

## Notes on the Freygish Article

The Freygish Mode article was written in 1993 while I was working at the University of Graz Austria. The article has had a convoluted history, having been accepted numerous times for publication only to be thwarted by office fires, changes of editorship and forgetfulness, so I stopped submitting it and have been using it in various courses. It has also been quoted and used in various publications, curriculae and online discussions.

As far as I know it is the largest study of klezmer modes, but it is still a work in progress.

Some of the changes I will make upon reworking will include the following:

1) I would like to dispense with the cantorial terminology and would rather use the Turkish makam system's terminology. The modulatory gestures are perhaps closer to and matched in their diversity with the Turkish makam system.

2) I would dispense with the teaching of the modes as scales altogether. Using tetrachords and trichords not only saves space, but is a more accurate and flexible way to present the modes and their modulations. It is also time-honored, as the makam system continues to use tetrachords, and occidental music began with tetrachords as well. I have been using tetrachords for years now, and have found that even beginning students can grasp these, whereas scales present perception problems for even advanced students.

3) This work is part of a larger work on modulation in all the modes of klezmer music, and as such only gives one corner of the system. I chose it because the freygish mode, due to its interval structure offers perhaps the widest modulatory possibilities.

When asked, I used to send hard copies to people, and since the work is as yet unpublished, it has often been used by many people without due credit given. I am generous with letting people view it but would also appreciate being given proper credit if it is used in any way. Credit should read as follows:

**Horowitz, Joshua, *The Klezmer Freygish Shteyger: Mode, Sub-mode and Modal Progression*, 1993. Manuscript pending publication.**

definition

## THE KLEZMER AHAVA RABBOH SHAYGER: MODE, SUB-MODE AND MODAL PROGRESSION

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The question of what defines a particular oriental mode is one of the perennial problems of the music theorist. In setting up the parameters of definition, the aspect of modulation, here called *Modal Progression*<sup>1</sup> is often overlooked. In the instrumental music of the East European Jews (i.e. *Klezmer music*) one finds a wealth of modes closely corresponding to their Jewish liturgical counterparts, but which implicitly contain mechanisms specific to the dance, listening and functional aspects of Jewish secular music. How much these mechanisms overlap with liturgical music, or with the music of other peoples is a subject which is still in need of investigation.

Modal progression is one of the most readily observable and telltale characteristics of the mode. Through it, one can observe the inherent gravitational tendencies of the tones and intervals within the mode, their hierarchy and latent properties of compositional unfolding. The body and types of progressions presented here are done so with a mind toward establishing modal progression as a defining parameter of the mode. Of all the modes used in Klezmer music, the Ahava Rabboh mode exhibits the broadest range of progression possibilities. In spite of the controversy over the original "Jewishness" of the mode, it is apparent that, for better or worse, it has become an irrevocable element of Jewish music, and Klezmer music would be unthinkable without it.

The modes in question are first defined through pitch groups, motivic and cadential formulae. The simple and complex modal progressions, modal interchange and sequential progressions are then given, with complete examples of pieces provided for each type of progression, in order that the progressions may be seen in their compositional contexts. The bulk of the material has been extracted from sources dating between 1908-1938, recorded or published in Eastern Europe and America. A few of the sources are from the post-WW II era. The absolute origins and whereabouts of the pieces are for the most part, however, unknown. It is hoped that this study can provide a beginning toward the regional and temporal placement of pieces which, because of the dearth of information and knowledge about Klezmer music, has hitherto remained unknown.

### THE MAIN KLEZMER MODES

Because Klezmer music has not, to date, been fully penetrated by music theorists, the definition and nomenclature of its modes has remained unclear. Attempts to define the modes (Yidd. *Shtayger*, *Scarbove* or *Gusto*)<sup>2</sup> in terms of their similarities to oriental modes, i.e.

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<sup>1</sup> Professor Izaly Zemtsovsky ( Russian Institute of the Arts, St. Petersburg) suggests the term "mode process." In Turkish music, the analogous term is "Seyir." See Signell, Karl L. MAKAM: Modal Practice in Turkish Art Music. Da Capo Press, New York, 1986.

<sup>2</sup> Francis L. Cohen attempted to differentiate between 4 different terms relating to liturgical music "... Cohen endeavors to establish the differences between the musical terminologies Nigun, Steiger and Scarbove or Gust. The first term is used when melody is primarily in view, the second when modality and tonality are considered, The terms Scarbove and Gust are applicable where taste or

\* All sources on Examples of 11-14  
should be moved up one number  
ie. example 11=12; 12=13; 13=14; 14=15

Turkish and Arabic Makamat, have been made. Such connections should, perhaps, remain comparative and not definitive in nature. Other attempts have been made to define the Klezmer modes on the terms of Western tonality or church modality, thereby disregarding essential differences in tonal content and behavior between the Klezmer modes and their objects of comparison. Klezmer modes are comprised of more than 7 notes - a fact which alone makes them unsuited to Western heptatonic theory. A mode, then, is more than just a scale, implying also the way the notes making it up are used. Each mode implicitly contains a mood<sup>3</sup> and a set of motives which are specific to it, though the melodic contour of these motives overlaps extensively from mode to mode<sup>4</sup>, whereby the intervals are the varying factor. Cantorial recitative improvisations (Yidd. *Zogachts*), as well as Klezmer tunes and improvisations, utilize these motives as their melodic basis. The basic content of a mode can be represented as a scale, though this can only provide a partial understanding of the mode. Therefore, the modes shown below are represented in two different ways: as a simple scale (*Scalar Form*), and as a concentrated compilation of the typical contour of the notes making it up (*Motivic Scheme*). In this way, the behavior of the modes can, at least in part, be indicated. The Klezmer modes contain tones which are typically relegated to specific motives within the piece. These "assigned" tones with their accompanying motives are given in parentheses in the *Motivic Scheme*. Only the motives using these assigned tones will be shown in the motivic scheme. They are given in parentheses in their basic forms, though in practice any deletions and additions to these forms can and do occur. The *general* tendencies of melodic movement are given below in the following paragraph, and apply basically to all the modes, unless otherwise specified. The *Sub-tonic tone group* (called *Yeden* in Turkish, meaning accompanying or helping tone) is that tone or tone group which is found below the low nominal tone (or "fundamental") in smaller, darkened note heads in the *Scalar Form*.. The nominal tone is written as a whole note.

### Tendencies of Melodic Movement

Klezmer melodies tend to show the following characteristics:

- 1) Movement is generally stepwise, whether ascending or descending.
- 2) Skips larger than a 5th are usually followed by stepwise movement in the opposite direction (note the parallel to the academic rules of Western counterpoint in the strict style. For an exception to this tendency, see Example 11 below).
- 3) Disjunct movement usually outlines either the cadential "triad," or the triad built on the nominal note.
- 4) The lowest sub-tonic note of Ahava Rabbah (here the B) is always approached and left by stepwise motion.

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*style of rendering is stressed."*

Proceedings of the Seventh Annual Conference-Convention of The Cantors assembly of America and The Department of Music of the United Synagogue of America, New York, 1954.

<sup>3</sup> The mood, or *ethos* of a mode in Jewish liturgical music is perhaps a result of the association created through its connection to prayers which themselves fulfill certain functions or moods. Thus, the Ahava Rabbah mode elicits the ethos of supplication; Mogen Ovov, of learning; Adonoy Moloch, of righteousness; Mi Shebarach, of sanctification; Yishtabach, of Praise; Selichah, of penitence. These moods, however, are specific to the Jewish religious service.

<sup>4</sup> See Avenary, Hanoch" Shtayger," Encyclopedia Judaica, Jerusalem, Keter (1972), Volume 14: 1464.

definition

Notation and Microtonality

The inadequacies of western notation for Klezmer music become obvious upon hearing the music. Although Klezmer music is not microtonal in the sense of using a fixed tuning system with more than 12 notes to the octave, it does in fact use prodigiously ornaments which bely a flexible approach to intervals; Pitch-bending and a continual use of microtones are integral to Klezmer style, though the extent of their usage has decreased in the course of the 20th Century. Keeping this in mind, all of the following musical notations can be seen only as a skeletal representation of what actually transpires in the music.

In the notation of the Scalar Form of the modes, accidentals appear beside, above and below the notes. Those found beside the notes show the most common form of that note within the mode. Thus, the F# in C Mi Shebarach (page 9) forms a basic tone of the mode.

When the accidental appears below the note (i.e. the F<sup>b</sup>, above), it denotes a change of the note which is generally, but not necessarily exclusively found in a descending melodic pattern.

Accidentals above the note (i.e. the B<sup>b</sup>, above) show a change of the note in generally ascending or upward-moving auxiliary melodic patterns.

The typical melodic cadence is also provided, with the common bass and typical harmony note used in accompaniment parts given above the staff, with variants written in parentheses. The *Selichah-Techinah* (penitence) mode, similar to the Western Harmonic Minor, has not been covered in this paper because of its rarity in Klezmer music. It occurs in Example 24, Type XXIII. The modal terminology of Jewish Cantorial music (Heb. *Chazanut*, Yidd. *Chazones*) has been chosen with some trepidation, and is provided with Yiddish pronunciations:

**AHAVA RABBOH, or FREYGISH** (called *Ahava Rabbah* in Yiddish Cantorial terminology and *Freygish* in Yiddish, from *Phrygisch* in German church mode terminology. Beregovsky suggested the term "Altered Phrygian" due to the replacement of the raised 3rd degree for the lowered third). The Hebrew form, *Ahava Rabbah*, means "Abounding Love" and refers to the text of the prayer from the Shabbat Musaf service: 19

*Ahava rabah ahavtanu...*  
'With abounding love hast thou loved us...'

Because of the text, it is referred to as the mode of supplication. *Ahava Rabbah* is often compared with the *Hijaz* makam of Middle Eastern music<sup>5</sup>. It is frequently, but not exclusively found in Hassidic Klezmer pieces. Idelsohn<sup>6</sup> points out the absence of the augmented 2nd in the biblical prayer modes and doubts, therefore, that the *Ahava Rabbah* mode is of Jewish origin. Because the communities that were living in areas which were predominantly Tartaric-Altaic showed use of this mode, Idelsohn concludes that the mode is Tartaric. He speculates that, with the expansion of the Tartars in Southern Russia into

<sup>5</sup> Levine, Joseph A. *Synagogue Song in America*. White Cliffs Media Company, Indiana, 1989, pp. 96-97. In his study of Jewish liturgical modality, Levine draws parallels between the call to prayer of the Muslim Muezzin, beginning, *Allahu Akbar* ('Allah is great') and the prayer of atonement transcribed by Idelsohn, beginning *Adonai, Adonai* ('Lord, Lord'), using respectively the *Hijaz* and *Ahava Rabbah* modes.

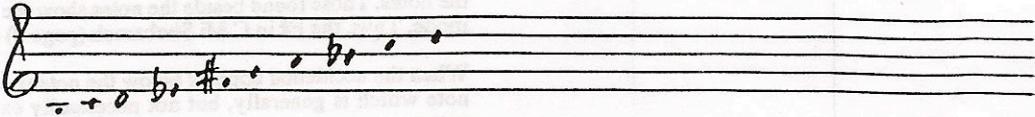
<sup>6</sup> Idelsohn, Abraham Zvi. *Jewish Music in its Historical Development*. Henry Holt and Co., Inc. New York, 1920.

# definition

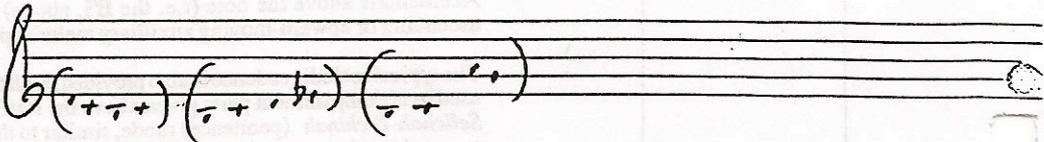
Hungary beginning with the 13th Century, the Jews found favor with the mode and eventually adopted it into the Shabbat morning ritual. He mentions that it was the same mode with which Olympus incited strong opposition when he introduced it into Greece around 800 B.C.E. on the Aulos, and points out that Ahava Rabbah was not used in the beginning period of the creation of *Piyutim* from 800-1000 C.E. The Jewish composer Lazare Saminsky (1882-1959)<sup>7</sup> harshly criticized the mode:

(Ahava Rabbah, cont.)

