

## A FEW NOTES AND OBSERVATIONS ON THE THEORY AND PERFORMANCE OF KLEZMER MUSIC

BY PETE SOKOLOW


*Klezmer* music was originally an eastern European folk genre, heavily influenced by other existing native folk genres endemic to that area, i.e. Roumanian, Russian, Polish, Ukranian, Hungarian, Bulgarian, with a strong dose of Gypsy. What makes this music particularly individual is that it was filtered through Jewish ears and consciousness. The tradition of the *khazn* (cantor) and the *nigun* was practically inborn for the Jewish musician, a personage growing up in an ethnically segregated, religion-centered society. It must also be remembered that we are dealing, in essence, with utilitarian, dance-oriented music. Urbanity and sophistication did, indeed, begin to appear in *klezmer* music by the late 19th and early to mid-20th centuries, aided in no small measure by the development of the phonograph record, but equally by urbanization, as large numbers of "shtetl" Jews, including many *klezmorim*, moved to the cities, both in Europe and America. The resulting contact with concert music, European theater and salon music, and American ragtime/jazz and popular song, gave polish and some smoothness to the old folk style, and formed, for better or worse, a kind of second and third-generation *klezmer* music for a more modern era.

We will be looking at *klezmer* music, both earlier and later, from several aspects—dance forms, scales, harmonies, rhythmic patterns, instrument functions—emphasizing accepted performance practices, as gathered from the study of old phonograph recordings and "on-the-job training" received from older *klezmer* performers.

### DANCE FORMS

#### The *Bulgar*, or *Freylekhs*

A lively circle dance, played at moderate to bright tempo. The rhythmic peculiarity that gives the *bulgar* its "lift" is its 8/8 meter, composed of two groups of 3 and one group of 2;  $\underline{123} \underline{123} \underline{12}$  which adds up to eight 8ths, the equivalent in time to one 4/4 measure, or

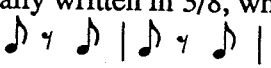
two measures in 2/4 meter. The most basic *bulgar* (*freylekhs*) beat is: 

While the drummer plays this rhythm and its variations, the piano/accordion and bass play a duple "oom-pah" beat; the resulting tension gives the *Bulgar* its individuality. Examples: "Shtiler *Bulgar*", "Varshaver *Freylekhs*", "Kiever", "Odesser", "Heyser" *Bulgars*, "A *Nakht* in *Gan Eyd*n", "Bb *Minor Bulgar*" by Dave Tarras, "Dovid *Shpil Es Nokh Amol*".

#### The *Khosidl*

A slower dance in duple meter (2/4 or 4/4), in which the melody moves slowly enough to invite embellishment by clarinet, violin, or flute to a greater degree than allowed by the brighter *Freylekhs* tempo. Examples: "Reb Dovid's *Nigun*", "Baym Rebe's *Sude*", "Oi *Tate*", "Ot *Azoi*". Some specialty dances, such as "Patsh *Tantz*" and "Broyges *Tantz*", can also be included in this category.


#### The *Hora*, or *Zhok*

A slow Rumanian-style piece in triple meter, usually written in 3/8, whose rhythm is distinctive because of the lack of a second beat. It is played  $\frac{3}{8}$   etc. 1\_3 1\_3 etc. The

*Hora* also invites virtuostic ornamentation due to its slow tempo. Examples: "Kandel *Hora*", "Hora Mit *Tzibeles*", "Gasn *Nigun*", "Nokh A *Glezel Vayn*", "Firn Di *Mekhutonim Aheim*".

#### The *Terkish*

A quasi-Oriental piece in duple meter, slow-moderate in tempo, using a Habanera-like rhythm.

$\frac{4}{4}$   etc.

This form was a specialty of the great clarinetist Naftule Brandwein, and is represented here by: "Terkishe *Yale V'yovo Tantz*", "Arabische *Tantz*", "Terk in *America*", and "Yid In *Yerushalayim*", all Brandwein pieces.

