HEBREW UNION COLLEGE - JEWISH INSTITUTE OF RELIGION
NEW YORK SCHOOL

INSTRUCTIONS FROM AUTHOR TO LIBRARY FOR THESIS

AUTHOR: LISA DOOB

TITLE: TEACHING SACRED TIME: NUSACH AND TROP IN TWENTIETH CENTURY REFORM COMPOSITION

TYPE OF THESIS:

RABBINIC ( ) SSM (✓) D.H.L. ( )

D.MIN. ( ) M.A.R.E. ( ) M.A.J.S. ( )

1. (✓) May be used without my written permission.

2. ( ) My written permission is required for use during the next ____ years.

Note: The Library shall respect restrictions placed on theses for a period of no more than ten years.

I understand that the Library may make a photocopy of my thesis for security purposes.

3. The Library may sell photocopies of my thesis. ✓ yes ____ no

Feb. 1, 2001
Date

LisA Doob
Signature of Author

. . . . . .

THE KLAU LIBRARY
HEBREW UNION COLLEGE
JEWISH INSTITUTE OF RELIGION
BROOKDALE CENTER
ONE WEST FOURTH STREET
NEW YORK, NY 10012

LIBRARY RECORD

Microfilmed: _____
Date

_____
Signature of Library Staff Member

March 5, 1996

TEACHING SACRED TIME:

NUSACH AND TROP IN TWENTIETH CENTURY REFORM COMPOSITION

LISA DOOB

Thesis Submitted in Partial Fulfillment of
Requirements for Master of Sacred Music Degree

Hebrew Union College-Jewish Institute of Religion
School of Sacred Music
New York, New York

2001
Advisors: Dr. Mark Kligman, Cantor Benjie Ellen Schiller

ACKNOWLEDGEMENTS

In many ways, this thesis has been a collaborative effort. Joyce Rosenzweig, Cantor Eliyahu Schleifer, and the coaching staff at Hebrew Union College-Jewish Institute of Religion were instrumental in piquing and sustaining my interest in Jewish modal music and its analysis. Cantors Charles Davidson, Jeffrey Klepper, Benjie Ellen Schiller, and Robert Solomon generously discussed aspects of modern modal composition, and sent me or suggested particular examples of their work to study.

This paper would not exist in its final form were it not for the patience of my parents and brother, who acted as a sounding board for my ideas, and as consultants on many aspects of English usage and word processing.

Finally, I am profoundly grateful for the ongoing help, support, and expertise of my co-advisors, Dr. Mark Kligman and Cantor Benjie Ellen Schiller.

CONTENTS

INTRODUCTION

Individual religious services within Jewish liturgy combine a fixed structure of prayers with passages particular to the the time of day, the day of the week, or to a holiday being celebrated at the time of the service. Those prayers which are time specific are introduced in a structured way: the *Kabbalat Shabbat* service occurs before the Shabbat evening service; prayers denoting the three Pilgrimage Festivals and other holidays occur before and at specific times during the *Amidah*[1]. These inserts into the service give the participant a sense of orientation to the time of the week or year.

There is a corpus of melodies, musical motives, and scales which are assigned to particular texts within the liturgy as well. This music is both time and text specific. Certain melodies or motives serve to remind one of a particular holiday or to orient one to specific liturgical themes within a service. Other melodies act as a signal to congregants that a certain type of liturgical text is being read or quoted. Here, the music has two functions: it contextualizes the prayer, and---potentially---creates a sense of ethos with a given service.[2] Lawrence Hoffman underlines the importance of music in creating a sense of time orientation:

---

[1]*Kabbalat Shabbat:* a service which prepares for the arrival of the Sabbath. *Amidah:* also known as the *Shmoneh Esreh* (literally "eighteen"), this is the central part of the daily liturgy: a series of petitional prayers relating to various aspects of one's life and community.

[2]See discussion of ethos of the modes below.

> More than most media, music speakes to us because of what we associate with it. We hear a sound, think back, and remember that this same set of tones comes to us every year at this time. On New Year's Eve, for example, people of my generation (who remember bandleader Guy Lombardo) hear "Auld Lang Syne." It is played now by a different band in a different key and different tempo, but we know what it is and we think, "Ah, a new year!" Christmas carols tell Christians it is Christmas again. *Shabbat* songs inform Jews that the Sabbath is here, just as the *Adir Hu* melody tells them it is Passover and the familiar strains of *Kol Nidre* (whose Aramaic text they do not even understand) announces that it is Yom Kippur.
>
> Liturgical traditions come with such melodic reminders of the calendar because an important function of sacred music is the structuring of annual time.[3]

According to Hoffman, Reform Jews are currently making connections between music and time, music and memory.

However, there is an aspect of synagogue music that is becoming increasingly remote in many contemporary congregations, though: that of *nusach*, or modal-scale-oriented music. In the traditional Ashkenazi world, units of prayer are chanted to melodies which use the same modal scale and motives. Arguably, each of these modal scales is associated with a certain ethos.[4] These associations heighten the emotional impact of prayer. For the link between emotion and mode to occur, though, congregants

---

[3]Lawrence Hoffman, *The Art of Public Prayer: Not for Clergy Only*, 2nd ed. (Woodstock, Vermont: SkyLight Paths Publishing, 1999), 188.

[4]Eliyahu Schleifer, "Jewish Liturgical Music from the Bible to Hasidism." In *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience*, ed. Lawrence A. Hoffman and Janet R. Walton (Notre Dame: University of Notre Dame Press, 1992), 41.

must be made aware of modal music, and its application to the liturgy. Due to lack of awareness, this music is not having as great an impact as it might in today's liberal synagogues.

Modal music is nonetheless being written for contemporary Jewish worship. The composers of this music have adapted the component parts of the modes, melodies, and motives to twentieth century musical styles. In some cases, though, this Jewish musical material is obscured by the manner in which a given prayer is set. Nonetheless, the potential exists for this music to become an integral part of liberal synagogue worship.

In this paper, I will broadly define the types of modes, melodies, and motives used in Ashkenazi Jewish liturgical music. I will analyze specific accompanied pieces, written over the course of the past century which have synthesized this musical material, and adapted it to twentieth century musical styles. After studying their work, I will determine how particular contemporary composers have adapted traditional modal music for the modern synagogue. Finally, I will use the information gained through this analysis to construct a modal piece of my own---one which reinforces the connection between ethos, text, and music.

CHAPTER ONE: NUSACH AND TROP

There are different types of music which Jews associate with religious text. Eliyahu Schleifer distinguishes four different types, all used in a liturgical context: the cantillation of the Bible, *misinai* melodies, nusach, and cantorial improvisation or *shtayger*.[1] The Bible is sung according to a series of grammatical motives known as cantillation marks or (in Yiddish) *trop*. Marsha Bryan Edelman states that

> [w]hile these twenty-eight symbols [used in cantillation] serve a primarily grammatical and syntactical function, a series of musical systems has evolved to distinguish the chanting of various scriptural passages. [...] Different melodies or *trops* are utilized for Pentateuchal readings (Torah); Prophetic readings *(haftarot);* the *Book of Esther;* the *megillot* read on the three festivals *(Song of Songs* on Pesah, *Ruth* on Shavu'ot, *Ecclesiastes* on Sukkot); the *Book of Lamentations;* and the Pentateuchal passages read at the morning services on Ro'sh ha-Shanah and Yom Kippur.[2]

The order of the cantillation marks used in a given Biblical text are entirely dependent on the meaning of that text. The Masoretes, who introduced this system of accents in the eighth and ninth centuries, intended that it transmit the correct interpretation of Scripture as it had been passed down to them.[3] Since the musical motives are ordered according to

---

[1]Eliyahu Schleifer, "Jewish Liturgical Music from the Bible to Hasidism," in *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience*, ed. Lawrence A. Hoffman and Janet R. Walton (Notre Dame: University of Notre Dame Press, 1992), 38. Note that Schleifer does not present the categories in this order.

[2]Marsha Bryan Edelman, "Trop," in *The Oxford Dictionary of the Jewish Religion*, ed. R. J. Zwi Werblowsky and Geoffrey Wigoder (New York: Oxford University Press, 1997).

[3]Baruch J. Schwartz, "Accents," ibid.

their appearance in the text, they, too, reinforce the meaning of that text, following the masoretic interpretation.

Schleifer's second category deals with *misinai* tunes. These are a number of melodies which are quoted in their entirety in specific parts of Jewish liturgical services, particularly on the High Holidays and festivals. These are used by both the Eastern and Western Ashkenazim, and are said to date back to sometime between the twelfth and sixteenth centuries.[4] According to Schleifer,

> [w]e do not know when the term *misinai* (literally, from Sinai) was first coined, but cantors of the past two or three centuries have believed that the tunes were very old, perhaps revealed like the Torah itself to Moses on Sinai and, therefore, equally unalterable. Even less naive people use the term to distinguish the old, obligatory tunes from the new, fashionable ones.[5]

Misinai tunes, such as the well-known melody for *Kol Nidre* on Yom Kippur, are generally holiday-specific.

Schleifer's third category, which he calls *nusach,* is comprised of "simple psalmodic formulas for the opening morning prayers and psalms *(pesukei dezimrah)* and patchwork melodies for more complex texts, such as the weekday benedictions of the *Tefillah.*"[6] This definition is problematic: for many sources use the term *nusach* both for

---

[4]Schleifer, 39.

[5]Ibid, 39.

[6]Schleifer, 38.

this straightforward, formulaic style of chant, and for more complex cantorial improvisation.[7] For the purpose of this study, the term *nusach* refers to both categories.

Improvisational music forms the basis for the majority of cantorial singing in Jewish liturgy. This music is improvised using particular modal scales, called *shtaygers* in Yiddish.[8] Cantor Josef Singer, the Chief Viennese Cantor at the turn of the last century, named the three[9] principal *shtaygers* after the initial words of certain well-known prayers with which they were associated: *Adonai Malach* (Psalm 93, recited in the Kabbalat Shabbat service), *Magen Avot* (from the repetition of the Amidah on Friday night), and *Yishtabach* (the paragraph preceding the Chatsi Kaddish on weekdays).[10] The last of these three is now more commonly known as *Ahavah Rabbah* (the second prayer between the *Bar'chu* and the *Sh'ma*, as it is sung on Shabbat morning).

Each of these modes is based on a scale. In its initial octave[11], Adonai Malach

---

[7]Ibid, 29.

[8]Some texts write this as *Steiger*, using the German spelling.

[9]Cohon notates one further mode in his article: the *Psalm mode*. Freed also refers to the *Ukranian Dorian mode* or *Mi-shebeirach Steiger*. [Isadore Freed, *Harmonizing the Jewish Modes*, (New York: Sacred Music Press, 1958), 38.] Singer does not mention either of these.

