Supplemental Website for MTO Submission

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Preface

This website provides machine-readable music files, searchable metadata, mode analyses, and mode data for a corpus of klezmer tunes from the volume *Jewish Instrumental Folk Music*, compiled by the pre-eminent Ukrainian Jewish ethnomusicologist Moshe Beregovski (1892-1961). The website is intended as a self-standing resource for musicians and scholars and as a supplement to an article by [Authors Names Redacted], currently in progress.

1 Introduction

This website provides machine-readable music files, searchable metadata, mode analyses, and mode data for a corpus of klezmer tunes from the volume *Jewish Instrumental Folk Music*, compiled by the pre-eminent Ukrainian Jewish ethnomusicologist Moshe Beregovski (1892-1961). The volume was published posthumously, first in Russian (1987) and then in English (2001 and 2015). A hand-written manuscript of the volume is also available in Beregovski 2013. The tunes were collected from a variety of sources in Ukraine, in the decades before World War II, and the volume represents one of the most important sources for Jewish instrumental music from Eastern Europe, now known as klezmer (Slobin 1986, 253; Feldman 2016, 128).

The website is intended as a self-standing resource for musicians and scholars and as a supplement to an article by [Authors Names Redacted], currently in progress.

At present, this collection has 245 out of the 254 tunes in Beregovski's volume, and sections from four additional tunes. It leaves out tunes and sections without a time signature or with variable meter (i.e., with varying time signatures and frequent fermatas). There are five pieces without a regular meter: the *Dobranoch* no. 9, *Kale-bazetsns* nos. 13 and 14, and the *Ava rabos* nos. 17 and 18. There are also four pieces that begin without a regular meter and have metric sections at the end: the *Khtsos* no. 19, the *Taksim* no. 20, and the *Doinas* nos. 21 and 22. The metric sections at the ends of these are included in the corpus.

The corpus was digitized from the second English edition by Research Assistants Rebecca Hamel and Izzy Fincher with funding from the Center for Humanities & the Arts and Program in Jewish Studies at the University of Colorado Boulder. Research Assistant Laine Gruver assisted with data entry for the website.

1.1 Metadata

This website enables searches based on Beregovski's metadata, provides corpus-level data on mode, and a resource for further computational analysis. It is not a replacement for the full volume and does not include key features: editor's notes by Slobin and Rothstein (from the first edition) and Bjorling (for the second), an introductory essay by Beregovski, remarks on the transcriptions by Beregovski, a music editor's Note by Kurt Bjorling, an addendum by Izaly Zemtsovsky, and more. The music notation is also incomplete in some regards; see further notes below. The second edition is available from Kurt Bjorling at https://muziker.org/. The

Russian edition is in the public domain and available from https://yiddish-culture.com/ru/yiddish_ru/beregovsky-works_ru/.

There are two kinds of metadata on this site:

1. Metadata from Beregovski's notes, which includes genre, source (i.e., the musician who performed, recorded, or notated the music), source type (recording, transcription, or manuscript), the source instrument or voice, the location where the item was collected, main region, subregion, the date it was collected, and the original location for instances where the musician reported learning the tune from somewhere else.
2. [Author 1]'s analysis of mode in the volume. This includes a modal designation for each tune as a whole, an indication of whether there are changes of mode, secondary modes (as applicable), the measures for secondary modes (as applicable), and additional notes for instances of ambiguity.

This information is available in three searchable spreadsheets: (1) a complete spreadsheet with Beregovski's metadata and [Author 1]'s mode analysis, (2) a spreadsheet with Beregovki's metadata on its own, and (3) a spreadsheet with [Author 1]'s analysis on its own.

Beregovski notated all of the tunes in the volume in G for ease of comparison. Thus pitch data on this website correlates with scale-degree data. Passages that modulate to modes with other tonics are tagged and analyzed separately.

Beregovski also notated the tunes with G4 as the main tonic and our pitch data is differentiated by register. (It is based on pitch, not pitch-class.) Thus, G4 in the data represents the main tonic, D5 represents scale-degree ^5 in the main 8ve and D4 represents scale-degree ^5 in the octave below.

1.2 Analysis

The full methodology behind the mode analysis is provided in the article by [Authors Names Redacted] (in progress). We summarize four main criteria for the purposes of this website:

1. We identify mode by section, when possible;
2. We document shifts at cadences when there is a return to a primary mode;
3. However, when two modes in a section share the same pitch collection and cadence in the primary mode (e.g., Bb major to G minor), we use the cadence as the guide;
4. We include modal shifts within a section when they are between secondary modes with no single mode taking obvious precedent.

Criteria no. 1 in particular means that if a section begins in one mode, departs briefly to another mode, and returns to the first mode, the digression is not included in the analysis. Further examples and explanations are provided in the article.

[Author 1]'s analysis relies on a basic classification of four modes in klezmer music. The names given here are *freygish*, raised fourth, minor, and major. These same modes are sometimes known by other names, which reference Jewish prayer modes or the Church mode: *freygish* = ahavah rabbah; raised fourth = altered Dorian or *misheberakh*; minor = *magen avot*; major = *adonai malakh*. Furthermore, while there are elements of Western European tonality, the "major" and "minor" modes in klezmer should not be taken as equivalent to major and minor keys in the European tradition. An introduction to the modes is provided in the article by [Authors Names Redacted]. Additional sources can be found in Beregovski 2015; Slobin 1980; Sokolow 1987; Horowitz 1993; Netsky 2015; Feldman 2016; and Rubin 2020. (See full citations in the references section.)

[Author 1]'s mode analysis answers three basic questions: What is the pitch profile of each mode? What are characteristic melodic tendencies of each mode? And what are characteristic modulation pathways? These questions can be explored with the data in this website; they are addressed directly in the article by [Authors Names Redacted]. The article and this website may also serve as the basis for comparison with adjacent repertoires from both Jewish and non-Jewish traditions.

1.3 Additioanl Details

There are a few additional details that users of the corpus should take note of:

1. The corpus does not include local variants within tunes–i.e., places where Beregovski notated an additional option for a few measures. It also does not include the tune variants that come one right after the other in the volume. For instance, the corpus includes the Freylekhs no. 132, but not the variant 132a. The study of tune variants is an important topic in klezmer music, but it is not one that we deal with directly here.
2. The digital music files at present do not include first and second endings. This is an issue that we expect to resolve soon. See the paper by [Authors Names Redacted] (in progress) for a discussion of how this affects the mode data.
3. Measure numbers in the mode analysis and digital music files are counted through the first and second endings in the music. For instance, if the first ending is measure 8, the second ending is counted here as measure 9.

Here, readers can also find the corpus downloadable as kern files, as well as analyses conducted with the Humdrum Toolkit, and scores visualized with the Verovio Humdrum Viewer. These analyses include frequency distributions, and *n-gram* analyses.