Scaler Form:



Motivic Scheme:



Typical Cadence:



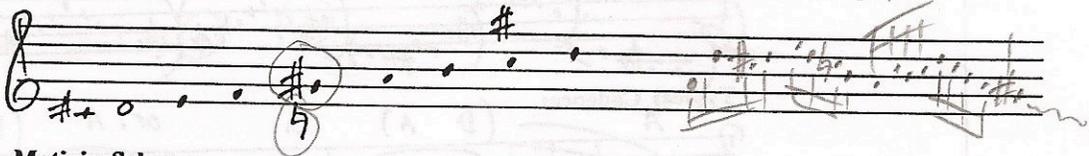
<sup>7</sup> Saminsky, Lazare. *Music of the Ghetto and the Bible*. Bloch Pub. Co., New York, 1934, pg. 33: "The Arabic Hedjaz or Hebrew Aavo Rabo mode, especially contagious to Oriental-Semitic races has become the popular scale of the Oriental Highway, and it has contributed greatly to the neutralizing and the degredation of all Oriental music. It has contaminated the Jewish religious melody and even more so the Jewish folksong, especially that of Eastern Europe. This mode should be dubbed the *wandering scale* as one finds its stamp everywhere." (Italics original).

**MI SHEBERACH** ('He who blessed,' also called the *Ukrainian*, *Altered Ukrainian*, *Doina*, *Altered Dorian* or *Ov Horachamim* ['Father of Mercy'] mode. The raised 4th degree of this mode lends it its characteristic profile. It often forms the basis of the *Doina* (Roumanian and Jewish-Roumanian improvised lament), but is commonly found in other forms of Klezmer music as well. It has earlier been misconstrued by certain cantors as being identical to the Dorian Church mode, and understood as exhibiting the raised 4th degree only in the descending form in synagogue song. The liturgical mode is comprised of a combination of two prayers; *Mi Shebarach* and *Av Horachamim*:

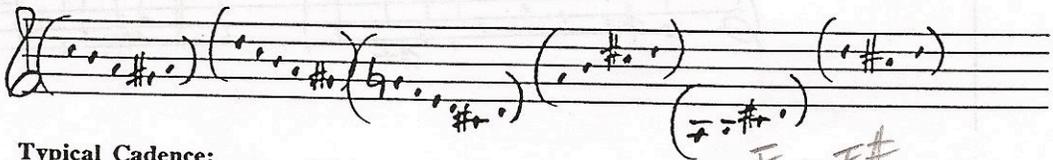
*Mi shebarach avoteinu Avroham Yitzchak Yaakov*  
'He who blessed our fathers Abraham, Isaak and Jacob'

Klezmer music tends to make use of the raised 4th degree in both, ascending and descending forms, though in pieces where the nominal mode is *Mi Shebarach*, the natural and raised 4th may often be used interchangeably, or in alternating sections. In Roumanian and Ukrainian music, the raised and natural 4th degree is also interchangeable, as is the minor or major 3rd degree of the mode. Idelsohn considers these interchangeable tones as being characteristic of non-Jewish Roumanian and Ukrainian music, though early recordings of Roumanian and Ukrainian Jewish musicians bely frequent use of it. The *Mi Shebarach* mode is related to the *Ahava Rabbah* mode in basic pitch content, if one begins *Mi Shebarach* on its 2nd degree. In the Balkan countries, the oscillation between the tonics on the 1st and 2nd degrees is common; in Jewish music it is less common, though it can be found in Jewish *Doinas* ①\*

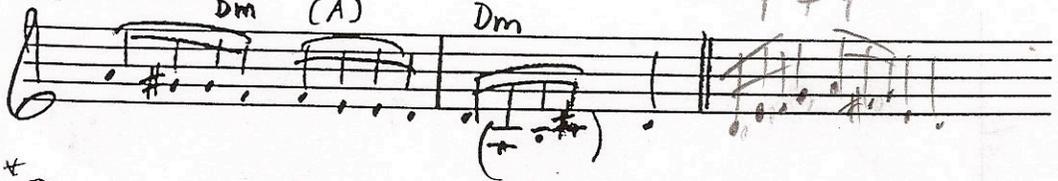
Scaler Form:



Motivic Scheme:



Typical Cadence:



\* ① Referring to the Ukrainian Musicologist, Philaret Kolessa, A.Z. Idelsohn writes: "Kolessa explains that this peculiarity is at home in the folk-song of the districts of Poltava and Charkov and is characteristic of the older elements of Ukrainian and Southern Slavic folk-songs." Jewish music in its Historical Development, Pg. 185



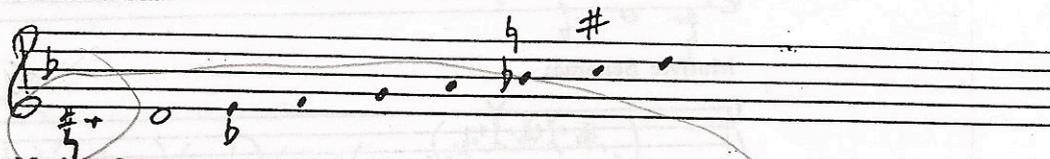
MOGEN OVOS (Our forebears' shield) is one of the oldest synagogue modes. It is similar to the natural minor scale of Western music, and is found in Klezmer music in pieces of greeting and farewell, but is also used in dance tunes. In liturgical music, it stems from the *Hafarah* (obligatory chanting of parts of the Prophets after the Torah reading) and begins:

*Magein Avot bidvaro, mechayeh meitim bema'amaro...*  
 'Our forebears' shield, reviver of the dead, incomparable Lord...'

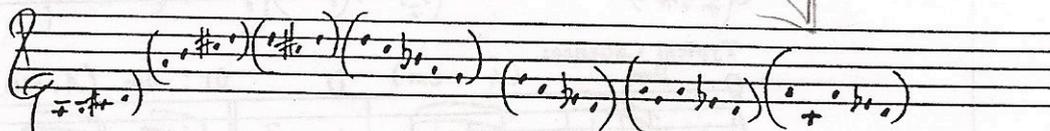
It teaches the relevance of Shabbat observance, and is therefore referred to as the Didactic Mode. Mogen Ovov is related to the combination of two Middle Eastern Makamat, *Bayat* (emphasising the 1st degree) and *Bayat-Nava* (emphasising the 4th degree).

(Mogen Ovov cont.)

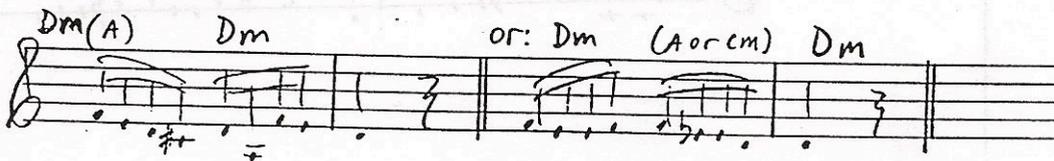
Scaler Form:



Motivic Scheme:



Typical Cadence:



YISHTABACH (It shall become superb) named after the prayer beginning:

*Yishtabach shimcha la'ad malkenu hael ha melech hagadol*  
 'Thine name shall become superb forever, our King, the Lord, the great Ruler'

This mode is related to Mogen Ovov, which in turn often borrows the melodic cadences of Yishtabach. It is characterized by frequent lowering of the 2nd and 5th degrees. One of the earliest known mention of Yishtabach as an independent mode is by the cantor, Joseph Singer (Illinik, Hungary, 1841- Vienna, 1911)<sup>8</sup>, though according to Singer, the Yishtabach mode is identical to that which is now accepted as the Ahava Rabbah mode. Pinchos

<sup>8</sup> Singer, Joseph. Die Tonarten des traditionellen Synagogengesangs: Steiger (1886) abstracted in Aron Friedmann: Dem Andenken Eduard Birbaums, C. Boas Nachf., Berlin, 1922.



## TENDENCIES OF MELODIC MOVEMENT

Even a cursory observation of Klezmer melodies will reveal a predominantly stepwise movement of the melodies. Skips larger than an octave are very rare, and melodic intervals of a 5th or wider are usually followed by movement in the opposite direction (see Example 5, bars 22-23). Skips are almost always traceable back to a triadic framework, either in "root position," or in inverted form, though this fact should not necessarily be taken as an interpretation of the derivation of such melodic tendencies from Western harmonically based music; much oriental music has this same melodic tendency. Incipits usually contain the nominal tone of the mode, i.e. if the piece is in D Ahava Rabbah, the tone D usually appears in the opening bar.

### THE SUB-MODE SYSTEM OF THE AHAVA RABBOH MODE

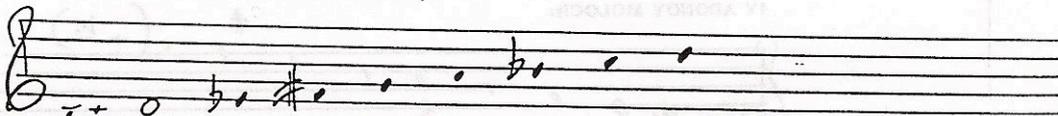
A **Sub-mode** is a mode which is hierarchically secondary to the nominal mode. The suggested criteria for determining secondary status of the sub-mode are one or more of the following:

- 1) The sub-mode appears in a part of the tune after the nominal mode has been established. Therefore, it usually does not appear at the very beginning of the tune, but may appear in the first section.
- 2) It usually creates contrast to the nominal mode, and often has the character of a short detour. Often, the sub-mode uses motives which may create an opposite pole to the character of the nominal mode, i.e. static-dynamic, or make an emotional contrast.
- 3) It usually occupies considerably less temporal space in the piece than the nominal mode.

Sub-modes constitute complete modes in and of themselves. It is merely their position in the hierarchy of the piece which relegates them to the status of sub-modes.

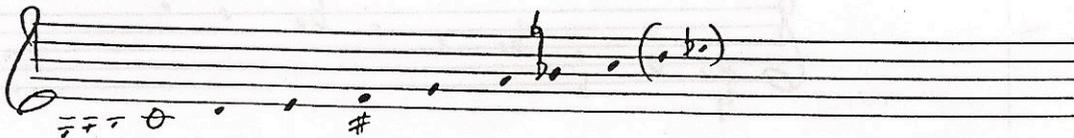
The following shows the nominal mode, Ahava Rabbah, with its family of sub-modes. The modes are shown in their scalar form to make clearer their relationships. Reference to the above outlined Motivic Schemes will clarify their melodic usage within a piece:

#### AHAVA RABBOH (Nominal Mode):

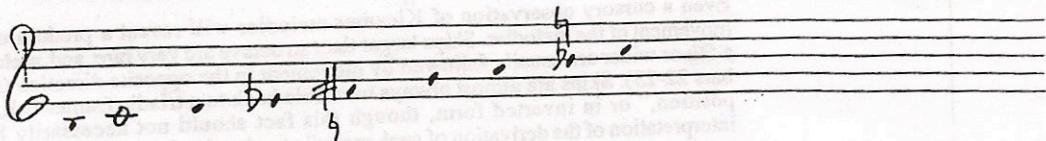


#### SUB-MODES:

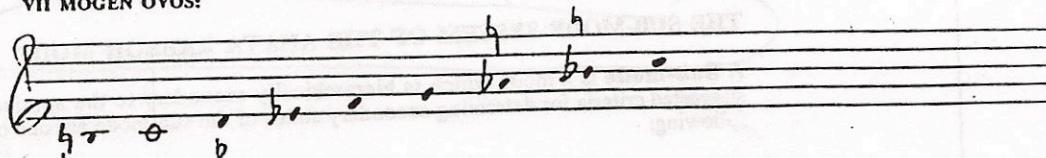
##### VII ADONAY MOLOCH:



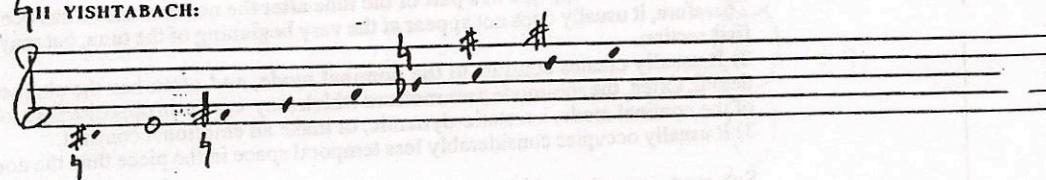
VII MI SHEBARACH:



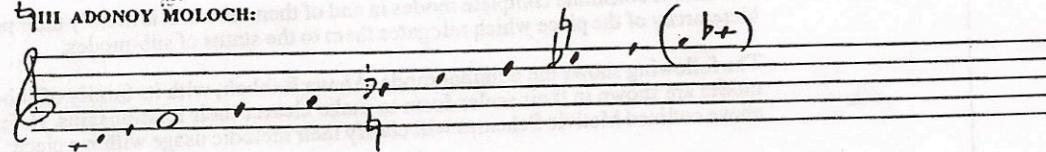
VII MOGEN OVOS:



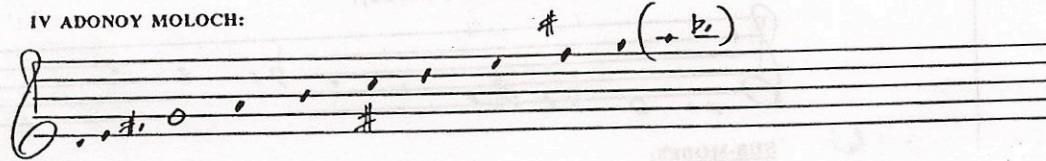
\* VII YISHTABACH:



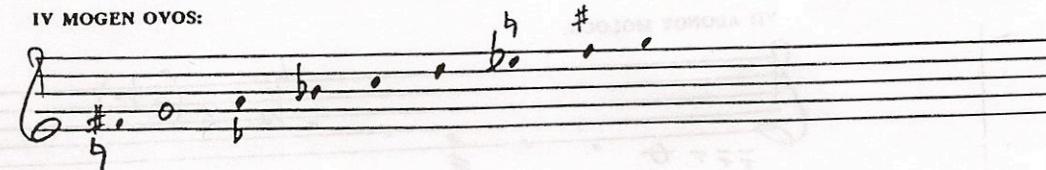
IV III ADONAY MOLOCH:



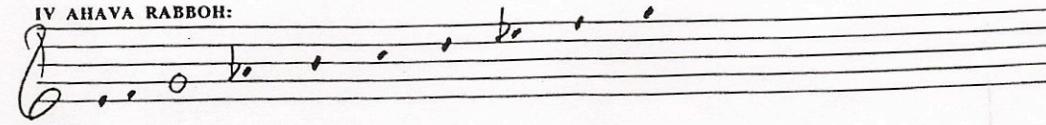
IV ADONAY MOLOCH:



IV MOGEN OVOS:



IV AHAVA RABBOH:



IV MI SHEBARACH:



\* Not found



## EXAMPLES

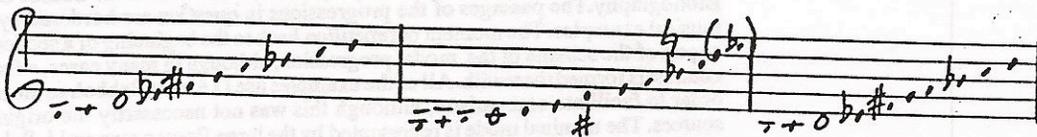
### SIMPLE MODAL PROGRESSION

Simple modal progression is a modal progression in which only one new sub-mode is arrived at before the return to the nominal mode.

#### TYPE I: I Ahavah Rabbah- VII Adonoy Moloch- I Ahavah Rabboh

**Example 1** Joc (source 10, pg. 508) in D Ahava Rabboh which cadences in the nominal mode in the first section. The second section (bar 9) begins in the sub-mode of VII Adonoy Moloch in C. The movement to the sub-mode and back to the nominal mode (bar 11) occurs directly, with no other sub-modes used in between. The sub-mode appears again (bars 13-14), cadencing at the end in I Ahava Rabboh. This type of modal progression is quite common in Klezmer music. A variant of this tune is found in Naftule Brandwein's recording of *Der Heisser-Tartar Dance*, section 2, Victor 77659, B 30391-1 NY July 17, 1924:

#### Modal Progression Scheme:

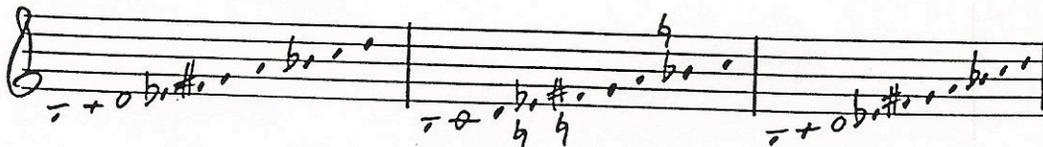


**Example 2**, Chusidil (source 11, pg. 88). This piece uses the same modal movement as Example 1, observable in bars 9-14, returning to the nominal mode as of bar 15.

#### TYPE II: I Ahavah Rabboh- VII Mi Shebarach- I Ahavah Rabboh

**Example 3**, Freylechs Zu der Chupe (source 9, pg. 57 no. 15). This type of movement is perhaps better considered as a temporary cadential detour into the sub-mode area (bars 9-14, returning in bars 15-16) rather than an all out modulation, because it is found as the prevailing cadential gesture in so many Ahava Rabboh pieces. It usually occupies the last two bars of a section forming the cadence in the nominal mode. This example contains other progressions, the types of which will be dealt with later.

#### Modal Progression Scheme:



**Example 4**, Freylechs (source 13, pg. 448 no. 98) Here, the modal progression takes place at the beginning of the 2nd section (bars 9-12), though the gravity back to the nominal mode is still felt, and eventually realized at the 2nd ending of the section. The progression repeats in the last section.

# "Bring the orphans home"

simple

TYPE I: Example 1 Joc (source 10, pg. 508):

The musical score is written on a grand staff with a treble clef and a 3/8 time signature. It is divided into two systems, A and B. System A contains measures 1 through 8. System B contains measures 9 through 16. The score includes handwritten annotations for dynamics and articulation, such as 'D' for white, 'Gm' for soft, and 'C' for dissonance. The lyrics 'I Ahava Rabbok' and 'VII Adonoy Moloch' are written above the notes. Measure 11 is marked with '(c)' and 'D'. Measure 12 has a circled note with a '+' sign. Measure 15 has a circled note with a '+' sign. Measure 16 has a circled note with a '+' sign. The score ends with a double bar line and a fermata.

I Ahava Rabbok

VII Adonoy Moloch

I Ahava Rabbok

cm soft  
C diss  
D white

establishes more the Vlt. Area

12

TYPE I: Example 2, Chusidil (source IV, pg. 88):

The image shows a handwritten musical score for a piece titled "I Ahava Rabbah" and "VII Adonay Mosheh". The score is written on ten staves, numbered 1 through 10. The first staff (1) is labeled "I Ahava Rabbah" and the second staff (2) is labeled "VII Adonay Mosheh". The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The music consists of eighth and sixteenth notes, often beamed together. There are several annotations and markings throughout the score, including chord symbols (D, C, CM, D/C, Gm/bb, Gm, D/c, Cm/b) and performance instructions (Tr., +). The score is divided into two systems: the first system contains staves 1-4 and the second system contains staves 5-10. The piece concludes with a double bar line on the final staff (10).

Type II

... (source 9, pg.57 no. 15):

Simple

Correct 1st ending

I, Ahava Rabbah

VII Mi Shebarach

I, Ahava Rabbah

Fine

Gm

F

cm

C

D

"Cadential Mod." 15  
 Very common

Simple

# Type II another example

14  
TYPE II: Example 4, Freylechs (source IS, pg. 448 no.98):

The image shows a handwritten musical score for a piece titled "I Ahava Rabbah" and "VII Mi Shebarach". The score is written on four staves, labeled A, B, and C. The key signature is one sharp (F#) and the time signature is 3/4. The piece is in 3/4 time and consists of 16 measures. The score is divided into two systems: System 1 (measures 1-8) and System 2 (measures 9-16). The first system is labeled "I Ahava Rabbah" and the second system is labeled "VII Mi Shebarach". The score includes various musical notations such as notes, rests, and ornaments. There are also handwritten annotations in red ink, including "D", "Cm", "Gm Bright", and "F". The score is written in a clear, legible hand.

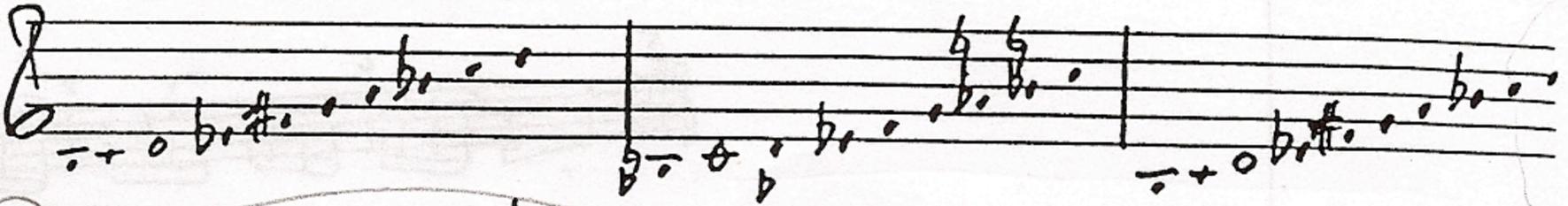
Handwritten musical score for "I Ahava Rabbah" and "VII Mi Shebarach". The score is written on four staves, labeled A, B, and C. The key signature is one sharp (F#) and the time signature is 3/4. The piece is in 3/4 time and consists of 16 measures. The score is divided into two systems: System 1 (measures 1-8) and System 2 (measures 9-16). The first system is labeled "I Ahava Rabbah" and the second system is labeled "VII Mi Shebarach". The score includes various musical notations such as notes, rests, and ornaments. There are also handwritten annotations in red ink, including "D", "Cm", "Gm Bright", and "F". The score is written in a clear, legible hand.

Simple

**TYPE III: I Ahava Rabbah- VII Mogen Ovos- I Ahava Rabbah**  
No examples of this type have as yet been found:

would have F# not F#

**Modal Progression Scheme:**



**TYPE IV: I Ahava Rabbah- <sup>b</sup>II Yishtabach- I Ahava Rabbah**  
No examples of this type have as yet been found:

no gravitation to E<sup>b</sup> in mode

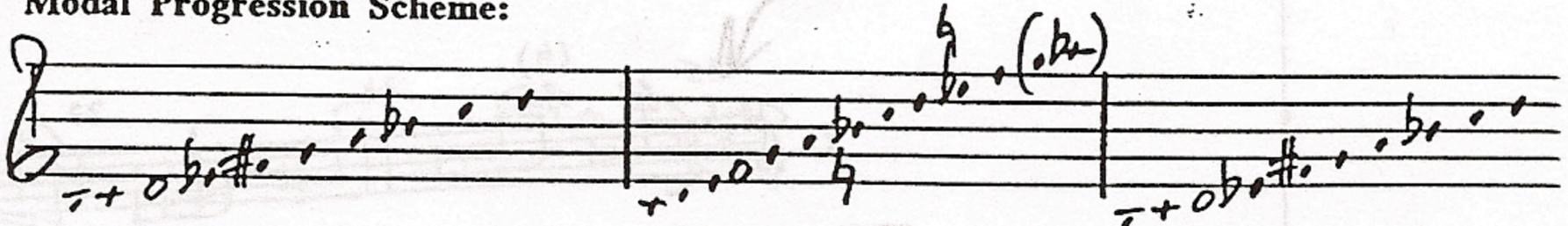
**Modal Progression Scheme:**



**TYPE V: I Ahava Rabbah- <sup>b</sup>III Adonoy Moloch- I Ahava Rabbah**

Example 5, Kiever Sher (source 14, pg. 5). The direct movement to the sub-mode (bars 28-32), as it exists in this example, has been found here exclusively. Usually the <sup>b</sup>III Adonoy Moloch sub-mode is attained only after the modal progression first to the sub-mode of IV Mi Shebarach is reached (see Example 16, Type XV). The present example is from Dave Tarras, and is apparently a more recent composition, which would explain its deviation from the more conventional complex modal progression found in Example 16.

