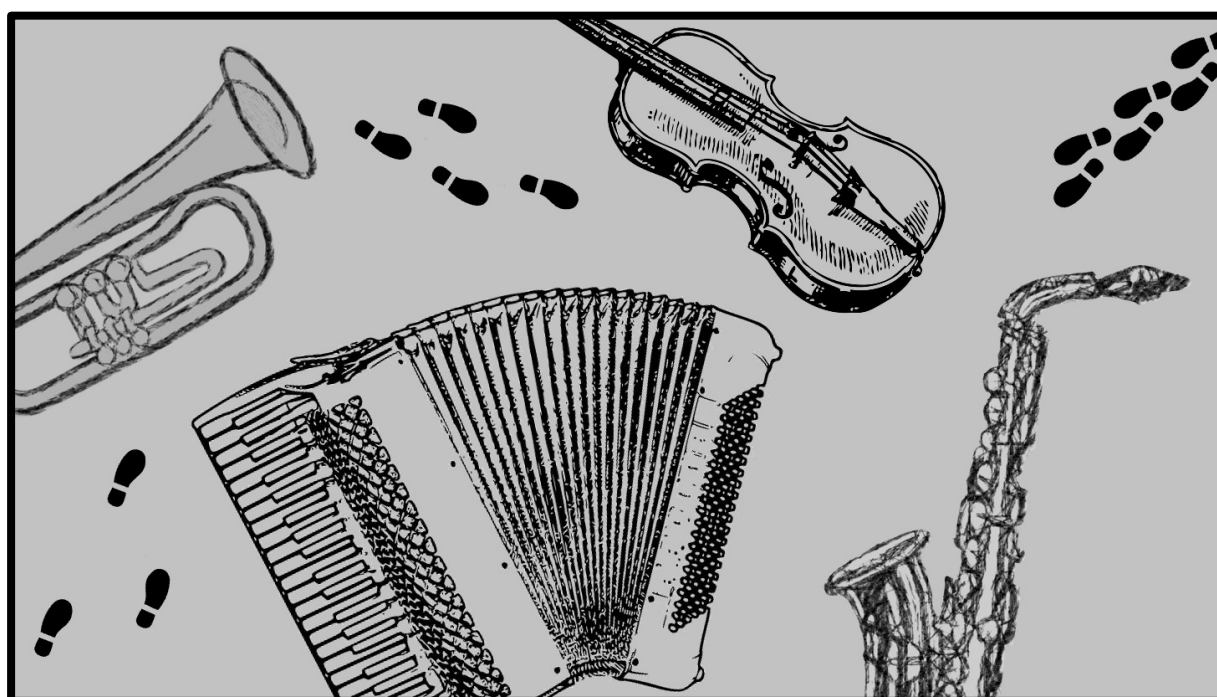


# KLEZMORIM OF MANCHESTER KLEZMER DANCE & JAM TUNE BOOK (formerly the 'Klezmer Dance Repertoire Book') (2nd edition)



Treble Clef in C

© KDJTB 2<sup>nd</sup> edition, Daniel Mawson, Modalways CIC, April 2024.

## FOREWORD

To those who have heard of klezmer, it is widely understood as a type of music associated with Jewish weddings in the Yiddish-speaking communities of Eastern Europe. While there are many varied functions and definitions of klezmer throughout time, space, and location, its status as a dance music at these weddings is what inspires this tune book and the **Hallé Klezmer Dances** for which these tunes form the repertoire.

Greater Manchester is home to the second largest Jewish community in the UK. This is in part due to the increased emigration of Jewish people hoping to escape persecution and pogrom in search of opportunity and safety in the metropolis of Manchester during the industrial revolution. The history of Jewish communities in Manchester can be discovered through the **Manchester Jewish Museum (MJM)**, located in a former Sephardic Synagogue on Cheetham Hill Road. Its oral history archives provide us with a schtick of evidence, from one Harold Abrams, that musicians around the Jewish population boom were performing in the 'quadrille band[s]' for 'yiddisher weddings'. Despite Manchester's substantial Eastern European Jewish community, klezmer music hasn't been a particularly conspicuous part of the city's musical fabric, though it has been there in small pockets.

In the recent decade, Manchester has seen an increase in klezmer musicking. This has been through the combined efforts of **MJM** event programming, the **Jewish Music Institute (JMI)**, the establishment of the **Michael Kahan Kapelye (MKK)** and Klezmer Ensemble Performance module at the **University of Manchester** by Richard Fay and Ros Hawley in 2011, and subsequent financial support from the **JMI**, **University of Manchester's SEED Social Responsibility** and **HSCE Funds**. In addition, many groups and individuals across the North West have been and continue to be instrumental in keeping klezmer alive in the region through sessions, concerts, dances, and festivals such as **KlezNorth**.

Following the recognition that there was a need for a regular dance session within Greater Manchester, the first collaboration between the **Hallé** and the **Klezmorim of Manchester** took place on the 27<sup>th</sup> November 2017. This collaboration would not have been possible without the efforts of Jack Fearn (former Hallé Education Assistant), Steve Pickett (former Hallé Education Director) and Richard Fay (co-director of **MKK** and **Modalways CIC**).

