

MISSINAY-MELODIES IN THE MODAL CHANT OF ABBA YOSEF WEISGAL

Joseph A. Levine

FOREWORD

"Blessed is the man that heareth me, watching daily at my gates, waiting at the posts of my doors."

With this verse from Proverbs (8:35) Abba Weisgal, then thirty-six years of age and newly installed as Cantor of the Chizuk Amuno Congregation in Baltimore, paid tribute to his predecessor, Reverend Hermann Glass. The occasion was Glass's seventieth birthday and the date was January, 1922. Both the epigram and his elaboration upon it ran now be applied to Weisgal's own career: "For over four decades the congregation has praised his heartfelt song and taken note of the untold hours of thought which went into his masterful interpretation of the Hebrew liturgy. The traditional melodies which he introduced have become an established part of the synagogue's ritual."

Joseph Levine was privileged to have served as Assistant Cantor at Chizuk Amuno during the years 1958-1961, where he was struck by the uniqueness of the worship service. Weisgal, who was then in his seventies, recalled at once every great cantor of the era and yet seemed different. His voice, a sizeable baritone long past its prime, still possessed a youthful suppleness that enabled it to soar and cascade easily through the intricate runs of an orientally-inspired cantorial line. The tunes, in which all present joined heartily, were strange and at the same time more joyous than any I had heard during my adolescence in New York City. The male choir admittedly added to the sonority of sound, but the impact of Weisgal's solo chant of the *Kaddish d'Rabbanan* every weekday morning was fully as great as anything he performed on Sabbaths or festivals.

In time, I was able to isolate the various elements of cantorial art which set apart his distinctive improvisational style. Rapid psalmodic declamation capped by melismatic flourishes at the very ends of phrases; bold attacks followed by sudden dynamic changes: extended use of *parlando* emphasized by a kind of Talmudic cheironomy; idiomatic blending of traditional prayer motives with cantillation melodicles and Sabbath *zemiroth* phrases; military marches juxtaposed with hassidic lullabies. On specific holy days he added seasonal themes at benedictions and/or quoted fragments from the old synagogue song stratum known as *Missinai* at signature verses. He alternated the various prayer modes meaningfully, juxtaposing one with another as emotional tinting and intellectual innuendo. In short, his musical language was a melange of ideas half-invented, half-recalled, performed with such verve as to offer a constant intellectual and auditory stimulus to those whom he led in prayer. The atmosphere at Chizuk Amuno was always charged when he officiated. The phenomenon of a starkly silent congregation, so often encountered today, did not exist in Weisgal's synagogue. Instead, the services ran their course to the intermittent hum of a lively give-and-take between pulpit and pew.

None of the above techniques was alien to hazzanic art; only Weisgal's application of them was exceptional. His prayer chant was distinguished by the fact that no one contributing element overpowered the others or obscured the underlying poetic or musical logic. On the contrary, each ingredient underscored the gorgeous symmetry of his song by maintaining its integrity within the homogeneity of the mixture. As in the case of jazz, it was not

Weisgal's choice of tunes that set him apart as a creative artist, but rather his extraordinary organization of accessible musical material. This was especially true of his mature improvisations, whose perfection of form was truly astounding. In this sense, the hazzanic practice of his later years, from the post-war period of 1949 until his retirement in 1973, may be considered a ***Gesamtkuntswerk***, an all-inclusive work of religious art.

To Levine, in 1958, when he first entered Abba Weisgal's orbit as a seminary student engaged to officiate at a High Holiday suburban service, Chizuk Amuno appeared as a time-warp, through which the grandeur of Solomon Sulzer and the ***Wiener Israelitische Kultusgemeinde*** had returned after a hundred-year hiatus, One felt compelled to preserve the gestalt before it was swallowed up by the suburban tidal wave which would become known to American Jewish historians as East European Reform. Levine asked Abba to record specific passages. He recorded his public renditions of the minor festival liturgies, when the deployment of electronic equipment was not prohibited and copied tapes which others, equally sensitized to the frailness of the paradigm, had been making for almost a decade. He had soon amassed a representative library of the yearly liturgical cycle, which was periodically augmented during the duration of his Baltimore years, some five in all.

The present article comprises part of a doctoral dissertation on the life and works of Abba Yosef Weisgal. In addition to a compendium of his sacred chant the 1000-page effort includes a scholarly analysis of his musical style and a biographical study, based largely on Weisgal's oral reminiscences to the writer, on his long career as Hazzan in only two pulpits; Ivanceice, Czechoslovakia, and Baltimore, Maryland. The dissertation is titled ***Emunat Abba***, which literally means Faith of our Father. It implies both a paraphrase and a continuation of the work begun in ***Shirei Hayyim Ve-emunah***, whose title connoted: Songs of my Father, Shlomo Hayyim; as well as Songs of my Congregation, Chizuk Amuno. The latter institution, which Weisgal served as Cantor for over half a century, is still recalled in the present work. However, in the thirty years since Abba dedicated his own volume to his father, another generation has arisen. During that interval, which saw the maturation of the American Conservative cantorate, Weisgal himself has come to be regarded as a Patriarch of the Old School. It is, therefore, fitting that Levine's explication of Weisgal's Synagogue practice be dedicated to the Man of Great Faith who inspired it, Abba Yosef Weisgal.

One traditional thread which ran through **Abba Weisgal's modal chant was an ancient stratum of High Holiday melody-fragments dating from about 1100 to 1400 C.E.1 To a terrorized medieval Jewry they had already appeared quite old and were popularly ascribed to the period of Sinaitic Revelation. The name assigned these melodies in Ashkenazic lore was *missinay* (From Sinai).* From the year 1096 on, the Jews of Western Europe were subjected to an ongoing series of atrocities known to history as the Crusades.**

1 Idelsohn, Abraham Zvi. ***Thesaurus of Hebrew Oriental Melodies***, VII. Leipzig: Friedrich Hofmeister, 1932, Introduction, xxxix.

2 Werner, Eric. ***The Sacred Bridge***. New York & London: Columbia University Press, 1959, p. 503.

abandoned communities hovering between expectation of death and hope for the Messiah. These emotional extremes were reflected in their religious poetry, which took the dual forms of both martyrological dirges and glory poems. Although the texts of those times have Mass migration Eastward resulted, which left the small, half-been forgotten, many of their *missinuy* tunes were absorbed by the statutory prayers (Category I, #1 through #6, listed below) and later interpolations (Categories II, #7 through #14, and III, #15 through #18). They are still functional today, mainly during the High Holidays and, to consecutively lesser degrees, on Fasts, Festivals, Sabbaths, and weekdays. The missinay-bearing texts fall under the following three headings: *tephillot qebha*³ (Statutory Prayers) ; *piyyutim* (Laudatory Hymns) ; and selihot (Penitential Litanies.)⁴

MISSINAY-BEARING TEXTS

- I. *tephillot qebha* (Statutory Prayers)
- | | | | |
|-----------------------|-------------------------|---|-----------------|
| (1) <i>barekhu</i> | (Call to Prayer) | } | &emu-Consort |
| (2) <i>shema</i> | (Proclamation of Faith) | | |
| (3) <i>abhot</i> | (Opening Benediction) | } | Standing-amidah |
| (4) <i>qedushshah</i> | (Sanctification) | | |
| (5) <i>alenu</i> | (Adoration) | } | Section-divider |
| (6) <i>qaddish</i> | (Doxology) | | |
- II. *piyyutim* (Laudatory Hymns)
- | | | |
|--------------------------|-------------------|--------------------|
| (7) <i>me'orah</i> | ("Light") | yo <i>tserot</i> , |
| (8) <i>ophan</i> | ("Angel") | inserted in |
| (9) <i>zulat/ge'ulah</i> | ("Only/Redeemer") | shema-Consort |
| (10) <i>reshut</i> | ("Permission") | |
| (11) <i>magen</i> | ("Shield") | <i>qerobhot</i> , |
| (12) <i>mehayyeh</i> | ("Resurrection") | inserted in |
| (13) <i>meshullash</i> | ("Three-fold") | <i>amidah</i> |
| (14) <i>silluq</i> | ("Ascent") | i |
- III. *selihot* (Penitential Litanies)
- | | | |
|---------------------------------|---|--|
| (15) Individual Biblical Verses | } | inserted in <i>amidah</i> and in special sections |
| (16) Grouped Biblical Verses | | |
| (17) Composed Verses | | |
| (18) Hymns of Forgiveness | | |

³ Werner, Eric. *A Voice Still Heard*. University Park & London: The Pennsylvania State University Press, 1976, pp. 26-32; in Mishnah Avot 1.14, Shammai advises: "Fix a period for thy study of Torah." Bab. Ber. 29b links the term *Qebha* (fixed) with prayer, though in a negative sense.

⁴ Kieval, Herman. "The Main Types of Piyyut," pamphlet, in conjunction with lectures on High Holiday Liturgy. New York: Cantors Institute at the Jewish Theological Seminary of America, 1958-59.

The *missinay* “tunes” are actually migrating motives which appear, throughout the year, as seasonal *leitmotifs* (leading motives). They are allusive themes, whose occurrence is predicated on certain theological concepts, chiefly, man’s mortality and God’s transcendence. They may be quoted, out of context, as a passing reference to that equation.⁵ They were historically inserted into the prayer chants to achieve a traditional coloring without the introduction of a fixed form. Each *hazzan* shaped them differently, therefore, they were never officially codified, but continue to exist in many variants.⁶ Despite the amorphous condition of their descent, they belong to the common patrimony of both Eastern and Western Ashkenazic rites.⁷

A family resemblance marks all the *missinay* themes; primarily through the Biblical motives which they exhibit and, secondarily, through the tonal curves of Southwestern Germanic Minnesong toward which they tend. Their tonality is major-sounding, with cadences often in the relative minor, similar to late Gregorian chant and Minnesong of the same period.⁸ While a number of them show the influence of their time and place, they have been thoroughly assimilated into the traditional Ashkenazic style. Not only are the borrowed elements hardly discernible, the separate motives are almost all derivatives of universal Jewish cantillation, as documented in the supplemental chart which follows this article.

The name *missinay* is nowhere recorded in connection with songs per se; it was applied, however, to the various modes of Scriptural reading.⁹ The *nigunnim* straddle the borderline between unrhythmical recitative and strict melody; that is, they are unrhythmical chants in which some bars occur with strict rhythm.¹⁰

The single richest source of *missinay* motives is the legal formula proclaimed thrice on the Eve of Atonement, *kol nidre* (*All Vows*).

The *kol nidre* motives are employed simultaneously in other *missinay* tunes. The same loose form and ...

⁵ Werner, Voice, op. cit., pp. 26-32.

⁶ Idelsohn, *Thesaurus*, VII, Intro., xnxvi.

⁷ Avenary, Hanoach, S.V. “Mis-Sinai Niggunim,” *Encyclopedia Judaica* 1972, 12: 152.

⁸ Idelsohn, *Jewish Music in its Historic Development*. New York: Henry Holt & Company, 1929, p. 125.

⁹ *sepher hasidim*, ed. Judah Wistenitzki. Berlin: H. Itzkowski, 1891, #817.

¹⁰ Idelsohn, *Thesaurus* VII, Intro., xxxvi.

manner of employment was common in the **Minne-song** which flourished in Germany during the eleventh to the fifteenth centuries . . . Just as the Minnesinger built his music out of his folksong and familiar Gregorian chant, so too, Synagogue composers created their melodies out of their . . . Biblical cantillation, prayer modes, and snatches of song from their Gentile environment.¹¹

There is one basic difference between **missinay** melodies and the prayer modes which antedated them; their over-all sequence is usually constant. Their traditionally prescribed profiles are, at best, approximations of a musical idea which must be realized in sound. The challenge they hurl at each **hazzan**, to improvise creatively on a theme, is more Oriental than European. Hence,

There is no 'archetype' for any of the **missinay nigun-nam**; only different 'realizations' of a certain image."

Other Oriental features include a plasticity of rhythm which cannot be fitted to regular bars without distortion, a susceptibility to ornamentation, a modal tonality, and a loose dependence upon text which permits entire phrases to be sung without words.

Any attempt to fix **missinay nigunim** within a definite pattern runs contrary to the spirit of Ashkenazic **hazzanut**, the very heart of whose nature is improvisation. One proof is the limitation of all coloraturas to the solo voice, contrasted with the Sephardic practice of having them performed together with the congregation. In the Catholic Church rites, melismatic runs are generally reserved for the choir.¹³ Another proof is the fact that no two identical versions of the **missinay** mother-lode, **kol nidre**, have ever been written. Comparison of the five earliest composed settings, by Ahron Beer, Samuel Naumbourg, Salomon Sulzer, Louis Lewandowski, and Abraham Baer, yield a plethora of variations in choice, sequence, and

¹¹ Idelsohn, "The **Kol Nidre Tune**," *Hebrew Union College Annual. Cincinnati*: 1931, p. 499.

¹² Avenary, *Mis-Sinai*, op. cit., 153.

¹³ Cohen, Francis L., S.V. "Music," *Jewish Encyclopedia*, 1905, Vol. IX, p. 121.

¹⁴ Beer, Ahron, 1765, MS published in Idelsohn, *Thesaurus*, vol. VI, p. 187; Naumbourg, Samuel, 1847, *zemiroth yisrael*, no. 4; Sulzer, Salomon, 1865, (to text authorized by *Wiener Kultusgemeinde. lo al atsmi*) *Schir Zion*, vol. II, no. 395; Lewandowski, Louis, 1871, *Kol Rinnuh*, no. 107; Baer, Abraham, 1877, *Baal T'fillah*, no. 1301.

realization of every motive.¹⁴ Moreover, it is apparent that in Eastern Europe certain themes had been lost during the process of transmigration from their birthplace along the Rhine. So as to provide melodies for the full text, other motives, still preserved, were substituted, out of the original order.¹⁵ Paradoxically, the *missinay* roots were frozen by the Sephardic-Oriental approach of rigidly preserving fixed tunes, century after century. In the hands of the Ashkenazic-European *hazzanim* the *missinay nigunim* flowered into elaborate *fantasias*, which were developed from the original melodies.¹⁶

The prayer texts which bear *missinay* themes antedate the melodies by many centuries; some, like *shema*, by millenia. However, both texts and melodies show internal similarities, common words and common motives that migrate from prayer to prayer and always seem to match up. These poetic images, paired with tonal counterparts, serve to underline fundamental Jewish truths. For example, the words,

adonay melekh (God is King; Rosh Hashanah -- *shaharit*),

will be sung to the same *leitmotif* as

ashre ha'am (Happy are God's people; Rosh Hashanah -- *shophar*),

as well as

venislah ('May the people be pardoned; Yom Kippur -- *arbhit*).

The midrashic allusion in all three instances is to the omnipotence of God, who alone can bind the spiritual wounds of mortal man. As is evident from even the above limited analogy, the metrical determinant for each musical realization of a *missina* phrase is the number and spacing of syllabic stresses provided by the underlying text, exactly as in psalmodic recitation. Sulzer, alone among nineteenth-century transcribers of *missinuy nigunim*, understood this and notated them in free rhythm.¹⁷

¹⁵ Avenary, *Mis-Sinai*, 153.

¹⁶ Glantz, Leib. "The Musical Basis of Nusah Hatefillah," Cantors Assembly of America, *Proceedings of the Fifth Annual Convention*. Kiamasha Lake: 1952, p. 18.

¹⁷ Werner, *Voice*, pp. 28-32. In defense of the other well-meaning compilers who set Synagogue chant in Victorian forms, Idelsohn reminds us that, though Ashkenazic song had an oral tradition of 1000 years, it could only point to a ninety-year-old printed literature (in 1923); *Thesaurus VI*, Intro., xxiv.

An exemplary specimen of modal chant, into which *missinay* fragments have been introduced, is cited to illustrate the dependence of both *missinay* and modality upon Biblical motives; Abba Weisgal's mosaic of Scriptural verses from *selihot* (Penitential service).

lekhu na venivvakhehah yomar adonay. Come, let us reason together, saith the Lord: Though your sins be as scarlet, they shall become white as snow . . . 0 blot out our transgressions for Thy sake . . . May the words of our mouth and the meditation of our heart be acceptable before Thee, 0 Lord, our Rock and our Redeemer . . . For in Thee, 0 God, do we hope, Thou shalt answer, 0 Lord our God (Ex. I).¹⁸

The piece opens in a subdued Talmudic ***Lern Steiger*** or Study mode (Ex. II).¹⁹ At the words, ***meheh phesha'enu***, 0 blot out our transgressions (measure thirteen), it modulates to ***ahabbah rabbah***, in the same register, articulated via a series of "sighing" melismas typical of this mode in Eastern European usage (Ex. III)²⁰ A return to the ***Lern Steiger*** is accomplished at ***yihyu leratson***, May the words of our mouth (measure twenty-two), via *missinay* motives, realized in dovetailed descent (Ex. IV).²¹ It concludes with quotes from the ***vidduy*** (Confessional) mode at the words, ***ki lekha***

¹⁸ Weisgal, Abba Yosef. *Shirei Hayyim Ve-emunah*. Baltimore: 1950, p. 16f; based on Isaiah 1: 18, 43: 25; Psalms 19: 15, 130: 5.

¹⁹ Idelsohn, *Thesaurus* VIII, no. 234 a & b; texts excerpted from b. Bab. Mets, Chap. I. Trope-sources, in alphabetical order, are: *Eng* (English), H. Mayerowitsch & G. Prince, "Cantillation for Reading of the Torah," in ed., J. H. Hertz, *The Pentateuch and Haphtorahs*, London, The Soncino Press, second edition, 1962, p. 1045f; *Lith* (Lithuanian), Solomon Rosowsky, "The Yearly Cantillation Cycle," (MSS 1955), abstracted in Levine, *Emunat Abba*, Vol. IV, New York, Jewish Theological Seminary, 1981, Appendix B; Nath (Nathanson), Moshe Nathanson, "Neginoth Hat'amim," in ed., Alexander Harkavy, *Pentateuch and Hufstorahs*, New York, Hebrew Publishing Co., 1928, pt. 2, p. 1; Weis (Weisgal). Abba Yosef Weisgal, personal cantillation tradition, transcribed, Levine, *Emunat Abba ZZ*. Baltimore, Hebrew College Press, nos. 332-38, 344-46. The Biblical readings are abbreviated thus: TOR (torah), HAPH (*haphtarah*), HHD (High Holy Days), RQS (*rut-qohelet-shir hashshirim*), EKH (ekhah), and MEG (*megillah*).

²⁰ Idelsohn, *Thesaurus*, VIII, no. 232; travelling sequences such as this one, often chordally-inspired, were resorted to by *huzzunim* in the absence of clearly-defined motives; *ahabbah rabbah* is the only principal synagogue prayer mode having no roots in Biblical cantillation.

²¹ Naumbourg, *zemiroth yisrael*, op. cit., no. 207; Sulzer, *Schir Zion*, op. cit., vol. II, no. 240; Lewandowsky, Kol *Rinnuh*, op. cit., no. 186b; Baer, Baal T'fillah, op. cit., no. 1021a.

adonay, For in Thee . . . do we hope (Ex. V).²² This conclusive reference to the Penitential theme of the service consists of three *missinay* motives, a comprehensive selection of which is given in the "Prototype" column of the supplemental chart following this article.²³ The *missinay* elements, in turn, are identical with trope figurations, listed in the "Parallels" column of the same chart. A third column, "Recurrences," documents the ubiquity of the *missinay* melodies, forty-four of which were isolated in selected transcriptions of Abba Weisgal's habitual Hazzanic practice. As anticipated, the only text to incorporate more than two or three, in a set order, was *kol nidre*; and even that familiar chant did not exactly duplicate any published setting, to the writer's knowledge."