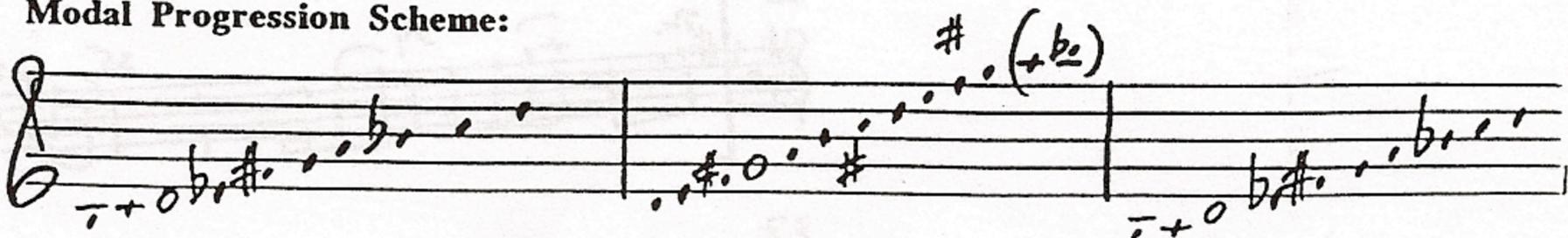
**Modal Progression Scheme:**



**TYPE VI: I Ahava Rabbah- IV Adonoy Moloch- I Ahava Rabbah**

Example 6, Sha! Der Rebe Tantz (source 5, author's transcription). Although the upper notes of the sub-mode are not utilized here, it is clear that Adonoy Moloch is the sub-mode in play (bars 33-40, returning to nominal mode in bars 41-48). This is a very common modulation:

**Modal Progression Scheme:**





# TYPE VI

Simple Cm

D

Cm

A

I Ahava Rabbah

Handwritten musical notation for staff A, measures 1-4. The staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The notes are: 1. quarter note Bb, 2. quarter note C, 3. quarter note D, 4. quarter note Eb.

Handwritten musical notation for staff A, measures 5-8. The notes are: 5. quarter note F, 6. quarter note G, 7. quarter note A, 8. quarter note Bb.

Handwritten musical notation for staff A, measures 9-12. The notes are: 9. quarter note C, 10. quarter note D, 11. quarter note Eb, 12. quarter note F.

Handwritten musical notation for staff A, measures 13-16. The notes are: 13. quarter note G, 14. quarter note A, 15. quarter note Bb, 16. quarter note C.

B

Handwritten musical notation for staff B, measures 17-20. The notes are: 17. quarter note D, 18. quarter note Eb, 19. quarter note F, 20. quarter note G.

Handwritten musical notation for staff B, measures 21-24. The notes are: 21. quarter note A, 22. quarter note Bb, 23. quarter note C, 24. quarter note D.

Handwritten musical notation for staff B, measures 25-28. The notes are: 25. quarter note Eb, 26. quarter note F, 27. quarter note G, 28. quarter note A.

Handwritten musical notation for staff B, measures 29-32. The notes are: 29. quarter note Bb, 30. quarter note C, 31. quarter note D, 32. quarter note Eb.

C

IV Adonoy Moloch

Handwritten musical notation for staff C, measures 33-36. The notes are: 33. quarter note F, 34. quarter note G, 35. quarter note A, 36. quarter note Bb.

Handwritten musical notation for staff C, measures 37-40. The notes are: 37. quarter note C, 38. quarter note D, 39. quarter note Eb, 40. quarter note F.

D

I Ahava Rabbah

Handwritten musical notation for staff D, measures 41-44. The notes are: 41. quarter note G, 42. quarter note A, 43. quarter note Bb, 44. quarter note C.

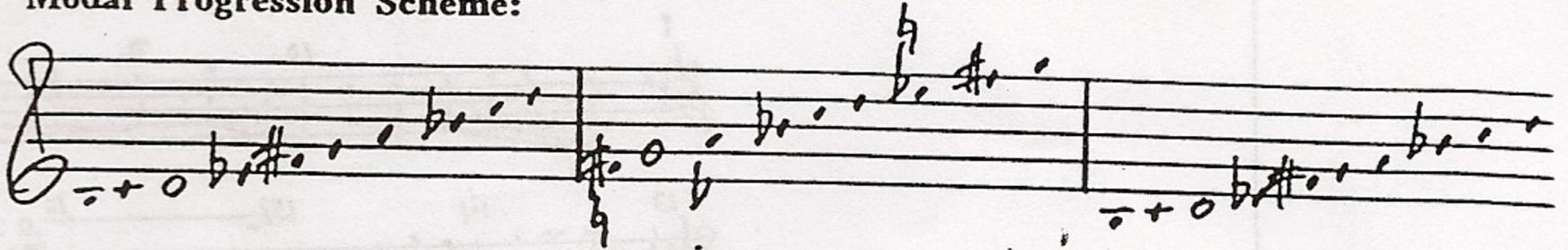
Handwritten musical notation for staff D, measures 45-48. The notes are: 45. quarter note D, 46. quarter note Eb, 47. quarter note F, 48. quarter note G.

simple

**TYPE VII: I Ahava Rabbah- IV Mogen Ovos- I Ahava Rabbah**

Example 7, Freylechs (source 9, pg. 78 no. 34). The transparent movement to the IV Mogen Ovos sub-mode (bars 17-24, returning to the nominal mode in bars 25-32) is quite common in Klezmer music. The Ahava Rabbah mode possesses a natural gravitation to the IV area, which makes movement to it easily facilitated:

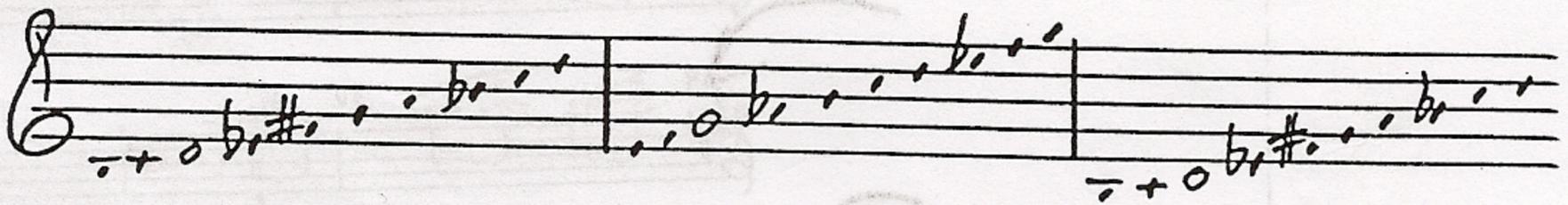
**Modal Progression Scheme:**



**TYPE VIII: I Ahava Rabbah- IV Ahava Rabbah- I Ahava Rabbah**

Example 8, Buhusher Chusid-Hebrew Dance (source 7, author's transcription). The hyphenated title of this example found on the recording hints to the fact that it is actually a medley of two pieces, which would explain the use of this type of modal progression, which is very unusual. The first part (bars 1-32) is in I Ahava Rabbah, whereas the second part (Hebrew Dance, bars 33-56) begins in the Ahava Rabbah mode transposed up a 4th, lending the piece increasing energy. This type of movement is rarely found in the middle of a section. The progression in bars 49-56 has already been dealt with in Type I, Example 1, and therefore requires no further explanation:

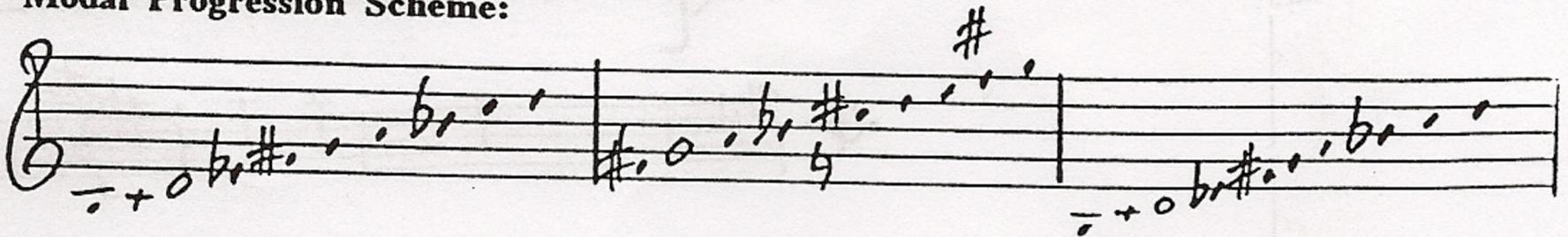
**Modal Progression Scheme:**



**TYPE IX: I Ahava Rabbah- IV Mi Shebarach- I Ahava Rabbah**

Example 9, Gas Nign (source 9, pp. 106-107 no. 70). Modal progression to the IV Mi Shebarach area is usually followed by an immediate modal progression to still another sub-mode before returning to the nominal mode (see ex. XIII), but it can return directly. Example 9 flirts with the IV Mi Shebarach sub-mode without actually settling on it (bars 2-3, 6-7, 9-11, 17-23), making it uncertain whether or not the sub-mode is actually IV Mi Shebarach or V Ahava Rabbah. Bars 17-23 seem to make use of the IV Mi Shebarach sub-mode, though the finalis of the section, the tone "D," seems stable when it is reached. The title is given by the source as "Gas Nign," although it is quite rare to find a Gas Nign in duple meter. They are usually found in 3/8 or 3/4 meter:

**Modal Progression Scheme:**



# Common Mod.

Simple

TYPE VII: Example 7, Freylechs (source 9, pg. 78 no. 34):

OK

The image shows a handwritten musical score for a piece titled 'I Ahava Rabbah' and 'IV Mogen Ovos'. The score is written on a grand staff (treble and bass clefs) in 2/4 time. It is divided into three systems: A, B, and C.

- System A:** Measures 1-12. It begins with a treble clef and a key signature of one flat (B-flat). The title 'I Ahava Rabbah' is written above the staff. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12 are indicated. Chord markings include '2 Tr.' above measure 2, '3.' above measure 3, and '4 Tr.' above measure 4. A 'D' chord symbol is written above measure 8.
- System B:** Measures 13-16. Measure numbers 13, 14, 15, and 16 are indicated. A '6m' chord marking is written above measure 13. A 'cm' chord marking is written above measure 15. A 'D' chord symbol is written above measure 16.
- System C:** Measures 17-32. It begins with a bass clef. The title 'IV Mogen Ovos' is written above the staff. Measure numbers 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and 32 are indicated. Chord markings include '6m' above measure 17, 'Tr.' above measure 25, '27 Tr.' above measure 27, and '28' above measure 28. A 'D' chord symbol is written above measure 29.

There are several handwritten annotations and arrows throughout the score, including a large arrow pointing to the beginning of System A and another pointing to the 'cm' marking in System B.

Simple

TYPE VIII: Ex. 8, Buhusher Chusid-Hebrew Dance (source 7, author's transcription):

OK

**A**

I Ahava Rabbah

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33

**B**

6m 3 2

**C**

6m D 6m D 6m

**D**

IV Ahava Rabbah

Da Capo

35 FM 36 G

**E**

G (Cm) G FM 44

**F**

49 Bb 50 51 52 53 54 55 56

Fine

Del G. ab Fine

Simple

TYPE IX: Example 9, Gas Nign (source 9, pp. 106-107 no. 70): OK

Handwritten musical score for "Gas Nign" (Example 9, Type IX). The score is written on five staves, labeled A, B, and C. It includes lyrics and musical notations such as chords, dynamics, and performance instructions.

**Staff A:** Measures 1-4. Chords: I Ahava Rabbah (1), IV Mi Shebarach (2-3), I Ahava Rabbah (4). Dynamics: *f* (1), *f* (2-3), *f* (4). A curved arrow points to the first measure.

