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Creativity and Collaboration Through *Klezmer Music*: An Integrative Approach

Course Description

The intention of this course is to introduce the deeply rooted tradition of Klezmer music within the critical context of European Jewish history and culture. Students will explore the various components and defining characteristics of Klezmer music through extensive historical inquiry as well as listening, composing, and performing this intricate style of music. The collaborative nature of this course encourages and engages students from all musical backgrounds to come together to learn and perform a surviving musical tradition, which developed during the sixteenth century. As students continue to explore this genre, they will create and compose their own musical compositions within the style of Klezmer. By doing so, they will navigate the complex ethnic, socioeconomic, and political issues that were prevalent during the immigration of Jewish communities to the United States. Furthermore, they will connect these recurring themes in history to the current societal issues that exist around the world. Through contextualization of Klezmer music and culture, students will gain a more global perspective of history and will appreciate the widespread influence of this art form.

This course is open and available to high school students in grades nine through twelve and will function as an interdisciplinary unit study and can count as either a history or music elective. This course will be taught on a two-year rotational schedule and will last for fourteen weeks, or half of an academic year. As a requirement for this class, students will participate in a Klezmer music ensemble that will meet and rehearse either:

1. Twice a week during unit lunch for 45 minutes. Students can eat for 15 minutes and then will rehearse as a large group for 30 minutes.
2. Twice a week after school for an hour (3PM-4PM) for each rehearsal.

The reason for having these two options is dependent on scheduling within the school and accommodating for students who participate in sports practices, ensemble rehearsals, and other in-school and after-school commitments. As a part of this course, students will take a field trip to a Holocaust or World War II museum to further contextualize the lives of Jewish people and the development of Klezmer music. Students will also travel to see a traditional Klezmer music concert, OR the entire school can have an assembly where a Klezmer group is hired to teach and perform, creating an educational opportunity for others who are not enrolled in this course. Whether a student is the principal clarinetist of the band, or has never had formal musical training, all levels are welcome. The only prerequisite for the course is that students either must be currently enrolled in or have previously taken a World History course.

Course Goals and Learning Outcomes

1. Students will identify and perform on various Klezmer instruments, including:
 - a. Percussive/Auxiliary Instruments
 - i. *Tsimbl*, xylophone, tambourine, mouth organ (harmonica), hand cymbals, little drum, big drum
 - b. Wind Instruments (*can function as melodic or harmonic instruments*)
 - i. Clarinet, flute, trumpet, trombone, saxophone, accordion, didgeridoo
 - c. String Instruments (*can function as melodic or harmonic instruments*)
 - i. Banjo, guitar, cello, double bass, cello, cimbalom, Indian sitar
2. Students will improvise over traditional Klezmer folk songs.
3. Students will identify and perform the characteristic dance movements associated with Klezmer history and culture.
4. Students will create and compose their own Klezmer compositions using techniques within the musical tradition.
5. Students will examine the culture and ethnicities of Jewish immigrants within both historical and musical contexts.

Purpose

This course syllabus was developed as part of a semester-long research project called Facing the Music from MUS_CLAS321: Teaching Adolescents Music, also known as Music Education For Social Change. This class is taught by Dr. Brent C. Talbot at the Sunderman Conservatory of Music at Gettysburg College.

Essential Question(s)

1. How do we identify and define the distinctive Klezmer sound?
2. How do we explore the intersection of Eastern European history and culture through creating Klezmer music?
3. How can musicians become open to incorporating improvisation into their musical dialogue?
4. How can we use Klezmer music to perform as a soloist as well as within the collaborative nature of the group setting?
5. How can we perform Klezmer music in a traditional musical style?
6. How do movement and dance connect to the Klezmer music experience, and how can these activities help us to develop confidence in our musical expressions?
7. How can we analyze Klezmer folk songs and apply their defining characteristics to create and compose our own compositions?

National Standards - *This course utilizes and meets all of the 1994 archived NAfME National Standards below. Additionally, this course incorporates the current 2014 NAfME Music Standards which will be provided in the weekly schedule.*

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Being Successful in Music Classroom!

