'ZEMER IVRI': CLASSICAL GUITAR TRANSCRIPTIONS OF ISRAELI

MUSIC IN THE BEGINNING OF THE 20TH CENTURY

by

DROR ARUSSI

(Under the Direction of Daniel Bolshoy)

ABSTRACT

This research offers historical and cultural analysis of the Israeli music that formed in the new settlement period. An analysis of selected compositions demonstrate the successful integration of Western and Eastern modes with folk elements into an interesting new sound. The purpose of this project is to contribute to the classical guitar repertoire by arranging these songs for the instrument. The data for this project was gathered from a collection of ten composers of the period and their work. The collection serves as a pedagogical tool for the instrument. This didactical repertoire for the guitar will expand the classical canon by the inclusion of non-Western composers.

INDEX WORDS: Jewish, Israeli, Zionist, Classical Guitar, Transcriptions, Arrangements, Technical, Composers

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CHAPTER 1

INTRODUCTION

Israel is a melting pot that offers a unique combination of diverse cultural influences. These different traditions merged together to form a distinctive style of music. This research offers historical and cultural analysis of the Israeli music that formed in the new settlement period (end of the 19th century until The Declaration of Independence in 1948), when the new migrants had to create their own culture that would help establish their presence and future in the land. This genre, which is known as *Zemer Ivri* (Hebrew Song), is constitutive in the development of the Hebrew composition styles and lyrics themes. These songs were also a significant instrument in educating and pushing the new values system of the emergent culture. [1] An analysis of selected compositions demonstrates the successful integration of Western and Eastern modes with folk elements into an interesting new sound.

The purpose of this project is to contribute to the classical guitar repertoire by arranging these songs for the guitar. The data for this project was gathered from a collection of ten archetypal composers of the period and their work, as well as incorporating my own musical ideas and classical influences to create original guitar transcriptions with emphasis on folk music. In addition, the compilation also serves as a pedagogical tool for the instrument. Every song has three arrangements—one for the beginner player, another for the intermediate guitarist, and a more challenging version for the advanced player. The arrangements include different improvisation techniques (tremolo, voice exchange, arpeggios, etc.), and thus will contribute

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[1] Yael Reshef, *The Early Hebrew Folksong: A Chapter in the History of Modern Hebrew* (Jerusalem: The Bialik Institute, 2004): 9.

significantly to the player's dexterity and musicianship. Finally, this didactical repertoire for the guitar will expand the classical canon by the inclusion of non-Western composers.

The results of the research are presented in this dissertation. The first part will examine the historical background of the genre. The second half will include a discussion on the chosen pieces, the transcription process, and technical suggestions for practicing and performance. This project is an educational revival of Israeli folk music, which dates back over a century and is slowly fading due the rise of contemporary music and the decline of the archaic Hebrew. Hopefully, these arrangements will inspire future guitarists, music lovers, and fellow scholars to listen, play, and preserve this music that has special aesthetic qualities as well as being an important part of Israeli culture and history.

Historical Background

Zemer Ivri (Hebrew Song), also known as 'The Songs of the Land of Israel' is a genre that integrates popular music with folk songs that emerged near the end of the 19th century. Unlike the traditional folk song, where the anonymous composition is passed down orally through the generation in changing variants, Israeli songs were composed, printed, recorded, and spread through public gatherings and the radio. [2] The songs have developed from biblical and secular texts and were influenced by music from other countries. Many songs came from Europe and were translated into Hebrew. Others were imported by immigrants from the former Soviet Union. The result is a style of music that combines European Jewish elements with the local

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[2] Talila Eliram, *Come, Thou Hebrew Song—Songs of the Land of Israel: Musical and Social Aspects* (Haifa University Press, 2005), 22.

influences of nearby Arab countries. [3] The songs, that were one of the central elements of the local official culture, were performed on Jewish holidays and celebrations. [4] Unlike traditional folk songs that originate from the local people, these songs were a deliberate institutional effort to cultivate and establish the Israeli culture of the new settlement in the land. [5] The lyrics supported mostly themes of farming, protection, and the love of the land and its scenery. Israeli musicologist Dr. Talila Eliram states that *Zemer Ivri* does not have a defined repertoire of songs. Rather, it is a dynamic process of creation that formed in the first hundred years since the beginning of the first Zionist settlement. [6] *Zemer Ivri* is a special model of an invented tradition of folk songs that was utilized to establish the foundations for the formation of a national identity. [7]

Since Hebrew was "the only surviving element of ancient Jewish independence," [8] it is no wonder the settlers used it for cultivating the new Zionist nationalism across the land. The Hebrew language not only symbolized a miraculous revival of biblical times but also represents a new beginning and hopes for the future. These new Hebrew songs function as "secular adaptations and reinterpretations of Jewish religious and traditional elements…connection to the landscape and biblical history and attempts to design indigenous styles." [9]

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[3] Fanny Silber, "Israeli Folkmusic: Its Characteristics and its Use in Music Therapy Activities with People Diagnosed with Alzheimer's Disease," *Activities, Adaptation & Aging* 23, no. 4 (1999): 50, http://doi:10.1300/J016v23n04_05.

[4] Yael Reshef, "Folksongs, Popular Songs, and Spoken Hebrew: The Integration of Colloquial Language into Popular Music during the Yishuv and Early Statehood Periods," Lĕšonénu: A Journal for the Study of the Hebrew Language and Cognate Subjects, (January 1, 2008): 514.

[5] Motti Regev, and Edwin Seroussi, Popular Music and National Culture in Israel (Berkeley: University of California Press, 2004): 49-50.

[6] Eliram, Come, 30.

[7] Ibid., 30.

[8] Assaf Shelleg, *Jewish Contiguities and the Soundtrack of Israeli History* (Oxford: Oxford University Press, 2014), 80, https://doi.org/10.1093/acprof:oso/9780199354948.001.0001.

[9] Ibid. 81.

Despite the different cultural influences, these songs share some common musical characteristics. The Israeli composer and conductor Gil Aldema claims that these songs are easy to sing since they have a clear and simple melody. Israeli composer and arranger Nurit Hirsh adds that what is Israeli to her is the matter of syncopation and rhythm. [10] Leading musician and songwriter Naomi Shemer characterized the songs as being mostly in a minor mode. The musicologist Shai Burshtein expands on that and argues that although most of the compositions are in some kind of minor mode (Dorian, Phrygian, and Aeolian), there are also songs in the major and Mixolydian modes. The latter emphasizes the composers' choice of distancing their music from the traditional major-minor system. [11] The ten Israeli composers in this project represent different aspects of the genre. Their music is manifested through their background and personal journey in the Promised Land. Many of them were born in Eastern Europe and were exposed to ideas of Zionism. They all became important figures in the growing Israeli music scene, working as arrangers, conductors, and educators.

Research Objective

This study has three main objectives: researching the music genre of *Zemer Ivri*, the establishment of a pedagogical tool for guitarists, and the expansion of the instruments' repertoire. *Zemer Ivri* has been slowly fading over time but remains a significant historical and cultural marker to the Israeli people and nation. Performing these transcriptions will help to highlight a style of music that dates more than a hundred years back. The musical aesthetics of *Zemer Ivri* lie in the rich usage of the Hebrew language and in the enchanting melodies that represent the historical and cultural context of the time and place. Secondly, the songs collection

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[10] Ibid. 17.

[11] Shy Burshtein, *They that Sow in Joy Shall Reap in Tears* (Jerusalem: Mossad Bialik, 2022), 30.

will serve as a pedagogical tool for the guitar. Every song is presented in three versions of increasing difficulty. Thus, the music becomes both accessible and challenging to all players, regardless of their level. Moreover, the final arrangement of each song is rewritten as a variation, utilizing idiomatic guitar techniques, and therefore also serves as an etude for the guitar. Finally, the anthology contributes to the classical guitar repertoire. This canon expansion of non-Western music, which includes folk music and new composers, can help Israeli music reach new audiences around the world and increase the popularity of the classical guitar.

CHAPTER 2

THE SONGS: ARRANGEMENTS, AND TECHNICAL ELEMENTS

The intention behind the transcriptions in this collection is to make the music accessible and idiomatic for the guitar. Some of the music in this anthology was significantly altered to fit the guitarist's level and to accommodate different improvisation techniques. Moreover, to add emotion and color to the songs, certain liberty was taken to enrich the harmony and make it a little more complex. Nevertheless, a genuine effort was made to convey the authenticity of the musical and historical context of the compositions. Most of the scores were taken from *Zemereshet,* which is an online extensive archive that was created to preserve old Hebrew songs.

Every song was arranged for the guitar in three versions. The first one is intended for beginning players, and as such is simplified in several aspects. It includes only two voices (melody and bass), the articulation and dynamics markings were removed, and complex rhythms have been reduced to simple rhythm values. The first version also serves as an important pedagogical tool. The simple melodies appear once in the first positions on the guitar (first five frets), as well as on higher frets. Since many beginner students tend to focus primarily on notes in the first positions, they fail to realize that the same notes can be played in different places on the fretboard. For this purpose, many melodies were transcribed on different starting positions. This provides the student with an opportunity to experiment with different timbers and artistic freedom. The second version, for the intermediate player, is more elaborate, includes a short intro, and is mostly written in three voices (melody, accompaniment, and bass). The accompaniment textures usually vary to differentiate the different sections. Special care was also

given to create melodic lines in the supporting voices. The third version is designed for the

advanced player, and it deploys varied classical guitar techniques and improvisation styles.

Figure 1 displays an example of a song progression in all three versions. The first version

includes just the melody and bass. The second version adds an inner voice to enrich the texture.

The final version is written as a tremolo piece, where a single melody note is repeated rapidly to

create a sustain effect, while the bass arpeggiates the harmony.