**Staff B:** Measures 5-8. Chords: IV Mi Shebarach (5-6), I Ahava Rabbah (7-8). Dynamics: *f* (5-6), *f* (7-8). A curved arrow points to the first measure.

**Staff C:** Measures 9-12. Chords: IV Mi Shebarach (9-10), I Ahava Rabbah (11-12). Dynamics: *f* (9-10), *f* (11-12). A curved arrow points to the first measure.

**Staff D:** Measures 13-16. Chords: Cm (13-14), I Ahava Rabbah (15-16). Dynamics: *f* (13-14), *f* (15-16). A curved arrow points to the first measure.

**Staff E:** Measures 17-19. Chords: IV Mi Shebarach (17-18), I Ahava Rabbah (19). Dynamics: *f* (17-18), *f* (19). A curved arrow points to the first measure.

**Staff F:** Measures 20-23. Chords: D (20-21), I Ahava Rabbah (22-23). Dynamics: *f* (20-21), *f* (22-23). A curved arrow points to the first measure.

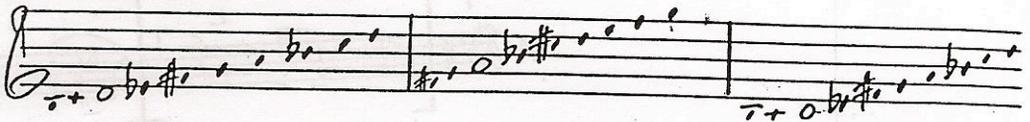
Performance instructions: "srb Fine" (16), "Dal f. al Fine" (23).

Simple

**TYPE X: I Ahava Rabboh- V Ahava Rabboh- I Ahava Rabboh**

Example 10, Bulgar "I'm yours" (source 14, pg. 18). Also probably a newer composition, as the title implies. Although not unusual, this modal progression (bars 5-7) has the effect of being more of a modal borrowing in this rather short deviation. Like the previous example, no definite resting point is actually achieved in the sub-modal V Ahava Rabboh area. It is tempting to consider this progression as being simply one mode; in fact, the Arabic secular Makam, *Hijaz-Kar*, has a uni-modal structure similar to this: The augmented second interval falls between the 2nd and 3rd, as well as between the 6th and 7th degrees of the Makam, forming 2 disjunct tetrachords.

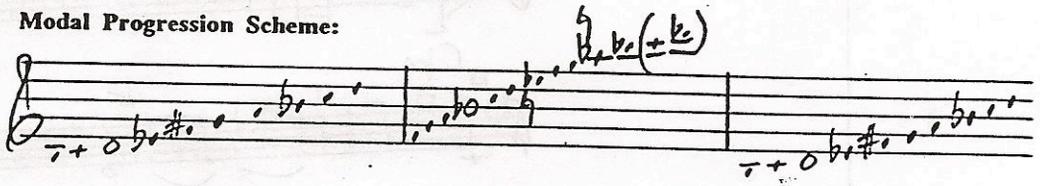
**Modal Progression Scheme:**



**TYPE XI: I Ahava Rabboh- VI Adonoy Moloch- I Ahava Rabboh**

Example 11, Naftule Shpielt Far Dem Rebin (source 4, author's transcription). The second section of this piece begins on the VI area. The modal change is clear, though not all the notes of the sub-mode are utilized, and the ensemble uses the VI bass note (Bb) in bar 17 in the second section, and its dominant (F) in bar 19. To date, this modal progression has not been found in other pieces, however:

**Modal Progression Scheme:**



Simple

15  
TYPE X: Example 10, Bulgar "I'm yours" (source 14, pg. 18):

The image shows a handwritten musical score for the piece "I Ahara Rabboh". The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The music is numbered from 1 to 46. There are several performance markings and annotations:

- Staff 1: "I Ahara Rabboh" above the staff, "Cl. Bva" above the first measure, and "Cb" above the second measure.
- Staff 2: "V Ahara Rabboh" above the staff.
- Staff 3: "I Ahara Rabboh Cm" above the staff.
- Staff 4: "Cl. Bva B" above the staff.
- Staff 5: "C" above the staff.
- Staff 6: "C" above the staff.
- Staff 7: "C" above the staff.
- Staff 8: "C" above the staff.
- Staff 9: "C" above the staff.
- Staff 10: "C" above the staff.

The score includes various musical notations such as notes, rests, beams, and slurs. There are also some handwritten annotations like "1", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46".

Simple

11. Example 11, Naftule Shpielt Far Dem Rebin (source 4, author's transcription):

The score is written in 4/4 time and consists of three systems, A, B, and C. System A (measures 1-12) is in D major and features the melody 'I Aham Lubbah'. System B (measures 13-32) is in B-flat major and features the melody 'VI Adonay Nofchis'. System C (measures 33-60) continues the piece with various melodic and harmonic developments. The score includes numerous handwritten annotations such as chord symbols (D, Cm, F, Bb), dynamic markings (p, w), and performance instructions (e.g., 'I Aham Lubbah', 'VI Adonay Nofchis').

Complex

## COMPLEX MODAL PROGRESSION

Complex modal progression refers to a modal progression in which more than one new sub-mode is arrived at before the return to the nominal mode.

### TYPE XII: I Ahava Rabbah- IV Adonoy Moloch- V Ahava Rabbah- I Ahava Rabbah

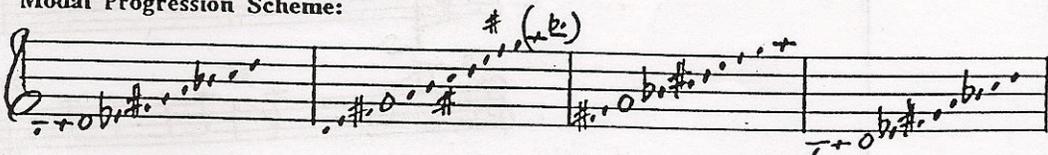
Example 12, Kallarash, Part 2 (source 4, author's transcription). This is a typical progression. After the first sub-mode IV Adonoy Moloch is reached (bars 16-20), it detours through a common cadential motive in V Ahava Rabbah (bars 21-24), returning to the nominal mode in bars 33-44. The first sub-mode offers a light contrast to the nominal mode. The progression is repeated in bars 25-32. Professor Eliahu Schleifer (Hebrew Union College, Jerusalem) calls the entire progression the "Yishtabach manoeuvre", referring to its usage in a Yishtabach prayer setting composed by the cantor, Abraham Birnbaum (Poltulsk 1865- Tschenschichov, 1922)<sup>11</sup>. The Birnbaum composition is not set in the Yishtabach mode as it is defined in the present study. Example 12 is a Hassidic Nign which is often played at Purim:

Modal Progression Scheme:



Example 13, Sher (source 13, pg. 444 no.93). There is an interesting shading in bar 15, in which the nominal mode is surrounded and cadenced upon. The leading tone C# is a good example of a "borrowed" tone. Bar 15 could be interpreted as a full modal progression to I Adonoy Moloch, or even to Major, though its fleeting character and subsequent arrival at the V Ahava Rabbah sub-mode (bars 21-24), as well as its novelty, make it better suited to an interpretation as a temporary cadence rather than modal interchange (dealt with later in this paper):

Modal Progression Scheme:



<sup>11</sup> Birnbaum, A.B. Die Kunst des jüdischen Kantorats. Sacred Music Press, New York, 1954 (reissued) pg.1.

# Purim Tune Complex

Example 12, Kallarash, Part 2 (source 4, author's transcription):

Yishtabakh  
Ma noomer  
or  
sim shalom

I Ahava Rabbah OK

A

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

IV Adonay Moloch

B

17 18 19 20

GM 21 22 23 24

25 26 27 28

29 30 31 32

Cm 33 I Ahava Rabbah 34 35 36

37 38 39 40

41 42 43 44

Fine

Complex

14



**A**

I Ahava Rabbah

1 2 3 4

5 6 7 8

Cm



**B**

IV Adonay Modoch

9 10 11 12

13 14 15 16

17 18 19 20



**C**

V Ahava Rabbah

D or A or both

I Ahava Rabbah

Falling Cm →

21 22 23 24

25 26 27 28 Cm

29 30 31 32

Complex

TYPE XIII: I Ahava Rabbah- IV Mogen Ovos- V Ahava Rabbah- I Ahava Rabbah

Example 14, Dobriden (source 9, pg. 47 no. 3). Like the simple progression of Type VII, Example 7, this example actualizes the strong gravitation which the Ahava Rabbah mode has to the IV area. The IV Mogen Ovos is found in bars 9-10, but its departure utilizes the V Ahava Rabbah (bars 11-12) before returning to the nominal mode (bar 13), much as in example 12:

Modal Progression Scheme:

TYPE XIV: I Ahava Rabbah- IV Adonoy Moloch- IV Mogen Ovos- I Ahava Rabbah

Example 15, Gas Nign (source 13, pg. 434 no.81). This example exhibits a subtle play between IV Adonoy Moloch and IV Mogen Ovos through the B and Bb (bars 17 and 21), as well as through the C# and C (bars 19 and 23), both indicated by circling. The progression to the IV area in bar 17 was apparently accompanied by a faster tempo by the informant.<sup>12</sup> The movement back to the nominal mode occurs almost unnoticably by bar 24, and is solidified at bar 25:

Modal Progression Scheme:

TYPE XV: I Ahava Rabbah- IV Mi Shebarach- 4III Adonoy Moloch- I Ahava Rabbah

Example 16, Title unknown (source 8, author's transcription). The shift from the sub-mode IV Mi Shebarach (bars 13-16) to 4III Adonoy Moloch (bars 17-18) before returning to the nominal mode (bar 19) represents one of the most widely used of the complex Klezmer modal progressions:

Modal Progression Scheme:

<sup>12</sup>Professor Izaly Zemtsovsky suggests that, because of the implications of the term "informant," especially in the former Soviet Union, the term "Cultaphor" (carrier of culture) be employed.  
"Ethnophor" (bearer of ethnic tradition)

Complex

like Vishtabakh manava  
without major part

TYPE XIII: Example 14, Dobriden (source 9, pg. 47 no. 3): OK

Handwritten musical score for "Ahava Rabbah" in G major, 4/4 time. The score is divided into two systems, A and B. System A contains measures 1-4. System B contains measures 5-12. System C contains measures 13-16. System D contains measures 17-20. The score includes various musical notations such as treble clef, key signature (one sharp), time signature (4/4), and dynamic markings like "Gm" and "cm". There are also handwritten annotations like "stressed stressed" and "OK".

Measure 1: [♩ = 92-96] I Ahava Rabbah

Measure 5: IV Mogan Oros Gm

Measure 11: V Ahava Rabbah

Measure 13: I Ahava Rabbah

Measure 15: cm

Measure 17: stressed stressed

Complex

TYPE XIV: Example 15, Gas Nign (source M, pg. 434 no.81):

14

Andantino  $\text{♩} = 116$

I Ahava Rabbah 2

1 2 3 3 4

5 6 7 8

9 10 11 12

CM

13 14 15 16

IV Adonay Moloch

17 18 19 20

IV Mogen Ovos

21 22 23 24

I Ahava Rabbah

25 26 27 28

29 30 3 31 32

# Belf

Complex !!!

TYPE XV: Example 16, Title unknown (source 8, author's transcription):

OK

The musical score is written for guitar in G major (one sharp) and 4/4 time. It consists of three systems of staves, labeled A, B, and C. Each system contains two staves of music. The lyrics are written above the notes, and chords are indicated by letters (D, Gm) above the staves. Measure numbers 1 through 32 are written above the notes. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'p'. The piece is divided into sections: 'I Ahava Rabbah' (measures 1-12), 'IV Mi Shebarach' (measures 13-16), and 'Adonoy Molach' (measures 17-20). The final section 'I Ahava Rabbah' (measures 21-32) includes a key signature change to G minor (two flats) at measure 25.