The first edition of this tune book, its tunes, and information contained was assembled by Jack Fearn, in partnership with musicians and dancers in the Manchester klezmer community including established dance leaders Judith Plowman, band leader Adrian Dobson as well as Richard Fay. They aimed to create a lasting resource for use by the Manchester community that offers a ready assembled collection of dance tunes in a variety of styles, enabling new and existing ensembles to easily access the style and in turn host their own dances and encourage others to get involved. It certainly has been a lasting resource.

The original author's intention (Jack Fearn) was not to create a comprehensive, academic manual of klezmer dances, rather a foundation for which others can build upon. Jack also noted that many of the tunes here may have their own regional variations or may be known under another name; as with all folk music, there is no single 'correct' version, and ensembles are free to adapt or omit the included tunes as they see fit. At the back of this book there are sets of tunes intended for use as an interlude between dances which are less appropriate for klezmer dances.

After a tricky few years with the COVID-19 pandemic, the **Hallé Klezmer Dances** were revived as the **Hallé Klezmer Evening of Music and Dance**. These evenings represent a greater connectivity between the activities of **Modalways CIC** (the intercultural musicking and educational organisation co-directed by Daniel Mawson and Richard Fay, who are also the current co-directors of **MKK**), the **University of Manchester**, the wider klezmer community and the **Hallé**. This 2<sup>nd</sup> edition of the Klezmer Dance Repertoire Book includes previously omitted dance types (namely the Honga and Sher), clarifications of structures, names, and contexts of certain tunes, as well as substitutions of tunes to ones which are easier to dance to.

This edition has also been adapted to include new tunes and synthesise variations of existing tunes that are taught at the monthly **Klezmer Tune Club** to allow the tune club to be a feeder group for the Hallé Dance Band. Sometimes chords won't match with established versions of tunes, as many of these transcriptions are based on earlier musical texts (often pre-revival archival recordings where chord tastes differed and tended to be sparser with chords). This book is also intended to be the core repertoire of the monthly **KlezJam** and for the visits of the Klezmorim of Manchester to **Jewish care homes** across Manchester, which is why it includes the addition of non-klezmer vocal favourites, such as Hevenu Shalom Aleichem.

Finally, none of the contributors to this pack claim to have Jewish, Yiddish, or Eastern European origins and would ask that everyone to respect and embrace the style as if it were their own tradition.

- Daniel J. Mawson, 2024.

*Co-director of the Michael Kahan Kapelye and Modalways CIC.*

## HISTORY / SOCIAL BACKGROUND

More than a 100 years ago, there were many Jewish communities scattered throughout old Eastern Europe and what was termed the Pale of Settlement (these territories were particularly in what is modern day Latvia, Poland, Russia, Belarus, Ukraine, Bulgaria, Romania and Moldova). These Jewish communities, sometimes called **shtetls** if they were in the country and **ghettos** if they were within cities, were vibrant tightly-knit societies. These communities were most often introverted and self-contained, having little to do with the host nation, largely due to the persecution Jewish people were subjected to.

Though they were spread across different countries, they shared a common language, **Yiddish**; a dialect of **High German** with an overlay of **Hebrew** words, and always with a sprinkle of words from the host country e.g. Polish, Russian, Romanian. The aim of the Rabbi and the elders of the community would be to maintain and continue Jewish culture and traditions. As with many languages the world over, Yiddish has been suppressed and become endangered; however, there is an effort to renew interest and engagement in the language, particularly as it is seen as an inextricable part of the *Yiddishkeit* (Jewishness) of klezmer.

Persecution, pogrom and genocide caused these tightly-knit societies to be broken up, with many Jews being forced to emigrate. As a result, they took with them their customs and traditions, but as time went by, and the Jewish children born in the U.S. or England grew up, the customs and traditions were forgotten and dropped from daily use (including Yiddish in many cases). For many years, this was the case for what we now call klezmer music and dance, until the 1970s when some young people in the United States started to try to remember what had nearly been forgotten.

## KLEZMER AS A MUSIC CULTURE

The Yiddish term *klezmer* comes from the Hebrew כְּלִי זֶמֶר (*k'léi zémer*) meaning 'vessel of song', and it originally referred to the musician rather than the music. The plural form of the word klezmer is **klezmerim**, and this is what is now used to refer to klezmer musicians. Before the term klezmer referred to the music played by these musicians, it has been called variations of 'yiddisher music', 'the bulgars', 'quadrilles' and others, and its origins can be traced back to the Middle Ages. Since the klezmer revival in the U.S. in the 1970s and 1980s, the word klezmer came into common use as a music genre marker. When we talk about Klezmer as a style, we mean the instrumental folk music of Eastern European Yiddish-speaking Ashkenazi Jews before the First World War. It blends elements of Jewish religious music and folk songs with Russian, Roma, and Turkish influences. As such, musicians should be careful about essentialising klezmer and reducing it to a set of purely musical features.

In the old world, Klezmerim were nomadic and versatile **guild musicians**, often integrating

other popular tunes of the days into their repertoire. They spoke their own secret language called *klezmer loshn* to allow them to talk freely about their employers, which contributed to their reputation as colourful characters. As musicians they played a variety of instruments, especially in the configuration violin, cello or double bass, and *tsimbl* (a hammered dulcimer/cimbalom). As time went on clarinet, flute, tuba, accordion and *poyk* (percussion) also became popular instruments. More important than instrumentation, klezmer is about the expression of the mixture of joy, sadness and longing; klezmerim are often advised to mimic the **human voice** when playing, particularly in the sobs and cries.