In modal prayer chant, the arrangement of themes is generally left to the cantor's discretion. Weisgal's *lekhu na venivvakhehah* achieved a satisfying symmetry and an aura of antiquity that was uniquely characteristic of his *hazzanut*. Three traditional elements combined to produce this effect. The first was a series of recitation levels, which arched upward from g to c' and back downward. This aspect is not illustrated in the examples below, as it would have necessitated quoting all of the thirty-one phrases contained in the piece. The technique was psalmodic and it balanced each musical period-unit into two equivalent halves. Within those questioning and answering hemistichs was embedded the second traditional element, cantillatory motives. Holding both of these elements in suspension was the modal matrix, replete with associative overtones of all the sensory dimensions. The tonal center of gravity hovered throughout above that of the *initium*, or opening phrase, creating an air of resignation well suited to the penitential season. The *ethos*, or characteristic mood, was indicated by the composer's heading *Adagio Pensieroso*, and by his sequence of modal choices; Study, Entreaty, Confession. These were suggestively reinforced by the types of *missinay* fragments used to frame them; *reshut* (Permission), *qaddish* (Doxology), and *qedushshah* (*Sanctification*).

The total feeling, nonetheless, was one of self-renewal, whose prototypical text—the Twenty-third Psalm—exactly matches the three stages of Weisgal's *lekhu na venivvakhehah* in its emotional

²² Baer, *ibid.*, no. 1105; Idelsohn, *Thesaurus VII*, no. 239; Baer, *Baal T'fillah*, no. 1102a.

²³ Nos. 8, 20, 31; also Levine, *Emunat Abba IV*, Appendix C.

²⁴ Cf. Levine, *Emunat Abba I*, no. 85.

progression. First comes thoughtful submission; the Lord is my Shepherd, ergo, I am a dumb animal. Second, fervid prayer; the summit of forgiveness scaled in an upward climb out of the Valley of Death. Finally, transfiguration; from sheep to guests in the House of the Lord, forever.²⁵ The shrouds of the nether-world are cast aside in the bright consolation of *maqam rehav*.²⁶ The setting epitomized the ethos of the High Holy Days, submission to the will of the Almighty:

hayyom harat olam. Today, all mankind is judged . . .
If as children, have mercy on us as a father, . . . if as
servants, . . . pronounce our sentence clear as light.²⁷

Abba Weisgal's treatment of this text epitomized the old Haz-zanic style of Eastern Europe. Various modes appeared, only to fade one into another, ever reinforcing a textual *idee fixe*. The most sublime modal inventiveness was enlisted in order to sustain a pervasive prayer-ethos. The tonal structure was built up solidly, through age-old motivic references chosen for their communicative import. The entire approach abjured the slightest hint of vocal display but sought, instead, to attune its message to the collective heartbeat of an assembled congregation. Through the medium of a passionately delivered chant it frequently attained a metalinguistic level where its intrinsic musical pathos spoke for itself.

²⁵ For this analogy I am indebted to Rabbi Jacob Agus of Beth El Congregation in Pikesville, MD; the writer's recollection of a talk in the *House of Mourning*, "The Twenty-third Psalm as Metaphoric Transfiguration," ca. 1962.

²⁶ Idelsohn, *Taledot Hanneginah Ha'ibhrit* (Tel Aviv & Berlin: Dvir Publishing Co., 1924, pp. 211 ff, informs that the mode *rehav* in which Ashkenazim read the Torah on the High Holidays and in which Sephardim read the Book of Job on Fast days was thought, by the Arabs, to have influence over the good and evil spirits who gather to listen. Its Ecclesiastical counterpart, the Lydian, allegedly uplifted those who were depressed and emboldened those who were afraid.

²⁷ Liturgy of *musaph lerosh hashshanah*, tr. J. L., Philip Birnbaum, ed., *High Holyday Prayer Book*. New York: Hebrew Publishing Co., 1951, p. 333.

EX. I WELL-BALANCED MODAL CHANT

- WEISGAL

| | |
|--|---|
| <p>1</p> <p>le-khu na veniv-vakhe - lah,</p> <p>Nath JUB/TOR tippeha merkha soph-pasua:</p> <p>Lern Steiger (A) J. MOI (C)</p> | <p>2</p> <p>yo-mar a - do - nay;</p> <p>Lith RQS munnah - aaton</p> <p>Lern Steiger (C)</p> |
|--|---|

| | | |
|---|---|--|
| <p>3</p> <p>im yihe-yu hats'ekhem - kashanim, -</p> <p>Lith HAPH adma azla</p> <p>missinay: birkat yotser (J)</p> | <p>4</p> <p>kashaleg</p> <p>Weis HAPH soph-pasua:</p> <p>Lern Steiger (C)</p> | <p>5</p> <p>yalbbi - nu;</p> <p>Eng TOR et - nah</p> |
|---|---|--|

| | | |
|---|--|--|
| <p>6</p> <p>im yaddimu khazo - la, -</p> <p>Lith HAPH adma azla</p> <p>missinay: birkat yotser / Lern Steiger (B)</p> | <p>7</p> <p>katsse - - - mer</p> <p>Lith HHD soph-pasua:</p> | <p>8</p> <p>yi - he - yu...</p> <p>Lith HHD munnah</p> |
|---|--|--|

| |
|---|
| <p>13</p> <p>... meheb - phe-sha - e - nu le - ma - an - kha,</p> <p>Lern Steiger (D)</p> |
|---|

14
 ka-asher a-marta:
 shabbat (E)
 rabbah

22 23 24 25
 yi-heyu leratson imre phi-nu vehegyon libbenu lepha-ne-kha, a ---
 missinai: (F) reshut (G) rabhsh (B) Lern Steiger (H) missinai birkat Yotzer

26 27 28
 -- do-nay -- tsu-re-nu ve-go-a-le --- nu. ki le-kha
 Weis HAPH (C) azla -- soph-pasur: Lith. RPS munnah -- qaton -- Lern Steiger (E) vidduy: (K) led orot din

29 30 31
 a-do-nay -- ho-hal-nu, a -- tah ta-aneh, -- ado-nay-elohe-nu.
 Lith. RPS munnah -- qaton -- vidduy: (L) s'lah lanu Lern Steiger (M) vidduy: addire ayummah

EX. II Lern-Steiger; TROPE-LIKE MOTIVES

- IDELSONA

(A) *shenayim ohazin be - tal - lit...*

(B) *zeh yishtabha she'en lo bo pahot mihetsyo, vezeh yishtabha she'en lo bo pahot mihetsyo,*

(C) *ve - yah - - lo - qu...*

(D) *... keme-ah e - dim da - mi me - ma - mon qenas.*

(BIBLICAL DERIVATIVES)

(A) *tippeta merkha soph-pasua* NATH
SUB/TOR

(B) *gadma az-la* LITH
HAPH

(C) *munnah az-ton* LITH
RQS

EX. III ahabbah rabbah; MELISMAS

- IDELSONA

(E) *... oy-vveyy, oy-vveyy, oy-vveyy, oy-vveyy, oy - - vveyy...*

EX. IV missinay; MOTIVES

(F) reshut u-bhe - ta - - - hanu - nim, — - NAUMBURG

(G) qaddish e-lo - - he abhra-ham, — elo - he yits-hag, — - SULZER

(H) qedushshah ma - - le - - o - - lam, - LEWANDOWSKI

(J) birkat yotser yo - tser — or, — - BAER

EX. V

vidduy; PHRASES WITHIN selihah MODE

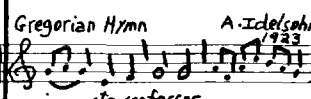
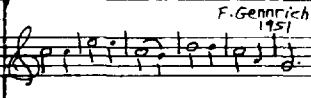
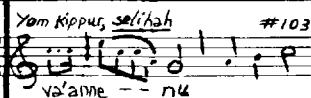
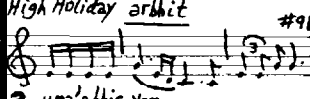

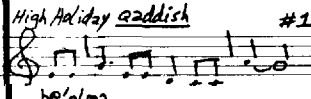
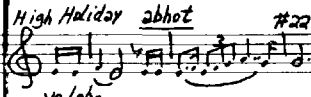
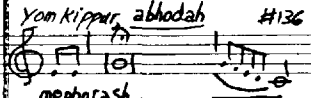
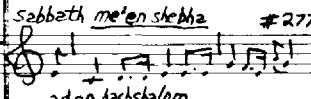
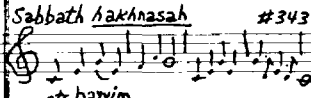
(K) le'el orekh din lera - hem ammo beyom - din, leshomer ohabhav baddin. - BAER


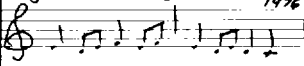

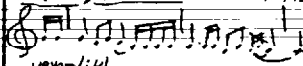
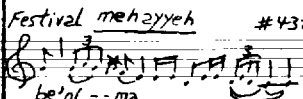
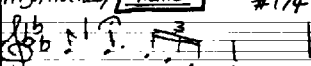
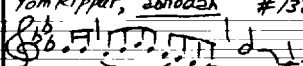
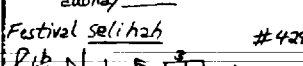
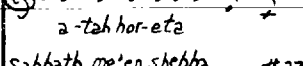
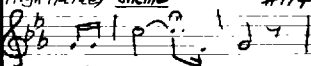
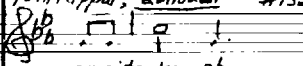
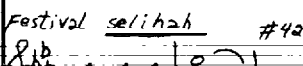
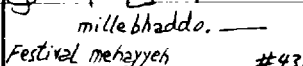
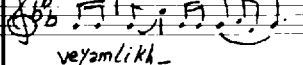
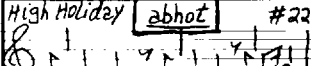
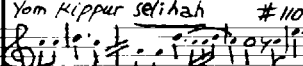
(L) selah lanu se - lah la - nu a - bhi - nu ki ha - ta - nu, - IDELSOHN

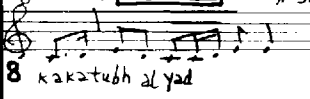
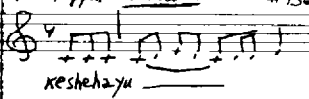
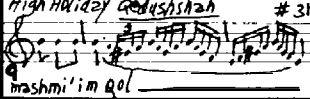

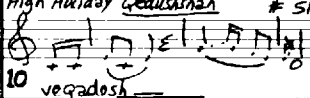
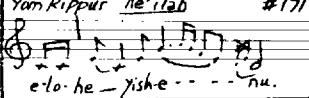
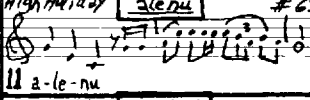
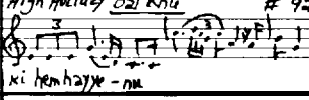
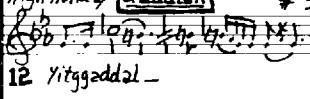
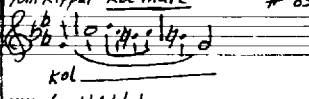
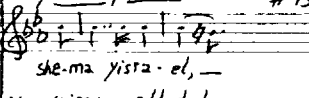
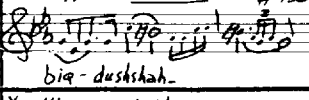
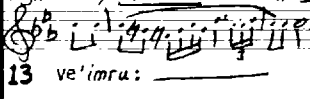
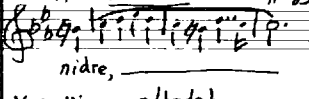
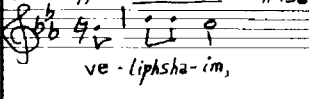
(M) addire zummah a - do - nay yim - - - lokh; - BAER

SUPPLEMENTAL CHART:
MISSINAY MOTIVES IN EMUNAT ABBA VOLUMES I, II

I. tephillot qebha (statutory prayers)

| PROTOTYPE | PARALLELS | RECURRENCES |
|---|--|---|
| <p>High Holiday barekhu #90</p>  <p>1 barekhu —</p> | <p>Gregorian Hymn A. Idelsohn 1923</p>  <p>i - - ste confessor</p> <p>Minnesong H. Riemann 1920</p>  <p>V. d. Hagen 1847</p>  | <p>Yom Kippur, selichah #103</p>  <p>omnamken</p> |
| <p>High Holiday arhit #95</p>  <p>2 lekha - anu - - - ve'amercil</p> | <p>F. Gennrich 1951</p>  | <p>Yom Kippur, selichah #103</p>  <p>va'anne - - nu</p> |
| <p>High Holiday arhit #91</p>  <p>3 uma'abhir yom —</p> | <p>Minnesong Meister Köln 16th cent.</p>  <p>Cantillation</p> <p>Lith - 11 / Lith SUB/RAS 11</p> <p>TOR / ROSOWSKY 1955</p> <hr/> <p>B29a 11 /</p> <p>HAPH /</p> <hr/> <p>ASH 12 /</p> <p>MEG /</p> <hr/> <p>ASH 0 /</p> <p>HHD /</p> <p>Cohen 1903</p> | <p>High Holiday qaddish #1</p>  <p>be'olma</p> <p>High Holiday abhot #22</p>  <p>ve-lohe —</p> <p>Yom Kippur, abhodah #136</p>  <p>mephorash...</p> <p>Sabbath me'en shekha #277</p>  <p>adon hashshalom</p> <p>Sabbath hakhasah #343</p>  <p>ets hayyim</p> |

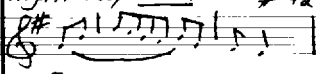
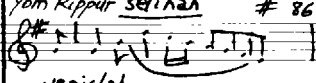
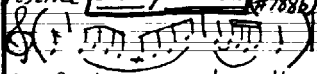
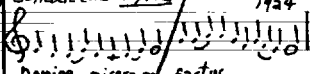
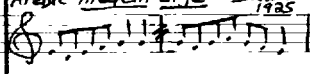
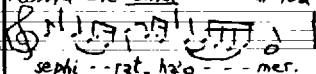
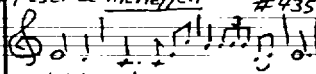
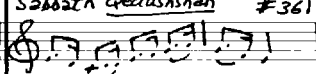
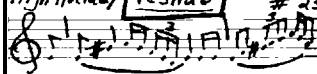
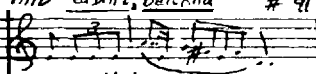
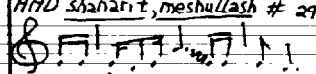
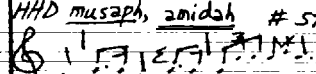
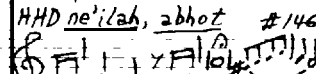
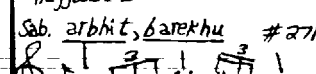
| PROTOTYPE | PARALLELS | RECURRENCES |
|---|--|--|
| High Holiday <u>arbit</u> #96  4 besimkha | Burgundian Art Song werner 1976  Minnesong werner 1976  | Melizh, Qaddish #145  veyamlikh Festival mehayyeh #432  be'ol--ma |
| High Holiday <u>shema</u> #174  5 shema yisra -- d | Cantillation Ash / MAPH Ash / TOR Cohen 1903 Lond-seph / MAPH Idelsohn 1924 | Yom Kippur, abhodah #138  adonay Festival selihah #429  a-tah hor-eta Sabbath me'en shebha #275  ki bho shabbat |
| High Holiday <u>shema</u> #174  6 ado - nay -- e-had. | Cantillation Lich / MHD MHD / Lich (REG) ROSOWSKY 1955 | Yom Kippur, abhodah #132  ammits ko-ah Festival selihah #429  millebhaddo. Festival mehayyeh #432  veyamlikh Sabbath me'en shebha #275  mikol m'la'kto |
| High Holiday <u>abhot</u> #22  7 ba-tukh -- a-tah | Cantillation East/seph / JOB Idelsohn 1924 | Yom Kippur selihah #110  hashibhenu... |

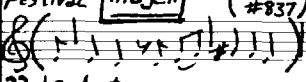
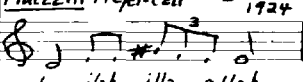
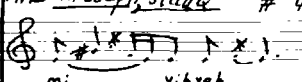
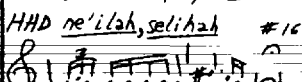
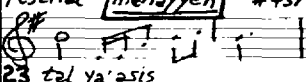
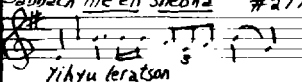
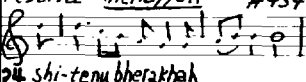
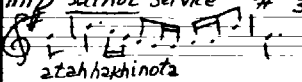

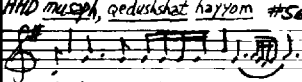
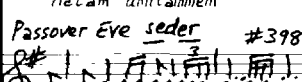
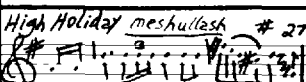
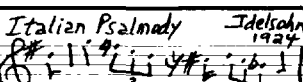
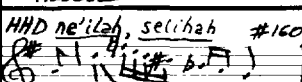
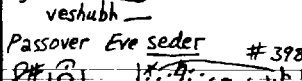
| PROTOTYPE | PARALLELS | RECURRENCES |
|---|--|---|
| High Holiday <u>Qedushshah</u> # 30  8 kakatubh al yad | Catholic Mass wagner 1911 ky-rie-e -- le-i-son Cantillation Universal TOR Reading X $\frac{1}{4}$ / $\frac{1}{4}$ / $\frac{1}{4}$ / $\frac{1}{4}$ (40%) (20%) (13%) (13%) Idelson 1924 | Yom Kippur <u>abhdah</u> #136  keshetayu |
| High Holiday <u>Qedushshah</u> # 31  mashmi'im qol | Cantillation Rosowsky 1955 Lith EXTRA / MEG a-ni | Yom Kippur <u>abhdah</u> #136  vehannora |
| High Holiday <u>Qedushshah</u> # 51  10 vegadosh | Cantillation Ash HAPH cohen 1903 | Yom Kippur <u>ne'ilab</u> #171  e-lo-he - yishe - - - nu. |
| High Holiday <u>alenu</u> # 63  11 a-le-nu | Catholic Mass IX Graduate 1901 San - - ctus. | High Holiday <u>bar kchu</u> # 92  ki hem haye - nu |
| High Holiday <u>Qaddish</u> # 1  12 Nitgaddal - | Cantillation Frenseph / Sebyl TOR Spector 1950 | Yom Kippur <u>kol nidre</u> # 85  kol HHO / arbitz / shema # 93  she-ma yista - el - Yom Kippur <u>abhdah</u> #136  biq - dushshah - |
| High Holiday <u>Qaddish</u> # 1  13 ve'imru: | Cantillation Ash MEG / cohen 1903 Lith EXTRA / Rosowsky HAPH 1 / 1955 Seph MEG 3 / Cohen 1903 | Yom Kippur <u>kol nidre</u> # 85  nidre, Yom Kippur <u>abhdah</u> #136  ve - lipsha - im, |

