

TRADITIONAL JEWISH MUSIC
FOR UKULELE: LOW G
SONGS AND KLEZMER TUNES



BY ELLEN S. WHITAKER



CLASSICAL ARRANGEMENTS
- SOLOS, DUETS, AND A TRIO -
PLUS
MELODY, CHORDS AND LYRICS
- FOR SEVERAL SONGS -

STANDARD NOTATION AND TABLATURE
MUSIC FOR ALL LEVELS : BEGINNER TO ADVANCED



Press For Peace Music Publications

**TRADITIONAL JEWISH MUSIC
FOR UKULELE: LOW G
- SONGS AND KLEZMER TUNES -**

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**Cover art which is also found on page xxii (Slotted Ukulele Headstock with Star of David),
Cover design, Image on page 49 (Three Ukuleles) and
Image on pages 149 and 152 (Ukulele Fretboard Diagram of Ahava Rabbah Scale)**
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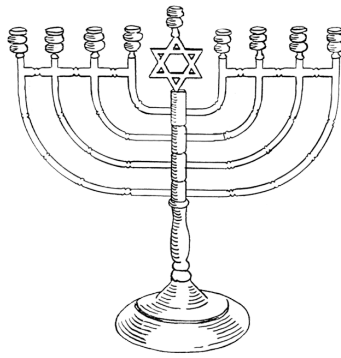


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* From *Only Easy Music for Ukulele*

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INTRODUCTION

The melodies in this collection are drawn from various Jewish traditions, secular and sacred, and are among the most popular of tunes. Included are Sephardic, Israeli, and eastern European folk tunes, Hasidic and Klezmer tunes, and liturgical songs.

Players of any level of expertise will enjoy something in this collection, whether solo or together with others.

The arrangements are varied, including simple melody (with lyrics and chords for accompaniment), easy solo classical versions, and more complex classical arrangements.

Four lengthy duets and a trio are included. In the duet, *Freylechs from Warsaw*, Ukulele II has a simple accompaniment throughout, so two players with very different levels of experience can enjoy it together. In the other ensemble arrangements, each player gets the melody at times and plays a supportive role at times. I worked to make each part fun to play, regardless of the role. The trio, *Tres Hermanicas*, is arranged so that all three parts are fairly easy.

For those who want to learn more about the scales used in traditional Jewish music and how they are used, *Appendix I: A Brief Music Theory Lesson*, will be of interest. Terms you don't know and/or notation symbols you are unfamiliar with may be explained in the *Glossary*, the *Notation Guide* or in the *Annotations*.

Although the pieces are not strictly ordered from least to most challenging, those requiring the least experience and skill are closer to the front of the book and those requiring the most skill are presented toward the end. The duets and trio are found in a separate section, after all of the melody/chord versions of songs and the classical solos.

Liberties were necessarily taken when moving this music from other instruments to the ukulele. For example, octave displacement has been used in a couple of locations to allow for two-voice textures within the range available on the ukulele. Also, some pieces were transposed to a key that would make the music more comfortable and idiomatic to the ukulele.

With only one exception, when songs are presented in two versions (melody/chord, plus a classical version) the two versions are in the same key. This allows players with different skill sets to

combine the two versions if they'd like to play them together.

Ornamentation was kept to a minimum for the benefit of less experienced players, but feel free to add ornamentation *ad lib*.

The suggested left-hand fingerings are chosen with an effort to balance concerns for comfort, smoothness, cleanness, efficiency and timbre. Before changing any left-hand fingerings, consider how it will affect the smoothness of the individual lines. Sometimes the reason for a certain fingering will only become apparent several beats later. Be certain that you will not be releasing a long note too soon, creating a leap that makes the melody sound disconnected, causing an unwelcome change of timbre within a voice, or sacrificing the convenient use of a pivot finger or guide finger.

Many of the right-hand finger suggestions are made with timbre as the main consideration. Using the thumb, *p*, in the lowest (bass) voice and fingers (*i*, *m*, and *a*) in the top voice(s) creates a distinct difference in the timbre between the voices. This will help your audience follow the individual voices in the piece and appreciate the interactions between them.

Right hand fingering choices are also made to facilitate the smooth execution of quick melodic passages. These choices tend to be somewhat more subjective. The basic principles applied are sometimes in conflict with one another, so each player will consider what is most comfortable for them in some instances. The principles applied (and sometimes weighed against one another) in this collection include efforts to:

- avoid the repetition of a finger after a short note,
- avoid awkward string crossings,
- recognize that the repetition of movement patterns is comfortable, and
- where possible, keep *i*, *m* and *a* in home position when thumb and fingers play simultaneously and in arpeggio textures. Home position means *a*, *m*, and *i* are responsible for strings 1, 2, and 3 respectively. The thumb is generally responsible for the fourth string, but wherever the bass note falls on the third or second string, the thumb will take that note while the fingers on the higher sounding strings will usually play their own home string.

In the scores you will see boxed text including the word “Note” from time to time. Refer to the *Annotations* section for the corresponding information. These

study notes can guide you toward playing with more ease and/or explain “curious” fingering suggestions.

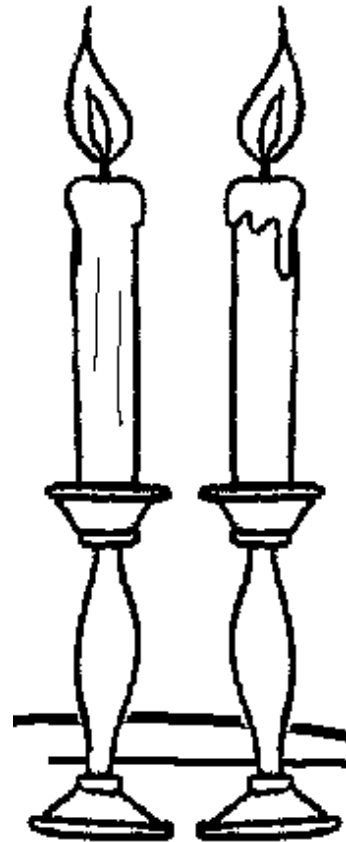
Because this music is at various levels, ranging from beginner to advanced, I have sometimes included some foundational information in the study notes, including explanations of notations and instruction in technique.

The book is primarily for ukulele with a low G string fourth string on it. However, if you prefer to keep your ukulele in reentrant tuning, there are several pieces for you to enjoy also. All of the chords for vocal accompaniment are fingered exactly the same way whether the fourth string is a high G or a low G. Also, seven of the melodies do not use the fourth string at all. These are therefore appropriate for either tuning and are labeled as such in the *Annotations*.

The author welcomes any comments or questions, and can be contacted at: whitaker.guitar@gmail.com

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*Several other books of music for ukulele, baritone ukulele and classical guitar can be previewed at the author's website:
EllenWhitakerGuitar.com*



NOTATION GUIDE

1,2,3,4	Left-hand finger numbers. Pointer finger, middle finger, ring finger and pinky finger, respectively.
-1, -2, -3, -4	A dash in front of a left-hand finger number indicates a guide finger, which remains in very light contact with the string as it shifts to its new note on that same string.
①②③④	Circled numbers are string numbers. Play the note on the indicated string. This notation lets you know the note is taken on a string other than where that note is usually played, or other than where it was just played within the piece.
<i>Adagio</i>	Slowly
<i>Allegretto</i>	Pretty quick and lively, but not as quick as <i>Allegro</i>
<i>Allegro</i>	Quick, lively, bright
Am, C, G, D7, Em, F, etc.	Accompaniment chords for an accompanist to play <i>ad lib</i> , or for accompanying oneself singing in the songs where lyrics are provided.
<i>Andante</i>	Flowing, slowish but not slow
CIII, 1/2CIII	Bar the third fret (with the index finger) and bar half of the third fret (two strings), respectively.
III	A Roman numeral without a “C” in front of it is a position number, and does not mean to bar multiple strings. In this case, the III means third position. If the fingers of your left hand were placed on adjacent frets, your first finger would be on the third fret.
<i>D.C al Fine</i>	From the beginning (<i>Da Capo</i>) to the end (<i>al Fine</i>)
<i>dolce</i>	sweetly
<i>ff, f, mf, mp, p, pp</i>	Dynamic markings, indicating relative volume. Very strong, strong, medium-strong, medium-soft, and soft (or restrained), very soft, respectively.

Giocosamente

Playfully

Legato

Smoothly

Lento

Slowly

Maestoso

Majestic

Moderato

Moderate tempo

p, i, m, a

Right hand finger indications. Thumb, index, middle, and ring fingers, respectively.

rit.

Ritardando. Hold back, gradually diminishing in speed.

simile

Continue in the same manner.



Bar the 3rd fret with the 1st finger. (CIII) The circled number is a string number. the F will be played on the 3rd string instead of on the 2nd string at the 1st fret.



First ending and second ending. The first time through the section that is being repeated, use the material under the line marked with the "1." The second time through, skip the first ending and play the second ending instead.



Hammer-on slur and pull-off slur, respectively. In each pair of notes connected by a curved line, articulate the first note in the usual way with the right hand finger. Then, articulate the second note of the pair using only the left hand finger to sound the note. For hammer-on slurs, we "hammer" the finger onto the string to sound the second note. For the pull-off slur, we prepare both notes with the left hand, articulate the first note in the usual way and then slide our 4th finger off the string to sound the second note (F) which is already prepared with the 1st finger on the string.



The squared upside-down "U" is a symbol borrowed from bowed string instrumental notation, where it means "down-bow." Here it means "strum downward" from the fourth string to the first. Damp the strings on the rest.



Start at a *mezzo piano* dynamic (somewhat restrained) and gradually *crescendo* (get stronger/louder), then gradually *decrescendo* (diminish in volume).



Accent marks above notes. In this case the accented notes are melody notes, so you should bring them out in relation to the accompanying notes around them.



The line under the D indicate *tenuto*. That is, “lean on” the note, holding it for its full and complete value, giving it “weight.”



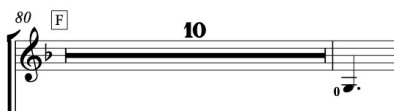
The dots above and below the notes indicate staccato. Play the notes in a detached manner. The third chord has an accent mark above it.



Portamento. The line between the two “3” finger numbers indicates *portamento*. It means to make your guide finger audible by keeping pressure on the string as you slide up to the second note. Do not leave the first note early. Articulate the second note with your right hand finger as you arrive or just a bit late (after we hear the note arrive with the slide). If articulated a bit late, the second note sounds twice. The first time is essentially a grace note embellishment.



Glissando. The line drawn between note heads, together with the ligature mark indicates that you will perform the *legato* (slur) by means of sliding. Do not articulate the D with the right hand. Keep finger 3 firmly on the string as you slide from one note to the other. The articulation of the D will be made by your third finger as it arrives on that fret.



Rest for ten consecutive measures. This way of notating multi-measure silences is used in the individual parts of ensemble music to save paper and reduce page turns.

CHORDS USED IN THIS BOOK

Almost forgot
this one!

D⁰ 7

1 2 1 3

A

2 1 0 0

Am

2 0 0 0

A7

2 1 4 0

Bb

3 2 1 1

Bbm

3 1 1 1

C

3 1 1 1

Cm

3 1 1 1

C7

0 0 0 1

D

2 3 4 0

Dm

2 3 1 0

Db

1 1 1 4

E

4th
fret

1 1 1 4

Em

0 3 2 1

E7

1 2 0 3

F

2 0 1 0

Fm

1 0 2 4

Fdim

1 3 1 4

G

0 1 3 2

Gm

0 2 4 1

G7

0 2 1 3



ANNOTATIONS



Adonai S'fatai (melody - low G or reentrant tuning)

Adonai S'fatai is a prayer, the text of which is Psalm 51:17.

Araber Tanz

Araber Tanz is klezmer dance tune. While “lively,” it should not feel rushed. The noted tempo of 125 BPM leaves plenty of room for the occasional triplets and 16th note groupings.

In this melody, except where indicated, the fret numbers in the tablature correspond with the fingers you should use. There are only two places where a finger will need to move to a fret that would not be its home fret in first position, and fingerings are written in those cases.

The suggested accompaniment pattern can be modified for variety. For example, one could play all 4 strings on beat one, rest on the second half of the beat (silencing the strings precisely on the “and” of beat 1), then play the remainder of the measure as written.

Avinu Malkenu

This is a small part of a solemn prayer, which is part of the Jewish services from Rosh Hashanah through Yom Kipper.

There are a number of left hand position shifts in the classical arrangement of this one. Note that Roman numerals that are not preceded by a “C” are just position numbers and do not indicate the need for a bar chord.

Note: The vertical ripple line next to the chord means to arpeggiate the chord. Plant the right hand as though you were going to play all the three notes simultaneously but, instead, play with *p*, *i*, and *a* one after the other in rapid succession, fanning the chord out a bit.

Chanukah O' Chanukah

Probably the best know Chanukah song, it was written (originally in Yiddish) by Mordkhe Rivesman. As a festive children's song, it should be performed playfully and joyously, as is fitting of a celebration.

The easy classical arrangement should pose no difficulty as long as left hand fingering suggestions are observed.

Note 1: The “n/c” in the accompaniment means to play no chord on beat 4. The Dm that was played on beat 3 should be damped, preferably on the second half of beat 3, but damping it on beat 4 works as well.

Note 2: The high A here is just “doubling” the A below it, which is the melody note. It adds some texture here, where there is no available accompanying chord tone below the melody note within the range of the ukulele. Allow the high A to ring through beat 4.

