

Josh Horowitz Accordion Class

Josh will include a sampling of the following topics:

- **Improvisation.** A tune is learned, cell by cell with an emphasis on changing the motives, so that improvisation is built in to the tune from the beginning.
- **Melodic Style.** Articulation and phrasing of melodies, melodic ornaments, learning how to krekht (moan or cry) on the instrument.
- **Accompaniment Rhythms and Harmony.** Demonstration and active playing of the basic accompaniment rhythms and harmonies of Klezmer as well related musical traditions.
- **Bandstand Arrangement.** Function of melodies and accompaniments; ornamentation, variation and improvisation. Traditional techniques of ensemble arranging, dealing with alto, tenor and bass lines, fills and turnarounds as well as techniques of combining music to facilitate dances.
- **Playing for Dance.** Discussion of music for the Jewish dance, listening and escorting genres of music. Dance genres including round dances (Freylakhs, Horas, Bulgars, etc.), couple dances (Shers) and solo dances (Khusidls); Listening genres include the Doina, Kale Basetzns, Dobridens, Gute Nakhts, Sey Gezunts, Mazel Tovs and Improvizatsyes; Escorting genres include Gas Nigns, Firen Di Mekhutonims, Fun and Tsu der Khupes.
- **Learning by Ear.** Melodies, rhythms and accompaniment are taught by ear in a way that even the most loyal note reader can succeed.
- **Rocky Rhythm.** Loosening traditional western rhythm sensibilities, to facilitate rhythmic flexibility between melody and accompaniment through a series of fun and challenging exercises.
- **Basic Klezmer Theory.** Discussion and active playing of the modes of Jewish instrumental music, their cadences and harmonic structures.
- **Bandstand 911.** Skills necessary to facilitate a successful stage presence by an ensemble. Drills and exercises in communication, changing tempi, maintaining energy throughout performance and emergency procedures to minimize damage due to train wrecks on stage.
- **Doinas and Kale Bazetsns,** Recitatives and improvisations for instrumentalists. Creating new forms based on old models and exploring recent developments of the Romanian doina.
- **Line Spinning and Improvisation.** Applied ear-training and improvisation in the old style. Participants are shown how to extract the skeletal structure of a melody on the spot, isolating motivic cells and varying them immediately through the "Simon Says" method.
- **Modal Modulation.** A hands-on exploration of the movement between modes in klezmer music, exploring their tendencies of melodic movement, scale form, motivic patterns and cadential variations and the relationship of the modes to each other.
- **Klezmer Dissonance.** Delaying harmonic changes, jumping and staggering entrances, creating intentional clashes between melody and accompaniment, superimposing foreign modal cells, using cross-rhythmic phrasing and much more.