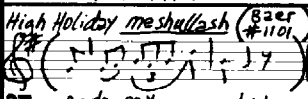
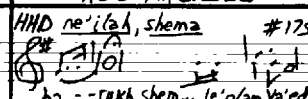
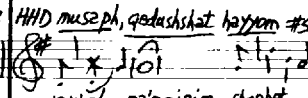
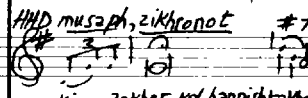
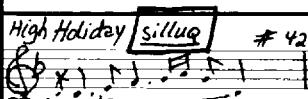
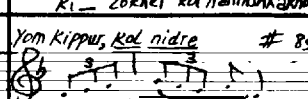
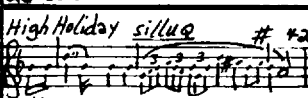
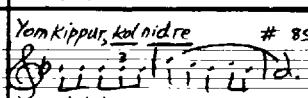
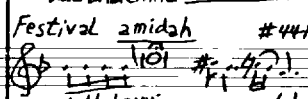
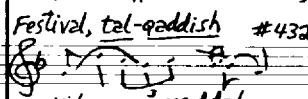
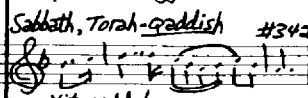
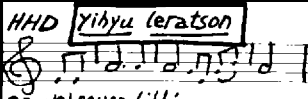
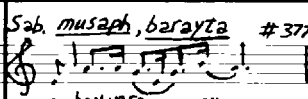
II. piyyutim (Laudatory Hymns)

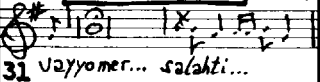
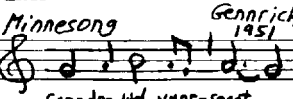
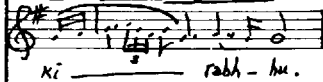
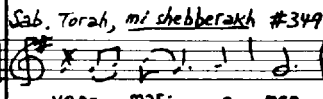
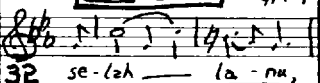
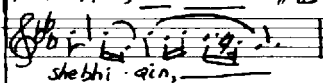
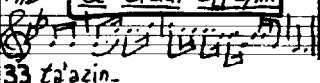
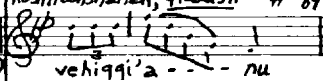
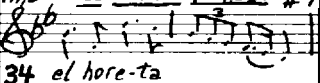
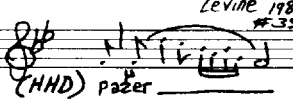
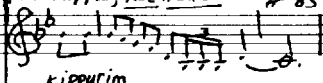
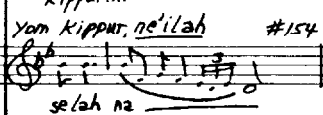
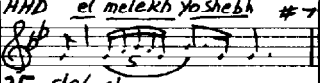
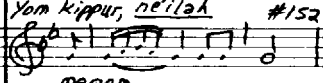
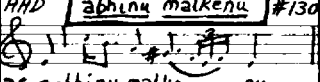
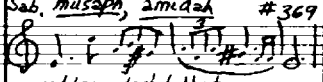
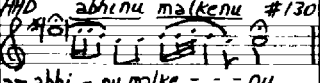
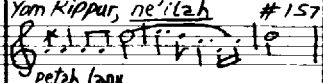
(a) yotserot (shaharit proper)

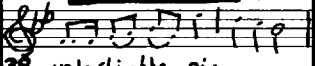
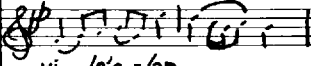
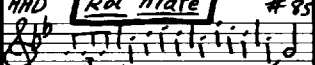
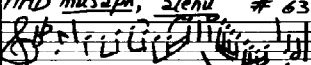
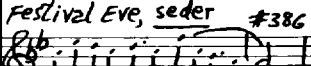
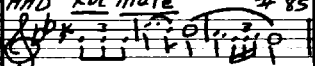
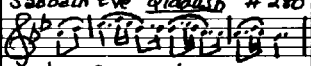
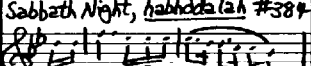
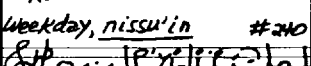
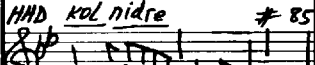
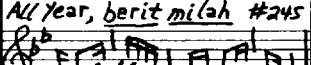
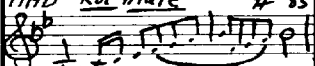
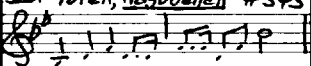
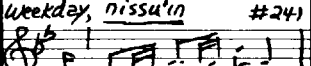
| PROTOTYPE | PARALLELS | RECURRENCES |
|---|---|--|
| High Holiday <u>me'orah</u> (Baer #1022a) 14 or olam | Cantillation Ash HAPH $\frac{\text{A} \text{ A} \text{ C} \text{ S}}{\text{Cohen 1903}}$ | Yom Kippur, Kol nidre # 85 ve-di-asar- - - - na High Holiday sillug # 42 yika-te bhun Sabbath b'rekha # 270 umabdil |
| High Holiday <u>me'orah</u> (Baer #1022a) 15 orot | Cantillation Lith EKN $\frac{\text{S}}{\text{Rosovsky 1955}}$ Ash MEG $\frac{\text{C} \text{ A}}{\text{Cohen 1903}}$ | High Holiday reshut # 23 teha-lot High Holiday shenu # 63 ka-hem |
| High Holiday <u>me'orah</u> (Baer #1024a) 16 melekh ba'asarah- | Cantillation Lith TOR $\frac{\text{A} \text{ S}}{\text{Rosovsky 1955}}$ | High Holiday amidah # 58 ubhe-khen |
| High Holiday <u>me'orah</u> (Baer #1024a) 17 sad qadoshim, - qadosh. | Cantillation Lith RPS $\frac{\text{S}}{\text{Rosovsky 1955}}$ / Lith HHD $\frac{\text{S}}{\text{Rosovsky 1955}}$ | High Holiday qeri'ah # 37 badonay - ... hayyim... |
| High Holiday <u>ophan</u> # 17 18 bohenkol | Minnesong Gennrich 1951 Cantillation Lith EKH $\frac{\text{S}}{\text{Rosovsky 1955}}$ Yem EKH $\frac{\text{S}}{\text{Jedelsohn 1924}}$ | High Holiday sillug # 42 mi yamu - - - - ah |

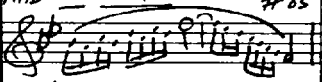
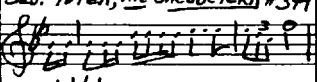
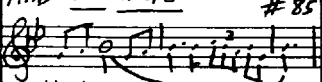
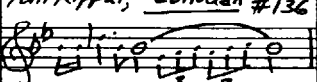
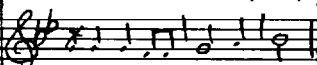
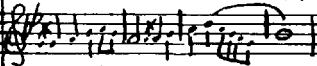
| PROTOTYPE | PARALLELS | RECURRENCES |
|--|--|--|
| <p>High Holiday <u>ophan</u> # 17</p>  <p>19 tra -- ir ... melekh,</p> | <p>Cantillation</p> <p>Ash TOR / Cohen 1903</p> | <p>High Holiday <u>Silluq</u> # 42</p>  <p>mi</p> <p>Yom Kippur <u>se'ifah</u> # 86</p>  <p>venislah</p> |
| <p>Festival <u>zulat/beullah</u> / Gaer #7886</p>  <p>20 Berah do -- di</p> | <p>Benedictine <u>Kyrie</u> Idelsohn 1924</p>  <p>Domine misere-re factus</p> <p>Cantillation Idelsohn 1924 Universal TOR mode</p> <p>40% of all Diaspora Centers</p> <p>Arabic maqam <u>Siqz</u> Idelsohn 1925</p>  | <p>Passover Eve <u>omer</u> #402</p>  <p>sephi -- rat. ha'o --- mer.</p> <p>Festival <u>mehayyeh</u> #435</p>  <p>tal tsaveh</p> <p>Sabbath <u>qedushlah</u> #361</p>  <p>na'arizs-kha</p> |
| <p>(b) <u>qerobhot</u> (amidah of shaharit and musaph)</p> | | |
| <p>High Holiday <u>reshut</u> # 23</p>  <p>21 missod</p> | <p>Cantillation</p> <p>Ash TOR / Reuchlin 1518</p> | <p>HHD <u>arbit, barekhu</u> # 91</p>  <p>ve-zhabhotkha</p> <p>HHD <u>shaharit, meshullash</u> # 29</p>  <p>lerahem - zmmo -</p> <p>HHD <u>musaph, amidah</u> # 57</p>  <p>ten pahdekha</p> <p>HHD <u>ne'ilah, abhot</u> # 146</p>  <p>haggadol -</p> <p>Sab. <u>arbit, barekhu</u> # 271</p>  <p>ve-zhabhotkha</p> |

| PROTOTYPE | PARALLELS | RECURRENCES |
|--|--|---|
| Festival magen (Baer #837)  22 be-da-to | Muezzin Prayer-call Idelsohn 1924  la ilah illa allah | HHD musaph, sillug # 42  mi — yihyeh — HHD ne'ilah, selihah #161  en -- pat |
| Festival mehayyeh #437  23 tal ya'asis | Cantillation Lita (emna) / Ash : HHD / TOR (reprise) Rosowsky 1955 / Reuchlin 1518 | Sabbath me'en shebha #277  Yihyu leratson |
| Festival mehayyeh #434  24 shi-tem bherakha | Cantillation Ash } TOR } 5 / HHD } MEG, } Cohen Lita } EKH (reprise) } Rosowsky 1955 | HHD selihot service # 3  atahakhinota |
| High Holiday meshaltash # 27  25 ta-ir vetari - - - a | Cantillation EKH / SYR } EKH } 25 / Cohen 1903 | HHD musaph, geduskat hayyom #56  hatam unitammen Passover Eve seder #398  hasal — |
| High Holiday meshullash # 27  26 vetuqdash | Italian Psalmody Idelsohn 1924  habhu ladonay | HHD ne'ilah, selihah #160  veshubb — Passover Eve seder #398  ka'asher... oto |

| PROTOTYPE | PARALLELS | RECURRENCES |
|--|--|--|
| High Holiday <u>meshullash</u> (#2er #1101)  27 a-do-nay — melekh | Cantillation Ash <u>H</u> / Cohen 1903 TOR | HHD ne'ilah, shema #175  ba -- rakh shem... le'olam Va'ed; HHD musaph, qedushhat hayyam #56  vekhol — mo'aminim... shofet... HHD musaph, zikhronot #71  ki — zokher kol hannishkachat |
| High Holiday <u>sillug</u> #42  28 berosh | Cantillation Likh <u>ERH</u> / Rosowsky 1955 MEG | Yom Kippur, kol nidre #85  i-ha-rat-n2 |
| High Holiday <u>sillug</u> #42  29 ubheyom... kippur | Cantillation Ash <u>DS</u> / Idelson 1932 MEG Ash <u>I J</u> / Cohen 1903 HAPH | Yom Kippur, kol nidre #85  ude'aharevna Festival amidah #441  vekhol hahayyim... se-lah, Festival, tal-qaddish #432  yit - - - gaddal — Sabbath, Torah-qaddish #342  Yitgaddal |
| III. selihot (Penitential Laments) (a) Individual Biblical Verses | | |
| HHD <u>yihyu leratson</u>  30 vehayyon libbi | Cantillation Likh <u>DS</u> / Rosowsky 1955 HAPH | Sab. musaph, barayta #377  a-hay vere - - - ay, — |

| PROTOTYPE | PARALLELS | RECURRENCES |
|---|--|--|
| (b) Grouped Biblical Verses | | |
| <p>HHD <u>vayyomer adonay</u> # 88</p>  <p>31 vayyomer... salati...</p> | <p>Cantillation</p> <p>Ash — P / Cohen 1903</p> <p>Lith — P / Rosowsky 1955</p> <p>TOR</p> <p>Minnesong Genrich 1951</p>  <p>scanden ud vaor-seget, —</p> | <p>YK, <u>lkha adonay haqqedullah</u> #113</p>  <p>Ki — rabh — hu.</p> <p>Sab. Torah, <u>mi shebberakh</u> #349</p>  <p>veno — mar: — a — men.</p> |
| (c) Composed Verses | | |
| <p>HHD <u>selah lanu</u> #114</p>  <p>32 se-lah — la — nu,</p> | <p>Cantillation</p> <p>Lith RQS / Rosowsky 1955</p> <p>Ash EKH / Idelsohn 1924</p> | <p>Yom Kippur, <u>kol nidre</u> #85</p>  <p>shebhi qin,</p> |
| <p>HHD <u>el erekh appayim</u></p>  <p>33 ta'azin.</p> | <p>Cantillation Levine 1981 #222</p> <p>(MEG, end of chapter.....)</p> | <p>Rosh Hashshana, <u>qiddush</u> #89</p>  <p>vehiqi'a — — nu</p> |
| <p>HHD <u>el melekh yoshebb</u> #7</p>  <p>34 el hore-ta</p> | <p>Cantillation</p> <p>Ash TOR / Reuchlin 1518</p> <p>Levine 1981 #35</p>  <p>(HHD) pazer</p> | <p>Yom Kippur, <u>kol nidre</u> #85</p>  <p>kippurim</p> <p>Yom Kippur, <u>ne'ilah</u> #154</p>  <p>selah na</p> |
| <p>HHD <u>el melekh yoshebb</u> #7</p>  <p>35 shelosh</p> | <p>Cantillation</p> <p>Lith HAPH / Rosowsky 1955</p> | <p>Yom Kippur, <u>ne'ilah</u> #152</p>  <p>meqom</p> |
| <p>HHD <u>abhinu malkenu</u> #130</p>  <p>36 a-bhinu malke — — nu,</p> | <p>Cantillation</p> <p>Vilna HAPH / Rosowsky 1955</p> | <p>Sab. <u>musaph, amidah</u> #369</p>  <p>u'be'yom hashshabbat</p> |
| <p>HHD <u>abhinu malkenu</u> #130</p>  <p>37 abhi — nu malke — — — nu</p> | <p>Cantillation</p> <p>SYR EKH / Idelsohn 1924</p> | <p>Yom Kippur, <u>ne'ilah</u> #157</p>  <p>petah lanu</p> |

| PROTOTYPE | PARALLELS | RECURRENCES |
|--|--|--|
| (d) Forgiveness Hymns | | |
| HHD omnam ken #103  38 vahashi-bhe-ni: | Cantillation Egypt, SYR } 3 / Cohen 1903 TOR | Festival hallel #419  ki-le'o-lam |
| HHD kol nidre #85  39 ve'esare | Cantillation LITH / ROSOWSKY 1955 HAPH | HHD musaph, zenu #63  shelo sam Festival Eve, seder #386  hashatta abde |
| HHD kol nidre #85  miyyom kippurim zeh 40 | Cantillation ASH / COHEN 1903 JOB/HAPH | Sabbath Eve qiddush #280  bo-re-peri- Sabbath Night, habhdalah #387  ki ozi vezimrat Weekday, nissu'in #240  barukh haba |
| HHD kol nidre #85  41 esare | Cantillation ASH / COHEN 1903 TOR | All Year, berit milah #245  va'omar lakh- |
| HHD kol nidre #85  42 ushebh'ata - - - na | Cantillation ASH / COHEN 1903 MEG | Sab. Torah, hagbbahah #343  darkhe no'am Weekday, nissu'in #241  a-tah adonay |

| PROTOTYPE | PARALLELS | RECURRENCES |
|--|---|---|
| <p>HHD kol nidre #85</p>  <p>43 la</p> | <p>Cantillation</p> <p>Lith TOR / Rosamiray 1955</p> | <p>Sab. Torah, mi shebberakh #399</p>  <p>veyishlah</p> |
| <p>HHD kol nidre #85</p>  <p>ddindarna</p> <p>44</p> | <p>Cantillation</p> <p>Yem, } Pers, } Sab, } EKH a Syr, } Seph, } Ash, } Idelsahn 1924</p> | <p>Yom Kippur, abhodah #136</p>  <p>vehakohanim</p> |
| | | <p>Festival ge'ullah #404</p>  <p>hitbata</p> |
| | | <p>Festival amidah #449</p>  <p>vekhel hahayyim</p> |

THE REJUVENATION OF THE WEEKDAY MODES

Pinchas Spiro

The intricate system of modes and motifs by which every service and each major part is identified, constitutes one of the most fascinating aspects in the colorful mosaic of our liturgical musical heritage, lovingly and reverently preserved and passed on to us through countless generations.

In addition to its musical value, the system of modes and motifs has an important psychological significance. Each set of chants has its distinct character and flavor which lends each service an individual and distinct atmosphere and mood. By recreating the individual atmosphere of each service, through the use of the correct modes, we are able to recollect vividly the fond and stirring memories of our parents' and grandparents' pious devotion and faith. Each time we worship, we are able to re-live these memories intensely and to experience them anew. This manner of daily identification is a living link between the past, the present and the future. This psychological phenomenon has, without doubt, contributed much to the survival and preservation of our traditional patterns of Jewish living and our Jewish emotional experience.

There is something unique and quite special about the music of the weekday service. Unlike the other, more festive services of the year usually chanted by professional hazzanim, the weekday service has always been the domain of the untrained layman. There was a time when almost every practicing Jew was able to lead the congregation in the chanting of the weekday service. The privilege of performing this task was usually assigned to those observing a **Yahrtzeit**. To lead a service on such an occasion was considered a great **mitzvah** and an homage of the highest degree to the memory of the departed.

Pinchas Spiro is the hazzan of Tifereth Israel Synagogue of Des Moines, Iowa. His distinguished career includes service to congregations in Philadelphia, Cleveland and Los Angeles. He holds as his first hazzanic priority the age-old responsibility of the hazzan to work for the continuity of the Synagogue's musical traditions, teaching them to colleagues and to the men, women and children of his congregation so that they may be passed on to succeeding generations intact and enhanced,

In addition to the "Complete Weekday Service," recently published by the Cantors Assembly, he is the composer of a number of musical works and the author of "Haftarah Chanting", published by the Jewish Education Press of New York.

Although the weekday *nusach* contains parts which are based on the most ancient of the preserved Jewish musical modes, it did not attract the attention of Jewish musicologists until the end of the 19th century. Only then do we find it notated in several scholarly anthologies. We can understand the apparent lack of interest in the weekday service when we consider the basic musical difference between this service and the other services of the year. Because the other services, (Sabbath, Festivals and especially the High Holy Days) were chanted primarily by professional hazzanim with considerable musical training and vocal ability, they developed to a high degree of complexity, obviously to satisfy the needs of the professional musicians for artistic expression. The weekday service, on the other hand, because it was always led by laymen, sometimes lacking in vocal and musical ability, remained simple and utilitarian in nature, to accommodate the average layman who chanted it.

Before we begin a detailed discussion of the weekday service, it is necessary to state that there are several musical versions of its modes, originating in different localities. The version that we will discuss and analyze is the one which is current in most American congregations. It is of East-European origin.

The weekday morning service (*Shacharit*) can be divided into three main sections, each with its own distinct Musical Formula, as follows:

MUSICAL FORMULA I -From the beginning of the service up to *Yishtabach* (#1).

MUSICAL FORMULA II-From *Yishtabach* up to the *Amidah* (#2).

MUSICAL FORMULA III – The *Amidah* (#3).

41 MUSICAL FORMULA I

42 MUSICAL FORMULA II

43 MUSICAL FORMULA III

MUSICAL FORMULAS I, II, III-

The common denominator in each of the three Musical Formulas is a rather limited range, consisting of approximately five notes. Add to this the hurried, unrhythmic, plain psalmody style of performance, and you have the unpretentious **vochedigen** characteristics which are the hallmarks of all the weekday services.

The first section of the weekday morning service consists of two parts: Birkot **Hashachar** (Morning Hymns and Blessings) and **P'sukey D'zimrah** (Psalms and Passages of Song). Together they are known as the Preliminaries to the Service. The first part, **Birkot Hashachar**, was intended to attune the waking person's soul to worship. In our present day service, much of that part is recited individually by the worshippers before and after putting on the **Talit** and **T'filin**. Originally, the entire **Birkot Hashachar** section was intended merely to be recited at home, before going to the synagogue to join the congregation in prayer. Much of this collection of exceptionally beautiful and meaningful prayers is written in the first person singular.

