

## Freilach Clarinet Klezmer

Klezmer: Music, History, and Memory is the first comprehensive study of the musical structure and social history of klezmer music, the music of the Jewish musicians' guild of Eastern Europe. Emerging in 16th century Prague, the klezmer became a central cultural feature of the largest transnational Jewish community of modern times - the Ashkenazim of Eastern Europe. Much of the musical and choreographic history of the Ashkenazim is embedded in the klezmer repertoire, which functioned as a kind of non-verbal communal memory. The complex of speech, dance, and musical gesture is deeply rooted in Jewish expressive culture, and reached its highest development in Eastern Europe. Klezmer: Music, History, and Memory reveals the artistic transformations of the liturgy of the Ashkenazic synagogue in klezmer wedding melodies, and presents the most extended study available in any language of the relationship of Jewish dance to the rich and varied klezmer music of Eastern Europe. Author Walter Zev Feldman expertly examines the major written sources--principally in Russian, Yiddish, Hebrew, and Romanian--from the 16th to the 20th centuries. He draws upon the foundational notated collections of the late Tsarist and early Soviet periods, as well as rare cantorial and klezmer manuscripts from the late 18th to the early 20th centuries. He has conducted interviews with authoritative European-born klezmerim over a period of more than thirty years, in America, Europe, and Israel. Thus, his analysis reveals both the musical and cultural systems underlying the klezmer music of Eastern Europe.

Investigates American klezmer music: its roots, evolution and the revival that began in the 1970s.

Pop music surrounds us - in our cars, over supermarket speakers, even when we are laid out at the dentist - but how often do we really hear what's playing? Switched on Pop is the book based on the eponymous podcast that has been hailed by NPR, Rolling Stone, The Guardian, and Entertainment Weekly for its witty and accessible analysis of Top 40 hits. Through close studies of sixteen modern classics, musicologist Nate Sloan and songwriter Charlie Harding shift pop from the background to the foreground, illuminating the essential musical concepts behind two decades of chart-topping songs. In 1939, Aaron Copland published What to Listen for in Music, the bestseller that made classical music approachable for generations of listeners. Eighty years later, Nate and Charlie update Copland's idea for a new audience and repertoire: 21st century pop, from Britney to Beyoncé, Outkast to Kendrick Lamar. Despite the importance of pop music in contemporary culture, most discourse only revolves around lyrics and celebrity. Switched on Pop gives readers the tools they need to interpret our modern soundtrack. Each chapter investigates a different song and artist, revealing musical insights such as how a single melodic motif follows Taylor Swift through every genre that she samples, André 3000 uses metric manipulation to get listeners to "shake it like a Polaroid picture," or Luis Fonsi and Daddy Yankee

create harmonic ambiguity in "Despacito" that mirrors the patterns of global migration. Replete with engaging discussions and eye-catching illustrations, *Switched on Pop* brings to life the musical qualities that catapult songs into the pop pantheon. Readers will find themselves listening to familiar tracks in new ways and not just those from the Top 40. The timeless concepts that Nate and Charlie define can be applied to any musical style. From fanatics to skeptics, teenagers to octogenarians, non-musicians to professional composers, every music lover will discover something ear-opening in *Switched on Pop*.

"Klezmer" is a Yiddish word for professional folk instrumentalist—the flutist, fiddler, and bass player that made brides weep and guests dance at weddings throughout Jewish eastern Europe before the culture was destroyed in the Holocaust, silenced under Stalin, and lost out to assimilation in America. Klezmer music is now experiencing a tremendous new spurt of interest worldwide with both Jews and non-Jews recreating this restless volatile, and vibrant musical culture. Firmly centered in the United States, klezmer has paradoxically moved back across the Atlantic as a distinctly "American" music, played throughout central and eastern Europe, as well as in many other parts of the world. *Fiddler on the Move* places klezmer music squarely within American music studies, cultural studies, and ethnomusicology. Neither a chronology nor a comprehensive survey, the book describes a variety of approaches and perspectives for coming to terms with the highly diverse array of activities found under the klezmer umbrella. Bringing to his subject the insights of an accomplished ethnomusicologist, Slobin addresses such questions as: How does klezmer overlap with, and differ from, the many other contemporary "heritage" musics based on an assumed connection with a group identity and links to a tradition? How do economics, artistic expression, and the evocation of the past interact in motivating klezmer performers and audiences? In what kinds of environment does klezmer flourish? How do stylistic features such as genre, form, and ornamentation help to define the technique, affect, and aesthetic of klezmer? Featuring a music CD with many of the archival and contemporary recordings discussed in the text, this fascinating study will interest scholars, students, musicians, and music lovers