Figure 1: Arrangements of the Song "The Pomegranate Tree", Opening Measures

Zemer Ivri is widely considered as artistic in Israel, featuring extensive usage of

antiquated Hebrew vocabulary. The composers that immigrated to the land of Israel from Europe

were trained in Western traditions. Upon their arrival, they had to face the ideological

expectation of creating Israeli music that would manifest Zionist narratives. Artistic music can be

expressive and broad. Therefore, it can be challenging to find common characteristics that can

apply to all the songs that came from that period. Nevertheless, when listening to and analyzing

this music, we get a mirror of the musical activity and culture that existed in that time and place.

Israeli folk songs are also defined by their usage. The songs in the settlement period had a very

specific and clear function to unite all Israelis in their new land. They were broadcasted on the

radio and were performed on national holidays, public singing, festivals, and in the event of a tragedy. Just like any other folk songs, they authentically express the society and culture in which they were created.

Zemer Ivri can be categorized as a subgenre of Jewish music. Jewish music is usually defined by its melodic material, which comes from the traditional liturgy of Judaism. Common motifs are the use of augmented second and the use of minor keys to convey sorrow. [12] Israeli folk music borrows some of these elements and fuses it with other Western and Middle Eastern influences. All ten songs in this compilation are mostly in minor modes. Some of them feature a combination of modes in the same song. The table in figure 2 shows the breakdown of melodic content in the songs.

Song	Mode
The Tree	Aeolian
Prayer for Rain	Aeolian
My Heart's Desire	Aeolian, Dorian
Hymn to the Boat	Dorian, Harmonic Minor
Legend	Aeolian
Sabbath in the Village	Dorian, Aeolian
The Valley Song	Aeolian
The Pomegranate Tree	Harmonic minor, Melodic Minor
Fields in the Valley	Aeolian
And Perhaps	Harmonic Minor

Figure 2: Modes of Songs Collection

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[12] Bob Gluck, "Jewish Music or Music of the Jewish People?" *The Reconstructionist* 62, no. 1 (Spring 1997): 37.

The Tree (*Hailan*, 1953, lyrics by Refael Saporta, music by Mordechai Zeira)

Mordechai Zeira (1905–1968) was born in Russia but was deported at the age of eighteen after being arrested for being in an illegal Zionist youth movement. He immigrated to Palestine in 1924, where he later started his musical studies. He lived as a settler, working in farming and construction, physically building the new nation. His music reflected those values of perseverance and creativity. [13] As a musician, he collaborated with famous poets of his generation. His songs accompanied the settlement establishment from the late 20s until the late 60s. From his Russian heritage his songs incorporated revolutionary melodies and romances. From Palestine, he incorporated modes and syncopated rhythms. [14]

Children played a significant role in absorbing and spreading the revived Hebrew language. This was done mainly by composing children's songs that emphasize the connection to the land as well as Jewish traditions and history. Composers wrote these songs with short phrases and singable melodies, often pentatonic. "The Tree" is an example of an enchanting short song in two verses and chorus. The lyrics describe the tree's pastoral nature experience in the first person; the moving branches by the wind, the bird on the canopy, etc. The beginning of the verse alternates between the simple melody and the drone pitch of the tonic, making the music sound almost polyphonic. The second parts of the verse and chorus are written as parallel parodies. The chorus consists of only the syllable 'Oh,' depicting possibly the wind sensations in a long legato melodic line. To allow wider opportunities for sustained arpeggio notes on open strings of the guitar, the song was transcribed into E minor.

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[13] Menashe Rabina, *Mordekhai Zeira, A Selection of his Works* (Tel Aviv: Culture and Education, 1960), 5.
[14] Talila Eliram," Mordekhai Zeira," Jewish Music Research Center, last modified April 7, 2024, https://jewish music.huji.ac.il/en/content/mordekhai-zeira.

<u>First Version</u>

The beginning of the song moves back and forth from the 3rd position to the 1st, using the open 1st string (E) for the hand position shifts.

Figure 3: Shift of Positions, mm. 1–4

The reprise of the song is played mostly in the 7th position. Even though it may appear difficult at first for the beginner guitarist, it is actually less demanding technically, since it does not require excessive left hand shifting or stretching.

Figure 4: Higher Positions, mm. 17–20

<u>Second Version</u>

The accompaniment pattern in the verse incorporates a dotted rhythm in the inner voice in between the beats. This phenomenon emphasizes the three-voice texture and also creates a rhythmic flow of two eighth notes followed by a quarter note.
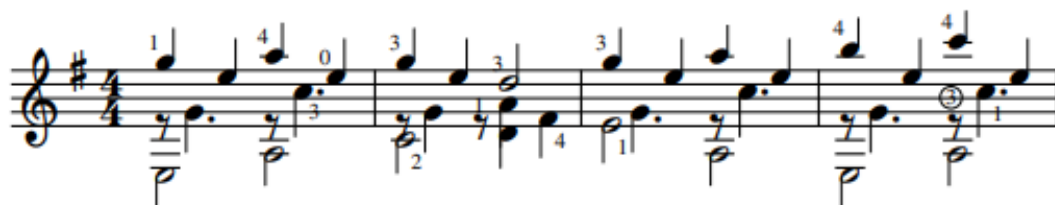
Figure 5: Accompaniment Pattern 1, mm. 35–38

This pattern changes at the second part of the verse. Figure 6 shows how the block chords help to accent the strong beats (1 and 3). The end of the phrase is followed by ascending thirds in the E minor arpeggio.

Figure 6: Accompaniment Pattern 2, mm. 39–42

The chorus alternates between the first accompaniment pattern and an eighth-note arpeggio motif, which creates rhythmic complementation for the long melody notes.

Figure 7: Alternating Patterns, mm. 43-45

In the reprise of the verse the texture gets very dense and fast by turning the eighth-note accompaniment into sixteenth-note arpeggios.

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Figure 8: Rhythmic Diminution, mm. 59–60

Third Version

The melody in this version was modified to facilitate arpeggio practice on the guitar. This is an efficient method to get the player familiarized with the E minor chord shapes on the fretboard. A secondary focus is the slurs, which were added wherever it was possible (two consecutive notes on the same string). To accommodate the addition of the arpeggio notes, the beat is divided into consecutive triplets. This rhythmic alteration eliminates all pauses in the music and gives the piece a sense of constant flow and motion. The deployment of open strings helps facilitate quick and efficient left-hand shifts on the fretboard. While most of the notes were changed to fit the chord arpeggio, the first note of every beat remained the same. This structural melody relates to the original tune by keeping the notes intact on the strong beats (compare notes in parenthesis). At the same time, it also outlines the contour of the original melody.

Figure 9: Structural Melody Notes, 1st Version, mm. 1–2

Figure 10: Structural Melody Notes, 3rd Version, mm. 65–66

The tonal center of the piece is emphasized through a series of ascending E minor arpeggios at the end of the verse that resolve in the harmonics on the 12th fret.

Figure 11: E minor Arpeggios, m. 72

Careful attention was also added to the bass. Measures 78–79 outline a stepwise ascending bass line that moves from C to E and follows with a short chromatic line that leads to the change in harmony.

Figure 12: Ascending Bass Lines, mm. 78–79

Technical Suggestions

The opening of the third version is played in the 2nd position. This means that the 1st finger is in charge of playing the notes on the 2nd fret (E, B). To make sure the barre does not cut

off the arpeggio notes on the open first two strings (E, B), a hinge barre is needed on the 2ⁿᵈ fret. This happens when the tip of the fingers stays on the 4ᵗʰ and 5ᵗʰ strings on the guitar, while at the same time the base of the finger is lifted to accommodate open strings.

Figure 13: Hinge Barre on 2nd Fret, m. 65

The beginning of measure 71 requires the lowest note (C on the 6ᵗʰ string) to be played with the fingertip in the 8ᵗʰ position. This is a fret higher than the melody note (B on the 1ˢᵗ string) that has to be played with the base of the finger. This challenging hand configuration is called a cross-fret barre, and it is used in rare cases where no other technical solution can be found.

Figure 14: Cross-Fret Barre, m. 71

Prayer for Rain (*Tfilat Geshem*, 1923, lyrics by Levin Kipnis, music by Yitzhak Edel)

Yitzhak Edel (1896-1973) was born in Poland. As a child he taught himself how to play the violin, before learning theory and composition at Warsaw's Royal Academy of Music. Edel moved to Palestine in 1929 and lived in Tel Aviv. He published books and articles in music education and even established his own educational method. Edel's composition style integrated Jewish music from Eastern Europe and Middle Eastern themes he discovered in Israel. His music

was simple, melodic, and influenced by Western harmony. Many of his songs were written to create new Jewish nationalistic themes, based on the Old Testament of the Bible and on Hebrew poetry. [15]

This is another short children's tune that helps to cultivate the connection to the land. The song is in strophic form with three verses. The lyrics describe the virtues and importance of the rain for the fields, the vineyards, and the people who try to summon it with pleading and prayers. The melody has two parts. The first one begins with repeated staccato eighth notes on the tonic (E), mimicking the falling rain drops. This motif is then followed by a simple melody that moves mostly in steps. The second part provides contrast by changing the articulation to legato and using bigger leaps in the melody. Edel chooses mostly pentatonic tones to convey perhaps the natural elements of the theme. The descending melody toward the end symbolizes the way the rain falls upon the earth. The song was transcribed into E minor, which is also the original key of the composition.

First Version

In the original composition, the last phrase is four measures long and ends on the tonic (E). To add harmonic tension, the phrase was prolonged by repeating the melody and adding a pause on the 6th scale degree (C major) before the original ending.
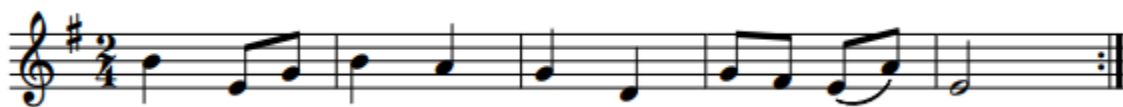

Figure 15: Original Ending

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[15] "Yizhak Edel," Jewish Music Research Center, accessed April 13, 2024, Yizhak Edel | jewishmusic (huji.ac.il).