Note 3: Strum the chord with a quick downward stroke and then immediately damp the strings.

Note 4: Keep finger 2 on the A for the entire measure, and take the D with 3.

Dona Dona

Dona Dona was composed for the Yiddish theater in 1940. It became popular among folksingers and has been recorded by Theodore Bikel, Joan Baez and others.

Note 1: The left hand fingering (3 on D and 2 on A) creates a smoother sound than would be achieved by moving finger 2 back and forth between the two notes in the first two measures of the piece. If you begin the piece with both fingers already on their respective notes, the third finger on the D will feel more natural.

Note 2: Regarding right hand fingering: The D on beat 2 is a melody note. It is played with the *i* finger, rather than with *p*, to distinguish it from the bass note D that preceded it. It is not possible to literally hold the D bass note from beat 1 through beat 2, since the melody note D arrives on beat two. But we can at least use finger timbre for the melody D, which will help it sound connected to the melody note A in the same voice, instead of a repetition of a bass note with its thumb timbre.

Note 3: Finger 2 is used on the F here because finger 1 is still busy holding the C# bass note from beat 1.

Firn Di Mekhutonim Aheym

Firn Di Mekhutonim Aheym is a popular *klezmer* tune. I first heard it on the recording by Itzhak Perlman (and friends) called *In the Fiddler's House*.

Note 1: This tune is a *hora*, which is a slow Romanian-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. As a refinement, rest your thumb on the fourth string

when you are damping the second string G. Otherwise, the fourth string G may continue ringing in sympathy.

Note 2: The ligature mark here, which does not connect the note it appears with to another note (as it would if it were a tie or slur), means to let the note ring under the notes that follow it within that measure.

Freylechs from Warsaw

Freylechs from Warsaw is another popular *klezmer* tune and is recorded and performed live by countless Klezmer bands.

In this arrangement, Ukulele II has the accompaniment throughout, which is easier to play than the melody. Therefore, this is a good duet for players with different skill levels to enjoy together.

Note 1: Articulate all rests, in both parts of this duet, by silencing the strings at exactly the time the rest arrives. This will keep the accompaniment feeling crisp and energetic, and helps accentuate the syncopation in the melody.

Note 2: The line connecting the G# and A in beat 4, together with the ligature mark indicates a *glissando* or sliding articulation. It is a slur (aka *legato*) played by means of sliding the finger from one note to another while continuing to apply pressure on the string. The second note is not articulated with the *right* hand at all in this case, distinguishing it from *portamento*.

Note 3: The As are played on the second string in this measure to create a consistent timbre.

Hava Nagila (melody - low G or reentrant tuning)

In the melody/chords/lyrics version, with the exception of the high E in m. 17, the whole second page can be played in second position.

Right hand finger alternation will help you play the 16th note passages without sounding stiff.

Note 1: Keep your first finger on the B for the entire 15th and 16th measures. The measures will be easier and more fun to play.

Note 2: Form a Dm chord on beat 1, and keep fingers 2 and 3 in place for two full measures. Finger 1 will be the only finger moving within those measures (lifting off the string for the E, and then returning to play F).

Hinei Mah Tov (melody - low G or reentrant tuning)

A hymn (from Psalm 133) traditionally sung at Shabbat feasts. It remains a popular song enjoyed by Israeli scouting groups and school children.

Note: There are three pull-off slurs to fretted notes in this measure. Prepare the second note with the left hand before playing the first note. In this case, you will place fingers 2 and 4 simultaneously on the C and D before playing the D at the beginning of the measure. With both fingers on the fretboard, pluck the D with the right hand and then slide finger 4 off of the string to sound the pull-off to the waiting C. Then on beat 2, hold the C and add the B before playing the C, so the B will be waiting when you slide off of the C on the second half of beat 2. In beat 4, hold the Ab from the previous beat, adding the G before playing the Ab on the first part of beat 4. After playing the Ab on beat 4, pull off to the waiting G.

Kadesh Urchatz

The text of this song (not included in this collection) lists, in order, the 15 steps for the Passover Seder. The Hebrew word *sēdher* (or *seder*) means “order” in English.

There are several spots in the arrangement where it is necessary to play the low C on the fourth string instead of playing it on the open third string. This is true in the very first measure, where we will be allowing the C to continue to sustain while we play a D on the C string. This sort of thing also happens where we need the E string for another note while sustaining an E. Be careful to play these notes as suggested so that each voice in the music is legato and the two voices are heard ringing together.

Note 1: Use damping technique to prevent the low G bass note from obscuring the root-of-chord status of the third string C that follows. If the G from beat 1 is still ringing underneath the C on beat 2, the C chord harmony will feel less stable and clean. The damping can be done with the side of your right thumb. Deliberately allow the side of your thumb to touch the fourth string while it is simultaneously playing the third string C. This should be done anytime an open C follows and open G in the bass voice.

Note 2: In m. 18, the E on beat 3, being a bass note, is played on the 3rd string to allow the half note melody E from beat 2 to keep ringing over it. It is also played with the thumb of the right hand to give it a bass line timbre. This helps distinguish its role from the melody E that precedes it as well as the melody E that follows it, which is played on the open 2nd string with *m* and therefore has melody line timbre.

Note 3: Another type of damping technique is appropriate here in m. 40. We should not allow the open C on the first half of beat 3 to continue to ring over the B on the second half of the beat. We can stop the C with our left hand finger 4. Bring that finger to the neck at a slightly more shallow angle than normal as you finger the B, so that the finger gently touches the C string, stopping it from ringing in the same instant you play the B.

Kol Nidre

The *Kol Nidre* melody traditionally sung by the *Ashkenazim* is quite long and has been recorded in several variants. This arrangement for ukulele duo is of the very familiar opening section.

The *Kol Nidre* is perhaps the most famous piece of music associated with the holiest day of the Jewish calendar, Yom Kippur, the Day of Atonement.

To convey the appropriate mood, the piece must not be rushed. The careful handling of dynamics will bring out the serious and heartfelt nature of the prayer.

Note 1: The line between the two finger number “3”s indicates *portamento*, an audible guide finger. Keep pressure on the string as you slide up to the second note. Articulate the second note with your right hand finger after you hear the arrival on it. The right hand articulates the note a bit late.

Lama Suka Zu

This song is a conversation between a parent and child. During Sukkot, the child asks the reasons for the Suka (thatched shelter), the Lulav (palm branch) and the Etrog (a fruit). The parent answers each question.

Taking care to play with the indicated dynamics helps to communicate the feeling of a conversation between a child and an adult.

The Melody/Chords/Lyrics version of this one is in a different key from the classical arrangement, so the two arrangements should not be played simultaneously by two players.

Note 1: Hold finger 2 on the A from this point all the way through the end of measure 6. The A is the root of the A chord and is also a chord tone for the Dm, so it sounds nice to hold it down, allowing it to ring and add some texture to this section of the piece.

Note 2: As tempting as it is to hold the B, which is coming right back on beat 2, we need to let go of it when we play the C that follows because the two notes are dissonant with one another and should not be allowed to overlap.

Note 3: The first half of the measure is fingered differently than the same material was in mm. 5 and 6 because in this case, the second half of the measure will be easier when the first half of the measure is fingered as suggested.

L’shannah Tova (melody - low G or reentrant tuning)

A song for Rosh Hashanah, when people say to one another, “May you be inscribed in the Book of Life [for a good year]”

Note: Using finger 3 for G and 4 for C makes a smoother sound than hopping between the notes with the same finger.

Ma'oz Tzur

The text of this Hanukah song is a piyyut (liturgical poem). Perform the piece in a slow and reverent manner.

Note 1: Roman numerals are position numbers (not bar chord indications). The numeral specifies the fret your first finger would play if each left hand finger were on one of four consecutive frets. The bass note C is played on the fourth string so it can sustain while sounding the melody note C that arrives on beat 3.

Note 2: Continuing to use 3 on the D here allows for a legato bass, reducing the temptation to leave the A too soon. It also helps to avoid producing extraneous noise coming off of the A too abruptly.

M'Lovoh Malkoh (melody - low G or reentrant tuning)

A song for a Saturday night gathering and meal, ending the Sabbath. The title means “escorting the Queen.” The word “Queen” is a reference to the Sabbath.

Being attentive to the articulation markings (accent, staccato, and *tenuto*) will help to capture the joyous mood of the piece. Also, do “articulate” the rests on beat 4 of mm. 2, 6, 10, and 14. That is, actually stop the strings from ringing right on beat 4. Silence, articulated precisely and at exactly the right time, has an important percussive/rhythmic effect.

In the melody/chord version, the entire first 16 measures can be played in second position, and mm. 17-23 are in third position. It's easy to play once you learn the notes.

In the classical arrangement, the first 8 measures are in second position. The bass line adds little in the way of difficulty in these measures since all the bass notes are open strings. However, damping technique would be nice to prevent the low G from obscuring the root-of-chord status of the third string C that follows. The C is the root of the chord in mm. 1,2, 5 and 6. If the G is still ringing underneath, when the C is sounded, the C minor chord will feel unstable and messy. Note 1 below describes the damping technique.

Note 1: When playing a bass note C after a fourth string G, the harmony will sound clearer if you damp the low G so that it is not still ringing under the C. This can easily be done with the side of your right thumb. Deliberately allow the side of your thumb to touch the fourth string while it is simultaneously playing the third string C.

Note 2: Reaching for the low Ab while holding the high D may at first seem to be a bit of a stretch for those on tenor ukuleles, but you will get used to it. Of course it will be no issue on soprano or concert ukuleles.

My Little Dreidel (melody - low G or reentrant tuning)

A children's song for Hanukah in the English speaking world. A Yiddish language version exists also in which rather than *having* a dreidel, the narrator refers to self as *being* a dreidel.

Note: (mm. 13 and 14, classical version) - Hold the F and D down together for these two measures. Doing so sounds nice and will help your hand feel stable as you add your 4th finger to the B in the bass voice in m. 13.

Rozhinkes Mit Mandlen (melody - low G or reentrant tuning)

The suggested accompaniment patterns in this book can easily be adapted to guitar. On guitar, the bass notes should be the root of the chord, which is not always possible on the ukulele. Strings 1 through 3 can be used in the same way with the same rhythm. The chord voicing will be different than that of a ukulele, but the harmonic support will be the same.

Note 1: The small A note, slurred to the G, is a grace note. It should be played right on the beat. The G that is being ornamented by the grace note is supposed to arrive a little late. As one would when doing any pull-off slur to a fretted note, prepare the G with the left hand finger before playing the grace note that precedes it. Once both fingers are on the fretboard, play the A, pulling off to the waiting G.

Note 2: Using finger 1 here makes it feel more automatic when you need to do so in the second ending to facilitate an easy shift to fifth position in measure 42 (necessary to play the high F).

Shalom Chaverim

If you'd like to sing the melody as a round, the boxed Roman numerals indicate entrances for each person. When the first person gets to the "II," the second person will start at the beginning. When the first person gets to the "III," the third person will start at the beginning.

Note 1: Beginning in m. 6, beat 3, the D-A-D can also be fingered with 3-2-3 instead of 2-1-2, if you prefer. The important thing is to use different fingers for the D and A, so we can more smoothly connect the notes, "walking" from one to the other, instead of hopping off of the D to play the A with the same finger. If choosing 3-2-3, a

bit of advance planning will be helpful. That is, place 2 on the A on beat 3 - at the same time you place 3 on the D. This simultaneous placement of fingers 3 and 2 will feel more natural than putting 3 down first - especially for anyone who is familiar with the feel of a Dm chord. The A will be waiting for you on beat 4, when it is time to sound it.

Note 2: Using the third string for the F allows us to sustain it for its full two beats while adding the G on the “and” after beat 2. On beat 3, finger 3 takes the D, so that we can gracefully walk to the A with 2 on the fourth beat of the measure.

Note 3: The A in the bass voice on beat 3 is played with *p* (the right hand thumb). The A on beat 4, although the very same note, is no longer a bass note. It is now a melody note. It will be played with the *i* finger (right hand pointer), so that it will have the same tonal quality (*timbre*) as the melody notes around it, rather than the heavier “meatier” sound of a bass note. Since the melody A appears without a bass note under it, it is especially important to help the ear follow the melody line by providing consistent timbre among the melody notes.

Shalom Aleichem

This *Shalom Aleichem* Shabbat melody was written by Samuel Goldfarb and his brother Israel Goldfarb 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.

Note 1: This is a triplet figure. The beat is divided evenly into three parts, instead of the usual two parts. The eighth notes within the triplet figure each last a third of the length of a quarter note beat, instead of the usual half of a beat.

Note 2: The line connecting the two finger number “2”s means to add *portamento* here. Keep pressure on the string as you slide finger 2 up to the fifth fret. It is like a guide finger except that we want to hear the finger make the transition and arrive on the F. Articulate the F with your right hand finger just a bit late, after we hear it arrive with the slide.

In the ornamented melody version of the song, the open E and A strings are avoided at times to keep a consistent timbre, and/or to create a warmer timbre.

Shir Ha’ma’alot

Shir Ha-Ma’alot is normally sung after the meal on Shabbat and holidays just before the *Birkat Ha-Mazon* (Grace after meals).

Shir Ha-Ma’alot has been set to many melodies. I learned the Chassidic melody used in this collection from the Israel Music recording, *The Best Chassidic Album in the World: Jewish Musical Heritage*.