### The *Sher*

A set dance, similar in steps to the Virginia Reel. It is played in duple meter, usually written in 2/4, at a moderate tempo, between a *khosidl* and a *bulgar*. The drummer plays the 8/8 I rhythm at the slower tempo for the *sher*. (Example: "Russian Sher #5"), Shloimke Beckerman's "Galitsyaner Tantz", which is slower than a *bulgar*, is performed in the style of a *sher*.

### The *Doina*

A rhapsodic, ametrical fantasy, often improvised, which served as a showpiece for clarinetists, violinists, mandolinists, flutists, cymbolists, accordionists, trumpeters- even xylophone and banjo doinas exist. The ensemble sustains chords while the soloist articulates. Chord changes are indicated by the soloist as the piece progresses. Usually, the *doina* is the first piece in a three-part suite that includes a *doina*, a *hora* (*zhok*), and a *bulgar* (*freylekhs*) or *khosidl*. *Klezmer* bands have also been called upon to play waltzes and mazurkas (both in 3/4 meter), polkas (2/4), tangos (4/4) European military marches (2/4 and 6/8), and popular pieces from the Yiddish theatre, often in fox-trot, waltz, tango, and even rhumba rhythms.

### A Word or Two on Improvisation

It has lately become fashionable to associate *klezmer* music with jazz. Writers talk of flights of fancy, soaring emotional/creative heights, etc. Let it be stated here that we are operating in a highly proscribed, somewhat narrow musical milieu with a set vocabulary and phraseology. I would compare *klezmer* music only with the very earliest post-ragtime New Orleans/ Dixieland of the King Oliver/Original Dixieland Jazz Band stripe- an ensemble based style in which "soloing" goes on while everybody is playing, or an occasional, very short "break". The sort of chord-based improvisation endemic to later jazz is non-existent here. The *klezmer* is expected to embellish the melody in a tasteful, artistic manner; even in the case of the *doina*, the player must adhere to stringent idiomatic strictures. While it is true that a given piece may originally have been improvised, once the piece is "set", improvising is out.

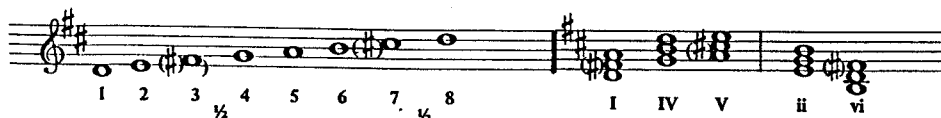
### MELODIC AND HARMONIC MODES

Five modes encompass the great majority of traditional *klezmer* tunes. We'll briefly examine each of them separately, beginning with the major and minor modes familiar to all students of western art music. All of the five modes presented here appear with a D as the tonic pitch, for the purpose of easier comparison of their distinctive intervallic structures. The reader should understand that all of these modes are transposable; any mode can begin on any pitch. It is the pattern of whole and half steps, not the starting note, that defines the mode.

#### Major

This mode needs little explanation. The half steps fall between the 3rd and 4th degree, and the 7th and 8th degree. The half step between the 7th and 8th degree is especially important in the Western music system. It provides the mode with a "leading tone", the seventh note, which has a strong melodic tendency to pull toward the upper tonic note. It also means that the dominant (V) chord will be major, since the third of this chord is the raised "leading tone". These features are crucial in defining tonality or "key".

Notice that all the primary chords: tonic (I), subdominant (IV), and dominant (V) are major in the major mode. The secondary chords ii and vi, which are minor, are used as variants for the primary chords, especially in the internal sections of a tune, where the emphasis may temporarily shift away from the primary key of the tune towards a related key.



#### Minor

The primary difference between the major and minor modes lies in the position of the 3rd degree of the scale. In the minor, the half step falls between 2 and 3. In the upper half of the scale, some variation occurs according to one of the three forms of the minor: natural, harmonic and melodic.