In the ghettos and shtetls life was mostly hard work with almost all celebrations being religious festivals with special religious music. **Weddings** were different. They were a celebration with a big party; almost everyone in the community came to weddings. Klezmerim and the music they played were an essential part of wedding festivities; as the Yiddish proverb goes, 'a wedding without a klezmer is worse than a funeral without tears.' There were special tunes for each part of the wedding: inviting guests, during the ceremony, serenading the bride, seating the main guests later at the meal, through to dancing all night and finally seeing the last guests away as the sun rose the next morning!

There were a few examples of the music culture of klezmer continuing in Eastern Europe beyond the mass emigration of Jews to the 'New World'. Most notably is the work of the Kyiv-born ethnomusicologist Moisei Beregovsky until the late 1950s, who himself inherited manuscripts from Susman Kiselgof. He collected and transcribed field recordings of Yiddish music and founded the Jewish Folk Music Orchestra of the Ukrainian SSR in the 1930s.

## KLEZMER DANCES

These were party dances at the weddings in the Jewish communities of old Eastern Europe. A wedding in one of the shtetls or ghettos would have involved almost everyone: immediate relatives (aunts, uncles, cousins, and grandparents), neighbours, friends and business connections (and then all their aunts, uncles and cousins too!) This meant that dances at the party needed to be simple, so that everyone from all generations could join in the fun.

There are several different styles of dance each with their own steps and musical patterns, though they are traditionally 'follow-the-leader' dances, often formed in circles or lines that take the dancers in and out of spirals and zigzags, through knots and arches. These secular dances allowed for 'mixed' dancing, though in more orthodox communities they would have been danced in single sex groups. All these dances in one way or another supported and maintained the social bonds within the community.

## DANCE TUNES

These dances are from the Yiddish communities of the 'Old Eastern Europe' that are part of this repertoire book. There are other forms of klezmer dance that are not featured on this list.

<b>Freylekh</b>	These were the most suitable for the entire community to join in. The dance is formed of a long line moving on a light walking step, with the dance leader at the front to lead the line through loops, circles, lines and arches.
<b>Threading the Needle Freylekh</b>	A line freylekh with a repeating arch formation that is initiated by the dance leader.
<b>Casting/Square Freylekh</b>	The finale to an event, finishing with all the dancers facing the band.
<b>Hora/Zhok</b>	A line dance with a basic step of 6 steps and with several equally simple variations called by the dance leader. Often called the 'limping waltz', it is a dance in quasi-triple time which is different to the 'Israeli Hora'
<b>Khosidl</b>	A very simple line dance for all the community consisting of two rocking steps.
<b>Couples Bulgar</b>	This is a set dance for groups of two couples, that comes in four dance sections, repeating for the inner partner and then for the outer partner.
<b>Line Bulgar</b>	A high energy line dance of six steps that cross the tune structure of four beats, leading an interesting tension. The basic step sequence is found across all of Eastern Europe and there are many step variations that can be inserted as desired.
<b>Patsh Tants</b>	A progressive couples dance with a distinctive repeated clapping sequence (patsh translates as 'to clap') that again allows for brief meetings.
<b>Runde</b>	A traditional square quadrille (i.e. four couples facing inwards to make a square). For the dancers there is a 'chorus' of three sections, with a 'verse' section where, in turn, each dancer briefly dances with everybody else in the square.
<b>Sher</b>	A traditional square dance (quadrille) with some solo elements. It is one of the longest dances and was one of the most popular forms of dance in Eastern Europe Yiddish communities.
<b>Terkisher</b>	A modern suggestion of the steps for this South Eastern tune that would easily have seeped in to repertoire, in a manner similar to a troika.
<b>Troika</b>	A little Russian dance that seeped into the klezmer repertoire. Troika is a Russian word describing a three abreast, horse-drawn vehicle. The dance is therefore formed of little lines of three dancers, and allows for a brief mixing of the groups.
<b>Honga</b>	A Moldavian line dance in a moderate tempo.
<b>Waltz</b>	A dance that started as a Russian aristocrats couple's set dance (Pas d'Espagne or Pardespan), that seeped into the Yiddish communities, mutating and reducing to a simple four section couple's dance.

