

# **Jewish Traditions for Classical and Fingerstyle Guitar**

**Traditional Jewish Melodies Arranged for Guitar**



**By  
Ellen S. Whitaker**



**Solos and Duets**



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**Jewish Traditions for Classical and Fingerstyle Guitar**

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# Introduction

The creation of this collection began as a natural outgrowth of my desire to play certain specific Jewish tunes on my guitar and to share them with my students. The tunes I craved access to had not been published in guitar arrangements by anyone else, so I began arranging them myself. Although a few of the pieces I have ultimately included here have been arranged for guitar by others, our arrangements differ in numerous and significant ways. Also, this collection is the first to include arrangements for guitar duo, of which there are six. I have made a point in the duets to make both parts fun to play, giving the melody to each of the players and working to keep the accompanying voices interesting.

The melodies in this volume are drawn from many Jewish traditions, both secular and religious. Included are Sephardic, Yiddish, Israeli and Oriental folk songs, Chassidic tunes, Klezmer tunes and music originally sung by Cantors. They come from several regions of the world where Jews have made their homes, and are understandably influenced by the various local folk traditions. Despite the diversity of origin however, the pieces share characteristic harmonic and melodic tendencies due to the scales from which they are derived. Appendix I will interest those who are curious about the scales that make this music so beautiful.

For each piece, an “Annotations and Performance Notes” page appears in the first section of the book. The Annotations provide a small bit of historical and/or cultural perspective regarding the music. The Performance Notes are intended to be used as reference while learning the music. The pages in this section are arranged in alphabetical order.

Knowing the text of a song can help an instrumentalist determine the appropriate mood for an instrumental performance of it. For this reason, I have included the texts. English translations (usually not singable) are provided in addition to the original Hebrew, Ladino, or Yiddish, with transliterations of the Hebrew.

All of the arrangements in this collection are accessible to intermediate guitarists. A few arrangements are included that can be enjoyed also by less experienced players. Guitarists with advanced skills will find plenty of interesting material here as well. Because many of the pieces are at about the same level, I did not order them according to difficulty. Solos and duets are presented in separate sections and are ordered so as to juxtapose contrasting pieces and avoid awkward page turns.

I have suggested ornamentation in a few places, but the player should feel free, especially in the longer duets, to improvise ornamentation and add variation to the melodies.

I have done my best in the Performance Notes, based on my teaching experience, to predict where a player might appreciate additional information. Given that each guitarist who uses this book will be unique in terms of previously acquired skills and knowledge, deciding what to include was an interesting challenge.

The suggested fingerings are chosen with an effort to balance concerns for comfort, smoothness, cleanness, efficiency and timbre. In cases where the reasons for fingering choices may not be immediately apparent, the Performance Notes provide explanations. The given fingering may not always be the only good choice, but understanding why a particular fingering

was suggested makes it possible to weigh the pros and cons of changing it.

As a teacher, I have been unable to resist including some instruction in technique within the Performance Notes--especially regarding damping technique--which may be useful beyond this collection.

Writing these arrangements has deepened my appreciation for the many traditions in Jewish music and has brought me tremendous joy. I hope the arrangements have a similar effect on all who play them or hear them played.

Ellen S. Whitaker

## **Acknowledgments**

I need to begin by acknowledging my mother, Gloria Perrel, whose eclectic musical tastes influenced me from an early age and may have ultimately led me to devote my professional life to music.

I owe a debt of gratitude to my teachers at City College of San Francisco, Mills College, and the University of California at Santa Barbara for the skills necessary to undertake this project. These generous and inspiring mentors include Peggy Gorham, Richard Fenner, Mac Crooks, Sigi Isham, Patricia Hall, Larry Polansky, Michelle Fillion, Susan Summerfield, Marilyn Chandler McEntyre, Anthony Braxton, Anne Hall, Gretchen Horlacher, Pieter Van den Toorn and Emma Lou Diemer.

I am grateful to Rabbi Frank Fischer and Pat Fischer, who both kindly read the Annotations, checking the accuracy of my comments regarding religious topics. I am grateful to Pat Fischer also for proofreading my Hebrew.

Heartfelt thanks go to Kacie Martin, who proofread various pages in the book and took my picture.

Thanks go also to the following people who reviewed various pieces in this collection and checked the logic of the corresponding Performance Notes: Jonah Garson, Kearsten Sprinkle, Kathleen Davis, Jorge Ernesto Izquierdo and Benjamin Hattem.

I deeply appreciate the many contributions of my cherished friend, Jane Stein, whose enthusiasm for the project was a constant motivator for me. Jane got me through all sorts of computer-related challenges, sharing her expertise and countless hours of her time. She proofread the music and all of my prose, providing a wealth of editorial guidance. She enlisted the help of her friends for me. She played the duets with me, which helped me “test” them and contributed immeasurably to my happiness. And, very importantly, if it weren’t for Jane these arrangements may never have been written, for it was she who first sparked my interest in Jewish music traditions, sharing some of her favorite recordings with me.

Ellen S. Whitaker  
Durham, NC  
June 16, 2008

## Guitar Notation Key

	<p>Portamento. The finger slides audibly along the same string from the first note to the second. The second note should be articulated by the right hand after the left hand arrives.</p>
	<p>A slur (ligado) is executed by sliding. Do not articulate the second note with the right hand.</p>
	<p>Play this note on the second string.</p>
	<p>The dash in front of the finger number "4" indicates a guide finger. Finger 4 will remain lightly in contact with the second string as it slides from the "E" in the previous measure to the "D." Sometimes, as in this case, other notes of a chord will be sounded before the note you are sliding to, but the guide finger should be used to facilitate a smooth transition between positions. Portamento is not intended, but is sometimes appropriate. Use your judgment.</p>
	<p>When a ligature symbol does not connect its note of origin to another note, allow the note of origin to sustain until the harmony changes or the string is needed for a different note. In this case, the "F" should be allowed to sustain until the "E" arrives.</p>
	<p>Tenuto. "Lean" on the note a little. Give the note a little emphasis and then leave the note just a tiny bit late, but not late enough to change the rhythm.</p>
	<p>"Roll" the chord. Prepare for the roll by simultaneously planting the right hand fingers as though you were going to play the notes of the chord simultaneously. Then play the strings in rapid succession in a tight arpeggio from the lowest note to the highest.</p>
<p style="text-align: center;">♯III</p>	<p>With the index finger of the left hand, bar 2, 3, or 4 strings at the third fret.</p>
<p style="text-align: center;">⑥ = D</p>	<p>Tune the 6th string down one whole step to "D."</p>
	<p>Accent. Bring the note out in relation to those around it.</p>