This is one of the more challenging pieces in the collection. Throughout the piece, take care to hold all the longer notes for their full written value, even as notes in other voices around that note move in shorter note values.

Note 1: In m. 2, we find just one of the many examples of the issue mentioned above. Hold the half note F until the end of the measure, even though we have to let go of the D to play the C on beat 4.

Note 2: A slightly more complicated example of the above. The Bb and F can not be played as a bar with finger 1 on both because the F gets held through beat 2, but the Bb lasts only one beat until the A replaces it on beat 2. Be sure also to continue to hold the F as you release the D to play the C on the second half of beat 2.

Taniec Chasydski

I learned this energetic traditional dance tune from The Warsaw Village Band's album, *People's Spring*. While this piece may take a fair amount of time to master, it is immensely fun to play once you and your duet partner can do so at tempo, and with ease.

In quick moving melodic passages, repetition of a right hand finger can make the line sound stiff. Right hand finger alternation is essential in this piece for the melodic passages to sound and feel like they are being played with ease. Some fingering suggestions are made in the first melodic passages from which you can extrapolate the sort of approach to use throughout the piece. The *a* finger is used at times to avoid awkward crossings or to help the right hand stay oriented.

Note 1: So that the accompaniment sounds crisp and percussive, be sure to damp the strings on the rests with the same right hand fingers you used to articulate the notes you are damping. This applies also when the rest is above a bass note. Grab the higher strings with your fingers as you sound the bass note with your thumb.

Note 2: The line between the two finger number "2"s indicates *portamento*, not a *glissando*. A *glissando* would be indicated if the line had been between the note heads instead of between the finger numbers and would include a slur mark in addition to the line. See *Glossary* for details regarding *portamento*.

Note 3: The line joining the note heads, together with the slur mark indicates a *glissando*. Keep pressure on the string as you move your finger from the C to the D, so that the D is articulated with the left hand alone as it arrives on the D. Do not strike the D with a right hand finger.

Note 4: Using finger 1 for the G here provides a guide finger to the D in the next measure, making it easier to get to 10th position reliably.

Tres Hermanicas

Tres Hermanicas is a Sephardic song. I learned the melody from Judy Frankel's recording, *Sephardic Songs in Judeo-Spanish*.

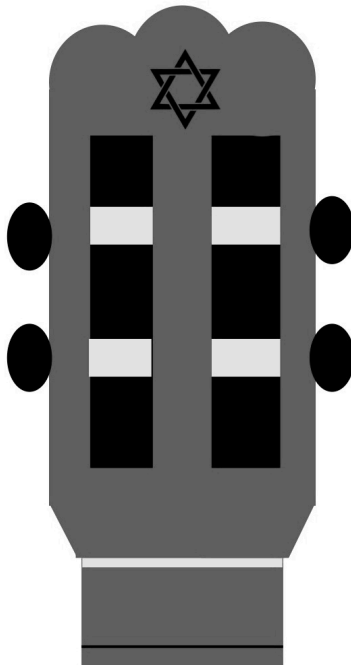
In the first four measures of the piece, Ukuleles II and III begin with an accompaniment pattern that appears at various places in all three parts of the piece, with some variation. It is important when you see a rest above the bass note on beat one that you take those rests literally and silence the other strings as you play the bass note. You can do this by simply grabbing the higher strings with the fingers as you play the bass note with your thumb. This will keep the accompaniment sounding crisp and clear.

The song has a suspenseful-sounding ending on the dominant chord, so when you hear that, do not worry. You have not made a mistake.

Utzu Étzo

Utzu Étzo is associated with the festival of Purim.

Note: In mm. 9 and 10, the accent marks indicate the melody notes, which have been heard previously without such a busy accompaniment. There is no need to play them very strongly, but be aware that the notes around them are not melody as you shape the phrases for musicality. The melody notes need to feel connected to one another despite the activity in the accompaniment. The accent marks are omitted when this material returns on the next page, but you will treat the texture the same way.



My Little Dreidel

(melody, chords and lyrics)

Arranged for Ukulele
by Ellen S. Whitaker

Samuel E. Goldfarb

Allegro C G7

1 I have a lit- tle out of clay. And

5 when it's dry and read- shall play. Oh,

9 drei - dle, drei - dle, drei - of clay, and

13 when it's dry and read- y, then drei - dle I shall play.

Hebrew characters: מ, א, ב, ג, ד, ה, ו, ז, ח, ט, י, כ, ל, מ, נ, ס, ע, פ, צ, ק, ר, ש, ת

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My Little Dreidel

(Easy Classical Version)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Samuel E. Goldfarb

Low G

Allegro

The first system of music consists of a treble clef staff in 4/4 time, a tenor staff (T), and a bass staff (B). The treble staff contains a melody starting with a triplet of eighth notes. The tenor and bass staves provide accompaniment with chords and single notes. The bass staff includes fret numbers (0, 2, 2) and a '3' above the first measure.

The second system continues the melody and accompaniment. The treble staff has a measure marked with a '5' above it. The bass staff includes fret numbers (0, 2, 0, 0, 1, 2, 0).

The third system continues the melody and accompaniment. The treble staff has a measure marked with a '10' above it. A box labeled 'Note' is placed above the treble staff in the second measure. The bass staff includes fret numbers (3, 0, 0, 0, 3, 3).

The fourth system concludes the piece. It features a first ending bracket over the final measures. The treble staff has a measure marked with a '14' above it. The bass staff includes fret numbers (1, 2, 0, 2, 3, 1, 0, 2, 0, 3, 3, 0, 2, 3).

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Shalom Chaverim

Can be played as a solo melody or as a 3-part round.
And, of course, it can be sung or played with accompanying chords.

Arranged for Ukulele
by Ellen S. Whitaker

Traditional Folk Tune

Low G melody

Allegretto

Chords: **I** Dm Am Dm **II** Am

Lyrics: Sha - lom cha - ve cha - ve - rim, Sha - lom sha - lom hit ra - ot, She lom.

Hebrew characters: שָׁלוֹם חֲבֵרִים

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Shalom Chaverim

(Easy Classical Version)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Traditional Folk Tune

Low G

Allegretto

The musical score is presented in three systems. Each system includes a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The bass line is written for a solo ukulele with a low G string. The first system (measures 1-4) features a vocal line with lyrics and a ukulele accompaniment. Chord markings above the staff are Dm, Am, Dm, and Am. Fingerings and dynamics (p) are indicated. The second system (measures 5-6) continues the melody. The third system (measures 7-8) concludes the piece. A vertical column of Hebrew text 'שָׁלוֹם חֲבֵרִים' is placed between the systems. A box labeled 'Note 2' points to a note in measure 6, and another box labeled 'Note 3' points to a note in measure 7.

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Chanukah O' Chanukah

(Easy Classical Version)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Mordkhe Rivesman
(1912)

Low G

Giocosamente ♩ = 116

m i m i a i m i m i m i

The first system of music features a treble clef staff with a 4/4 time signature. The melody consists of eighth notes with lyrics 'm i m i a i m i m i m i' above it. Fingerings are indicated by numbers 1-3. The bass staff shows chords with fingerings 2 and 0. Below the bass staff is a ukulele tablature with fret numbers 2, 0, 0, 0, 0, 0, 2, 0, 2, 0, 2.

ו
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3

The second system continues the melody with a triplet of eighth notes. The treble staff has a '3' above the first measure. The bass staff shows chords with fingerings 2 and 0. The tablature below has fret numbers 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Ukulele tablature for the second system with fret numbers: -2, 0, 2, 0, 2, 2.

The third system continues the melody with eighth notes. The treble staff has a '2' above the first measure. The bass staff shows chords with fingerings 2 and 0.

Ukulele tablature for the third system with fret numbers: 0, 2, 0, 2, 0, 0, 0, 0.

6

m i m

The fourth system features a treble clef staff with a 4/4 time signature. The melody has lyrics 'm i m' above it. Dynamics include 'p' (piano) and 'a' (accendo). The bass staff shows chords with fingerings 1, 7, 2, 0. The tablature below has fret numbers: 2, 0, 4, 0, 2, 0, 2, 0, 0, 2, 0, 4, 2, 2.

Note 2

The fifth system continues the melody with a 'Note 2' box above the first measure. Dynamics include 'a' (accendo) and 'p' (piano). The bass staff shows chords with fingerings 7, 2, 0. The tablature below has fret numbers: #, 7, 2, 0.



Lama Suka Zu

(melody, chords, lyrics)

Arranged for Ukulele
by Ellen S. Whitaker

Traditional Song (Sukkot)

Low G melody

Moderato ♩ = 104

A Gm A A Gm

mp

La - ma su - ka zu, a - ba tov she - li La - ma su - ka zu,

4 A Note 1 A A Dm

a - ba tov she - li Le shev shev ba - su - ka cha vi - vi, le

7 A Gm A

shev ba - su - ka ye - led iem she - li, le

9 A Gm A

shev ba - su - ka ye - led chen, ye - led chem she - li.



Lama Suka Zu

(Classical Arrangement)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Traditional Song (Sukkot)

Low G

Moderato ♩ = 104

The first system of music consists of a treble clef staff and a four-string ukulele staff. The treble staff contains a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above the notes are fingerings: m i, a m, a m, a i, m m, m i. Dynamics include mp, p, and p. The ukulele staff shows chords: G4 (0202), A4 (2022), B4 (3033), C5 (4044), B4 (3033), A4 (2022), G4 (0202), F4 (1111), E4 (0000), D4 (2222), C4 (3333).

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The second system of music continues the melody. The treble staff has notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings: 1, 3, 2, 4, 3, 2, 1, 3, 2, 1, 3. Dynamics include mp. The ukulele staff shows chords: G4 (0202), A4 (2022), B4 (3033), C5 (4044), B4 (3033), A4 (2022), G4 (0202), F4 (1111), E4 (0000), D4 (2222), C4 (3333).

The third system of music continues the melody. The treble staff has notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings: 4, 2, 3, 2, 1, 2, 1, 4, 0, 2, 4, 2, 1, 4, 2, 1. Dynamics include mp. The ukulele staff shows chords: G4 (0202), A4 (2022), B4 (3033), C5 (4044), B4 (3033), A4 (2022), G4 (0202), F4 (1111), E4 (0000), D4 (2222), C4 (3333).

10

mp

13

16

3/4CIII -

18

mp

ו
א
ו
ו
ו
ו
ו

3/4CIII -

a m *a m* *a m*

p *p*

mf

3/4CII -

Shalom Aleichem

(melody, chords and lyrics)

Arranged for Ukulele
by Ellen S. Whitaker

Israel Goldfarb and
Samuel Goldfarb
(Written in 1918)

Low G melody

Andante *Legato with expression*

1. Sha - lom a - lei - chem mal - a - chei ha - sha - reit, mal - a - chei El - - yon.
(3.) chu - ni l' sha - lom mal - a - chei ha - sha - lom, mal - a - chei El - - yon

5 mi - - me - lech mal - che
mi - - me - lech mal - che

Note 1

sh ba - ruch Hu.
sh ba - ruch Hu.

9 2. Bo - a - chem l' - sha - lom mal - a - chei
4. Tzeit - chem l' - sha - lom mal - a - chei

i El - - yon.
i El - - yon.

13 mi - me - lech mal - chei ham' - la - chim, ha - ka - dosh ba - ruch Hu. (3.) Bar -
mi - me - lech mal - chei ham' - la - chim, ha - ka - dosh ba - ruch Hu.

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Shalom Aleichem

(ornamented ukulele melody and chords)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Israel Goldfarb and
Samuel Goldfarb
(Written in 1918)

Low G melody

Andante *Legato with expression*

Musical notation for measures 1-4. Treble clef, 4/4 time signature, key signature of one flat. Chords: Dm, A7, Bb, A, A7. Fingerings: 2, 1, 1, 2, 2, 1, 2, 2, 1, 2, 2, 1, 2, 2, 1. Ornaments: 1-2-1, 2-4, 3, 2. A circled '3' above the final A chord. Ukulele tablature below with fret numbers: 2, 1, 0, 2, 2, 1, 2, 1, 2, 5, 4, 0.

Musical notation for measures 5-8. Treble clef, 4/4 time signature, key signature of one flat. Chords: Dm, A7, A7, Gm, A7. Fingerings: 2, 1, 2, 2, 1, 2, 1, 2, 2, 1, 2, 2, 1, 2, 2, 1. Ornaments: 3, 2, 0. Ukulele tablature below with fret numbers: 2, 1, 0, 2, 2, 1, 2, 2, 1, 2, 2, 1, 2, 2, 1.

Musical notation for measures 9-12. Treble clef, 4/4 time signature, key signature of one flat. Chords: F, C, A7. Fingerings: 1, 3, 3, 1, 2, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. Ornaments: 2, 3. Ukulele tablature below with fret numbers: 1, 3, 5, 5, 5, 3, 5, 1, 3, 2, 0, 4, 2, 1, 4, 3.

Musical notation for measures 13-16. Treble clef, 4/4 time signature, key signature of one flat. Chords: A7, Gm, A7, Dm. Fingerings: 3, 3, 0, 3, 2, 1, 0, 2, 2, 1, 2, 2, 1, 2, 2, 1. Ornaments: 3, 3, 1, 0, 1, 0, 3, 1, 0, 1, 0, 3, 1, 0, 1, 0. Ukulele tablature below with fret numbers: 0, 3, 3, 3, 1, 0, 3, 1, 0, 3, 1, 0, 1, 0, 2, 2, 1, 0, 2, 0, 2, 1, 2.