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2 Beregovkski's Metadata

```
-- Attaching core tidyverse packages ---------------------- tidyverse 2.0.0 --
v dplyr     1.1.3     v readr     2.1.4
v forcats   1.0.0     v stringr   1.5.0
v ggplot2   3.4.3     v tibble    3.2.1
v lubridate 1.9.2     v tidyr     1.3.0
v purrr     1.0.2
-- Conflicts ------------------------------------------ tidyverse_conflicts() --
x dplyr::filter() masks stats::filter()
x dplyr::lag()    masks stats::lag()
i Use the conflicted package (<http://conflicted.r-lib.org/>) to force all conflicts to becon

Attaching package: 'janitor'


The following objects are masked from 'package:stats':

    chisq.test, fisher.test



Attaching package: 'kableExtra'


The following object is masked from 'package:dplyr':

    group_rows
```

tune	genre	listening_dance	source	source_type	s
1	Dobriden	listening	Gurevich	recording	
2	Dobriden	listening	Bergelson, D.	transcription (Beregovski)	
3	Dobriden	listening	Bakagan, G.	transcription (Barkagan)	
4	Dobriden	listening	Sakhnovsky, B.	manuscript notation	

tune	genre	listening_dance	source	source_type	s
5	Dobriden	listening	Barkagan, G	transcription (Barkagan)	(
6	Dobranotsh	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	)
7	Dobranotsh	listening	Sakhonsky, B.	manuscript notation	)
8	Mazltov (Dobranotsh)	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	)
10	Dobranotsh (mazltov)	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	)
11	Dobranotsh	listening	Anonymous	transcription	-
12	Dobridyen'	listening	Barkagan, G	transcription	(
15	Freylekhs (tsu der khupe)	listening	Slobodskoi, M.	recording	(
16	Freylekhs (fun der khupe)	listening	Barkagan, G	transcription	(
19	Khtsos	listening	Anonymous	transcription	)
20	Taksim	listening	Dulitsky, B.	recording	(
21	Doyne	listening	Gulerman, Z.	recording	I
22	Doyne	listening	Gulerman, Z.	recording	I
23	Skotshne	listening	Cherniavsky, B.	recording	(
24	Skotshne	listening	Bergelson, D.	recording	)
25	Skotshne	listening	Roitenberg, D.	transcription	)
26	Skotshne	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	)
27	Skotshne	listening	Shteingart, Ia.	recording	(
28	Freylekhs	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	)
29	Skotshne	listening	Anonymous	transcription	-
30	Freylekhs	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	)
31	Freylekhs	listening	Slobodskoi, M.	recording	(
32	Skotshne	listening	Sakhnovsky, B.	transcription	)
33	Lekhaim	listening	Magaziner, Ia. S.	transcription	)
34	Skotshne	listening	Cherniavsky, B.	recording	(
35	Freylekhs	listening	Sakhnovsky, B.	transcription	)
36	Freylekhs	listening	Gulerman, Z.	recording	I
37	Nign	listening	Komendant, M. G.	transcription	-
38	Nign	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	)
39	Skotshne	listening	Magaziner, Ia. S.	transcription	)
40	Skotshne	listening	Knaifel	transcription	I
41	Freylekhs	listening	Cherniavsky, B.	recording	(
42	Skotshne	listening	Sakhnovsky, B.	transcription	)
43	Skotshne	listening	Sakhnovsky, B.	transcription	)
44	Skotshne	listening	Ziserman, V.	transcription	I
45	Skotshne	listening	Slobodskoi, M.	recording	(

tune	genre	listening_dance	source	source_type	s
46	Skotshne	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	V
47	Skotshne	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	V
48	Skotshne	listening	Anonymous	transcription	V
49	Freylekhs	listening	Cherniavsky, B.	recording	C
50	Skotshne	listening	Gershfeld, G.	transcription	-
51	Skotshne	listening		transcription	V
52	Skotshne	listening		transcription	V
53	Skotshne	listening	Cherniavsky, B.	recording	C
54	Skotshne	listening	Sakhnovsky, B.	transcription	V
55	Skotshne	listening	Sakhnovsky, B.	transcription	V
56	Skotshne	listening	Altman, L.	transcription	V
57	Skotshne	listening	Cherniavsky, B.	recording	C
58	Freylekhs (fun der khupe)	listening	Gulerman, Z.	recording	I
59	Skotshne	listening	Anonymous	transcription	-
60	Skotshne	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	V
61	Gas-nign	listening	Barkagan, G.	recording	C
62	Gas-nign	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	V
63	Gas-nign	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	V
64	Gas-nign	listening	Gershfeld, G.	transcription	V
65	Gas-nign	listening	Beliavsky, F.	recording	C
66	Gas-nign	listening	Diamant, M.	recording	-
67	Gas-nign	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	V
68	Gas-nign	listening	Sakhnovsky, B.	transcription	V
69	Gas-nign	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	V
70	Gas-nign	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	V
71	Gas-nign	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	V
72	Gas-nign	listening	Sakhnovsky, B.	transcription	V
73	Gas-nign	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	V
74	Gas-nign	listening	Cherniavsky, B.	recording	C
75	Gas-nign	listening	Barkagan, G.	transcription	C
76	Gas-nign	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	V
77	Gas-nign	listening	Melamed, R.	recording	V
78	Gas-nign	listening	Karlyk, Ia.	recording	-
79	A gute nakht	listening	Gershfeld, G.	transcription	V
80	A gute nakht	listening	Gershfeld, G.	transcription	V
81	Zay gezunt	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	V

tune	genre	listening_dance	source	source_type	s
82	Zay gezunt	listening	Barkagan, G.	transcription	
83	Zay gezunt	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	
84	Zay gezunt	listening	Makonovetsky, A. E.	transcription (Makonovetsky)	
85	Redl	dance	Anonymous	transcription	-
86	Freylekhs	dance	Slobodskoi, M.	recording	
87	Freylekhs	dance	Slobodskoi, M.	recording	
88	Freylekhs	dance	Gershfeld, G.	transcription	
89	Tants	dance	Barkagan, G.	transcription	
90	Freylekhs	dance	Grudsky, L.	transcription	
91	Freylekhs	dance	Sakhnovsky, B.	transcription	
92	Freylekhs	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
93	Skotshne	dance	Sakhnovsky, B.	transcription	
94	Freylekhs	dance	Pivovarov, M.	recording	-
95	Freylekhs	dance	Dulitsky, B.	recording	
96	Freylekhs	dance	Barkagan, G.	transcription	
97	Freylekhs	dance	Slobodskoi, M.	recording	
98	Freylekhs	dance	Anonymous	transcription	-
99	Hopke	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
100	Freylekhs	dance	Mesman, V.	transcription	-
101	Skotshne	dance	Anonymous	transcription	-
102	Hopke	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
103	Freylekhs	dance	Svitelsky, F.	transcription	
104	Freylekhs	dance	Sakhnovsky, B.	transcription	
105	Skotshne	dance	Ziserman, V.	transcription	
106	Freylekhs	dance	Cherniavsky, B.	recording	
107	Karahod	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
108	Freylekhs	dance	Cherniavsky, B.	recording	
109	Skotshne	dance	Dulitsky, B.	recording	
110	Freylekhs	dance	Barkagan, G.	transcription	
111	Freylekhs	dance	Cherniavsky, B.	recording	
112	Freylekhs	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
113	Skotshne	dance	Cherniavsky, B.	recording	
114	Freylekhs	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
115	Skotshne	dance	Sakhnovsky, B.	transcription	
116	Skotshne	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
117	Freylekhs	dance	Gershfeld, G.	transcription	