## TUNE COLLECTION (BY NUMBER)

- |  |  |   |
|--|--|---|
| <ul style="list-style-type: none"> <li>[ 1. Honga 2</li> <li>[ 2. Nifty's Eigene</li> <li>[ 3. Mistve Tants</li> <li>4. Troika</li> <li>5. Patsh Tants</li> <li>[ 6. Boibriker Hora</li> <li>[ 7. Bessarabian Hora / Nozh a Glezl Vayn</li> <li>[ 8. Romanische Bulgar</li> <li>[ 9. Varshaver Freylekhs / Biz in Weisen Tog Arain</li> <li>[ 10. Goldene Khasene</li> <li>[ 11. Happy Nigun</li> <li>[ 12. Nakht in Gan Eydn</li> <li>[ 13. Zol Zayn Gelebt</li> <li>[ 14. Odessa Bulgar</li> <li>[ 15. Zilburne Khasene</li> <li>16. Araber Tanz</li> <li>[ 17. U Rabina</li> <li>[ 18. Skvirskaya</li> <li>19. A Laibediga Honga / Fiselekh, Fiselekh</li> <li>[ 20. Di Mame iz Gegangen in Mark Arain</li> <li>[ 21. Yikhes</li> <li>[ 22. Bulgar 18 / Wu Nemt Men A Bisel "Baash"</li> <li>[ 23. Chosen Kale Mazltov</li> <li>24. Flatbush Waltz</li> <li>[ 25. (Ukrainian) Sher</li> <li>[ 26. Frailach 26</li> <li>[ 27. Frailach 27</li> </ul> | <ul style="list-style-type: none"> <li>[ 28. Oriental Hora</li> <li>[ 29. Mekhutonim Tsum Tish</li> <li>[ 30. Goldensteyn Hora / Our Ancestors</li> <li>[ 31. Moldavian Hora</li> <li>[ 32. Grichisher Tanz / Turkisher / Ilana's Turkisher</li> <li>[ 33. Turk in America / Katibim</li> <li>[ 34. Shtiler Bulgar</li> <li>[ 35. Hava Nagila</li> <li>[ 36. Hevenu Shalom Aleichem</li> <li>[ 37. Siman Tov u'Mazel Tov</li> <li>[ 38. Red Bank</li> <li>[ 39. Gasn Nign / Stey oyf mayn folk</li> <li>40. Die Broiges Tanz / Sholem</li> </ul> | <ul style="list-style-type: none"> <li>[ 41. Freylekher Bulgar</li> <li>[ 42. A Freylekh Nokh Der Khupe</li> <li>[ 43. Mazel Tov Shver un Shviger</li> <li>[ 44. Moshe Emes</li> <li>[ 45. Fisherlid / Drohobisher</li> <li>[ 46. Fun Tashlikh</li> <li>47. Papirosn / Frailach 317</li> <li>48. A Yiddishe Momme</li> <li>49. Bai Mir Bistu Sheyn</li> <li>50. Tumbalalaika</li> </ul> |
|--|--|---|

## TUNE COLLECTION (ALPHABETICAL)

Araber Tanz	16	Mekhutonim Tsum Tish	29
Bai Mir Bistu Sheyn	49	Moldavian Hora	31
Bessarabian Hora	7	Mistve Tants	3
Biz in Weisen Tog Arain	9	Moshe Emes	44
Boibriker Hora	6	Nakht in Gan Eydn	12
Broiges Tanz, Die / Sholem	40	Nifty's Eigene	2
Bulgar 18	22	Nozh a Glezl Vayn	7
Chosen Kale Mazltov	23	Odessa Bulgar	14
Di Mame iz Gegangen...	20	Oriental Hora	28
Drohobisher Khusid	45	Our Ancestors	30
Fiselekh, Fiselekh	19	Papirosn	47
Fisherlid	45	Patsh Tants	5
Flatbush Waltz	24	Red Bank	38
Frailach 26	26	Romanische Bulgar	8
Frailach 27	27	Sher	25
Frailach 317	47	Shtiler Bulgar	34
Freylekh Nokh Der Khupe, A	42	Siman Tov u'Mazel Tov	37
Freylekher Bulgar	41	Skvirskaia	18
Fun Tashlikh	46	Stey oyf mayn folk	39
Gasn Nign	39	Terk in America	33
Goldene Khasene	10	Terkisher	32
Goldensteyn Hora	30	Troika	4
Grichisher Tanz	32	Tumbalalaika	50
Happy Nigun	11	U Rabina	17
Hava Nagila	35	Ukrainian Sher	25
Hevenu Shalom Aleichem	36	Varshaver Freylekhs	9
Honga 2	1	Wu Nemt Men A Bisel "Baash"	22
Ilana's Terkisher	32	Yiddishe Momme, A	48
Katibim	33	Yikhes	21
Laibediga Honga, A	19	Zilburne Khasene	15
Mazel Tov Shver un Shviger	43	Zol Zayn Gelebt	13

Some of these tunes are based on **songs**, or they are instrumental **tunes with lyrics** added later.

Scan the QR code to the right to be taken to a site with some of these song **lyrics**.



Lyrics





Hallé Evening of Klezmer and Dance 2023 (Photo Credit: Bill Lam)

**DANCE SETS**

# 1. Honga 2

Frank London &amp; Lorin Sklamberg

## INTRO ONLY

Chords: Gm, Cm, D, Gm, D, Gm

**A** Chords: Gm, Cm, D, Cm, D

1. Gm D Gm 2. Gm D Gm

**B** Chords: Gm

1. A D 2. D Gm

# 2. Nifty's Eigene

Naftule Brandwein (1941)

**A** Chords: Dm, Dm

1. Dm 2. Dm

**B** Chords: F, Gm, Dm

1. 2.