1. Respect personal spaces as well as the classroom space.
2. Be fully engaged and efficient throughout class activities and instruction.
3. Cooperate and be kind towards your peers.
4. Be responsible when handling instruments and equipment.
5. Make meaningful choices that will help you grow and learn.
6. Listen and follow directions appropriately.

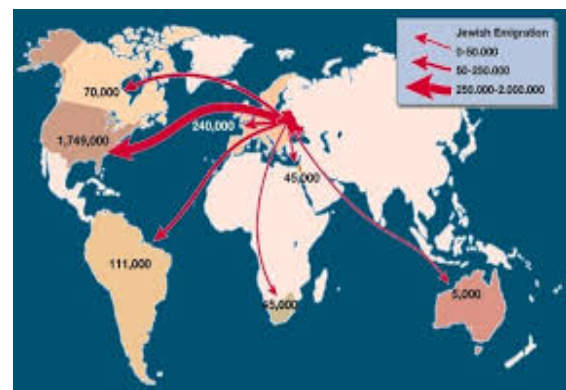
Background Section

History/Culture

- Klezmer is a ‘transportable’ music that is intended to be carried from place to place and introduced to various cultures.
- This music has been “variously used to designate biblical-era Temple musicians, medieval minstrels, and eastern European virtuosi” (Slobin, 1).
- The Hasidic movement, which was an “Orthodox spiritualist revivalist movement” emerged in the Eastern Ukraine in the 18th century. This movement focused on the “Jewish mystical tradition in seeking a direct experience of God through ecstatic prayer and other rituals conducted under the spiritual direction of a Rebbe.”
 - Made religion more accessible by focusing on dancing and the ‘chanting of wordless melodies; these melodies were performed with great intensity to ascend to the higher powers in heaven. Klezmer music was integrated into this movement, and playing was greatly impacted by the spiritual revival that came with it.
- Importance in relation to WWII and the Holocaust
 - Large percentage of Jewish immigrants to the U.S. (specifically Ellis Island and NYC)
 - With more immigrants, the bands became much more prominent and important
 - By the 1930s, the Jewish American public had moved decisively away from its eastern European roots.
 - The introduction of Klezmer music in American had a significant impact on the jazz and big band tradition of the 1920s to 1930s.



Immigration of Jewish people from 1100-1600



Immigration of Jewish people from 1880-1924

Etymology

- The Yiddish term *Klezmer* “comes from the Hebrew words **klei** and **zemir**, which means ‘vessel of song,’ thus referring to the musician as a channel to transmit the music from place to place” (Venneman and Edwards, 1).
- *Klezmorim* or *klezmers* (pl.) refer to professional musicians who play and perform Klezmer music or a Klezmer band.
- ‘Klezmer band’ is also known as *kapelye* or *khevrisa*, both meaning professional instrumental ensemble.

Creators and Musicians of Klezmer

- Abe Schwartz - “Brooklyn-based Yiddish theater bandleader from Romania who recorded many Jewish tunes and theater songs” (Slobin, 14) during thirty-year career
- Naftule Brandwein - Ukrainian Jewish clarinetist (1884 - 1963), immigrated to U.S. in 1908. Rose to fame during phonograph era; wild style of playing using lots of ornamentation.
- Brave Old World - International Klezmer band formed in 1989. Explores the meaning of post holocaust Yiddish expression. Influences come from modern Europe and the U.S.
- The Klezmatics - Globally renowned Klezmer band formed in NYC in 1986 “steeped in Eastern European Jewish tradition and spirituality, while incorporating contemporary themes such as human rights and anti-fundamentalism and eclectic musical influences including Arab, African, Latin and Balkan rhythms, jazz and punk” (from their website).
- Cincinnati Klezmer Project - Established in 1993, group dedicated to maintaining Eastern European Klezmer style, performing at weddings, bar/bat mitzvahs, etc.
- Dave Tarras - Famous 20th century Ukrainian Klezmer clarinetist who emigrated to NYC when he was 26 years old (1895 - 1989); estimated that he played on over 500 recordings
- Giora Feidman - Significant influence on the contemporary Klezmer scene. “Some of his recordings predate the American revival. Feidman often cites a more mystical definition of Klezmer, pointing out that a traditional Jewish musician does not create music, but is simply a vessel that comes from the Divine Source” (Slobin, 22).