The natural minor has no alterations away from its usual whole and half step pattern; in D, it would run as follows: D E F G A B $\flat$  C D. The harmonic minor, which is most common in music of the tonal period (about 1600-1900), raises the C to C#, in order to obtain that important leading tone and the major quality in the dominant chord. The melodic minor scale further alters the basic minor interval pattern in order to "correct" the large interval of the augmented second which occurs when the 7th degree is raised to C#; the 6th degree becomes B $\natural$ . This correction is deemed necessary in Western usage when the scale is used in a certain melodic passage. In such contexts, the augmented second might be regarded as awkward. The Harmonic minor is almost universally used in *klezmer* music. The tonic (i) and subdominant (iv) chords are minor, and the dominant, as we have already seen, is major, due to the chromatic alterations of the basic scale.

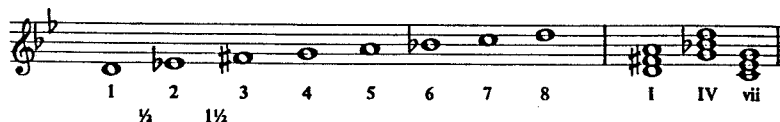


The remaining three modes are those which are specifically characteristic of Ashkenazic and other Eastern European music. A.Z. Idelsohn in his "Jewish Music in its Historical Development" has named these cantorial modes according to the first words of the prayers in which they appear: *Ahava Raba* ("Great Love"), *Mi Sheberakh* ("He Who Blesses") and *Adonoi Molokh* ("The Lord is King"). The Idelsohn nomenclature will be used in the interest of clarity.

### AHAVA RABA

This mode is commonly known as *freygish* among modern *klezmer* musicians; this probably is an adaptation of the Greek word *phrygian*, which denotes a mode with a half step between the fifth and sixth notes.[1] The *Ahava Raba* mode varies from the *phrygian* in that the third is major creating a wide interval of one and a half steps between the second and third. The seventh may be minor or major according to the melody. For reasons of convenience, pieces in this mode are usually written in the key of the subdominant minor (iv), because most of the notes fall into that signature. The tonic (I) chord is major and the subdominant (iv) is minor. The chord that is usually used in cadences in place of the dominant is the chord of the minor seventh, a whole step below the tonic, which is a minor triad. The *Ahava Raba* mode is referred to in Moshe Bergovski's "Old Yiddish Folk Songs" as "altered Phrygian", for reasons stated above.

A form of the *Ahava Raba* mode is in wide use in the Arab world and in non-Jewish Eastern Europe. Its Arabic counterpart travels under the name "Hijaz", with several spellings of the word.



### MISHEBERAKH

This mode like *Ahava Raba*, is characterized by the presence of an augmented second, this time between the 3rd and 4th degree of the scale; the 6th degree is natural and not flatted. This minor-like configuration in the first three notes and the natural 6th degree likens *Misheberakh* to the Dorian mode of medieval church usage. *Misheberakh* consequently is known as "altered Dorian", notably in the writings of Bergovski. Because this mode is widespread in the Ukraine [2] it is also sometimes called "Ukrainian Dorian." Idelsohn notes that the mode is not very prominent in Jewish usage, except in the prayers *Misheberakh* and *Ov Horakhamim*: this would seem to imply that the use of the mode in *klezmer* and other Yiddish folk music is probably strongest in areas where non-Jewish usage reinforces it. Slobin, on the other hand, infers that the most frequent occurrence of the mode is in the area of heavy Jewish population [3] that is, in Rumania and the Ukraine.