**C** Chords: Dm, Gm, Dm, Cm

1. Dm 2. Dm

**D** Chords: F, Gm, Dm, Cm, Dm

### 3. Mitsve Tants

(Kostakowski's Freilach #6)

Kostakowski

**A** Dm Dm Gm Dm Gm A Dm

**B** Dm Dm Gm Dm Gm A Dm

**C** Dm Dm

Dm Gm Dm Gm A Dm

## 4. Troika

Traditional Russian

**A** Dm C<sup>7</sup> F A<sup>7</sup> Dm

**B** **INTRO** Dm A B<sup>b</sup>

A Dm Gm Dm A Dm

## PATSH TANTS

INTRO: A section

Dance ends on a C section

## 5. Patsh Tants

Kandel (1921)

**A** F C F

F tr C F

**B** F C<sup>7</sup> F C<sup>7</sup> F

F C<sup>7</sup> F C F

**C** F<sup>7</sup> B<sup>b</sup> C 1. F 2. C F

INTRO: Vamp  
Mogen ovos on D

## 6. Boibriker Hora

(from 'The Boibriker Wedding')

Boibriker Kapelye (1927)

**A** Dm

Gm Dm Cm Dm 1. 2. 3.

**B** freygish D Cm D Gm D D

Cm D 1. 2. C

**C** F Bb C7 F

Gm Dm Dm 1. C 2.

# 7. Bessarabian Hora

(Nozh a Glezl Vayn)

Dave Tarras (1929)

**A** Gm

**B** Cm Gm D7 Gm

**C** Gm D7 Gm Cm Gm D7 Gm

INTRO: 4 bar cadence

## 8. Romanische Bulgar

Harry Kandel (1921)

**A** D

Cm 1. D 2. D

**B** Cm D Cm

1. D 2. D

**C** Gm D Gm

D Cm 1. D 2. D

## 9. Varshaver Freylekhs

(Biz in Weisen Tog Arain)

Abe Schwartz Orchestra (1923)

**A** Dm

3 A7 Dm 3 3

**B** Dm

3 A Dm 3 3 3

**C** D

3 A7 D 3



## 10. Goldene Khasene

**A** Dm

Gm A7

1. Dm 2. Dm

**B** G A7

Dm

Gm A7 Dm

**C** Dm A Dm

A 1. Dm 2. Dm

**D** Gm Dm A Dm Gm

Dm A 1. Dm 2. Dm

## 11. Happy Nigun

INTRO: Vamp

**A** Dm A<sup>7</sup>

Gm A 1. Dm A 3 3 2. Dm

**B** Dm D<sup>7</sup> Gm A Dm

E<sup>7</sup> A Gm A Dm

**C** Dm Gm C<sup>7</sup> F D<sup>7</sup> Gm

E<sup>7</sup> A Gm A 1. Dm 3 3 2. Dm

## 12. Nakht in Gan Eydn

**A** Dm C<sup>7</sup> F C<sup>7</sup>

F C<sup>7</sup> F A<sup>7</sup> Dm A<sup>7</sup> 1. Dm 2. Dm

**B** Dm D<sup>7</sup> Gm A<sup>7</sup> Dm C<sup>7</sup> F

Gm A<sup>7</sup> Dm 1. A<sup>7</sup> Dm 2. A<sup>7</sup> Dm A<sup>7</sup>

**C** Dm

D<sup>7</sup> Gm A<sup>7</sup> Dm 1. 2.

## 13. Zol Zayn Gelebt

**A** <sup>D</sup>

<sup>Gm</sup> <sup>Cm</sup> <sup>D</sup> 1. 2.

**B** <sup>Gm</sup> <sup>D</sup>

<sup>Gm</sup> <sup>D</sup>

**C** <sup>D</sup>

<sup>Gm</sup> <sup>Cm</sup> <sup>D</sup>

**D** <sup>D</sup> <sup>Cm</sup> <sup>D</sup>

<sup>Cm</sup> 1. <sup>D</sup> 2. <sup>D</sup>

## 14. Odessa Bulgar

INTRO: Vamp

**A** Dm

A Dm A 1. Dm 2. Dm

**B** Dm E<sup>7</sup> Am E<sup>7</sup> Dm

A Dm A Dm

**C** Dm A<sup>7</sup> Dm A<sup>7</sup> 1. Dm 2.

## 15. Zilburne Khasene

**A** Dm A<sup>7</sup>

**B** A Gm Dm A<sup>7</sup> Bb<sup>7</sup>

A Dm A Dm Gm 3 3 3 3 A

**C** A 1. 2.

## 16. Araber Tanz

INTRO: Vamp

**A**

D Gm D

Cm D

Gm Cm D

D Gm Cm D

**B**

D Gm D

D Gm Cm 1. D 2. D

**C**

D

1. 2.

INTRO: A section

## 17. U Rabina

Belf's Romanian Orchestra (1912)



## 18. Skvirskaya

Belf's Romanian Orchestra (1912)



INTRO: Vamp

## 19. A Laibediga Honga

Fiselekh, Fiselekh

Abe Elenkrig (1912)

Harry Kandel Orchestra (1925)

**A** D

Cm 1. D 2. D

**B** D Gm D/F# D Gm D

Gm D/F# D Gm Cm 1. 2.