Find concerts that the students could attend and the pricing of tickets/locations.

Music

Melodic and Stylistic Components

- Jewish Klezmer musicians often use specific terms to designate the juxtaposition between the sounds and emotions they wish to replicate.
 - The term *krechts* (Yiddish for “groan”) refers to a “wailing sound reminiscent of weeping.”
 - The term *tshek* refers to a “laugh-like instrumental sound”
 - The term *kneytsh* refers to a “sob-like catch.”
- Performed at joyful events like weddings and other celebrations
 - “Klezmer music was an essential component for all life-cycle rituals, so important that it was said, “a wedding without Klezmer is worse than a funeral without tears” (Strom, 8).
- Melodic Complexity
 - Usually based within the **Phrygian mode** (minor 2nd, 3rd, 6th, 7th)
 - Improvisatory nature within modes outside of major and minor
 - One of the oldest synagogue modes is called *Mogen Ovot* (Our forebears’ shield)
 - Similar to natural minor scale, also known as the **Aeolian mode**
 - Found in pieces of greeting and farewell as well as dance tunes
- Harmonic Complexity
 - Simple harmonies only based on a few chords
 - Compositions often in minor keys
- Fast and rhythmically challenging, yet **steady tempo**

Lyrics (of famous Klezmer songs/chants)

“Dona, Dona”

Oyfn furl ligt a kelbl
Ligt gebundn mit a shtrik
Hoykh in himl flit a shvelbl
Freyt zikh dreyt zikh hin un krik

On a wagon lies a calf
Lies tied with a rope
High in the sky flies a swallow
Goes and comes happily

Lakht der vint in korn
Lakht un lakht un lakht
Lakht er op a tog a gantsn
Mit a halbe nacht

Laughs the wind in the fields
Laughs and laughs and laughs
Laughs a whole day long
And half a night

Dona, dona, dona, dona,
Dona, dona, dona, do.
Dona, dona, dona, dona,
Dona, dona, dona, do.

Dona, dona, dona, dona,
Dona, dona, dona, do.
Dona, dona, dona, dona,
Dona, dona, dona, do.

Shrayt dos kelbl, zogt der poyer,
Ver zhe heyst dikh zayn a kalb?
Volst gekert tsu zayn a foygl
Volst gekert tsu zayn a shvalb

Cries the calf, says the peasant,
Who told you to be a calf?
You could be a bird
You could be a swallow

Lakht der vint in korn
Lakht un lakht un lakht
Lakht er op a tog a gantsn
Un a halbe nacht

Laughs the wind in the fields
Laughs and laughs and laughs
Laughs a whole day long
And half a night

Dona, dona, dona, dona,
Dona, dona, dona, do.
Dona, dona, dona, dona,
Dona, dona, dona, do.

Dona, dona, dona, dona,
Dona, dona, dona, do.
Dona, dona, dona, dona,
Dona, dona, dona, do.

Bidne kelber tut men bindn
Un men shlept zey un men shekht
Ver s'hot fligl flit aroyftsu
Iz bay keynem nisht keyn knekht

Men tie the poor calves
Men bring and slaughter them
He who has wings flies above
And is by no one a slave

Lakht der vint in korn

Laughs the wind in the fields

Lakht un lakht un lakht
Lakht er op a tog a gantsn
Un a halbe nacht

Laughs and laughs and laughs
Laughs a whole day long
And half a night

“Hava Nagila”

Hava nagila, hava nagila
Hava nagila ve-nis'mecha
(Repeat)

Let us rejoice, let us rejoice
Let us rejoice and be glad
(Repeat)