Figure 16: Cadence Extension, mm. 15–18

Second Version

The simple rhythm of the song was elaborated by adding syncopations. The drone tonic note (E) in the intro comes on the off beats of the 1st and 3rd beats.

Figure 17: Syncopation in Intro, mm. 37–40

The descending melody in measures 54–55 (B down to D) is supported by a series of rolled chords. This is an expressive articulation technique that helps to emphasize the change of harmony as well as adding more sustained notes. The strumming can be done either by a lone strum of the thumb, or alternatively by playing the chords as a fast arpeggio, using all four fingers of the right hand. This effect helps to set the tone for the final cadence.
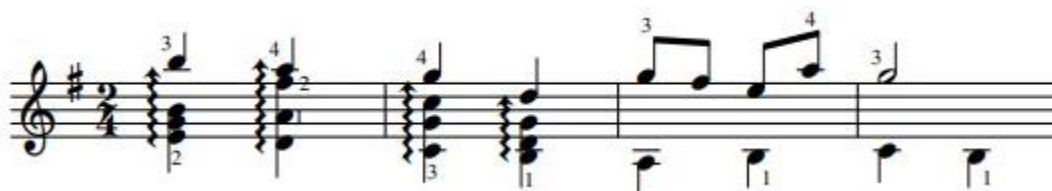

Figure 18: Rolled Chords, mm. 54–55

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In measures 69–71 the inner voice displays independence, first, by a stepwise ascent from E to G, and then again, as a resolution, coming down back to the tonic. This short motif creates melodic contrast that contributes to the complexity of the arrangement.

Figure 19: Inner Voice, mm 69–71

Third Version

This version incorporates harmonics and arpeggios in the arrangement. The harmonics effect (natural and artificial) contributes to the sonority of the piece. The arpeggiated sextuplets help the player practice the essential plucking sequence of p, i, m (thumb, index and middle finger).

Figure 20: p, i, m Sextuplets, mm. 78–79

The bass notes in measures 86–89 fall on the upbeats as a paraphrase of the syncopated intro of the second version.
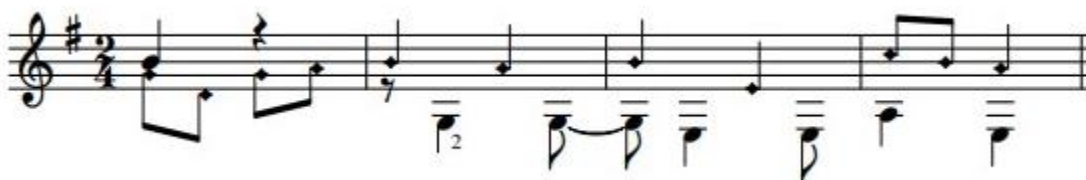

Figure 21: Syncopation in Bass, mm. 86–89

The supporting upper voice in the final cadence outlines an ascending trichord (C–E) to the tonic and final chord (Em).

Figure 22: Final Cadence, mm. 93–95

The second verse deploys octave transpositions. The melody moves one octave higher, while the accompaniment moves one octave lower.

Figure 23: Octave Transposition, mm. 96–99

Technical Suggestions

Successful execution of the quick sextuplets in the third version requires right-hand planting and shifting. Planting happens when the fingers touch the strings prior to the attack. This technique guarantees accuracy and speed. Planting should occur before attempting to play the sextuplets arpeggios, by resting all three fingers (p, i, and m) on the appropriate strings.

Figure 24: Planting of p, i, m [16]

After playing the first three notes of the sextuplets, the player needs to plant the same fingers on the next set of strings. This means shifting the right-hand frame one string lower, so that the p, i, and m fingers are now covering the 3rd, 2nd, and 1st strings. The frame refers to the number of strings that are covered by the right hand fingers at any given moment of playing. This technique secures efficiency and speed.

Figure 25: Right Hand Frame Shift, mm. 78–79

My Heart's Desire (*Mahmad Levavi*, lyrics by Shulamit Don, music by Sara Levi-Tanai)

The Levi-Tanai family came to Israel in the beginning of the 19th century from Yemen through Ethiopia by foot and settled in Tel Aviv. Sara (1910–2005) lost most of her family members to famine and typhus outbreak and was placed in an orphanage. She was trained as a nursery-school teacher in the Levinsky Teachers' Seminary and contributed significantly to the development of music pedagogy in Israel. Her collection of poems, games, and music serves

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[16] Bradford Werner, *Planting in the Right Hand for Classical Guitar*, 2024, in This is Classical Guitar (British Columbia, Canada), Lesson: Preparation / Planting in the Right Hand for Classical Guitar | This is Classical Guitar.

until this day as a didactic method for preschool and elementary teachers. Sara did not know how to read or write music, and all her songs were transcribed by other musicians. Levi-Tanai's songs were published in a number of collections. [17] Levi-Tanai's worldview is similar to Matitiahu Shalem, another composer in this anthology. Israeli composer Nahum ('Nahche') Haymen argues that "both of them (Tanai and Shalem), despite migrating from different backgrounds, got their spiritual strength as creators from the same piece of land, which is the only source for genuine long-lasting national singing culture." [18]

Levi-Tanai's lyrics and music were inspired by the poem "*Ya Habib Ya Labib*" and a Yemenite folk tune. [19] It is a failed love song written in the first person of a woman, who longs for her mysterious absent lover. The verse is composed of two verses, followed by a chorus, an instrumental bridge, and a coda. After listening to a number of renditions, the chorus was rearranged in duple meter, which adds more rhythmic motion to the composition. The bridge is in Dorian mode and was also modified to simple notes to facilitate the chord arpeggios accompaniment pattern. The song was transcribed into B minor.

Second Version

To convey the Arabic influences on the music, the introduction and the phrases end on a chordal trill. This effect is designed to resemble the fast trills of the Middle Eastern oud. These trills should all be played by resting the thumb on the adjacent lower bass string of the chord, and rapidly extending and flexing the index finger. Figure 26 shows the trill on a B minor chord. In

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[17] "Sara Levi-Tanai," Zemereshet, accessed April 14, 2024, שרה לוי-תנאי - זֶמֶרֶשֶׁת (zemereshet.co.il).
[18] "Sara Levi-Tanai," Shira Ovedet, accessed April 14, 2024, שרה לוי-תנאי (kibbutz.org.il).
[19] Sara, Zemereshet.

this example, the player should rest his thumb on the 6th string, and try to hit the 5th, 4th, and 3rd strings back and forth with the index finger.

Figure 26: Chordal Trills, mm. 73–74

The arrangement of the ending phrase was inspired by Fernando Sor's *Introduction and Variations on 'Malbroug'*, Op.28. In the third variation, Sor doubles the melody by adding a lower octave, once as dyads, and then again as consecutive notes.

Figure 27: Octaves in Introduction and Variations in 'Malbroug', Op.28, mm. 1, 13 [20]

In "My Heart's Desire" the same principle is implemented, where the octaves alternate between the dyads and the consecutive octaves.

Figure 28: Consecutive Octaves, mm. 135–138

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20 Fernando Sor, *Introduction and Variations on 'Malbroug', Op.28*, IMSLP, accessed April 13, 2024, IMSLP839662-PMLP735675-Sor_F-Malbroug_Op28_RiBS0720.pdf.

The texture in this arrangement was inspired by Miguel Llobet. The Catalan guitarist is mostly known for his beautiful guitar arrangements of Catalan folksongs. In his "*El Noy de la Mare*," Llobet adds to the simple melody chords on the strong beats and a rhythmic base line, consisting of an eighth note, followed by a quarter note.

Figure 29: Musical Texture of "El Noy de la Mare," mm. 1–2[21]

Figure 30 shows how the same texture was implemented in the verse of "My Heart's Desire."

Figure 30: Musical Texture in "My Heart's Desire," mm. 142–144

Towards the end of the chorus the accompaniment pattern changes to bass line consisting of eighth-note arpeggios, conveying the transition to the bridge section.

Figure 31: Accompaniment Pattern 2, mm. 113–114

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21 Miguel Llobet, *El Noy de la Mare*, ed. Stephan Apke, IMSLP, accessed April 13, 2024, El Noy de la Mare (imslp.info).

Technical Suggestions

The fast arpeggio triplets in the bridge should be played as free strokes using p, i, m,

while holding down half a barre on the 7th fret until the end of the phrase.

Figure 32: Prolonged Barre, mm. 121–124

The sixteenth-note octaves in the 3rd beat of measure 136 requires a quick change in the left-hand

configuration from the previous position. In order to facilitate a smooth transition, the player

should keep his second finger on the D on the 2nd string and use it as a pivot finger to shift the

hand alignment to the opposite diagonal left-hand frame. To do this successfully, the 2nd finger

should remain on the string until the shift is complete.

Figure 33: Change of Hand Configuration, m. 136

Hymn to the Boat (*Zemer Lasfina*, 1947, lyrics by Haim Hefer, music by David Zehavi)

David Zehavi (1910-1975) was one of the few founding fathers of Israeli folk song to be

born in Israel. Due to a lack of resources, he could not get formal musical training. His sister

encouraged him to play the violin, but he preferred to play the piano. At the age of fourteen he

joined an agricultural community in kibbutz Na'an, where he organized a choir and music

events. He began composing as a teenager and his melodies gradually spread all over the land,

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earning him great popularity. He won a prize for Hebrew Singing in 1961 for his folk songs, children's songs, and melodies for choir. Most of his musical output consisted of songs that were made for sing-along performances. Among his 400 songs, 250 appeared in print. Some of his famous songs are "*Halichah le-Kesaria*" (On the Road to Caesarea), "*He-Ḥalil*" (The Flute), and "*Shir Hapalmach*" (The Palmaḥ Song). [22]

The song is written as a sailor's love song (lyrics by poet Haim Hefer). The Man is thrown from the despair that comes with the dangerous and unknown sea adventures and the hope of reunion with his love on land. The song was written during the illegal repatriation movement of the Jewish people to Israel during the British mandate in Palestine ('*Ha'apala*'). This explains the numerous metaphors in the song. It is argued that the song was inspired by the famous illegal immigration ship "Exodus." [23] The song has two verses and choruses. The verse is in Dorian mode, while the chorus is in the harmonic minor mode. The melody in the verses is legato and lyrical and moves mostly in eighth-note steps. The song was transcribed into A minor.