tune	genre	listening_dance	source	source_type	s
118	Freylekhs	dance	Berezin, Ia.	transcription	
119	Freylekhs	dance	Barkagan, G.	transcription	
120	Freylekhs	dance	Barkagan, G.	transcription	
121	Freylekhs (Karahod)	dance	Rabinovich, I. S.	transcription	
122	Freylekhs	dance	Knaifel	transcription	
123	Skotshne	dance	Ziserman, V.	transcription	
124	Skotshne	dance	Anonymous	transcription	
125	Freylekhs	dance	Svitelsky, F.	transcription	
126	Freylekhs	dance	Pulver, L. M.	recording	
127	Freylekh	dance	Mazover	recording	
128	Freylekhs	dance	Dulitsky, B.	recording	
129	Freylekhs	dance	Anonymous	transcription	
130	Freylekhs	dance	Barkagan, G.	transcription	
131	Freylekhs	dance	Dulitsky, B.	recording	
132	Freylekhs	dance	Gershfeld, G.	transcription	
133	Freylekhs	dance	Anonymous	transcription	
134	Skotshne	dance	Slobodskoi, M.	recording	
135	Freylekhs	dance	Cherniavsky, B.	recording	
136	Freylekhs	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
137	Vol'ner (Freylekhs)	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
138	Freylekhs	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
139	Freylekhs	dance	Barkagan, G.	transcription	
140	Freylekhs	dance	Sakhnovsky, B.	transcription	
141	Freylekhs	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
142	Freylekhs	dance	Anonymous	-	
143	Freylekhs	dance	Berezin, Ia.	transcription	
144	Freylekhs	dance	Barkagan, G.	transcription	
145	Freylekhs	dance	Anonymous	transcription	
146	Freylekhs	dance	Gershfeld, G.	transcription	
147	Freylekhs	dance	Barkagan, G.	transcription	
148	Freylekhs	dance	Gershfeld, G.	transcription	
149	Skotshne	dance	Ziserman, V.	transcription	
150	Freylekhs	dance	Dulitsky, B.	recording	
151	Freylekhs	dance	Dulitsky, B.	recording	
152	Skotshne	dance	Magaziner, Ia. S.	transcription	
153	Freylekhs	dance	Slobodskoi, M.	recording	

tune	genre	listening_dance	source	source_type	s
154	Freylekhs	dance	Slobodskoi, M.	recording	
155	Freylekhs	dance	Berezin, Ia.	transcription	
156	Freylekhs	dance	Cherniavsky, B.	recording	
157	Hopke	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
158	Freylekhs	dance	Barkagan, G.	transcription	
159	Freylekhs	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
160	Skotshne	dance	Anonymous	transcription	
161	Freylekhs	dance	Barkagan, G.	transcription	
162	Hopke	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
163	Skotshne	dance	Cherniavsky, B.	recording	
164	Skotshne	dance	Shteingart, Ia.	recording	
165	Freylekhs	dance	Gershfeld, G.	transcription	
166	Freylekhs	dance	Marshak, A.	recording	
167	Freylekhs	dance	Barkagan, G.	transcription	
168	Freylekhs	dance	Sakhnovsky, B.	transcription	
169	Freylekhs	dance	Barkagan, G.	transcription	
170	Freylekhs	dance	Sakhnovsky, B.	transcription	
171	Freylekhs	dance	Barkagan, G.	transcription	
172	Freylekhs	dance	Barkagan, G.	transcription	
173	Freylekhs	dance	Barkagan, G.	transcription	
174	Freylekhs	dance	Rabinovich, M. I.	transcription	
175	Freylekhs	dance	Barkagan, G.	transcription	
176	Skotshne	dance	Cherniavsky, B.	recording	
177	Sher	dance	Ozyriansky, M.	recording	
178	Sher	dance	Liasko, M.	transcription	
179	Sher	dance	Dulitsky, B.	recording	
180	Sher	dance	Mesman, V.	transcription	
181	Sher	dance	Gulerman, Z.	recording	
182	Sher	dance	Ozyriansky, M.	recording	
183	Sher	dance	Dobrushin, I.	transcription	
184	Sher	dance	Cherniavsky, B.	recording	
185	Sher	dance	Laderman, I.	recording	
186	Sher	dance	Slobodskoi, M.	recording	
187	Sher	dance	Avrutin, A.	recording	
188	Sher	dance	Barkagan, G.	transcription	
189	Sher	dance	Dulitsky, B.	recording	

tune	genre	listening_dance	source	source_type	s
190	Sher	dance	Bergelson, D.	recording	
191	Sher	dance	Azriel, G.	recording	
192	Sher	dance	Cherniavsky, I.	recording	
193	Sher	dance	Gershfeld, G.	transcription	
194	Sher	dance	Kabatskaia, G.	recording	
195	Sher	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
196	Sher	dance	Barkagan, G.	transcription	
197	Sher	dance	Anonymous	transcription	
198	Sher	dance	Gershfeld, G.	transcription	
199	Sher	dance	Barkagan, G.	transcription	
200	Sher	dance	Barkagan, G.	transcription	
201	Sher	dance	Barkagan, G.	transcription	
202	Sher	dance	Altman, L.	transcription	
203	Sher	dance	Triplik, I.	recording	
204	Sher	dance	Krasnyshevsky, A.	recording	
205	Sher	dance	Bendas, D.	transcription	
206	Plyeskun	dance	Sakhnovsky, B.	transcription	
207	Plyeskun	dance	Anonymous	transcription	
208	Plyeskun	dance	Mesman, V.	transcription	
209	Plyeskun	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
210	Plyeskun	dance	Knaifel	transcription	
211	Beygele	dance	Mesman, V.	transcription	
212	Beygele	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
213	Bolgarish	dance	Gershfeld, G.	transcription	
214	Bolgarish	dance	Gershfeld, G.	transcription	
215	Bolgarish	dance	Gershfeld, G.	transcription	
216	Bulgar	dance	Barkagan, G.	transcription	
217	Bulgar	dance	Anonymous	transcription	
218	Khosid	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
219	Khosid	dance	Barkagan, G.	transcription	
220	Khosidl	dance	Barkagan, G.	transcription	
221	Khosid	dance	Anonymous	transcription	
222	Khosid	dance	Knaifel	trasncription	
223	Khosid	dance	Barkagan, G.	transcription	
224	Khosid	dance	Barkagan, G.	transcription	
225	Shtok	dance	Gulerman, Z.	recording	