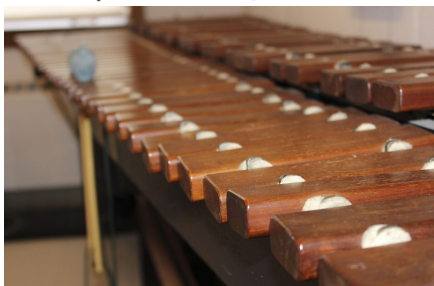
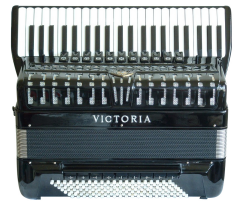
Hava neranena, hava neranena
Hava neranena venis'mecha

Let us sing, let us sing
Let us sing and be glad

Uru, uru achim
Uru achim belev same'ach

Awaken, awaken brethren
Awaken brethren with a cheerful heart

Instruments Section (list and pictures of instruments in order of oldest used to newest implemented and their usage/importance)



Grant/Funding

Projected cost of 2 to 3 accordians and harnesses, as a starting point:

- 1) Hohner D40 Concertina: \$298.98 per accordian
https://www.wwbw.com/Hohner-D40-Concertina-420559-4205590000000000.wwbw?source=TWWR5J1BB&cntry=us¤cy=usd&gclid=CjwKCAjw7_rlBRBaEiwAc23rhqttWnbsCtYoZIUIRKkvN5rSRc3gvcSpaNeyLQAKQVaNoUuNhWK8BoCO_UQAvD_BwE
- 2) Neotech Accordion Harness Strap: \$45.24 per strap
https://www.wwbw.com/Neotech-Accordion-Harness-Strap-367507-3675070000000000.wwbw?source=TWWR5J1BB&cntry=us¤cy=usd&gclid=CjwKCAjw7_rlBRBaEiwAc23rhvskf2C7MDTcj0OuqTpw4py1s-iAW3aOQT9yAxYpmJ826B7hgrOLdhoCJ6wQAvD_BwE

Projected cost of one cimbalom:

- 1) Little Light Dulcimer by Nicholas Blanton Instruments: \$2,625.00
<http://blantoninstruments.com/order.html#instruments>

Technique of Instruments (description of how to play each instrument with the correct technique + online resources and images/videos)

Cimbalom: <http://beyondkarpaty.mutiny.net/2010/09/cimbalom-tuning-soviet-style/>

Cimbalom World Association: <https://www.cimbalom.org/links/>

General Cimbalom Information: http://cimbalom.by/about_cim.html

General Accordion Information: http://www.accordions.com/index/gen/lea/gen_lea.shtml

How to Play Accordion: <http://www.accordionlinks.com/play.html>

Accordion Tutorial Videos: <https://www.howcast.com/guides/823-how-to-play-the-accordion>

Repertoire Selection (notated versions as well as audio recordings or klezmer song books to teach. Provide YouTube links or JWPepper)

Notated Klezmer folk songs and listening: <http://klezmeracademy.com/resources>

<http://www.freeshetmusic.net/klezmer.html>

Print Resources and Recordings for Klezmer: <http://muziker.org/klezmer-resources-2/>

“A Few Notes and Observations on the Theory and Performance of Klezmer Music” by Pete Sokolow, a scholarly article complete with notated songs and descriptions:

https://www.ph.unimelb.edu.au/~daewe/benkshaft/tzigas/compleat_klezmer.pdf

The Absolutely Complete Klezmer Songbook edited by Yale Strom:

<https://www.transcontinentalmusic.com/PDS-Absolutely-Complete-Klezmer-Songbook,-The-68906>

The Compleat Klezmer by Henry Sapoznik, a scholarly resource containing historical background, musical analysis, and annotated Klezmer folk melodies:

<https://www.jewishmusic.com/products/the-compleat-klezmer-book-and-cd-ebook-set>