*Misheberakh* presents interesting problems and possibilities of harmonization, because of its raised 4th degree. First, there can be no "normal" subdominant in the functional sense, which is built on the 4th. In the Rumanian usage, and particularly in the frequent use of this mode for the Rumanian *doina*, the major II chord is often used in this subdominant-like function. In later American settings, a diminished chord with a distinctive "bluesy" sonority is generated on the tonic

1. The "Greek" modes in use for medieval plainsong were themselves not really Greek. They were theoretical extrapolations of what was believed by medieval theorists to be ancient Greek usage, and bore little if any resemblance to the supposed original. 2. Idelsohn, op. cit. pg. 184-190 3. Slobin, "Tenement Songs", pg. 185.

chord, using the 1st, 3rd, and 4th degrees of the scale. (in D: using D, F, and Ab as the enharmonic equivalent of G#). Very often, the passages in the *Misheberakh* mode are harmonized only with the tonic minor chord, allowing the 4th, 6th and 7th notes to act as passing tones, or making the triad a four note minor 7th or added 6th chord. A less frequent harmonization uses the major II triad to lead the V minor (Example: "Odessa Bulgar")



### ADONOI MOLOKH

The scale of this mode follows the medieval mode known as *mixolydian*. It is essentially a major scale, except for the 7th note, which is a minor interval a whole step below the tonic. The I and IV chords are consequently major, and the V should be minor. For some reason, in virtually all known pieces in the *Adonoi Molokh* mode, a major V chord is used, and a major leading tone 7th is used below the 1 tonic (Examples: "Der Shtiler Bulgar", "Baym Rebn in Palestina")



### HARMONIC PHRASE STRUCTURE

Within a given *klezmer* piece, there are usually two, three, or four individual sections. Often there will be a related key change from section A to B, or B to C or C to D, as follows: If section A is in minor, section B or C may go to the RELATIVE MAJOR, the major key a minor third above the tonic (Rel. Maj. of D min.=Fmaj.) Conversely, if the piece starts in major, the move would be to the RELATIVE MINOR, the minor key a minor 3rd below the tonic (Rel. Min. of F maj.=D min.) If section A is in *Ahava Raba*, the usual transition is to the IV (Subdom.) Minor (E *Ahava Raba*—A min., D *Ahava Raba*—G min.) A subsequent change could be to the dominant (VII Min.) (In E *Ahava Raba*—D min., in D *Ahava Raba*—C min.) Clarinetist Dave Tarras favored alternating sections in major and minor, or vice-versa, in the same key (C major-C minor, or C minor-C major).

A problem arises in the harmonization of "Eastern" (i.e. "Oriental") melodies in Western harmony. Hungarian and Gypsy musicians tended to use transitional chords, such as diminished triads and sevenths, ii and vi minor chords and secondary dominants, whereas early *klezmer* recordings show a simpler, more basic concept which allows the raised fourths, major sixths and minor sevenths to act as passing tones over a basic tonic or dominant chord.

#### Odessa Bulgarish- (as recorded)



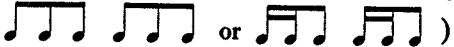
#### Odessa Bulgarish- (altered harmonics)



Second generation American *klezmerim* have usually followed the Hungarian and American dance-band practice of using secondary chords and chromatic counter melodies; third generation performers generally prefer the simpler, older approach.

There are also a few common changes that do not fit the "normal" patterns. The *Ahava Raba* can go to Subdom. MAJOR, then to Subdom. Minor (Ex. E Fr.-A Maj.-A min). This "major-minor" scheme often appears in Min.-Rel. Maj.-Subdom. Maj.-Subdom. Min. (In D min: D min., F maj. G maj., G min.). An even spicier version of this progression appears in the 3/8 Hora, the "Gasn Nigun". The chords to the second half of section A of the "Gasn Nigun" read: F maj., F min., G maj., F maj. C min., D min. The minor of the relative major (F min.) and an *Ahava Raba* dominant are superimposed on this D minor melody. In all cases, careful listening will bring familiarity with basic harmonic patterns; remember that, CHORDS FOLLOW MELODY. In very few cases in this book, harmonics were substituted where the recorded performances showed errors on the part of supporting players.