**SHOUT** Gm

**C** Cm Gm F7 Bb

Cm Gm Cm D Gm

## 20. Di Mame iz Gegangen in Mark Arain

(Song translates as 'Mother Has Gone To Market')

Abe Schwartz (1922), arr. Kapelye

### INTRO ONLY

**A** Gm A

**B** Gm A

**C** G D7

## 21. Yikhes

**A** D Gm Cm

**B** Gm D Gm D

**C** D Cm



## 22. Bulgar 18

('Wu Nemt Men A Bisel "Baash"')

Henry Weinstein

**A** Dm Gm A<sup>7</sup> Dm

Gm A<sup>7</sup> 1. Dm 2. Dm

**B** F C<sup>7</sup> F

C<sup>7</sup> 1. F 2. F A<sup>7</sup>

**C** Dm A<sup>7</sup> Dm

Gm Dm A<sup>7</sup> 1. Dm A<sup>7</sup> 2. Dm

into...

## 23. Chosen Kale Mazltov

**A** Dm A

Dm Gm A 3 3 1. Dm 2. Dm C

**B** F

Fm G A 1. Dm C 2. Dm

**C** Dm 1. A Dm 2. A Dm

INTRO: Vamp

## 24. Flatbush Waltz

Andy Statman

**A** Em Am Em Am Em Dm Em

Em Am G Am Em Dm Em

**B** Em B C G Am Em B

Em B C G Am Em Dm Em

# 25. (Ukrainian) Sher

## INTRO/CODA ONLY

Jewish Folk Music Orchestra of the Ukrainian SSR

**A** Gm Bb Gm

**B** Bb F Bb F

**C** Gm 1. Bb 2. D Gm

**D** Gm D Gm

D Gm Final time coda

## 26. Kostakowski Frailach 26

Kostakowski

**A** D

Cm D

**B** Gm

F

**C** D Cm D Cm D

Cm D Cm D Cm D

**D** D Gm D

Cm D

## 27. Kostakowski Frailach 27

Kostakowski

**A** Dm

Dm A Dm Gm A

1. Dm 2. Dm

**B** F

Gm

Dm A 1. Dm 2. Dm

**ADDITIONAL SETS**

## 28. Oriental Hora

(Bessarabian Hora)

INTRO: Vamp

**A** Dm

Gm Dm A Dm 1. 2.

**B** Dm A

Dm Gm Dm A Dm 1. 2.

## 29. Mekhutonim Tsum Tish

Lively (Freylekh &gt; Bulgar)

**A** Dm

Gm A 1. Dm 2. Dm

**B** Dm A Dm

Gm A 1. Dm 2. Dm

# 30. Goldensteyn Hora / Our Ancestors

(This tune can also be played as a Khosidl)

Frank London (2005)

## INTRO ONLY

Chords: D, Gm, Gm, D, Cm, Gm, G7, C7, D, Gm.

# 31. Moldavian Hora

V. Bel'f (1913)

Chords: Dm, Gm, Dm, Gm, A7, Dm, G, C, G, C, Gm, A, A.

## 32. Grichisher Tanz

(Terkisher / Ilana's Terkisher)

Mishka Ziganoff (1929)

**A** A

Dm A Dm A Gm 1. A 2. A

**B** A Gm A Dm Gm 1. A 2. A

**C** A Gm A

## 33. Terk in America/Kâtibim

Co-territorial Folk Song

**A** Dm Gm Dm 3 A7 Gm Dm 3

Dm A7 Dm A7 Dm

**B** Dm A7 Dm A7 Dm

**C** Dm Gm Dm C7 F Cm D Cm D



## 34. Shtiler Bulgar

Harry Kandel (1917) / Abe Schwartz (1918)

**A** C

**B** C

**C** Am

## 35. Hava Nagila

Adapted by Idelsohn / Nathanson

**A** D

**B** D

**C** Gm

## 36. Hevenu Shalom Aleichem

Traditional Hassidic melody

Hev - en - u sha - lom a - leich - em. Hev en - u sha - lom a - leich - em. Hev en - u sha - lom a - leich - em. Hev en - u sha - lom sha - lom, sha - lom a - leich - em. Hev - en - u sha - lom a - leich - em. Hev en - u

## 37. Siman Tov u'Mazel Tov

Traditional Hebrew melody

Siman Tov u'Mazel Tov

## 38. Red Bank

Daniel Mawson (2023)

**A** Gm B $\flat$  E $\flat$ maj7 Dm/F Gm Cm 1. D 3 Gm 2. D 3 Gm G

**B** Cm D Cm G

Cm D 1. Cm G(SUS4) G 2. D 3 Gm

**C** B $\flat$  E $\flat$ maj7 Cm7 F Cm

D 3 Cm Gm 1. D 3 Gm 2. D 3 Gm

## 39. Gasn Nign

(Shtey oyf mayn folk)

Zelik Gertman, KMDMP

**A** D Gm D

Cm D

**B** Cm D Cm D

Cm D Cm D

**C** Cm D

Cm D

## 40. Die Broiges Tanz ('Anger Dance')

**A** Khosidl

## Part 1 - 'Broiges'

Harry Kandel (1921)

**B**

Repeat Part 1 until cue



## Part 2 - 'Sholem'

**A** Freylekhs**B**

"Chanuke, oj chanuke..."