Outline of 14-Week Class Schedule 2019-2020

Weeks	Dates	Description	Musical Elements	Musical Concepts	National Standards
1	Week 1 9/3 - 9/10	<p>Class Activity: Getting to know Klezmer music and each other: learning the <i>Hora</i> dance as well as a few simple Jewish words and phrases.</p> <p>Homework: Read Chapter 1 of <i>Klezmer: Music, History, and Memory</i> by Walter Zev Feldma: “The Music of the Klezmer Within East Ashkenazic Music.”</p>	<i>Rhythm; Melody</i>	<i>Pulse; Conjunct</i>	<p>#8: Understanding relationships between music, the other arts, and disciplines outside the arts.</p> <p>#9: Understanding music in relation to history and culture.</p>
2	Week 2 9/10 - 9/17	<p>Class Activity: Stitching Together History: student-lead activity in “around the world” style where students are split into groups and each group gets an envelope. In each envelope, there is a different story related to the origins of Klezmer through Eastern European Jewish immigrants’ perspectives. The story is divided so that it is the students’ job to put it in the correct order, and then share the story aloud.</p> <p>The musical portion will include learning a simple Jewish folk song from a Klezmer piece by rote, called Tumbalalaika. Sing it unison, sing it in a round, sing with solfege; sing with solfege of melody, harmony, bassline; have students compose their own arrangement of this song by changing one musical element.</p> <p>Reading: Read Chapter 2 of <i>Klezmer: Music, History, and Memory</i> by Walter Zev Feldma: “What’s in a Name? The Word Klezmer and Jewish Professional Musicians.”</p> <p>Homework: Watch Part I of “BBC Klezmer!” Documentary clip and answer the blog post questions on Google</p>	<i>Texture; Harmony</i>	<i>Monophonic vs. Homophonic; Canon; Chord Progression</i>	<p>#1: Singing, alone and with others, a varied repertoire of music.</p> <p>#4: Composing and arranging music within specified guidelines.</p> <p>#6: Listening to, analyzing, and describing music.</p>

		Classroom.			
3	Week 3 9/17 - 9/24	<p>Class Activity: Students will sing a new Klezmer folk song, “Hava Nagila”, while identifying the proper playing techniques to perform on the various percussion instruments. They will do this by discussing the rhythms and techniques used in “Hava Nagila.” Students will then be split into two groups. One group will sing the song and play the percussion instruments, while the other group dances the <i>Hora</i>, which was previously learned on the first day of class.</p> <p>Reading: Read Chapter 3 of <i>Klezmer: Music, History, and Memory</i> by Walter Zev Feldman: “The Klezmer Ensemble.”</p> <p>Homework: Watch Part II of “BBC Klezmer!” Documentary clip and answer the blog post questions on Google Classroom.</p>	<i>Rhythm; Form</i>	<i>Syncopation; Ternary form</i>	<p>#1: Singing, alone and with others, a varied repertoire of music.</p> <p>#2: Performing on instruments, alone and with others, a varied repertoire of music.</p> <p>#9: Understanding music in relation to history and culture.</p>
4	Week 4 9/24 - 10/1	<p>Class Activity: Class discussion about the Klezmer ensemble. Students will make a list of the various instruments involved in Klezmer music and categorize them using the Sachs-Hornbostel method (aerophones, chordophones, metallophones, etc).</p> <p><i>Introduction to Melodic and Harmonic Instruments and Klezmer Modes.</i> Teacher will show video and play audio clips of melodic and harmonic instruments and their respective tone qualities and timbres. Teacher will explain the Aeolian mode and students will sing a new song, “Dona, Dona” in this mode. Students will be invited to bring a melodic instrument of their own to play in class if they would like.</p> <p>Reading: Read Chapter 4 of <i>Klezmer: Music, History, and Memory</i> by Walter Zev</p>	<i>Tone Color; Melody; Harmony</i>	<i>Tonality; Timbre; Theme</i>	<p>#1: Singing, alone and with others, a varied repertoire of music.</p> <p>#2: Performing on instruments, alone and with others, a varied repertoire of music.</p> <p>#6: Listening to, analyzing, and describing music.</p>