The **Ba'al T'filah** starts the formal part of the service with the recitation of the 14 short **Birkot Hashachar**. Up to the **Amidah**, he chants only the concluding line or two of each prayer. It is necessary to state, even at the risk of being obvious, that the primary function of the **Ba'al T'filah** is to keep the congregation praying together. By concluding each prayer aloud, he indicates to the congregation when to proceed to the next prayer. He is the pacesetter, and he will, naturally, allow enough time for the recitation of each prayer in its entirety.

The application of FORMULA I is illustrated in the musical example #4.

#4

Ba-ruch a-tah A-do-rrai E-lo-he-nu me-lech ha-o-lam, a-sher na-

tan la-sech-vi vi-nah l'-hav-chin ben yom u-ven lai-lah.

It is interesting that this mode is identical to the mode in which the Torah blessings are chanted on Shabbat (#5).

#5

Ha-r'- chu et A-do-nai ham-vo-rach..... Ba-ruch a-tah A-do-nai
no- ter, ha-to-rah.

This is also the mode in which, on Shabbat, the section between *Shochen Ad* and *Et Shem Ha'el Hamelech* is chanted (#6).

#6

Sho-chen ad me-rom v'-ka-dosh shi'-mo.

A very common mistake is to utilize this same mode for the Preliminary Service on Shabbat (#7a). The correct mode for this section on Shabbat is in major (#7b), or in the Hassidic tradition, the upper part of the same scale (#7c). Illustration #7d demonstrates the weekday mode for the same section. (Compare it with Formula I)

#7a

V'-nach she-a-mar v'-ha-yah ha-o-lam

#7b

Ba-ruch she-a-mar v'-ha-yah ha-o-lam.

#7c

Ma-gid d'-va-rav l'-ya-a-kov, chu-kav u-mish-pa-tav l'-yis-ra-el
lo a-san chen l'-chol goi, u-mish-pa-tim l'el y'-da-um; Ma-l'-lu-yah:
Ba-ruch she-a-mar v'-ha-yah ha-o-lam; Ba-ruch she-a-mar v'-ha-yah ha-o-lam; Ba-ruch she-a-mar v'-ha-yah ha-o-lam.

#7d

Ba-ruch she-a-mar v'-ha-yah ha-o-lam; Ba-ruch she-a-mar v'-ha-yah ha-o-lam; Ba-ruch she-a-mar v'-ha-yah ha-o-lam.

Of musical interest is the fact that when the *Ba'al T'filah* happens to be a *mohel* with a *B'rit Milah* that day, he chants the prayers *V'charot Imo Hab'rit* and *Vayosha* to the tunes of the cantillations of *Az Yashir Mosheh* on *Shabbat Shirah*.

Liturgically, the Chatsi **Kadish** before **Bar'chu** marks the dividing line between the preliminary part of the morning service and the **Shacharit** proper. Musically, however, the point of departure from the First Section (FORMULA I) to the Second Section (FORMULA II) occurs a little earlier. In some congregations, the second melodic formula is introduced as early as the end of **Az Yashir Mosheh**, starting with the words **Ki ladonai ham'luchah umoshel bagoyim**. In other congregations it is introduced at the end of **Yishtabach**, starting with the words **B'rachot v'hoda'ot**. The second Musical Formula is a variation of the "**Ahavah Rabah**" mode. It introduces a new and fresh color and the effect is quite dramatic. However, the modulation from Formula I to Formula II is fairly simple. (Note, in musical illustration #8, that all we need to do is to change from E flat to E natural. Note also the introduction of the B flat in a prominent way.)

#8
Yish-ta-ba-en shim-cha la-ad mal-ke- - nu.....

#9b
v'ra-cha-ot v' - o-da-ot me-a-tan v'-ad o-lam...

In the Sabbath service, the "**Ahavah Rabah**" mode is introduced a little later in the service, towards the end of the prayer **Titbarach Tsurenu**. The section starting from this point up to the **Amidah** is the only part of the service that utilizes the same mode for both Shabbat and weekdays. It is important to note that the use of the "**Ahavah Rabah**" mode during the weekday service is limited to the lower part of that scale. The difference between the weekday "**Ahavah Rabah**" (#9a) and the Sabbath "**Ahavah Rabah**" (#9b) is more than just the number of notes that each utilizes. Simplicity versus elaboration is what makes the difference between the **vochedigen** and **Shabbesdigen** typical praying styles.

#9a - Weekdays

V'-chu-lam m'-ka-b'-lim a-le-hem ol mal-chut sha-ma-yim zeh mi-zeh

V'-no-t'-nim r'-shut zeh la-zeh l'-hak-dish l'-yo-ts'-ram b'-nachat ru-ac

#9b - Sabbath

V'-chu-lam m'-ka-b'-lim a-le-hem ol mal-chut sha-ma-yim zeh mi-zeh

V'-no-t'-nim r'-shut zeh la-zeh l'-hak-dish l'-yo-ts'-ram

b'- na-chat ru - - ach

The problem of one mode being used for several completely different occasions requires further comment since it relates to the common misunderstanding of the concept *nusach*. Professor Max Wohlberg writes as follows: "We must consider the fact that a scale in no wise is sufficiently descriptive of the characteristic motives of a given mode. Thus, one may be able to place *Atah Echad* and *Magen Avot* in one scale. That scale, however, will not give us the peculiar differences between these two dissimilar modes."

Isadore Freed is the author of the following two comments:²

"*Nusach* is in reality a mold consisting of scale, patterns within that scale, and devotional style or feeling specifically prescribed for a given ritualistic usage.

"Mode is to be understood as applying to certain melismatic patterns within a fixed scale, plus the special devotional mood inherent in the prayers for which a given mode is used."

The Third Section of the weekday service consists of the *Amidah*. (Please refer again to Formula III) The *Avot* section has the characteristics of the Pentatonic scale. According to Dr. Eric Werner,³ this part of the weekday service is based on *the* most

¹"The History of the Musical Modes of the Ashkenazic Synagogue, and their Usage," by Max Wohlberg. (Proceedings of the 7th Annual Convention of the Cantors Assembly, 1954).

² Isndore Freed: HARMONIZING THE JEWISH MODES (Sacred Jewish Press).

³ Eric Werner: A VOICE STILL HEARD, The Sacred Songs of the Ashkenazic Jews (The Pennsylvania State University Press).

ancient of all the preserved Jewish modes. (Clement of Alexandria and Plutarch had already made mention of this mode.) The mode of the weekday *Avot* is identical to the mode in which we chant the blessings after the Haftarah on *Sabbath* and holidays. (#10)

#10

Ha-ruch a-tah A-do-nai, E-lo-he-nu ve-lo-hey a-vo-te-nu,
 E-lo-hey Av-ra-ham, E-lo-hey Yits-chak, ve-lo-hey Ya-a-kov,
 Ha-el ha-ga-dol ha-gi-bor v'ha-no-ra El el-yon

...Ba-ruch u-tah A-do-nai, ma-gen Av-ra-ham.
 ... Ba-ruch u-tah A-do-nai, ma-gen Av-ra-ham.
 ... Ba-ruch u-tah A-do-nai, ma-gen Av-ra-ham.
 ... Ba-ruch u-tah A-do-nai, ma-gen Av-ra-ham.
 ... Ba-ruch u-tah A-do-nai, ma-gen Av-ra-ham.
 ... Ba-ruch u-tah A-do-nai, ma-gen Av-ra-ham.

The concluding part of the weekday *Shacharit* contains a variety of *nuscha'ot*. It may be regarded as a recapitulation of the themes of the Morning Service. (The late Hazzan Gershon Ephros used to compare the structure of the weekday morning service to that of a Sonata form.)

The *Tachanun* section starts like Formula I of P' sukey *D'zimrah* (#11). *Shomer Yisrael* is sung either in minor or in "Ahavah Rabah" (#12). The concluding paragraph of the *Tachanun*, as well as the *Chatsi Kadish* that follows, are sung to the mode of the *Amidah* (#13).

#11 (Same as Formula I)

v'-nu ra-chum y'-cha-per a-von v'-lo yash-chit, v'-hir-bah l'-ha-
eniv u-po v'-lo ya-ir kol cha-ma-to....

#12 (Same as Formula II) Baer

Sho-mer Yis-ra-el, sh'-mor sh'-e-rit Yis-ra-el, v'- al yo-vad Yis-ra-
el na-o-n'-rim sh'-ma Yis-ra-el. Or: Sh'-ma Yis-ra-el.

#13 (Same as Formula III)

On-re-nu e-lo-hey yish-e-nu al d'-var k'-vod sh'-me-cha, v'-ha-tsi-
le-nu v'-cha-per al cha-to-be-zu l'-ma-an sh'-me-cha.
Yit-ga-dal v'-vit-ka-dash sh'-mey ra-ba b'-a-l'-ma di v'ra chir-utey..

The Torah Service for Mondays, Thursdays and special occasions is sung in a mode curiously similar to that of the Torah cantillations for the High Holy Days (#14). The two versions of **Gad'lu** (#15a and #15b) show how similar this mode is to the mode of the first part of the service (Formula I).

#14

Vai-El bin-so-a ha-a-ron va-yo-mer Me-sheh...

#15a

Ga-d'-lu la-do-nai i-ti u-n'-ro-m'-mah sh'-mo yach-dav.

#15b

Ga-d'-lu la-do-nai i-ti u-n'-ro-m'-mah sh'-mo yach-dav.

The Torah blessings are sung either as on Shabbat (#16a), which is precisely Formula I, or in Major ending in the relative minor (#16b). In many German communities, the melody of the cantillations for the High Holy Days was also used for these blessings (#16c).



#16a
Ba-r'-chu et A-do-nai ham-vo-rach.... ...no-ten ha-to-rah.

#16b
ba-r'-chu et A-do-nai ham-vo-rach.... ...no-ten ha-to-rah.

#16c
Ba-r'-chu et A-do-nai ham-vo-rach.... ...no-ten ha-to-rah.

The four *Y'hi Ratson* supplications are sung in the “*Ahava Rabah*” mode. (The melody with which I am familiar seems to me oddly reminiscent of the melody of *Eli Tsiyon*. See illustration #17)



#17
Y'-hi ra-tson mi-lif-ney a-vi-ku she-ba-sha-ma - - - yim....

The *Chatsi Kadish* following the Torah Reading is in Major, except for the concluding phrase which modulates to the relative minor. The *Ashrey* is like the *Ashrey* of *P'sukey D'zimrah*. The *Shir Shel Yom* is sometimes sung in Major.

The weekday *Minchah* consists almost in its entirety of musical material contained in the Morning Service. The *Ashrey* is like the *Ashrey* of *P'sukey D'zimrah*. The *Chatsi Kadish* is like that after *Tachanun*. In most communities, the *Amidah* is chanted exactly like the *Amidah* of the Morning Service. In some, however, the musical mode of the *Amidah* for *Minchah* changes at the end of *L'dor Vador* and continues this way until the end of *Shalom Rav*. The alternate musical version is of Hassidic origin (#18).

In the regular weekday Evening Service, the prayers **Ahavat Olam** and **Hashkivenu** are only concluded by the **Ba'al T'filah**. When the hazzan chants these prayers on special occasions in an elaborate manner, he will very often use the Friday Evening mode. However, when he reaches the concluding phrase, he invariably modulates back to the weekday "**Ahavah Rabah**" mode.

Twenty years ago I set out to write the music for a complete weekday service. I was motivated in this effort by the badly deteriorating conditions in this area of public worship. It seemed that only very few in each congregation were able to conduct the daily services in the proper traditional manner. Moreover, there was a growing trend, in both youth and adult congregations, to introduce Sabbath and holiday chants into the weekday services. The reason for that seemed to be the desire of the younger element in the congregation to participate actively in the daily weekday services, just as they participated actively in the Sabbath and holiday services. Since there were no congregational chants whatsoever in the traditional weekday service, they simply "borrowed" from the familiar and readily-available Sabbath and holiday chants and incorporated them into the weekday service, disregarding the fact that these chants were not in the correct weekday mode.

The situation urgently required correction, since the hastily-mumbled service of old no longer fit into the concept of a meaningful contemporary service. It seemed clear that both youth and adult services had to include a reasonable amount of congregational singing and participation if praying was to continue to serve as an elevating and inspiring experience. I decided to try and offer a solution by writing a complete weekday service that not only would adhere to the time-honored traditional modes, but would also contain the ingredients of a fresh and contemporary service, namely, an abundance of congregational chants.

I gave the project a great deal of thought and consulted many knowledgeable colleagues. Before starting, I set several clear goals for myself. The first was to determine for whom the service was intended and to write it accordingly. At that time, I was mainly concerned with the Sunday morning "Talit and T'filin Club" that was put in my charge. It consisted of pre- and post-Bar Mitzvah students who conducted and participated in a spirited **Shacharit service**. This was followed by a breakfast which included the blessings of **N'tilat Yadayim**, **Hamotsi**, **Birkat Hamazon** and a **D'var Torah**. The activity was a great success. There was, however, one

thing wrong with it — the entire service consisted of Sabbath melodies. My main objective, therefore, was to write an authentic weekday service aimed at youth congregations. But that did not necessarily mean that the needs of the adult *minyan* would be completely ignored. I have always been a staunch advocate of the principle that in matters of liturgical music, it is a mistake to teach the children one special version and then, as they grow up, to tell them: Now we will teach you how the adults do it! I set out to find a common denominator between the adult and youth services and to write accordingly a version that would satisfy both. Because of the simple character of the weekday service, finding the common denominator was a relatively easy task.

The second goal which I set for myself was to write a weekday service with a great deal of congregational participation in it. The most pressing task was to replace the Sabbath congregational melodies which had infiltrated the daily service with authentic weekday chants. That proved to be more of a challenge than I had anticipated because the traditional weekday service never included congregational chants. In fact, even the most elementary responses, such as *Baruch Hu Uvaruch Sh'mo, Amen* and the *Kadish* responses, were never chanted by the congregation in unison to any recognizable rhythmic weekday melody. (For the sake of historical accuracy, it is necessary to state that in the old-fashioned *shul*, the *daveners* recited the entire service audibly, and even though the *Ba'al T'filah* faced the Ark, he was always aware of their presence and had the warm feeling that they were with him at all times!)

Before proceeding with my project, I asked myself the following two questions: (1) Why were there no congregational chants in the weekday service? (2) Would the authentic character of the weekday service be altered adversely if I were to include congregational chants?

In my search for an answer to the first question, it became apparent to me that the complete lack of congregational chants and responses in the weekday service was directly related to the special conditions which have been unique to that service. The most important of these was the rushed nature of that service. It was always conducted hurriedly and did not provide the time and patient atmosphere which are essential to relaxed chanting. Another factor which might have inhibited the creation of congregational chants was the limited range of the weekday mode and its austere simplicity. I became aware of this aspect when I tried my hand at composing a few congregational melodies in the weekday mode. **I**

found myself constantly fighting the restrictive limits of the basic weekday musical formulas.

When I was ready to begin my work on the complete weekday service, I was convinced that by adding distinctive weekday chants, the authentic character of that service would not change adversely. Such chants may have been impractical in the past, but today they are not only desirable — they are indispensable. I was less sure of my decision to allow myself a certain degree of freedom in the compositions which were intended for congregational chanting. It is important to add that while I permitted myself to experiment with enlarging the range of the melodies, I tried to be most careful to remain within the general bounds of the correct *nusach*. By that I mean not only the scale and the number of notes which could be used, but, more important, the character of the mode which is determined by the recurring melodic patterns, by the tendency to return to certain prominent notes and by concluding phrases with typical cadences. The few extra notes which I added for the sake of melodic variety, were used sparingly in order not to make them too prominent. The process of composing these melodies was a combination of careful calculation, plus an instinctive feeling for

#...C

ALL: MA TO-VU O-JA- LE-CHA YA-A- KOV MISH-K'-NO- TE - CHA YIS - RA - EL VA-A-
 ma to-vu o-ja- le-cha ya-a- kov mish-k'-no- se - chq yis - ra - el va-a-

NI B'-ROV CHAS-D'-CHA A- VO VE - TE - CHA ESH-TA-CHA-VEH EI HE-CHAL KOD-SH'-
 ni b'-rov chas-d'-chq q- vo ve - se - chq esh-ta-cha-veh el he-chal kod-sh'-

CHA B'- YIR - A - TE - CHA.
 chq b'- yir - q - se - - chq.

Solo: A-DO- NAI, A- HAV-TI M'- ON BE- YE-CHA, U-M'- KOM MISH- KAN K'-VO- DE - CHA VA-A-
 a-do- noi, q- hav-ti m'- on be- se-chq, u-m'- kom mish- kan k'-vo- de - chq va-a-

NI ESH- TA-CHA- VEH V'-ECH- RA - - AH, EV-R'- CHA LIF- NEY A-DO-NAI O - SI.
 ni esh- ta-cha-veh v'-ech- ra - - ah, ev-r'- chq lif- ney a-do-nai o - si.

A L L: VA - A - NI T' - FI - TA - TI Y' - CHA A-DO- NAI ET RA- TZON E - LO-
 va - a - ni s' - fi - la - ti y' - chq a-do- noi es ra- tzon e - lo-

HIM, B'- ROV CHAS- DU - - CHA, A- NE-NI BE-E- MET YISR- E - - CHA.
 him, b'- rov chas- de - - chq, a- ne-ni be-e- mes yish- e - - chq.

the particular mode. The following example, (Ma Tovu #20), which is the first congregational chant in my weekday service and the first one to be composed, illustrates clearly my method.

The ultimate test of each new congregational chant was its natural blending with the part that preceded it, and its smooth transition to the part that followed (#21).

#21
 (Solo) A-tah gi-bor l'-o-lam A-do-nai, m'-cha-yey me-tim a-tah rav l'-ho-
 shi-a. (ALL) M'-CHAL-KEL CHA-YIM B'-CHE - SED, M'-CHA-YEH ME-TIM B'-
 RA-CHA-MIM RA-BIM etc. (Solo) V'-ne-e-man a-tah l'-ha-cha-yot me-tim etc

An important melodic element which I incorporated into the new congregational chants was the Israeli idiom. It is basically a modal idiom, and it blends easily with the weekday modes (#22).

#22a
 A-ha-vat o-lam bet Yis-ra-el am-cha a-hav- - tah...
 #22b
 Hash-ki-ve-nu A-do-nai E-lo-he-nu l'-sha-lom, v'-ha-a-mi-de-nu mal-
 ke-nu l'-cha-yim...

In addition to drawing from the melodic material of modern Israel, I have also incorporated into the new congregational chants material from our old and beloved folk songs. These folk songs, unlike those of other peoples, have been to a great extent religious in nature. I found that they, too, blended well with the weekday mode (#23).

#23

SER SEA - I AM, TO- VAH U-VI'-RA-CHAH, (TO- VAH U-VI'-RA - CHAH)
(BA - - - O- LAM)

QUM VA-CHE-SFD V'-RA-CHA-MIM A-LE-NU V'-AL KOL YIS-RA-EL A-

ME - CHA: V-BI' CHE - DU A- VI- KU KU- LA- NU E'- E- CHAD B'-

E' - - - CHA.....