*Klezmer Dreams for Flute, Clarinet and String Quartet* Full Score

(LKM Music). This rhapsodic fantasy in a single movement shifts from a lively klezmer tempo through rubato passages with quasi-improvisational cadenzas and ends with an uptempo "Freilach." Commissioned by Noah Bendix-Balgley.

A B-Flat Clarinet Solo, composed by Carl Maria von Weber.

*Experiencing Jewish Music in America: A Listener's Companion* offers an easy-to-read and new perspective on the remarkably diverse landscape that comprises Jewish music in the United States. This much-needed survey on the art of listening to and enjoying this dynamic and diverse musical culture invites listeners curious about the many types of music

in its connection to Jewish life. Experiencing Jewish Music in America is intended to encourage further reading about, listening to, and viewing of this portion of America's musical heritage, and provide listeners with the tools to understand and appreciate this body of work. This volume is designed to appeal to listeners of all stripes, regardless of ability to read music, and of religious or cultural background. Experiencing Jewish Music in America offers insights into an extensive range of musical genres and styles that have been central to the Jewish experience, beginning with the arrival of the first Jewish immigrants in the sixteenth century and the chanting of the Torah, to the sounds of pop today. It lays the groundwork for the listener's understanding of music in its relation to Jewish studies by exploring the wide range of venues in which this music has appeared, from synagogue to street to stage to screen. Each chapter offers selected case studies where these unique forms of music were—and still can be—heard, seen, and experienced. This book gives readers unique insights into the challenges of classifying Jewish music, while it traces its history and development on American soil and outlines “ways of listening” so readers can draw clear connections to Jewish culture. The volume thus brings together American Jewish history, the story of American and Jewish music, and the roles of the individuals important to both. It offers the reader tools to identify, evaluate, and appreciate the musical genres, and reflect the growing interest of the past decade in the academic study of Jewish music.

An invention of the Industrial Revolution, the accordion provided the less affluent with an inexpensive, loud, portable, and durable "one-man-orchestra" capable of producing melody, harmony, and bass all at once. This rich collection considers the accordion and its myriad forms, from the concertina, button accordion, and piano accordion familiar in European and North American music to the more exotic-sounding South American bandoneón and the sanfoninha. Capturing the instrument's spread and adaptation to many different cultures in North and South America, contributors illuminate how the accordion factored into power struggles over aesthetic values between elites and working-class people who often were members of immigrant and/or marginalized ethnic communities. Specific histories and cultural contexts discussed include the accordion in Brazil, Argentine tango, accordion traditions in Colombia and the Dominican Republic, cross-border accordion culture between Mexico and Texas, Cajun and Creole identity, working-class culture near Lake Superior, the virtuoso Italian-American and Klezmer accordions, Native American dance music, and American avant-garde. Contributors are María Susana Azzi, Egberto Bermúdez, Mark DeWitt, Joshua Horowitz, Sydney Hutchinson, Marion Jacobson, James P. Leary, Megwen Loveless, Richard March, Cathy Ragland, Helena Simonett, Jared Snyder, Janet L. Sturman, and Christine F. Zinni. An invention of the Industrial Revolution, the accordion provided the less affluent with an inexpensive, loud, portable, and durable "one-man-orchestra" capable of producing melody, harmony, and bass all at once. Imported from Europe into the Americas, the accordion with its distinctive sound became a part of