#### SOME TIPS ON MELODIC/RHYTHMIC INTERPRETATION

Eighth notes are phrased evenly- "legit", not jazz. Dotted eighth-sixteenth rhythms likewise- long on the dotted eighth, very short on the sixteenth. The repeated eighth-note triplet figures so common in this style are usually phrased somewhere between true, even triplets and two sixteenths and an eighth: 

Articulation leans toward a more staccato, less legato approach; alternating tongued and slurred passages are fairly common. Trills are always very rapid. Long-held notes are often "bent"- hit on pitch, slightly flatted (NEVER raised), and brought back to pitch. There are also a number of "stock" phrases which are used to fill in on long notes or "pickups"- triplet figures, broken chords/arpeggios, glissandos, repeated notes, etc. Many of these can be found as part of the actual piece.



The standard ending for all *klezmer* pieces is a chromatic run, or glissando, into a three note 1-5-1 pattern. The player substitutes the run or glissando for the penultimate measure; the 1-5-1 may be three short notes, or short note-rest, short note-rest, long note.



Chords are I (major or minor), V major, I (major or minor.) Even the *I Zhok* uses this ending in 2/4; the *Terkish* uses it in 4/4.

In all melodic variation in klezmer style, **THE MELODY COMES FIRST!!** The *dreydlekh* (ornamental turns) decorate the melody, **NOT VICE-VERSA**. There is always the tendency for the inexperienced player to try to "throw in the kitchen sink" in trying for authenticity, or Nirvana, or whatever; this gives a flashy, shallow performance. Dig into the **MUSIC** and strive for **ARTISTRY**. Further hints will appear in the sections on instrumental function.

## INSTRUMENTAL FUNCTIONS

We will group instruments in three categories: Melodic (Lead), HARMONIC SUPPORT, and Rhythm/Chord.

### Category A: Melodic (Lead)

Violin, Clarinet, Flute/Piccolo, Trumpet, Mandolin, Xylophone, Sop. Sax., Concertina.

### Category B: Harmonic Support

Alto, Tenor, Baritone Saxophones; Trombone, Mellophone, French Horn, Alto, Baritone Horn; Viola, Cello, and 2nd or 3rd of any Melodic instrument, if there are more than one in band.

### Category C: Rhythm/Chord

Piano, Accordion (incl. Bayan), Electric Keyboard, Guitar, Banjo, Bass (Upright or Electric), Tuba, Cymbalom (Tsimbl), Dulcimer, Autoharp, Drums, Percussion.

While it is common that support and rhythm instruments play melody at times, a good rule of thumb is "Form Follows Function". The higher-pitched instruments, in general, were designed to play melody, and the lower-pitched instruments to support them in the ensemble. A trombone solo is desirable and beautiful, but trombone melody/clarinet harmony sounds unnatural in a normal context; such role reversal is very effective at times for contrast, but not as the basic ensemble sound. In the case of two equals, such as clarinet and violin or alto/tenor sax and trombone, the rule is "mix and match", i.e. alternate lead and harmony, or unison in octaves, a very effective device which obviates intonation problems common in much unison playing, especially between clarinet, violin, flute, and trumpet.

## HINTS FOR ENSEMBLE PLAYING

### Melodic (Lead):

The trumpet stays closest to the actual melody. Occasional finger trills, repeatedly tongued notes, and the standard neighboring-tone appoggiaturas are all that is called for. Some first and second-generation players used a Ziggy Elman/Harry James tone, with wide vibrato and half-valve glissandos, to imply a Jewish inflection; the earlier players used a classical/concert band approach which suits the ensemble better. Use gimmicks sparingly, if at all. Trumpeters will have to transpose parts written in "concert" (C instrument) pitch up one tone for Bb trumpet.

