

# 7 Khosn kale mazltov

This 'bridegroom, bride—congratulations!' tune is played when the glass has been broken under the foot of the bridegroom, ending the traditional Jewish marriage ceremony under the *khupe* (wedding canopy). The guests shout 'mazltov!' (congratulations) and the band breaks into any one of the many tunes devised for this moment. According to the ethnomusicologist Moshe Beregovski, a *mazltov* might also be played to greet or salute wedding guests.

## Tonality

- The mode is *Misheberakh* on D (see 5. *Mekhutonim tsum tish*). Notice that the G is sometimes naturalized. The B section moves to *Adonai Molokh* on F (see 6. *Zhok*), returning to D *Misheberakh* at section C.



Ex. 1 *Misheberakh* on D

## Getting started

- Listen to the swinging American *bulgar*-style treatment given to this tune (track 8). The classic rhythm pattern used to accompany it (Ex. 2) is an 8/8 syncopation over a straight 4/4 bass.
- The syncopations in places like b. 9 help keep the rhythm tense. Try Ex. 3 with a metronome.



Ex. 2



Ex. 3

## Rhythm, bowing, and articulation:

- Bars 3-9 are where the words 'khosn kale—mazltov!' would come if the tune were being sung. Play through Ex. 4, emphasizing notes to fit the words as shown.



Ex. 4

- Try the following exercise, where alternative dynamics and articulation shape the phrase in a different way.



Ex. 5

- In the C section, the bowing of the semiquavers changes from slurred to separate to underline the increasing excitement of the phrase. Try varying the bowing, e.g. start with separate semiquavers, and slur the dotted figure.

## Ornamentation and variation

- Compare the original A section with the alternative version, which includes rhythmic variation. Devices used here to add impetus include breaking down longer note values in a passage that moves forward, and using extra syncopation. Also notice the anticipatory note (G#) at the start of b. 5, and the note added, to increase momentum, to the third beat of the cadence (bar 9).
- Is less more? An effective way to build excitement in the C section might be to play Ex. 6 the first time around and the original version on the repeat.

Ex. 6

- In the same way, you can simplify b. 13 so that it is played as follows the first time around:

Ex. 7

### Next steps

- Look back at 5. *Mekhutonim tsum tish* and note b. 9 and the *Fine* bars in the alternative A section. This is a typical closing flourish that can be adapted to end other *freylekhs*-/bulgar-style pieces. Try using it to replace the notated ending in this piece; switch over after the third beat of b. 9.

## 7. Khosn kale mazltov

*J* = 132

### Alternative A section

# 7. Khosn kale mazltov

♩ = 132

Primash

Bass

**A**

5

**A**

Dm

9

1. 2. Last time Fine

Gm A Dm Dm C Dm

11

**B**

F Fm

16

1. 2.

G Fm G A Dm C Dm

19

**C**

1. 2. D.S. al Fine

Dm A Dm A Dm

# 7. Khosn kale mazltov

♩ = 132

Primash

Sekund

§

A

5

9

11

B

15

19

C