[10]Joseph A. Levine, "Toward Defining the Jewish Prayer Modes: With Particular Emphasis on the *Adonay Malakh* Mode," *Musica Judaica: Journal of the American Society for Jewish Music* 3, no. 1 (1980-1): 15.

[11]There is not necessarily octave equivalence in these scales. In Adonai Malach, for example, the third above the tonic is a major third, whereas the tenth above tonic is

shares the same pitches as the Mixolydian mode: it is a major scale with lowered leading tone. Magen Avot resembles the natural minor scale. Ahavah Rabbah, while based on the minor scale, contains two significant alterations: the note above the tonic is lowered by a half-step, and the third above the tonic is raised. This creates an interval of an augmented second between the second and third scale degrees in this mode.[12] Boaz Tarsi (among others) links Ahavah Rabbah to the Arabic *maqam Hijaz;* the *Hijaz* tetrachord is the same as the first four notes in Ahavah Rabbah.[13]

The way in which the musical line functions is essential to the identity of a given mode. Baruch J. Cohon defines this concept this way: "[i]n synagogue music, [...] while a *scale* is merely a succession of intervals, a *mode,* or *Steiger, consists of a combination of traditional phrases within a given scale".*[14] [sic] Cohon goes on to notate beginning, intermediate, pausal, modulatory, pre-concluding, and concluding phrases particular to each mode;[15] the correct use of these phrases creates what is called *nusach.* Nusach phrases are not consistent in rhythm; the initial and final notes of a given motive may be

---

minor.

[12]This may also be described as the Phrygian mode with a major third between the tonic and third scale degree.

[13]Boaz Tarsi, "Tonality and Motivic Interrelationships in the Performance-Practice of Nusach," *Journal of Synagogue Music* 21, no. 1 (1991), 6.

[14]Baruch J. Cohon, "The Structure of the Synagogue Prayer-Chant," *Journal of the American Musicological Society* (1950): 18.

[15]Ibid, 20-31. Discussion of these motives will occur in greater detail in the analysis section of this thesis.

stretched out to accomodate multiple syllables.[16] So, although certain motives must be sung in order to identify the opening and closing phrases of a mode in particular, there is a degree of flexibility in how those motives are applied to texts of differing length.

To further complicate matters, one may modulate from one mode to another within the confines of a single piece. There are established patterns for each mode: Isadore Freed notes six or seven common modulations each within the Adonai Malach, Ahava Rabbah, and Magen Avot modes. Movement from one *shtayger* to another may serve to define sections of a prayer, or highlight a particular phrase in the text.

Many scholars feel that there is a ceratin ethos which can be associated with individual modes or *shtaygers.* Eric Werner states that Adonai Malach "bears a mood of regal tenderness, an implication of Divine laudation which is apposite to any text voicing praise and thanksgiving to the Creator."[17] Cohon argues for an extra-musical meaning to the liturgical modes by noting that one should not necessarily associate the major character found in a great deal of nusach with joy.[18] B. Shelvin relates a conversation which also comments on the nature of the modes:

---

[16]Ibid, 19-20.

[17]Eric Werner, *The Sacred Bridge: The Interdependence of Liturgy and Music in Synagogue and Church during the first Millenium* (New York: Columbia University Press, 1959), 469, quoted in Levine, 36.

[18]Cohon, 19. By 'major,' Cohon is refering to the Adonai Malach mode.

> David Roitman told how he has recently given up the minor scale, that is, arguing through supplication. He says he no longer says *matai timloch betzion* ["when will you rule in Zion?"] with crying, but in major, demandingly: "when, Lord, are you already going to take your hands off your heart and show that you are really the boss in the Holy Land, and no one else?[19]

While Roitman associates a particular minor-oriented mode with crying, Abraham Wolf Binder argues the opposite: "[m]any traditional Jewish melodies...are in major and the minor ones are not necessarily sad and wailing, as is commonly misunderstood. Melodies in minor very often reflect the deep and subtle religious spirit of the traditional synagogue."[20] It is evident that although there is a strong connection felt between the modes and some extra-musical emotion, there is little consensus as to with what emotion a given mode is linked.[21]

The use of trop or *misinai* tunes can serve to inform participants in a service about the nature of a certain prayer. One example of this is the way in which the abridged *V'ahavta* is sung in many synagogues throughout the Reform movement. This prayer is sung with Torah cantillation; in fact, the most recent edition of *Gates of Prayer,*

---

[19]B. Shelvin, "Fir stilen in amerikaner khazones," *Di shul un di khazonim velt* (Warsaw: n.p., 1938), quoted in Mark Slobin, *Chosen Voices: The Story of the American Cantorate* (Urbana: University of Illinois Press, 1989), 273.

[20]A. W. Binder, *CCAR Yearbook* 40 (1930), 91, quoted in Benjie-Ellen Schiller, "Musical Change in Reform Synagogues," in *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience,* ed. Lawrence A. Hoffman and Janet R. Walton (Notre Dame: University of Notre Dame Press, 1992), 198.

[21]This point is also made in Schleifer, 41.

the *V'ahavta* is typeset with cantillation marks.[22] The intended result is to make the congregation aware of the fact that this text originates from the Torah.[23] The melody to which a prayer is sung can also focus the congregation's mind on a particular time of the year. This can be done with any familiar song, even if it is not a *misinai* tune. For instance, if a service leader sings *Mi Chamocha* to the most popular melody of *Maoz Tsur* during Chanukah, it is meant to be an added reference to the holiday. Clearly the congregation must be familiar with both the song and text for the reference to be effective. When the musical quotation is recognized, though, an additional layer of meaning is added to the prayer, through its music.

The most significant change to nusach over the past 150 years has been the integration of modal harmony---and, by extension, vocal or instrumental accompaniment--to what had initially been predominantly a melodic art. For, while Jewish music was being harmonized chordally starting in the sixteenth century, there was often the tendency to make such harmonizations either in major or minor keys[24], thus blurring the piece's modal quality. Isadore Freed makes note of initial changes in Jewish modal harmony:

---

[22]Chaim Stern, ed., *Gates of Prayer for Shabbat and Weekdays: A GenderSensitive Prayerbook* (New York: Central Conference of American Rabbis, 1994), 52.

[23]It is interesting to note that other Torah texts in the service, such as *V'sham'ru,* are not treated the same way.

[24]This was especially true during the 19th century.

> Certainly the early attempts (about 1870) of Weintraub, Nowakowsky, Gerovitch, were rather crude and ineffectual. The composers were probably not conciously [sic] aware that they were tending toward a specific kind of harmonic usage, with a special kind of harmonic charm. They sought merely to reconcile Jewish Modes and modal scales with a harmony which did them no damage. Instinctively they felt the antagonism which existed between the Jewish modes and the traditional 19th Century harmonic practise. We can now see that the direction which they followed sought to fuse the modal melos and the harmony of the modes into a compatible unit.[25]

It is of interest to note that the development of modal harmony in Jewish music was part of a greater trend, evidenced by the music of composers such as Bartók, to adapt Western tonal harmony to the sounds of non-tonal music. The output of Jewish musicians, as always, was influenced by the musical trends of the time.

By the middle of the twentieth century, Reform Jewish leaders in the United States sought to create a synthesis of Jewish and American music for synagogue use. Benjie Ellen Schiller states that

> [a]t issue was the Reform movement's very deep-seated desire to arrive at a musical sound that was, on the one hand, undeniably Jewish but, on the other hand, distinctively American. [...] In 1943, Rabbi Jacob Singer, a leading member of the CCAR Committee on Synagogue Music, was able to evaluate the long-term project that had been undertaken as nothing less than "a gradual emergence of a distinctly American *nusach* or tradition in synagogue music. Out of the many elements of which American Israel is composed, we are shaping a song which is becoming articulate and distinctive, and yet traditional withal. Our effort is stimulated by our new sense of responsibility for *Klal Yisrael* [the totality of the Jewish people] since so many centers of Judaism have been laid low by the despoilers of our times. By discarding the banalities of the ghetto and yet retaining its valuable elements, we shall create a Jewish

---

[25]Isadore Freed, *Harmonizing the Jewish Modes* (New York: Sacred Music Press, 1958), 9.

song in this country worthy of our tradition and our opportunities".[26]

The movement to create an American Reform Jewish musical tradition was spearheaded by cantorial composers and musical directors in Reform synagogues across the country: notably Abraham Wolf Binder, Walter Davidson, Isadore Freed, Max Helfman, Herbert Fromm, Heinrich Schalit, and Lazar Weiner.[27]

One direction which this movement took, initially, was in the application of modal theory to Jewish music. Freed's 1958 book, *Harmonizing the Jewish Modes*, "aims at organizing the harmonic practises of composers who have worked with the Jewish modes."[28] However, with sections called 'Composing Recitatives', 'Work Suggestions', and 'Exercises for the Student',[29] it is clear that this book also aspires to give composers the necessary tools in order to compose Jewish modal music. Furthermore, it is directed at people who are familiar with both the sound and harmonic theory of Western tonal music. The exercises at the back of Freed's book, for example, require the student to harmonize musical examples both in chorale and 'chanting' style; and, although what is meant by chanting is explained in great detail in an earlier chapter,

---

[26]Jacob Singer, *CCAR Yearbook* 53 (1943),167-8, quoted as part of Schiller, 200-1.

[27]Schiller, 200.

[28]Freed, [4].

[29]Ibid, [5].

knowledge of chorales is assumed.[30]

Many of the examples from Freed's book are drawn from the *Union Hymnal.* Binder, who revised the *Union Hymnal* in 1932, incorporated into this volume "new settings for some liturgical texts, [...] European traditional chants, and hymns [written by American Jewish composers] based upon the synagogue melodic motifs."[31] Since the *Union Hymnal* was intended for general use in Reform synagogues, it can be assumed that Binder was encouraging the integration of Jewish modal music into Reform services.

Certain sociocultural trends effected a change in the music being written for use in Reform synagogues in the years following the publication of Freed's book on modal harmony. Schiller notes that

> sacred music reflects cultural, social, and political contexts. Liturgical music of the 1960s and 1970s thus accommodated itself to these three shifts: Israeli consciousness; the Chavurah[32] and its yearning for a populist version of traditional authenticity; and the emergence of the youth movement. The music gradually became simpler, thoroughly democratic in its

---

[30]Ibid, 61, 62, 14-5.

[31]Irene Heskes, *Passport to Jewish Music: Its History, Traditions, and Culture* (New York: Tara Publications, 1994), 209-10.

[32] "A *Chavurah* was a countercultural community, usually of young Jews intent on radical democracy, equality, and cultural self-sufficiency. Its members worshipped and celebrated in an informal setting, celebrating smallness of size, personalized relationships, a recovery of tradition, and the importance of participatory worship." [Schiller, 206.]

singability, largely Hebrew, and playable on guitar.[33]

One trend in modern synagogue composition at that time was to integrate popular secular styles into Jewish music. Another trend was to write melodies specifically for use in Jewish summer camps. The aim: to create liturgical music which would appeal to the younger generation, and form a bridge between music inside and outside of the synagogue---to "captur[e] the essence of the teenage cultural revolution."[34] The result of these trends---music written in jazz, folk, or Broadway styles--- also had the added effect of reaching out to those who were unfamiliar or uncomfortable with older styles of Jewish liturgical music.