**A**

1 *I Ahava Rabbah*

2 3 4

5 *Gm* 6 *D* 7 *Gm* 8 *D*

9 *Gm* 10 *D* 11 12

**B**

13 *IV Mi Shebarach*

14 15 16

17 *Adonoy Molach* 18 *I Ahava Rabbah* 19 20

**C**

21 22 23 24

25 26 27 28

29 30 31 32

Complex

**TYPE XVI: I Ahava Rabbah- IV Mogen Ovos- VII Adonoy Moloch- I Ahava Rabbah**

Example 17, Freylechs (source 9, pg. 75, no. 30). This modal progression resembles Type I, except that the VII Adonoy Moloch sub-mode (bars 17-22) is preceded by the establishment of IV Mogen Ovos first (bars 9-16). The 2nd section (bars 9-16) oscillates between the nominal mode and IV Mogen Ovos, though Mogen Ovos is firmly established by the end of the section. The return to the nominal mode occurs at bar 23:

Modal Progression Scheme:

Musical notation for Example 17, showing a modal progression scheme with treble and bass clefs, notes, and accidentals. The notation includes a treble clef staff and a bass clef staff. The treble staff starts with a G4, followed by A4, B4, C5, D5, E5, F5, G5. The bass staff starts with a G3, followed by F3, E3, D3, C3, B2, A2, G2. There are various accidentals and dynamics markings throughout the piece.

**TYPE XVII: I Ahava Rabbah- IV Mogen Ovos- VII Mogen Ovos- I Ahava Rabbah**

Example 18, Fihren Die Mechutonim Aheim-Tanz (source 12, pp. 44-45). Although this modal progression could almost qualify as a sequence (it uses less than 3 tonal or modal areas, however), it is a simple example of the type of modal progression in which the IV Mogen Ovos is reached (bars 17-20), then the VII Mogen Ovos (bars 21-24), returning then to the nominal mode (bar 25). Later in the piece a sequence does occur (bars 41-52), analysed in Example 30, Type XXIX under the chapter on sequences below:

Modal Progression Scheme:

Musical notation for Example 18, showing a modal progression scheme with treble and bass clefs, notes, and accidentals. The notation includes a treble clef staff and a bass clef staff. The treble staff starts with a G4, followed by A4, B4, C5, D5, E5, F5, G5. The bass staff starts with a G3, followed by F3, E3, D3, C3, B2, A2, G2. There are various accidentals and dynamics markings throughout the piece.

**TYPE XVIII: I Ahava Rabbah- IV Mogen Ovos- VI Adonoy Moloch- IV Mi Shebarach- VI Adonoy Moloch- IV Mogen Ovos**

Example 19, Nign (source 9, pp. 79-80 no. 36). This unique example shows a piece which ends in the IV Mogen Ovos mode, not in the nominal mode of Ahava Rabbah. Bars 9-12 oscillate between the nominal mode and IV Mogen Ovos, with the establishment of IV Mogen Ovos on beat 2 of bar 12. Although not all of the notes of Mogen Ovos were used in bars 9-12, it seemed plausible to have defined it as such, because the surprise tone C# is reserved for bar 16, after the digression to VI Adonoy Moloch has taken place. If all the notes of the sub-mode had been used in bars 9-12, they would most likely have come from Mogen Ovos, otherwise the C# would, perhaps, not have had the same expression and surprise which it gains through its unique appearance in bar 16:

Modal Progression Scheme:

Musical notation for Example 19, showing a modal progression scheme with treble and bass clefs, notes, and accidentals. The notation includes a treble clef staff and a bass clef staff. The treble staff starts with a G4, followed by A4, B4, C5, D5, E5, F5, G5. The bass staff starts with a G3, followed by F3, E3, D3, C3, B2, A2, G2. There are various accidentals and dynamics markings throughout the piece.

Complex

TYPE XVI: Example 17, Freylechs (source 9, pg. 75, no. 30):

OK.

I Ahava Rabbah

IV Mogen Ovos

VII Adonoy Molach

I Ahava Rabbah

FINE

Da Capo al Fine

Complex

Handwritten musical score for three systems (A, B, C) of a piece titled "Führen Die Mechtunim Aheim-Tanz". The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The music is divided into measures, with measure numbers written above the notes. The score includes several sections:

- System A:** Measures 1-16. Section I "Ahava Rabbah" (measures 1-3), Section II (measures 4-12), and Section III (measures 13-16). Chord markings "D" and "Gm" are present.
- System B:** Measures 17-24. Section IV "Mogen Ovros" (measures 17-20), Section V (measures 21-23), and Section VI (measures 24-26). Chord markings "Gm" and "CM" are present.
- System C:** Measures 27-64. Section VII "Mogen Ovros" (measures 27-32), Section VIII "Ahava Rabbah" (measures 33-40), Section IX (measures 41-46), Section X (measures 47-52), Section XI (measures 53-56), Section XII (measures 57-60), and Section XIII (measures 61-64). Chord markings "Gm" and "CM" are present.

The score concludes with a double bar line and the instruction "D.c Last time al".

OK Complex

A

Andantino 12/16 I Ahava Rabbah

5 6 CM 7 8 D

B

Gm 1 IV Mogen Oras

13 VI Adonoy Moloch 14 15 Tr. 16 Gm (A? Bb?) IV Mi Shebarach

C

Bb 17 VI Adonoy Moloch 18 19 20

21 22 23 24

Gm 25 IV Mogen Oras 26 27 28

29 30 31 32

2 3

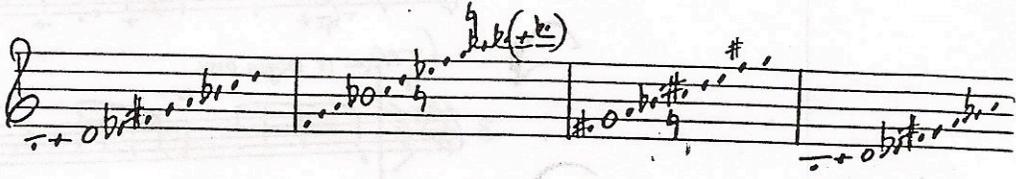
ends in Gm!!

Complex

**TYPE XIX: I Ahava Rabboh- VI Adonoy Moloch- IV Mi Shebarach- I Ahava Rabboh**

**Example 20**, Freylechs (source 9, pg. 120 no. 89). This example shows a clear progression using two sub-modes, IV Adonoy Moloch (bars 9-12), followed by IV Mi Shebarach (bars 13-16):

Modal Progression Scheme:



**MODAL INTERCHANGE**

Modal interchange is the movement of one mode to another, whereby the tonalis remains the same. This means that the pitch content changes, but not the Tonalis. The sub-mode being interchanged need not be temporally adjacent to the nominal mode; it is sufficient if it is found in the same piece, even if separated by other sections. A sub-mode which is used only at the point of cadence (usually the last 2 bars of a section) is called *cadential modal interchange*. Often, however, a cadence in the sub-mode occurs in the middle of a section, in which case it is simply called *modal interchange*. Most of the cases of modal interchange involve an exchange of Ahava Rabboh and Mogen Ovos. When the nominal mode is Mogen Ovos, Ahava Rabboh can, in turn, function as a common mode of interchange.

**TYPE XX: I Ahava Rabboh- I Adonoy Moloch**

**Example 21**, Chusidl (source 11, pg. 87). In bars 9-12, the sub-mode I Adonoy Moloch is exchanged for the nominal mode, Ahava Rabboh. Only 2 notes (G# and B) are actually used from Adonoy Moloch, but the transitional motive is so typical to it, that the tendency to define the gesture as merely "borrowed tones" was eshewed. The return to the nominal mode occurs at bar 13. Example 21 is regarded as simple modal interchange, meaning that only one sub-mode is involved:

Modal Interchange/Progression Scheme:



The following Types, XXI- XXIV show modal interchange used in the same piece in which other modal progressions are used concurrently. Types XXI-XXIII demonstrate modal interchange before the movement to other sub-mode areas, whereas Type XXIV utilizes the modal interchange sub-mode succeeding the movement to other sub-mode areas.

Complex

Complex modulation

TYPE XIX: Example 20, Freylechs (source 9, pg. 120 no. 89):

OK

The musical score consists of four systems, each on a single staff with a treble clef and a key signature of one sharp (F#). The systems are labeled A, B, and C. System A is titled 'I Ahava Rabbah' and contains measures 1 through 4. System B is titled 'VI Adonay Moloch' and contains measures 5 through 8. System C is titled 'IV Mi Shebarach' and contains measures 9 through 12. The score includes various annotations: 'D' above measure 1, 'Cm' above measure 3, 'D' above measure 4, 'Bb' below measure 5, 'Gm' below measure 9, and 'Dal G. al Fine' below measure 12. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16 are written below the notes. The piece concludes with a double bar line and the instruction 'Fine'.

Mod. Interchange

TYPE XX: Example 21, Chusidl (source N, pg. 87):

12



1 **D** I Ahava Rabbah 2 3 4

5 6 7 **Cm** 8



9 **Dm** Adonoy Moloch 10 11 12



13 **D** I Ahava Rabbah 14 15 16

17 18 19 20

21 **Dm** 22 23 24

25 **D** 26 27 28

29 30 31 **Cm** 32 **D**

**TYPE XXI: I Ahava Rabbah- I Mogen Ovos-  $\text{bIII}$  Adonoy Moloch- I Mogen Ovos**

Example 22, Chasen Senem (source 7, author's transcription). This piece was taken from the repertoire of the Klezmer Cymbalom player, Joseph Moscowitz. Part 1 is also known in a variant form as the Turkish Sephardic song, "Mi demandas." Moscowitz was born in Galati, on the Moldavian border of Bessarabia, but spent a short part of his life in Constantinople, where it is possible that he learned the piece(s) of this example. The modal interchange here, therefore, seems to be the result of the stringing together of pieces to form a medley, rather than an intrinsic modal device. The skill in putting together pieces which form a musical whole, however, belongs also to the improvisatory and compositional ability of the Klezmer musician, and its implementation is herewith considered as belonging to the modal technique of the genre. The cadences of bars 31-34, and 39-42 utilize the lowered 2nd degree, which is typical to the Yishtabach mode. Because, however, the Yishtabach cadence is so often employed by Mogen Ovos, it is herewith included in the motivic scheme of Mogen Ovos (see above, Motivic Scheme). Otherwise it could simply be considered as a cadential modal interchange, exchanging Yishtabach for Mogen Ovos (which itself is a sub-mode in this piece) at the cadence. Bars 27-33 are repeated in bars 35-42:

**Modal Interchange/Progression Scheme:**

Handwritten musical notation for Example 22. It consists of a single staff with a treble clef. The melody is written in a sequence of notes with various accidentals (sharps, flats, naturals). There are several bar lines. A circled '(e k)' is written above the staff in the third measure. Below the staff, there are some symbols that look like 'h' and 'b'.

**TYPE XXII: I Ahava Rabbah- I Mogen Ovos-  $\text{bIII}$  Adonoy Moloch- I Mogen Ovos-  $\text{bIII}$  Adonoy Moloch- I Ahava Rabbah**

Example 23, Trinkt Briderlach L'Chaim (source 2, author's transcription). As the progression scheme written above shows, this Hora oscillates between I Mogen Ovos and  $\text{bIII}$  Adonoy Moloch in the second section (bars 19-28). The piece begins and closes the first section in I Ahava Rabbah, then moves from the 2nd ending to I Mogen Ovos (bars 16-18), then to  $\text{bIII}$  Adonoy Moloch (bars 19-23), back to I Mogen Ovos (bars 24-26), again to  $\text{bIII}$  Adonoy Moloch (bars 27-28), and finally to I Ahava Rabbah (bars 29-32). The last section of the piece remains in the nominal mode:

**Modal Interchange/Progression Scheme:**

Handwritten musical notation for Example 23. It consists of two staves with treble clefs. The melody is written in a sequence of notes with various accidentals. There are several bar lines. A circled '(e k)' is written above the second staff in the third measure. Below the staves, there are some symbols that look like 'h' and 'b'.



Mod. Interchange  
Lechayim (source 2, author's transcription):

OK.

Handwritten musical score for guitar, divided into sections A, B, and C. The score includes chord diagrams and melodic lines.

