

## KLEZMER TRANSCRIPTIONS

### Equipment and Sources

Most of these tunes are transcriptions made by me, using “Transcribe!” and “Sibelius” on a Macintosh computer (OSX) from recordings, or copied from what I believe to be non-copyright sources. Some of the pieces were copied from other people, and where I can remember who they were, I have acknowledged them. If anyone feels left out or (worse still) that I have infringed their copyright, please let me know and I shall remedy the situation.

### Tune Transcription Policy

I try to steer a middle course between pedestrian oversimplification and impenetrable accuracy; I have wobbled on occasion. Additionally, there are mistakes: if you find them, please let me know. Alan Fendler on the *www.Belfology.com* website points out the impossibility of transcribing a performance completely accurately: these sheets are a *guide*, not a recipe, and it is essential to listen carefully, and often, to real performances.

In the few instances where I have provided a bass line (indicated by the letter ‘B’ in the file name) it is what I believe I heard on the recording. In the Bb instrument versions I have assumed that the instrumentalist involved is a Brass Band Bass player, reading transposed treble clef parts; to those from other cultures and traditions: Sorry guys!

### Harmonizations

Wherever possible, I have used the bass line of the recording as the main guide to my suggestions for chordal accompaniment. Joshua Horowitz has written an admirable note on classical Klezmer harmonic practice in the introduction to *The Ultimate Klezmer*, which could be summarized as “keep it simple”. Klezmer music, unlike much of recent Western Folk, Jazz and Pop, is modal, rather than chord-based. A definitive chord structure is sometimes hard to discern, especially in the more uncompromisingly authentic melodies from Eastern European sources. It is often a matter of context and preference, and hence debatable.

### All Part of the Service...

If anyone needs any of these tunes in different clefs or transpositions, or has suggestions for other tunes to go into the killing-jar, feel free to email me. I’ll do my best to help; if I can’t (or won’t) oblige I’ll let you know.

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April 2013