However, a great deal of this music does not incorporate elements of the *shtaygers;* other pieces, while employing aspects of the modes, harmonize them in such a way as to make them difficult to recognize. The result of this is that the sense of time-orientation and ethos associated with the use of the liturgical modes in services is lost. One means by which composers have attempted to counteract this has been by writing music for entire worship services. These services, such as Craig Taubman's *Friday Night Live* or Isadore Freed's *Hassidic Service for Sabbath Eve,* use a consistent key area, or some sort of musical theme, in order to create a sense of unity from beginning to end. Even though this can establish a mood for the service as a whole, the impact of the

---

[33]Schiller, 207.

[34]Ibid, 207.

music is reduced when the entire service is not performed as a unit.

It is important to note that these new compositions, which integrate secular music with sacred text, were not the only type of liturgical works being performed at the time. Many compilations, containing modal works, were in use in synagogues. The *Union Hymnal* was one. The Union of American Hebrew Congregation's recent publication, in 1960, of the *Union Songster,* included compositions arranged by Binder, A. Z. Idelsohn, and Israel Goldfarb, among others. The Conservative movement's Cantors Assembly published a three-volume set of congregational melodies in 1974, called *Zamru Lo,* which contains "original musical works deemed worthy additions to our heritage and tradition, as well as the re-publication of out of print musical works whose reputation and general usefulness mark them as classics."[35] Some of the songs in these volumes are by composers whose works were familiar to Reform synagogues: those of Binder, Joseph Achron, Idelsohn, Goldfarb, Heinrich Schalit, and Jacob Weinberg.[36] In 1987, The Reform Movement published its own compilation of congregational music, called *Shaarei Shirah: Gates of Song.* One of the stated aims in the compilation of this volume was to select "[m]usic that is authentically Jewish, using where possible traditional modes."[37] This volume, indeed, contains numerous prayers set correctly within nusach.

---

[35]Moshe Nathanson, ed. *Zamru Lo, Volume One: Congregational Melodies and Z'mirot for the Friday Evening Service* (New York: Cantors Assembly, 1974), [3].

[36]Ibid, [5].

[37]Charles Davidson, ed. *Shaarei Shirah: Gates of Song (Music for Shabbat)* (New York: Transcontinental Music Publications, 1987), [3].

Jewish liturgical composers in the past twenty years have continued to integrate aspects of nusach and trop into their music. In part, this is because of the tradition linking certain musical phrases, melodies, and scales with specific parts of the liturgy. It may also be due to their commitment to a sense of ethos associated with the modes. A. W. Binder sums up composers' attraction to the Jewish modes in a clear and concise fashion: "the *nusach ha-tefillah* is the product of centuries of Jewish musical experience. [...] It is our musical treasure, containing the essence of our originality as a people."[38]

[38]Irene Heskes, ed., *Studies in Jewish Music: Collected Writings of A. W. Binder* (New York: Bloch Publishing Company, 1971), 165.

CHAPTER TWO: MUSICAL ANALYSIS OF SETTINGS BY SEVEN CONTEMPORARY COMPOSERS

Many twentieth-century Jewish synagogue composers have sought to incorporate Jewish musical material into their writing in the following ways:

1. by quoting a pre-existent traditional melody or melodic motive and writing an accompaniment for it;
2. by writing a melody in the correct *shtayger* for that part of the service and creating an accompaniment for it; or
3. by composing a new setting using the notes from the modal scale of a *shtayger* to create a piece that has the general feel of nusach, even though it is not motivically treated as such.

Whether or not the piece has the feel of nusach or a mode depends in great part upon the style of the accompaniment. There was a tendency on the part of composers in the first half of the twentieth century, such as Binder, Freed, and Helfman, to write accompaniments which would reinforce and reveal the mode to the listener. During the latter half of the century, this idea was not as uniformly applied; some composers began to experiment with accompaniments which imposed a new harmonic context upon a traditional melody.

In this study, I will examine several pieces written for *Kabbalat Shabbat* and *Shabbat Ma'ariv* services. All of the composers use nusach and *trop* in different ways in their writing. The musicians and their works are:

A. W. Binder- Kindling the Sabbath Lights, Hashkivenu *(Kabbalath Shabbath)*

M. Helfman- Hachama Merosh, Barachu [sic], Shema, V'shomru, Vay'chulu *(The Brandeis Sabbath Eve Service)*

C. Davidson- Shir Hashirim *(...And David Danced Before the Lord)*

W. Sharlin- V'shamru

R. Solomon- Barechu *(Zimrat Shalom (A Song of Peace))*

A. Aloni- Bar'chu *(Aminadav Aloni: Friday Evening Music, Old and New)*

B. E. Schiller- V'sham'ru (currently unpublished)

These compositions date from as early as 1930, when the Reform movement began to reintegrate nusach into its liturgy, through 1991.[1] They are written in a variety of styles, and occasionally with a specific audience (or congregation) in mind. What all of these compositions have in common is this: they all are connected, in some way, with some aspect of traditional Jewish nusach or cantillation.

---

[1]This reformation was in great part due to the publication of a revised *Union Hymnal* in 1932, edited by A. W. Binder. [Irene Heskes, ed., *Studies in Jewish Music: Collected Writings of A. W. Binder* (New York: Bloch Publishing Company, 1971), 26.]

A. W. Binder's *Kindling of the Sabbath Lights* was published in the collection *Kabbalath Shabbath* in 1940. Arranged for use with the then newly revised Union Prayerbook, the piece begins with a twelve-bar instrumental introduction which is to be played while the Rabbi reads the pre-candle-lighting reading. This is followed by the candle blessing itself, which is of approximately the same length. The sung portion of this piece is set for alto solo and four-part choir.

> Binder sets this piece in D-Magen Avot. This is not by accident:
>
> I determined that I was going to try here [in the Friday night liturgy] to bring back the *nusach ha-tefillah* and the spirit of the Sabbath, which had all but disappeared from the Reform synagogue. Thus, the blessing over the sabbath lights introduces the *Magen Avot* mode and the Sabbath spirit.[2]

Binder does not use the opening upward leap from first to fifth scale degree, which is one of the hallmarks of the Magen Avot *shtayger*. Instead, he creates a melody made up of repeating motives—one which employs the scale and modulations used in Magen Avot.

The melody has the feel of chant, due to the use of sequential motives, the predominantly one-to-one ratio of note to syllable, and the conscious reinforcement of accented syllables. The line *Boruch atoh adonoy* leaps back and forth between the tonic and the mediant; each leap from D to F occurs on an accented syllable. The same basic pattern, somewhat ornamented at the end, occurs between the mediant and the dominant

---

[2]Heskes 1971, 308.

on the words *elohenu melech ho-olom.* The words *asher kid'shonu* use the same melodic idea of moving from one note to a higher note on accented syllables---in this case, between the third to fourth scale degrees---leading to a set of similar downward leaps, on the words *b'mitzvosov* and *v'tsivonu.* The way in which Binder presents the end of the text is also in the form of a sequence of near-identical motives. The words *l'hadlik ner-* --sung twice---are set with similarly-moving triplet figures. Also, the first syllable of the word *shabos* is also set to a triplet figure, and, like the first two, it occurs on the last beat of a bar.

The meter of *Kindling the Sabbath Lights* reinforces the sense of chant which Binder creates. All of the rests in the vocal line are one eighth-note long, and the held notes prior to those rests no longer than a half note. The composer alters the meter from 4/4 to 3/4 and back again in order to accomodate both this and the word accentuation of the blessing. The result: a composition that reinforces the patterns of speech.

It is interesting to note that Binder does not only use Ashkenazi word stress in this candle blessing. The letter ת is transliterated as 's', and the kamatz as 'o', in keeping with the Ashkenazic pronounciation of Hebrew. However, some words, like *ho-olom* and *shabos,* are accented on both the second-last and final syllables. This was likely influenced by the adoption of Sephardic-accented Hebrew in what was then Palestine. The way in which Binder set the text to his candle blessing assured an easy transition to Sephardic Hebrew pronounciation in later years.

The fact that there is no congregational component to this piece is a reflection of 1930s and '40s American Reform Jewish liturgical practice. This is striking, especially since the melody which Binder wrote is ideal for congregational singing. The melody line spans a seventh, sits comfortably in the alto range, and is firmly rooted in D minor/D-Magen Avot. There are no unusually held notes in the piece; it sings like a folksong or chant. And yet, unlike the setting in *Gates of Song*, intended for congregational singing, the original publication of this piece is set for soloist and choir only. On paper, at least, the congregation does not actively participate in singing the candle blessing.

The popularity of this piece is such that many people assume it to be *the* correct melody for lighting candles on Friday evening. It is the first song in *Gates of Song*, the liturgical songster of the Reform Movement.[3] This melody has become a standard one in Reform services. The result of this is the creation and perpetuation of a Reform nusach[4]. This is particularly the case with the candle blessing: for in non-Reform synagogues, the Shabbat candles are not lit in synagogue.[5] The only time that the candle blessing is

---

[3]Charles Davidson, ed. *Shaarei Shirah: Gates of Song (Music for Shabbat)* (New York: Transcontinental Music Publications, 1987), [3].

[4]In this case, the term *nusach* means *tradition* (see Rabbi Jacob Singer's comments, quoted from Schiller, 200-1,above).

[5]Indeed, in the notes on *Gates of Prayer*, Chaim Stern and A. Stanley Dreyfus note that "[t]he kindling of Sabbath lights in the synagogue is a fairly recent innovation of Reform Judaism". [A. Stanley Dreyfus and Chaim Stern, "Notes to Shaarei Tefillah," in *Shaarei Binah: Gates of Understanding, a Companion Volume to Shaarei Tefillah: Gates of Prayer*, ed. Lawrence A. Hoffman (New York: Union of American Hebrew Congregations, 1977), 201.]

traditionally sung aloud is at Chanukah time. Rather than using the Chanukah melody, though, Binder wrote his own tune, thereby anticipating that this would become a fixture of *Kabbalat Shabbat* services in the Reform movement. Binder therefore assigned a mode to it. As mentioned above, the accesibility of this melody facilitated its adoption by Reform congregations as *the* melody to be sung when lighting Shabbat candles, either in the synagogue or at home.