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Ma'oz Tzur

(melody, chords and lyrics)

Arranged for Ukulele
by Ellen S. Whitaker

Traditional Chanukah Song

Low G melody

♩ = 108

C F C G7 C C F G7 C G7 C

Ma' - oz tzur y' - shu - o - si, l' - cho no - e l' - sha bei - - ach.
Ti - kon beys t' - fi - lo - si, v' - shom to - do n' - za bei - - ach.

mf

5 C G7 C G

L'eyes to - chin mai - bei - - ha - m'na bei - - ach.

9 C A7 Dm F C G7 C

Oz eg - mor b' - shir - miz bey - - ach.

13 C A7 Dm F C G7 C

Oz eg - mor b' - shir miz - mer, cha nu - kas ha - miz bey - - ach.

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Hinei Mah Tov

(melody, chords and lyrics)

Arranged for Ukulele
by Ellen S. Whitaker

Melody: Traditional Folk Tune
Words: Psalm: 133:1

Lively

Note

Cm G7 Cm G7 Cm G7 G7 Cm

Hi - nei mah tov u - mah na - im she - vet a - chim gam ya - chad.

p (mf) *Fine*

5 G7 Cm

Hi - - nei mah

f

mah na - - im

9 G7 Fm G7

she - vet a - chim, sne - vet a - chim gam ya - chad.

mf *rit.* *D.C al Fine*
without repeat

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Hinei Mah Tov

(Classical Arrangement)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Melody: Traditional Folk Tune
Words: Psalm: 133:1

Low G

Lively

הֵינֵי מַח טוֹב

Rozhinkes Mit Mandlen

(Raisons and Almonds Lullaby)

Arranged for Ukulele
by Ellen S. Whitaker

Abraham Goldfaden
(1840-1906)

Moderato

Dm Am Dm

In dem beis ha mik - dosh, In a vin - kl chei - der

5 Am A Am

Zitst di al - mo - - lein, Ihr ben

9 C7

yo - chi - dl yi - de - der, Un singt ihm tzum

14 Note 1 A7

shlo - fn a li - de - le shein, Ah Un - ter

רוֹזְהִינְקֵס מִיֵּת מַנְדְּלִים

19 Dm

yi - de - les vi - - ge - le. Shteit a

23 Dm A

klor va - is tzi

F

Dos

27 A⁷

tzi - ge - le is ge -

len.

וְיִשְׁמַע יְהוָה בְּקוֹל הַצֶּלֶק

31 Gm

Dos vet zain dain be - ruf

35 A⁷ Dm A⁷

Ro - zhin - kes mit mand - len Shlof - zhe, yi - de - le,

41 1. Dm 2. Dm

Shlof. Shlof.

ע
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ח

Suggested Accom]

Suggestion 1:

46 Dm *i a m i i*

p *p*

Suggestion 2:

Dm *i m a m i*

p

L'Shana Tova

(melody, chords and lyrics)

Arranged for Ukulele
by Ellen S. Whitaker

Traditional Song
(Rosh Hashanah)

Moderato ♩ = 100

C C

L' - sha - na to - va tik - a - te

G⁷ C

tik - a - tei - vu. A

5 C F

good year, a year

G⁷ C

to - you!

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L'Shana Tova

(Classical Arrangement)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Traditional Song
(Rosh Hashanah)

Low G

Moderato ♩ = 100

The first system of music is in 4/4 time. The vocal line (treble clef) features a melody with notes marked with *m*, *i*, *a*, and *m*. The ukulele accompaniment (treble and bass clefs) includes dynamic markings *mf* and *p*, and fingering numbers 1, 2, 3, and 4. The bass clef part shows a sequence of chords and single notes.

The second system continues the melody. The vocal line has notes marked with *m*, *i*, and *m*. The ukulele accompaniment includes dynamic markings *p* and fingering numbers 1, 2, 3, and 4. The bass clef part shows a sequence of chords and single notes.

The third system continues the melody. The vocal line has notes marked with *a*, *m*, *i*, and *m*. The ukulele accompaniment includes dynamic markings *p* and fingering numbers 1, 2, 3, and 4. The bass clef part shows a sequence of chords and single notes.

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11

a m m a

14

וְהַשְׁמַעְתָּ אֶת-כָּל-הָעָם בְּיַד-שֹׁפָר וְבַחֲצֹצְתָיִם

a m i m a

a



Araber Tantz

Transposed and Arranged for Ukulele
by Ellen S. Whitaker

Klezmer tune transcribed from
Naftule Brandwein Orchestra in 1926

Low G melody

Lively ♩ = 125

Musical notation for measures 1-4. Chords: C, Fm, C, Db, C. Fingerings: *i m i m i m*, *i*. Ukulele tablature: 0 1 3 3 3 | 4 3 1 | 0 1 3 4 3 1 3 | 1 0 0

Musical notation for measures 5-6. Chords: C, Bbm. Ukulele tablature: 0 1 3 3 3 | 1

Musical notation for measures 5-6. Chord: C. Ukulele tablature: 3 1 3 | 1 0

Musical notation for measures 7-8. Chord: Fm. Ukulele tablature: 3 2 3 3 | 4

Musical notation for measures 7-8. Fingerings: *i*, 3. Ukulele tablature: 1 0 | 1 0 4 3 1 | 3

Musical notation for measures 9-12. Chords: C, Fm, C. Ukulele tablature: 0 1 | 0 1 3 0 0 | 0 1 3 | 0 1 0 1 3 3 1



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17 Fm C Bbm C

21 C Bbm C

a m i

Plum

C Bbm C

m i m i m a m i m

24 C Bbm

C m

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۹
۱۰
۱۱
۱۲

Suggested Accompaniment I

ele in Araber Tanz:

C *a m i* Fm C etc.

Hava Nagila

(melody, chords and lyrics)

Arranged for Ukulele
by Ellen S. Whitaker

Traditional Israeli Song

With Energy

E Am

Ha - va na - gi - la, ha - va na - gi - la, ha - va na - gi - la,

f (mf)

1. E Dm E

v' - nis - m' - cha.

7 Dm

Ha - va n' - ra - n' - na,

10 2. E Dm E

v' - nis - m' - cha.



E

Ha - va n' - ra - n' - na,

ff

1. E Dm E

v' - nis - m' - cha.

m i m i

U - - ru, u - ru a - chim,

mf f

13 **II**
m i m i m i m i m
 u - ru a - chim b' - lev sa - me - ach, u - ru a - chim b' - lev sa - me - ach,
p

15 **E** Note 1
 u - ru a - chim b' - lev
mp

17
 u - ru a - chim, u - ru
ff

Am
 ie - - - ach,
D.C al Fine

У
 А
 В
 С
 D
 E



10 2.

mf *f*

13

p

15 Note 1

mp

17

p *ff* *p*

D.C al Fine

U
A
U
U
U

Avinu Malkenu

(melody, chords and lyrics)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Text: Liturgy
Melody: Traditional

Low G melody

Andante

G Fdim G G Fdim G

A - vi - nu mal - kei va-a - nei - - nu, A-

mp

TAB 6/8 0 4 4 4 0 4 4 4 0 4 4 4 0

5 G Fdim G Fdim G

vi - nu mal - kei - nu. cha - nei. u ma - a - - sim A -

TAB 6/8 4 4 4 0 4 4 1 4 4 4 1 0 0 0

9 Cm Cm G

seh i - ma - a - nu, A - seh i - ma - a - nu, A -

mf

TAB 6/8 3 2 3 2 0 0 0 2 0 2 0 4 0 0

13 Cm Fdim G Fdim G

seh i - ma nu Tze - da - kah va - cha - sed. ve - ho - shei - ei - - nu. A -

17 Cm Cm G

seh i - ma - a - nu, ma - a - nu, A -

21 Cm Fdim Fdim G

seh i - ma nu Tze - da - kah va - cha - sed. ve - ho - shei - ei - - nu.

U
N
S
E
N

Avinu Malkenu

(Classical Arrangement)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Text: Liturgy
Melody: Traditional

Low G

Andante

mp

mf

Note

III 3/4CIII —

I III

T A B

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13

mf m p

③

17

III 3/4CIII

mf

④

21

mf

④

ו
א
ב
ג
ד
ה
ו
ז
ח
ט
י

M'Lavoh Malkoh

(melody and chords)

Arranged for Ukulele
by Ellen S. Whitaker

Hasidic folk dance

Joyously

Musical notation for the first system, measures 1-4. The melody is in C minor (one flat) and 4/4 time. The first measure has a Cm chord, and the second measure has a G chord. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of eighth and quarter notes with accents. The ukulele part is shown on a four-line staff with fret numbers 2, 3, 4, 3, 3, 4, 3, 3, 4, 3, 2, 3, 2, 1, 3, 2, 3, 4, 2, 3. Dynamics include *mf*.

Musical notation for the second system, measures 5-8. The melody continues with Cm chords. The ukulele part uses fret numbers 3, 3, 4, 3, 3, 4, 3. Dynamics include *mf*.

Musical notation for the third system, measures 9-12. The melody features G and Cm chords. The ukulele part uses fret numbers 2, 3, 5, 5, 3. Dynamics include *f*.

Musical notation for the fourth system, measures 13-16. The melody features G and Cm chords. The ukulele part uses fret numbers 2, 3, 5, 5, 3, 2, 3, 2, 3, 2, 4, 3, 5, 3, 4, 3. Dynamics include *f*.

מְלָוֹחַ מַלְכוֹה

Musical notation for the fifth system, measures 17-18. The melody concludes with a G chord. Dynamics include *f*.

Fine

Ukulele notation for the fifth system, measures 17-18. Fret numbers: 2, 4, 3, 4, 3, 3.

Musical notation for the sixth system, measures 19-20. The melody concludes with a G chord. Dynamics include *f*.

Ukulele notation for the sixth system, measures 19-20. Fret numbers: 3, 4, 2, 3, 2, 3.

17 Cm Cm

T 3 3
A 3 3
B 3 3

22 Cm Fm

T 6 3 3 5 6
A 3 3 5 6
B 3 3 5 6

1/2CIII Fm

3 3 3 5 6 5 3

G Fdim G

7 4 3 4 2 3

D.C. al Fine

ו
א
ב
ג
ד
ה



M'Lavoh Malkoh

(Classical Arrangement)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Hasidic folk dance

Low G

Joyously

mf *p* *p* *Note 1*

f *Note 2*

i p m *Fine*

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17 3/4CIII

mf

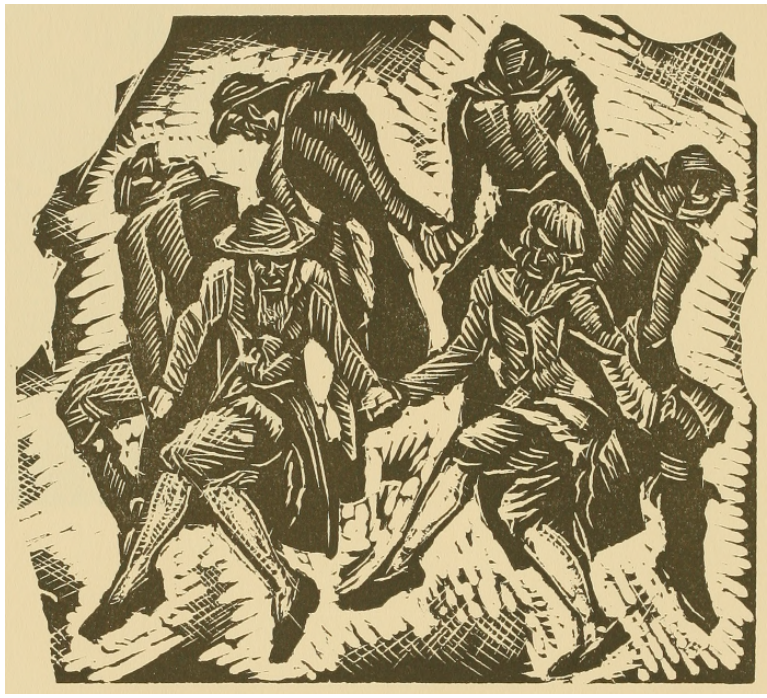
22 CIII

۷
 ۸
 ۹
 ۱۰
 ۱۱
 ۱۲
 ۱۳
 ۱۴
 ۱۵
 ۱۶
 ۱۷
 ۱۸
 ۱۹
 ۲۰
 ۲۱
 ۲۲
 ۲۳
 ۲۴

4CII 3/4CII

rit.

D.C. al Fine



Dona Dona

Song from the Musical "Ersterke" (1940/41)

Arranged for Solo Ukulele
by Ellen S. Whitaker

Sholom Secunda
(1894-1974)

Low G

Notes 1 & 2

The first system of music is in 4/4 time and B-flat major. The vocal line starts with a piano (*p*) dynamic and includes lyrics: *a i m m a i a*. The ukulele accompaniment features a bass line with notes 0, 2, 2, 2, 0, 1, 3, 0, 0, 1, 2, 2, 0, 2, 1, 0, 3.

The second system continues the melody. The vocal line has lyrics: *na na na na na*. The ukulele accompaniment includes a chord change to a key signature with one sharp (F#) in the second measure.

The third system continues the melody. The vocal line has lyrics: *na na na na na*. The ukulele accompaniment includes a key signature change to two sharps (F# and C#) in the second measure.

The fourth system concludes the piece. The vocal line has lyrics: *mi mi mi mi mi*. The ukulele accompaniment returns to the original key signature.