The flute used in Europe was the wooden variety, which has a hollow, round, rather edge-less tone. Players relied on finger trills and tonal variation-hollow (deep) or shallow (bright). Today's metal flutes are far brighter in tone and project better, but lack the ethereal quality of wooden models. Today's flutist can trill and gliss with half-open holes. Use vibrato judiciously-not too much. Transpose most written pieces up an octave.

The violin is the original Klezmer-and Gypsy- instrument. From it comes everything. Trills, bird imitations, spiccato bowings, harmonics, glissandos up and down the fingerboard, expressive vibrato variation- the whole gamut is available to a capable violinist. Most written parts sound best transposed up an octave. Some third generation players use a style called "backup", which involves playing two or three note chords on the off beat, while another instrument carries the melody.

The clarinet has inherited the mantle of "Number One Klezmer Instrument." Clarinetists can do all sorts of tricks- "chirps", made by loosening and abruptly tightening the lower jaw; side-key trills, using the two side keys on the upper joint with the right index finger; glisses, which combine varying lip pressure and gradual finger motion, finger trills, appoggiaturas, and lip vibrato. Transpose up a tone, up an octave.

The violin and clarinet are more adaptable for glissing and note-bending than are any other instruments in this category. It is quite common for melody instruments to play the same melody

with different phrasing at the same time, each player playing a natural style for his/her instrument. Just follow the principle of "less is more", and use artistic discretion. By all means- trill, gliss, bend, chirp, but DON'T OVERDO IT! See musical example I for sample melodic phrasing, example II for "stock" phrase ending, example III for trill above melody, a commonly used device in which clarinet or piccolo trills a high note while others play the melody. This appears only on a repeat or Da Capo.

Harmonic Support instruments serve any or all of the following functions:

A. Straight Harmony, either ALTO (2nd trumpet, clarinet, violin; alto sax), which moves parallel to the melody at a distance of a 3rd or 4th below (Ex. IV), or TENOR (3rd trumpet, clarinet, violin; alto or tenor sax, trombone, viola, cello), which moves at a 6th or 5th below (Ex. IV B). The player thinks a 3rd/4th above while playing in a lower octave.

B. Counter-Melody, a simple, slow-moving counterpoint to the melody, which can be played by one instrument, or by two or more in unison. (Ex. V)

C. Quasi-Bass, the basic trombone function, which can also be played effectively by tenor or baritone sax, or baritone horn. This comprises a rhythmic, punchy counter-melody which approximates a bass line and 8/8 rhythm (Ex. VI).

The tenor harmony is often played by a lead instrument above the melody. When doing this, the harmony player must play at a volume level below that of the melody player to achieve the correct blend and to avoid overshadowing the lead line.

### Chord-Rhythm Instruments

These are the foundation of the *klezmer* band. They play the "oom-pahs," bass lines, and percussive fundamentals; some can solo effectively in a melodic and counter-melodic sense. The piano and accordion (bayan) were added somewhat later in *klezmer* history, but soon became virtually indispensable; the same can be said of the drum set. Electric keyboards, guitar, and banjo, all added recently, are found in many *klezmer* groups, and can be used to good advantage.

The piano is basically used for "oom-pahs", in duple or triple meters. The pianist can vary the basic beat with the use of sustained "thumb-notes", or with chorded octaves (Ex. VII, VII A, VII B). Chords for accompaniment sound best in close-voiced inversions in the lower-middle range; use a crisp, staccato attack and not too much pedal. In the bass, use low single notes and octaves crisply. One can also create bass-line/right hand movement in tenths, with octaves giving a full effect. (Ex. VIII)

The accordion can be very flexible, due to its built in left hand "oom-pah". The right hand is free to sustain chords or punctuate rhythmically (Ex. IX, IX A). The right hand can also play alto or tenor harmony, simple or complex counter-melodies, or play lead, in trumpet-like style or in 3rds or 6ths.

The electric keyboard player should aim for as "acoustic" a sound as possible. The left hand is a bass player, the right a piano or accordion. Generally a split bass is desired, turned off in the presence of a bass player. No vibratos, please, and keep the volume at a nice blend. The use of synthesized sounds (strings, brass, reeds, etc.) usually "blankets" a band and should be used very sparingly, if at all.