the aural landscape for millions of people but proved to be divisive: while the accordion formed an integral part of working-class musical expression, bourgeois commentators often derided it as vulgar and tasteless. This rich collection considers the accordion and its myriad forms, from the concertina, button accordion, and piano accordion familiar in European and North American music to the exotic-sounding South American bandoneón and the sanfoninha. Capturing the instrument's spread and adaptation to many different cultures in North and South America, contributors illuminate how the accordion factored into power struggles over aesthetic values between elites and working-class people who often were members of immigrant and/or marginalized ethnic communities. Specific histories and cultural contexts discussed include the accordion in Brazil, Argentine tango, accordion traditions in Colombia, cross-border accordion culture between Mexico and Texas, Cajun and Creole identity, working-class culture near Lake Superior, the virtuoso Italian-American and Klezmer accordions, Native American dance music, and American avant-garde. Contributors are María Susana Azzi, Egberto Bermúdez, Mark DeWitt, Joshua Horowitz, Sydney Hutchinson, Marion Jacobson, James P. Leary, Megwen Loveless, Richard March, Cathy Ragland, Helena Simonett, Jared Snyder, Janet L. Sturman, and Christine F. Zinni. Klezmer! is the fascinating story of survival against the odds, of a musical legacy so potent it can still be heard despite assimilation and near annihilation. The scratchy, distant sound of the early recordings discovered and studied by Henry Sapoznik have formed a soundtrack for an entirely new generation of performers.

This volume brings together for the first time book chapters, articles and position pieces from the debates on music and identity, which seek to answer classic questions such as: how has music shaped the ways in which we understand our identities and those of others? In what ways has scholarly writing about music dealt with identity politics since the Second World War? Both classic and more recent contributions are included, as well as material on related issues such as music's role as a resource in making and performing identities and music scholarship's ambivalent relationship with scholarly activism and identity politics. The essays approach the music-identity relationship from a wide range of methodological perspectives, ranging from critical historiography and archival studies, psychoanalysis, gender and sexuality studies, to ethnography and anthropology, and social and cultural theories drawn from sociology; and from continental philosophy and Marxist theories of class to a range of globalization theories. The collection draws on the work of Anglophone scholars from all over the globe, and deals with a wide range of musics and cultures, from the Americas, Australasia, Europe, the Middle East and Africa. This unique collection of key texts, which deal not just with questions of gender, sexuality and race, but also with other socially-mediated identities such as social class, disability, national identity and accounts and analyses of inter-group encounters, is an invaluable resource for music scholars and researchers and those working in any discipline that deals with identity or identity politics.

Originally published in hardcover in 2002.

Originally published in 1752, this is a new paperback edition of the classic treatise on 18th-century musical thought, performance practice, and style

In response to many requests for a simplified version of his highly acclaimed Klezmer Collection, Stacy Phillips has compiled a selection of pieces for beginning instrumentalists from that classic book. Klezmer music originally came from the Jewish ghettos of Eastern Europe of the 19th and early 20th Centuries. The style reflects its mix of heritages from Europe, Near East and Gypsy. These arrangements are based on some of the earliest classic recordings in Europe and America. As such, they are a great introduction to this music which is now a world-wide phenomenon. Each number is arranged for C, Bb, Eb and bass clef instruments. Brass, reed, piano, flute, and string players can receive instant gratification from these entry level arrangements. The accompanying CD demonstrates ensemble versions of all the music, performed at slow tempos, by world class Klezmer artists on clarinet, violin, guitar and bass.

(Tara Books). These arrangements are based on recordings from between 1910 and 1940 of Eastern European immigrant musicians who played traditional Jewish dance music for weddings and other celebrations. Many of these pieces were transcribed to help teach klezmer styling to participants of the biennial Midwest klezmer workshop. The arrangements have been prepared to accommodate different ensemble instrumentation, with many parts partially or completely doubling each other. The score edition includes a full performance CD of all 10 tracks.