**C****D****E**

## 41. Freylekher Bulgar

Art Shryer's Yiddish Orkester (1928)

**A** <sup>D</sup>

**B** <sup>G</sup> <sup>D</sup> <sup>G</sup> <sup>Fm</sup> <sup>G</sup> <sup>D</sup>

**C** <sup>Gm</sup> <sup>G7</sup> <sup>Cm</sup> <sup>1. D</sup> <sup>2. D</sup>

## 42. A Freylekh Nokh Der Khupe

Lt. Joseph Frankel's Orchestra (1919)

**A** <sup>Gm</sup> <sup>D</sup> <sup>Gm</sup>

**B** <sup>Gm</sup>

# 43. Mazel Tov Shver un Shviger

(Shver un shviger tanz / based on 'Amerikanskaya') V. Bel'f (1913) / Abe Schwartz (1920)

**A** Dm Cm Dm

**B** Dm C F Dm Cm 1. Dm 2. Dm

**SHOUT** F

**C** F Gm C F Dm

C F 1. 2. Cm Dm

**D** Dm Gm Dm A 1. Dm 2. Dm

## 44. Moshe Emes

Kostakowski

**A** D Cm D

**B** D Gm D Gm D D Gm D Gm Cm D

**C** Gm D Cm Gm D Cm D

**D** D Gm D Gm D D Gm D Gm Cm D

## 45. Fisherlid

Klezematics / S Young's Yiddisher Orchestra (1921)

Drohobitscher Khusid

**A** D Gm D Gm Cm D

**B** D Cm D Cm D Cm D

**C** Dm D7 Gm C Dm A Dm

## 46. Fun Tashlikh

Naftule Brandwein (1937) / Klezmatiks (1990)

**A** Dm

Cm Dm

**B** F

C F

**C** Fm G Dm Cm Dm Fm

Cm 1. Dm 2. Dm



## YIDDISH SONG

## 47. Papirosn / Frailach 317

Song translates as 'Cigarettes'

H. Yablokoff (1932)/ Abe Schwartz (1920)

## VERSE

Musical notation for the Verse of 'Papirosn / Frailach 317'. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Gm, G7, Cm, D, Cm, D7, 1. Gm, 2. Gm D7.

## CHORUS

Musical notation for the Chorus of 'Papirosn / Frailach 317'. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Gm, D7, Gm, G7, Cm, D, 1. Cm D7 Gm, 2. Cm D7 Gm.

## 48. A Yiddishe Momme

or 'My Yiddishe Mama'

J. Yellen &amp; L. Pollack

## REFRAIN

Musical notation for the Refrain of 'A Yiddishe Momme'. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Gm, D7, Gm.

## BRIDGE

Musical notation for the Bridge of 'A Yiddishe Momme'. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Cm, F7, Bb, Gm, D7, Gm.

## REFRAIN

Musical notation for the second Refrain of 'A Yiddishe Momme'. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Gm, D7, Gm.

## CODA

Musical notation for the Coda of 'A Yiddishe Momme'. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Cm, D7, Gm, Cm, Gm, Am7(b5), D7, Gm.

## YIDDISH SONG

## 49. Bai Mir Bistu Sheyn

From 'Men Ken Lebn Nor Men Lost Nisht'

S. Secunda &amp; J. Jacobs (1932)

## VERSE

Musical notation for the Verse of 'Bai Mir Bistu Sheyn'. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Dm, A, Dm, A, Dm, Gm, A, E7, A, Dm, A, Dm, A, Gm, Em7(b5), and A7.

## CHORUS

Musical notation for the Chorus of 'Bai Mir Bistu Sheyn'. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Dm, Dm, A, and Dm. The chorus includes a first ending (1. Dm) and a second ending (2. Dm).

## BRIDGE

Musical notation for the Bridge of 'Bai Mir Bistu Sheyn'. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Gm, Dm, Gm, and A.

## CHORUS

Musical notation for the Chorus of 'Bai Mir Bistu Sheyn'. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: Dm, Dm, A, and Dm.

## 50. Tumbalalaika

## VERSE

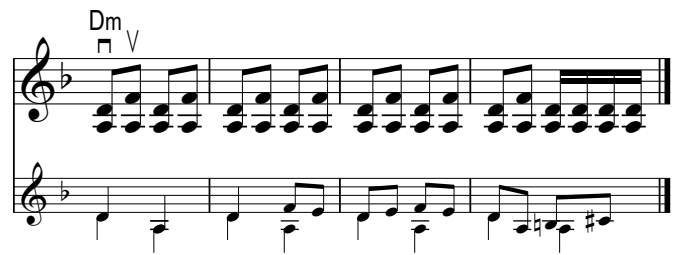
Musical notation for the Verse of 'Tumbalalaika'. The key signature is one flat (Bb) and the time signature is 3/4. The melody is written on a treble clef staff. Chords are indicated below the staff: Dm, Bb, C7, F, A7, Gm, Eo7, A7, Dm, and Dm.

## CHORUS

Musical notation for the Chorus of 'Tumbalalaika'. The key signature is one flat (Bb) and the time signature is 3/4. The melody is written on a treble clef staff. Chords are indicated below the staff: Dm, A7, Dm, Bb, C7, F, Gm, Eo7, A7, and Dm. The lyrics are written below the staff: Tum - ba - la, Tum - ba - la, Tum - ba - la - lai - ka, Tum - ba - la, Tum - ba - la, Tum - ba - la - lai - ka, Tum - ba - la - lai - ka, shpiel ba - la - lai - ka, Tum ba - la - lai - ka, frey - lekh zol zayn.