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13 *a m* *a m m i*

Musical notation for measures 13-15. Treble clef with a key signature of one flat. Bass clef with a key signature of one flat. Includes fingerings and dynamics like 'p'.

16

Musical notation for measures 16-17. Treble clef with a key signature of one flat. Bass clef with a key signature of one flat. Includes fingerings.

19 *m i*

Musical notation for measures 19-21. Treble clef with a key signature of one flat. Bass clef with a key signature of one flat. Includes fingerings and dynamics like 'p'.

22

Musical notation for measures 22-24. Treble clef with a key signature of one flat. Bass clef with a key signature of one flat. Includes fingerings.

ו
א
מ
י
מ
י
א
ו

13

Musical notation for measures 13-14. Treble clef, key signature of two flats. Includes guitar TAB with fret numbers and string indicators (T, A, B).

15

Musical notation for measures 15-16. Treble clef, key signature of two flats. Includes guitar TAB and a vertical Hebrew text column.

18

Musical notation for measures 17-18. Treble clef, key signature of two flats. Includes guitar TAB and a vertical Hebrew text column.

21

Musical notation for measures 19-21. Treble clef, key signature of two flats. Includes guitar TAB, a *rit.* marking, and a vertical Hebrew text column.

Shir Ha-Ma'alot

Arranged for Solo Ukulele
by Ellen S. Whitaker

Hasidic Melody
Text: Psalm 126:1-6

Low G

Adagio ♩ = 80

mf p p

Note 1

a i i m

5 mp p p

9 CIII mf

13 a m a m 1/2CV p

אֵלֵינוּ יְהוָה
יְהוָה יְהוָה
יְהוָה יְהוָה
יְהוָה יְהוָה

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17

21

25

1/2CV — CIII

29

Note 2

1/2CIII — CII-

a m CV

p

ו
א
ב
ג
ד
ה
ו
ז
ח
ט
י
כ
ל
מ
נ
ס
ע
פ
צ
ק
ר
ש
ת

CV

22

27

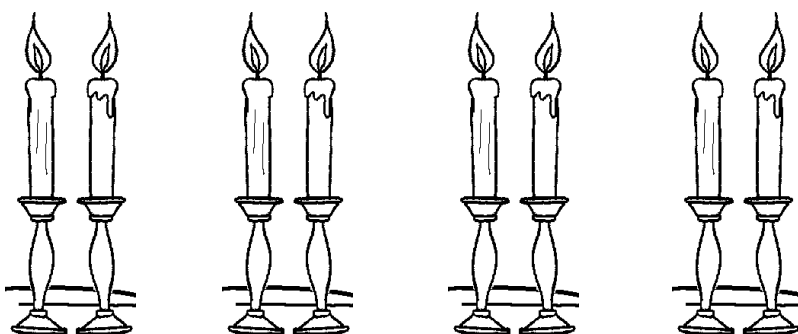
33

38

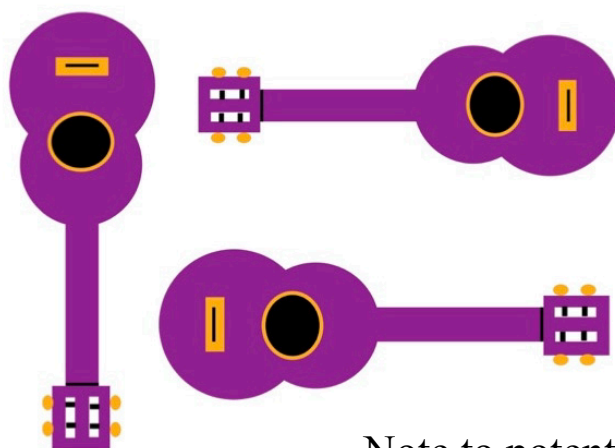
ו
א
ח
ו
א
ח

ENSEMBLE SECTION

FOUR DUETS



AND ONE TRIO



Note to potential buyer of this book:
The interior of this book is published
entirely in black and white, so these
-49- ukuleles will be in black and white also.

Freylechs from Warsaw

(Duet, Full Score)

Arranged for Two Low G Ukuleles
by Ellen S. Whitaker

Klezmer Traditional

Fast ♩ = 120

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

Ukulele I

Note 1 let ring-----

Ukulele II

a *m*

Note 1

Uke. I

Uke. II

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Uke. I

Note 2

Fine

Uke. II

Uke. I

10 *m a m*

Uke. II

13

Uke. I

Uke. I

Uke. II

Uke. II

ו
א
מ
י
ש

16

Uke. I

Uke. I

Uke. II

Uke. II

19

Uke. I

m i m m i

Uke. II

ו
א
מ
ו
י
מ
ו

22

Uke. I

m a m

m i m m i

D.C. al Fine

Uke. II

D.C. al Fine

Freylechs from Warsaw

(Ukulele I)

Arranged for Two Low G Ukuleles
by Ellen S. Whitaker

Klezmer Traditional

Fast ♩ = 120

Ukulele I

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

Note 1 let ring-----

4

m *i*

7

Note 2

10

m *a* *m*

I



II

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Freylechs from Warsaw

(Ukulele II)

Arranged for Two Low G Ukuleles
by Ellen S. Whitaker

Klezmer Traditional

Fast ♩ = 120

a
m

Ukulele II

פ
ד
ו
ו
ו
ו

14

17

ו
א
ב
ג
ד
ה
ו
ז
ח
ט
י
יא
יב
יג
יד
טו
טז
יז
יח
יט
כ
כא
כב
כג
כד
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שח
שט
ת
תא
תב
תג
תד
תה
תו
תז
תח
תט

19

22

D.C. al Fine



Full Score

Tres Hermanicas

(Full score. See parts for tablature.)

Arranged for Three Low G Ukuleles
by Ellen S. Whitaker

Sephardic Traditional

Allegro ♩ = 160

The musical score is arranged for three ukuleles (I, II, and III) and a vertical title. The score is in 3/8 time and begins with a tempo marking of **Allegro** at 160 beats per minute. The key signature has one flat (B-flat). The score is divided into three systems, with measure numbers 7 and 13 indicated at the start of the second and third systems respectively. Ukulele I has a melodic line with some rests. Ukulele II and III play a rhythmic accompaniment with chords and single notes. The vertical title 'TRES HERMANICAS' is written in a stylized, bold font in the center of the page. There are also some performance markings like 'p' (piano) and 'A' (accents) throughout the score.

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20 B

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

p *p* *p*

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

7

26

m *a*

p

32

C

۷
 ۸
 ۹
 ۱۰
 ۱۱
 ۱۲

73

77

83

ㄅ
 ㄆ
 ㄇ
 ㄏ
 ㄏ
 ㄏ

105

ע
מ
ו
ל
ע
מ
ו
ל



69 1/2CI

Musical notation for measures 69-72. Treble clef, key signature of one flat. Bass clef with T, A, B strings. Includes fret numbers and a '1/2CI' marking.

73

Musical notation for measures 73-76. Treble clef, key signature of one flat. Bass clef with T, A, B strings. Includes fret numbers and a '1/2CI' marking.

פ
 א
 מ
 ו
 נ
 ו
 ש

77

Musical notation for measures 77-79. Treble clef, key signature of one flat. Bass clef with T, A, B strings. Includes fret numbers and a '1/2CI' marking.

80 F

10

Musical notation for measure 80. Treble clef, key signature of one flat. Bass clef with T, A, B strings. Includes a '10' marking and a boxed 'F'.

Ukulele II

Tres Hermanicas

Ukulele II

Arranged for Three Low G Ukuleles
by Ellen S. Whitaker

Sephardic Traditional

Allegro ♩ = 160

Ukulele II

תְּרֵס הֶרְמָנִיקָס

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26

Musical notation for measures 26-30. Treble clef, key signature of one flat. Rhythm includes eighth and sixteenth notes. Bass clef shows fret numbers 0, 1, 2, 3.

31

Musical notation for measures 31-34. Treble clef, key signature of one flat. Rhythm includes quarter and eighth notes. Bass clef shows fret numbers 0, 1, 2, 3.

ו
א
ב
ג
ד
ה
ו
ז

35 [C]

Musical notation for measures 35-40. Treble clef, key signature of one flat. Rhythm includes quarter and eighth notes. Bass clef shows fret numbers 0, 1, 2, 3.

41

Musical notation for measures 41-45. Treble clef, key signature of one flat. Rhythm includes quarter and eighth notes. Bass clef shows fret numbers 0, 1, 2, 3.

50 D 1/2Cl

Musical notation for measures 50-57. Treble clef with a key signature of one flat. Bass clef with strings (T, A, B). Includes a 'D' chord box and a '1/2Cl' marking.

58

Musical notation for measures 58-64. Treble clef with a key signature of one flat. Bass clef with strings (T, A, B). Includes a vertical sequence of Hebrew characters.

ו
 א
 ב
 ג
 ד
 ה
 ו
 ז

65 E

Musical notation for measures 65-72. Treble clef with a key signature of one flat. Bass clef with strings (T, A, B). Includes an 'E' chord box.

73

Musical notation for measures 73-80. Treble clef with a key signature of one flat. Bass clef with strings (T, A, B).

80 F

T
A B

88

T
A B

m i

1 0 3 0 0 1 3

95 G *m*

T
A B

3 0 1 0 3 5

ו
א
ב
ג
ד
ה
ו
ז
ח
ט
י

102

T
A B

20 **B**

i m m i a m

T
A
B

27

m a m

T
A
B

ו
א
ב
ג
ד
ה
ו
ז

Two staves of musical notation showing melodic lines with slurs and accents.

35 **C**

T
A
B

Two staves of musical notation showing melodic lines with slurs and accents.

43

T
A
B

50 D

58

ו
 א
 ב
 ג
 ד
 ה
 ו
 ז
 ח
 ט
 י
 יא
 יב
 יג
 יד
 טו
 טז
 יז
 יח
 יט
 כ

a
m

m *i* *m*

65 E

i

73

80 F

88

95 G

a *a*

p *p* *p* *p*

102

ו
 א
 ב
 ג
 ד
 ה
 ו
 ז
 ח
 ט
 י
 כ
 ל

Full Score

Kol Nidre

(Duet, Full Score)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Traditional
(Yom Kippur)

Low G

Lentissimo, religioso ♩ = 66

The musical score is arranged for two ukuleles, Ukulele I and Ukulele II, in 4/4 time. The tempo is marked 'Lentissimo, religioso' with a metronome marking of ♩ = 66. The key signature has one sharp (F#). The score includes vocal lines with lyrics in Hebrew: 'יְהוָה אֱלֹהֵינוּ יְהוָה אֶחָד' (YHWH Eloheinu, YHWH Echad). The lyrics are written in a stylized font and are positioned vertically in the center of the page. The score features various musical notations including dynamics (p, mp, mf, p), articulation (accents), and fingerings (1-4). Ukulele I has a treble clef and a low G string. Ukulele II has a treble clef and a low G string. The score is divided into systems, with the first system covering measures 1-5 and the second system covering measures 6-10. The Hebrew text 'יְהוָה אֱלֹהֵנוּ יְהוָה אֶחָד' is written vertically in the center of the page, with the first system of music on the left and the second system on the right.

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Uke. I

mf (dolce)

11

V III I

Note 1

V

a m i m

Uke. II

mf (dolce)

3/4CII

Uke. I

15

3/4CV

a m

p p p

I

mp

Uke. II

mp

ア
マ
イ
ム

3/4CV 3/4CII
a m

Uke. I

29

Uke. II

30

a m i

Uke. I

34

i m i m a

Uke. II

m

mf mp rit.

Kol Nidre

(Ukulele I)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Traditional
(Yom Kippur)

Low G

Lentissimo, Religioso ♩ = 66

Ukulele I

Ukulele I

m m a a m i m i m i m i

p mp p p

3 3

6 m i i m i m a

3 p p p p

3

mf nf mp

11 V

mf (dolce)

Note 1 V

a m i m

3 3

15 3/4CV

a m a

p p p p p p mp

וְיִשְׁמַע יְיָ אֱלֹהֵינוּ וְיִשְׁמַע יְיָ אֱלֹהֵינוּ וְיִשְׁמַע יְיָ אֱלֹהֵינוּ

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20

mf mp p mf (dolce)

26

31

35

m a mf mp p rit. a i

V 3/4CH
m

i m l

У
А
В
С
Д
Е
Ж
З

Kol Nidre

(Ukulele II)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Traditional
(Yom Kippur)

Low G

Lentissimo, religioso ♩ = 66

Ukulele II

Measures 1-6: Treble clef, 4/4 time. Dynamics: *p*, *m*, *m*, *m*. Fingerings: 1, 2, 4.

וְיִשְׁמַע יְיָ הַשָּׁמַיְמָה וְהָאָרֶץ וְהַיָּם וְכָל אֲשֶׁר בָּהֶם וְיִשְׁמַע יְיָ הַשָּׁמַיְמָה וְהָאָרֶץ וְהַיָּם וְכָל אֲשֶׁר בָּהֶם

Measures 7-11: Treble clef, 4/4 time. Dynamics: *mf*, *mp*. Time signature change: 3/4 CII. Fingerings: 1, 2, 4.

Measures 12-15: Treble clef, 4/4 time. Dynamics: *p*. Fingerings: 1, 2, 3, 4.