Second Version

To distinguish between the verses and the chorus, different textures were used. Figure 34 shows the verse's accompaniment pattern that consists of eighth-note arpeggio and accenting of the strong beats.

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[22] "Zehavi, David," ENCYCLOpedia.com, accessed April 16, 2024, Zehavi, David | Encyclopedia.com.
[23] "Zemer Lasfina," The National Library of Israel, accessed April 16, 2024, ‏זמר לספינה – מילים וביצועים | זהבי, דוד,‏ ‏הספרייה הלאומית | מוזיקה | מלחין 1910-1977 (nli.org.il)‏.

Figure 34: Accompanying Pattern 1, mm. 27–29

The Accompaniment arrangement in the chorus provides a fuller sound with blocked chords.

Figure 35: Accompanying Pattern 2, mm. 33–34

To enrich the harmony, different chords were utilized for repeating phrases in the chorus. In the first time, the harmony moves from the natural v chord (Em) back to the tonic (Am).

Figure 36: v-i Chord Progression, m. 33–34

The second time, the same melody is harmonized on the natural VII chord (G major), resolving to the III chord (C major).

Figure 37: VII-III Chord Progression, m. 37–38

<u>Third Version</u>

The song was rearranged using voice exchange technique, moving the melody down from the upper voice to the bass. This is an opportunity for the guitarist to work on tone balance by bringing out the melody with the thumb, while playing the accompaniment on the treble strings softer. The accompaniment in the upper voice (A and C dyads) was meant to depict the foghorn of the lonely boat in the sea.

Figure 38: Voice Exchange, mm. 82–86

The transition from measures 95 to 96 demonstrates a short polyphony, with voice exchange of the bass and melody, leading to the subdominant (D minor). The pitch F in the melody goes down to D, while at the same time, the D in the bass goes up to F.

Figure 39: Voice Exchange, mm. 95–96

This independence of voices is also present in measure 97, where the upper voice is moving in contrary motion to the bass. In this case, the leading tone resolves to the tonic (A), while the bass moves down a whole step to the note C.

Figure 40: Contrary Motion, mm. 96–97

Another example of counterpoint occurs in the last cadence of the song, where the supporting upper voice moves down in steps from the 5th scale degree E to the tonic (A).
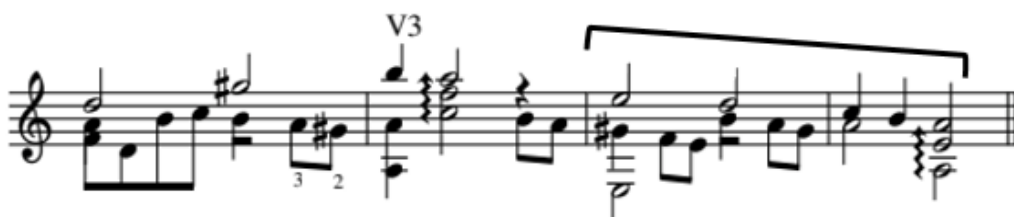

Figure 41: Melodic Descending Perfect 5th, mm. 102–103

Technical Suggestions

In the reprise of the verse in the second version, the pickup note slides from the 1st fret on the 2nd string (the note C) all the way to the 5th fret (E). In this case, the 4th finger is used as a guide finger to accommodate the legato between the notes. To get a glissando effect, the finger should be pressed on the 2nd string throughout the position shift.

Figure 42: Guide Finger on the 2nd String, mm. 52–53

Inverted fingering can seem at first as counterintuitive for guitarists, since, unlike in standard chord shapes, two fingers in a single fret are placed with the finger closest to the thumb on the

27

upper string. [24] This technique is implemented twice in mm. 94–95, where the 3rd finger presses

on the 2nd fret of the 4th string (E). In measure 94 this configuration guarantees that the half note

in the supporting upper voice (A) gets its full value, as well as making sure that the 4th finger

remains available to reach the 3rd fret on the 2nd string (D). As a result, the half note on the 3rd

string (A) in the next measure does not get detached.

Figure 43: Inverted Fingering, mm. 94–95

Legend (*Agada*, 1922, lyrics by Yaakov Fichman, music by Hanina Karchevsky)

Hanina Karchevsky (1877-1925) was born in Petrovka, Bessarabia (Moldova). As a

child, he excelled in music, playing the piano and singing in the synagogue choir. He was praised

for his singing and traveled to perform in many cities. He moved to Warsaw to complete his

musical training, where he was appointed as a conductor and an arranger for choir and orchestra.

Karchevsky was a Zionist and knew Hebrew even before coming to Palesitne in 1908. He taught

in several educational institutions and trained music teachers around the land. Karchevsky

enriched the musical culture of the time and gave it new qualities. He composed children's and

holiday songs which were arranged for choirs in ceremonies. His music was well known and

became popular even overseas. Karchevsky ended his own life at the age 49. [25]

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[24] Frank Koonce, "Left-hand Movement: A Bag of Tricks," accessed April 16, 2024, A Bag of Tricks (frankkoonce.com).

[25] "Hanina Karchevsky," Zemereshet, accessed April 17, 2024, ‏חנינא קרצ'בסקי - זֶמֶרֶשֶׁת (zemereshet.co.il)‎.

The lyrics were written by the poet Yaakov Fichman. Karchevsky composed the music in 1922. [26] The song presents the special connection between the Bible and the Promised Land. It describes the virtues of Torah (Hebrew scripture) study. The short song depicts the solitude of a young boy, who resides on the banks of the Galilee Sea and studies Torah by none other than Elijah the prophet. The composition is perfectly symmetrical. The verses and the choruses consist of two periods, each one is divided into two phrases of two measures. Unlike many of his contemporaries, Karchevsky stays loyal here to the principles of Western art music with the usage of conventional harmony of dominant V chords and modulating to the parallel major in the chorus. The song was transcribed into B minor.

Second Version

To add more color to the harmony of the opening phrase, the subdominant appears first as a major chord (E major), before resuming to the diatonic mode (E minor).
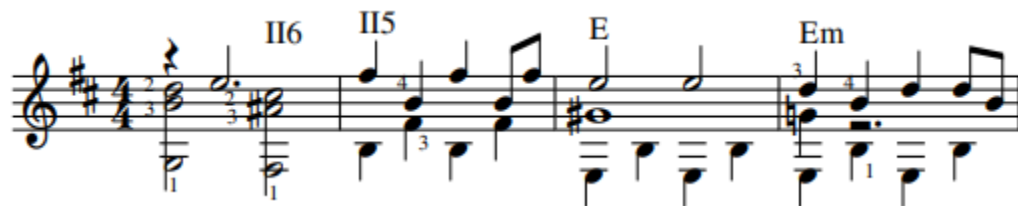
Figure 44: Modal Mixture, mm. 55–56

The phrase ends in a half cadence (F# major), which is outlined by contrary motion in the outer voices. The melody goes up in steps to the 5th scale degree (F#), while the bass reaches the same note by descent from A.

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[26] "Agada," Zemereshet, accessed April 17, 2024, אגדה - זמרשֶׁת (zemereshet.co.il).

Figure 45: Contrary Motion, m. 57

Another example of contrary motion, this time with conjunction with a voice exchange, occurs in m. 54. The melody drops down by a fifth (from F# to B), and then jumps back up to F#. At the same time, the bass line does the same thing, jumping back and forth from B to F#.

Figure 46: Contrary Motion/Voice Exchange, m. 54

Third Version

This arrangement elaborates the inner voice by adding scalar parallel thirds throughout the song. The transcription gives the player a chance to explore effective voice leading techniques, as well as getting more familiar with harmonic options on the fretboard. To allow room for consecutive thirds, the upper voice was manipulated and reduced to key notes from the melody.

Figure 47: Consecutive Thirds in Inner Voice, mm. 124–126

For a change of timbre, the chorus is played once in the 2nd position (m. 45) and then again in higher positions (m. 49), switching the melody from the 1st string to the 2nd.

Figure 48: Varying Timbre, mm. 133, 136

A second focus of the variation is the slurs that help to fill the gaps in the melody. The rhythm for this pattern was inspired by Llobet's *Variations on a Sor Theme* Op. 15.

Figure 49: Melodic Pattern from Llobet's, 1st Variation, mm. 1–3 [27]

Examples of this pattern can be seen in m. 127, where the slurs on the 2nd string help drive the music forward with an ascending contour, and in measure 133, where the slurs serve as transitions between thirds in the upper voice.
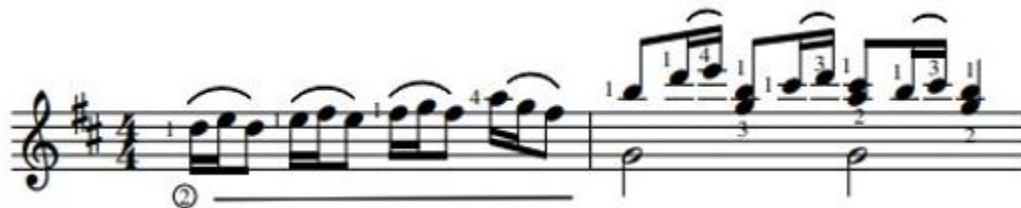
Figure 50: Consecutive Slurs, mm. 127, 133

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[27] Miguel Llobet, *Variaciones Sobre Un Tema de Sor,* Op. 15, IMSLP, accessed April 13, 2024, IMSLP636860-PMLP1021556-llobet_variaciones_sobre_un_tema_de_sor.pdf.