		<p>Feldma: “The Role of Russia in the Study of Klezmer Music.”</p> <p>Homework: Watch Part III of “BBC Klezmer!” Documentary clip and answer the blog post questions on Google Classroom.</p>			
5	Week 5 10/1 - 10/8	<p>Class Activity: Students will learn the choreographed dance to “Dona, Dona” and perform the dance together as a class. The teacher will divide the class into two sections; one section will perform the dance while the other section will perform the piece on the instruments they learned the song on during the previous class. Everyone will learn the dance together before splitting into separate groups.</p> <p>Reading: Read Chapter 5 of <i>Klezmer: Music, History, and Memory</i> by Walter Zev Feldma: “The Jewish Wedding and its Musical Repertoire.”</p> <p>Homework: Watch Part IV of “BBC Klezmer!” Documentary clip and answer the blog post questions on Google Classroom.</p>	<i>Rhythm; Form; Texture</i>	<i>Pulse; Syncopation; Ternary Form; Bassline; Homophonic Texture</i>	<p>#2: Performing on instruments, alone and with others, a varied repertoire of music.</p> <p>#8: Understanding relationships between music, the other arts, and disciplines outside the arts.</p>
6	Week 6 10/8 - 10/15	<p>Class Activity: Contextualizing Klezmer music within the Holocaust: teacher will give a mini-lesson on influence of Klezmer music in the Holocaust. During the Holocaust, it was critical for Jewish people to sing hymns and prayers in order to keep their faith close. Students will learn a Jewish prayer that was significant during the Holocaust and sing it as a class.</p> <p>Reading: Read Chapter 6 of <i>Klezmer: Music, History, and Memory</i> by Walter Zev Feldma: “East European Jewish Dance.”</p> <p>Homework: Watch the YouTube clip of</p>	<i>Melody; Dynamics; Texture</i>	<i>Monophonic; soft vs. loud; range; tessitura of voice</i>	<p>#1: Singing, alone and with others, a varied repertoire of music.</p> <p>#8: Understanding relationships between music, the other arts, and disciplines outside the arts.</p> <p>#9: Understanding music in relation to history and culture.</p>

		Hear the Holocaust Survivors and answer the blog post questions on Google Classroom. Write two questions that you have regarding Klezmer music or Jewish history and culture that you want to explore when at the museum.			
7	Week 7 10/15 - 10/22	<p>Class Activity: Joint Field Trip to the United States Holocaust Memorial Museum in Washington, D.C. with World History Classes</p> <p><i>Students will be given a list of clues that they must decode and search for while at the museum. These clues relate to musical findings or artifacts that are located throughout the exhibits.</i></p> <p>Reading: Read Chapter 7 of <i>Klezmer: Music, History, and Memory</i> by Walter Zev Feldma: “The Genres and Repertoires of Klezmer Music.”</p> <p>Homework: Write a two-page reflection of your field trip experience and identify new key terms and facts that you learned. Additionally, write about the part of the experience that musically impacted you the most.</p>	N/A	N/A	<p>#8: Understanding relationships between music, the other arts, and disciplines outside the arts.</p> <p>#9: Understanding music in relation to history and culture.</p>
8	Week 8 10/22 - 10/29	<p>Class Activity: Introduction of Group Arrangement Project due at the end of the semester. Please refer to the bottom of this schedule for a full detailed summary. A lesson on how to notate using standard Western notation will be taught so that every student feels comfortable when using notation. Additionally, students will feel included and confident when submitting this portion in the project submission.</p> <p>Reading: Read Chapter 8 of <i>Klezmer: Music, History, and Memory</i> by Walter Zev Feldma: “Moralishe Niggunim.”</p>	<p><i>Form; Melody; Harmony; Texture; Rhythm;</i></p>	<p><i>All musical concepts are left to the interpretation and discretion of the students.</i></p>	<p>#4: Composing and arranging music within specified guidelines.</p> <p>#5: Reading and notating music.</p>