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17

Musical score for measures 17-21. The vocal line starts at measure 17 with the lyrics "i m i m a". The guitar accompaniment (TAB) is shown below. Dynamics include *mp*. Fingering numbers 1, 3, 2, and 0 are indicated for the guitar.

22

Musical score for measures 22-27. The vocal line continues. The guitar accompaniment (TAB) is shown below. Dynamics include *mf* and *mp*. Fingering numbers 0, 3, 3, 0, 2, 3, 2, 0, 4, 2 are indicated for the guitar.

28

Musical score for measures 28-32. The vocal line continues. The guitar accompaniment (TAB) is shown below. Dynamics include *p* and *mp*. Fingering numbers 0, 2, 0, 1, 3, 0, 4, 2, 4 are indicated for the guitar.

33

Musical score for measures 33-37. The vocal line continues. The guitar accompaniment (TAB) is shown below. Dynamics include *mf*, *mp*, and *rit.*. Fingering numbers 1, 3, 2, 4, 1, 2 are indicated for the guitar.

1
 4
 2
 2
 7
 5
 0
 5
 3
 2
 3
 0
 0
 2
 0
 0
 4
 4
 2
 2
 2
 2
 0
 0
 0
 0
 1
 2
 2
 4
 1
 2

Full Score

Taniec Chasydski

(Duet Full Score, See Parts for Tablature)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Traditional

Low G

Allegro ♩ = 104

Ukulele I

Ukulele II

U
K
L
E
I
I

Uke. I

Uke. II

Uke. I

Uke. II

13

Uke. I

Uke. II

17

Uke. I

Uke. II

A

Note 2

②

p

20

Uke. I

Uke. II

③

②

23

Uke. I

Uke. II

③

③

②

②

②

27

Uke. I

Uke. II

30

Uke. I

Uke. II

33

Uke. I

Uke. II

B

sfz

37

Uke. I

Uke. II

sfz

sfz

3/4CIII

U
K
E
L
E
T
E
R
S

41

Uke. I

Uke. II

sfz

sfz

sfz

3/4CIII

45

Uke. I

Uke. II

sfz

sfz

49

Uke. I

Uke. II

m i m i m i

n i a

Note 3

3/4CIII

ニ
ハ
シ
シ
シ

53

Uke. I

Uke. II

3/4CIII

1/2CI

a *m*

m *i* *p* *p*

57

Uke. I

Uke. II

3/4CIII

p

61

Uke. I

Uke. II

3/4CIII

Note 4

p *p* *p*

67

Uke. I

Uke. II

D

Note 1

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

71

Uke. I

Uke. II

75

Uke. I

Uke. II

m i m a

p

79

Uke. I

Uke. II

i m i a

83

Uke. I

Uke. II

a m i

Note 1

Note 2

p p

U
M
U
U

87 $\frac{3}{4}$ CIII $\frac{3}{4}$ CIII $\frac{1}{2}$ CI *a* *m*

Uke. I *m* *i* *p* *p*

Uke. II

91

Uke. I *p* *p* *p* *p*

Uke. II

95

Uke. I

Uke. II

99 **F** *sfz* *sfz*

Uke. I

Uke. II *sfz* *sfz*

-92-

103

Uke. I

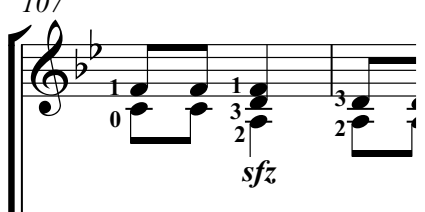


Uke. II

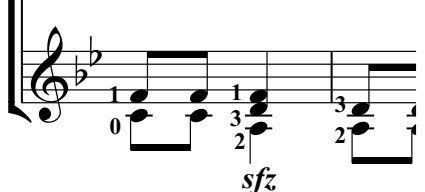


107

Uke. I

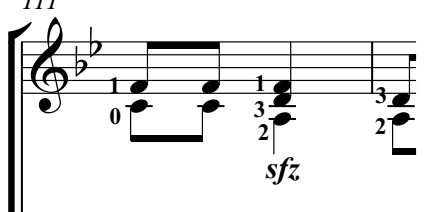


Uke. II

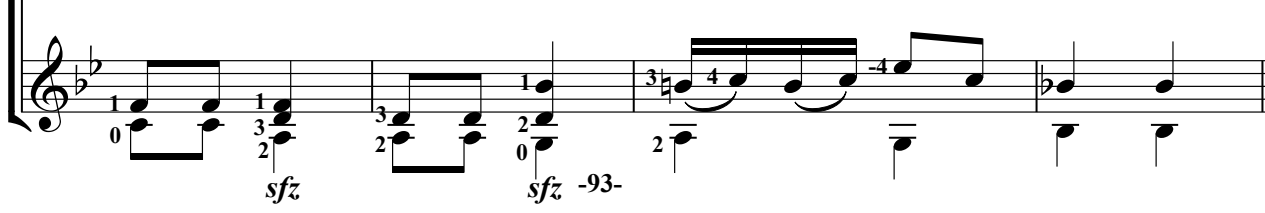


111

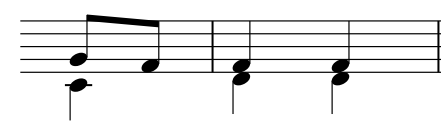
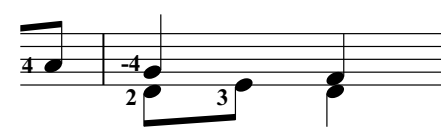
Uke. I



Uke. II



U
K
E
I
I
I



115 G 3/4CIII 1/2CI

Uke. I

Uke. II G Note 3

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

119 3/4CIII

Uke. I

Uke. II

123

Uke. I

Uke. II

127

Uke. I

Uke. II Note 4

p p p

Ukulele I

Taniec Chasydski

Ukulele I

Arranged for Two Ukuleles
by Ellen S. Whitaker

Traditional

Low G

Allegro ♩ = 104

Ukulele I

5

ו
א
ב
ג
ד
ה

11

17

A

21

25

29

33

B

37

ו
א
ב
ג
ד
ה
ו
ז

41

sfz sfz

45

sfz

49

C

m i m i m i m

Note 3

53

57

61

67

73

78

U
A
M
S
E

83 E *a m i* Note 1 3/4CIII *m i*

87 3/4CIII

א
 ב
 ג
 ד
 ה
 ו
 ז
 ח
 ט
 י
 יא
 יב
 יג
 יד
 טו
 טז
 יז
 יח
 יט
 כ
 כא
 כב
 כג
 כד
 כה
 כו
 כז
 כח
 כט
 ל
 לא
 לב
 לג
 לד
 לה
 לו
 לז
 לח
 לט
 מ
 מא
 מב
 מג
 מד
 מה
 מו
 מז
 מח
 מט
 נ
 נא
 נב
 נג
 נד
 נה
 נו
 נז
 נח
 נט
 ס
 סא
 סב
 סג
 סד
 סה
 סו
 סז
 סח
 סט
 ע
 עא
 עב
 עג
 עד
 עה
 עו
 עז
 עח
 עט
 פ
 פא
 פב
 פג
 פד
 פה
 פו
 פז
 פח
 פט
 צ
 צא
 צב
 צג
 צד
 צה
 צו
 צז
 צח
 צט
 ק
 קא
 קב
 קג
 קד
 קה
 קו
 קז
 קח
 קט
 ר
 רא
 רב
 רג
 רד
 רה
 רו
 רז
 רח
 רט
 ש
 שא
 שב
 שג
 שד
 שה
 שו
 שז
 שח
 שט
 ת
 תא
 תב
 תג
 תד
 תה
 תו
 תז
 תח
 תט

II 1/2CI *a m i p p*

91 *m*

p p p p

95

99 F

Musical notation for measures 99-102. Treble clef, key signature of two flats. Chords are marked with fingerings (0, 1, 2, 3) and dynamics (*sfz*). Bass clef shows guitar fretboard diagrams with fingerings (1, 2, 3, 0).

103

Musical notation for measures 103-106. Treble clef, key signature of two flats. Chords are marked with fingerings (0, 1, 2, 3) and dynamics (*sfz*). Bass clef shows guitar fretboard diagrams with fingerings (1, 2).

107

Musical notation for measures 107-110. Treble clef, key signature of two flats. Chords are marked with fingerings (0, 1, 2, 3) and dynamics (*sfz*). Bass clef shows guitar fretboard diagrams with fingerings (1, 2).

111

Musical notation for measures 111-114. Treble clef, key signature of two flats. Chords are marked with fingerings (0, 1, 2, 3) and dynamics (*sfz*). Bass clef shows guitar fretboard diagrams with fingerings (1, 2, 3, 0).

פ
 א
 מ
 ו
 ש

Additional musical notation for guitar, showing fretboard diagrams for measures 103-110.

115 G 3/4CIII 1/2CI

Musical notation for measures 115-118. The piece is in G major and 3/4 time. Measure 115 is marked with a boxed 'G'. The notation includes a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. Fingerings are indicated by numbers 1-4. A '3' indicates a triplet. Dynamic markings 'i p p' are present in measure 118.

119 3/4CIII

Musical notation for measures 119-122. Measure 119 is marked with a bracket. The notation includes a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. Fingerings are indicated by numbers 1-4. A '3' indicates a triplet.

123

Musical notation for measures 123-127. The notation includes a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. Fingerings are indicated by numbers 1-4. A '3' indicates a triplet.

128

Musical notation for measures 128-131. The notation includes a treble clef with a key signature of one flat and a bass clef with a key signature of two flats. Fingerings are indicated by numbers 1-5. A '3' indicates a triplet. Accents (>) are placed over notes in measures 130 and 131.

ו
א
ח
ז
ח
ז

Ukulele II

Taniec Chasydski

Ukulele II

Arranged for Two Ukuleles
by Ellen S. Whitaker

Traditional

Low G

Allegro ♩ = 104

Ukulele II

1 2 3 4

Ukulele II

1 2 3 4

5

Ukulele II

1 2 3 4

5

Ukulele II

1 2 3 4

11

Ukulele II

1 2 3 4

11

Ukulele II

1 2 3 4

17

Ukulele II

1 2 3 4

U
K
L
E
L
E
I
I

21 $\frac{3}{4}$ CIII

25

29

33 B *sfz*

37 $\frac{4}{4}$ CIII *sfz*

פ
 א
 מ
 ש
 ב
 ר
 ח

III

4CIII

41 3/4CIII

sfz *sfz*

45

sfz

۷
 ۸
 ۹
 ۱۰
 ۱۱
 ۱۲

49 3/4CIII

C

53 3/4CIII 1/2CI

m i p p

57 3/4CIII 3/4CIII

p

62

ו
א
מ
י
א
מ
י
א

67 D

i m i a m i a

i m i m

71

i

75 *m i m a*

p

79 *i m i a*

p

83

E

Note 2

p

87

ו
א
ב
ג
ד
ה
ו
ז
ח
ט
י

6

91

95

99

F

103

107

ו
א
ב
ג
ד
ה
ו
ז

111

115

G

m i m i m i m

Note 3

i a

119

123

128

Note 4

p p p

מ
י
מ
י
מ
י
מ

Full Score

Firn Di Mekhutonim Aheym

Escorting the In-laws home

(Full Score. See parts for tablature)

Arranged for Two Ukuleles
by Ellen S. Whitaker

Naftule Brandwein/Abe Schwartz

Low G

Slow Hora ♩ = 108 (ornament *ad lib*)

The musical score is arranged for two ukuleles, Ukulele I and Ukulele II, in a 3/8 time signature. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Slow Hora' with a quarter note equal to 108 beats per minute, and an ornament *ad lib*. The score is divided into three systems. The first system (measures 1-4) includes a 'Note i' box. The second system (measures 5-8) includes a section labeled 'A' and a 'Note 2' box. The third system (measures 12-15) includes sections labeled 'VIII' and 'V'. The Hebrew lyrics are written vertically in the center of the page: פִּרְנֵי דִּי מֵכְחֻטוֹנִים אֵהֵיִם. The score includes various musical notations such as triplets, slurs, and dynamic markings like *p* and *m*.