Author Magdalena Waligorska offers not only a documentation of the klezmer revival in two of its European headquarters (Kraków and Berlin), but also an analysis of the Jewish / non-Jewish encounter it generates.

Another great addition to the Avrahm Galper Clarinet Series, here Avrahm presents 42 fantastic Klezmer tunes to add to your repertoire. All arranged for clarinet and B-Flat instruments in easy to read notation, all on single pages to avoid awkward page turns. Intermediate in difficulty.

Shpil offers an expansive history of klezmer, from its medieval origins through the present era. Individual chapters concentrate on the most common instruments found in a typical klezmer ensemble: violin, clarinet, accordion, bass, percussion, and even voice. Contributors include a cast of musicians who have recorded, performed, and studied klezmer for years. Each chapter concludes with a selection of three songs that illustrate and exemplify the history and techniques already described. Shpil includes a "klezmer glossary" of mostly musical terms and a discography of both classic and new klezmer and Yiddish recordings, all designed to guide readers in the appreciation of this remarkable musical genre and the art of playing and singing klezmer tunes. The present book is the result of a three year research project which investigated the creative act of composing by means of algorithmic composition. Central to the investigation are the compositional strategies of 12 composers, which were documented through a dialogic and cyclic process of modelling and evaluating musical materials. The aesthetic premises and compositional

approaches configure a rich spectrum of diverse positions, which is reflected also in the kinds of approaches and methods used. These approaches and methods include the generation and evaluation of chord sequences using genetic algorithms, the application of morphing strategies to research harmonic transformations, an automatic classification of personal preferences via machine learning, and an application of mathematical music theory to the analysis and resynthesis of musical material. The second part of the book features contributions by Sandeep Bhagwati, William Brooks, David Cope, Darla Crispin, Nicolas Donin, and Guerino Mazzola. These authors variously consider the project from different perspectives, offer independent approaches, or provide more general reflections from their respective research fields.

(Tara Books). Covers all the moves for musicians ready to tackle Klezmer arrangement. Klezmer style, instrument combinations, orchestration, phrasing, and more for band or small ensemble. 8-1/2 x 11 .

The author of "The Dybbuk," Shloyme-Zanvl Rappoport, known as An-sky (1863-1920), was a figure of immense versatility and also ambiguity in Russian and Jewish intellectual, literary, and political spheres. Drawing together leading historians, ethnographers, literary scholars, and others, this far-ranging, multi-disciplinary examination of An-sky is the fullest ever produced. The music of clarinetists Naftule Brandwein and Dave Tarras is iconic of American klezmer music. Their legacy has had an enduring impact on the development of the popular world music genre.

The author explores the phenomenon of the Jewish culture in Europe. In this book she asks in what way do non-Jews embrace and enact Jewish culture and for what reasons.

Presents illustrated versions of Jewish nursery rhymes, lullabies, and song texts presented in the original languages along with a Romanized transliteration where another script is used, and an English translation.

In this vivid musical ethnography, Timothy Rice documents and interprets the history of folk music, song, and dance in Bulgaria over a seventy-year period of dramatic change. From 1920 to 1989, Bulgaria changed from a nearly medieval village society to a Stalinist planned industrial economy to a chaotic mix of capitalist and socialist markets and cultures. In the context of this history, Rice brings Bulgarian folk music to life by focusing on the biography of the Varimezov family, including the musician Kostadin and his wife Todora, a singer. Combining interviews with his own experiences of learning how to play, sing and dance Bulgarian folk music, Rice presents one of the most detailed accounts of traditional, aural learning processes in the ethnomusicological literature. Using a combination of traditionally dichotomous musicological and ethnographic approaches, Rice tells the story of how individual musicians learned their tradition, how they lived it during the pre-Communist era of family farming, how the tradition changed with industrialization brought under Communism, and finally, how it flourished and evolved in the recent, unstable political climate. This work—complete with a compact disc and numerous illustrations and musical examples—contributes not only to ethnomusicological theory and method, but also to our understanding of Slavic folklore, Eastern European anthropology, and cultural processes in

Socialist states.