tune	genre	listening_dance	source	source_type	s
226	Shtok	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
227	Ange	dance	Gershfeld, G.	transcription	
228	Ange	dance	Gershfeld, G.	transcription	
229	Ot azoy	dance	Gershfeld, G.	transcription	
230	Lomir zikh iberbetn	dance	Barkagan, G.	transcription	
231	Broyges-tants	dance	Mesman, V.	transcription	
232	Alter yidisher tants	dance	Mesman, V.	transcription	
233	Shuster	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
234	Shuster	dance	Barkagan, G.	transcription	
235	Kozatshke	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
236	Kozatshke	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
237	Kozatshke	dance	Slobodskoi, M.	recording	
238	Kozatshke	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
239	Kozatshke (yidishe)	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
240	Bitshok	dance	Knaifel	transcription	
241	Zhok	dance	Sakhnovsky, B.	transcription	
242	Zhok	dance	Knaifel	transcription	
243	Zhok	dance	Sakhnovsky, B.	transcription	
244	Zhok	dance	Sakhnovsky, B.	transcription	
245	Zhok	dance	Makonovetsky, A. E.	transcription (Makonovetsky)	
246	Zhok	dance	Gulerman, Z.	recording	
247	Olandre (lyondre)	dance	Knaifel	transcription	
248	Olandre (lyondre)	dance	Marshak, A.	recording	
249	Olandre (lyondre)	dance	Gulerman, Z.	recording	
250	Olandre (lyondre)	dance	Barkagan, G.	transcription	
251	Volekh	dance	Barkagan, G.	transcription	
252	Volekh	dance	Komendant, M. G.	transcription	
253	Volekh	dance	Barkagan, G.	transcription	
254	Volekh	dance	Barkagan, G.	transcription	

3 Downloadable Corpus

3.1 The Link to the Corpus

The full corpus can be found here.

If you would like to see more, including the data broken into mode and the scripts for analysis, you can view them on our github site.

3.2 How the corpus was assembled.

The dataset is collected from Beregovski's *Jewish Instrumental Folk Music* (see the introduction page for a description of this). The corpus was digitized from the second English edition by [Redacted]. [Author 2] converted xml files to the **kern format. Research Assistant [Redacted] assisted with data entry for the website.

More information can be found on the introduction page.

3.3 How to Cite

Please cite the following work when using this corpus:

[Author Names Redacted] (under review). Modes in Klezmer Music: A Corpus Study Based on Beregovski's *Jewish Instrumental Folk Music.*

4 Pitch Counts

Below are sortable tables showing the counts of pitches in each mode. This can be cross-references with the visualizations from the pitch histogram page, or can be used for additional data analysis as needed.

4.1 G Freygish

```
# A tibble: 48 x 2
   Pitch      n
   <chr> <int>
 1 G4     1275
 2 B4     1222
 3 C5     1187
 4 D5     1065
 5 Ab4     825
 6 Eb5     491
 7 F4      390
 8 G5      338
 9 F5      262
10 E4       55
# i 38 more rows
```

4.2 G "Raised Fourth"

```
# A tibble: 65 x 2
   Pitch      n
   <chr> <int>
 1 D5     1087
 2 C#5     746
 3 Bb4     715
 4 G4      534
 5 E5      472
 6 A4      465
```

```
 7 G5       299
 8 F5       253
 9 D4       100
10 C5        57
# i 55 more rows
```

4.3 G Major

```
# A tibble: 60 x 2
   Pitch     n
   <chr> <int>
 1 B4     1097
 2 G4      734
 3 A4      729
 4 D5      690
 5 C5      670
 6 E5      196
 7 D4      179
 8 G5      124
 9 F#4     116
10 F#5      64
# i 50 more rows
```

4.4 G Minor

```
# A tibble: 56 x 2
   Pitch     n
   <chr> <int>
 1 Bb4    2096
 2 D5     1781
 3 C5     1693
 4 G4     1499
 5 A4     1128
 6 G5      701
 7 Eb5     613
 8 F5      505
 9 D4      238
10 F4      223
# i 46 more rows
```

5 Pitch Histograms

5.1 Pitch histograms in Freygish
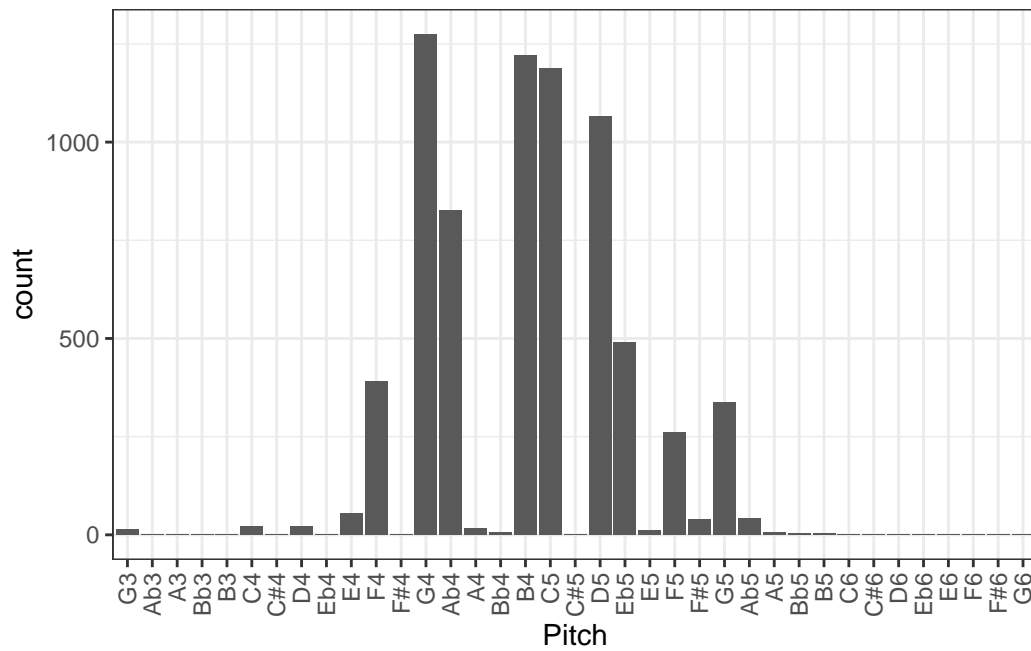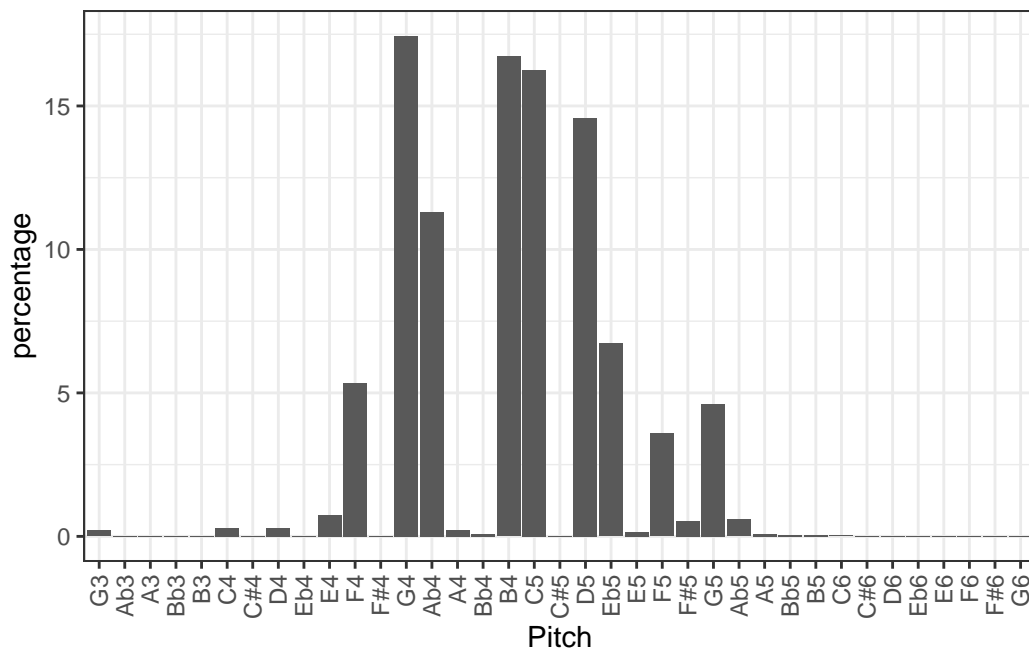
As a percentage.