While I took some liberties in my experimentations with the new element of weekday congregational chants, I tried to be particularly careful not to tamper with the parts which are reserved for the *Ba-al T'filah*. Acutely aware of the need to allow the weekday service to remain accessible to any layman with average ability, I have kept his part simple, rhythmically free and strictly within the limits of pure *nusach*. (See #24)

#24 (Solo - Free Chant)

Ash-rey yo-shi'-voy ve-te-cha, od y'-ha-l'-lu-cha se-lah;

CONGREGATION (Strict Tempo)

ASH-REY HA-AM SHE-KK-CHA LO, ASH-REY HA-AM SHE-A-DO-MAI E-LC-HAV.

I must confess that when I compiled the very first, experimental, edition of my "COMPLETE WEEKDAY SERVICE," I erred in my decision to use Sabbath melodies for those parts of the service which used the "*Ahavah Rabah*" mode for both Shabbat and weekdays. I reasoned that since the mode was the same, it was unwise to confuse children with two different settings of the same prayer. It did not take me long to realize my serious mistake. In the first place, while the name of the mode ("*Ahavah Rabah*") is the same for the two diverse occasions, there are subtle differences which distinguish its usage on Shabbat from its usage on weekdays. Also, I was reminded of the principle that requires us *l'havdil ben hakodesh v'hachol*- to distinguish between the holy and the ordinary. Most important, I realized that by using Sabbath melodies on weekdays,

(even if they were in the same mode), I was defeating the entire purpose since I was leaving the door open to others to do the same in other parts of the service where the modes are completely different.

Following are several comparative examples of the distinctive difference in the usage of the “*Ahavah Rabah*” mode for the same responsive chants on Sabbath and weekdays. The examples are taken from the latest edition of my Complete Weekday Service.

#25a KADOSH (Sabbath)

KA-DOSH KA-DOSH FA-DOSH ADO-NAI TS'VA-OT M'LO CHOL HA-A-RETS K'VO- DO.

#25b KADOSH (Weekdays)

Ka-dosh ka-dosh ka-dosh ADO-nai ts'va-ot m'lo chol ha-a-retr k'vo- do.

#25c MI CHAMOCHA (Sabbath)

MI CHA-MO-CHA BA-E-LIM A-DO-NAI, MI KA-MO-CHA NE- -DAR RA-KO-DESH NO-
RA T'-HI-LOT O - - SEH FE - LE.

#25d MI CHAMOCHA (Weekdays)

Mi cha-mo-cha ba-e-lim A-do-nai, mi ka-mo-cha ne--dar la-ko-desh no-
ra t'-hi-lot o - seh fe - le.

Note should be made that there are times when the weekday mode is legitimately used for more festive occasions. The *Avot* is chanted in the weekday mode (Formula III) for all the *Minchuh* services of the year. That includes the *Minchah* for Shabbat, Shalosh R'galim and Rosh Hashanah. The point of departure from the weekday mode to the specific mode of the special occasion occurs either at the beginning of *L'dor Vador*, or at its conclusion. Any explanation of that phenomenon by me would be purely speculative.

Among the prayers which I assigned for congregational chanting were *V'ahuvta* and *Vayomer*. The melodies I used were the authentic Torah cantillations. I have also included, as an optional

chant, the cantillations of the opening lines of *AZ Yashir Mosheh*, utilizing the motif of *Shirat Hayam*. The two concluding phrases that precede it were given a stylized ending which makes the transition to *Shirat Hayam* seem natural. (#26)

#26
V'-ha-yam ba-ka-ta lif-ne-hem, va-ya-av-ru v'-toch ha-yam ba-ya-ba-sha,
#27
v'-etro-d'-fe-hem hish-lach-ta vim-tso-lo; k'-mo e-ven t'ma-yim a-zim.

Utilizing cantillations as a regular part of every service may not seem like an exciting idea to those who have not tried it, but I cannot emphasize enough its importance in terms of musical and general enrichment for the congregation. Presently, the understanding of the skill of Torah cantillations is normally associated with one person only — the Torah Reader. The congregation remains totally passive during the Torah Reading. Some may follow the text with their eyes and some may use the time to read the translation or to look up some commentary. I suggest that it is time to allow the congregation the opportunity to become acquainted, even though peripherally, with the skill of chanting with *trop* by encouraging them to chant the ancient cantillation melodies of two of the most important prayers in the entire *Siddur*. The total familiarity with these two chants should add a new and deep dimension to the process of following the Torah Reading. I might add that in congregations where these two prayers are always, (weekdays and Sabbaths), chanted to the melodies of the cantillations, there should be no difficulty in training youngsters to become Torah Readers. It would also be especially helpful to Bar Mitzvah candidates. I want to take this opportunity to commend the editors of the Rabbinical Assembly Weekday Prayerbook for adding the *trop* symbols to the texts of these prayers. I hope that the new edition of the Sabbath prayerbook, now in preparation, will include a similar feature.

Although I have included a very large number of congregational chants in my Musical Siddur, I am not suggesting that all of the chants be used at every service. The number of chants used should depend on the type of service and on the occasion. At youth services, (often abbreviated), it is advisable to have as much congregational participation as possible. In established and well-organized youth services, there can be a system of rotating the chants, for

the sake of variety. At the adult *minyan*, only a limited number of chants will ordinarily be included. On Sundays and national holidays, when the service is especially relaxed, additional chants can be effectively included. The idea of rotating the chants can be beneficial in the adult daily *minyan too*.

Following is a list of all the congregational chants included in the new edition of the "COMPLETE WEEKDAY SERVICE," (published by the Cantors Assembly). The list is divided into three categories:

GROUP A: — Prayers (or responses) that are intrinsically congregational. These are always chanted by the congregation on Sabbaths and holidays. They should likewise be chanted by the congregation at every weekday service :

Shucharit

P'sukey D'zimrah Responses: "Hal'luyah"
 Chatsi Kadish Responses
 Response to Bar'chu
 Kadosh, Kadosh, Kadosh — Baruch K'vod
 Sh'ma
 Mi Chamochah — Adonai Yimloch
 K'dushah Responses
 Ken Y'hi Ratson (Y'varech'cha)
 Chatsi Kadish Responses
 Kadish Shalem Responses
 Hallel Responses :
 Ki L'olam Chasdo
 Hoshi-ah Na
 Alenu

Minchah

Chatsi Kadish Responses
 K'dushah Responses
 Kadish Shalem Responses
 Alenu

Ma'ariv

Response to Bar'chu
 Sh'ma
 Mi Chamochah — Adonai Yimloch
 Chatsi Kadish Responses
 Kadish Shalem Responses
 Alenu

GROUP B: — Prayers that have traditionally been treated (on Sabbaths and holidays) as suitable material for congregational singing. It is suggested that an attempt be made to include all or most of these in every service, especially when it is conducted in a leisurely manner.

Shucharit

Baruch She'amar
 Ashrey (all or part)
 Yishtabach
 Baruch ... Yotser Or
 Et Shem Ha'el
 Or Chadash
 Vahavi'enu
 M'chalkel Chayim
 Sim Shalom
 Alenu — Shehu Noteh Shamayim
 Hallel conclusions

Minchah

Ashrey (all or part)
 M'chalkel Chayim
 Shalom Rav
 Alenu — Shehu Noteh Shamayim

Ma'ariv

V'hu Rachum
 Ahavat Olam
 Emet Ve'emunah
 Hashkivenu
 Yiru Eneu
 Alenu — Shehu Noteh Shamayim

GROUP C: — Prayers that are not usually chanted by the congregation on Sabbaths and holidays. Also, prayers that precede the service and are not part of the service proper. I have given these prayers prominence and have arranged them for congregational participation because of their meaningful contents. These are intended mainly for youth congregations, but there is no reason why some of these cannot be used at the adult daily ***minyan***.

Ma Tovu
 V'ha'arev Na
 Elu D'varim

Elohai, N'shamah
 Az Yashir
 Titbarach Tsurenu
 Ahavah Rabah
 Avinu Ha'av Harachaman
 V'ha'er Eenu
 V'ahavta
 Vayomer
 Emet V'yatsiv
 L'dor Vador (K'dushah)
 Shomer Yisrael

The following description of the manner in which the new service was introduced to a daily *minyan* might serve a practical purpose. When I came to Des Moines, some eight years ago, I found in the daily *minyan* the following conditions which, I suspect, are typical in many other congregations: There were several elderly gentlemen who took turns in acting as *Ba'aley T'filah*. Each sang the service in his own special way, and no two of them chanted alike. There was no congregational participation to speak of. The few responses that were chanted (e.g. Kadosh, Kadosh and Mi Chamochah), were chanted to Sabbath melodies. Since both the rabbi and I attended the daily *minyan* regularly, we discussed the situation and decided on a concerted course of action.

The first step was to train several congregants, mostly younger people, to learn to chant the service according to my method. (I gave each a copy of my book, a recorded cassette, as well as individual instruction.) To speed up the process, I volunteered to officiate at every service for a number of weeks. In the beginning, I included as congregational chants only the items listed in GROUP A, plus a selected few from GROUP B. Within a short time, several of my students were ready and eager to relieve me, first of parts of the service, then of the complete service. The congregation, too, quickly learned the new responses and the chants and participated in them with enthusiasm. The success of the experiment was gratifying. The lively participation of the congregation and the uniformity of the chants never fail to elicit expressions of amazement from occasional visitors to our daily *minyan*. I must give due credit to my rabbi and friend, Barry D. Cytron, who not only supported me fully, but who also set an example to the congregation by his correct chanting of the new responses, by learning to conduct the new service himself and by explaining at every opportunity what we tried to accomplish. Once our service was established, we

could relax our restrictions that only “qualified” **Ba’aley T’filah** be allowed to lead the service. It was interesting that now even the old-timers tried to incorporate the new service style into their chanting. Needless to add, the congregational chants and responses were sung uniformly by the congregation, no matter who led the service.

The new edition of the COMPLETE WEEKDAY SERVICE, is described as a **Musical Siddur** because it is intended to be used as such. It has been constructed in such a manner as to enable the student to use the book while conducting an actual service. The suggested method for mastering the service is to use the musical notation only as long as necessary. The desired goal is to become so familiar with the melodies that looking at the text alone will suffice. The music will then remain merely as “insurance” in case of memory lapse.

The new edition incorporated the following special features:

- (1) The entire text of the three weekday services has been reproduced in extra large print, along with the music. This feature should prove to be helpful for those whose Hebrew reading ability is not fluent.
- (2) All the sh'va na vowels are clearly marked in the Hebrew text, to help the student to distinguish this **sh'va** (which is pronounced) from the **sh'ua nach** (which is completely silent).
- (3) There is also a clear graphic distinction in the Hebrew text between the **kamats katan** and the **kamats gadol**. (In the S'fardic manner of pronunciation, the two are completely different.)
- (4) The transliteration of the Hebrew text under the music has been provided in two parallel lines: The top line is in the S'fardic version and the bottom line is in the Ashk'nazic version. This feature makes it possible for the followers of either version to use the book. Those who follow the S'fardic version have a slight edge.
- (5) A determined effort has been made to fit the music to the words in such a way as to place the accent on the proper syllable (**mil-el** and **mil-ra**) .

The last item in this list requires some elaboration. The correct pronunciation of the Hebrew text, and especially the proper accentuation of the syllables, has not come into vogue until the very recent past. The observance of the correct **mil-el** and **mil-ra** accentuation has been spurred on by the growing trend of using the S'fardic method of pronunciation. This, in turn, is a reflection of the fact that Hebrew is again a live, spoken language. In hazzanut, the road of those who wish to be consistent in the proper observance

While on the subject of correct use of the Hebrew word, I want to mention two excellent scholarly dissertations on correct and incorrect phrasing in the prayerbook. One is a definitive article by A. Mishcon, entitled: "Disputed Phrasing in the Prayerbook."⁴ The other is an untitled lecture by Dr. Max Wohlberg at the 1967 Annual Convention of the Cantors Assembly.⁵ The main thrust of both these papers is to show how the meaning of some prayers can be twisted by incorrect phrasing. Most of the examples cited had acquired the status of "tradition" over a long period of usage. Still, such "traditions" are in the category of *Chuhim lo tovim*, and an effort must be made to correct them.

Among the many errors which Dr. Wohlberg lists are the following:

- (a) Incorrect: Yitgadal v'yitkadash sh'mey raba /
B'al'ma di v'ra chirutey v'yamlich malchutey /
B'chayechon uv'yomechon etc.
Correct: Yitgadal v'yitkadash sh'mey raba b'al'ma di v'ra
chirutey / V'yamlich malchutey b'chayechon uv'
yomechon etc.
- (b) Incorrect: ... V'imru (Congregation responds : Amen!)
Correct: ... V'imru Amen! (Congregation responds : Amen!)
- (c) Incorrect: Melech El chey / ha-o-la-mim
Correct: Melech El / chey ha-o-la-mim
- (d) Incorrect: Yimloch Adonai l'olam / Elohayich Tsiyon / I'dor
vador Hal'luyah!
Correct: Yimloch Adonai l'olam / Elohayich Tsiyon l'dor
vador / Hal'luyah!

When the idea of writing a new complete weekday service first possessed me, the deteriorating conditions of this service had given cause for concern to many hazzanim and music educators. More than twenty years later, it is rewarding to note a significant improvement. There seems to be a growing interest in the proper chanting of the authentic weekday modes in both youth and adult congregations in almost every part of the country. The daily *Minyan* is enjoying an ever increasing popularity, and no longer do we see only older congregants acting as *Ba'aley T'filah*. More and more we see younger people acquiring the ancient skill and exercising

⁴ A. Mishcon: "DISPUTED PHRASING IN THE SIDDUR" — *The Jewish Quarterly*, Vol. VII, No. 4, April 1917. (Reprinted in the *Journal of Synagogue Music*, Vol. II, No. 1, February 1969).

⁵ Untitled lecture by Hazzan Max Wohlberg — *Proceedings of the 20th Annual Convention of the Cantors Assembly of America (1967)*, pp. 9-12.

their birthright of leading the congregation in the weekday services. I hope that the availability of my weekday service has contributed, even if in a small measure, to the brighter picture of this area of public worship.

By way of a conclusion: For years I used to grit my teeth and suffer silently whenever I had to listen to the campy tune of *Shehu noteh shamayim*, with its ending that resembled “shave 'n a haircut — two bits!” One of the nicest things about writing a new service was that I finally had a chance to try and change all that. Since the traditional melody for the opening lines of *Alenu L'shabe'ach*, (attributed to Sabel and Sulzer), is in a quasi-pentatonic mode, somewhat reminiscent of the Gregorian Chant, I decided to follow the same style. The result was a chant that had an A — B — A form. (#28 is a two-part arrangement of it, introduced here for the first time.) The new chant, to my delight, caught on immediately in my congregation, and before long I started receiving notes from colleagues who informed me that it had become popular in their congregations as well. Perhaps this chant will some day become so popular that everyone will forget who composed it and will think of it as “a traditional folk tune.” I guess that only then will I know for sure that I have succeeded!

F. Spiro



LE HU LO-TEH SHA-MA-YIM VI-YO-SED A - RETS U-MO-
 SHAV Y'-FA-RO RA-SHA-XA - YIM MI-MA - AL, U-SH'-CHI-NAT U-ZO B'-GOV-
 HET M'-FUS-MIN. HU E-LO-VE- NU, EN OD E-VET MAL-KE-NU E-FES ZU-LA-
 LOI LA-FA-ZUV LO'-TO-RA-TI: VI- YA-DA-TA HA - YOM VA-BA-
 SPE- VO- TA EL L'-VA- VE - CHA, KI A-DO-NAT HU HA-E-LO-HIM RA-SHA-
 WA-YIM MI-MA-AL, V'-AL HA- A-RETS MI- TA-CHAT ED OD!

BIBLIOGRAPHY

- 1 Baer, A. — “Ba'al T'fillah” (Sacred Music Press, Reprint) (1877).
- 2 Bogzepter, W. — “T'filas Arvis L'chol” (Metro Music).
- 3 Ephros, G. — “Cantorial Anthology”, Vol. V, Y'mot Hachol (Bloch 1957).
- 4 Freed, I. — “Harmonizing The Jewish Modes” (Sacred Jewish Press).
- 5 Friedmann, A. — “Shir Lishlomo” (1901)
- 6 Friedmann, A. — “Die Musikalische Ausgestaltung Der Schmoneh Esreh.”
(The Musical Structure of the Sh'moneh Esreh) Musikbeilage zu “Der Judische Kantor” (No. 6 — 1930).
- 7 Glantz, L. — “The Musical Basis of Nusach Hatfillah” (Proceedings of the 5th Annual Convention of the Cantors Assembly, 1952)
- 8 Hertz, Joseph H. — “The Authorized Daily Prayer **Book**” (New York, 1948).
- 9 Idelsohn, A. Z. — “Thesaurus,” Vol. VII (The Traditional Songs of the South German Jews, 1932).
- 10 Idelsohn, A. Z. — “Thesaurus,” Vol. VIII (The Synagogue Songs of the East-European Jews, 1932).
- 11 Katchko, A. — “Weekday Service” (Unpublished Ms.)
- 12 Kwartin, Z. — “Tefilos Zebulun, II” (1938).
- 13 Lachmann, J. — “Awaudas Jisroeil” (1899).
- 14 Millgram, A. — “Jewish Worship” (The Jewish Publication Society of America, Philadelphia, 1971)
- 15 Milhaud, D. — “Prieres Journalieres a L'usage des Juifs du comtat-Venaissim” (Paris 1927).
- 16 Mishcon, A. — “Disputed Phrasing in the Siddur” (The Jewish Quarterly, Vol. VII, No. 4, April 1917; Reprinted in the Journal of Synagogue Music, Vol. II, No. 1, February 1969).
- 17 Nesvishsky, A. E. — “Hamispalel” (1903).
- 18 Ogutsch, F. — “Der Frankfurter Kantor” (1930).
- 19 Rosenhaupt, M. — “Shirey Ohel Yaakov” (1895).
- 20 Weisser, S. — “Minchas Yehoshua” (1930).
- 21 Werner, E. — “A Voice Still Heard, The Sacred Songs of the Ashkenazic Jews” (The Pennsylvania State University Press).
- 22 Wodak, M. — “Hamnazeach” (1898).
- 23 Wohlberg, M. — “The History of the Musical Modes of the Ashkenazic Synagogue, and their Usage” (Proceeding of the Seventh Annual Convention of the Cantors Assembly, 1954).
- 24 Wohlberg, M. — Untitled Lecture (Proceedings of the 20th Annual Convention of the Cantors Assembly, pp. 9-1 2, 1967).

ARNOLD SCHOENBERG'S "KOL NIDRE" AND THE JEWISH ELEMENTS IN HIS MUSIC

Hans H. Stuckenschmidt

Religious feelings did not always play a role in Schoenberg's creative processes. In the next-to-last year of his life he wrote an article "My Attitude Towards Politics" which described the influence which politics played in his personal creative process. At the age of twenty he had been introduced to Marxist theories by friends, presumably Oscar Adler and David J. Bach. At that time he sympathized with the Social Democrats, took part in their struggle for the broadening of their right to free votes, and as conductor of male choruses was called "Comrade", in German *Genosse*. But even before he was twenty-five the difference between himself and the workers became clear to him.

Austrian social democracy was anti-religious at that time, and even if Schoenberg told the painter Wassily Kandinsky in a letter of 1922 that he had never been free from religious feelings, one can be sure that the atheistic side of the socialist-materialist creed was not unknown to him.