		<p>Homework: (1) Watch Part V of “BBC Klezmer!” Documentary clip and answer the blog post questions on Google Classroom. (2) Choose a Klezmer song to arrange as a class and create a Google Doc with your ideas and concepts.</p>			
9	Week 9 10/29 - 11/5	<p>Class Activity: Students will identify, sing, and perform the characteristic dance movements of the <i>Freylekh</i> dance. The teacher will lead the dance using the song “Freylekh Yidelekh” as the chosen music. After learning these movements and performing them in a specific order as a group, students will take turns leading the dance. By doing so, students will become comfortable with improvisation using the various movements they learn during the <i>Freylekh</i> dance lesson.</p> <p>Reading: Read Chapter 9 of <i>Klezmer: Music, History, and Memory</i> by Walter Zev Feldman: “Rhythmic Melody Among the Ashkenazim: Nign and Zmires.”</p> <p>Homework: Brainstorm what parts you might like to perform in the group arrangement and bring a list of your top three choices to class.</p>	<p><i>Rhythm; Form; Melody; Harmony</i></p>	<p><i>Pulse; Micro vs. Macro beat; instrumentation; tone color</i></p>	<p>#1: Singing, alone and with others, a varied repertoire of music.</p> <p>#3: Improvising melodies, variations, and accompaniments.</p> <p>#8: Understanding relationships between music, the other arts, and disciplines outside the arts.</p>
10	Week 10 11/5 - 11/12	<p>Class Activity: Students will learn and perform the traditional Klezmer song “Mazel Tov” using melodic, harmonic, and percussive instruments. Students will have the opportunity to switch between these three instrumental categories if they so desire. After listening to the interpretation of the melody, students will perform the melody as a class. Then, each student will improvise over a few choruses of “Mazel Tov” using the instrument of their, which should be the instrument that they feel most comfortable performing on.</p> <p>Reading: Read Chapter 10 of <i>Klezmer:</i></p>	<p><i>Melody; Harmony; Form; Rhythm; Dynamics</i></p>	<p><i>Conjunct; Bassline; Chord Progression; Syncopation; Improvisation; Loud vs. Soft Dynamics</i></p>	<p>#2: Performing on instruments, alone and with others, a varied repertoire of music.</p> <p>#3: Improvising melodies, variations, and accompaniments.</p>

		<p><i>Music, History, and Memory</i> by Walter Zev Feldma: “Old European Components in the Core Repertoire.”</p> <p>Homework: Begin compiling a repertoire list of 5-8 Klezmer songs that have not yet been studied in class. Relate each song choice to a musical element, concept, or facet of Jewish history and/or culture that we have covered in class. For this part of the assignment, identify two to three songs and explain your choices.</p>			
11	Week 11 11/12 - 11/19	<p>Class Activity: Working on the group arrangement and presentation of traditional Klezmer song.</p> <p>Reading: Read Chapter 11 of <i>Klezmer: Music, History, and Memory</i> by Walter Zev Feldma: “The Sher.”</p> <p>Homework: Spend time individually listening to the song that you are arranging as a class. Think about different ways you can improvise over this song on your designated instrument. This could consist of changing aspects of the melody, rhythm, etc. Write out a solo/chorus of your improvised solo using Western notation to guide you in the improvisatory process.</p>	<i>All musical elements are incorporated within the entirety of the project.</i>	<i>All musical concepts are used within the entirety of the project.</i>	<p>#4: Composing and arranging music within specified guidelines.</p> <p>#5: Reading and notating music.</p> <p>#6: Listening to, analyzing, and describing music.</p>
12	Week 12 11/19 - 11/26	<p>Class Activity: Working on the group arrangement and presentation of traditional Klezmer song.</p> <p>Reading: Read Chapter 12 of <i>Klezmer: Music, History, and Memory</i> by Walter Zev Feldma: “North and South in Klezmer Music: Northern Redl and Southern Freylekhs.”</p> <p>Homework: Continue compiling a repertoire list of 5-8 Klezmer songs that have not yet been studied in class. Identify</p>	<i>All musical elements are incorporated within the entirety of the project.</i>	<i>All musical concepts are used within the entirety of the project.</i>	<p>#4: Composing and arranging music within specified guidelines.</p> <p>#5: Reading and notating music.</p> <p>#6: Listening to, analyzing, and describing music.</p>

