

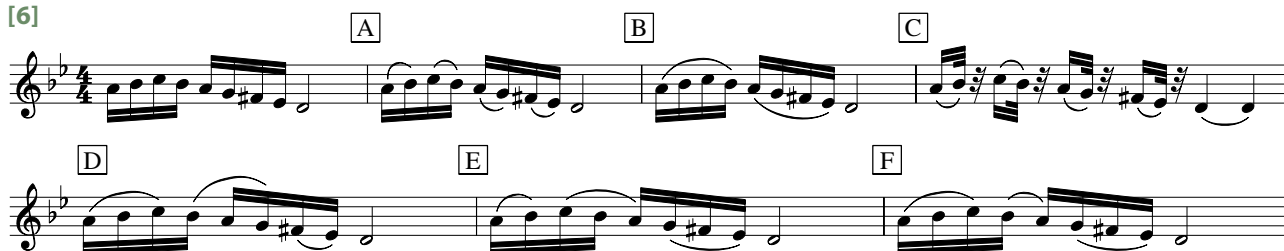
[4]



[5]



[6]

**examples 4 & 5 >****MODES**

Klezmer never generated highly structured and codified modes like those in Western and Greek Orthodox churches or in Ottoman Arabic music. However, klezmer melodies do follow certain scale patterns. A good starting point is to get your head round two of the key klezmer modes – *Ahava Rabo*, commonly known as *Freygish* (example 4) and *Misheberakh*, or Ukrainian minor (example 5). Play around with these so that your hands begin to fall freely in the mode. This will really help as you improvise and experiment with ornaments.

example 6 >**PHRASING**

In klezmer music, phrasing is fundamental to endowing the melody with life and meaning. If we take a simple passage of eight semiquavers (♪) (bar 1 of example 6), there are almost endless possibilities for adding Yiddish inflection and no single 'correct' approach. However, needless to say, it would be inappropriate to play eight notes of equal length and emphasis.

Symmetrical phrasing offers one set of possibilities. For example, in both **A** and **B**, there is a definite leaning into the first note of each slurred pattern creating notes of uneven length, so that **A** might be better notated as **C**. There is also of course the option to go for a 3+1 or 1+3 phrasing.

Asymmetrical phrasing offers another wide range of ideas. Many of you will be familiar with the Bulgar rhythm, popular in klezmer music where an 8/8 rhythm is divided as 3+3+2 in the rhythm section. You can apply this principle to the way you phrase melodic passages too (**D**, **E** and **F**). Try singing the phrases first, then have a go with the violin. Once you've got the hang of these phrase groupings, the idea is to mix and match and not to let yourself mechanically repeat the same groupings all the time.

Try playing along to some traditional klezmer recordings. Choose one piece from a CD and slowly learn it by ear, mimicking the ornamentation. Then work on your own interpretation. Try to imagine the physicality of the music. How could your use of ornaments enable a dancer to embody the notes? ■

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SUGGESTED LISTENING

Klezmer Pioneers: European and American Recordings, 1905–1952 Rounder 1089

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