To ensure smooth voice leading, the consecutive thirds in measure 124 should be played by using the 3rd finger on the 4th string as a guide finger for the position changes up the fretboard, from the 2nd position (F#) to the 10th (D).

Figure 51: Use of Guide Finger in Thirds, m. 124

To facilitate the harmony change from measure 62 to 63, two left-hand extensions are required. Extension is the spreading of the left-hand fingers beyond the standard span of four frets. To free the 1st finger for the next measure, the 2nd finger has to take its place. To make sure the harmony sustains, the 3rd finger needs to stay on the D on the 3rd string. This leads to a stretch of the 2nd finger that has to reach the A on the 1st string. The following position also demands an extension, this time between the 1st finger on the 3rd fret of the 6th string (G) and the 4th finger playing the B on the 7th fret of the 1st string.

Figure 52: Left-Hand Extensions, mm. 62–63

Sabbath in the Village (*Shabbat Bakfar,* 1942–43, music and lyrics by Matitiahu Sahelm)

Matitiahu Shalem (1904–1975) was born as Matitiahu Winer in Hrubieszów, Poland to a Zionist Hebrew speaking family. At the age of eighteen he came to Palestine in 1922 as part of

The Pioneer Movement and settled in Tavor village in the north. He used to wander the Galilee region, where he was exposed to the Arabic tunes that inspired his music creation. He began writing songs and melodies for local events, focusing on Jewish holidays celebrations. He wrote his first songs in 1931 for the kibbutz festivals. Shalem was a shepherd, and his songs depicted nature and the landscape of the land. Prominent themes in his songs are sheep herding, the harvest, and the changing seasons. [28] Shalem wrote the lyrics to most of his songs that deal with farming life, including "*Se Vegdi*" (Lamb and Sheep), "*Shibolet Basade*" (Oats in the field), and "*Roeh Roeh*" (Shepherd Shepherd).

The lyric to this song glorifies the holy day of rest for the Jewish people. Shalem describes the peaceful and beautiful atmosphere that descends on the land on the seventh day. This is a blessed and rewarding experience for the farmers, who work outside in tough conditions all week long. The song's form consists of three verses and choruses. The articulation in the verses is legato with long melodic lines, while the chorus is more rhythmic with shorter phrases and fast changing harmonies. Unlike most of the songs in this anthology, the composer utilizes more complex rhythmic elements, such as dotted eighth notes, triplets, meter change, and syncopations. The song was transcribed into D minor. To extend the harmonic range and resonance possibilities, the 6th string was tuned down to D.

Second Version

The introduction features a short melodic motif that is woven throughout the composition. The sequence of eighth-note patterns is repeated three times, each time an octave lower.

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[28] "Israel Shek, "Shalem," The organization of ZAMOSC JEWRY, accessed April 18, 2024, The Israeli Organization of Zamosc Jewry - שלם (zamosc-jews.com).

Figure 53: Descending Melodic Motif, mm. 23–24

The same motif appears again as an echo to the first phrase, this time in an inner voice.

Figure 54: Melodic Motif in inner voice, m. 27

The inner voice continues to show independence. In mm. 30–31 it forms a long descending line, going down in steps a whole octave (From D on the 3rd string to the open D on the 4th string).
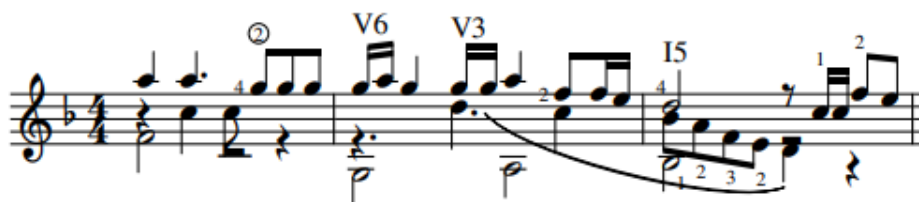

Figure 55: Descending Octave in Inner Voice, mm. 30-31

Third Version

This version features scalar passages. This gives the player the opportunity to explore the different scale positions in the D minor scale. To do that, motives of diatonic sixteenth notes were added in between melody notes.

Figure 56: Scalar 16th Notes, mm. 56-57

The scalar practice is prevalent all throughout the piece and includes passages of eighth notes that were incorporated in the bass line in counterpoint to the melody.

Figure 57: Scalar Bass 8th Notes Passages, mm. 58-59

A harmonic outline of the subdominant (G) and dominant (A) functions highlight this perfect authentic cadence in D minor at the end of the song.
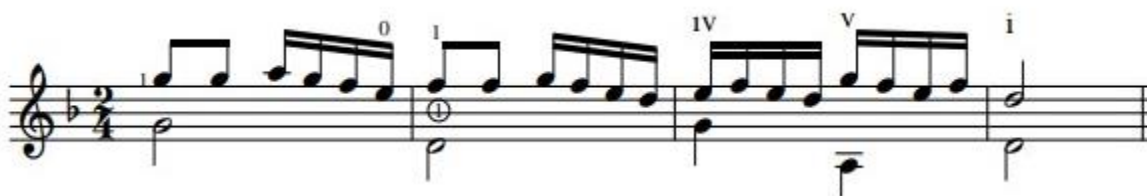
Figure 58: PAC in D Minor, mm. 73-76

Technical Suggestions

The fast sixteenth notes are meant to be played as free strokes, mostly using "i" and "m" fingers. To avoid potential awkward string-crossing, that can compromise speed and efficiency, extra attention needs to be paid when choosing the right-hand fingering. To make sure the "i"

and "m" are in near proximity to the 3rd string for the following scalar passage, the pickup at the beginning of the third version should end on the "a" finger.
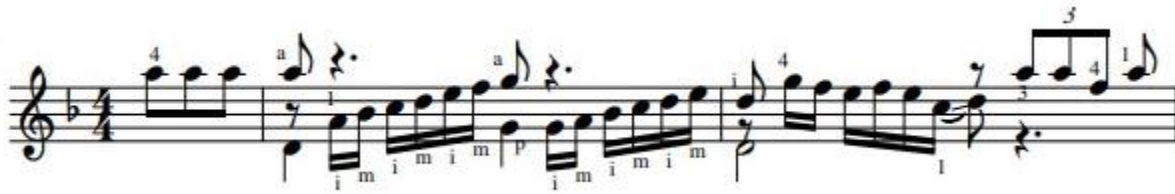
Figure 59: Right Hand Fingering, mm. 56-57

A secured shift in the left hand between the 3rd position to the 5th (last beat of m. 49) requires a contraction (left hand configuration that covers less than four frets). This occurs when the 1st finger moves to the A (1st string, 5th fret), right after the 4th finger releases the F (2nd string, 6th fret). The shift is necessary so that the 4th finger can reach the 8th fret (C on the 1st string).

Figure 60: Left Hand Contraction, m. 57

The Valley Song (*Shir Haemek*, 1934, lyrics by Natan Alterman, music by Daniel Samburski)

Daniel Sambursky (1909-1977) was born in Königsberg (the capital of Eastern Prussia at the time). His father was an enthusiastic Zionist and spoke Hebrew at home. He began to play the piano at the age of eight and began experimenting with composition at the age of nine. [29] He studied at the Danzig Conservatory and at the University of Berlin. In Berlin he wrote his first big piece, the Zionist play *The Only Solution* (1931). In 1932 he migrated to Israel and lived in Tel Aviv. He worked as a music teacher in schools and at teachers' seminaries and collaborated

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[29] "Daniel Sambursky", Zemereshet, accessed April 19, 2024, ‏דניאל סמבורסקי - זֶמֶרֶשֶׁת (zemereshet.co.il)‏.

intensively with the poet Natan Alterman. Many of his songs have entered the Israeli folk repertoire, including "*Baa Menuha Layagea*" (A Rest for the Weary), "*Hakh, Patish*" (Strike, Hammer), and "*Beharim Kvar Hashemes Melaheshet*" (In the Mountains the Sun Whispers). [30]

Shir Haemek was written as a soundtrack for Zionist propaganda in the form of a film called "*Haarets Hamuvtahat*" (The Promised Land), and overtime became a classic on its own. [31] The famous Israeli poet Natan Alterman wrote the lyrics that describe the pastoral atmosphere of the beautiful Jezreel Valley in the northern region of Israel, which is disrupted by a horrible murder. The composition is a great example of a mixture of the melancholic style of European Jewish folksong with the syncopated rhythm of Middle Eastern countries. [32] The song was transcribed into A minor.

<u>Second Version</u>

To enrich the texture, two different accompaniment patterns were used throughout the piece. The first is a simple eighth-note arpeggios pattern between long melody notes. The second one, just before the chorus, creates the rhythmic motion of two eighth notes, followed by a quarter note, between the bass and the melody.

Figure 61 - Different Accompaniment Patterns, mm. 22, 26-27

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[30] "Daniel Sambursky", SaveTheMusic.com, accessed April 19, 2024, <u>Daniel Sambursky - Save The Music Archives</u>.

[31] Mordechai Marmorshtein, "Silence in Izreel: a tale of Hebrew Song, Musaf Shabat, accessed April 19, 2024, <u>אמנות ספרות הגות ,לתורה - "שבת" מוסף | מרמורשטיין מרדכי / עברי זמר של סיפורו – ביזרעאל דממה</u> (musaf-shabbat.com).

[32] Silber, "Israeli Folkmusic," 50.

The harmony in the beginning of the first phrase outlines a descending melodic line in the bass, going from the tonic (A) to the natural VII chord (G), then to the VI chord (F).

Figure 62: Descending Bass Line, mm. 21-22

Other harmonic developments were used to make the composition stand out. These include secondary dominant chords (V7) and modal mixtures. An example of the latter can be found in the inner voice of the chorus, where the 6th note scale degree is raised (F#) and goes back to F natural, outlining the character of the chord.

Figure 63: Modal Mixture, m. 31

Third Version

This arrangement focuses on polyphony. For that purpose, an independent bass line was added beneath the original upper voice melody. The bass melody relates to the soprano by filling the pauses in the music with shorter duration notes. An example of that can be seen in measures 69-71, where the lines in the melody and bass complete each other rhythmically.