# Performance Notes, Annotations and Texts



# Firn Di Mekhutonim Aheym

## Annotation

*Firn Di Mekhutonim Aheym* is a *klezmer* tune. *Klezmer* music is the traditional music of East European Jews. The genre was heavily influenced by the folk music in the area (Gypsy, Hungarian, Polish, Rumanian, Russian, Ukrainian). It gets its name from two Hebrew words, *kley* and *zemer*, which mean “musical instruments.” Over time, the musician came to be known as a *klezmer*, and the music of this increasingly diverse genre came to be known as *klezmer* music.

Although *klezmerim* were hired to play at cafes, carnivals, resorts, in orchestras and the theater, etc., *klezmer* music, through most of its history, has been associated with celebrations such as weddings and *bar mitzvahs* in Jewish communities. Often a piece had a very specific function, especially during weddings. *Firn Di Mekhutonim Aheym*, as its title reveals, was played as the parents of the bride and groom were walked home after a wedding celebration.

The popularity of *klezmer* music gradually faded beginning in the mid-1920s, when Jewish immigration to America from Europe ended. As the younger generations became attracted to more modern American sounds, and their parents and grandparents went through the process of assimilation, demand for *Klezmer* music declined. (Rogovoy, 70) Fortunately, since the mid-1970s, there has been a tremendous revival of the old music by talented new *klezmerim* from all over the world.

## Performance Notes (80-87)

*Firn Di Mekhutonim Aheym* is dance of the type known as a *hora*, a slow Rumanian-style dance in 3/4 or 3/8. A *hora* is characterized by its rhythm, which de-emphasizes the second beat to such an extent that it is described as “having no second beat.” For this reason, it is important to stop the strings from ringing on beat 2 when you encounter a rest there. Damp the strings precisely on beat 2, not too early.

The performer may add ornamentation *ad lib*.

**Note 1:** Using two separate left-hand fingers for the *F#* and *D*, rather than a bar at the seventh fret, prevents an overlap of the melody notes and makes vibrato easier.

**Note 2:** Taking the *A* with finger 1 in this measure prepares the hand well for the following measure.

**Note 3:** Taking the low *C* with finger 4 may feel a bit awkward here, but it allows the 2nd-string *C* to sustain through the measure, just as the notes in its metric position have done in most of the previous 11 measures. It also allows you to hold the 2nd-string *C* and the *Eb* from the previous measure.

**Note 4:** Release the *A* and *D* from the first two beats upon arrival on the *C*. A new chord arrives on beat 3 -- and the *D* and *A* are not a part of the chord. If the *A* and *D* were allowed to sustain, a dissonant and muddy sound would result.

# Shalom Aleichem

Shalom aleichem mal-a-chei ha-sha-reit,  
mal-a-chei El-yon,  
mi-me-lech mal-chei ham'lachim,  
ha-ka-dosh ba-ruch Hu.  
Bo-a-chem l'shalom mal-a-chei ha-shalom  
Bar-chu-ni l'shalom mal-a-chei ha-shalom  
Tzeit-chem l'shalom mal-a-chei ha-sha-lom...

תְּשׁוּלוֹם עֲלֵיכֶם מַלְאֲכֵי הַשָּׁר  
מַלְאֲכֵי עֲלִיּוֹן  
מִמֶּלֶךְ מַלְכֵי הַמַּלְכִּים  
הַקְּדוֹשׁ בְּרוּךְ הוּא  
בוֹאֲכֶם לְשָׁלוֹם מַלְאֲכֵי הַשָּׁלוֹם  
מַלְאֲכֵי עֲלִיּוֹן  
בְּרִכּוֹנֵי לְשָׁלוֹם מַלְאֲכֵי הַשָּׁלוֹם  
צֵאתְכֶם לְשָׁלוֹם מַלְאֲכֵי הַשָּׁלוֹם

Peace be to you, O ministering angels, messengers of the Most High,  
the supreme Ruler of rulers, the Holy One, blessed is God.  
Enter in peace.... Bless me with peace... Depart in peace...

## Annotation

This *Shalom Aleichem* Shabbat melody was written by Samuel Goldfarb, a cantor, in the early 20th century. The song became so popular that it was assumed to be a folk melody and has appeared in several collections without attribution.

## Performance Notes (57-60)

Because the melody is so beautiful, this arrangement of *Shalom Aleichem* opens with the entire melody unaccompanied by any other voice. Play each note with love, listening for good tone and a smooth line. Shape the phrases with dynamics, as though you were singing them, and feel free to add or subtract ornamentation. Resist the temptation to rush away from the long notes, even if they die away completely while you wait for the next downbeat.

**Note 1:** The line drawn between the two “2”s indicates *portamento*, an expressive technique which is in essence an audible guide finger. Slide from the *A* to the *C*, maintaining pressure on the string, so that the pitches between are heard on the way. Upon arriving on the *C*, articulate it with the right hand as usual.

**Note 2:** When accompaniment notes appear between melody notes, such as is the case with the *C*s in this measure, play them lightly to avoid sounding stiff or obscuring the melody line. Other examples of this sort of thing include the *G#* in measure 22 and the *As* and *B* which fall on the second half of the beat in measure 23.

**Note 3:** Using finger 3 on the *A* may feel more comfortable here if you form an entire A-minor chord on beat 1 by simultaneously placing finger 2 on the 4th-string *E*, which will be played in the next beat. The same approach works well in measure 30 (and measure 46 in the longer version of the piece) on beat 3, where the A-minor harmony lasts through beat 2 of the following measure. One need only release the *C* from time to time so that *B* may sound.

**Note 4:** The open *A* at the end of measure 37 should be damped on the first beat of measure 38. A comfortable way to do this is to finger a 5th-string *B* with the left hand, even though it will not be played with the right hand.