The *Hashkivenu* from A. W. Binder's *Kabbalath Shabbath* service, written in 1930, is a good example of chorally-harmonized modal writing. This piece is set in E-Magen Avot. It is written for cantor, four-part mixed chorus[6] (including soprano and bass soloists), and organ. Binder uses multiple voice groupings in this work---four-part choir, solo voice, and one voice singing with choral responses. He also varies the style of the accompaniment from section to section. The text is in Ashkenazic-accented Hebrew, and is sung once through, without any word repetition. In the same way that Binder varies the accompaniment and vocal texture of this *Hashkivenu,* he makes use of multiple meters: 6/4, 3/4, 4/4. He also has one meterless section at the end of the piece. In general, this piece is notable for its contrasts---between choral and solo singing, between straight nusach and more rhythmically-structured vocal lines, between the full-sounding harmony at the beginning of the piece and the simplicity of the solo line at the end.

---

[6]A. W. Binder, *Kabbalath Shabbath: Welcoming the Sabbath.* (New York: Bloch Publishing Company, 1949), [inside cover page].

Binder's *Hashkivenu* begins in Magen Avot. The composer uses III, iv, and v (in its half-diminished seventh form) as dominant-function chords. Freed cites all of these chords as being acceptable harmonizations for this mode.[7] In fact, Freed's book, written almost thirty years after this *Hashkivenu* was composed, uses many of Binder's harmonizations as examples of good technique.[8] It is not surprising, therefore, that Binder's dominant-function chords should be found in *Harmonizing the Jewish Modes.*

In the soprano solo section (bars 24-30), Binder modulates from Magen Avot on the fourth scale degree (or on an A) to Ahavah Rabbah on the fifth scale degree (on a B). Again, both of these modulations are listed by Freed as common to Magen Avot.[9] What is clear is that Binder is harmonizing his *Hashkivenu* in such a way as to reinforce its sense of modality.

There are two notable exceptions to this. First, at the end of the choral section, a chromatically-altered note appears: that of a lowered second scale degree in the soprano/melody line. Unlike the lowered second used in the "Yishtabach maneuver,"[10]

---

[7]Isadore Freed, *Harmonizing the Jewish Modes.* (New York: Sacred Music Press, 1958), 39-41.

[8]Freed, 53-61.

[9]Ibid, 42.

[10]This is an informal term used for the modal excursion from Magen Avot to Adonai Malach on the fourth scale degree, and the subsequent return to Magen Avot by way of the Ukranian Dorian mode. [Andrew Bernard, "The Sound of Sacred Time: A Basic Textbook to Teach the Synagogue Modes" (M. S. M. thesis, Hebrew Union College-

this note appears to be one of what Freed, in his chapter on mixed modes, characterizes as "[c]hromatic tones [used] as coloring elements."[11] This note appears in the harmonic context of a modally-mixed vii-7 chord. Freed lists the Neapolitan sixth chord among his examples of artistic modal mixture, and gives an example of how this chord is used cadentially in a chorale composed by Heinrich Schalit.[12] The notes of the Neapolitan sixth chord (or ♭II-6 chord) are all found in Binder's modally-mixed cadential vii-7 chord. Binder's chromatically-altered F♮ creates a richness in this cadence which would not otherwise be present.

Second, at the end of the next choral section, there is a series of chords (bars 47-48) which divides this piece into two unequal pieces.[13] The chords form a cadential progression: VI-III-iv-I. The first three are diatonic to Magen Avot, but the final chord has been modally altered through the use of a Picardy third. Binder indicates that the piece could end at this point (or indeed start after it).[14] This makes sense, considering the fact that the Picardy third was generally used only as a final cadence. Werethe piece to be sung as a unit, there would be a striking contrast between these two sections---not only

---

Jewish Institute of Religion, 1998), 100.]

[11]Freed, 47.

[12]Ibid, 46, 33.

[13]The basis for this division is liturgical: the section from bar 48 to the end of the piece, which begins with the text *ush'mor tsesenu,* is the place where traditionally the cantor would begin to *davven* this prayer.

[14]Binder, 29.

because of the cadence, but because of the change in musical texture from choral, with organ doubling the vocal parts, to solo, with minimal or no accompaniment. However, this contrast would serve to focus the listener's attention on the nusach sung in the *ush'mor tsesenu* section. Binder explains his reasoning for preserving the nusach in this part of the piece: "I have made it a point never to change the nusach which is associated traditionally with a certain prayer. New ideas are introduced in prayers which do not have a musical tradition."[15]

The musical texture of the *Hashkivenu* alternates between various solo and choral sections; these are combined with different types of organ accompaniment. The choral sections are doubled by the organ. (Indeed, rarely are there any notes in the organ part that are not in the vocal music.) The first cantorial solo is accompanied in such a way as to generally preclude the cantor's playing with the rhythm or tempo of the sung line---with the exception of bar 19. In bar 19, there is a cantorial melisma on the penultimate syllable of the word *v'hoshienu.* Binder indicates that a homophonic chord should be played for the duration of the bar, allowing the cantor the freedom to take his or her time singing the run. This bar demonstrates that, while Binder wrote modal music that required the cantor to conform to the tempo set by the organ, he was also willing to simplify his accompaniment in such a way as to allow traditional style cantorial melismas to be sung expressively and authentically. Such an example also occurs at the end of the piece, with the accompaniment to *ush'mor tsesenu.*

---

[15]Heskes 1971, 307-8.

One way in which Binder distinguishes between the sections in his *Hashkivenu* is through the use of varied meters. The choral sections are in triple meter (6/4). The solo sections shift between 4/4 and 3/4. The notable exception to this is the last cantorial solo; from *ush'mor tsesenu* on. Here, the piece is unmetered, so as to allow the cantor to sing this section freely, in a *davvening* style. Once again, the composer successfully combines two different singing styles into a single piece.

The melodies in this piece are well-constructed. In the choral sections, the melody line---sung by the soprano section---divides into four phrases. The first three of these phrases all start with the same melodic figure of a leap of a third followed by two steps, spanning a fifth. This figure repeats three times over the course of an eight-bar section. Not only does it act as a structural feature of the melody, but the repetition allows the listener to become quickly familiar with the melody. In the first cantorial section, Binder incorporates one rhythmic sequence into the opening two bars, and another in the third, fourth, and fifth bars of that section. This also occurs in the first two bars of the soprano solo, as well as in the first two two-bar phrases in the bass solo. Altogether, the use of these repeated rhythmic patterns in the melody creates a sense of cohesion throughout these sections.

Binder's vocal writing in this prayer stands extremely well on its own. The solo sections are often accompanied sparsely; they sing well *a cappella.* The accompaniment in the choral sections, as mentioned above, doubles the voices. In essence, the organ

plays a secondary role in the piece.

In some sections of Binder's *Hashkivenu*, the accompaniment serves as chordal support for the vocal line. In others, the voice and organ are more in balance one with the other. At the other extreme, the organ adds nothing new to the vocal line. These accompaniment styles, however, are typical of the modal writing of the time: the accompaniment reinforces the mode rather than transforming it.

Max Helfman's *Brandeis Sabbath Eve Service* was published in 1951 by the Brandeis Youth Foundation. The nine songs in the collection were written for use at the Brandeis-Bardine Camp in California. They are written for reader, congregation, and keyboard, and are all very singable. The range of the pieces spans an octave and a fourth, from the A below middle C to the D an octave above it. The various pieces in this service make use of modal scales, chant-like motives, and nusach.

In the first piece of the service, Helfman quotes Minkowsky's melody for the Bialik poem *Hachama Merosh.* What is particularly interesting about his treatment of *Hachama Merosh* is not the melody itself, but the the six-bar tag that Helfman adds to the end of the piece---set to the words *shalom, shalom* (and not part of the original poem). Ostensibly a pair of V-I progresssions, Helfman inserts an E♭ into the first and third chords. Not only does this change both of the V chords to v, but it introduces the lowered seventh scale degree in this F-major piece. The E♭, therefore, hints at the

Adonai Malach mode, through the use of the lowered seventh.

Another interesting piece in this service is the *Barachu.* [sic] This section of the *Brandeis Shabbat Eve Service* is written in a simplified cantorial style. The reader's line heavily ornaments the first syllable of each phrase with either triplets or (in the case of the third phrase) an eighth-note run. The accompaniment in this section allows the singer freedom to stretch the melodic line somewhat for expressive purposes. Helfman directs that the prayer should be sung "with intensity".

The *Shema* segment of this service is made up of one line (no *Baruch Shem* text is included). The *Shema* melody is sung by the reader, then repeated by the congregation. This form of participation models the call-response style of the *Shema* as it is sung in traditional services. Helfman avoids cadencing through the dominant, but rather moves from V to IV to I in the key of B-minor. The last syllable of the penultimate word is given an extra beat. This extension incorporates a certain majesty into the music---a slowing down of the final phrase---without having to explicitly write in a ritard. The vocal line is solidly reinforced by the right hand of the piano accompaniment.

Helfman suggests that the *V'shomru* be sung "[i]n the manner of Torah-reading". This prayer, however, is not written specifically in Torah cantillation; rather, it imitates the free-flowing form and text-oriented structure of chanted Scripture. The piece is unbarred until the final chord, and is characterized by the use of pre-cadential, chant-like,

single-pitch runs (5 times in the two-page song). As far as one can tell without the presence of the tenth scale degree above the tonic,[16] the *V'shomru* starts in Adonai Malach. After closing with a I-IV6/4 cadence, the second section (at the word *beni)* continues with a chanted line in the IV of IV. The next phrase moves back to IV (F-major). The accompaniment, on the other hand, contains F, C, and G, which helps to foreshadow the move from F-major back to C-major in the next phrase. Helfman doesn't firmly establish C-major at the word *uvayom*---the C, G, and B♭ hint at a dominant-seventh chord on C. To reinforce the idea of Torah chant, the *V'shomru* ends with the melodic motive for a Torah aliyah ending phrase, in D-minor. This is also a common ending motive in Magen Avot.

The opening leap of a fifth in this piece, with the extension of the upper note over many syllables, has a clear nusach-like feel. This initial motive is a feature of both Magen Avot and Adonai Malach. This is interesting, considering that *V'shomru* is traditionally sung in Magen Avot, and Helfman is writing in Adonai Malach.[17] All in all, though, this motive sets up the sense of free-flowing melody, a feature of chant-like nusach.

---

[16]The tenth scale degree in Adonai Malach is lowered (see Freed, 33).

[17]Actually, in the first line of this piece, Helfman is quoting Lewandowski's *W'schom'ru;* but he has changed the first interval from the original leap of a third to the leap of a fifth that is a feature of the Magen Avot mode. [L. Lewandowski, "W'schom'ru," in *Kol Rinnah U't'fillah: Ein und zweistimmige Gesänge für den israelitischen Gottesdienst*, Out of Print Classics Series of Synagogue Music no. 9 (New York: Sacred Music Press, 1985), 18.