**Section A:** Measures 1-16. Chords: D, Cm, D, Cm, D. Includes the instruction "I Ahava Rabbah".

**Section B:** Measures 17-28. Chords: Dm, F, C, F, Dm. Includes the instruction "I Mogen Ovos" and "Adonoy Molach".

**Section C:** Measures 29-48. Chords: D, Cm, D. Includes the instruction "I Ahava Rabbah".

Measure numbers 1 through 48 are indicated throughout the score.

-Example 23: Trinkt Briderlach Lechayim: Abe Schwartz Dance Orchestra with Shloimke Beckerman. (Beckerman, cl, NY ca October 1923 Pat 03660, N 70390.

D. Capó

**TYPE XXIII: I Ahava Rabbah- I Mogen Ovos- <sup>b</sup>III Adonoy Moloch-  
I Mogen Ovos- <sup>b</sup>III Adonoy Moloch- I Selichah**

Example 24, Galitzianer Tenzil (source 12, pg. 68; Originally source 1). This example is very similar in scheme to Example 23, with the exception being that the last section makes use of a sequence in the Selichah mode (bars 21-24) before the Da Capo repeat. The piece weaves almost unnoticeably through the sub-modal areas, making an analysis of the precise moments of progression difficult. A basic breakdown would, however, be as follows: I Ahava Rabbah (bars 1-8); I Mogen Ovos - further clarified through employment of a I minor chord in the accompaniment (bars 9-11); <sup>b</sup>III Adonoy Moloch (bars 12-14); I Mogen Ovos (bars 15-16); I Mogen Ovos (bars 17-18); <sup>b</sup>III Adonoy Moloch (bars 19-20); I Selichah (bars 21-24). The chromatic passing tone B natural in bar 19 is mirrored by the F# in bar 24:

**Modal Interchange/Progression Scheme:**

The image shows two staves of musical notation. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290,

TYPE XXIII: Example 24, Galitzianer Tenzil (source 12, pg. 68; Originally source 1):

3

**A** I Aham Kabbah  
1 D 2 D 3 4  
5 6 7 8

**B** I Mogen Oros  
9 Dm 10 F 11 12 III Adonoy Molach

**C** I Mogen Oros  
13 Gm 14 Dm A 15 A 16 Dm  
17 C 18 F Cm 19 Dm III Adonoy Molach 20 C  
21 I Selichah 22 23 24  
A Dm A Dm Gm A Dm

Mod. Interchange  
Example XXIV: Example 25, Behusher Chusid (source 6, author's transcription):

The musical score is written on a grand staff with a treble clef and a key signature of one sharp (F#). It consists of 40 measures, divided into three systems:

- System A (Measures 1-16):** Labeled "I Ahava Rabbah". Measures 1-16 are marked with a "D" chord symbol. Measure 15 includes a "Cm" annotation.
- System B (Measures 17-28):** Labeled "VII Adonay Moloch". Measures 17-20 are marked with a "C" chord symbol. Measures 21-28 are marked with a "D" chord symbol. Measure 23 includes a "Tr." annotation.
- System C (Measures 29-40):** Labeled "I Mogen Ovos". Measures 29-32 are marked with a "Gm" chord symbol. Measures 33-36 are marked with a "D" chord symbol. Measures 37-38 are marked with a "Dm" chord symbol. Measures 39-40 are marked with a "C" chord symbol and labeled "Yishtabach cadence".

Additional annotations include "OK." at the top right, "not here" with an arrow pointing to measure 21, and various bracketed sections and measure numbers (1-40) throughout the score.

### SEQUENTIAL PROGRESSION

Although sequential progression does not necessarily result in a change of pitch content, and therefore cannot always be considered as movement to a sub-mode, it can provide a shifting of the orienting, or central note of a mode or sub-mode within the confines of it. Melodic sequences exist in oriental, as well as in Western music. The sequence in Klezmer music is more a melodic phenomenon than a contrasting device, though the emphasis of the changing central note may be fortified through the underpinning of an accompanying bass part. There need not necessarily even be a shifting of the central note, but rather merely a sequentially repeating melodic figure which gives the impression of changing emphasis without establishing any secondary areas (see example 28). Sequences can be found in sections where progression to a sub-mode or modes occur, and also in sections where modal interchange occurs (in short, all of the aspects of modal progression under observation here can be implemented concurrently). The sequence usually uses 3 or more tonal or modal areas, or at least 2 repetitions of a melodic unit. Sequences can also occur within a sub-mode; therefore, the analyses of the following examples display the sequence as it relates to the mode in which it is found, and not necessarily to the nominal mode.

#### Notation of Sequences

The sub-modes will continue to be analysed by large Roman numerals (showing their relationships to the nominal mode).

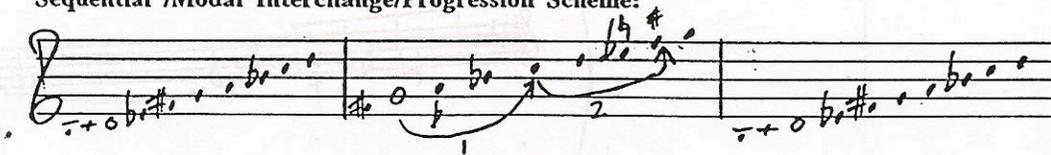
The sequences will appear in small Roman numerals within parentheses according to their relationship to the sub-mode in which they occur.

In cases where there is only a melodic sequential progression, but no change of tonal emphasis (i.e. example 28) in the course of the sequence, the small Roman numerals refer to the structurally accented melody notes.

#### TYPE XXV: I Ahava Rabboh- IV Mogen Ovos (iv-vii)- I Ahava Rabboh

Example 26, Freylechs (source 9, pp. 128-129 no. 105). At bar 9, the common movement to the sub-mode IV Mogen Ovos occurs. Bars 9-14 could have been interpreted as being part of some form of a "major" mode of F (Adonoy Moloch?) but the stagnant G's of bars 9-10 are such a common motivic gesture in Ahava Rabboh when it moves to the IV area, that it is categorized as IV Mogen Ovos; in other words, the listener's expectation at bar 9 would normally be to hear IV Mogen Ovos. The 3-bar phrases comprising the section (bars 9-20) add to the charm and surprise of the passage:

#### Sequential /Modal Interchange/Progression Scheme:





**TYPE XXVI: I Ahava Rabbah- IV Mogen Ovov ( iii-iv-iv adonoy moloch)-  
I Ahava Rabbah-**

**Example 27**, Nign (source 13, pg. 458 no. 112). The sub-mode IV Mogen Ovov appears "as expected" at the beginning of the second section (bar 17). The modal interchange of iv adonoy moloch at the first ending within the IV Mogen Ovov section in bars 27-28 provides a refreshing surprise. The second ending returns back to the nominal mode:

**Sequential /Modal Interchange/Progression Scheme:**

Musical notation for Example 27. The staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Below the staff, Roman numerals 3, 2, 1, 2, 3 are written under the notes. A circled note is shown above the staff with the notation  $\frac{b}{b_2} \frac{b}{b_2} \frac{b}{b_2}$ .

**TYPE XXVII: I Ahava Rabbah- IV Mogen Ovov (v-iv-iii-ii-i-#vii)-  
I Ahava Rabbah**

**Example 28**, Title unknown (source 8, author's transcription). This piece is considered to be a Karliner Nign by Chassidic Klezmerim in Bnei Brak, Israel. The flowing sequence of bars 19-24 within the IV Mogen Ovov leads smoothly and imperceptibly back to the nominal mode (bars 25-26). The small Roman numeral analysis shows the structurally accented melody notes (circled in the notated example); they are underpinned by the bass notes, shown underneath, also in small Roman numerals. The v bass utilizes the major triad in the accompanying piano part, and minor triads over the i and iv bass notes. The nominal mode is felt by bar 23, but is actually defined solidly by the typical cadential of bars 25-26. The sequence repeats from bars 27-end with variant ornamentation:

**Sequential /Modal Interchange/Progression Scheme:**

Musical notation for Example 28. The staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Below the staff, Roman numerals 4, 5, 4, 3, 2, 1 are written under the notes. A circled note is shown above the staff with the notation  $\frac{b}{b_2} \frac{b}{b_2} \frac{b}{b_2}$ .

**TYPE XXVIII: I Ahava Rabbah- IV Mogen Ovov (iii-ii-i)- I Ahava Rabbah  
(iii-v-i)**

**Example 29**, Ch' sidishe Nigunim (source 3, author's transcription). The movement to the sub-mode IV Mogen Ovov occurs at the cadence of the second section (bar 17). The melodic sequence is again portrayed above, with the bass accompaniment given below. The other accompanying parts form triads over the bass notes, utilizing the major triad on v, and minor triads on iii and i. The sequence begins in the 3rd section at bar 18. The 1st ending (bars 30-31) of the 3rd section returns back to the sequence on iii, whereby the 2nd ending returns to the nominal mode. Notice the 5-bar phrase at bars 13-17. The piece in this recorded version actually ends in the I Mogen Ovov mode with a Yishtabach cadence (the entire section of which is not shown here), though this is probably a recapitulation to the piece which precedes the dance piece under observation, and functions as a kind of "Tag" or Coda:

**Sequential /Modal Interchange/Progression Scheme:**

Musical notation for Example 29. The staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Below the staff, Roman numerals 4, 2 are written under the notes. A circled note is shown above the staff with the notation  $\frac{b}{b_2} \frac{b}{b_2} \frac{b}{b_2}$ .



OK. Sequence

A

1. I Ahava Rabbah 2 3 4 5 6 Gm 7 D 8 Gm 9 10

B

11 12 13 14

C

15 16 17 18 19 IV Magen Ovos 20 D iv 21 Gm iii 22 D ii 23 24 Gm i 25 I Ahava Rabbah 26 D

27 Gm 28 D 29 Gm 30 D 31 Cm 32 D 33 Cm 34 D

35 Cm 36 37 38

D.C. al Coda

# Sequence

TYPE XXVIII: Example 29, Ch' sidishe Nigunim (source 3, author's transcription):

OK.

2

A handwritten musical score for a sequence of two songs. The score is written on ten staves, with the first two staves labeled 'A' and the remaining eight staves labeled 'B'. The key signature is D major (one sharp). The time signature is 4/4. The first section, 'I Ahava Rabbah', spans measures 1 to 16. The second section, 'IV Mogen Dros', spans measures 17 to 25. The score concludes with a final section of measures 26 to 31. Chord symbols are written above the notes, and measure numbers are written below the notes. There are also some circled notes and arrows indicating specific parts of the score.

1 I Ahava Rabbah 2 3 4

5 6 7 Cm 8 D

9 D Gm D 10 11 D Gm D 12

13 D Gm 14 15 D 16

17 IV Mogen Dros 18 19 Bb 20 21

22 D 23 24 w 25 w

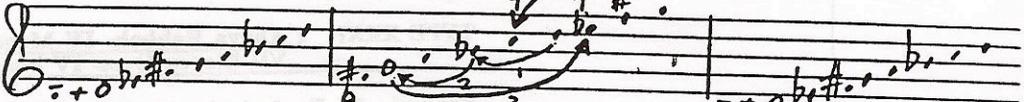
26 Gm 27 28 29 I Ahava Rabbah D

30 Gm (F) 31 Bb 32 Cm D

TYPE XXIX: I Ahava Rabbah- IV Mogen Ovos (v-iii-i-vi-iv)-  
I Ahava Rabbah (i-iii-i-vi-iv)

Example 30, Fihren Die Mechutonim Aheim-Tanz (source 12, pp.44-45). Because this example was already dealt with in Example 18, only the last section has been isolated in order to show the sequential movement. The long sequential strain spans 12 bars (41-52), beginning with a 4-bar held note. The lengths of the following phrases are 2 bars, respectively. The structural melody notes are again circled. The sequence occurs within the IV Mogen Ovos, returning to the nominal mode in bar 53 and continuing in what resembles first a descending sequence (bars 53-56), which then elides into a "bowed sequence" (ascending, then descending) from bars 57-end, originally having appeared in bars 9-16:

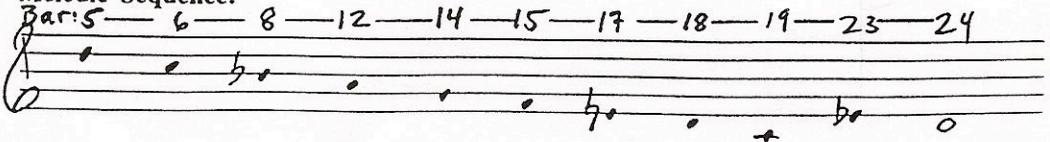
Sequential /Modal Interchange/Progression Scheme:



TYPE XXX: I Ahava Rabbah- IV Mogen Ovos- VII Adonoy Moloch-  
IV Mogen Ovos- IV Mishebarach- IV Mogen Ovos-  
III Adonoy Moloch- I Yishtabach

Example 31, Skocne (source 9, pg. 70 no. 24). One of the defining parameters in the Makam system of Turkish and Arabic music is the tendency of the Makam to either ascend or descend melodically. The present example would show a clearly descending quality. The melodic sequences of this example are not restricted within the confines of one mode. Because they involve a change of mode, the purely melodic movement has been isolated. The structurally accented melody notes progress consistently, but not regularly, stepwise from the D'' (bar 5) down to the D' (bar 24), and outline the I Mogen Ovos scalar form (notes circled). More time is actually spent in the sub-mode areas than in the nominal mode in this piece. The modal interchange of the IV area involves three different modes. It has not been included under the Modal Interchange chapter, only because it does not involve the nominal mode, but is nonetheless a good example of such, and illustrates modal interchange *within* a sub-mode. The modal interchange of I Yishtabach occurs at the end of the last section (bars 23-24). The piece displays a wealth of compositional subtleties and belies an experimental spirit, which could point to its origins being from a more aristocratic Chassidic court. Nevertheless, it gives the impression of being a noble march. The beginning of the second section at bar 5 takes its repeating quarter-note motive from the second ending of section 1 (bar 4) which seems to delay the commencement of the second section till bar 6. The 2-bar phrase structure remains intact, however. Although the progression uses only 1 repeated note D to effect the progression, the change to IV Mogen Ovos in bar 5 can be felt through the need for modal contrast at this point. As was pointed out earlier, the movement to IV Mogen Ovos from I Ahava Rabbah is so common in the 2nd section of a piece, that a progression to it is inferential. In fulfilling the listeners expectation, it lends the subsequent mode (VII Adonoy Moloch in this case, bar 6) more profile and highlights its surprise effect. The break-up of the first sequential melodic strain of bars 5-12 occurs in bar 11, where the IV Mishebarach interchange occurs:

Melodic Sequence:









Sequence

(source 12 pp. 44-45)

D

13 Gm

30

A

I Ahava Rabbah

B

Bbc

Gm

D

IV Mogen Oras

I Ahava Rabbah

φ

D.c. last time al φ

# sequence

TYPE XXX: Example 31, Skocne (source 9, pg. 70 no. 24):

The musical score is written on two staves, A and B, in a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked as  $J = 88$ . The score consists of 24 measures, with various chords and lyrics indicated.

**Staff A:**

- Measure 1: Chord D, lyrics "I Ahava Rabbah"
- Measure 2: Chord D, lyrics "2"
- Measure 3: Chord D, lyrics "3"
- Measure 4: Chord D, lyrics "4"
- Measure 5: Chord D, lyrics "1. 2."

**Staff B:**

- Measure 5: Chord D, lyrics "IV Mogen Ovos"
- Measure 6: Chord C, lyrics "VII Adonay Moloch"
- Measure 7: Chord C, lyrics "7"
- Measure 8: Chord Gm, lyrics "IV Mogen Ovos"
- Measure 9: Chord D, lyrics "IV Mi Shebrach"
- Measure 10: Chord D, lyrics "10"
- Measure 11: Chord D, lyrics "11"
- Measure 12: Chord D, lyrics "12"
- Measure 13: Chord Dm, lyrics "IV Mogen Ovos"
- Measure 14: Chord Gm, lyrics "14"
- Measure 15: Chord C, lyrics "Adonay Moloch"
- Measure 16: Chord F, lyrics "16"
- Measure 17: Chord A, lyrics "17"
- Measure 18: Chord Dm, lyrics "18"
- Measure 19: Chord C, lyrics "19"
- Measure 20: Chord F, lyrics "20"
- Measure 21: Chord F, lyrics "21"
- Measure 22: Chord C, lyrics "22"
- Measure 23: Chord A, lyrics "I Yishtabach"
- Measure 24: Chord Dm, lyrics "24"

Additional markings include "OK Cm" above measure 3, "Da Capo al Fine" at the end of measure 24, and several curved arrows on the left side of the page pointing to specific measures.

TYPE XXXI: Example 32, Freylechs (source 13, pg. 432 no. 79):

14

Andantino  $\text{♩} = 92$

1 I Ahava Rabbah 2 3 4

5 D Gm D Cm D D

9 IV Mogen Ovos 10 11 12

13 III Adonoy Moloch 14 15 16 17

17 VII Mogen Ovos 18 G IV Mogen Ovos 20 Gm

21 I Ahava Rabbah 22 Gm 23 Cm 24 D

## Summary

It is possible to see from the examples given here that the Ahava Rabboh mode, as a nominal mode, implicitly contains a variety of sub-modes which form modal progressions inherent to its structure. The charts given below provide a tabulation of the number of examples which show the characteristics delineated. They are not intended as a statistic of the overall percentage of Klezmer tunes containing these characteristics, but rather as a statistic of the *types* found.

The IV area is the most common first-visited area, regardless of sub-mode type, as shown by the following two charts, below:

Chart 1:

Simple Modal Progression beginning from:	Degree of Mode arrived at	Mogn Ovos	Adonoy Moloch	Mishe-barach	A h a v a Rabboh	Yishtabach
I Ahava Rabboh	IV	1	1	1	1	0
I Ahava Rabboh	VII	1	1	1	0	0
I Ahava Rabboh	♯II	0	0	0	0	1
I Ahava Rabboh	♯III	0	1	0	0	0
I Ahava Rabboh	V	0	0	0	1	0
I Ahava Rabboh	VI	0	1	0	0	0

The most commonly represented sub-mode involved in all types of modal progressions presented here is the Mogen Ovos mode. Although this study does not calculate the percentage of Ahava Rabboh pieces which use Mogen Ovos as a sub-mode, it can be concluded that, of the modal progressions found, the examples which use Mogen Ovos are more *varied* as regards the employment of still other sub-modes within the same piece. Mogen Ovos is also the mode most frequently visited as the *first* sub-mode in progressions involving still other sub-modes, as indicated in Chart 2:

Chart 2:

Complex Modal Progression beginning from:	Degree of Mode <i>first</i> arrived at	Mogn Ovos	Adonoy Moloch	Mishe-barach	A h a v a Rabboh	Yishtabach
I Ahava Rabboh	IV	4	2	1	0	0
I Ahava Rabboh	VII	0	0	0	0	0
I Ahava Rabboh	♯II	0	0	0	0	0
I Ahava Rabboh	♯III	0	0	0	0	0
I Ahava Rabboh	V	0	0	0	0	0
I Ahava Rabboh	VI	0	1	0	0	0

Direct Modal Interchange without intermediary sub-modes tends to involve the Mogen Ovov mode, as indicated by chart 3:

Chart 3:

Modal Interchange beginning from:	Direct Modal Interchange (before appearance of other sub-modes):	I Mogn Ovov	I Adonoy Moloch	I Mshetarach	I Ahava Rabboh	I Yish-tabach
I Ahava Rabboh		3	1	0	0	0

Modal Interchange after the appearance of an intermediary sub-mode also tends to involve the Mogen Ovov mode:

Chart 4

Modal Interchange beginning from:	Indirect Modal Interchange (Interchange which occurs after appearance of another sub-mode first)	I Mogn Ovov	I Adonoy Moloch	I Mshetarach	I Ahava Rabboh	I Yish-tabach
I Ahava Rabboh		1	0	0	0	0

Sequential Progressions show a definite predisposition toward descending stepwise movement:

Chart 5:

Sequential Progression-Melodic Movement:	Descending Stepwise	Ascending Stepwise	Descending by 3rds
	5	1	1

It can be seen from the foregoing analyses in the body of this study that the Ambitus of the sub-mode usually remains within a 5th, i.e. between the 1st and 5th degree of the sub-mode (see Example 1, bars 9-10), commonly with punctual extensions to the 7th or 5th degree of the sub-mode below the 1st degree (see Example 5, bars 28-32), or less commonly to the 1st degree in the upper octave (see Example 17, bars 19-20). This Ambitus limitation can be regarded as further indication that the sub-mode is integral to the definition of the nominal mode and hierarchically subliminal to it, because its ambitus is adapted to the ambitus of the nominal mode; in short, the breadth of its own mechanisms of unfolding are confined to the conditions of the nominal mode.

As can be seen in the chapter on Simple Modal Progressions, the simple movement to the VII Mogen Ovov and to the  $\sharp$ II Yish-tabach area has not as yet been found; although little intervallic gravity exists to the  $\sharp$ II area from the I Ahava Rabboh, the movement to the VII Mogen Ovov would be easily facilitated. Perhaps progressions of this kind *do* exist in the annals of the lost repertoire of the Klezmerim, or in materials not yet investigated.

The effect of meter on the types and frequency of modal progressions has not as yet been investigated. Most of the examples in this study are in duple meter. The types of triple-meter pieces most commonly found in the Klezmer repertoire are Horas, Gas Nigns (processionals); Mazel Tovs, Dobridens (greeting pieces); Dobranoces, Gute Nachts, Fihren di Mechutonim Aheims and Sey Gezunts (pieces of farewell), and are not generally combined together or stretched out as pieces in duple meter for dancing often are. Logically, the length of the piece will have an effect on the complexity and range of its modal progressions.

The role of harmony has purposely been given only peripheral importance in this study. The movement from one mode to another generally occurs directly without the devices known to occidental music, such as secondary dominants, passing and anticipatory tones. It is the author's observation that the use of harmony in the period from which these examples were taken (mainly ca. 1908- 1938) rarely changes the modal content. Its implementation usually underpins the mode, giving it perhaps more strictly defined direction. Whether or not the subtleties of the modes hereby suffer is left to the examination of the reader. There are, incidentally, abundant cases in the Klezmer performances of the early decades of this century which show use of harmonies which *deviate* from the tone group of the mode, e.g. where the major chord on the 5th degree is used to support a mode which uses the lowered 2nd in the melody, thereby creating a typical dissonance through the simultaneous employment of the raised and lowered forms of the 2nd degree. Whether this and similar phenomenon is an older, original characteristic of early Klezmer music, or is a result of the Klezmer's interaction with harmonically based popular forms of the music of their neighboring peoples in the last few centuries is also an important subject of interest.<sup>13</sup>

Among the questions which have arisen as a result of the present analysis are the following:

- 1) Can the temporal and geographic origins of a particular piece be ascertained through its modal mechanics?
- 2) Are there regional differences between the modes and their mechanisms?
- 3) What is the relationship of Klezmer modes to Cantorial (Chazzanut) modes? To those of neighboring or host peoples?
- 4) What are the similarities and differences to Turkish and Arabic Makamat or Persian Dastgah?
- 5) What are the limiting parameters of improvisation in modal Klezmer music?
- 6) Are there differences between the modal mechanics of vocal music (i.e. Niggunim) and instrumental music?

It is hoped that this analysis will provide a basis for the further investigation of these subjects.

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<sup>13</sup> A fascinating satire of Jewish dance music was composed by the court composer of Innsbruck, Hans Newsidler, entitled "Der Juden Tantz", from *Em new künstlich Lautenbuch*, 1544, reprinted in Paul Nettl's *Alte jüdische Spielleute und Musiker* (Nettl's book was originally a lecture held in Prag), Verlag Dr. Josef J. Flesch, Prag, 1923. The music of this example shows a melody written in D# major (!) over a pedal tone E which does not change during the entire course of the 21 bar piece. The repetitive motives and the conspicuous bi-tonality of the satire are perhaps based on actual characteristics of Jewish Dance music. It is not clear which milieu Newsidler is satirizing, nor which region. The music is perhaps only intended to parody bad intonation, but could also be based on a more or less general tendency toward modal mixing, which has been carried over even into the early period of Klezmer music in the 20th Century.

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