5.2 Pitch histograms for the Raised Fourth mode.
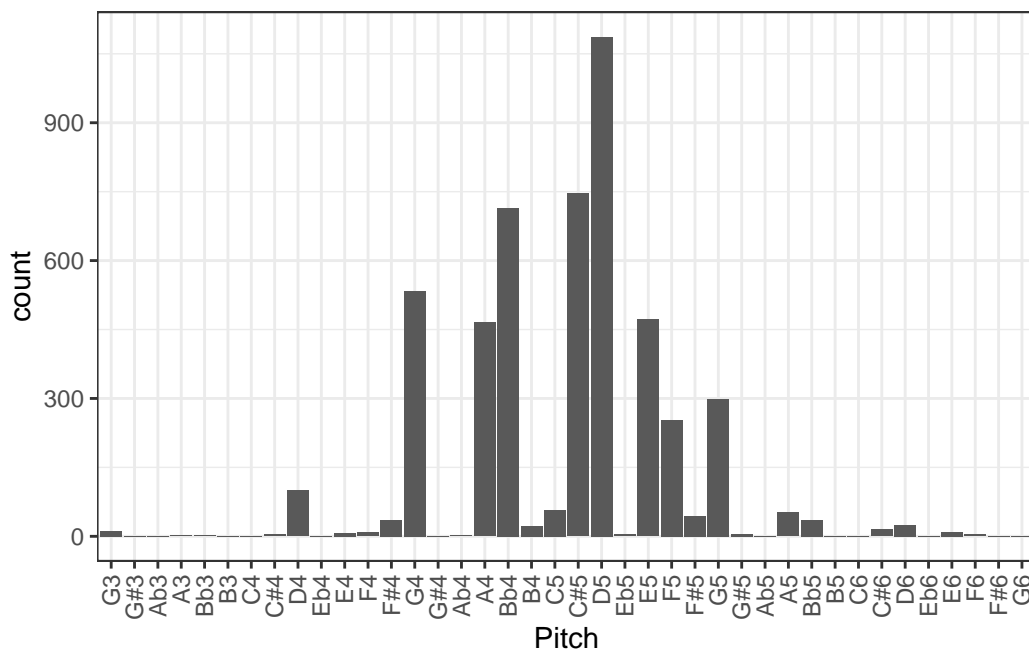
And again as a percentage:
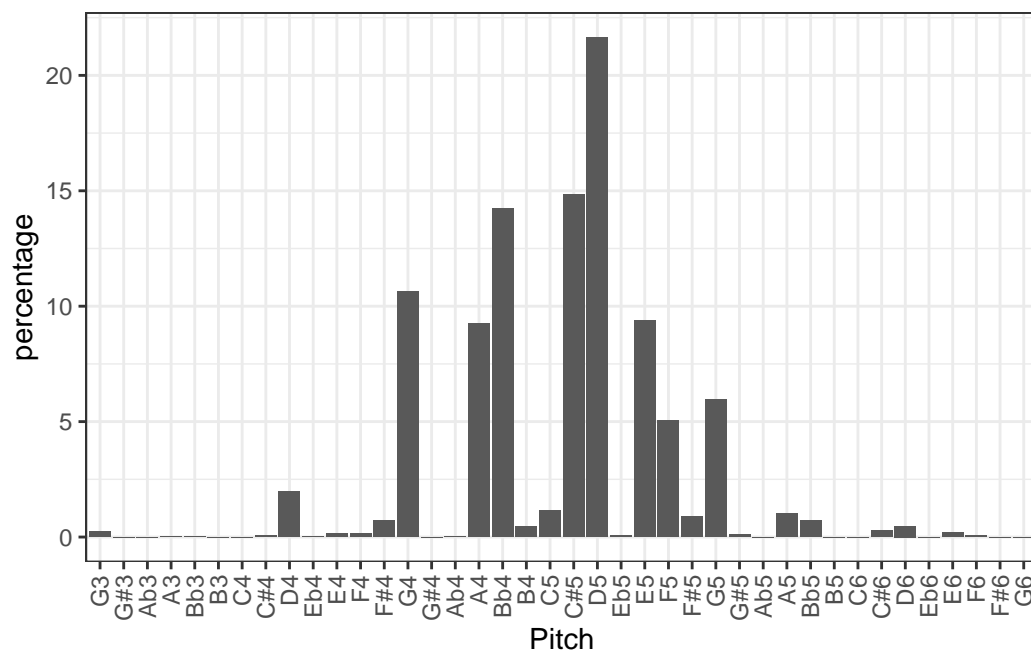
5.3 Pitch histograms for the Major mode.
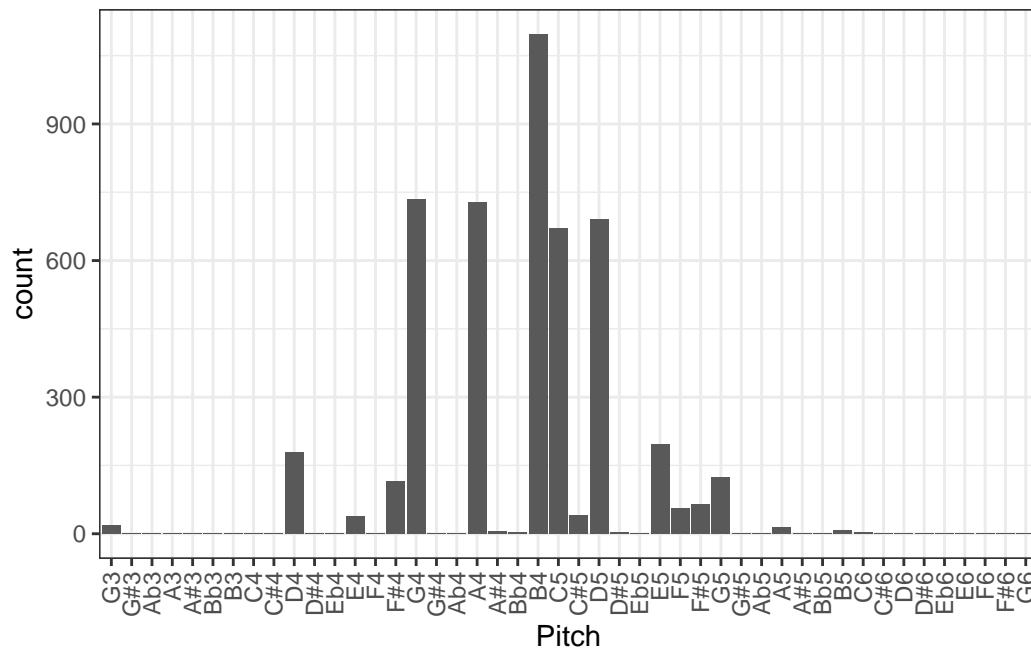
Looking at this as a percentage of total pitches might be more useful. The numbers on the y-axis represent the percentage of pitches used in a given mode.