Klezmer presents a lively and detailed overview of the folk musical tradition as practiced in Philadelphia's twentieth-century Jewish community. Through interviews, archival research, and recordings, Hankus Netsky constructs an ethnographic portrait of Philadelphia's Jewish musicians, the environment they worked in, and the repertoire they performed at local Jewish lifestyle and communal celebrations. Netsky defines what klezmer music is, how it helped define Jewish immigrant culture in Philadelphia, and how its current revival has changed klezmer's meaning historically. Klezmer also addresses the place of musicians and celebratory music in Jewish society, the nature of klezmer culture, the tensions between sacred and secular in Jewish music, and the development of Philadelphia's distinctive "Russian Sher" medley, a unique and masterfully crafted composition. Including a significant amount of musical transcriptions, Klezmer chronicles this special musical genre from its heyday in the immigrant era, through the mid-century period of its decline through its revitalization from the 1980s to today.

How can a traditional music with little apparent historical connection to Berlin become a way of hearing and making sense of the bustling German capital in the twenty-first century? In *Sounding Jewish in Berlin*, author Phil Alexander explores the dialogue between the city's contemporary klezmer scene and the street-level creativity that has become a hallmark of Berlin's decidedly modern urbanity and cosmopolitanism. By tracing how klezmer music engages with the spaces and symbolic meanings of the city, Alexander sheds light on how this Eastern European Jewish folk music has become not just a product but also a producer of Berlin. This engaging study of Berlin's dynamic Yiddish music scene brings together ethnomusicology, cultural studies, and urban geography to evoke the sounds, atmospheres, and performance spaces through which klezmer musicians have built a lively set of musical networks in the city.

Transcending a restrictive framework that considers this music solely in the context of troubled German-Jewish history and notions of guilt and absence, Alexander shows how Berlin's current klezmer community—a diverse group of Jewish and non-Jewish performers—imaginatively blend the genre's traditional musical language with characteristically local tones to forge an adaptable and distinctively twenty-first-century version of klezmer. Ultimately, the music's vital presence in Berlin is powerful evidence that if traditional music is to remain audible amid the noise of the urban, it must become a meaningful part of that noise.

This text and DVD package helps you to introduce students to a variety of dances without having to leave the classroom! It includes 39 dance performances and resources for 21 more dance forms.

(Woodwind Solo). Arranged by Luigi Bassi

(Music Sales America). Edited by Georgina Dobree and Thea King. Includes music by Bach, Mozart, Haydn, Bohm and Vanderhagen.

Here presented for the first time in English are Moshe Beregovski's surviving essays, plus his anthologies containing hundreds of folk songs with full Yiddish and English texts.

You can hear it in the hottest clubs in New York, the hippest rooms in New Orleans, Chicago, and San Francisco, and in top concert halls around the world. It's a joyous sound that echoes the past. It's Old World meets New World. It's secular and sacred. It's traditional and experimental. It's played by classical violinist Itzhak Perlman (his all-klezmer album in his all-time best-seller!), the hypno-pop band Yo La Tengo, and avant-gardist John Zorn. It made the late great Benny Goodman's clarinet wail. It's klezmer and it's hot! The Essential Klezmer is the definitive introduction to a musical form in the midst of a renaissance. It documents the history of klezmer from its roots in the Jewish communities of medieval Eastern Europe to its current revival in Europe and America. It includes detailed information about the music's social, cultural, and political roots as well as vivid descriptions of the instruments, their unique sounds, and the players who've kept those sounds alive through the ages. Music journalist Seth Rogovoy skillfully conveys the emotional intensity and uplifting power of klezmer and the reasons for its ever widening popularity among Jews and Gentiles, Hasidim and club kids, grandparents and their grandkids. A comprehensive discography presents the "Essential Klezmer Library," extensive lists of recordings, artists, and styles, as well as an up-to-the-minute resource of music retailers, festivals, workshops, and klezmer Web sites. The Essential Klezmer is as entertaining as it is enlightening.

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