In the years before the First World War, Schoenberg experienced the same disillusionment with the materialistic view of the world as almost all the great thinkers of the time. Josef Rufer found in 1956 at Los Angeles among Schoenberg's manuscripts sketches and notes for a huge work simply called "Symphony". In the first movement with the title "Turning-point in Life" he looks back to the past and forward to the future. The second movement is a scherzo "The Joy of Life", by the way with a theme in which the twelve notes are used for the first time. The third movement, an Allegretto, he called "The Bourgeois God", the fourth "Interlude", and the fifth "Psalm on Biblical words". Then the most important title comes in number five: "The Belief of the Disillusioned Man". Once in the text of his Symphony, Schoenberg refers to Isaiah 58

Hans H. Stuckenschmidt is well known in Germany as a music critic and musicologist. His career covers many aspects of musical creativity: composer, conductor, critic, lecturer and teacher. He has been an indefatigable supporter of contemporary music throughout his career, giving early support and recognition to Schoenberg and Stravinsky, in particular. His definitive biography of Schoenberg is based on over 4000 source documents. His many books and essays on 20th century music placed him among the leading international writers on the subject.

This article was originally presented at the First World Congress on Jewish Music held in Jerusalem in August 1978.

and 66, and to Jeremiah 7 and 17, prophetic books about punishment for false religion, hypocrisy and idolatry, and also to the Last Judgment.

As a young man in 1898 Schoenberg left the Jewish community and became a Protestant. 35 years later in Paris he again became a Jew. A witness to the ceremony was Marc Chagall.

His oratorio "Jacob's Ladder", of which the poem had been written between 1915 and 1917, is based on biblical foundations. The title and elements of the contents came from Genesis. Jewish questions were discussed in the drama "The Biblical Way" in 1926 and 1927. A year later Schoenberg began to write the text of the opera "Moses and Aron", based on the second and fourth books of the Torah.

From 1933 on, Schoenberg occupied himself methodically with the Jewish question. In a letter to his cousin Hans Nachod he wrote that he was trying to unite Jewry in a common action. Although he was no Zionist he wanted to found a Jewish Unity Party.

In August 1933, when still living in Paris, he wrote a sketch for this party, which later became part of a big article about a Jewish Four Points Programme. This is important in connection with the "Kol Nidre". Schoenberg had left Europe in the fall of 1933 and finally settled in Los Angeles. The events in Germany brought Schoenberg's thoughts back more and more to the Jewish problem. In the summer of 1938, the rabbi, Dr. Jakob Sonderling, asked him to arrange the old traditional melody "Kol Nidre" for his service. He began the work on the 1st of August and finished it on the 22nd September 1938. The piece, written for rabbi, mixed choir, orchestra and a big percussion section, got the opus number 39 and had its first performance in Los Angeles under Schoenberg's direction.

How seriously he regarded this work is proved by the catalogue of his articles. For 1938 it mentions three different manuscripts- "Studies for Kol Nidre", "About Kol Nidre" and "Notes on Kol Nidre and the Four Points Programme". This latter one I had just mentioned in connection with the Jewish Unity Party.

"Kol Nidre" means "All Vows". The repentant sinner is freed by prayer from promises which might bring him into opposition to God. But the evening prayer that precedes the "Kol Nidre" opens with a conjuration spoken by the rabbi to the assembly. It contains a kind of genesis, which is borrowed from the Kabbala. At the climax of the conjuration come the words "*biyeshivah shel*

maalah uveyeshivah shel matah”, “In the name of those above and in the name of those on earth”. Then follows the permission of the community to pray together with the sinners.

Schoenberg gave both parts, the conjuration and the actual “Kol Nidre,” a new and very personally inspired form in the English language. He dealt similarly with the melody. It has come to us from collections of the nineteenth century, when cantors such as Salomon Sulzer, Moritz Deutsch and Louis Lewandowsky made arrangements of the Jewish songs. But their synagogue music, alas Leonid Sabanejeff has noted, is influenced by Catholic and Protestant musical cultures. Abraham Idelsohn, great authority on Jewish music, finds in the various parts of the “Kol Nidre” melody Spanish elements from the sixteenth century and coloraturas from the eighteenth century, intermingled with ancient motifs like the Esther melody and the prophetic songs. The beauty of the theme has also attracted non-Jewish composers. Max Bruch built on it, in 1881, his famous hebraic melody for cello and orchestra, and Emil Nikolaus von Reznicek in 1923 based the overture of his opera “Holofernes” on it.

In the main, Schoenberg uses the first five bars of the melody, which are of Spanish origin and which can be found as number 267 in Felipe Pedrells catalogue of Catalan songs, noted in A minor.

The intervals of the two opening bars, falling minor second and major third, become motivic elements and appear for the most part unaltered but transposed into different keys. The intervals of the ascending fifth in the third bar acquires motivic significance. In both cases Schoenberg keeps to the tonal, functional property of the intervals, and only the basic tonality is changed. “Kol Nidre” is a tonal work. It is written in G minor and ends in G major. With it Schoenberg continues the group of works which began with the G major suite for string orchestra, composed in 1934 in America, and to which the organ variations on a recitative in D minor of 1943 and the G minor variations for wind orchestra of 1944 also belong.

In his later works, that means after the development of the twelve-note technique, Schoenberg saw no appreciable difference between tonal and atonal music. In fact the structure of either group of works demonstrates the same compositional technique. It is the technique of permanent or continued variation. Typical of this is the way in which the melismatic motif of the penultimate bar of Schoenberg’s introduction is chromatically varied, completely within the spirit of oriental music, and the way in which this chromatic variation itself is worked in the mirror forms of the old Netherlands

school-which is comparable to the dodecaphonic methods of the fourth string quartet and the Ode to Napoleon, both works in twelve-note technique written before and after the “Kol Nidre.”

The work is written for speaking voice, mixed chorus and orchestra. Schoenberg wants six to eight sopranos, six altos tenors and basses, two flutes, oboe, two clarinets and bass-clarinet, bassoon, two horns, trumpets and trombones, bass tuba, six to nine first violins, 3 to 5 second violins, 3 to 4 violas, 3 to 4 cellos, 2 to 3 counterbasses, tympany, xylophone, flexatone, big drum, tam-tam, small drum and bells. “Kol Nidre” has two parts which correspond to the synagogal rite. The first, fifty-seven bars long, of which half is an orchestral introduction, accompanies the opening of the book of the Zohar and the reading of the conjuration. The chord sequence G minor, E flat minor, B flat minor, E flat minor, has the note B flat in common, held in the flute and horn, while at the same time the divided celli, muted, *sul ponticello*, *tremolando*, can be heard playing the notes G — F sharp — D — F sharp. The chromatic oriental melisma follows on from the held B flat. On the repetition of the chord sequence an important descending bass figure distinguishes itself, it is played by bass clarinet and celli *pizzicato*, and consists of the notes G, E flat, B flat and F sharp, a version of the E flat major triad in downwards arpeggio to which the F sharp is added as a minor third. This acquires motivic significance during the course of the piece.

Here the relationship of the “Kol Nidre” with the Ode to Napoleon becomes clear. The twelve-note row of the latter is so constructed that the tonalities of F flat minor, G minor and B minor continually alternate with one another.

With the words of the rabbi “The Kabbala tells us” a new 6/8 movement opens *pianissimo*. After “Let there be Light” there follows a sharp uprushing figure on three clarinets, a flexatone trill with a stroke on steel bells, a flash of lightning in high strings and woodwind. This very picturesque and most impressive tone painting is achieved by strictly motivic means. With the Moderato that follows, the absolution from the vows begins, and with it the actual “Kol Nidre.” The first bars of the melody appear like a *canto fermo* in the woodwinds. A real symphonic movement is built on the march-like rhythm. The chorus, in unison, sings the chief motif, now transposed to A flat minor. With the words “We repent that these obligations have estranged us” the Prophetic melody appears. After a gloomy climax of colour introduced by the bass clarinet, and carried on by the oboes over a funeral-march-like *ostinato in* fifths

on the basses, the chromatic melisma of the woodwinds announces a very freely varied reprise, to the words of the rabbi "Whatever binds us to falsehood".

A cadence, which rapidly goes through the circle of the degrees of the scale and their related thirds, leads to the concluding G major triad. The score gives 22 September 1938 as the date when the work was completed.

The "Kol Nidre," little known by the wider public, is one of the best of Schoenberg's choral compositions. The art of its motivic variation is as great as its wealth of harmonic relations, which constantly move on the borders of tonality, yet without ever losing sight of it. For orchestral colour Schoenberg excelled it only in the opera "Moses and Aron" composed six to eight years earlier. It is an example of the manner in which the raw material of a folksong-like theme is employed for the highest purposes of variation and symphonic development — much more radically than, for example, the melody of "Aennchen von Tharau" in the strictly dodecaphonic suite opus 29 or *Ach du lieber Augustin* in the F sharp minor string quartet opus 10.

Among the hundreds of articles, notes and fragments of Schoenberg's legacy in Los Angeles were some on the "Kol Nidre" which I would like to quote here. The first part reads as follows:

"The melody suffers from monotony and sentimentality. This is partly caused by the circumstance that it is composed in a minor-like church mode. At the time the "Kol Nidre" originated there was seemingly no discrimination between the emotional effect of major and minor. No doubt, Bach would have composed it in major, because to him, as to us, minor expressed mournful and touching emotions. Certainly in the 16th century this melody expressed dignity, seriousness, solemnity and awe. Today we feel if not the contrary so at least the discrepancy between the solemnity of the words and the sentimentality in which they are presented."

A second note by Schoenberg reads:

"I decided to compose at first the "Kol Nidre." Having consulted about seven different versions of this traditional tune I found out, that they have not too much in common as regards to a modern concept of musical contents. Some basic features could be recognized, but, as it always happens with tradition (which partly could be translated as an unprecise memory) there were far-reaching differences to be found. Not every such motive appeared in every version.

Even the order in which they succeeded each other was not the same. **But** the most striking fact is that also the words were not used to the same melodies. Besides this melody in spite of its very striking beginning suffers from monotony which is principally caused through the minor key in which most of its parts are composed. Minor has become during the last century an expression for sad and touching feelings. At the time from which this melody comes, church modes were in use, which were preferredly minor-like. In this century the musical feeling in this respect was not *so* distinct as in our time and probably the effect on the listeners was that of dignity seriousness solemnity. No living musician feels this way today." Here follows a line with unfinished sentences.

The third part reads:

"Furthermore there were some objections against the structural appearance of this melody. We are accustomed that melodies are 'built up' onto a certain climax. Nothing of this kind can be observed in this melody. It ends without any musical reason. It simply does not continue, but the ending is neither prepared, nor built up, nor emphasized. This is very unsatisfactory.

Another objection concerned the words. It is known that these words always have been the object of argument. Nobody could understand why Jews should be allowed to make oaths and vows and promises, which they could consider as null and void. No sincere, no honest man could understand such an attitude.

I assume that at the time when these words were used the first time, everybody understood them perfectly:

Whenever, under the pressure of persecution, a Jew was forced to make oaths, vows and promises counter to his inherited belief in our religious principles, he was allowed to repent them and to declare them null and void. Thus he was allowed to pray with the community as a Jew among Jews.

This seems to me the very idea of atonement: purgation through repentance."

These notes are not dated but very probably written in 1938 after the composition of the work.

In a much later letter to Paul Dessau on the 22nd of November 1941 Schoenberg said how horrified he was on reading the text. The cancellation of all the obligations which had been assumed during the year was diametrically opposed to the lofty morality

of all the Jewish commandments. Then he realized that the situation of the Jews in Spain, from which "Kol Nidre" came, justified this special cancellation. For there the Jews were compelled to appear to adopt the Christian belief, and through this prayer these oaths were cancelled.

The first performance of "Kol Nidre" took place on the 4th of October 1938. Shortly after this day, in Germany, synagogues were burnt, dwellings and firms owned by Jews were destroyed and plundered. Schoenberg had foreseen these events as early as 1923 and mentioned them in a famous letter to his friend Wassily Kandinsky. His prophecy came true.

The Structure of the Synagogue Prayer-Chant

BY BARUCH JOSEPH COHON *

For some 2000 years now a continuous "ad lib. solo" has been in progress in the countless synagogues throughout the world. Over the course of a long history the Jewish people has developed an intricate, though largely unwritten, musical liturgy—the synagogue prayer-chant, supple and unrhymical, yet highly systematized and distinctly prescribed by tradition. The great pioneer of Jewish musicology, Abraham Z. Idelsohn, traced these ancient prayer-chants back to the Trop, or cantillations of the Bible.¹ He then proceeded to analyze the various modes of these chants into their component basic motives or phrases.² But he did not live to complete the task of classification and systematization. Building on the fragmentary beginnings which he entrusted to me, I have set up a framework which presents graphically the fixed method, or nusach, which governs the traditional chanting of the prayers.³ This nusach is a mold. Within the limitations of its scale, its patterns, and its ritual application, it affords opportunity for improvisations of both flexibility and virtuosity. We may define this nusach as the customary musical vehicle of the Hebrew prayers. It is expressed through a number of modes which with one ex-

ception, are rooted in the Biblical cantillations.⁴ These modes are composed of certain characteristic note-groups or phrases, similar to the individual note-groups of the Biblical modes, but subject to much more variation and alteration. Unlike the cantillations, the phrases of nusach never acquired their own system of notation, so that only in recent times have they been reduced to writing at all. Abraham Baer, in his *Baal T'fillah*,⁵ produced a faithful but slightly Germanized representation of traditional-style chants of the prayers of the entire-religious year—no mean undertaking. However, he did not attempt to break these chants down into their structural elements. Similarly, L. Lewandonski's *Kol Rinnah* was invaluable to many cantors of the synagogues of Germany, who could conduct an entire service from the printed score, though they did not know the nusach behind it.⁶ F. L. Cohen of Australia, in his article on music in the *Jewish Encyclopedia*: listed the scales that he considered basic for the different services of the religious year, and gave illustrations from the prayers, which he entitled Prayer-Modes. This analysis of the scales in which the Jews sing their prayers is valuable for its systematic breakdown into component intervals and its general relegation of certain scales to certain occasions in the religious calendar. It fails, in my opinion,

¹A. Z. Idelsohn, *Jewish Music* (New York, 1929), chap. iv.

²*Ibid.*, chap. ii. See also his *Thesaurus of Hebrew Oriental Melodies*, VII (Leipzig, 1933), chap. iv.

³This study deals with the Ashkenazic tradition, that is, the song of the Jews of Eastern and Central Europe, rather than the Sephardic or Oriental tradition. The majority of American Jews are of Ashkenazic background.

* See Footnote, Page 73

⁴The sole exception is the Ahavoh *rabboh mose* (q.v., p. 24). See also Idelsohn, *Jewish Music* p. 87.

⁵Published Frankfurt a/M., 1877.

⁶Idelsohn, *Jewish Music* p. 281.

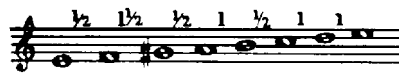
⁷(New York and London, 1905), IX, p. 122.

to hit upon the true meaning and use of the synagogue *mode*.

It is very important here to differentiate between "scale" and "mode." The American popular song *Temptation* and the Yiddish *Eili Eili* are basically in the same scale, but hardly in the same mode [See Ex. 1].

In synagogue music, then, while a scale is merely a succession of intervals, a *mode*, or *Steiger*, consists of a *combination of traditional phrases within a given scale*. Within the same scale we often find several different modes, each for a definite occasion in the religious calendar. Further-

Es. 1



Lyric by Arthur Freed
Music by Nacio Herb Brown
Copyright 1933 Robbins Music Corporation.
Used by Special Permission Copyright Proprietor

Temptation

You came... I was a-lone. I should have known you were temp-ta-tion etc.

Ei-li ei - li lo-mo a-zav-to-ni In fire un flam hot men unz ge-brent etc.

Likewise, the Russian Sailor's Song is in the same scale as the Jewish prayer "mogen ovos" [Ex. 2], but obviously

more, within a single service the first section may be chanted according to a different mode from the second

Ex. 2



Sailor's Song

Mogen ovos (in Sulzer's arrangement)

u-m² k² - desh sh'vi - i u-me - ni - ach hi-k' du - shoh... l-ma - a - sey v're - shis

not in the same mode. The mode, therefore, helps to determine the character of the music. The Jewish modes, or *Steiger*, because they developed as interpretations of the prayers and holy days, adapt themselves admirably to producing a devotional character. Within each mode are the individual phrases which, we shall see, are the building stones of our traditional improvisational song.

section. Since the mode frequently is named after an important prayer chanted according to that mode, we have, for example, the *Adonoy moloch* mode, the *Mogen ovos* mode, etc.

In addition, of course, to the chants covered by the charts presented here, the synagogue service is filled with many beautiful authentic *melodies*, some rhythmical (e.g., the Sephardic

H&1-tune, carried into popular usage as Hatickvoh), and others without fixed rhythm (e.g., *Kol nidrey*). These melodies do not fall within the scope of this study, which is limited to the improvisational chants.

As Idelsohn proved, the majority of the prayer-chants are derived from the Biblical cantillations;⁸ so it naturally follows that the characteristic melodic line should be parallel. A large part of the Bible is chanted in major, or in scales featuring the major third. The entire Pentateuch is in this scale, as well as Esther, Ruth, Song of Songs, Ecclesiastes, and in some places even the Prophets.⁹ We are not surprised, therefore, to find that much of our *nusach* features this same major third.¹⁰ To the Jew, this major character does not necessarily signify joy. As a matter of fact, both the most staid and the most tearful of all Jewish music have grown out of scales that feature the major third. The first of these which we shall treat is the Adonov moloch scale, named for a characteristic mode of the Friday evening service. It consists of a major scale in the classical sense, with the exception of a minor seventh and a minor tenth. In this scale, we find the modes used on the Sabbath, both evening and morning, and the evening service for the High Holy Days, also certain special chants such as the *Akdomus* (for Shabuorh. See Chart I, z). The second scale of this study is the Ahavoh rabboh, named for a characteristic mode of the Sabbath morning service. It retains the major third, but inserts a minor second and a minor sixth, thus forming the distinctly Oriental augmented second on the second step. This scale is used for

vveekday modes as well as on the Sabbath, and also in certain parts of the High Holy Day services. Though it is the same as the Arabian Hedjaz scale, its use as a vehicle of the most passionate outcries of the Russian-Jewish cantors, as well as for countless folk songs, has left an unmistakably Jewish stamp upon it. This scale alone, of all the scales used in our *nusach*, has no roots in Biblical cantillations; and therefore we find it used more in some countries than in others, and entirely unknown in some places, notably Western Germany.

Thus musically oriented, let us examine our building stones. I list them under three main headings: *Beginning* phrases—those introducing a sentence or paragraph; *Intermediate* phrases—those which carry the main body of the selection to be chanted; and *Concluding* phrases—obviously, those used to end a sentence, or, in a slightly more sustained form, a paragraph: I further divide the second of these groupings into: *pausal* phrases—ending with a musical comma; *modulations*—one of the most distinctive features of synagogue prayer-chants, for where a classical composer might labor for several measures over a complicated harmonic progression, the traditional precentor achieves the same result within a few words, through the turn of a single familiar linking phrase?⁷ and finally, *pre-concluding phrases*—those which demand the resolution of the traditional concluding notes. These phrases are all unrhythmical units, and the time values of the notes

I learned to appreciate this distinctively Jewish form of modulation from the late Cantor Jacob Beimel, a master of melodic creation in the traditional style. When Jewish songs began to be harmonized according to classical rules, the modulations presented grave difficulties. See Idelsohn, *Jewish Music* chap. XXIII.

⁷See note 4 above.

Idelsohn, *Thesaurus*, VIII (Leipzig, 1932), chap. II, par. 19.

See note 3 above.

as I have written them here are relative. In general, the first or last note of the phrase, or both, can be lengthened to accommodate as many syllables as necessary. Many of these phrases contain optional notes which are often omitted in short sentences, and which I have indicated by parentheses.

The form of the phrases is preserved through all their variations, and despite their elasticity, by the consistency of the accents, which I have indicated by horizontal lines above the accented notes. These notes always coincide with the stressed word of the particular phrase being chanted.