**Note 5:** The 1st-string *E* should be allowed to sustain through the arpeggio.



# Solos



# Kol Nidre

Arranged for Solo Guitar by  
Ellen S. Whitaker

Traditional

Lentissimo, religioso ♩ = 66

**P**  
**R**  
**E**  
**V**  
**I**  
**E**  
**W**

# Dodi Li

Arranged for Solo Guitar  
by Ellen S. Whitaker

Music: Nira Chen  
Text: Song of Songs

**Moderato** ♩ = 112

**P  
R  
E  
V  
I  
E  
W**

*mf*

Note 2

5

9

14

19

24

ΦIII

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28 **Note 3**

33

38

43 **Note 4**

48

53

P  
R  
E  
V  
I  
E  
W

# L'shana Tova

Arranged for Solo Guitar by  
Ellen S. Whitaker

Traditional

Moderato ♩ = 100

4

8

11

14

# P R E V I E W

Note 1

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# Oyvey Rebbenyu

Arranged for Solo Guitar by  
Ellen S. Whitaker

Chassidic Tune from Maramures

Andante ♩ = 84

The image displays a musical score for the Chassidic tune 'Oyvey Rebbenyu', arranged for solo guitar. The score is presented in a preview format, with the word 'PREVIEW' written vertically in large, bold, black letters in the center. The music is written in a 2/4 time signature with a key signature of one flat (Bb). The tempo is marked 'Andante' with a metronome marking of ♩ = 84. The score begins with a guitar chord diagram for a D major chord (6=D) and includes various fretting and fingering instructions. The score is divided into measures, with measure numbers 8, 16, 24, 33, and 39 indicated. Specific musical features are labeled, including 'Note 1', 'CV hinge', 'Note 2', and 'Note 3'. The score concludes with a double bar line at the end of measure 39.

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# Dona Dona

Arranged for Solo Guitar by  
Ellen S. Whitaker

Music: Sholom Secunda  
Text: Aaron Zeitlin

**Andante** ♩ = 56

Musical notation for measures 1-4. The piece is in 3/2 time. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#). The tempo is marked 'Andante' with a quarter note equal to 56 beats per minute.

Musical notation for measures 5-8. The melody continues in the treble clef, and the bass line provides accompaniment in the bass clef.

Musical notation for measures 9-12. The melody continues in the treble clef, and the bass line provides accompaniment in the bass clef.

Musical notation for measures 13-16. The melody continues in the treble clef, and the bass line provides accompaniment in the bass clef.

Musical notation for measures 17-20. The melody continues in the treble clef, and the bass line provides accompaniment in the bass clef.

Musical notation for measures 21-24. The melody continues in the treble clef, and the bass line provides accompaniment in the bass clef.

# P R E V I E W

Musical notation for measures 1-4. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#).

Musical notation for measures 5-8. The melody continues in the treble clef, and the bass line provides accompaniment in the bass clef.

Musical notation for measures 9-12. The melody continues in the treble clef, and the bass line provides accompaniment in the bass clef.

Musical notation for measures 13-16. The melody continues in the treble clef, and the bass line provides accompaniment in the bass clef.

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# Avinu Malkenu

Arranged for Solo Guitar by  
Ellen S. Whitaker

Text: Liturgy  
Melody: Traditional

Andante

The image displays a musical score for solo guitar, arranged by Ellen S. Whitaker. The piece is titled "Avinu Malkenu" and is based on a traditional melody. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked "Andante". The score is divided into systems, with measures 1-4, 5-8, 9-12, 13-16, 17-20, and 21-24. The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte). The score includes various musical notations such as fingerings (1-4), slurs, and accents. A large, bold, black text overlay reading "PREVIEW" is centered vertically across the middle of the page, partially obscuring the musical notation. The score concludes with a double bar line at the end of measure 24.

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# The Chanukah Light

Arranged for Solo Guitar by  
Ellen S. Whitaker

Unknown

**Moderato** ♩ = 100

*a m i* **Note 1**

**P  
R  
E  
V  
I  
E  
W**

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14

1. *mf*

17

2.

20

*a*  
*p*

*m i m*  
*mp*

22

*p*

*a m i*

24

*a*  
*p*

*m i m*  
*mp*

26

*p*

28

*mf* *rit.* *m i* *fv*

P  
R  
E  
V  
I  
E  
W





18 *i m i a* Note 3

21 CV

P  
R  
E  
V  
I  
E  
W

24

*i m i m a i*

27

CV

30

# Kadesh Ur'chatz

Arranged for Solo Guitar  
by Ellen S. Whitaker

Oriental Folktune

**Moderato** ♩ = 108

3 1 4 1 2 1 2 4 2 4 1 1 4 1

♩ VII — Note 1 ♩ VII —

*p p p p etc.*

7 1 2 2 2 4 1

1 4 1 -1 1 3 1

2 3 ⑤ i m i ⑥

13 1 2 4 4 2 4 1

4 2 3 0 2

19 3 2 0 3

3 3 3 2

25 1 2 4 4 4 3 2

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31

37

Note 2

43

49

56

61

P  
R  
E  
V  
I  
E  
W

# Adio Querida

Arranged for Solo Guitar by  
Ellen S. Whitaker

Traditional Sephardic Song

Andante ♩ = 88-92

Musical notation for the first system of the piece. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked 'Andante' with a metronome marking of ♩ = 88-92. The notation includes a circled '6' with an equals sign and 'D' below it, indicating the guitar tuning. The melody is written on a single staff with various fingerings (1, 2, 3, 4) and dynamics (p, m, a). There are also some non-standard symbols like 'ΦIII' and 'CV' above the staff.

Musical notation for the second system, starting at measure 4. It continues the melody with fingerings and dynamics. A circled '4' is present below the staff.

Musical notation for the third system, starting at measure 7. It continues the melody with fingerings and dynamics. A circled '4' is present below the staff.

Musical notation for the fourth system, starting at measure 10. It continues the melody with fingerings and dynamics.

Musical notation for the fifth system, starting at measure 13. It continues the melody with fingerings and dynamics. There are labels 'Note 3' and 'Note 4' above the staff, and 'Note 4' above the final measure. Dynamics include p, m, a, and i.

P  
R  
E  
V  
I  
E  
W

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Musical notation for measures 16-18. Measure 16 includes dynamic markings *m* and *a*, and fingering numbers 4, 0, 1, 4. Measure 17 includes fingering numbers 0, 3, 2, 3, 2, 3. Measure 18 includes fingering numbers 7, 4, 3, 0, 3, 2, 3, 1.