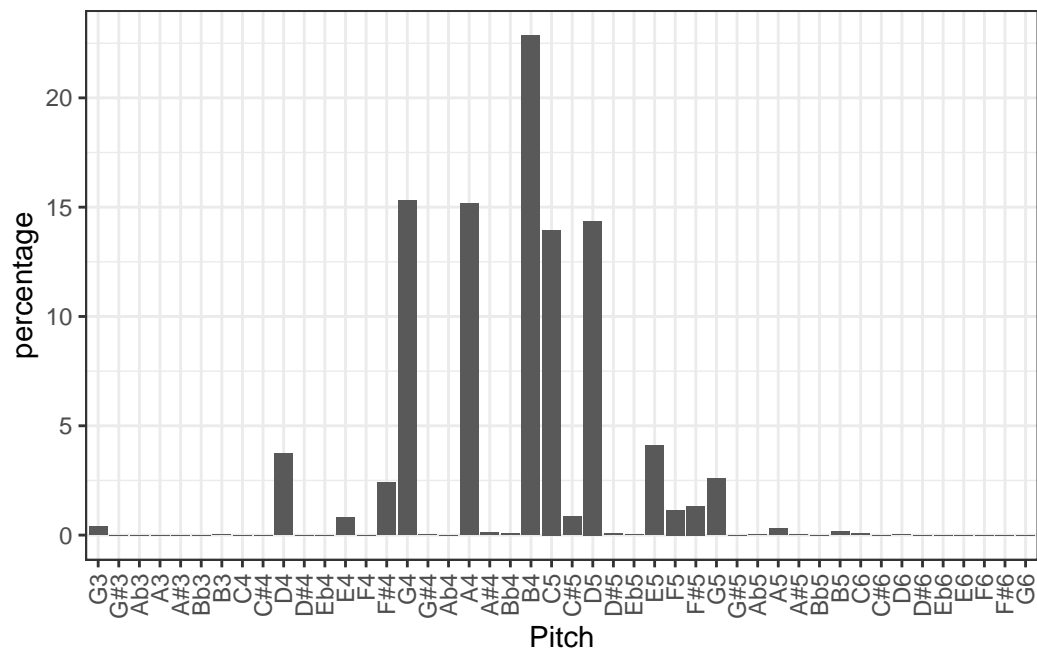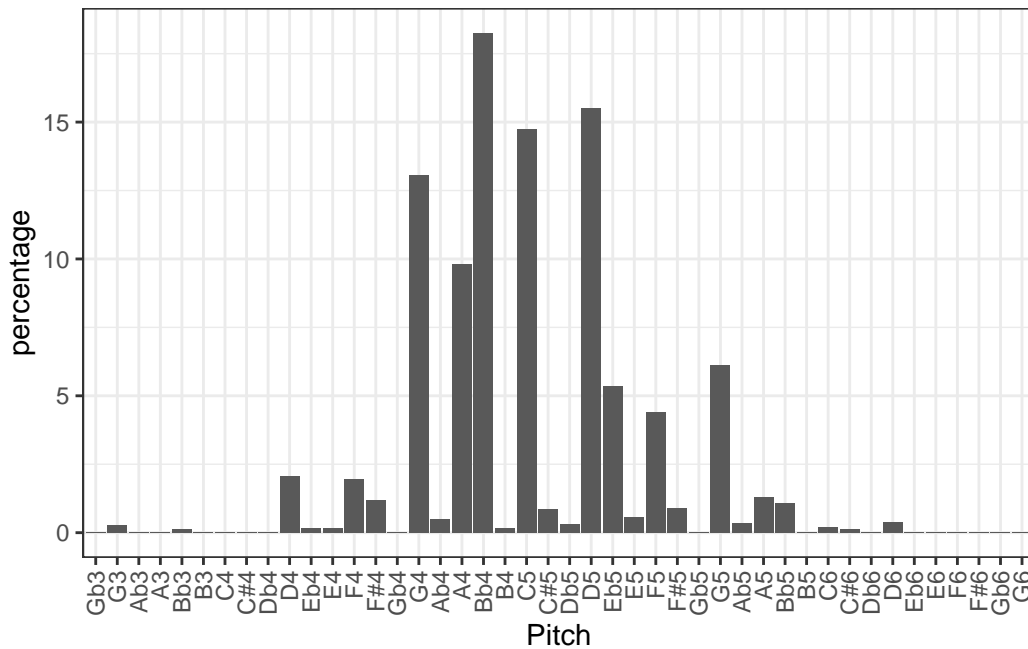
Note: Other major keys can be found here.
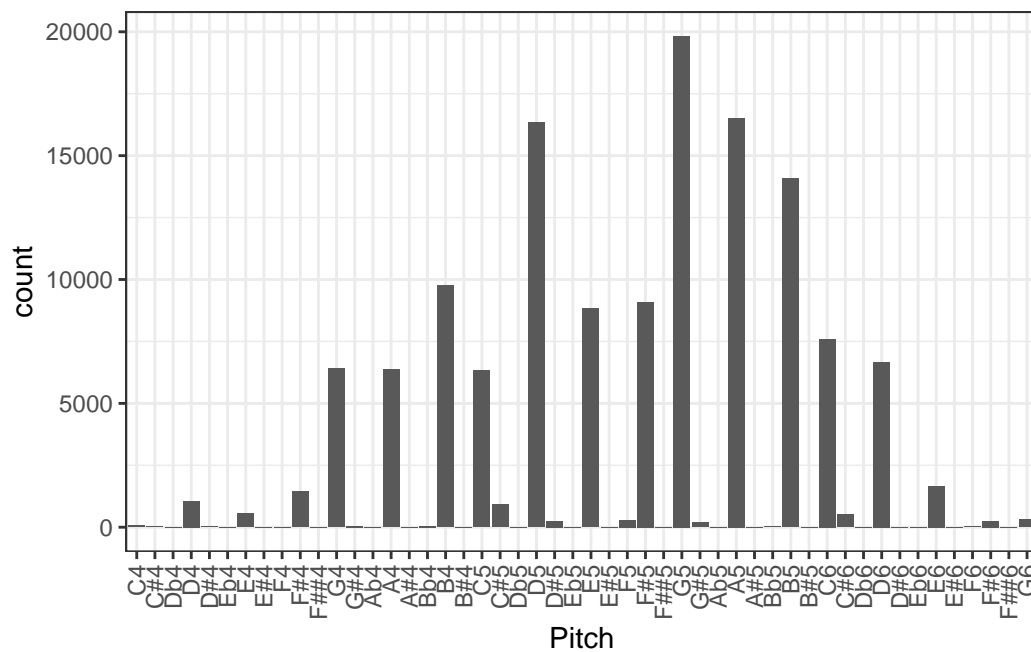
5.4 Pitch histograms for the minor mode.
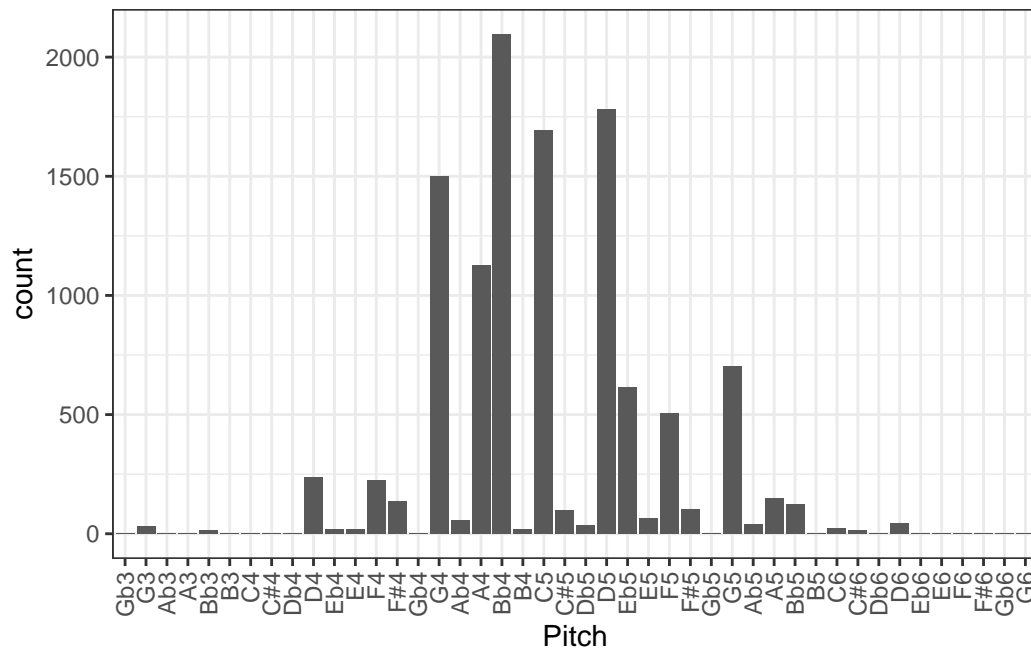
Again, here we might explore it as a percentage of total pitches used in this mode.