# APPENDIX 1: Example Dance Rhythms

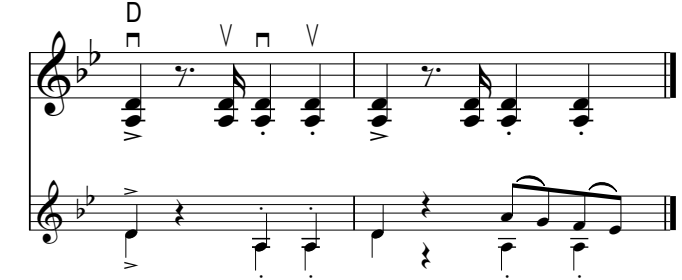
## Freylekhs/Sher/Honga/Patsh/Runde



## Khosidl, Slow Freylekhs



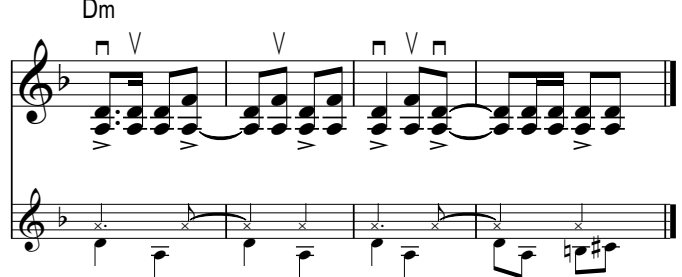
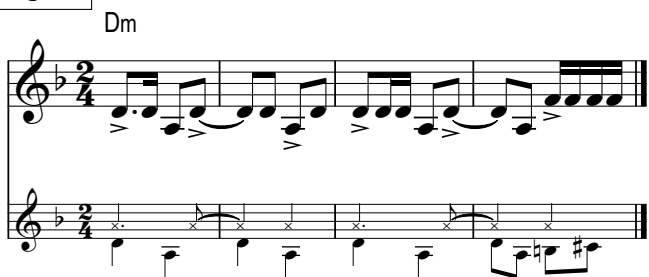
## Terkisher



## Hora/Zhok



## Bulgar



## APPENDIX 2: Common Modes and Chords

In addition to major and natural minor, the following are some core klezmer modes / sub-modes. Here they are exemplified on D, the most common root key in klezmer music.

### Mi Sheberakh /Av Harakhamim

Tonic / I (Do): Dm

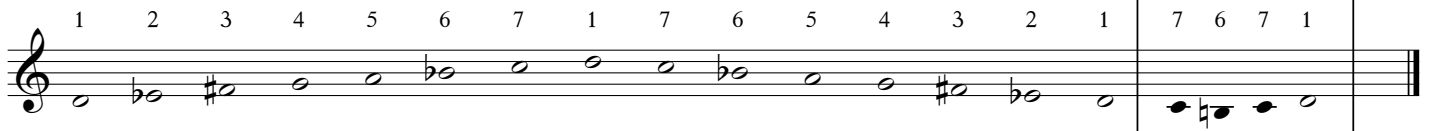


Primary chords:	I	(do)	Dmin
	V	(so)	Amaj
	IV	(fa)	Gmin

Cadence

### Freygish / Ahava Raba

Tonic / I (Do): Dmaj

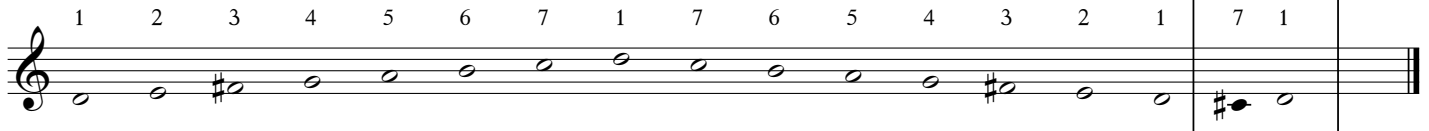


Primary chords:	I	(do)	Dmaj
	VII	(si)	Cmin

Cadence

### Adonai Molokh

Tonic / I (Do): Dmaj

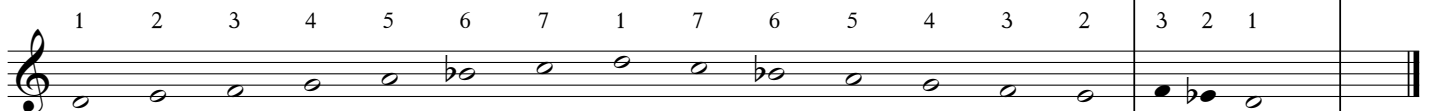


Primary chords:	I	(do)	Dmaj
	V	(fa)	Amaj

Cadence

### Mogen Ovov / Yishtabakh

Tonic / I (Do): Dm



Primary chords:	I	(do)	Dmin
	V	(so)	Amaj*
	IV	(fa)	Gmin

\* when second degree is flattened (e.g. cadence), then V becomes:

VII	(si)	Cm
-----	------	----

Cadence

Adapted from resources by Ilana Cravitz, Josh Horowitz and Daniel Mawson. As with many styles, klezmer musicians disagree on exactly where to draw boundaries and characterisations of modes, to even what a mode is. These are not to be taken as a definitive list, but as a guide to enter into the soundworld of klezmer.