Musical notation for measure 19, starting with a first ending bracket labeled  $\Phi$ II. Fingering numbers include 1, 3, 1, 0, 3, 1, 3.

P  
R  
E  
V  
I  
E  
W

Musical notation for measures 20-22. Measure 20 includes fingering numbers 0, 4, 3, 0, 2. Measure 21 includes fingering numbers 4, 3, 4, 2, 4, 3. Measure 22 includes fingering numbers 4, 2, 3, 0, 3.

Musical notation for measure 23, starting with a first ending bracket labeled  $\Phi$ III. Fingering numbers include 1, 4, 1, 4, 2, 3, 1, 3.

Musical notation for measures 24-25, starting with a first ending bracket labeled CV. Fingering numbers include 2, 4, 3, 2, 1, 4, 2, 3, 1.

Musical notation for measure 26. Fingering numbers include 0, 2, 3, 2, 4, 2, 3, 0, 3.

Musical notation for measures 27-28, starting with a first ending bracket labeled  $\Phi$ II. Fingering numbers include 1, 4, 2, 1, 2, 1, 1, 4.

Musical notation for measures 29-31. Measure 29 includes a first ending bracket labeled CV and fingering numbers 2, 4, 3, 2, 1, 4, 2, 3, 1. Measure 30 includes a first ending bracket labeled  $\Phi$ III and fingering numbers 0, 2, 3, 2, 3, 2, 3, 2, 3, 0, 0, 1. Measure 31 includes fingering numbers 1, 3, 3, 0, 4, 4, 1, 0.

32

*rit.*

*a tempo*

35

38

41

44

CII

P  
R  
E  
V  
I  
E  
W

# Shalom Aleichem

Transcribed and Arranged by  
Ellen S. Whitaker

Music: Samuel Goldfarb  
Text: Liturgy

**Adagio** ♩ = 72

*mp (dolce)*

Note 1

5

9

14

18

22

**P  
R  
E  
V  
I  
E  
W**

Note 2

*mf*

*mp*

*p*

25

*mp* *mf* *mp* *p*

Note 3

29

*mp*

*i m i*

P

*m i*

33

*mp*

Melody in bass - - - - -

R

*a m i m i*

37

*mp*

Melody in middle voice - - - - -

Note 4

V

Note 5

41

*mp*

Melody in bass - - - - -

E

*p*

45

*mp* *p*

*i m i*

W

49  $\phi V$   $\phi IV$

51

$\phi V$

54 *a m a m*

3

57

3

P  
R  
E  
V  
I  
E  
W

61 *i m i m*

$\phi V$

# Shir Ha-Ma'alot

Arranged for Solo Guitar by  
Ellen S. Whitaker

Chassidic Melody  
Text: Psalm 126:1-6

Adagio ♩ = 80

The musical score is arranged in two columns. The left column contains guitar notation for measures 1 through 28, and the right column contains guitar notation for measures 29 through 34. The score includes various musical notations such as dynamics (mf, p), articulation (accents), and fingering numbers (0-4). Chord symbols (CII, CIII, CIV, CV) are placed above the notes. The Hebrew lyrics are written in large, bold, black letters in the center of the page, with small annotations above them: 'a m i' above 'P', 'Note 1' above 'R', and 'i m i' above 'E'. The lyrics are: P, R, E, V, I, E, W.

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# Duets



# Eiliyahu Hanavi

Arranged for Two Guitars by  
Ellen S. Whitaker

Music: Traditional  
Text: Liturgy - Havdalah

Andante con espressione ♩ = 76

# P R E V I E W

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# Taniec Chasydzki

Arranged for Two Guitars by  
Ellen S. Whitaker

Polish Chassidic Dance

**Allegro** ♩ = 104

The first system of music consists of two staves, I and II, in 2/4 time with a key signature of one flat. Staff I contains a melodic line with fingerings: *i* *m* *i* 1 *a* *m* *i* *m* *i* 0 1 4 3 4 3 1 4 1. A circled '2' is above the 4th measure. Staff II contains a bass line with fingerings: 7 4 7 7 7 1 3 7 4 7 0 7. A circled '1' is above the 2nd measure.

The second system of music consists of two staves, I and II, in 2/4 time with a key signature of one flat. Staff I contains a melodic line starting at measure 5. Staff II contains a bass line with fingerings: 7 7 7 7.

**P**

The first part of the third system of music consists of a single staff with a melodic line starting at measure 9. Fingerings: 3 1 4 1.

**R**

The second part of the third system of music consists of a single staff with a bass line starting at measure 9. Fingerings: 4 7 0 7.

**E**

The fourth system of music consists of two staves, I and II, in 2/4 time with a key signature of one flat. Staff I contains a melodic line starting at measure 9. Staff II contains a bass line with fingerings: 7 1 4 7. A circled '2' is above the 2nd measure. The dynamic *p* is written below the first measure.

**V**

The third part of the third system of music consists of a single staff with a melodic line starting at measure 13. Fingerings: 4 3 1 4 1 2.

**I**

The fourth part of the third system of music consists of a single staff with a bass line starting at measure 13. Fingerings: 7 4 7 0 7.

**E**

The fifth system of music consists of two staves, I and II, in 2/4 time with a key signature of one flat. Staff I contains a melodic line starting at measure 13. Staff II contains a bass line with fingerings: 7 7 7 7 0 7 1 4 7 0 7. A circled '4' is above the 5th measure.

**W**

The fifth part of the third system of music consists of a single staff with a melodic line starting at measure 17. Fingerings: 1 4 1 4 1.