6 The Meertens Tune Collection of Dutch Folksongs

For comparison, here we have the pitch distributions of the major and minor modes from the Meertens Tune Collection of Dutch Folksongs.

6.1 Major

6.2 Minor
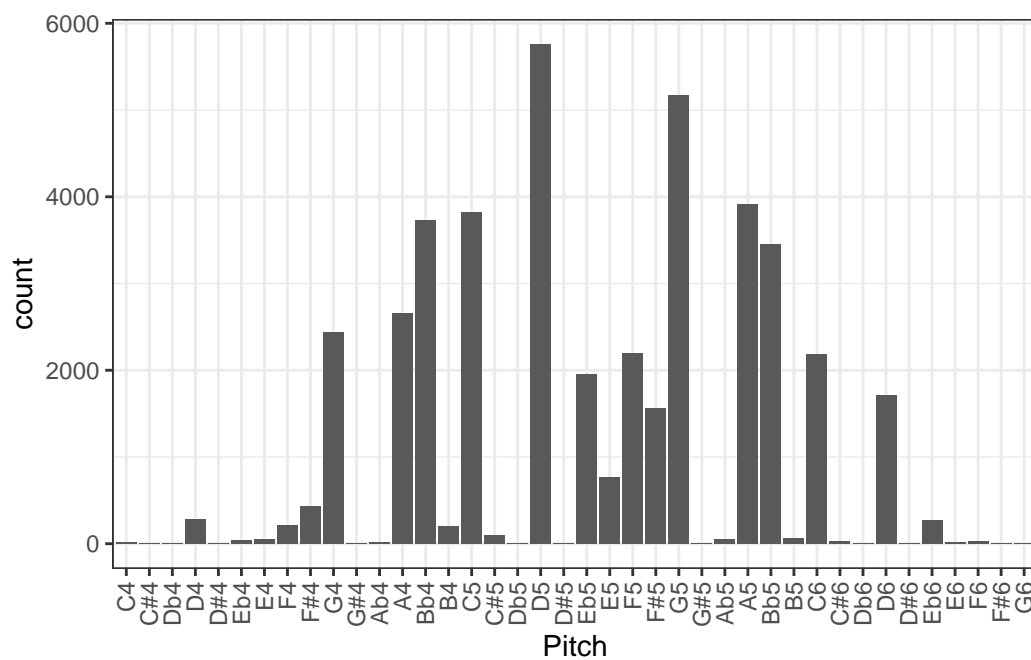
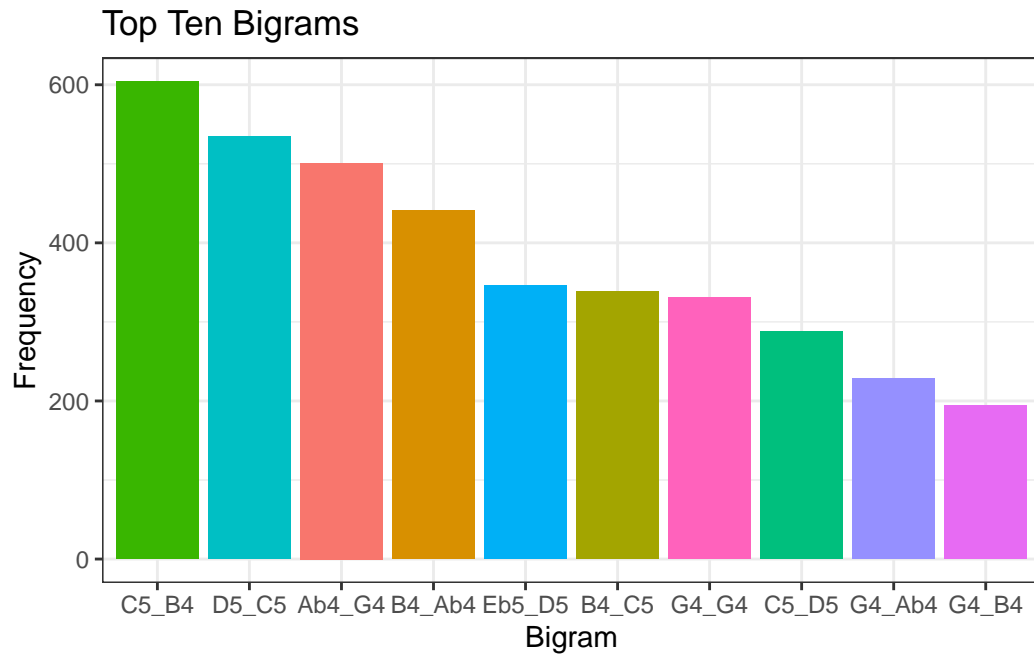# 7 Melodic Tendencies

7.1 Pitch-to-pitch transitions

7.2 Freygish

And here we see a barplot of the top ten bigrams in Freygish.

```
# A tibble: 178 x 2
   bigram      n
   <chr>   <int>
 1 C5_B4     604
 2 D5_C5     535
 3 Ab4_G4    501
 4 B4_Ab4    441
 5 Eb5_D5    346
 6 B4_C5     339
 7 G4_G4     331
 8 C5_D5     288
 9 G4_Ab4    228
10 G4_B4     194
# i 168 more rows
```

And here is a barplot of the top ten bigrams in freygish.

Top Ten Bigrams

7.3 Raised Fourth

```
# A tibble: 178 x 2
   bigram      n
   <chr>    <int>
 1 D5_C#5     526
 2 E5_D5      344
 3 Bb4_A4     316
 4 C#5_Bb4    309
 5 C#5_D5     290