The bass is a real plus. The acoustic string bass can be bowed or plucked- some players use the bow to great effect, even on fast *bulgars* ! Arco is marvellous behind a *doina*.. In the absence of a string bass, an electric ("Fender" or "bass guitar") may be used, provided that a deep, acoustic-like tone is employed. The tuba, of course, can do much of what the plucked/bowed bass does, given enough *koykekh* (strength) in the player. Bass lines are always in 2, not 8/8, for *bulgars*, *shers*, etc. Lines can "walk" (Ex. X).

The guitar and banjo can be used for chordal accompaniment, in 2 or 8/8, or for single-string melody or counter-melody. The author of this book has demonstrated the effectiveness of the banjo for fast and slow accompaniment in his recordings with "Kapelye", and has recently recorded a single-string *doina*. (See Ex. XI, XI A for accompaniment). A melodic alternative is the mandolin, once enormously popular in Europe. This instrument lends a distinctive solo voice, utilizing the rapid up-and-down stroke quasi-tremolo; it can be used as a "double" by guitarist, banjoist, or violinist. Clarinetist Andy Statman is a virtuoso mandolinist as well.

And now, we come to the drums. Fine *klezmer* drumming can really be called an art, for it requires doing a lot with a little. The basics are: snare drum, cymbal, bass drum, and WOODBLOCK! Hi-hat cymbals and tom toms are recent additions and are hardly used in this style. The drummer uses a "press-roll" style on the snare drum most of the time, in seemingly endless 8/8 and 2/4 variations, with judicious use of cymbals. The woodblock is used in the middle of a *bulgar* or *sher*- repeat of 2nd or 3rd section - for variety. See Ex. XII A, B, C, D, E, F for basic drum patterns. Other percussion used in *klezmer* music include sleighbells, shaken in 8th note patterns, and tambourine, usually hit and shaken in 8/8 or 2/4 patterns. (Ex. XII G, H)

A few final observations, if I may. Above all, *klezmer* music is DANCE MUSIC. Tempos and volume should be MODERATE. Time should be rock-steady (no rushing), and phrasing should be crisp and rhythmic. Respect the integrity of style and melody-too many *dreydlekh* spoil the *tsholnt*. (stew). A band is a TEAM- each player pulls his/her weight, none trying to out-do the other. Klezmer is an ensemble form, and egotism/exhibitionism tend to throw the music out of balance. The result should be a musically valid, relaxed performance, with more than a dollop of humor, for the essence of playing this kind of "earthy" music is that it should be FUN, for listener and performer alike.

MUSIC EXAMPLES

Example I ( A Nakht in Gan Eydn )-Variations

Melody

Vln.-Cl.-Fl.

Tpt.

Example II Phrase Ending (Kiever Bulgar)

Melody

Variation <sup>3</sup>

Example III Trill above Melody

Clarinet or Piccolo

Melody



Example IV Alto Harmony

Example IVa Tenor Harmony

Melody

Harmony

Melody

Harmony

Example V Counter Melody

Melody

Counter Melody

Example VI Quasi Bass

Melody

(Trombone Glissando)

Example VII oom-pah

Example VIIa thumb note

Example VIIb octave chord

Example VIIb octave chord

Example VIII Moving 10ths

Example VIII Moving 10ths

Example IX sustain

Example IX a 8/8 Rhythm

Example IX b Zhok (Hora)

Example X Bass

X a Zhok

Example XI Banjo-Guitar Bulgar

Example XIa Zhok

X b Zhok-Single string

Example XII a basic drum beat 8/8 Bulgar

XII b

XII c

XII d

XII e Woodblock

XII f Sleighbells

W.B.

B.D.

XII g Tambourines

XII h Snare Drum

XII i Tom-toms

B.D.