CHART I

Modes in the Adonoy moloch Scale
(accented notes of phrases indicated by horizontal line)

The chart displays musical notation for various modes, organized into three main sections: **Beginning Phrases**, **Intermediate Phrases** (subdivided into **Pausal Phrases** and **Modulations**), and **Concluding Phrases**. The modes are grouped into two primary sections:

- 'Receiving the Sabbath' Kabolas Shabos:**
 - I:** Includes phrases marked with an asterisk (*), 'e (see Modulations)', and '15 (see Pausal Phrases)'. It also includes phrases '12' and '13'.
 - II:** Includes phrases '14' (with '(ad ikh armament)' below), '15' (with '(follows II)' below), and '16'.
- 'Verses of Song' P'sukey d'zimrah:**
 - III:** Includes phrases '20 (see Pausal Phrases)', '21' (with an asterisk), and '12 (see above)'.
 - IV:** Includes phrase '22'.
 - V:** Includes phrase '23' (with '(in German tradition)' below).

Additional notes and instructions are provided at the bottom of the chart:

- * Phrases marked with asterisk are essential to every selection in Kabolas Shabos mode.
- The first sentence of every selection begins with I. Subsequent sentences or paragraphs may begin with II. The last musical sentence of a selection begins with IV and continues with 16, followed by a Concluding Phrase.
- * Essential to every selection in P'sukey d'zimrah mode.

CHART 1, *continued*

Beginning Phrases Intermediate Phrases Concluding Phrases

Pausal Phrases Modulations

C

Y'kum purkan and Chazoras haabats
Sabbath Morning

VI 24 J K

VII 25 f (see above) L

26 h (see above)

27

12 (see above)

28

15 (see above)

29

VI, 26 and K are essential to every selection in the mode of the Precentor's Repetition (Chazoras haabats).
27 and L are essential to every selection in Y'kum purkan mode.

D

High Holy Days
Eve of: Yomim noraim

VIII 30 S

* or

31 T

12 (see above)

31

(in German tradition)

* Essential to every selection in Yomim noraim mode (for evening service).

Intermediate Phrases

Pausal Phrases Pre-concluding Phrases

Z

Akdamus mode

IX 40 M

X 41 N

XI 42 XII (see Beginning Phrases)

XII 403 XII (in German tradition)

(in German tradition)

CHART 1

Modes in the *Adonoy moloch* scale

a) "Receiving the Sabbath"-Kabolash Shabos mode (from the Friday Evening service).

Beginning phrases: Phrase I usually begins every response by the reader.

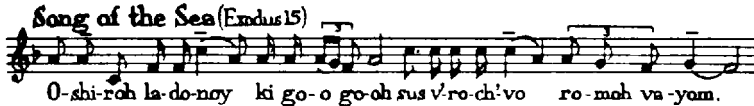
Phrase II begins only the last sentence or verse.¹² Intermediate sen-

¹²Certain words in the Friday evening service are traditionally sung to phrase II: *Asher nishbo'ti b'api, Or zorua latzadik*, etc. These, it will be noted, begin the concluding verses of their respective Psalms. Therefore *the* generalization is justified.

tences of a long **passage** may begin with “e” or 15.

Intermediate phrases: Phrase 12 in one of its three forms appears in every mode in this scale. Phrases 12 and 15 are the most typical in the Adonoy

Ex. 3



moloch scale. Phrase “e” begins a modulation into the minor, or into the **Mogen ovos** mode, or (in conjunction with phrase “f”) to the Ukrainian Dorian scale.¹³ Phrase “f” is also used to modulate to the **Avovoh rabboh** mode. Phrase “g” is an ending-phrase modulating into, or out of the Ukrainian Dorian. Phrase “h” is a turn to major on the fourth (in this case, F major) or to the **Adonoy moloch** mode itself, on the fourth.¹⁴

Concluding phrases: Phrase W is used more for sentence endings than for ends of paragraphs. In phrase X, the seventh (subtonic) occurs below the tonic and is natural, thus illustrating an interesting characteristic of this scale: the subtonic and the third are both natural, giving the quality of major, while the seventh and the tenth (the same notes in the higher octave) are both flat, producing a minor quality. The Adonoy moloch scale is thus further differentiated from the Greek Mixolydian. All the concluding phrases, with the exception of P and S, show a marked similarity through all the modes.

A typical succession of phrases in this mode would be: I, 12, W; II, 16, Y. A longer sentence might be chanted thus: I, 14, X; 15, f, g, II, 16, Z.

b) “Verses of **Song**”-**P’sukey d’zimroh** mode (from the Sabbath Morning service).

Beginning phrases: Phrase III is a direct adaptation from the Biblical chant of the Song of the Sea [Ex. 3].

Phrase IV is a simple opening, frequently used in shorter responses in almost all the modes. Phrase V illustrates the Occidental tendency to change this scale to a plain major.¹⁴

Intermediate phrases: Phrases 20 and 21 are basic. They are variations of the same line, 20 usually preceding 21. Phrase 22 is more ornamental, and occurs in longer sentences, while 23 often precedes the ending-phrase Q. Notice the lack of modulations in this mode. It is used almost entirely for short responses, so that there is really no time to introduce modulations, and no need for their function of affording variety.

Concluding phrases: Phrase P is the only ending on the fifth in this scale. Although this ending is characteristic of the **P’sukey d’zimroh** mode, many preceptors prefer the tonic ending Q throughout, which does not necessarily signify a Europeanization of the chant, because the Biblical Song of the Sea, the source-mode, also ends on the tonic, as we have seen [Ex. 3].

A typical succession in this mode might be: IV, 20, 21, P. For a longer sentence: III, 22; IV, 12, 20, 21, 23, Q.

c) **Y’kum purkon** mode. Used also for Chazoras hashatz (from the Sabbath Morning service).

Beginning phrases: Phrase VI rises, as does I, from the tonic to the fifth, which is the “reciting tone” of this

¹³For a discussion of this scale, see *Thesaurus*, VII, p. xxv, and VIII, pp. x and xii.

¹⁴See *Thesaurus*, VII, chap. IV, p. xxi.

scale.¹⁵ This is the traditional motive for the opening of the Precentor's Repetition (Chazoras hashatz) in both the Morning (Shacharis) and the Additional (Musaf) services. Phrase VII is used for the opening of the prayer *Y'kum purkon*, hence the name of the mode. Phrase VI also appears as a pre-concluding phrase, for Chasimoh (i.e. the opening words, "Boruch attoh adonoy," of the closing sentence).

Intermediate phrases here are used with great flexibility; and phrases from the related modes are sometimes borrowed. Phrase 29 is reminiscent of a phrase in the Kol *nidrey* [Ex. 4],

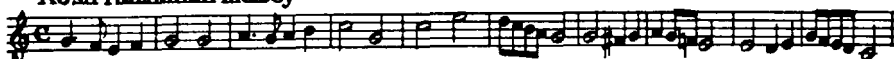
Ex. 4



Snatches of melody, which, in different communities, are inserted in this mode, I have omitted, as local practice only. Modulations are an important feature of this mode. Phrase "j" represents the turn to *Ahavoh rabboh* in the Chazoras hashatz

Ex. 5

Rosh Hashonoh melody



(*Ahavoh rabboh* then continues through the rest of the service.) Phrase "i" is frequently used to modulate to the Ukrainian Dorian in the *Y'kum purkon* mode and for the colorful blessing of the approaching month (*Birkas hachodesh*).

Concluding phrases K and L are only slightly different from their parallels in the related modes.

A typical succession of these

phrases for the Precentor's Repetition would be: VI, 25, 28, L; 29, 27, 24; 26, VI, K. For the *Y'kum purkon* prayer, the same mode varies only slightly: VII, 27, f, 12, K; VI, 15, 24; 24, 28, L. Notice how the same phrase can be made to serve for either a main pause or a secondary pause, or both.

d) Eve of the High Holy Days-Yomim *noraim Maariv* mode (from the evening services for the New Year and the Day of Atonement).

Here we find an even closer relationship to the classical major. This is further strengthened by the rhythmical Rosh Hashonoh (New Year) melody, which recurs in this service to flavor the unrhythmical chant [Ex. 5]. In this mode, too, we find the characteristic phrase 12. The use of this mode is very different from the restful *Kabolas shabos* mode or the flowery *Y'kum purkon*. The High Holy Days are a season of awe. Therefore the measured tones of this chant form a staid and dignified mode.

Beginning phrases: Phrase VIII is

the invariable beginning. It is also used, in the Eastern European tradition, for the words "el chay v'kayom," whereas the German tradition uses phrase 3 i, which is similar to the Sabbath Eve setting of these words.

Intermediate phrases: Phrase 30, with its variant in major, serves as either a pausal or a pre-concluding phrase, in different degrees of sustentation. No modulations occur in this mode; variety is supplied by the periodic insertion of the rhythmical melody.

¹⁵ Compare F. L. Cohen's use of "reciting" note and "final" note in his diagrammatic presentation (Jewish *Encyclopedia*, IX, p. 123).

Concluding phrases: Phrase S concludes boldly in major. Modern synagogue composers often continue this phrase up to a major tenth (e-natural).

A typical succession in this mode is: VIII, 30, 12, T; 30, S.

z) **Akdomus** mode (a special mode for certain poetical sections, principally from the Shabuoth Morning service).

Beginning phrases: All the beginning phrases move to the fourth. The major on the fourth is the characteristic tendency of this mode.

Intermediate phrases: There are no modulations in this mode. The form of the text-sentences gives rise to a set of pre-concluding phrases. Phrase 402 is an elaboration of 401.

Concluding phrases: The Eastern tradition ends always on the tonic; but the German use of phrase XII as a concluding phrase takes the mode into F major.

A typical succession in the Eastern tradition would be: IX, 40, 401, M; XI, 41, 402, N. In the German tradition: XII, 42, 401, 41, 403, XII.

CHART 2 (p. 25)

Modes in the Ahavoh rabboh scale

In this scale, we find that the virtuosity of the cantorial art has made full use of the flexibility provided by the traditional modes. The individual phrases used here in the weekday mode are used on the Sabbath and in some portions of the Holy Day services as well, the principal difference lying in the presence or absence of embellishments.

a) Sabbath mode. Used also on High Holy Days (The main part of the Sabbath Morning service is chanted in this mode).

Beginning phrases: I and II rise to the third, III to the fourth, and IV and V to the fifth. The tonic is the resting note; selections generally begin and end on the tonic. The main reciting note is the fifth. The third functions as a pausal note. Phrase VI usually begins the second half of a long passage, though occasionally it may introduce a paragraph.

Intermediate phrases: Phrase 30 is a basic return to the fifth. Phrase 50 is the most commonly used of the pausal phrases. Phrases 10 and 20 are often combined to form a sequence. Of the modulations, "e" and "f"-to the minor on the fourth-are the most frequent. This minor on the fourth is actually the closest key, since it uses the identical intervals of the Ahavoh rabboh. Phrase "g" modulates to the **Adonoy moloch** mode on the fourth, or to major on the fourth. Phrase "h", when used following a modulation with "g", is a return to the tonic Ahavoh rabboh. Appearing by itself, "h" may modulate to Ahavoh rabboh on the fifth. Phrase "j" modulates to Ahavoh rabboh on the fourth. The distinctive feature about all the pre-concluding phrases, with the exception of the weekday phrase 101, is that they all move to the seventh below the tonic. This, rather than the second or the dominant, is the sound that demands resolution in this mode. It is invariably followed by one of the concluding phrases. Phrase 102 is the one generally used for the Chasimoh words ("Boruch attoh adonoy") on the Sabbath.

Concluding phrases: Phrase Y is found in the German tradition for Sabbath morning. The upper octave

⁴For examples of intricately beautiful traditional-style modulations, see Thesaurus VIII, "OS. 157 (Hin'ni) and 260 (Weintraub's Ufros).

CHART 2

Modes in the Ahavoh rabboh Scale
(accented notes of phrases indicated by horizontal line)



| | Beginning Phrases | | Intermediate Phrases | | Concluding Phrases | |
|---------|-------------------|----|----------------------|------------------------|----------------------------|------------------|
| | Pausal Phrases | | Modulations | Pre-concluding Phrases | | |
| Sabbath | I | 10 | e | 102 | P | |
| | II | 20 | f | 103 | Q | |
| | III | 30 | g | 104 | R | |
| | IV | 40 | h | 105 | S | |
| | V | 50 | j | 105 | T | |
| | VI | | | | U | in either octave |
| | | | | W | in either octave | |
| | | | | X | in either octave | |
| | | | | Y | (in German tradition only) | |

| | Beginning Phrases | | Intermediate Phrases | | Concluding Phrases | |
|-----------|-------------------|----|----------------------|------------------------|--------------------|--|
| | Pausal Phrases | | Modulations | Pre-concluding Phrases | | |
| Week days | I | 10 | e | 101 | P | |
| | II | 50 | | 102 | Q | |
| | V | | | | | |

is used for climactic effect only, in phrases U, W, and X, the lower octave being the rule.

A typical long passage in this mode might be chanted thus: I, T; IV, 50, e, f, 30, g, h, 104, S; VI, 20, 40, 10, 20, 103, 102, R.

b) Weekday mode (from the morning and evening services for weekdays).

The plainest of the phrases, with a

minimum of modulation, characterize the weekday use of the Ahavoh rabboh scale.

Phrase 101 is regularly used as a Chasimoh (i.e. for the words "Boruch attoh adonoy" of a closing sentence), usually preceding the concluding phrase P or Q.

A typical succession in the weekday chant would be: II, 50, Q; 101, P. A longer sentence might be chanted thus: V, 50, e, 50; I, Q; e, 10, 102, 101, P.

The last two scales to be treated here (Charts 3 and 4) feature the minor third. Due to the differences of racial environments, these scales contain modes more widely known in Eastern Europe than among German Jews. The latter, influenced to some extent by German music, tend to chant more in the Adonoy moloch scale, and in plain major. Both groups, however, have some modes in both of the following scales. The

Mogen ovos scale (Chart 3) is a natural minor, rather than a harmonic minor; and its modes have their reciting notes on the fourth or the fifth step of the scale. The Psalm-mode scale (Chart 4) is essentially the same from the tonic up, but has several accidentals below the tonic, namely the third, in some modes, the seventh-all sharp. Its resting and reciting notes are usually the tonic.

CHART 3

Modes in the Mogen ovos Scale

(accented notes of phrases indicated by horizontal line)

1 1/2 1 1 1/2 1 1

| Mode | Phrase No. | Category | Notes |
|--|------------|----------------------|-------------------------|
| Birken hashcher mode for week-day morning | 1 | Beginning Phrases | 12 |
| | 13 | Pausal Phrases | 13 |
| | 14 | Intermediate Phrases | 14 |
| | 12 | Concluding Phrases | 12 (see Pausal Phrases) |
| Tviloh mode for week-day evening | 20 | Beginning Phrases | 20 |
| | 21 | Intermediate Phrases | 21 |
| | 22 | Intermediate Phrases | 22 |
| | 201 | Concluding Phrases | 201 (German tradition) |
| Mogen ovos mode for Friday evening | 30 | Beginning Phrases | 30 |
| | 31 | Intermediate Phrases | 31 |
| | 32 | Intermediate Phrases | 32 |
| | 33 | Intermediate Phrases | 33 |
| | 34 | Intermediate Phrases | 34 |
| | 35 | Intermediate Phrases | 35 |
| | 36 | Intermediate Phrases | 36 |

* The asterisk indicates that the notes are accented in the original mode.

CHART 3, continued

| | Beginning Phrases | | Intermediate Phrases | | Concluding Phrases | |
|--|-------------------|--------------------------|----------------------|------------------------|--------------------|--------------------|
| | | Pausal Phrases | Modulations | Pre-concluding Phrases | | |
| d Bor'chu mode for Sabbath morning | VI | 40 | k | | B | (see above) |
| | II | (see above) | | | H | (German tradition) |
| | | * | | | J | * |
| e Minchah mode for Sabbath afternoon | VI | * | | | K | |
| | III | * | | | L | |
| | | 50 | | | 501 | |
| | | 51 | | | 507 | |
| f Festival Maariv mode for evening services of the Three Festivals | IX | 60 | l | | 601 | M |
| | X | 61 | m | | | N |
| | | 35 (see above) | | | | P |
| | | 42 (see above) | | | | |
| | | 62 | | | | |
| | | 63 | | | | |
| | | 64 (German tradition) | | | | |
| | | (Eastern tradition) | | | | |
| g Study mode | XI | 70 | n | | Q | * |
| | | 71 | | | B | (see above) |
| | | 72 | | | | |
| | | 36 (see above) | | | | |

* Phrases marked with asterisk are essential to every selection in specified mode

CHART 3

Modes in the Mogen ovos scale

a) *Birkos hashachar* mode. Used also for weekdav *P'sukey d'zimroh* (from

the beginning of the weekday morning service).

The origin of this mode is in the concluding phrase of each section of

the Pentateuch. Although cantillated in major, the Pentateuch mode turns to minor in its final note-groups [Ex. 6].

Ex. 6



Beginning phrases rise directly either to the fourth or the fifth.

Intermediate phrases: Though these seem to have very little variety, a skillful preccntor can easily avoid monotony. This is probably the plainest of all the modes, as further evidenced by its lack of all modulation.

Concluding phrases: B is the characteristic phrase of this scale. Notice its close similarity to A, F, K, P, and 51. They are distinguished from B more by the atmosphere connected with their use than by any actual difference of note pattern.

A typical passage in this mode would be: II, 14, A; I, 12, 13, B.

b) T'filloh mode (from the weekday morning service).

This is basically a pentatonic mode, built on the second benedictions over the weekly reading of the Prophets (Haftoroh) .17

Beginning phrases: Phrase IV in its longer form contains the fifth, a sort of compromise between this ancient mode and modern ears. The fourth is the reciting tone here, and the third is a pausal tone.

Intermediate phrases: Here we find the beginnings of a modulation in the German tradition, probably to Adonoy moloch on b^b ; but phrase "h" seems to be about the extent of the development of the modulation. Phrase 201 is regularly set to the Chasimoh words.

Concluding phrases: Phrase D illustrates the occasional ending on the third in this mode.

A typical succession of these phrases is: IV, 22, 21, 22, 20, 201, C.

c) Mogen ovos mode (from the Friday Evening service).

From this calm chant the scale takes its name. Some of these phrases seem to indicate a feeling of eternity - the ending on the fifth, for example. All the phrases are sung with a serenity that is Sabbath peace.

Phrase 34 is a typical representative of this mode. Phrase "j" modulates to minor or to Mogen ovos on the fifth, through a transposition of the ending motive B. The Festival phrase 601 is used here rather rarely to modulate to Ahavoh rabboh on the fifth.

A typical succession of these phrases might be: II, 34, 35, 36; V, 32, 3 I, 33; 301, E.

d) Bor'chu mode (from Sabbath Morning service).

This mode is very much like the Mogen ovos with the addition of some distinctive phrases of its own. The German tradition here includes what is sometimes termed a separate mode, the *Yishtabbach* Steiger, distinguished by phrase "k".18

These phrases would be chanted thus: VI, 40, J; 41, 42, B.

e) *Minchah* mode (mode of the Sabbath Afternoon service).

This is a flowing chant of continuous motion. A reciting note is difficult to locate, but the phrases turn around the fourth and the tonic. Idelsohn points out the sources of this mode in the Pentateuch and the Prophets. 19

18Ibid., VII, chap. IV, p. xxxii.

19Ibid., VIII, chap. II, par. II.

A typical succession of these phrases: VII, 501, L; 50, 51, 52, 502, K.

f) Festival **Maariv** mode (from the evening service for Passover, Shabuoth, and Sukkoth).