The last section of the Brandeis Sabbath Eve Service, the *Vay'chulu,* is written in Magen Avot. In fact, it is directly quoted from Baer's *Baal T'fillah,*[18] though the piece has been changed from C-minor to D-minor. In the accompaniment of the *Vay'chulu,* Helfman avoids using perfect authentic cadences. Even at the V chord at the end of the piece, the composer weakens the sense of the dominant function by adding to it a major seventh. Beyond the frequent use of seventh chords, Helfman also brings back the Neapolitan sixth chord and double leading tone pre-dominant chord for this segment of the piece. The first and last pieces of the Brandeis Sabbath Eve Service, therefore, use the same technique to create a sense of Jewishness: they borrow traditional melodic material, and complement it using twentieth-century chording.

Helfman's *Brandeis Sabbath Eve Service,* written for the Brandice-Bardine summer camp, was intended to be sung by young people. The melodies particularly specified as congregational are singable and doubled in the accompanying keyboard line. Writing singable vocal lines does not preclude the use of nusach or modal scales; Helfman also employs these throughout the service. The result is a series of songs that are accessible, traditional, and modern all at once.

The first piece in Charles Davidson's *...And David Danced Before the Lord,* the *Shir Hashirim,* is set for cantor and an orchestral ensemble consisting of vibes, piano,

---

[18]Abraham Baer, *Baal T'fillah oder Der practische Vorbeter,* Out of Print Classics Series of Synagogue Music no. 1 (New York: Sacred Music Press, 1985), 102.

flute, and percusuon (or alternatively piano or organ reduction). Davidson uses trop motifs in a jazz-style framework. *Shir Hashirim*, or the Song of Songs, is sung prior to the start of the *Kabbalat Shabbat* service in the Sephardic rite. This text has its own particular cantillation melody. Davidson isolates the trop motives in the initial bars of the vocal line by alternating them with a two-chord sequence in the piano or organ part.[19] He only sets the very beginning of the Song of Songs text to music; this piece is meant to be a reference to *Shir Hashirim* rather than a complete recitation of the text.

Overall, the piece has a very relaxed, almost whimsical feel to it. This may be in part because the voice and accompaniment never move at the same time; the vocalist can stretch out his[20] line as he sees fit. The piece gives the impression of being rhythmically free, although Davidson indicates very clearly how he wants the musicians to perform it. For example, in bars 11 through 18 of the piano/organ part, certain notes are written without any indication of their duration. Davidson specifies that the instrumentalist should have some freedom of expression in the way that these notes are played; his instructions: *sim. ad lib. rhythmically on those notes without stems.* Yet, this section of the piece, unlike the initial section, has firm bar lines, indicating that this is an ensemble section rather than a conversation between voice and instruments.

---

[19]*...And David Danced Before the Lord* is also set for orchestra. In this case, the initial chords are played on vibes, piano, and flute.

[20]The cantor's part is written for tenor or baritone.

Davidson is also very specific about the rhythmic structure of the initial and final sections of the piece. Both sections are to be sung and played *senza misura*. The "lack of measure" is reinforced by the use of dotted bar lines. Furthermore, the accompaniment and the vocal line basically play in alternation. The lack of rhythmic homophony between parts results in relative freedom of rhythmic expression in both lines, as neither has to be exactly in synch with the other. The ensemble element of this piece, however, occurs through rhythmic repetition from one part to the next. There is a rhythmic dialogue between the flute line and the voice. One example of this occurs in bars 20 through 22: the flute rhythm is passed on to the voice, and back again to the flute.

Davidson shifts the meter a couple of times in the early bars of piece. Each of these meter changes occurs for a different reason. In bars 5 to 8, Davidson moves from a lack of meter indication to 2/4, 4/4, 6/4, and back to 4/4 again. The initial 2/4 reinforces the rhythm of the Hebrew words *min 'shikot **pihu***---for the *pi* of *pihu* falls on a downbeat. The 4/4 bar, while emphasizing the word *pihu* as well, also reinforces the lack of consistent downbeat to date by not establishing 2/4 as the meter of that section. By the same token, the 6/4 bar that follows reinforces the quarter-note beat rather than a specific meter.

Davidson indicates that the blessing for lighting Shabbat candles may be recited during the piano interlude, from bar 10 onward. This is a sign that the composer intends this piece to be used in synagogue, rather than only as a concert piece. In a service

setting, the cantor would sing the opening two lines of *Shir Hashirim*, after which the candles would be lit (without a sung blessing). After that, the piece would continue with another fragment of the Song of Songs text. Davidson clearly was not preaching for the inclusion of the candle blessing in his service, but rather allowing space for it to occur should the congregation be so inclined.

Davidson uses Shir Hashirim trope throughout this piece. The initial motive, sung to the words *Shir hashirim*, recurs in diminution in the accompaniment, signaling the end of the instrumental interlude. Another motive with the same rhythm occurs again two bars later. The melody, to which the greater part of the text is set, is made up of Shir Hashirim trope motives. In general, the places where Davidson deviates from the cantillation occur when he overlaps the vocal line with a jazz chord, such as on the last syllable of the word *Sh'lomo*, or on the last syllable of the repetition of the word *pihu*. The result: the piece does not leave the listener with the impression of having heard trop.

Davidson's *Shir Hashirim* takes traditional trop and adapts it to lounge-style jazz. The effect is such that if one were not familiar with the cantillation of *Shir Hashirim*, the piece would not strike one as being related to Jewish modal music at all.

William Sharlin's *V'shamru*, though a mere sixteen bars in length, is a wonderful example of the marriage of traditional nusach and modern accompaniment. The piece, published in 1987, is in Magen Avot, with a tag at the end in the relative major. It is set

for voice and either piano or woodwinds.[21] The text of the prayer is in Sefardic-accented Hebrew only, and does not use word repetition. Overall, there is a quiet steadiness to this composition. This is created both by a ground-bass-like repeated accompaniment pattern throughout, and shifts in meter. The latter, while accomodating the natural accentuation of the text, also give the listener the impression that the piece is flowing from beat to beat, rather than moving from downbeat to downbeat of a given measure.

The vocal line---on its own--- in the opening three bars of *V'shamru* creates a strong sense of D-centered Magen Avot. Sharlin makes use of the rising fifth motive from tonic to dominant, an essential component of the opening motive for Magen Avot for Friday evening.[22] Sharlin modulates into F-Major about halfway through the piece. The modulation is consistent with the structure of pieces written in Magen Avot, even though F-major is not identical to F-Adonai Malach.[23] After this modulation, Sharlin flirts with both D major and F major: he incorporates both the D-A and F-C fifths in the melody. This is most striking in the final phrase of the piece, in which Sharlin moves from a leap of a fifth from D to A directly to a similar leap from F to C.

---

[21]There is some discrpency between versions of this piece: one handwritten manuscript sets this for flute, clarinet, horn and bassoon; a published version (Transcontinental #991219) includes a woodwind score for clarinet, horn and bassoon only.

[22]Baruch Joseph Cohon, "The Structure of the Synagogue Prayer Chant." Journal of the American Musicological Society (1950): 26.

[23]Isadore Freed, *Harmonizing the Jewish Modes.* (New York: The Sacred Music Press, 1958), 42. Note that Freed suggests modulation into Adonai Malach on the third scale degree, and not into the relative major.

In all sections of the piece that are D-centered, though, the leading tone below the tonic is not present in the vocal line. This might create some ambiguity as to whether the piece is written in Magen Avot or D-minor. However, this confusion is cleared up through Sharlin's accompaniment. The principal repeating pattern in the accompaniment of *V'shamru* is a series of ascending stepwise triads in root position. At the beginning of the piece, they are the following: A-minor-7, B♭-major, C-major, and D-minor. All of these chords are triads built out of the sixth, seventh, and first scale degrees of Magen Avot in D.[24] Sharlin is reinforcing the Magen Avot mode by using this particular cadential pattern, VI-VII-i, as a structural part of his composition. In the section of the piece that is in F-major (bars 10-13), the accompaniment pattern shifts up a third to start on F, and is made up of ascending stepwise triads on the first five scale degrees of that key. The repeating pattern of chords, in this case, serves to underline the tonal context of the vocal line.

Interestingly, the repeating progression of ascending triads also moves the piece from D-Magen Avot to F-major and back to D-Magen Avot again, seamlessly. The pattern of triads is extended upward by step from one line to the next:

bars 1-5: B♭-major C-major D-minor

bars 6-7: B♭-major C-major D-major E♭-major

---

[24]Freed, 39. Freed also notes on page 41 that seventh chords may be used on any scale degree for harmonization in Magen Avot.

bars 7-9: F-major G-minor A-minor B♭-major C-major D-minor E♭-major

bars 10-12: F-major G-minor A-minor B♭-major C-major

bars 13-14: F-major G-minor A-minor B♭-major C-major D-minor

bars 15-16: B♭-major C-major D♭-major E♭-major F-major

Sharlin makes the transition from D-Magen Avot to F-major and back without using any of the established modulatory vocal phrases used in traditional nusach.[25]

The meter of Sharlin's *V'shamru* shifts between 5/4, 4/4, and 3/4. While the quarter-note pattern of the accompaniment remains a constant throughout, the shifting downbeat directs the listener's attention toward the text; for the downbeats of each measure occur on accented syllables. Because of the steady chordal accompaniment, however, there is no room for the rubato that is typical of accompanied cantorial nusach. While the vocal line does have a strong sense of legato, there is little room for the singer to interpret the text by stretching the meter in any place other than where specifically indicated by the composer. Sharlin's ostinato accompaniment forces the vocalist to be very strict with the piece's meter. For this work to be effective, the voice must be perfectly synchronized with the accompanying instrument(s), and function as a single musical unit.

---

[25]Cohon, 26.

Sharlin's *V'shamru* combines a nusach-based vocal line with a flowing (though metrical), chordal accompaniment. Here, the accompaniment is not subservient to the sung line---it is every bit as important. The result is that the something of the free-flowing chant style so common to unaccompanied nusach is lost. Sharlin uses multiple meters in order to regain this; personally, I believe that he is only partly successful, for the firm sense of steady beat remains.

In his Friday night service, *Zimrat Shalom (A Song of Peace)*, published in 1989, Robert Solomon writes a *Barechu* which incorporates choral or congregational responses within the body of the piece. The *Barechu* is written for cantor and four-part choir. The choir's initial response---a repetition of the first word of the prayer---reinforces the tonic chord played in the accompaniment. The choir sings the response to the initial cantorial line in four-part homophony, doubled by the piano line. In this response, Solomon repeats the words *l'olam vaed* once, reinforcing the meaning of the text. In the *El Chai* section of this piece, the choral parts are written on the same staff as the piano line; it is possible that the piano doubles the choral parts, as no piano line is written at this particular point. The choral/accompaniment line at the end of the piece strays from Cohon's *Bor'chu* mode by introducing a Picardy third in the final two bars.

Solomon intends that the opening line of the *Barechu* be sung in a cantorial style. This is evident from the rhythmic treatment of the vocal line. Solomon indicates that the first word should be sung freely. The word *barechu* is supported only by a D-minor

chord; thus, the vocalist is not rhythmically restricted by the accompaniment. The composer also uses traditional Eastern European nusach for this prayer: the Psalm mode, a variant of Magen Avot. Such writing is common in accompanied cantorial pieces.