Figure 64: Complementary Rhythm, mm. 69-71

Naturally, the added bass melody alters the harmony of the original song. Figure 65 shows the different harmonies between the second and third versions for the same phrase.

Figure 65: Different Harmonies, mm. 21-22, 61-62

The bass line relates to the melody rhythmically and melodically. The syncopated character in the melody (quarter note on the upbeat of 1) is also present throughout the bass line.

Figure 66: Syncopation in Bass Line, m. 58

The bass like, like the melody is in Dorian mode, in which the 6th scale degree is raised a half step (F#).

Figure 67: Dorian Mode, mm. 65-68

Unlike the upper voice, which is melancholic (few notes with longer durations), the bass line is more active in nature (more notes and dotted rhythms).
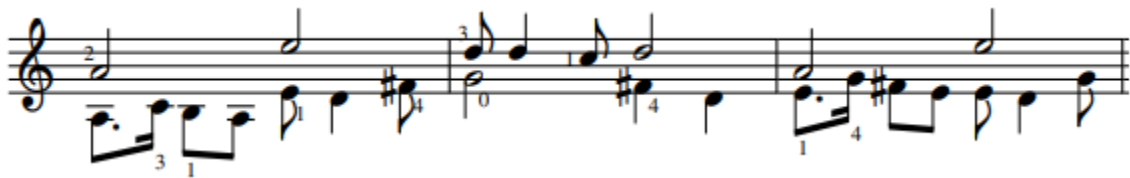
Figure 68: Active Bass Line, mm. 69-71

Technical Suggestions

Executing measure 31 demands an extension, so that the root note (D) gets its full value of two beats. While the bass note is held with the 4th finger on the 5th string (D), the 1st finger needs to reach all the way back to the 1st fret on the 2nd string (the note C). To ensure smooth and secure voice leading, the same finger should act as a pivot finger, while the hand moves down to the 1st position.

Figure 69: Left Hand Extension, m. 31

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The transition to this measure can also feel challenging. To ensure smooth shifting in the hand configuration, it is advised to use weight transference technique. This means that the 1st finger stays on the 2nd fret on the 4th string (E) while the 2nd and 4th fingers make contact on the 2nd and 5th strings (D)

Figure 70: Weight Transference, mm. 30-31

The Pomegranate Tree (*Ets Harimon*, 1937-38, lyrics by Ya'akov Orland, music by Yedidia Admon)

Yedidia Admon (1894-1982) was born in Yekaterinoslav, Ukraine and migrated to Palestine in 1906. He studied at the Teacher's Seminary in Jerusalem under the famous musicologist Abraham Zvi Idelsohn. He traveled to the United States in 1923 to study composition and music theory. After returning to Palestine in 1927, he began to publish his first songs. He served as the chair and general secretary of the Israeli Society of Composers and Authors and received the Israel Prize for Music in 1974. Admon's musical style integrated Middle Eastern elements with Hassidic music and Biblical cantillation. His compositions yielded cantatas, oratorios, theatrical works, choral arrangements, music for children, and instrumental works. [33]

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[33] "Yedidia Admon," Zemereshet, accessed April 20, 2024, ידידיה אדמון - זְמֶרֶשֶׁת (zemereshet.co.il).

The first part of the song is based on a traditional Bukharian tune (area known today as Uzbekistan). The second part was composed by Admon. [34] The lyrics draw inspiration from the Bible's *Song of Songs*. The song displays perfect symmetry, in which the verse and the chorus are in the same length (16 measures each part). The verse is in the harmonic minor and starts and ends on the dominant chord (A). The chorus starts on the parallel major key before modulating back to minor. The song was arranged into D minor.

Second Version

The intro outlines a descending bass line from the tonic (D) to the dominant (A). The intro helps to set the tone of the piece (the texture and the prominence of the dominant V chord in the composition).
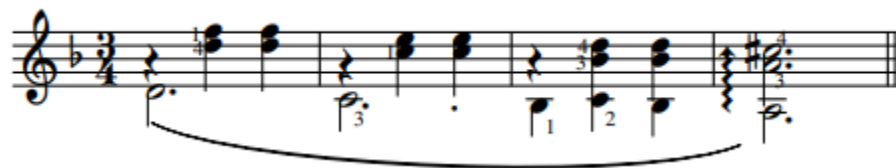
Figure 71: Intro, mm. 65-68

This arrangement is written as a waltz. The bass note falls on the 1st beat and sustains all three beats. The inner voice accompaniment is played on the 2nd and 3rd beats.

Figure 72: Waltz Texture, mm. 69-72

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[34] Ya'akov Orland, "The Pomegranate Tree, "Zemereshet, accessed April 20, 2024, https://www.zemereshet.co.il/m/song.asp?id=333.

Towards the end of the verse, the inner voice demonstrates melodic independence (mm. 79-80),

going up in steps to the dominant note (A), which serves also as the melody tone.
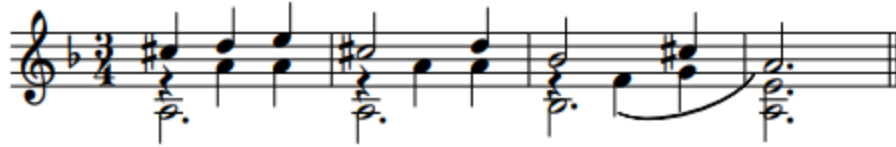
Figure 73: Ascending Inner Voice, mm. 79-80

The character of the song is conveyed through the excessive appearance of the leading tone (C#),

which helps to sustain tension. It appears in the V and VI chords throughout the song.

Figure 74: Leading Tone, mm. 1, 7

Third Version

The entire version is written as a tremolo piece, in which every melody note imitates

sustain through quick successive repetition of thirty-second notes. This is done using free strokes

of a, m, and i fingers, while at the same time the thumb is outlining the chord arpeggios. This

was possible due to the simplicity of the melody and harmony. Figure 75 is showing the

beginning of the arrangement, where each melody note is repeated for a whole beat.

Simultaneously, the bass is outlining A major arpeggio in eighth notes.

Figure 75: Tremolo Arrangement, mm. 97-98

Technical Suggestions

To avoid the jumping of the 1st finger from the F on the 1st string (beginning of m. 73) to the B flat on the 5th string (m. 74), a hinge barre can be very useful. This is done by preparing the barre in m. 73, keeping the base of the 1st finger on the 1st fret of the 1st string. In this way the tip of the finger is ready for the B flat major chord in measure 74. Moreover, the same hinge barre is then reversed to accommodate the open 1st string (E) by keeping the tip of the 1st finger on the B flat while lifting the remaining fingers off the fretboard.

Figure 76: Hinge Barre, mm. 73-74

Despite the repetition of the F in the upper voice of measure 89, it is advised to play the third F in a different position. This helps to facilitate the next harmony change (from D minor m to F major). Moreover, when examining the lyrics of the song, this separation makes sense (change of words every two notes).

Figure 77: Change of Positions, m. 89

Since the tremolo arrangement requires great speed (the melody notes are played as thirty-second notes), it is recommended not to repeat the same left-hand fingers when crossing strings. In this way, the player can avoid detached notes that compromise the legato playing of the melody. The solution requires using inverted fingering in m. 76. Since the 2nd finger in the previous measures is on the 2nd string (playing C#), the 1st finger should cover the next melody note on the same fret (A). Then, the player must rotate the wrist to allow the 2nd finger to reach the E on the same fret on the 4th string.

Figure 78: Inverted Fingering, m.108

Fields in the Valley (*Sadot Shebaemek*, 1937, lyrics by Levi Ben-Amitay, music by Efraim Ben-Chaim)

Efrain Ben-Chaim (1895-1981) was born in Baranovka, Ukraine and received a traditional religious Jewish education. As a child, he was fascinated with the klezmer music in his town and learned to play some of these tunes on the violin. Ben-Chaim moved to Palestine with his spouse in 1921 and became one of the founders of Kiryat Anavim kibbutz. At that time

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he did not know musical notation, playing mostly by ear. He began his official musical education in the early 30s with several teachers, including studies at the conservatory in Jerusalem. His repertoire includes mostly folk songs, children's songs, children's plays, and folk dances for the kibbutz celebrations. [35]

This is the second song (along with *Shir Haemek*) in this anthology about Emek Izreel (Jezreel Valley), located in the northern region of the country. The lyrics were written by the poet Levi Amitay, while he was recovering in the hospital. [36] It is a melancholic love song of a person who longs to rejoin the piece of land he calls home. The song is in Aeolian mode. The rhythm can feel unstable at times due to multiple meter changes (4/4, 3/4, and 2/4) and fermatas. The drama in the song is conveyed through the many melodic leaps and accents in the melody. The song was transcribed into A minor.

Second Version

The introduction manipulates the first motif of the song's melody (eighth-note pickup of A to E on the downbeat in the upper voice) in a series of strummed chords that help to build a forward momentum.

Figure 79: Intro, mm. 18-21

[35] Elisha Porat, "Efraim Ben-Haim," Zemereshet, accessed April 21, 2024, ‫א פרים בן-חיים (לייבינזון) -‬ ‫זְמֶרֶשֶׁת(zemereshet.co.il)‬.

[36] Uri Ben-Haim, "Sadot Shebaemek," Zemereshet, accessed April 21, 2024, ‫שׁ דות שבעמק - זְמֶרֶשֶׁת‬(zemereshet.co.il).