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Uke I

Uke II

16 V ② VII ③ 3/4 CVII ② ③

Uke I

Uke II

21 [B]

Uke I

Uke II

25

Uke I

Uke II

29

Uke I

Uke II

33

ウ
ケ
二
の
リ
ン
グ

37 C

Uke I *1/2*CIII

Uke II *3/4* CIII

m *i* *i* *m*

p *p* *i* *p* *p* *p*

41 VII *b* 4 3 1/

Uke I

Uke II

V

CI

45

Uke I

Uke II

49 III 3

Uke I

Uke II

Uke I

Uke II

53 *V* *p i m i* *3/4CII* *VIII* *p m i m* *V* ②-

Uke I

Uke II

57 ② *3/4 CVII*

Uke I

Uke II

61 *D* *i i i* *i* *p*

Uke I

Uke II

65 *m* *VIII* *1/2CVIII* *V*

69

Uke I

Uke II

73

Uke I

Uke II

77

Uke I

Uke II

V *p i m i*

U
M
S
U
S

①

II

m i m

V

②

81

Uke I

Uke II

VII

3/4 CVII

85 E VIII

Uke I

Uke II

89 ② ②

Uke I

Uke II

93

Uke I

Uke II

97 ③

Uke I

Uke II

Uke I 101 V *p i m i* 3/4CII VIII *p m i m* V ②-

Uke II *p a m i* *a m* ①

Uke I 105 ② 3/4 CVII ② ③

Uke II

Uke I 109 F ② 3 1

Uke II 3/4CIII ④

Uke I 113 ② -3

Uke II p p p

U
K
E
I
I
I

117 ② V

Uke I

Uke II

i m i m i i m i i

p p p p

121

Uke I

Uke II

125 *p i m i*

Uke I

Uke II

III *, m i m* V ②-

129 ② 3/4 CVII

Uke I

Uke II

133 G

Uke I

Uke II

137

Uke I

Uke II

141

Uke I

Uke II

CI

mf

CI

mf

145

Uke I

Uke II

3/4 CVII

III

149 H

Uke I $\frac{3}{4}$ CIII ③ *i i m*

Uke II $\frac{1}{2}$ CIII

153

Uke I

Uke II VIII $\flat 4$ ② $\frac{1}{2}$

157

Uke I

Uke II

161

Uke I

Uke II

165

Uke I

Uke II

p a m i a m

V p i m i 3/4CII VIII p m i m a V

169

Uke I

Uke II

173

Uke I

Uke II

I

3/4CIII

3/4 CVII

177

Uke I

Uke II

181

Uke I *p i m i m i p i m i p i*

Uke II

185

Uke I

Uke II

189

Uke I

Uke II *V p i m i*

193

Uke I

Uke II *3/4 CVII*

197 J

Uke I

Uke II

201

Uke I

Uke II

205

Uke I

Uke II

p i m i

209

Uke I

Uke II

ウ
キ
ニ
シ
タ
シ
タ
シ
タ
シ
タ

Ukulele I

Firn Di Mekhutonim Aheym

(Escorting the In-laws home)

Ukulele I

Arranged for Two Ukuleles
by Ellen S. Whitaker

Naftule Brandwein/Abe Schwartz

Low G

Slow Hora ♩ = 108 (ornament *ad lib*)

Ukulele I

פִּרְנֵי דִּי מֵכְחֻטוֹנִים אֵהַיִּם

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21 B

27

32

37 C

ו
א
ב
ג
ד

43 V

49

III

53 V *p i m i*

i m V ②

ו
 א
 ב
 ג
 ד
 ה
 ו
 ז

57 3/4 CVII

61 D

67

73

79

ו
 א
 מ
 י
 ו
 ש

V *p a m i*

VII

85 E

VIII VI

93 V

101 V *p i m i*

i m V

ו
 א
 ב
 ג
 ד
 ה
 ו
 ז

105 2

3/4 CVII

109 F

114

120

125 *p i m i* 3/4C

פ
 א
 מ
 י
 מ
 י

129

②

VII

3/4 CVII

③

②

③

②

133

G

3

4

3

3-4-3

140

3

③

m *i*

a

4

4

3

144

V

②

mf

VII

3/4 CVII

②

③

ו
א
ב
ג
ד
ה
ו
ז

149 H 3/4 CIII ③

④

p p i p p p

i i m

155

160

165

ו
 א
 מ
 ו
 ו
 ו

169

173 $\frac{3}{4}$ CIII

177

181 *p*

ו
א
ב
ג
ד
ה

185

189

193

197

J

V *p* a m i 3/4CII
a

ו
א
מ
י
א

203

208

ו
א
ב
ג
ד
ה
ו
ז
ח
ט
י
כ
ל
מ
נ
ס
ע
פ
צ
ק
ר
ש
ת

3/4CII



21 B

T
A
B

28

T
A
B

32

T
A
B

ט
א
ב
ג
ד
ה
ו
ז

37 C 3/4 CIII

T
A
B

43

CI

49

V p a m i

55

a m

CI

61

D

1/2CIII

viii 4

1/2CVIII

ו
א
ב
ג
ד
ה
ו
ז
ח
ט
י
יא
יב
יג
יד
טו
טז
יז
יח
יט
כ
כא
כב
כג
כד
כה
כו
כז
כח
כט
ל
לא
לב
לג
לד
לה
לו
לז
לח
לט
מ
מא
מב
מג
מד
מה
מו
מז
מח
מט
נ
נא
נב
נג
נד
נה
נו
נז
נח
נט
ס
סא
סב
סג
סד
סה
סו
סז
סח
סט
ע
עא
עב
עג
עד
עה
עו
עז
עח
עט
פ
פא
פב
פג
פד
פה
פו
פז
פח
פט
צ
צא
צב
צג
צד
צה
צו
צז
צח
צט
ק
קא
קב
קג
קד
קה
קו
קז
קח
קט
ר
רא
רב
רג
רד
רה
רו
רז
רח
רט
ש
שא
שב
שג
שד
שה
שו
שז
שח
שט
ת
תא
תב
תג
תד
תה
תו
תז
תח
תט

67 V

73

III

77 V *p i m i* 3

i m V ②

ו
 א
 ב
 ג
 ד
 ה
 ו
 ז

81 3/4 CVII

85 E

89

95

101

ע
א
ח
ו
ח
ע

105

Musical score for measures 105-108. Treble clef, key signature of two flats. Bass clef with T and B strings. Includes fingerings and slurs.

109 [F] 3/4CIII

Musical score for measures 109-112. Treble clef, key signature of two flats. Bass clef with T and B strings. Includes a box around the letter 'F' and a circled '4'.

Musical score for measures 109-112, right-hand part.

113

Musical score for measures 113-116. Treble clef, key signature of two flats. Bass clef with T and B strings. Includes a 'p' dynamic marking.

Musical score for measures 113-116, right-hand part.

117

Musical score for measures 117-120. Treble clef, key signature of two flats. Bass clef with T and B strings. Includes 'p' and 'i' dynamic markings.

ו
א
ב
ג
ד
ה
ו
ז
ח
ט
י
יא
יב
יג
יד
טו
טז
יז
יח
יט
כ

121

125

129

133 G

II

۷
 ۸
 ۹
 ۱۰
 ۱۱
 ۱۲

139 CI

Musical notation for measures 139-143. Treble clef, key signature of two flats. Bass clef with T, A, B strings. Includes fingering numbers and a 'CI' label.

144 CI

mf

Musical notation for measures 144-148. Treble clef, key signature of two flats. Bass clef with T, A, B strings. Includes fingering numbers and a 'CI' label.

ו
א
ב
ג
ד
ה
ו
ז

III

Musical notation for measures 149-154. Treble clef, key signature of two flats. Bass clef with T, A, B strings. Includes fingering numbers and a 'III' label.

149 H

1/2CIII

Musical notation for measures 149-154. Treble clef, key signature of two flats. Bass clef with T, A, B strings. Includes fingering numbers and a 'H' label.

1/2CVIII

Musical notation for measures 149-154. Treble clef, key signature of two flats. Bass clef with T, A, B strings. Includes fingering numbers and a '1/2CVIII' label.

155 V

Musical notation for measures 155-160. Treble clef, key signature of two flats. Bass clef with T, A, B strings. Includes fingering numbers and a 'V' label.

161

165

V *p i m i*

i m a V

169

3/4 CVII

173

I

ו
א
ב
ג
ד
ה
ו
ז
ח
ט
י
כ
ל
מ
נ
ס
ע
פ
צ

180

186

3 V p i m i

190 3/4 CII

m a V

ו
א
ח
י
ח
ש

193 3/4 CVII

197 J

T
A
B

203

T
A
B

m i 3/4CII

207

T
A
B

210

T
A
B

ו
 א
 ב
 ג
 ד
 ה
 ו
 ז

APPENDIX I

A BRIEF MUSIC THEORY LESSON: ABOUT THE SCALES USED IN JEWISH MUSIC

In an effort to describe what makes Jewish music sound Jewish, a discussion of the scales from which the melodies are created, and the way those scales 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 this short theory discussion will nonetheless serve to satisfy some degree of curiosity while igniting an interest in further study. Please consult the *Glossary* if you are unfamiliar with any terms used in this Appendix.

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 East and the way they appear in the West. This is due to the way

octave is divided. In the East, the octave is divided into 24 quarter-tones whereas in the West, it is divided into just 12 semitones. The smallest interval you will find in this book is the semitone, which is the smallest interval it is possible to play on a ukulele.

The scales are based on combinations of tetrachords. The musical phrases or motives from which the tunes are constructed derive their character from the tendencies inherent in the tetrachords upon which they are based.

The four basic scale patterns one finds most often, as we see them in Jewish music (using the 12-semitone system) are as follows:

MAGEN AVOT

in a scale: D-E-F-G-A-Bb-C-D

in semitones: 2-1-2-2-1-2-2

ADONAI MALAKH

in a scale: (C-D)-E-F-G-A-Bb-C-D-Eb

in semitones: (2-2)-1-2-2-1-2-2-1

VIDDUI

in a scale: F-G-A-Bb-C-D-E-F

in semitones: 2-2-1-2-2-2-1

AHAVA RABBAH

in a scale: E-F-G#-A-B-C-D-E

in semitones: 1-3-1-2-1-2-2

You will notice that many of the pieces in this book appear to be in minor keys, but the “minor” scale is not used in

the ways we typically find in contemporary Western music, and sometimes the key signature is not what would be expected based which note is the tonic, or “final.”

The natural (unaltered) form of the minor scale is called Aeolian mode in music theory classes, as it is one of the seven medieval “church” modes to which all music students are introduced.

In Jewish music, a scale called the *Magen Avot* shares the same pattern of half steps and whole steps as the natural minor mode. However, the way the scale is utilized distinguishes it from the natural minor scale.

The *Magen Avot* mode has been heard in Jewish music since ancient times and is the most frequently encountered mode in folksong, instrumental music and *nigunim* (textless vocal music, usually of Chassidic tradition). It is found in nearly 50% of the music in those genres (Beregovski, 17). It is also heard in Synagogue song and is called the “*yishtabakh*” mode from the first word of a prayer that is sung in this mode.

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 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 used in *hypo* form.

Actually, in most Western music, the minor scale is not used in its natural form, either. Instead, the 7th note of the scale is raised half a step within the V chord to provide a “leading tone,” pulling the V chord more strongly toward the I chord. This is called the harmonic form of the minor scale because creating a strong harmonic movement from the V chord to the I chord is the reason scale degree 7 is raised.

The *Magen Avot* scale is never altered in this way, but the harmonic form of the minor is sometimes used to harmonize melodies in *Magen Avot* mode.

In our Western major-minor system of tonality, the minor scale is often used in “melodic form” where scale degree 6, in addition to scale degree 7, is raised by a half step. When a melodic line is moving upward toward the tonic from scale degree 6 through the raised 7th scale degree, then scale degree 6 is raised also. Otherwise, a leap of a step-and-a-half (augmented second) would exist between the 6th and 7th degree. Since the largest

interval found in the scales of the Western major-minor system of tonality is a whole step (two semitones), scale degree 6 is raised to reduce the augmented second to just a whole step. Conversely, the *Magen Avot* scale is never altered in this way, again distinguishing it from our “minor” scale.

The “melodic form of the minor” is so-called because it is the ascending melodic movement that makes it “necessary” to raise scale degree 6 when scale degree 7 is raised. Of course, this is only “necessary” if one wants to avoid the melodic augmented 2nd. This author finds the melodic augmented 2nd, situated between two semitones, to be one of the most beautiful sounds ever created by humans.

In many traditional Jewish tunes, you will hear that melodic augmented second - most frequently in tunes that use the *Ahava Rabbah* scale. Looking at the first tetrachord of that scale (E-F-G#-A), we find an augmented second (F-G#) situated between two semitones. We also find this exact arrangement of intervals in the second tetrachord of the harmonic minor scale — which can be thought of as the fourth mode of the *Ahava Rabbah* scale. That is to say that if you start on scale degree 4 of the *Ahava Rabbah* scale and use all the same notes, the resulting

scale will be the pattern of intervals that form the harmonic minor scale.

The V chord in the *Ahava Rabbah* scale is a diminished triad and cannot function as the dominant, so that responsibility falls to the subdominant. So, scale degree 4 and the IV chord are very important in *Ahava Rabbah* mode and modulations to the fourth mode (harmonic minor mode) are common.

The *Ahava Rabbah* scale is commonly called “the Jewish scale,” as though there were only one. Interesting to note however, is that it has a much shorter history in Jewish music than the *Adonai Malakh* and the *Magen Avot* scales. According to Abraham Z. 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. It is known as the *Ahava Rabbah* or *Freygish* scale when used in Hebrew prayer or Klezmer music, respectively. In Turkish or Arabic music, it is known as the *Hijaz* scale. It is also known as the *Spanish*

Phrygian scale and is frequently used in flamenco music. It is sometimes referred to as the *Phrygian dominant* scale. The only difference between the medieval Phrygian scale and the *Phrygian dominant* is that the interval from the tonic to the third degree is minor in the former and major in the latter. As a result, the seventh chord formed on the tonic of the *Phrygian dominant* (*Ahava Rabbah*) is a dominant 7th chord.

The *Ahava Rabbah* scale is heard most often in the music of Eastern European Jews. It is the most frequently encountered mode in Chassidic *nigunim* and is also often found in Klezmer music, folk tunes and Synagogue song. The scale is generally heard in music that expresses strong emotion. The character of the scale, often described as poignant, is primarily due to the melodic augmented second framed by the semitones before and after it.

The *Viddui* (confessions) scale is used by the Ashkenazim in penitential prayers and “uses its major cast to affirm truth and the redemptive opportunities provided by genuine repentance.” (Edelman, 31) It is also found in a small proportion of the folk repertoire (song and instrumental) and a bit more often in *nigunim* (Beregovki, 17).