One point of interest in this *Barechu* is the composer's use of changing time signatures. Solomon switches from 9/8 to 3/4 in his initial phrase, and follows this with 4/4 for the choral response and *El Chai* section. 9/8 serves to create a sense of freedom in the vocal line, whereas the eighth-note rhythm on the word *ham 'vorach*, in 3/4, is a good transition to the duple meter which follows. Solomon uses changing meter in order to give the cantorial part a more improvisational feel.

In the choral response section, Solomon deviates from the mode by using a Picardy third at the end---much in the way that Binder did in his *Hashkivenu.* The Picardy third, which often signals the end of a piece, serves to focus one's attention on the more simply-textured nusach to follow. Solomon, in essence, is highlighting and revealing the nusach for the Friday evening *Bar 'chu.*

Aminadav Aloni's *Bar 'chu,* published as part of a compilation of music for Shabbat evening in 1989, presents an intriguing juxtaposition between old and new. While the piece contains phrases in the *Bar 'chu* mode for the Sabbath and Festivals,[26] it

[26]Baruch Joseph Cohon, "The Structure of Synagogue Prayer Chant," *Journal of the American Musicological Society* (1950): 17-31. Cohon specifies that this mode is part of the Psalm-mode, which in turn is a variant of Magen Avot.

marries them with accompaniment which at times masks that mode. Aloni's *Bar'chu* divides into three sections, according to their text: the *Bar'chu*, the beginning of the *Ma'ariv Aravim* prayer (in English), and the end of the *Ma'ariv Aravim* (in Hebrew). The Hebrew-texted sections are also the ones which historically have been sung by the cantor in services.[27] These two sections use nusach in their vocal lines. The middle section of the piece, sung in English, is not nusach-based. This section acts like connective tissue between the two Hebrew nusach sections. By making the *Bar'chu-Ma'ariv Aravim* into one unit, the traditional function of *Ma'ariv Aravim* as a repetition by the cantor of the congregation at prayer is lost, in favour of a through-composed piece. Nonetheless, Aloni uses nusach for this third section of his *Bar'chu*. In this case, the use of nusach in the first and third sections of the piece reinforces the sense of symmetry created by the Hebrew-English-Hebrew structure of the three parts of Aloni's rendition of this prayer.

One clear example of how the composer masks the mode is in his harmonization of the opening phrase, on the last syllable of the word *Adonai*. This B♭, which is part of the mode, becomes a dissonance when sung with the keyboard accompaniment (which consists of the notes F, C, G, A, and D on that beat). Aloni is creating a new context for the melody, a note-for-note quotation of the traditional nusach for the Shabbat evening *Bar'chu*. The melody at the word *Adonai* is dissonant against the accompaniment. Aloni's accompaniment also deviates from the mode at the end of the piece: he

---

[27]Baer, 97.

harmonizes the cadence at the words *hama-ariv aravim* with a G major triad, rather than with the traditional (G) minor chord.

Aloni uses repeated ascending triplet motion in both the left and right hand of the keyboard part to create a continued sense of movement throughout the bulk of the piece. This triplet motion is so much a part of the piece that even when it initially subsists in the keyboard part, at *Baruch Adonai ham'vorach l'olam vaed,* it is taken up in the vocal line. The triplet run in the vocal line is likely meant to be sung in a metrical fashion; for even though the underlying accompaniment—a held chord—allows for some variation in the metre, the model of metrical triplets has been clearly established in the accompaniment of the piece up to this point. This also points to the idea that the music of the vocalist and that of the keyboard form two inseperable parts of a whole, rather than the idea that the accompaniment serves to support the vocal line in a relatively unobtrusive way, as it would in more traditional accompanied cantorial recitative.

The fact that the cantorial line must remain within the beat set out by the keyboard is also evident in bar 6 of the piece. The cantor sings an octuplet run on the penultimate syllable of the word *ham'vorach.* However, this run is sung against a triplet in the right-hand keyboard line. Since the triplets are a repeated, regular pattern in this piece, the cantor is forced to fit in his/her ornament within the space of that triplet. Here, the inexorable regularity of the beat predominates, at the expense of the rhythmic freedom which is a feature of cantorial ornamentation.

Aloni's *Bar'chu* is written for cantor and congregation.[28] The unison congregational responses in this piece are those which tradtionally would be sung by the congregation when praying this part of the service: the *Bar'chu* response in the first section, and, in the third section, the texts *baruch hu u-varuch sh'mo* and *amen.* Aloni's congregational responses are all straightforward. In the first response, the congregational line is a simplified version of the cantorial one that precedes it. Like all of the congregational lines in the piece, it is characterized by stepwise motion, and reinforces both the tonic and the mode. Importantly, there are no congregational responses in the middle section of the piece. The parts of this piece which are traditionally sung in nusach retain their traditional melodies. The English-language, non-modal musical material occurs in the middle section, which is not traditionally sung in nusach.[29]

Aloni uses nusach in the Hebrew sections of his *Bar'chu.* However, the composer's use of a triplet-rhythm ostinato, coupled with harmonies that counter the mode, create a new harmonic context for the traditional melodies.

---

[28]The score actually contains conflicting information: at the beginning, parts are listed for cantor and choir, but within the body of the music, the piece is set for cantor and congregation.

[29]In a sense, this is an extension of Binder's technique: to maintain the nusach where it is an established pattern, and to write new material where nusach is not generally sung. Aloni, however, does not write his new material in the modal scale associated with the nusach, as Binder did fifty years earlier.

Benjie Ellen Schiller's *V'sham'ru* adapts the traditional structure of the Magen Avot mode in order to create a tripartite, strophic piece. This prayer was written in 1991, as part of a service commissioned by Temple Emanuel of Livingston, New Jersey, and is as yet unpublished. It is arranged for two voices (or groups of voices), and either piano or guitar. The text is set in Sefardic-accented Hebrew. The meter of the piece shifts between 6/8, 9/8, and 3/8. In general, this *V'sham'ru* has the peaceful, lullaby feel that is often associated with legato[30] pieces in triple meter.

The melody line of Schiller's *V'sham'ru* contains many of the structural patterns of the Magen Avot mode. Characterisic of that mode is the initial motive of the piece, which emphasizes the leap from tonic D to the dominant. Phrases end on the tonic, and are approached by whole step from below. Equally recognizable as Magen Avot is the end of the piece, which concludes in A-major, or V. Furthermore, the melody line of the work's three sections are in the following modes:

section 1: bars 1-10	D-Magen Avot (i)
section 2: bars 11-21	D-Magen Avot (i)
section 3: bars 22-31	G-Adonai Malach or G-major (IV)[31], modulating to A-major (V) at the end

[30]The composer indicates that the style of the accompaniment should be a 'flowing arpeggio'. Long phrases are also indicated for the vocal lines.

[31]The seventh scale degree is avoided in this section, which would determine the mode.

This is consistent with one of the examples listed in Freed's modulations.[32]

Schiller's innovation occurs in her harmonization of the vocal line. One striking example is at the end of the first and second sections. The melody line resolves to the tonic, but the note is harmonized with a G-major chord. What is intriguing about this is that while IV is generally not used for phrase endings in Magen Avot, it is considered to be an acceptable modulation in this mode. It is also a feature of folk music which employs the Magen Avot mode.[33]

The third section of the piece, when harmonized, somewhat blurs the lines of Magen Avot . Were the first note of that section, in bar 22, an E rather than a D, it would be clear that the section was intended to be unequivocally in E-minor, as the harmonization indicates. Without the chording, however, the lack of E in the melody line points toward Adonai Malach on the fourth scale degree. Schiller's use of E-minor in this verse creates a greater parallel to the earlier verses---that is, a repetition of the melody line one step higher than in the two previous verses.

The composer's move from melodic IV/harmonic ii to a cadence in V at the end of the last section is also extremely interesting. Traditionally, an end-signalling motive would be introduced in the vocal line to make this transition. The structure of this piece,

---

[32]Freed, 42.

[33]A good example of this is Joseph Hadar's *Erev Shel Shoshanim.*

however, is built around a strophic, near-repeating melody. This makes it difficult to introduce a pre-concluding motive into the piece without destroying its inherent form. The composer therefore attacks this problem harmonically rather than melodically. In bar 27, on the repetition of the word *shavat*, the melody naturally lands on the note A. Were the melody either in G-major or E-minor at this point, as the beginning of this section would indicate, then the note A should be harmonized with a chord within the key---A-minor. Schiller, however, uses an A-major chord at this point. In this way, the melody remains intact, while the shift is made to V, in preparation for the final chord.

In its current form---two vocal lines, and chord notation---the accompaniment in this piece is clearly subservient to the melody. However, both remain tethered to the triplet meter, which, though shifting at times from 6/8 to 3/8 and 9/8 in order to accomodate the text accentuation, is consistent throughout. Due to the nature of the meter, cantorial improvisation does not play a role in the communication of the text. Indeed, metrical downbeats line up with word accents, and there is generally a one-to-one ratio of text syllables to musical notes. These things further underline the importance of the meter in this work.

Schiller's *V'sham'ru* is shaped by dynamics. These range from *p* to *mf*, but generally tend toward the softer end of that range. This, combined with indications for long phrases, allow the lilt of the meter to come through. The result: a feeling of calm, consistency, and lullaby.

The pieces analyzed above all deal with nusach, modes, and trop in differing ways. Some, like the Binder *Hashkivenu* and Solomon *Barechu,* reinforce the mode through supportive harmonizations. Others, such as Davidson's *Shir Hashirim* and the Aloni *Bar'chu,* mask the mode by virtue of their accompaniment. All of these musicians, however, integrate aspects of Jewish modal music into their written work, thereby proving that this material is flexible enough to be adapted to the varying compositional styles of the twentieth century.

CHAPTER THREE: SYNTHESIS

Implicit in discussions about nusach is the question of whether the Jewish musical tradition of generations past will be preserved in years to come. For many cantors, nusach, *misinai* tunes, and trop are important parts of what makes Jewish music distinct.[1] The pieces by Binder, Helfman, Davidson, Sharlin, Solomon, Aloni, and Schiller, analyzed above, teach one about the essential components of nusach and its evolving role in liberal synagogues.

There are three important features of *unaccompanied* nusach: modal scale, motives, and rhythm. For a piece to sound like it is in nusach, one must hear that the scale and motives are characteristic of the *shtayger*. The rhythm and the text must be intimately linked one to the other. There are a number of rhythmic styles that are in keeping with nusach: melismas on a single syllable; unmetered, text-based chant, with a 1:1 ratio of note to syllable; and metric melodies, generally short in duration. The composer may switch from one rhythmic style to another based on how he or she wishes to interpret the text. When the rhythm, scale, and motives are within the parameters of the *shtayger*, the piece will sound like nusach.