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33 **B**

39

**P  
R  
E  
V  
I  
E  
W**

45

52

58

64

72

77

**P**

**R**

**E**

**V**

**I**

**E**

**W**

83 E

*a m i* *a m i* *m a i* *a m i* *m i* *a m i*

89

95

102 CI

P  
R  
E  
V  
I  
E  
W

*a m i*

F

CI

110

117

See Note 3

$\Phi V$   
i m a i m a ③

123

128

$\Phi V$   
i m a i m a ③

# P R E V I E W

$\Phi V$   
i m a i m a ③

$\Phi V$   
i m a i m a ③

# Tres Hermanicas

Arranged for Two Guitars by  
Ellen S. Whitaker

Sephardic Traditional

**Allegro** ♩ = 186

**P  
R  
E  
V  
I  
E  
W**

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28

35

C

42

48

P  
R  
E  
V  
I  
E  
W

CIII

③

CI

0 2



80 **F**

88

95 **G**

102 **C1**

# P R E V I E W

# Firn Di Mekhutonim Aheym

(Escorting the Parents of the Bride and Groom Home)

Arranged for Two Guitars by  
Ellen S. Whitaker

Naftule Brandwein/Abe Schwartz

Slow Hora ♩ = 108 (*ornament ad lib.*)

The musical score is arranged for two guitars, labeled I and II. It features a central vertical watermark that reads "PREVIEW". The score includes various musical notations such as triplets, slurs, and fingering numbers. A box labeled "A" is present above the first staff. The piece is in 3/8 time and B-flat major.

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Musical score for measures 33-41. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It contains various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. A circled '3' indicates a triplet. A box labeled 'C' is above the staff. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature. It contains bass notes and rests, with fingerings and a circled '3' indicated.

Musical score for measures 42-48. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It features a melodic line with eighth notes and rests, including a triplet. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature, providing harmonic support with bass notes and rests.

Musical score for measures 49-54. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It contains a melodic line with eighth notes and rests, including a triplet. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature, providing harmonic support with bass notes and rests.

Musical score for measures 55-61. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It contains a melodic line with eighth notes and rests, including a triplet. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature, providing harmonic support with bass notes and rests.

P  
R  
E  
V  
I  
E  
W

Musical score for measures 62-68. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It contains a melodic line with eighth notes and rests, including a triplet. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature, providing harmonic support with bass notes and rests.

Musical score for measures 69-75. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It contains a melodic line with eighth notes and rests, including a triplet. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature, providing harmonic support with bass notes and rests.

Musical score for measures 76-82. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It contains a melodic line with eighth notes and rests, including a triplet. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature, providing harmonic support with bass notes and rests. Dynamics markings *m* and *p* are present.

Musical score for measures 83-89. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It contains a melodic line with eighth notes and rests, including a triplet. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature, providing harmonic support with bass notes and rests. Dynamics markings *m* and *p* are present.

Musical score for measures 90-96. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It contains a melodic line with eighth notes and rests, including a triplet. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature, providing harmonic support with bass notes and rests.

61 D

Note 2

68

73

77

P  
R  
E  
V  
I  
E  
W





130

134

139

144

*mf*

P  
R  
E  
V  
I  
E  
W

149  $\Phi$ III  $\textcircled{3}$

157

164  $\Phi$ II-

171

178

P  
R  
E  
V  
I  
E  
W



# Variations on Two Themes from Alan Bern's Reb Itzik's Nign

Arranged for Two Guitars by  
Ellen S. Whitaker

Alan Bern  
Variations by Ellen S. Whitaker

**Andante** ♩ = 80

⑥ = D (Guitar II)

**P  
R  
E  
V  
I  
E  
W**

Note 1

Note 2

A

Detailed description: This is a musical score for two guitars, labeled I and II. The piece is in 4/4 time and marked 'Andante' with a tempo of 80 beats per minute. The key signature has one flat (B-flat). The score is arranged by Ellen S. Whitaker. It features two staves, I and II. Staff I contains the main melodic line with various fingerings (e.g., 1-1, 3, 3, 1, 4, 2, 1, 4, 4, 1, 2) and dynamics like 'mf'. Staff II provides harmonic accompaniment with fingerings (e.g., 0, 3, 2, 1, 2, 1, 1, 3, 0) and dynamics like 'mf'. A central section is labeled 'PREVIEW' in large, bold, black letters. To the right of this section are two musical excerpts labeled 'Note 1' and 'Note 2'. The score includes various musical notations such as slurs, accents, and dynamic markings. A box labeled 'A' is placed above the 9th measure of the first staff.

# Appendix I

## Scales in Jewish Music

**In an effort to describe** what makes Jewish music sound Jewish, a discussion of the scales chosen, and the way they are used, is a good place to start. The scales have a history that goes back to ancient times and can be traced over much of the globe. It is not possible to do justice to the complexities of that history in this context, but I hope that this Appendix will nonetheless serve to satisfy some degree of curiosity while igniting an interest in further study.

Four scales, and certain modes that are related to them, are the basis for most traditional Jewish music. There are small variances between the way these scales appear in the Orient and the way they appear in the West. This is due to the difference between the regions in how the octave is divided. In the Orient the octave is divided into 24 quarter-tones whereas in the West, it is divided into just 12 semitones as it is found in the music of the West (not shown) except that the second scale (Edelman, 30). The first three ancient Oriental scales (Idelsohn, 1973) also fit into the Western semitone.

The scales are based on the modes from which the tunes are constructed, and the tetrachords upon which they are based. See them in Jewish music using the following table:

Scale name	S
Magen Avot	D--E
Adonai Malakh	(C--D)--
Viddui	F--G
Ahava Rabbah	E--F

**The Magen Avot** mode is the most frequently encountered mode in Jewish music, usually of Chassidic origin (Beregovski, 17). It is also heard in the first word of a prayer that is sung in this mode.

Its pattern of half and whole steps is the same as the natural minor mode. The way it is utilized however, distinguishes it from the natural minor scale. The *Magen Avot* is derived from the two tetrachords A--Bb--C--D and D--E--F--G. Within melodies in this mode, we often see that the tonic or “final” (D in this case) is in the middle of the

P  
R  
E  
V  
I  
E  
W

of the scale appears in the table below. The *makam Bayat* (not shown) is a quarter-tone lower in the Arabic scale than the *makam Bayat* and is actually a transformation of the *Ashkenazim* in order to fit into the Western semitone.

The musical phrases or motives in Jewish music often reflect the tendencies inherent in the modes. The following terms one finds most often, as we see in the table below:

Scale pattern in semitones
2--1--2--2--1--2--2
(2--2)--1--2--2--1--2--2--1
2--2--1--2--2--2--1
1--3--1--2--1--2--2

of Jewish music since ancient times and is the basis for most traditional Jewish music and *nigunim* (textless vocal melodies). It is found in 90% of the music in those genres and is also the “yishtabakh” mode from the *Ashkenazim*.

rather narrow range of the tune, and is defined by the notes above and below it. In other words, the scale is often used in its *hypo* form as well as the authentic form, revealing its tetrachordal origins, and differentiating it from the natural minor, which is not thought of in terms of a *hypo* form.