Certain harmonic choices were made to add more drama and surprise to the chorus. These include substituting the expected minor subdominant chord with a major chord in mm. 33-34 and pausing on 6ᵗʰ chord (F major) at the end of the phrase (m. 35).
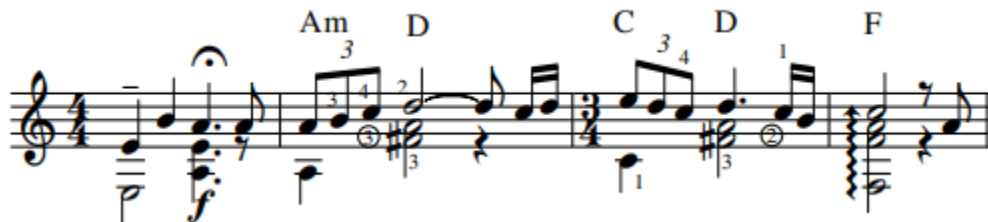
Figure 80: Modal Mixture and 6th Chord, mm. 33-35

Third Version

This arrangement deploys several idiomatic techniques: pizzicato, chromaticism, and melodic/rhythmic manipulations. The arpeggios in the bass are played using pizzicato to create a muffled and staccato sound.

Figure 81: Pizzicato Accompanying Pattern, mm. 55-56

The original melody in measures 52-53 is rearranged into a descending chromatic line (C down to E), creating harmonic tension towards the end of the verse.

Figure 82: Chromatic Descending Line, mm. 52-53

The melodic manipulation can also be found in measure 49 in a combination of chromaticism and added short trills.

Figure 83: Melody Embellishments, m. 49

The trills are also prevalent all throughout the arrangement. In measure 44 the D (2nd string, 3rd fret) in the opening motif is extended by a quintuplet rapid cross-string trill.

Figure 84: Quintuplet Rapid Cross-string Trill, m. 44

Another melodic alteration occurs in the form of diminution. In measure 61 the original short motif (descending trichord) is rewritten as a sextuplet that leads to the tonic (A).

Figure 85: Diminution, m. 61

The coda in the end consists of a short ascending motif of four notes (A, B, C, E), which repeats three times in different octaves before the resolution on the tonic (A) in the high register (fret 17th on the 1st string).

Figure 86: Ending, mm. 63-65

Technical Solutions

The first cross-string trills consist of six notes (E to D). A secured execution demands alteration and planning of the right-hand fingers.

Figure 87: Cross-String Trills Fingering, m. 43

The next cross-string trill (measure 55) is played under a preparatory barre for the F major chord in measure 56. This time the fingering order in the trill is reversed, so that the thumb can be ready for the F on the 6th string in the next beat.
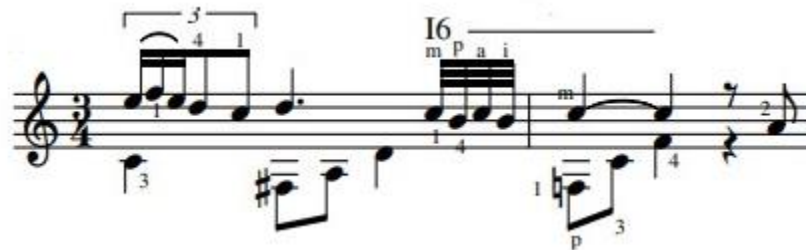
Figure 88: Preparatory Barre and Cross-String Trill, m. 55

And Perhaps (*Veulai*, 1931, lyrics by Rachel Bluwstein, music by Yehuda Sharett)

Another Russian-born composer, Yehuda Sharett (1901-1979) was born in Kherson, Ukraine and was brought to Israel at the age of five. He studied violin and music at Shulamit Conservatory in Jaffa. He joined En Harod kibbutz in 1922, where he formed the musical group Emek Quartet. In 1929 Sharett moved to Germany to study music with Fritz Joed. Upon his return, he dedicated himself to working the land in the farming communities and composing music for all the kibbutz's needs. [37] Sharett was constantly searching for musical expression of the new life in Israel. His main focus was creating new patterns of melody, harmony, and rhythm that will be assimilated in the public through reading, singing, playing, and dancing. [38]

The famous female Israeli poet Rachel Bluwstein (also known as Rachel the Poet) wrote the sad lyrics that inspired Sharett to set it to music. [39] Rachel, who was outcast for being ill,

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[37] Bayer Batya Bayer, "Sharett (Shertok), Yehudah, ENCYCLOpedia.com, accessed April 23, 2024, Sharett (Shertok), Yehudah | Encyclopedia.com.

[38] Yaakov Sharett, "Yehudah Sharett," Zemereshet, accessed July 3, 2024, זמרשת - שָׂרֶת יְהוּדָה (zemereshet.co.il).

[39] Muki Tzur, "Veulai," Zemereshet, accessed April 23, 2024, https://www.zemereshet.co.il/m/song.asp?id=132.

questions whether her past experiences were real or just fiction and yearns for her beloved Kinneret (Sea of Galilee). The song is in 6/8 but lacks the typical flowing motion due to the breaths in the music in the form of fermatas. The melody moves mostly stepwise and is written in a combination of modes which helps to convey Rachel's unstable emotional state and deep sorrow that is evoked in the poem's lyrics. The song was transcribed into G minor.

Second Version

The intro features a polyphonic texture in which the bass melody and the upper voice complete each other. The intro resolves in a chromatic bass line to a syncopated dominant chord.

Figure 89: Polyphony and Chromaticism in Intro, mm. 31-33

The same motif is later woven in the chorus as a contrapuntal contrasting melody in contrary motion.

Figure 90: Polyphony in Chorus, mm. 58, 60

The opening verse outlines an ascending bass melody that goes up in steps from the 4th scale degree (C) to the leading tone (F#).

Figure 91: Ascending Bass Line, mm. 36-37

The bass line also employs chromaticism by adding a secondary dominant chord (C#dim) right

before the cadence.

Figure 92: Secondary Dominant Chord, mm. 48

Third Version

The song was arranged with multiple chord changes, inspired by jazz harmony. This was

done by using only seventh chords and integrating complex harmony with varying tonal centers.

The constant change of harmonies gives this arrangement the sense of mystery and confusion

that fits the narrator's fragile state of mind so perfectly. The version opens with a minor major

VII chord, followed by an ascending bass line that leads to the dominant.

Figure 93: Opening Phrase, mm. 68-71

Another ascending chromatic bassline appears towards the end of the second phrase. The second

chord functions as a dominant diminished seventh chord.

Figure 94: Chromatic Harmony, mm. 74-75

The harmonic tension comes to a climax in measures 95-96, when the harmonic rhythm gets very

dense.

Figure 95: Dense Harmony, mm. 95-96

Finally, the song ends with a typical cadence of ii-V-i chord progression.
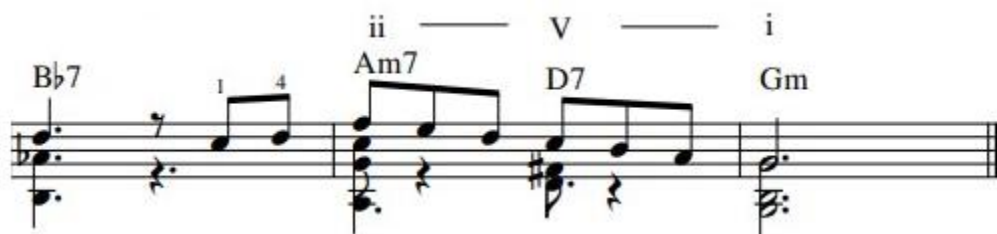
Figure 96: Jazzy Cadence, mm. 99-101

Technical Suggestions

The C on the 1st fret of the 2nd string at the end of measure 81 should be played under a preparatory five-string barre that is needed for the down beat of measure 82. This is done to avoid a jump of the 1st finger to the bass note (Bb) in the 5th string.

Figure 97: Preparatory Barre, mm. 81-82

The second beat of measure 58 is played in the 1st position with the 3rd finger on the 5th string and the 4th finger on the 2nd string. To free these fingers, the player needs to stretch the left hand, moving from the A on the 1st string to G, covering three frets with two fingers.

Figure 98: Left-Hand Extension, m. 58

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CONCLUSION

One major objective of this study is to celebrate *Zemer Ivri* by creating original transcriptions for the classical guitar. Subsequently, ten original arrangements for the instrument in various styles were created. Every song was carefully selected and serves as an etude on its own, focusing on different and essential classical guitar techniques every aspiring guitarist should know and master. The player has the option to play a song, using all three versions as a variation piece, or just focus on one version at a time. Since most of the first versions in all the songs are simple, only those that merit special attention were added to the analysis.

This research stands out because of the special, and perhaps new connection it creates between these songs and the classical guitar world. The songs and their arrangements in this project relate to this genre and its specific characteristics. That includes Western, Jewish and Middle Eastern influences. Western elements can be seen in "The Pomegranate Tree," where the entire second version is arranged as a waltz dance. Jewish influence is found in the extensive choice of minor keys in the songs, as well as syncopated rhythms (see "The Valley Song"). Middle Eastern elements are found in "My Heart's Desire" in the chordal trills at the end of the phrases, as well as in the static harmony under the long-embellished melody in the bridge. The folk facet is prevalent in most of the songs. That includes choice of keys, modal mixture ("The Valley Song" and "Legend"), and in the simple singable melodies.

Practicing and performing these arrangements can contribute significantly to the player's musicianship, since they offer an effective practice of many improvisation styles. Nevertheless, the emphasis here remains on the guitar's special effects and techniques. These include arpeggio

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patterns ("The Tree," and "Prayer for Rain"), Cross-string trills ("Fields in the Valley"), and tremolo playing ("The Pomegranate Tree"). The technical suggestions section at the end of each song is perhaps the most important factor in the study, since it enriches the performers with specific techniques and practice principles they can implement in other guitar compositions.

A genuine representation of any style of music in merely ten songs can only scratch the surface of the depth of meaning of that particular genre. A much larger scope of composers and compositions is required and should be included in a follow-up study. Moreover, the songs discussed in this collection were originally composed during the settlement period, and as such, all feature similar lyrical subject matter. Musically, however, they are diverse. Some are simple with short melodies and phrases, while others are longer, more complex pieces with intricate rhythms and changing meters. Nevertheless, the songs are cohesive as a collection of the *Zemer Ivri* style and serves to reintroduce this subgenre of Jewish music to new audiences.