		two to three additional songs and explain your choices.			
14	Week 14 12/3 - 12/10	<p>Class Activity: Working on the group arrangement and presentation of traditional Klezmer song.</p> <p>Reading: Read Chapter 13 of <i>Klezmer: Music, History, and Memory</i> by Walter Zev Feldman: “Skotshne and Freylekhs.”</p> <p>Homework: Finish compiling and finalizing your repertoire list. Create a playlist of these songs to share with the class, either through Spotify, Apple Music, or YouTube.</p>	<i>All musical elements are incorporated within the entirety of the project.</i>	<i>All musical concepts are used within the entirety of the project.</i>	<p>#4: Composing and arranging music within specified guidelines.</p> <p>#5: Reading and notating music.</p> <p>#6: Listening to, analyzing, and describing music.</p>
15	Week 15 12/10 - 12/17	<p>Class Activity: Presentation of the group arrangement project to the entire class.</p> <p>Reading: N/A</p> <p>Homework: Write a two-page reflection paper of your experience working and collaborating with your peers to create and compose an arrangement of a traditional Klezmer folk song.</p>	<i>All musical elements are incorporated within the entirety of the project.</i>	<i>All musical concepts are used within the entirety of the project.</i>	<p>#1: Singing, alone and with others, a varied repertoire of music.</p> <p>#2: Performing on instruments, alone and with others, a varied repertoire of music.</p> <p>#3: Improvising melodies, variations, and accompaniments.</p> <p>#4: Composing and arranging music within specified guidelines.</p> <p>#5: Reading and notating music.</p> <p>#7: Evaluating music and music performances.</p>

Group Arranging Project Procedures and Guidelines:

Students will work together as a class to arrange a Klezmer folk song of their choice. The only guidelines for this project are:

- 1) All students will participate and perform a part of the arrangement.
- 2) There must be a section within the arrangement that allows every student to take an improvised solo
 - a) Students should determine the form and order of these solos within their arrangement of the Klezmer folk song.
- 3) Students will notate their arrangement using standard Western notation of all the musical parts.
- 4) After arranging and performing this piece, students will create their own dance following any form of their choice that has been studied and performed during class. They can utilize similar dance movements, or come up with their own that would fit into the guidelines of Klezmer movement and dance. These movements should also correspond with the meter of the given piece.
- 5) Students will present and perform their group project on the final day of class as well as during the concert at the end of the semester

Outline of Rehearsal and Performance Schedule 2019-2020

What?	When?	Where?
Rehearsal	Week 1 (9/3 - 9/10)	General Music Room 117
Rehearsal	Week 2 (9/10 - 9/17)	General Music Room 117
Rehearsal	Week 3 (9/17 - 9/24)	General Music Room 117
Rehearsal	Week 4 (9/24 - 10/1)	General Music Room 117
Rehearsal	Week 5 (10/1 - 10/8)	General Music Room 117
Rehearsal	Week 6 (10/8 - 10/15)	General Music Room 117
Joint Field Trip to the <i>United States Holocaust Memorial Museum</i> in Washington, D.C. with World History Classes	Week 7 (10/15 - 10/22)	Meet in the school lobby with a packed lunch. Details to follow.
Rehearsal	Week 8 (10/22 - 10/29)	General Music Room 117
Rehearsal	Week 9 (10/29 - 11/5)	General Music Room 117
Rehearsal	Week 10 (11/5 - 11/12)	General Music Room 117
Rehearsal	Week 11 (11/12 - 11/19)	General Music Room 117
Rehearsal	Week 12 (11/19 - 11/26)	General Music Room 117
Rehearsal + Turkey! Gobble Gobble	Thanksgiving Break (11/27 - 11/29); Rehearsal on 11/26	General Music Room 117
Dress Rehearsal	Week 14 (12/3 - 12/10)	Performing Arts Center
Concert	Week 15 (12/10 - 12/17)	Performing Arts Center

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Honor Code

“We affirm that we have upheld the highest principles of honesty and integrity in our academic work and have not witnessed a violation of the Honor Code.”

- Brooke Maskin and Jenna Pavis