The *Viddui* scale is identical to our major scale except in the way it is used. Melodies in this mode rarely rise above the fifth or sixth degree. The leading tone is not used. This gives the songs a more serious and dignified mood than would be felt if the leading tone were used as we invariably do in “major” mode.

The *Adonai Malakh* scale is used in a large proportion of Synagogue song, primarily prayers of thanksgiving and praise. Due to European influence, two notes were added below the tonic giving it a major feeling in some melodies. The scale is unusual in that the tonic (E in the table above) is a half step lower when it returns in its “octave.” Melodies in this mode are seldom harmonized. The lack of a perfect octave from the tonic is only one of the obstacles to diatonic harmonization. Another important obstacle is that the tonic triad contains a diminished fifth (E--Bb) instead of a perfect fifth. So, it is a dissonant chord which can not serve as a chord of repose as a tonic chord should. A third difficulty arises as a consequence of the minor second (E-F), making the V chord a diminished triad.

The harmonic form of the minor -- in addition to serving as accompaniment for melodies in the *Magen Avot* mode, or functioning as a destination for modulation in pieces

written in the *Ahava Rabbah* mode, is found in its own right in a fair number of Jewish melodies. The scale yields similar melodic material to the *Ahava Rabbah* mode because the first tetrachord of the *Ahava Rabbah* scale is the second tetrachord of the harmonic minor.

The *Mixolydian mode* also appears from time to time in traditional Jewish music 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 *Viddui* mode, the *Mixolydian* pattern of intervals in semitones is: 2--2--1--2--2--1--2. Beginning on *F*, this pattern yields the following scale: F-G-A-Bb-C-D-Eb-F.

One last scale bears mentioning and that is the “**altered Dorian**,” a scale that Moshe Beregovski named as such. It is found in about 12-13% of song and instrumental music and in only about 3% of *nigunim*. (Beregovski, 16) The *altered Dorian* 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.

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 scales with a major seventh and, when such a scale is used, the leading tone relationship between the seventh degree and tonic is not usually found in the melody. Instead, the tonic is generally approached by leap or from above.

Another distinguishing characteristic is that the augmented second is considered a normal diatonic melodic interval, rather than a gaping hole that needs filling. No fewer than three scales are used in which the melodic augmented second plays an important role (the *Ahava Rabbah*, the harmonic minor, and the “altered Dorian”).

In addition, in traditional Jewish music, the fourth degree is frequently used as the “dominant.” This is true not only in its role within melodies and their harmonization (e.g. plagal cadences), but also as it influences which keys are chosen for modulations. Modulations to keys related by fourths instead of fifths are common. The frequent use of the fourth degree as dominant is in large measure due to the influence of the tetrachordal nature in the ancient Synagogue melodies.

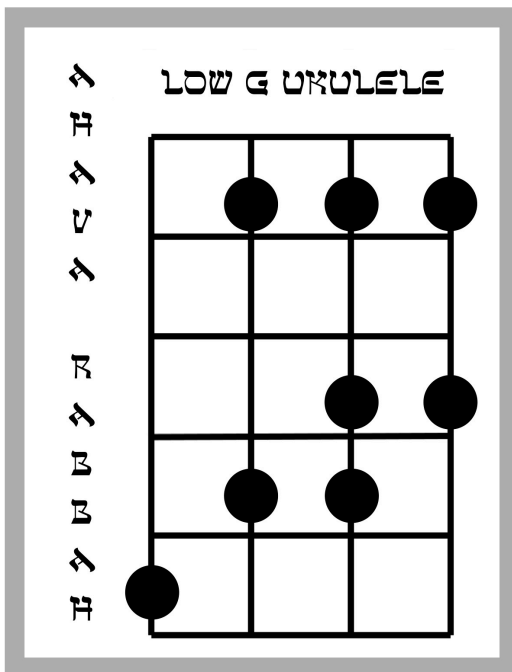
The scales, and the way they are used, are only part of what unifies and distinguishes Jewish music, but they are an interesting and an important part.

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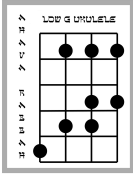


APPENDIX II

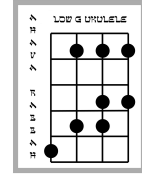
SCALES USED IN THE MELODIES IN THIS BOOK

The scales listed below apply to the melodies together with 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 in such cases, I have separated the melody and accompaniment scales. This is 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.

<u>Name of Piece</u>	<u>Scale(s) used</u>
Adonai S'fatai	Magen Avot
Araber Tanz	Ahava Rabbah
Avinu Malkenu	Ahava Rabbah
Chanukah O' Chanukah	Magen Avot (no 6th or 7th degree used)
Taniec Chasydski	Magen Avot (with harmonic minor in the harmony). Emphasis on the subdominant in the second and fourth of the fourth sections. Modulation to the mediant Viddui in the 3rd section (no scale degree 6 or 7 in the Viddui section, which is common in Viddui)
Dona Dona	Magen Avot (harmonic minor in accompaniment). Brief tonicization of relative major in first and third phrases of the refrain
Firm Di Mekhutanim Aheym	Ahava Robbah with tonicization of the subdominant.



APPENDIX III: 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 semitones 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 semitones in size, and are in fact comprised of the very same notes, spelled differently (enharmonic equivalents), they would function differently in the music.

awkward string crossing — when alternating between the *i* and *m* fingers in a melodic passage it is most comfortable, when moving from one string to another, if the *i* finger is on the string that is higher (closer to the sky). So, if you are moving from the first string to the second, it would be ideal to play the first string with *m* and the second string with *i*. To do it the other way around, the *m* finger has to “back up” in order to play the second string and it feels awkward. Less awkward, but not ideal is when the *i* finger has to reach down beyond the string the *m* finger just played. When mapping out right hand fingering, if awkward string crossings are unavoidable, we prefer the *i* finger to reach down rather than the *m* finger reaching back.

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.

glissando — A manner of sounding a note by means of sliding on the same string from the previous note. In this collection, *glissando* is indicated with a line drawn between the two note heads, together with a ligature (slur) mark. Do not articulate the second note with the right hand. Keep the left hand finger firmly on the string as you slide quickly from one note to the other. The articulation of the second note will be made as your third finger arrives at its fret. Notes between the two written notes will be heard as you slide. See “*portamento*” for the description of a related, but different, articulation which is indicated with a line drawn between finger numbers rather than between note heads.

guide finger — a left hand finger that remains lightly in contact with a string during a position change. Usually, this opportunity arises when two successive notes are played by the same finger, on the same string, but in different positions, so the finger never has to leave the string, but simply relaxes and glides lightly along the string to its new note. It is also possible to create guide fingers by lightly placing an available finger on the string it will be playing in the new position before the position change.

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.

Hora — *A hora is a slow Romanian-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.*

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).

Klezmer — *Klezmer music is a traditional music of Eastern 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 *klezmorim* 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*, included in this collection, 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. But, fortunately, since the mid-1970s, there has been a tremendous revival of the old music by talented new *klezmerim* from all over the world.

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.

pivot finger — a finger of the left hand that remains in place on the fretboard, holding the same note, as other fingers get added or taken away.

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.

portamento — an audible guide finger. Keep pressure on the string as you slide up to the second note. Articulate the second note with your right hand finger after you arrive on it. The right hand may articulate the note a bit late, if you'd like.. We would therefore hear the second note twice, the first is essentially a grace note embellishment. *Portamento* is an effective expressive technique.

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 — half step, 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.

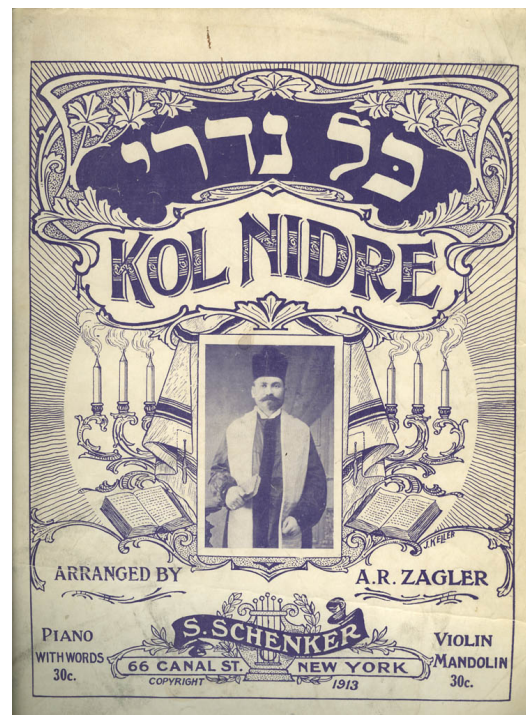
tetrachord — usually refers to the first or second half of an octave scale. In ancient Greek music, the term was used to describe a four-note scale comprised of two descending whole tones followed by a descending semitone, e.g. E - D - C - B. In contrast, the medieval tetrachord was arranged in ascending 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.

timbre — tonal color or quality. Some words used to describe various timbres in music include warm, bright, dark, rich, thin, metallic, etc.

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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Chusen Kale gute Nacht postcard.png

A 1902 postcard showing a scene from a traditional Eastern European Jewish wedding. It is captioned Chusen Kale, gute Nacht! (Bride and groom, good night!). It shows the bride and groom being led out of a large hall where dancing is still happening in the background.

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Photograph of three Jewish resistance couriers, all using Christian Polish identities, Tema Schneiderman, Bela Yaari Hazan and Lonka Korzybrodska, taken at a Gestapo Christmas party in Grodno in December 1941

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Photo on page 132:

Jewish musicians of Rohatyn (west Ukraine).

Jewish musicians (Faust family) from Rohatyn (modern western Ukraine). Klezmerim (Klezmers), 1912., antique photo. This work is in the public domain in its country of origin and other countries and areas where the copyright term is the author's life plus 70 years or fewer.

Image on pages 149 and 152.

Ukulele Fretboard Diagram of Ahava Rabbah Scale.

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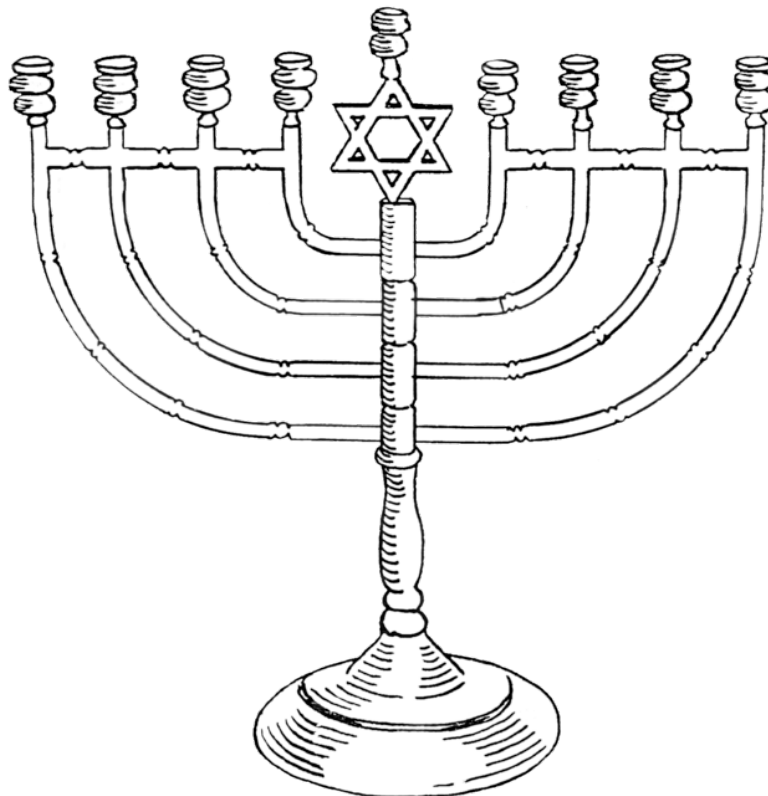
Image on Page 158:

Sheet music- Kol Nidre (4991049347).jpg bb

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ABOUT THE AUTHOR

Ellen Whitaker is a guitar teacher, ukulele teacher, arranger and composer. She began teaching herself to play the guitar at nine years of age and studied classical guitar from the age of 12 with various teachers.

She began her formal study of music theory at City College of San Francisco, and went on to earn a BA in Music from Mills College and an MA in Music Theory from the University of California at Santa Barbara.

Whitaker has been teaching classical guitar since 1981 and ukulele since 2015. While at UCSB, she taught undergraduate classes in music fundamentals, advanced theory and composition.

Other publications by Whitaker can be previewed at the author's website and include:

- *Jewish Traditions for Classical and Fingerstyle Guitar*
- *Music for Classical and Fingerstyle Ukulele - Low G*
- *More Music for Classical and Fingerstyle Ukulele - Low G*
- *Music for Baritone Ukulele: Classical and Fingerstyle*
- *More Music for Baritone Ukulele*
- *Christmas Music for Solo Baritone Ukulele*
- *Christmas Music for Ukulele: Low G*
- *Only Easy Music for Baritone Ukulele*
- *Only Easy Music for Ukulele: Low G*
- *Celtic Music for Baritone Ukulele*
- *Celtic Music for Ukulele - Low G*

In addition, she has written original repertoire pieces and studies (for both guitar and ukulele), as well as original pieces for various chamber ensembles.

Whitaker's home and studio are located in Durham, NC.

Author's website: EllenWhitakerGuitar.com