The fifth is the reciting note here. Phrases 63 and P are most frequently heard in poetic passages (**piyutim**). Notice the variant traditions of phrase 64, employed for designated words such as “el chay,” here as in the High Holy Day evening service.

A typical succession of these phrases is: IX, 60, 42, 62, 60, 601, N.

g) Study mode (used in any service for reciting sections of the Talmud embodied in the ritual, as this is the chant of the Talmud).

The main characteristic of this mode is its fluidity. It stays quite close to the minor chord tones, occasionally modulating to Ahavoh rabboh by altering two notes in phrase 70 to produce “n”. This mode has very little form in its improvisations, compared with the other modes we have covered; more freedom is exercised.²⁰

A typical succession is: XI, 71, n, 71, 72, 36, Q.

CHART 4 (pp. 30-31)

Modes in the Psalm-mode scale

a) The Psalm-mode.

This mode is used in various parts of the services of the religious year. One important function of the mode is for chanting **Hallel**, that section of the book of Psalms which is recited on the first of every month and on the Festivals. It is noteworthy that this mode does not follow the indicated Biblical cantillations of the

20*ibid.*, par. 21. See also example no. 236 (Rappaport's Eilu **d'vorim**).

book of Psalms, the key to which markings seems to have been lost. The Psalm-mode bears marked similarity to the **Selichoh** mode (see below), and uses many of the same phrases.

Beginning phrases: The opening moves from the dominant below the tonic, to the third, as in I, or from the tonic to the fifth, as in II.

Intermediate phrases: Pausal tones here, as in most of the simpler modes, are the tonic, third, and fifth. The modulation is to the **Amidoh** mode for Festivals (see below), and occurs regularly on the words “hal’lu es adonoy kol goyim.”

Concluding phrases all end on the tonic.

A typical succession is: II, 15, 14, 13, A; XIII, 12, k, B.

b) Bor’chu mode for Sabbath and Festivals (from the Friday Evening and Festival Eve services).

Here we find all the accidentals of this scale. Phrase V is a beginning of special sentences, and is not always found in the German tradition. German Jews chant this part of the services, in general, more closely to the **Adonoy moloch** mode than to the minor.

A typical succession here is: III, E; 20, G; V, 21, 20, 1, IV, F.

c) **K’rovoh** mode for Sabbath and Festivals (from the additional prayers of the Sabbath and Festival Morning services).

A very simple mode, showing direct Biblical influence.²¹

d) Amidoh mode for Festivals (from the morning service for Passover, Shabuoth, and Sukkoth).

This mode provides one of the most remarkable single features of **21***ibid.*, par. 10.

the synagogue prayer-chant: concluding phrase J ends on the sub-dominant below the tonic, although the tonic is the central note of the mode. Moreover, phrase J identifies the service as a festive one. This application of the principle of the leitmotif, credited to Wagner, col-

ored the synagogue chants from of old. The concluding phrases of the two *Amidoh* modes presented here -J and R-are outstanding examples of the tradition which formed a kind of supplementary calendar, making each holiday recognizable by a single phrase of music.

CHART 4

Modes in the Psalm-mode Scale
(accented notes of phrases indicated by horizontal line)

The chart displays musical notation for four modes, each with five phrases. Above the notation is a scale: $\text{h } 1 \text{ } 1 \text{ } \text{h } 1 \text{ } 1 \text{ } \text{h } 1 \text{ } 1 \text{ } \text{h } 1 \text{ } 1$. The modes and their phrases are:

- Psalm mode:** I, II, III (see below), IV, V. Phrases: 12, 13, 14, 15.
- Birkath mode (Sabbath and Festival evening):** III, IV, V. Phrases: 20, 21, 22, 23, 24.
- K'rovah mode (Sabbath and Festival morning):** III, IV. Phrases: 30, 31.
- Amidah mode (for Festival morning):** VI, VII, VIII. Phrases: 40, 41, 42, 43 (see above), 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60 (see below).

Phrase categories: Beginning Phrases, Intermediate Phrases (Pausal Phrases, Modulations, Pre-concluding Phrases), and Concluding Phrases. Asterisks mark essential phrases in each mode.

* Phrases marked with asterisk are essential to every selection in specified mode.

CHART 4, continued

| Mode | Beginning Phrases | | Intermediate Phrases | | Concluding Phrases | |
|--|-------------------|----------------|------------------------|------------------------------|--------------------|---------------|
| | Pausal Phrases | Modulations | Pre-concluding Phrases | | | |
| P'rukey/dim'much for High Holy Days | X | 50 | | p | * | K |
| | | 51 | | | | L |
| K'rovoh mode for High Holy Days | XI | 60 | 601 | q | * | M |
| | | 61 | | | | N |
| | | 13 (see above) | | | | P |
| | | 42 (see above) | | | | Q |
| Amidah mode for High Holy Days | XII | 70 | 701 | r | * | R |
| | | 71 | | | | |
| S'lichah mode | XIII | 80 | 801 | s | | A (see above) |
| | | | | | | |
| | XIV | 81 | 802 | t | | B (see above) |
| | | | | | | |
| | XV | 82 | 803 | u | | C (see above) |
| | | | | | | |
| | | 83 | 804 | second half of p (see above) | | N (see above) |
| | | | | | | |
| | | 84 | 601 (see above) | | | S |
| | | 85 | | | | D (see above) |
| | | 12 (see above) | | | | |
| | | 13 (see above) | | | | |
| | | 86 | | | | |
| | 87 | | | | | |
| | 88 | | | | | |
| | XIII (see above) | | | | | |

* Phrases marked with asterisk are essential to every selection in specified mode.

The intermediate two-part phrase 40 is often repeated, and the second half of it is used for the Chasimoh words.

A typical succession: VII, 13, 42, 41, 40, 40, n, 80; IX, 42, 40, n, J.

e) P'sukey **d'zimroh** mode for the High Holy Days (from morning services for New Year and Day of Atonement).

This is another simple mode. The second half of the two-part phrase "**p**" appears in the **S'lichoh** mode (see below).

f) **K'rovoh** mode for the High Holy Days (from the additional prayers of the morning services of New Year and the Day of Atonement).

In this mode we find both a major seventh and a minor seventh, the latter (subtonic) being combined with a major sixth. Phrase 601 modulates to the Ukrainian Dorian.

Concluding phrases: M is used almost exclusively for the end of the first half of a passage. Phrase P is taken over from the melodies of the ritual poetry (**piyutim**), and generally concludes the selection.

A typical succession is: XI, 60, q, M; 61, 42, 601, Q.

g) **Amidoh** mode for the High Holy Days (from morning services for New Year and the Day of Atonement).

The two most distinctive features of this mode are its characteristic ending R, and its use of the modulation to the more flexible **Ahavoh rabboh** mode. It tends to draw heavily on the **K'rovoh** and **S'lichoh** modes also.

A typical succession: XII, 701, Insert improvisations in Ahavoh rabboh scale, returning to 70, r, R.

h) **S'lichoh** mode (the chant for a group of penitential prayers).

Idelsohn divided the **S'lichoh** mode into two, one with major characteristics (as shown in phrases XV, S, u, and 85) and the other with minor characteristics. The minor, predominate, especially in the Eastern European tradition. This mode leans heavily on the Psalm-mode scale and the Ukrainian Dorian scale.

A typical succession: XIII, 80, 84, 85, 801, 802, (improvise in Ukrainian Dorian), 601, A; XIV, 83, 82, s, B.

Baruch Joseph Cohon is the hazzan of Temple Emanuel of Beverly Hills, Cal. He has written extensively on the origin and development of nusah hatefillah. This article is reprinted with permission from the Vol. III, No. 1 (1950) issue of The Journal of the American Musicological Society.

REVIEW OF NEW MUSK

Samuel Adler. *Avot-Zachrenu Lachayim for Neilah*, for Cantor, mixed choir, and organ. New York: Transcontinental Music (991081), c1980. 6 pp. (\$.40)

Using texts from the *Neilah* service and musical motifs from *Neilah* as well as earlier portions of the High Holy Days, Dr. Adler has fashioned a setting which ably demonstrates both his craftsmanship and his powers of creativity. The work consists of two major divisions. The first, *Avot*, contains a closely-knit interplay between the Cantor and organ; choral participation here is minimal. A more prominent role is given to the choir in *Zachrenu*, the second division. Particularly interesting in the latter segment is the composer's sensitive choral-writing which effectively emphasizes the text. In general, harmonic structures remain within the two diatonic systems in which the work is written: *Avot*, on A; *Zachrenu*, on G.

Michael Isaacson. *Kaddish for S'lichot*, for Cantor and mixed choir, a cappella. New York: Transcontinental Music (991061), c1979. 7 pp. (\$.65)

————— *Avinu Malkeinu*, for Cantor and mixed choir, a *cappella*. New York: Transcontinental Music (991063) c1979. 8 pp. (\$.65)

Mr. Isaacson has given us two useful and well-conceived works. In the first, he has created a choral accompaniment to a traditional High Holy Day melody used for the *Kaddish*. Without altering this melody, the composer has added a contemporary feeling by using supporting harmonies that are in a more current style than one would expect the tonal' melody to generate.

The second work is constituted of three consecutive statements of the *Avinu Malkeinu* prayer, each set for different forces. The first statement is delivered by the Cantor and is marked by an emphasis on several words by means of somewhat lengthy hesitations on their final syllables. Next, a warm, melodic line and easily-flowing rhythms characterize a choral restatement of the text. A simultaneous presentation of these two settings comprises the final statement of the prayer. The harmonic style of this tonal work is similar to that found in Mr. Isaacson's *Kaddish*.

¹ In the course of this review, "tonal" is meant to include modal and major-minor systems.

Sidney Friedman. *U-vachodesh Hashvi-i: In the Seventh Month*, for mixed choir and organ. New York: Transcontinental Music (991060), c1979. 8 pp. (\$.65)

A passage taken from *Pinchas* (Numbers: XXIX, 1) serves as text for this composition. That Mr. Friedman endeavored to write a setting which reflects some meaning of this text, is evidenced in the opening measures where one finds the organ articulating shofar-like leaps of fifths. Mr. Friedman has constructed his composition on two motives, employing a different manner of choral treatment for each. The initial motive, formed of a major second, is stated in familiar style. The second motive begins with an upward leap of a fourth and is handled contrapuntally. The work is tonal and is conceived in a conservative, twentieth-century style.

Lawrence Avery. *Entreat Me Not to Leave Thee: Al Tifgi Vi Le-ozveich*, for voice and keyboard accompaniment with chord names for the guitar. New York: Transcontinental Music (991068), c1979. 4 pp. \$1.50)

Cantor Avery has cast verses 16 and 17 of the initial chapter of the Book *of Ruth* in a pleasant and unpretentious manner. Consisting of a gentle, melodic line supported by an easily-negotiated piano accompaniment, the work can be readily performed and will serve a utilitarian purpose. Although the accompaniment is designated "for Piano or Organ," the pianistic style of writing precludes a direct transference of the accompaniment to the organ. The composition is tonal, and, except for its final chord (containing an added sixth), is free from any harmonic surprises.

Burton H. Scalin, Ph.D.

Morton Gold. *Songs of Praise*, MS from the composer. Oratorio for chamber orchestra, mixed chorus, children's chorus and soloists.

In the spring of 1978 a committee in charge of planning the 50th anniversary celebration of Congregation Beth El in Omaha, Ne, where I was Hazzan at the time, decided upon my recommendation, to commission Dr. Morton Gold to write a new work to honor the memory of Harry and Sadie Kulakofsky, two pillars of the Omaha Jewish community. The theme was to be related to Shavuot. Shavuot, of course, means *bikurim, matan Torah, Hallel*, thanksgiving, etc.

I proceeded to cull various biblical and liturgical texts suitable for these themes and chose *not* to venture upon an original text. Upon submitting the various texts to Dr. Gold, we decided that the work would be a X-part work entitled "Songs of Praise", divided as follows:

1. Thanksgiving — *bikurim*
2. Revelation at Sinai — *matan Torah*
3. Songs of Praise — *hallel*

The result was a truly beautiful oratorio scored for chamber orchestra, large chorus, children's chorus and soloists. At the premiere performance, we also utilized dance as an added feature although this is by no means necessary for the successful performance of the work. The premiere of Songs of Praise took place on June 3, 1979.

The work contains some delightful choral numbers and separate ariosos for tenor or soprano and orchestra. Or, if one chooses, simply piano or organ. There are also a few charming simple tunes for children's chorus. There is the beautiful antiphonal Modim where the chorus sings the Modim d'Rabanan as an English response to the cantorial solos. There is "Then Your Beloved" (*AZ Zot Shibhu Ahuim*) from *Etrat* which ends with a rousing *Mi Khamakha*, bringing Part I to a close.

Part II depicts the entire revelation at Sinai, utilizing the *Ata Nigleta* text in both Hebrew and English in its entirety as it exists in the High Holyday Mahzor. Here, the composer consciously chose to depart from the mixolydian *nusah* in favor of a dramatic declamatory minor to create his Cecil B. DeMille-like scenario.

To those who are not yet familiar with Morton Gold's orchestrations, let me assure you that you are in for a delightful surprise. Dr. Gold utilizes his instrumentation to the fullest, and achieves remarkable effects and colorations. He is most skillful at creating a multitude of moods and settings in a variety of symphonic styles. However, Dr. Gold, being the son of Hazzan Leon Gold, brings an added bonus to his music. Here and there one gets more than a generous taste of *nusah*, *trope*, *Akdamut* and even shofar blowing! To be sure, the section of the *Ata Nigleta*, starting with *V'ne-emar* to the end of the piece, can be used effectively at any traditional Rosh Hashanah Musaf service-by cantor and choir.

As for strictly choral numbers, there are, at least, two rousing psalms destined to become choral favorites: the opening Psalm 100 -Acclaim the Lord and Psalm 150, Haleluyah. Yes, in F minor, no less, with dance-like rhythms and harmonies that don't sound at all like Handel or Lewandowski. There is a beautiful lyrical and elegant setting of Psalm 116, "How shall I Render Thanks", for tenor. Although it is set in English, I tried it in the Hebrew, and it works.

There is a choral version Psalm 117, O Praise the Lord, which is very much like a spiritual. The settings to Hodu *LaShem* and Blessed Be The Lord for children voices are extremely charming, even if the melodies themselves are the least original of Gold's other tunes. But his orchestration more than vindicates the composer.

One could not attempt a review of "Songs of Praise" without reference to No. 2 "And It Shall Be", clearly a fine number in its own right. This segment of the work consists of four short choral numbers set to the text of Deuteronomy 26, depicting the entire *Bikurim* pageant. Here, Gold mixes his ability to write lovely choral passages with his knowledge of Jewish motifs. First, we hear a unison chant to the theme of *Akdamut*; then there is a motif "And thou shalt come" reminiscent of the *Hagadah*. An a *cappella* chorale "Look forth from Thy habitation" leads to the final exclamation "I call Heaven and Earth to witness this day" where the composer fuses the two introductory themes into one climactic finish. The successful premiere of the work in 1979 prompted a local music critic to write "Dr. Gold has the distinct ability to capture the American pioneering spirit while, at the same time, preserving the beauty of his tradition",

An attractive feature of Songs of Praise is its adaptability. One can easily perform segments of the work at different times during the year. At times with full orchestra and chorus or with smaller forces. Morton Gold is unquestionably a gifted composer whose works are yet to gain wider acclaim. One can only hope that his inspired and creative pen will continue to bring us beautiful works such as, "Haggadah," "Havdalah," "Songs of Praise," "Proverbs of the Sages," etc., all of which were commissioned by members of the Cantors Assembly and their synagogues. His works certainly deserve more attention.

Chaim Najman

RECORD REVIEWS

THE RUSSIAN JEWISH COMPOSERS, Vol. I (violin and piano) and Vol. II (violoncello and piano). Musique Internationale M7501 and M7504.

Barry Serota is a phenomenon of unique importance to all interested in the history and performance of Jewish music. His vast knowledge of the past and his impressive collection of old Jewish recordings make him important. What is unique are his systematic reissuing of the most valuable and enlightening old cantorial recordings on modern LP discs and his new recordings of Jewish art music. No modern Jewish record library can do without them.

Most of the Russian Jewish composers whose works are represented on the two volumes reviewed here were members of the Jewish Folk Song Society which flourished in St. Petersburg and Moscow from 1908 to 1918. All were professional, highly skilled musicians who wished to express their Jewishness within the medium of classical art music, and they took as their model the Russian nationalist movement in music of the 19th century. Most of the names are very familiar since nearly all these men later came to America or Israel and subsequently had successful careers in our midst. They belonged to the first generation of Jewish secular composers who knew their Jewishness and were proud to display it.

The quality of composition varies. The most consistently excellent are those by Joseph Achron (*Stempenya Suite* and *Agadah*) for violin and piano. Here the Jewish elements are most fully integrated into the art style, reminiscent of Bloch's Jewishness in his art works, i.e., the Jewishness doesn't glare and is more a feeling than a specific Jewish mode or rhythm. The harmonic style, too, is similar to Bloch's, whose Jewish music can be understood better once Achron's and the other's pieces on these records are known. Since Achron was once regarded by his and Heifetz's violin teacher, Auer, as Auer's greater student, it is no wonder that Achron's pieces are the most idiomatic and creative for the violin. Though less distinguished, the other pieces on the violin record by Lazare Saminsky, Joel Engel, Jacob Weinberg, Michael Gnessin, and Solomon Rosowsky successfully stress the rich lyrical tone of the violin and are beautiful. There is more pure tunefulness in their pieces where the harmonies are seemingly modally derived and where there is no emphasis at all on unusual violin colors as in the Achron.

Of great importance in the high quality of Volume I is that the Vilna-born violinist Yosef Yankelev is a first-rate artist with

a nice but not overly sweet tone. He and pianist Yvonne Figueroa play with a fresh, vital sensitivity. Both adapt well to the different styles and techniques of the different composers.

Volume IV is a little less attractive partially because cellist David Sella does not play as beautifully or carefully as Yankelev, and the performers (Sella and pianist Paul Posnak) have too *cool* an interpretation. But the fault must also lie with the music itself which in some cases seems less inspired. Alexander Krein's Hebrew *melody, Op. 43*, for example, despite an impressionistic accompaniment that distinguishes it from all the other pieces on both records, never goes anywhere, and the melody by itself, though clearly derived from Jewish song, is plain. On the other hand Weinberg's well known *Berceuse Palestienne* is a haunting melody that is developed in a charming manner; usually heard as a violin piece, it works well here on the cello.

The two major works by Rosowsky — *Rhapsody* and especially *Fantastischer Tnuz, Op. 6* (the latter a trio joined in by Yankelev) — are the highlights of the cello disc and should be the principal reason why everyone should want the record, especially if one's only knowledge of Rosowsky is as the musicologist-author of a famous book on cantillation. Both are saturated with Jewish motives, but whereas in some other works these motives, especially those in the *Ahava Rabba* mode, become tedious, in Rosowsky's music they are finely controlled by the composer.

The value of these professionally manufactured recordings lies in their bringing together excellent performances of the music of the Society so that Jewish historians can judge the true position of this music in Jewish cultural history, Jewish performers will realize the availability of a rich, barely tapped repertory. Jewish music devotees can enjoy a different expression of a familiar tradition, and general music lovers will expand their repertory of beautiful music. Serota provides excellent, extensive notes on the jacket of Volume I which help the uninitiated in identifying the composers and the place of the music. Sound reproduction is generally outstanding.

These recordings and a catalogue of all Serota's records available on LP can be obtained from Musique Internationale, 3111 West Chase Avenue, Chicago, Illinois 60645.

Dr. John H. Baron