Despite the lack of a leading tone in the melodies written in the *Magen Avot* mode, **the harmonic form of the minor mode** is sometimes used to harmonize them, introducing the raised seventh into the accompaniment. The harmonic minor mode is seen also in melodies, both secular and religious, though not nearly as often as the natural form (*Magen Avot*). The melodic form of the minor mode on the other hand, so familiar to Western ears, is virtually never found in traditional Jewish music, regardless of the country of origin.

The *Magen Avot* is often compared to the medieval Dorian mode. It differs from the medieval Dorian only in that interesting to note that in many instances altogether (Smoira-Roll, 56).

**The Adonai Malakh** is a mode of Synagogue song, primarily for prayers of thanksgiving and penitence. It is a half step lower than the Dorian mode (table above) is a half step lower than the Dorian mode. The lack of a perfect fifth (E--Bb) instead of a perfect fifth (E--F), making the V chord a diminished

**The Viddui (confession)** is a mode of Synagogue melodies in this mode. The only difference being that the leading tone is not used, giving the mode a more plaintive quality.

The *Viddui* mode is used for penitential prayers and is cast to affirm truth and thanksgiving (Edelman, 31) An important feature is that no matter how difficult that is makes it an appropriate choice is “the proclamation of the Atonement” (Idelsohn,78).

Moshe Beregovski, in a small proportion of the folk repertoire, often in *nigunim*, and only occasionally

the higher in the Dorian scale. It is in the Dorian mode, the sixth degree is absent

of Synagogue song, primarily for penitential prayers, two notes were added below the tonic (E in the table above) unusual in that the tonic (E in the table above) Melodies in this mode are seldom found. One of the obstacles to diatonic harmonization is the diminished fifth (E--Bb) which contains a diminished fifth (E--Bb) instead of a perfect fifth (E--F), making the V chord a diminished

*nakam Sasgar* (Edelman, 31), the mode is a quarter-tone flat. The *Viddui* mode is important to note that the leading tone is not used. Therefore, the leading tone is not used (Idelsohn, 78).

penitential prayers and “uses its major mode” provided by genuine repentance.” The mode courageously proclaim the truth, the major third in the *Viddui* mode of Synagogue song--whether the truth is a proclamation of our own sins”

mode in only a relatively small proportion of the folk repertoire, often in *nigunim*, and only occasionally

P  
R  
E  
V  
I  
E  
W

**The Mixolydian mode** appears from time to time and is very similar to the *Viddui* mode. The only difference, that the seventh degree of the Mixolydian is a whole step (rather than a half step) below the tonic, is almost negligible in practice given that the leading tone of the *Viddui*

mode is rarely used. For comparison with the the *Viddui* mode, the Mixolydian mode beginning on *F* would yield the following scale: F--G--A--Bb--C--D--Eb--F. The Mixolydian pattern of semitones is 2--2--1--2--2--1--2.

**The *Ahava Rabbah* scale** is commonly called “the Jewish scale,” as though there were only one. Ironically, if what Abraham Idelsohn asserts is true, it has a much shorter history in Jewish music than the *Adonai Malakh* and the *Magen Avot* scales. According to Idelsohn, the *Ahava Rabbah* doesn’t appear in ancient chant at all, nor in the old *piyyutim*, created between 800-1000 C.E. It seems to have been adopted into Jewish music after the influx of Mongolian and Tartar tribes into Asia Minor, Syria, Palestine, Egypt, Hungary, Rumania, and the Balkans beginning in the thirteenth century. (Idelsohn, 87)

The scale has many names in Hebrew prayer or Klezmer music. It is also known as the *Span* and sometimes referred to as the *I Phrygian* scale and the *Phrygi* minor in the former and major the *Phrygian dominant* is a do

The *Ahava Rabbah* is begin a scale on the dominant pattern of steps will be the *A* the minor scale (natural or half fifth scale degree of the *Ahava* the dominant. The role of the relative minor scale.

The *Ahava Rabbah* scale is the most frequently encountered in Jewish music, folk tunes and Synagogal music. The character of the augmented second framed by

**The harmonic form** of melodies in the *Magen Avot* written in the *Ahava Rabbah* melodies. The scale yields significant intervals, notably, as the fourth mode identical to the first tetrachord

**The “altered Dorian** 12-13% of song and instrumental music. It is the fourth mode of the harmonic minor and the seventh mode of the *Ahava Rabbah* scale. Its augmented second is between the third and fourth steps. It differs from the medieval Dorian in its fourth degree, which is higher by a half step. Beregovski notes that in the third phrase of most four phrase folk songs in the “altered Dorian,” the fourth degree is lowered a half step, then raised again in the fourth and final phrase.

This is known as the *Ahava Rabbah* or *Freygish* scale when used in Klezmer music, it is known as the *Hijaz* scale. It is commonly used in flamenco music. It is the difference between the medieval Phrygian mode from the tonic to the third degree is a half step, a ninth chord formed on the tonic of

**minor scale.** That is to say, if you play all the same notes, the resultant chord between the *Ahava Rabbah* scale and the harmonic minor is common. The chord formed on the dominant, so the chord cannot function as dominant, which is the tonic of the

music of Eastern European Jews. It is also often found in Klezmer music and in music that expresses strong emotion, it is primarily due to the melodic

interval serving as accompaniment for the melodic line in modulation in pieces of music, in a fair number of Jewish songs, the *Ahava Rabbah* mode because, most notably, the second tetrachord (E--F--G#--A) is

the mode named as such, is found in about 12-13% of *nigunim*. (Beregovski, 16) It is

the fourth mode of the harmonic minor and the seventh mode of the *Ahava Rabbah* scale. Its augmented second is between the third and fourth steps. It differs from the medieval Dorian in its fourth degree, which is higher by a half step. Beregovski notes that in the third phrase of most four phrase folk songs in the “altered Dorian,” the fourth degree is lowered a half step, then raised again in the fourth and final phrase.