 6 A4_G4      244
 7 F5_E5      188
 8 A4_Bb4     158
 9 D5_D5      155
10 D5_E5      144
# i 168 more rows
```
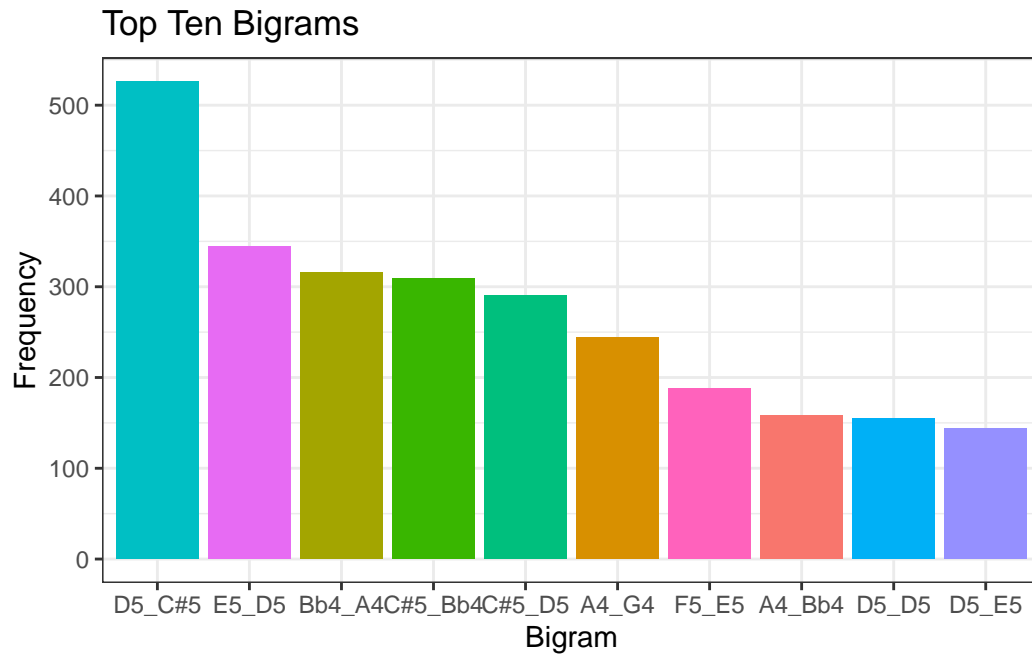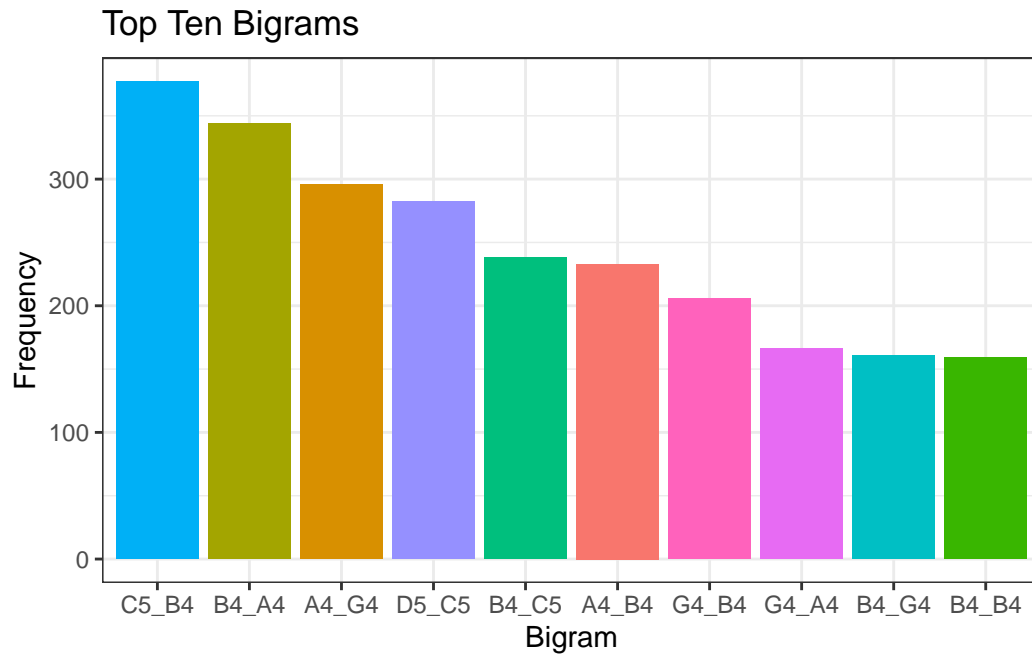
Top Ten Bigrams

7.4 Major

And here we see a barplot of the top ten bigrams in major.

```
# A tibble: 151 x 2
   bigram       n
   <chr>    <int>
 1 C5_B4      377
 2 B4_A4      344
 3 A4_G4      296
 4 D5_C5      282
 5 B4_C5      238
 6 A4_B4      233
 7 G4_B4      206
 8 G4_A4      166
 9 B4_G4      161
10 B4_B4      159
# i 141 more rows
```

Top Ten Bigrams

7.5 Minor

```
# A tibble: 296 x 2
   bigram       n
   <chr>    <int>
 1 C5_Bb4     783
 2 D5_C5      677
 3 Bb4_A4     654
 4 A4_G4      477
 5 Bb4_C5     472
 6 Eb5_D5     450
 7 A4_Bb4     421
 8 G4_G4      390
 9 C5_D5      387
10 Bb4_Bb4    319
# i 286 more rows
```

Here we see a barplot of the top ten bigrams in minor.

Top Ten Bigrams