Determining if an *accompanied* piece is written in nusach is more complicated. In the many of the liturgical works analyzed above, one hears the modal scale, motives,

[1]Binder would agree with this---see above.

and speech-centered delivery typical of nusach in the vocal line. The accompaniments of these pieces, however, may turn a line of nusach into something that is less recognizably so. One clear example of this is Aloni's *Bar'chu:* the melody line is written in Eastern European nusach for the Friday night *Bar'chu,* yet the accompaniment does not chordally reinforce the mode. The result is that one does not have a complete sense of the mode in this piece. The same thing holds true for pieces using trop. Davidson's *Shir Hashirim* quotes the correct trop for the Song of Songs, but he sets it to a jazz-style accompaniment. This harmonic treatment does not express the feel of the cantillation. In these cases especially, the harmonic context of the melody is crucial in determining whether the pieces in question sound like nusach or trop in their purest form.

An important idea can be drawn from this: in order to *be* nusach, a piece must *sound* like nusach. Certainly, there is room for disagreement: one could write a piece which incorporates the modal scale and melodic motives of a *shtayger,* and conclude that it is a Jewish modal piece. I would argue, though, that if the piece is to function as nusach within a service---to create a sense of mood, and link groups of prayers together---it must be recognizable as such.

The primary point of recognition, in my estimation, occurs through the harmonization. In order to sound like nusach, the melodic line should be harmonized in such a way as to reinforce the mode, rather than be dissonant with it. Some features of this harmonization: in Magen Avot, one uses the v chord and a lowered leading tone; in

Adonai Malach, one harmonizes the lowered seventh scale degree above the tonic with the I chord. A piece which incorporates features such as these will fit into the nusach of the service---even if it is not rhythmically free, and does not contain any standard nusach motives.

It is interesting to note that the features of these modes are also what makes Magen Avot and Adonai Malach distinct from the major and minor keys. If an accompanied modal piece does not employ the motives or text-centered rhythm common to it, the unique sound of the *shtaygers* would, of necessity, be derived from the chordal harmony. Thus the harmonies need to be different from those used in other tonal contexts, so that the piece can retain its modal character.

Because of the influx of non-modal melodies into synagogue worship---or, at least, of pieces where the mode is not easily apparent---congregants have lost that sense of ethos and extra connection with the liturgy that this type of music provides. The relationship of *shtayger* to text needs to be re-taught. That way, one melody can be replaced by another in the same mode for a given prayer without congregants feeling that something completely new and foreign has been introduced into the service. The consistency of the modal sound will provide a musical framework for these melodies.

I believe that it is possible to reintegrate modal music into Reform synagogue worship. I do not mean to say that it is fully absent; composers continue to write music

which makes use of the modes. However, many congregants are not aware that a particular kind of modal music is being used in worship services, or that a layer of meaning can be added to a prayer through its melody.

There are a number of steps by which this re-integration can be achieved. One is to quote familiar, holiday-specific melodies during the holidays upon which they occur: this creates a link between music and the extra-musical. In my estimation, it does not matter initially whether the melodies are secular or sacred; the aim is to accustom congregants to the fact that music can be more than simply the vehicle by which one sings a prayer. For instance, singing *Mi Chamocha* to the tune of "We Shall Overcome" on the Shabbat closest to Martin Luther King Day could begin a Jewish music re-education process.

Another step in reintegrating modal music into Reform synagogues is for the musical leader to sing modal pieces which are written in a musical style that appeals to the congregation. In my experience, congregants are more concerned with the *style* of music being sung in synagogues than its key or mode. If participatory melodies are important, then it is a question of finding modal pieces that meet this congregational need. In this case, it may be a question of commissioning popular composers to write pieces in nusach.

The question is this: how can we eductae more of our composers to write using

the *shtaygers?* I decided to use myself, and this thesis, as my test case. I have set a number of prayers in a folksong style; but I have not as yet used nusach in my writing, other than employing the v chord (instead of V) within those pieces in minor. By distilling the techniques used by some prominent twentieth-century Reform composers in their liturgical writing, I hoped to write a piece that was both old and new: old in its attention to traditional modes, and new in its contemporary style. One of my aims, therefore, was to write a piece using the melodic, harmonic, and rhythmic elements of nusach. Another aim was to write it in a folk style, complete with guitar and singable chorus. One further aim was to harmonize the setting in such a way that the modal structure would be easily identifiable.

My decision to set *V'sham'ru* initially had less to do with its prayer content than with its use in services. I wanted to write a piece that would involve congregational singing, and one whose text is found in the most recent edition of *Gates of Prayer.* This aim, incidentally, is in synch with that of the committee which put together the most recent version of the Reform hymnal, *Shaarei Shirah: Gates of Song,* in 1987: they sought to compile for use in the synagogue

1) Music that is singable by congregants.
2) Music that is authentically Jewish, using where possible traditional modes.
3) Music that is widely used and appropriate to congregational worship.
4) Music for texts that appear in *Shaarei Tefilah: Gates of Prayer.*[2]

---

[2]*Gates of Song: Music for Shabbat,* ed. Charles Davidson (New York: Transcontinental Music Publications, 1987), [1].

I was familiar with five musical renditions of this prayer prior to beginning this study. Three of them are eminently suitable for congregational participation, and all of them are written in Magen Avot.[3] The one most commonly sung---in my limited experience---is the folk-style melody written by M. J. Rothblum,[4] which uses a verse-refrain structure. Rothblum's *V'sham'ru,* in particular, is easy to sing, because of its repeating motives and span of about an octave.[5] It is also enjoyable to sing, especially because the chorus is lively. The verse-refrain structure in some of the versions of *V'sham'ru* with which I was familiar also offered the potential of creating a balance between passive and active participation within the congregation: they could listen during the verses, and sing during the refrain. This strongly appealed to me, as it would allow for the possibility of writing a more complex or improvisational melody for the verses.

One interesting aspect of my choice of prayer was my sense of the relationship between this text and the ethos with which I associate with this mode. Determining the ethos of a mode is a tricky business. At the very least, it is a question of personal

---

[3]These versions of V'Sham'ru are the ones composed by 1. Rothblum; 2. Weinberg; 3. Finkelstein; 4. Werner (manuscript source); 5. Sharlin. The first three have either a chorus or repeating melody.

[4]M. J. Rothblum, "V'sham'ru," score, in *Gates of Song,* [no. 44].

[5]The version of this *V'sham'ru* with which I am familiar does not go below the tonic, as does the setting in *Gates of Song.*

opinion.[6] For me, the Magen Avot *shtayger* creates an air of stability or immutability within a prayer. This fits with my understanding of the Hebrew root ש.מ.ר (to guard) in the context of this *V'sham'ru:* Shabbat should be forever protected and preserved with steadfastness. The contrasting modulation to Adonai Malach also appealed to me. While I do not believe that major keys are "happy" and minor ones "sad", I do feel that a change in mode within a single piece may indicate a shift in emotional intent.[7] In my *V'sham'ru,* the dominant seventh chord which occurs at the beginning of the word *shavat* creates a feeling of tension. However, when this is coupled with a vocal line written in a free, unmetered, cantorial-recitative-inspired style, my feeling is one of an energetic release from stagnation. The melody line, which is arched in shape, rises to its highest point here. For me, this translates into a burst of joy—in this case, the joy of knowing a moment's peace and rest on Shabbat—followed by release, as the cantor descends the scale and returns to the stability of Magen Avot once more.

I was influenced in my writing by many things. Freed's *Harmonizing the Jewish*

---

[6]To a degree, it is also a chicken-and-egg situation: was there an ethos linked to the modes, which was then applied to particular texts, or did the modes become associated with specific emotions by virtue of having been used with certain prayers? This issue aside, I do believe that the continued linking of individual *shtaygers* to liturgical texts has created and reinforced a bond between word, music, and emotion.

[7]This is partly because of the way in which I have learned to sing these modulations. While the cantors who have taught me traditional nusach at H. U. C. - J. I. R. have not spoken specifically in terms of shifting emotion, I was taught by them to take a brief moment to prepare myself both physically and mentally for the transition from one *shtayger* to another, much in the same way that a figure skater takes a moment within a routine to prepare to execute a triple axel.

Modes was especially useful in that it lists the most common modal transitions used in Jewish liturgical music. With the modulations laid out in front of me in point form, I was easily able to experiment with transitions from one *shtayger* to the next, and determine which of those felt appropriate for this text.[8]

There was also much to learn from the various pieces that I analyzed as well. In Binder's *Kindling the Sabbath Lights*, I saw how repeating motives could bind a piece together. Davidson's *Shir Hashirim* suggested that those motives could be in conversation with one another. Schiller's *V'sham'ru* proposed that one vocal line might shadow another. The result of my exposure to these ideas can be seen in the overlapping motives in the first half of the *beini uvein* verse of my *V'sham'ru.*

Aloni is very effective in his use of word painting. For the text *day follows day in endless succession and the years vanish,* the melody circles around an E♭, creating a sense of monotony, while in the phrase *but your sov'reignty endures,* the final word is held for six drawn-out beats. I applied this idea to the word *l'olam* (forever), in which the choral parts extend the word by repeating the same motive in succession.

Schiller's use of IV in her *V'sham'ru* reminded me of the way in which that

---

[8]Again there arises the sticky question of what *feels* right in terms of linking a given mode to a given text; my sense came, in part, from learning about what choices had been made by others: by checking modulations in the Shabbat evening compendia of Katchko and Alter, as well as by asking Cantors Noah Schall and Jacob Mendelson about modulation in the *v'sham'ru* prayer.

modally-mixed chord is used in Israeli folk music. I love the way in which this chord jumps out of the texture of Magen Avot. Thus, I used it to draw attention to the new textual idea at *ki sheshet yamim.*

Binder's use of metered and unmetered writing in his *Hashkivenu* influenced me in the way that I set the *uvayom hash'vi-i* verse. The composer's unmetered writing allows for freedom in the vocal line. The rhythmic notation of the choral part---a whole note with two vertical lines on either side---is a simple yet effective way of indicating that the chord must be held for the duration of the cantor's part.

My setting of *V'sham'ru* is a relatively simple piece. This in itself is helpful in the process of refamiliarizing congregants with the *shtaygers.* One way in which the process of re-education occurs is by singing accessible music which uses traditional nusach and modal material in a straightforward way. Thus, congregants can learn the basics of nusach, and train their ears for more complicated modal material. Cantor Jeffrey Klepper, who has composed much music in this style, states that

> when I compose I am trying to interpret the sense of the text in a style that will set a certain mood for a service, and with a melody that will be simple enough to be learned by the community, yet sophisticated enough to stand as a liturgical piece.[9]

I believe that this attitude will contribute to the reintegration of nusach into Reform

---

[9]Cantor Jeffrey Klepper to Lisa Doob, 3 November 2000, via internet.

synagogue services.