# P R E V I E W

**Despite the variety** within and among the many Jewish music traditions, there are some important unifying characteristics which distinguish this music from that of the very familiar “major-minor“ system of tonality. Exceptions notwithstanding, certain generalizations can be made. Very importantly, in traditional Jewish music, the leading tone is almost always avoided. It is unusual to see the use of scale degrees 6 and 7. If such a scale is used, the leading tone is usually found in the melody. Instead, the tonic is generally a half step above the leading tone.

Another distinguishing characteristic is the use of the diatonic melodic interval, rather than the chromatic interval, in which the melodic intervals are the major, minor, and the “altered” intervals.

In addition, in traditional Jewish music, the “dominant” is not used as a cadence, but also as it influences the melodic line. The dominant is related by fourths instead of thirds. The dominant is in large measure a function of the Synagogue melodies.

The scales, and the way they are used in Jewish music, but they are an important part of what unifies and distinguishes

# P R E V I E W

## Appendix II

### Scales In the Melodies in this Book

The scales listed below apply to the melodies and their harmonization unless otherwise noted. If the melody and its harmonization utilize different scales, the harmonization scale will also be listed and noted as the scale of the accompaniment. This frequently happens when the harmonic minor mode is used in the accompaniment for a melody in the *Magen Avot* mode. Rather than to simply say that the piece is in the harmonic minor mode, I have separated the melody and accompaniment scales to distinguish between those pieces which actually use the augmented second melodically (melodies in the harmonic minor mode) from those which, despite the raised seventh in their harmonization, have no augmented second (or leading tone, for that matter) in their melodies. Also, because some of the songs have been harmonized in more than one way in their history, it would be misleading to list such a song as being in the mode of its current accompaniment if the melody is not in the same mode.

<b>Name of Piece</b>	<b>Scale(s) used</b>
Adio Querida	Harmonic minor
Avinu Malkenu	Ahava Rabbah
Baruch Elohenu	Ahava Rabbah
The Chanukah Light	Magen Avot (harmonic minor in accompaniment). Modulation to the subdominant harmonic minor.
Chanukah O Chanukah	Magen Avot, using only the pitches <i>A, B, C, D,</i> and <i>E</i> from that scale. Accompaniment in harmonic minor. Scale degree 6 is never used.
Dodi Li	Magen Avot with tonicizations of the subtonic and the dominant.
Dona Dona	Magen Avot (harmonic minor in the accompaniment). Tonicization of relative major in first and third phrase of the refrain.
Eli Eli	Harmonic minor
Eiliyahu Hanavi	Harmonic minor
Firn Di Mekhutonim Aheym	Ahavoh Rabbah with tonicization of subdominant.
Hashiveinu	Magen Avot and harmonic minor
Kadesh Ur'chatz	Magen Avot

## Appendix II continued

Name of Piece	Scale(s) used
Kol Nidre	Harmonic minor
Lama Suka Zu	Ahava Rabbah
L'shanah Tova	Viddui (leading tone is present in this one)
Oyvey Rebbenyu	Magen Avot (Dorian accompaniment)
Shabes Shabes	Magen Avot (harmonic minor in the accompaniment)
Shalom Aleichem	Harmonic minor
Shalom Shalom	Magen Avot
Shir Ha'ma'alot	Magen Avot/melodic minor, with modulation to relative major
Taniec Chasydzki	Magen Avot (with some harmonic minor in the harmony). Emphasis on the subdominant in the second and fourth of the four sections. Modulation to the mediant Viddui in the third section (neither scale degree 6 nor the leading tone of the Viddui scale are used in the melody).
Tres Hermanicas	Magen Avot (harmonic minor in the accompaniment)
Utzo Etzo	Magen Avot (harmonic minor in the accompaniment)
Variations on Two Themes from Alan Bern's <i>Reb Itzik's Nign</i>	Harmonic and melodic form of the minor
Waltz in D Minor	Harmonic minor with tonicization of the subdominant

# Glossary

**augmented second** -- A second is the distance (or interval) between notes whose names are side by side in the musical alphabet, such as A and B or B and C. All intervals have a “quality.” That quality can be perfect, major, minor, diminished or augmented. An augmented interval is one in which the top note is a semitone too high to fit into a major scale which begins on the interval's lower note. Thinking of the augmented second in semitones, there are three semitones between the two notes. While this may seem a less complicated way to think of the distance between notes, it is not a useful way to discuss intervals in tonal music. The function of the interval in the music determines its spelling and “quality.” For example, there are three half steps in a minor third (such as F to Ab) as well as in the augmented second (F to G#). While these intervals are both three half steps in size, and are in fact comprised of the very same notes, spelled differently (enharmonic equivalents), they would function differently in the music.

**diatonic harmonization** -- Diatonic harmonizations are those which utilize only the pitches of the scale which is prevalent in the music at the moment. In contrast, harmonizations that use notes outside of the prevailing scale are called “chromatic.”

**diminished interval** -- an interval which is too small by a semitone to be perfect or minor.

**diminished triad** -- A triad is a three-note chord comprised of a root note, a note a third above the root and a note a fifth above the root. A diminished triad is a chord in which the quality of the third is minor and the quality of the fifth is diminished. It is an unstable chord because the diminished fifth seeks resolution.

**dominant** -- fifth scale degree. The word “dominant” implies a set of functions within tonal music. The dominant triad prepares the listener to expect the tonic chord, and is therefore the chord that most often precedes the tonic at cadences. The dominant triad is used in half-cadences as a temporary resting spot, and modulations to the scale of the dominant within a piece are very common.

**dominant 7th chord** -- a four-note chord consisting of the dominant triad with a minor seventh added above the root. For example, in the key of C major, the dominant seventh chord would be G - B - D - F.

**half step** -- semitone, one 12th of an octave, the smallest interval used in Western music.

**harmonic minor** -- the minor scale when it has been altered by raising scale degree seven by a semitone. If any other alterations are present, the scale is not the harmonic minor. Often, in Western music, both the sixth and the seventh scale degrees are raised in ascending melodic passages. This is called the “melodic form” of the minor mode.