This style of old music can benefit substantially from further investigation and research. Living composers can shed more light on their creation process, their inspiration, as well as the social and cultural conditions of that time. This is why I believe it is important to interview and record their collective knowledge, while they are still alive. Finding a new style of music is like running into a lost treasure. There is still so much music left to discover from that period. Any thorough research will require an actual trip to the Middle East to the music libraries in Israel, since most of the printed material is still not available online. It is my humble hope that my research will inspire other musicians, especially guitar players, to engage with this beautiful music and keep it alive by playing my arrangements or even creating their own.

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Hailan (The Tree)

Music: Mordechai Zeira (1953)
Lyrics: Raphael Sporta

Or uthelet al roshi
Anafai naim baruah
Tsmarati home, tsamarti homa
Ho-ho…

Ben badai tsipor tashir
Betsili hayef yanuah
Ish hahadama, ish hahadama
Ho-ho…

Tfilat Geshem (Prayer for the Rain)

Music: Yitzak Edel
Lyrics: Levin Kipnis
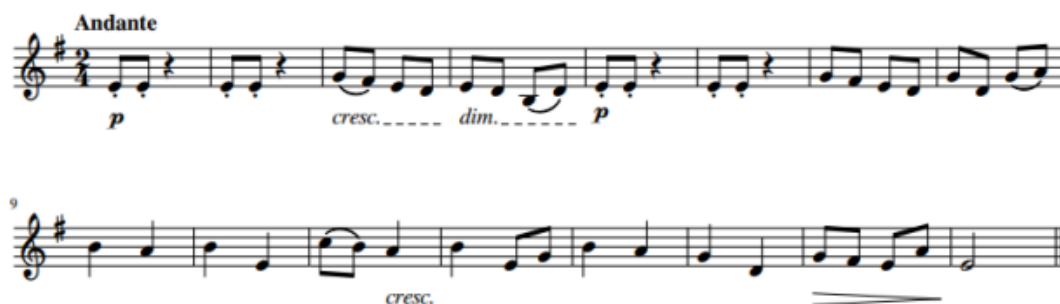
Gesgem, geshem, nehennah sade mihom
Geshem, geshem, mithanen hagan bli dom
Shma kolenu el shamahaim
Vered laharetz, geshem maim!

Geshem, geshem, mishtahave hakerem at
Geshem, geshem, baprdes ilhash kol bad
Shma kolenu el shamahaim
Vered laharetz, geshem maim!

Gesgem, geshem, mitpalel gam yeled hen
Geshem, geshem, el shamaim lanu ten
Shma kolenu el shamahaim
Vered laharetz, geshem maim!

Mahmad Levavi (My Heart's Desire)

Music: Sara Levi-Tanai,Traditioal
Lyrics: Shulamit Don-Yahi

Hatihla tzipor kola
Et hashemesh dom ola?
Perah-hen ichla bishmo
Et aviv kosem kismo?
Ken ichla mahmad levavi
Ergato beron koli
Ben harbaim petah-ohali
Haivrach hagai mehar?
Mehayam Yehemak nahar?
Haen hach haleil layom?
Sahar - Haickcla halom?
Ken ichla mahmad levavi…

Zemer Lasfina (Hymn to the Boat)

Music: David Zehavi (1947)
Lyrics: Haim Hefer

Shkiha nuga, hayam oved baharafel,
Vedumiya gdola;
Haruach nach hal sipunenu hahafel,
Kochav rishon hala.

Vehat nitzevet mineged
Beshuley hashchakim baleylot.
Vehat nitzevet mineged
Bechiyuch beheinaim kchulot…

Na zichri, rav-chovel shav elahich;
Bisfina redufat bchi ushchol,
Hu yagiha, yaldonet, elaich,
Vehasahar yair bedarko…

Halal rad, pitom gavhu hamerhakim
Kelahash ilanot,
Kochav boded nidlak lefeta bashhakim
Lezecher hasfinot.

Eshte, hachot, lehayaich-
Mikvalim, migidrot habarzel,
Od izkor chiyuchaich
Beleylot hatufei harafel.

Veet hahi haboded ichlaeni,
Kisufai od yafligu im leyl,
Veyomru lach: yaldonet, hineni,
Shuv elaich hazar rav-hovel…

As Sfat Yam Kinneret (Legend)

Music: Hanina Karchevsky (1922)
Lyrics: Yaakov Fichman

Hal sfat yam kinneret
Harmon rav tiferet;
Gan-el sham natuha,
Bo etz lo uanuha.

Mi gar shem? Rak nahar,
Kaof bidmi yahar;
Lomed sham tora hu
Mipi Eliyahu.

Has! Gal lo kolehach,
Kol of haporehach
Omed veshomeha -
Torat el boleha.

Shabat Bakfar (Sabbath in the Village)

Music: Matitiahu Shalem (1942-43)
Lyrics: Matitiahu Shalem

Natu Tslalim al pnei hagvahot
Yemot hahol halfu, avaru
Harhek harhek nitstu negohot
Kohvei shabbat ma yafu, ma nehedaru:

Yom shabbat, yom menuha
Baarets haberuha! Shabaton
Labshu Hadar penei hakfar beyom hashabat.

Shalvat hashket banir basade.
Hamahresha tidom, tanuah.
Bagan bahoresh zemer tohe
Nigun shabbat el hayekum shaluah.

Shovet amal bimlo hamerhav
Adarim rovtsim benahat
Gdi ben-hemed yarnin kol levav
Hama meal ifatata sholahat.

Hoy, ma naamt li, shabat menuha
Bimvo hakfar aley mishmeret!
Lanu hayi, shabbat beruha
Matnat olam, matat tiferet.

Shir haemek (The Valley Song)

Music: Daniel Samburski (1934)
Lyrics: Natan Alterman

Baha mnucha layageha
Umargoha lahamel.
Layla chiver mistareha
Al sdot emek izreel.
Tal milmata ulevana mehal,
Mibet halfa ad nahalal.

Ma, ma layla mileyl?
Dmama beizreel.
Numa emek, eretz tiferet,
Anu lecha mishmeret.

Yam hadagan mitnoheha,
Shir haeder metzaltzel,
Zohi artzi usdoteha,
Zehu emek izreel.
Tevorach artzi vetithalal
Mibet halfa ad nahalal.

Ma, ma layla…

Ofel behar hagilboha,
Sus doher mitzel el tzel.
Kol zehaka af gavoha,
Misdot emek izreel.
Mi yara umi ze sham nadal
Ben bet alfa venahalal.

Ma, ma layla…

Et Harimon (The Pomegranate Tree)

Music: Yedidia Admon (1937-38)
Lyrics: Ya'akov Orland

Etz harimon natan reycho
Ben yam-hamelach liricho.
Shav, chromatin, gdudech mindod,
Shav, tamati, dodech midod.

Otzrot ofir utzri gilhad
Rehev mitzraim shalalti lach bat.
Elef hazemer etle lach magen
Min hayehor ad hayarden.

At klula mikol kalot,
At dgula kanigdalot
Shtaim eynaich kishtaim yoni
Vekol-kolech pahamonim.

Lach hatruhut, lach hazerim,
Lach kol shiltey hagiborim,
Ma li heil elef uma revava?
Levavi met mehahava.

Shav el hakeshet, shav haetz,
Shav harimon el rosh haetz.
Lach vehelaich hachail yochel,
Bohi kala, ki rad haley.

Lach hatruhut, lach hazerim,
Lach kol shiltey hagiborim,
Ma li heil elef uma revava?

Sadot Shebaemek (Fields in the Valley)

Music: Efraim Ben-Cahim (1937)
Music: Levi Ben-Amitay

Sadot shebaemek kidmuni halaila
Berehach hazevel, nichoach chatzir.
Halayla lehemek ani hazemera
Ki asher bani vechesed hashir.

Ratza gorali ki hasuva helaich
Mehetzev hamavet, meheres haschol.
Mikol chasadim li usharti Bayaga;
Ligmoha meimaich pitech lehechol.

Hasfeni elihich, esof kashibolet,
Shibolet lagoren bechaf hajatzir.
Halaila laemek ani hazamera
Ki asher bani vechesed hashir.

Veulai (And Perhaps)

Music: Yehuda Sharett (1931)
Lyrics: Rachel Bluwstein

Veulay lo hayu hadvarim meolam.
Ulai
Meolam lo hishkamti him shachar lagan,
Lehavdo bezehat hapi?

Meolam, beyamim arukim veyokdim
(arukim veyokdim) shel katzir,
Bimromey hagala hamusat halumut
Lo natati koli beshir?

Meolam lo taharti bitchlet shokta
Huvetom
Shel kinneret sheli…hoy kinneret sheli,
Hehait, ho halamri halom?

The Tree

Lyrics: Raphael Sporta
Music: Mordecai Zeira
Arr.: Dror Arussi

Prayer for Rain

Lyrics: Levin Kipnis
Music: Yizhak Edel
Arr.: Dror Arussi

My Heart's Desire

Lyrics: Shlomit Don-Yahi/Levi-Tanai
Music: Sara Levi-Tanai
Arr.: Dror Arussi

Hymn to the Boat

Lyrics: Haim Hefer
Music: David Zehavi
Arr.: Dror Arussi

On the Bank of Kinneret Sea

Lyrics: Yaakov Fichman
Music: Hanina Karchevsky
Arr.: Dror Arussi

Sabbath in the Village

Lyrics: Matitiahu Shalem
Music: Matitiahu Shalem
Arr.: Dror Arussi

The Valley Song

Lyrics: Natan Alterman
Music: Daniel Samborsky
Arr.: Dror Arussi

version 3

The Pomegranate Tree

version 2

version 3

Fields in the Valley

Lyrics: Levi Ben-Amitay
Music: Efraim Ben-Chaim
Arr.: Dror Arussi

And Perhaps

Lyrics: Rachel Bluwstein
Music: Yehuda Sharett
Arr.: Dror Arussi