

Vahid Matejkos

# Klezmer

## PLAY-ALONGS

for clarinet

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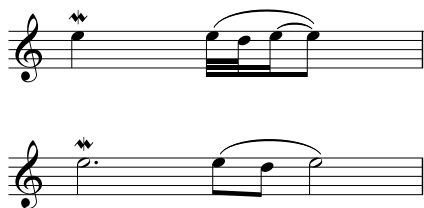
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# Ornamentation used in this book

## Mordant

performed:



## Prall trill

notated:

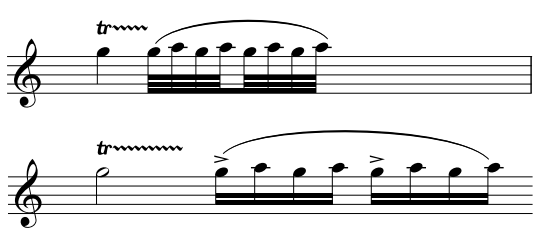


performed:



## Trill

performed:



## Acciaccatura / short Appoggiatura

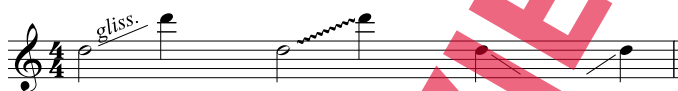
performed:

The acciaccatura can be played:

1. on the beat or
2. shortly before the beat.



## Slide (glissando)



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# Preface

The word 'Klezmer' derives from the Aramaic terms 'Kli' and 'Zemmer', broadly meaning 'vessel of song'. Although Klezmer is essentially a secular, Eastern European folk music tradition, whose repertoire includes dances for weddings and other family festivities, it nevertheless draws on the devotional traditions of Judaism as much as the Eastern European 'Yiddish' language.

The Klezmerim or Klezmerim musicians of the 15th century used the liturgical vocal music of the synagogue cantors to fashion their own secular instrumental style. This, married to a nomadic lifestyle, brought the Klezmerim and the Bandsmen into conflict with the Rabbis. As travellers they often shared the road with the Romany's communities, so it is unsurprising that 'Roma' music displays many of the same qualities as Klezmer.

The eclectic style of the music was highly prized by the local gentry, who frequently engaged the musicians despite harassment from public authorities keen to move them on. In the Ukraine, during the 19th century, it was forbidden to play Klezmer loudly, so musicians favoured the quieter Dulcimer (Tsimble) or Violin rather than the bolder Clarinet, the instrument we now most associate with Klezmer.

Twentieth-Century conscription saw the increasing influence of Military bands and their extensive use of brass and percussion on the Klezmer style. The Eastern European Jewish Diaspora spread the music across the world, and it was especially well received in the United States. Some wealthier Jews tended to disown Klezmer, believing it to be street music for poor people, but many other musicians exploited its unique melodies.

Instantly recognizable, the expressive and lyrical melodies are an exotic, bittersweet mix, suggesting at once, joy and pain, humour and melancholy. It is both pathetic and capricious, vibrant and enigmatic.

The chord changes shown above the engraving can be played as accompaniment by pianists, keyboardists, accordionists or guitarists.

As in Jazz music and some other improvised musical styles, the melodic themes should not be sight-read too literally by the soloist. Characteristic for the Klezmer style are rhythmic variations, the 'decoration' of single notes; and varied dynamics, which I have omitted to allow the performer greater licence for self-expression and a 'freer,' more authentic folk-like interpretation.

The Klezmer 'improvised' tradition (as in baroque music) accepts the understanding of the given ornaments as recommended, and they can be overlooked or elaborated upon depending on the skill or 'taste' of the player. It is desirable that the skilled soloist plays the ornamentation more freely in order to demonstrate other, more 'personalised' alternatives.

The pieces in the Clarinet edition of *Vahid Matejko's Klezmer-Play-alongs* are interpreted differently again, and I recommend that the player who wishes to study Klezmer music more intensively listens to both editions, Clarinet and Violin. Of course, in the end, you will find your own way. Where some passages appear technically challenging due to the high octave range, feel free to transpose and play those passages one octave lower.

I would appreciate listening to some of your performances of these Klezmer play-alongs live on stage, but, in the meantime, using the inserted play-along CD, you always have access to your own band. I wish you great joy and pleasure listening to and, most of all, playing-along with, my personal Klezmer-combo.

Vahid Matejko

## Nights in Telaviv

Arrangement by Vahid Matejko

Music by Vahid Matejko



4

5 Am E7/G# E7/B Am E/B E7

9 Am E7/G# E7/B Am

13 Am E7/G# E7/B Am E/B E7

17 Am E7/G# E7/B Am

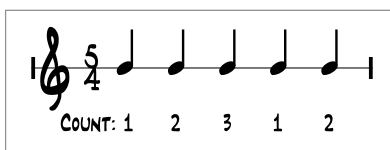
21 Dm A7 Dm Bm7(b5) A7/C#

PREVIEW ONLY requires purchase

## Naw Ruz

Arrangement by Vahid Matejko

Music by Vahid Matejko

Demo play-along  
15 30

COUNT: 1 2 3 1 2

