

# Contents

Illustrations	iv
Editor's Note	v
Editors' Note to the 2001 Edition, by Mark Slobin and Philip A. Rothstein	vii
<b>I. Jewish Instrumental Folk Music</b>	
Introduction	I-1
1. Instrumental Music as a Component of Jewish Folklore	I-6
2. Characteristics of Klezmer Music	I-14
3. Modes	I-23
4. Characteristics of Klezmer Interpretation	I-29
5. Klezmerim in the Nineteenth Century	I-32
6. How Klezmerim Learned to Play	I-44
7. A Klezmer Personality of the Last Quarter of the Nineteenth Century	I-47
8. Amateur Musicians in Jewish Life	I-52
<b>II. Musical Transcriptions</b>	
Remarks on the Transcriptions	II-2
Music Editor's Note, by Kurt Bjorling	II-5
First Part: Music Performed at Weddings for Receiving and Escorting the Family and the Guests, for the Seating of the Bride, for the Procession to and from the <i>Khupe</i> , at the Dinner Table, etc... (Nos. 1-84)	II-12
Second Part: Dance Music	II-80
a) Freylekhs (Nos. 85-176)	II-80
b) Sher (Nos. 177-205)	II-132
c) Various ( <i>Farsheydene</i> ) Dances (Nos. 206-254)	II-149
Third Part: Compositions for Violin by the Klezmerim A. M. Kholodenko (Pedotser) and Y. Goyzman [Hausman] (Alter Tshudnover)	II-173
<b>III. Source Information:</b>	
Performers, Time and Place of Recordings, and Original Tonality	III-1
Table I, Transcriptions and Transcribers	III-14
Table II, Persons whose Transcriptions are Included in This Volume	III-15
Table III, Place of Origin of the Works Included in This Volume	III-16
Works Cited by Beregovski	III-17
Works Cited by the Editors	III-21
Addendum: Essay by Izaly Zemtsovsky, The Encyclopedist of Jewish Folklore (Foreword to the 2001 Edition)	III-25