**interval** -- the distance between two pitches, or the “size” in pitch-space of the difference between two pitches. Intervals have a size that is expressed numerically. The numeric part of an

interval name is determined by counting note names inclusively, without repeating a letter, from the bottom note to the top note. From A to E is a fifth. From A to C# is a third. Intervals also have a quality that is defined as perfect, major, minor, diminished or augmented. The intervals in a major scale, from tonic to the other scale degrees, are either perfect (unison, fourth, fifth and octave) or major (second, third, sixth, and seventh). Minor intervals are smaller than major intervals by a semitone (e.g. A - C). Diminished intervals are smaller than minor or perfect intervals by a semitone (e.g. A - Bb and A - Db). Augmented intervals are larger than a major or perfect interval by a semitone (e.g., F - G# and F - B).

**leading tone** -- the seventh degree of a major scale. Also, the seventh degree of the harmonic and melodic forms of the minor scale -- in which the seventh degree is raised so that it lies only a semitone below the tonic.

**major seventh** -- the distance in pitch-space between the tonic and seventh degree of a major scale.

**melodic minor** -- In most Western music, the minor scale is altered by raising scale degrees six and seven whenever they appear in melodic gestures which ascend to the tonic. The raising of the seventh degree by a semitone is done to provide a leading tone, increasing the momentum toward the tonic. Raising scale degree seven this way creates an augmented second between the sixth and seventh degrees. To the ears of most Western composers the augmented second seems too large a leap in melodies that are ascending by step, so the sixth degree is raised to close the gap. The resultant scale has the same upper tetrachord as a major scale. Because alterations are made for melodic reasons, the scale is called the “melodic form” of the minor. When the melody moves downward, away from the tonic, there is no need for a leading tone, so the scale returns to its natural form.

**mode** -- a pattern of intervals which define a scale. The inherent tendencies of each pattern influence the melodic and harmonic character of pieces composed in that mode.

**modulation** -- change of key or mode within a piece of music or within a passage.

**motive** -- a brief but intelligible and self-contained melodic and/or rhythmic fragment of music, consisting of two or more notes. A motive is too short to be called a phrase or a theme, but is recognizable in its own right.

**natural form of the minor** -- The natural form of a minor scale is simply the minor scale without alterations. The scale is often altered in Western music by raising scale degree seven by a semitone (harmonic minor) or by raising both scale degrees six and seven by a semitone (melodic minor).

**nigunim** -- plural of nigun, which is a wordless song, usually of Chassidic vocal tradition and sung on syllables such as “dai dai” and “bim bom.” The singing of nigunim is meant to create a spiritual ecstasy, which brings one closer to God. There are also instrumental compositions with “Nigun” in their titles in reference to the Chassidic tradition.

**perfect interval** -- the intervals of the unison, fourth, fifth and octave as found in a major scale measuring from the tonic. These intervals have a “purity” and openness to their sound that other intervals do not. This is due to the simplicity of the ratio between the sound wave frequencies of the two notes forming the interval. For example, when two notes which are an octave apart are sounded together, because the sound waves of the higher note are twice as fast as that of the lower note, the ratio is 2:1. The perfect fourth is 4:3 and the perfect fifth is 3:2. Compare these with the ratios found in major intervals. The major second is 9:8, the major third is 81:64, the major sixth is 27:16 and the major seventh is 243:128.

**Piyyutim** -- plural of piyyut. Piyyutim are liturgical poems, set to music that is usually intricate melodically and rhythmically. Originating in Palestine and spreading to Babylonia and other countries, the early piyyutim required the skills of a trained singer. They were first sung by a cantor alone and later a trained choir would join the cantor during transitional passages. The tradition of writing and singing piyyutim spread to southern Italy in the second half of the ninth century. From there, the tradition spread to the north of Italy, Germany, France and Byzantine Greece. After the tenth century, beginning in Spain, both the form in which piyyutim were written and the music to which they were set became deliberately less complex so that the congregation could sing them. (Shiloah, 111-112)

**plagal cadence** -- a cadence which moves from the subdominant to tonic.

**relative minor** -- Generally understood to be the minor scale which contains the same notes as the major scale in relation to which it is being discussed (always the sixth mode of that major scale). For example, G major and E minor are “relative” scales because, although the tonic and mode are different, the scales share exactly the same pitches:

G major scale -- G - A - B - C - D - E - F# - G

E minor scale -- E - F# - G - A - B - C - D - E

In this book, I have used the term “relative minor” in reference also to the harmonic minor scale as it relates to the *Ahava Rabbah* scale. The harmonic minor is the fourth mode of the *Ahava Rabbah* (or the *Ahava Rabbah* is the fifth mode of the harmonic minor). The tonic and mode are different, but the pitches are the same:

*Ahava Rabbah* -- E - F - G# - A - B - C - D - E

Harmonic minor -- A - B - C - D - E - F - G# - A

Modulations between “relative” keys are common, and easy to accomplish without jarring the ear, because no new notes need to be introduced.

**quarter-tone** -- half of a semitone, one 24th of an octave, the smallest interval used in many Eastern and Middle Eastern music traditions.

**semitone** -- one 12th of an octave, the smallest interval generally used in Western music. The distance in pitch space between B and C, C and C#, etc.

**subdominant** -- scale degree four. In major and minor scales, the chord built upon the subdominant is sometimes called the “pre-dominant” because it prepares the listener to hear the dominant harmony that often follows it. The subdominant can also be used instead of the dominant in cadences (plagal cadence), and modulations to the subdominant are not uncommon.

**tetrachord** -- usually refers to the first or second half of an octave scale. In ancient Greek music, the term was used to describe a four-note scale comprised of two descending whole tones followed by a descending semitone, e.g. E - D - C - B. In contrast, the medieval tetrachord was arranged in ascending order and the semitone, when present, could be anywhere. The name of the tetrachord (e.g. Dorian, Ionian, etc.) was determined by where the semitone was (in the case of the Lydian tetrachord, there is no semitone at all). In modern writing, the term refers to any scale of four diatonic degrees, ascending or descending, without regard to the intervallic structure.

**tonic** -- the first and main note of a scale. The note from which the key takes its name. For example, a piece written in the key of A-major will be derived from the A-major scale, the tonic of which is the note A.

**triad** -- a three-note chord comprised of a root note, a note a third above the root and a note a fifth above the root (e.g., E - G# - B or A - C - E).

**whole tone** -- two semitones, a whole step.

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