One important way in which nusach can be incorporated into Reform services is by chanting the *chatima* (closing line) of prayers in nusach. Since Reform services combine sung and spoken text; there is great potential that the musical continuity of the service, provided by the nusach, may be lost because of this. By chanting many of the *chatimot* in nusach, the cantor links one prayer to the next, and maintains throughout the Friday evening service a particular ethos of Shabbat.

Jewish liturgical composers throughout the twentieth century, while exploring many different styles of writing, have returned to the *shtaygers* as a source of inspiration. Perhaps this is because of the link to tradition; perhaps it is because of the richness of the melodic material; perhaps, even, it is because of extra-musical associations to the modes. Whatever the reason, the ongoing influx of Jewish modal composition into the synagogue repertoire does not seem likely to end. Indeed, as long as congregations are educated about and exposed to modal music, works which use the *shtaygers* will continue to be part of the continuing tradition of Jewish liturgical music in the years to come.

CONCLUSION

There is a power inherent in trop, *misinai* tunes, and nusach. When integrated into the liturgy, this musical material has the potential to add shades of meaning to the text. Singing a prayer to cantillation links it to a section of the Bible. Using a *misinai* tune links a prayer to a given holiday. Applying nusach to sections of the service links groups of prayers together, and may indeed create an emotional aura which pervades those units of text. These musical connections serve an extra-musical purpose: to interpret a portion of the liturgy, and forge associations between one text and another, much as Rabbinic commentators do when interpreting Torah.

As with all forms of commentary, this musical midrash is only effective if people are aware that it exists. Many modern Jews have no idea of what nusach, trop, or *misinai* tunes are, or that music in liturgy can have any function other than to serve as a vehicle for singing a prayer. The communication of ideas through music is therefore diminished.

It is not an impossible task to re-educate Reform Jews in the art of the musical interpretation of liturgy. Initially, congregants need to be taught that one can apply a known melody to a prayer in order to create a new connection in the listener's mind. After that, they need to become familiar with the melodies being quoted. With respect to the *shtaygers*, congregants will never come to associate an ethos with a mode if they do not hear blocks of pieces in those modes. They will simply perceive the musical

component of the service as a series of unrelated songs. What is crucial is that the modal melodies be written in musical styles that are at the same time sophisticated, stimulating, and accessible. It is not that all of the modal music being composed should be simplistic; however, some of it should have a straightforward enough modal framework so as to be useful as a teaching tool.

Composers continue to write music which employs trop, *shtaygers*, and *misinai* tunes. These musicians are attempting to communicate something through their writing, something which informs the text itself. It is up to Jewish musical leaders to aid in the communication of the composers' message; for in doing so, they make the experience of sung prayer both a richer and a more meaningful one.

TEXTS

SHIR HASHIRIM

א שִׁיר־ הַשִּׁירִים אֲשֶׁר לִשְׁלֹמֹה׃
ב יִשָּׁקֵנִי מִנְּשִׁיקוֹת פִּיהוּ
כִּי־טוֹבִים דֹּדֶיךָ מִיָּיִן׃

ג שְׁמֶן תּוּרַק שִׁמְךָ עַל־לֵכֵן עֲלָמוֹת אֲהֵבוּךָ׃
ד מְשָׁכֵנִי אַחֲרֶיךָ נָּרוּצָה הֱבִיאַנִי הַמֶּלֶךְ חֲדָרָיו
נָגִילָה וְנִשְׂמְחָה בָּךְ נַזְכִּירָה דֹדֶיךָ מִישָׁרִים אֲהֵבוּךָ׃

The Song of Songs that is Solomon's: kiss me, make me drunk with your kisses! Your sweet loving is better than wine.

Bind me as a seal upon your heart, a sign upon your arm, for love is as fierce as death.

HACHAMA MEROSH

הַחַמָּה מֵרֹאשׁ הָאִילָנוֹת נִסְתַּלָּקָה,
בֹּאוּ וְנֵצֵא לִקְרַאת שַׁבָּת הַמַּלְכָּה.
הִנֵּה הִיא יוֹרֶדֶת, הַקְּדוֹשָׁה הַבְּרוּכָה,
וְעִמָּהּ מַלְאָכִים, צְבָא שָׁלוֹם וּמְנוּחָה.
בְּאִי, בְּאִי הַמַּלְכָּה!
בְּאִי, בְּאִי הַכַּלָּה!
שָׁלוֹם עֲלֵיכֶם מַלְאֲכֵי הַשָּׁלוֹם.

The sun on the treetops no longer is seen,
Come gather to welcome the Sabbath, our queen.
Behold her descending, the holy, the blessed,
And with her the angels of peace and of rest.
Draw near, draw near, and here abide,
Draw near, draw near, O Sabbath bride.
Peace also to you, you angels of peace.

CANDLE BLESSING

בָּרוּךְ אַתָּה, יְיָ אֱלֹהֵינוּ, מֶלֶךְ הָעוֹלָם,
אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו וְצִוָּנוּ לְהַדְלִיק נֵר שֶׁל שַׁבָּת.

Blessed is Adonai our God, Ruler of the universe, who hallows us with Mitzvot, and commands us to kindle the lights of Shabbat.

BAR'CHU / MA'ARIV ARAVIM

בָּרְכוּ אֶת יְיָ הַמְבֹרָךְ!

בָּרוּךְ יְיָ הַמְבֹרָךְ לְעוֹלָם וָעֶד!

Praise Adonai, to whom our praise is due!
Praise Adonai, to whom our praise is due, now and forever!

Eternal God, your majesty is proclaimed by the marvels of earth and sky
sun, moon and stars testify to your power and wisdom.
Day follows day in endless succession, and the years vanish,
but Your sov'reignty endures.

וּמַעֲבִיר יוֹם וּמֵבִיא לָיְלָה, וּמַבְדִּיל בֵּין יוֹם וּבֵין לָיְלָה, יְיָ
צְבָאוֹת שְׁמוֹ.

אֵל חַי וְקַיָם, תָּמִיד יִמְלוֹךְ עָלֵינוּ, לְעוֹלָם וָעֶד. בָּרוּךְ אַתָּה,
יְיָ, הַמַּעֲרִיב עֲרָבִים.

God is Creator of day and night, rolling light away from darkness, and darkness from light;
God causes day to pass and brings on the night;
God sets day and night apart;
God is the Lord of Hosts.
May the living and eternal God rule us always, to the end of time!
Blessed is Adonai, whose word makes evening fall.

SHEMA

שְׁמַע יִשְׂרָאֵל: יְיָ אֱלֹהֵינוּ, יְיָ אֶחָד:

בָּרוּךְ שֵׁם כְּבוֹד מַלְכוּתוֹ לְעוֹלָם וָעֶד:

Here O Israel: Adonai is our God, Adonai is One!
Blessed is God's glorious kingdom for ever and ever!

HASHKIVENU

הַשְׁכִּיבֵנוּ, יְיָ אֱלֹהֵינוּ, לְשָׁלוֹם, וְהַעֲמִידֵנוּ, מַלְכֵּנוּ, לְחַיִּים.
וּפְרוֹשׂ עָלֵינוּ סֻכַּת שְׁלוֹמֶךָ, וְתַקְּנֵנוּ בְּעֵצָה טוֹבָה מִלְּפָנֶיךָ,
וְהוֹשִׁיעֵנוּ לְמַעַן שְׁמֶךָ, וְהָגֵן בַּעֲדֵנוּ. וְהָסֵר מֵעָלֵינוּ אוֹיֵב,
דֶּבֶר וְחֶרֶב וְרָעָב וְיָגוֹן; וְהָסֵר שָׂטָן מִלְּפָנֵינוּ וּמֵאַחֲרֵינוּ;
וּבְצֵל כְּנָפֶיךָ תַּסְתִּירֵנוּ, כִּי אֵל שׁוֹמְרֵנוּ וּמַצִּילֵנוּ אָתָּה, כִּי
אֵל מֶלֶךְ חַנּוּן וְרַחוּם אָתָּה. וּשְׁמוֹר צֵאתֵנוּ וּבוֹאֵנוּ לְחַיִּים
וּלְשָׁלוֹם, מֵעַתָּה וְעַד עוֹלָם, וּפְרוֹשׂ עָלֵינוּ סֻכַּת שְׁלוֹמֶךָ.
בָּרוּךְ אַתָּה, יְיָ, הַפּוֹרֵשׂ סֻכַּת שָׁלוֹם עָלֵינוּ, וְעַל־כָּל־עַמּוֹ
יִשְׂרָאֵל וְעַל יְרוּשָׁלָיִם.

Grant, O Eternal God, that we may lie down in peace, and raise us up, O Sovreign, to life renewed. Spread over us the shelter of Your peace; guide us with Your good counsel; and fro Your name's sake, be our Help.
Shield us from hatred and plague; keep us from war and famine and anguish; subdue our inclination to evil. O God, our Guardian and Helper, our gracious and merciful Ruler, give us refuge in the shadow of Your wings. O guard our coming and our going, that now and always we have life and peace.
Blessed is Adonai, whose shelter of peace is spread over us, over all Adonai's people Israel, and over Jerusalem.

V'SHAM'RU

וְשָׁמְרוּ בְנֵי־יִשְׂרָאֵל אֶת־הַשַּׁבָּת, לַעֲשׂוֹת אֶת־הַשַּׁבָּת לְדֹרֹתָם
בְּרִית עוֹלָם. בֵּינִי וּבֵין בְּנֵי יִשְׂרָאֵל אוֹת הִיא לְעֹלָם, כִּי שֵׁשֶׁת
יָמִים עָשָׂה יְיָ אֶת־הַשָּׁמַיִם וְאֶת־הָאָרֶץ, וּבַיּוֹם הַשְּׁבִיעִי שָׁבַת
וַיִּנָּפַשׁ.

The people of Israel shall keep the Sabbath, observing the Sabbath in every generation as a convenant for all time. It is a sign for ever between Me and the people of Israel, for in six days the Eternal God made heaven and earth, and on the seventh day God rested from God's labors.

VAY'CHULU

וַיְכֻלּוּ הַשָּׁמַיִם וְהָאָרֶץ וְכָל־
צְבָאָם. וַיְכַל אֱלֹהִים בַּיּוֹם
הַשְּׁבִיעִי מְלַאכְתּוֹ אֲשֶׁר עָשָׂה;
וַיִּשְׁבֹּת בַּיּוֹם הַשְּׁבִיעִי מִכָּל־
מְלַאכְתּוֹ אֲשֶׁר עָשָׂה. וַיְבָרֶךְ
אֱלֹהִים אֶת־יוֹם הַשְּׁבִיעִי וַיְקַדֵּשׁ
אֹתוֹ, כִּי בוֹ שָׁבַת מִכָּל־מְלַאכְתּוֹ
אֲשֶׁר־בָּרָא אֱלֹהִים לַעֲשׂוֹת.

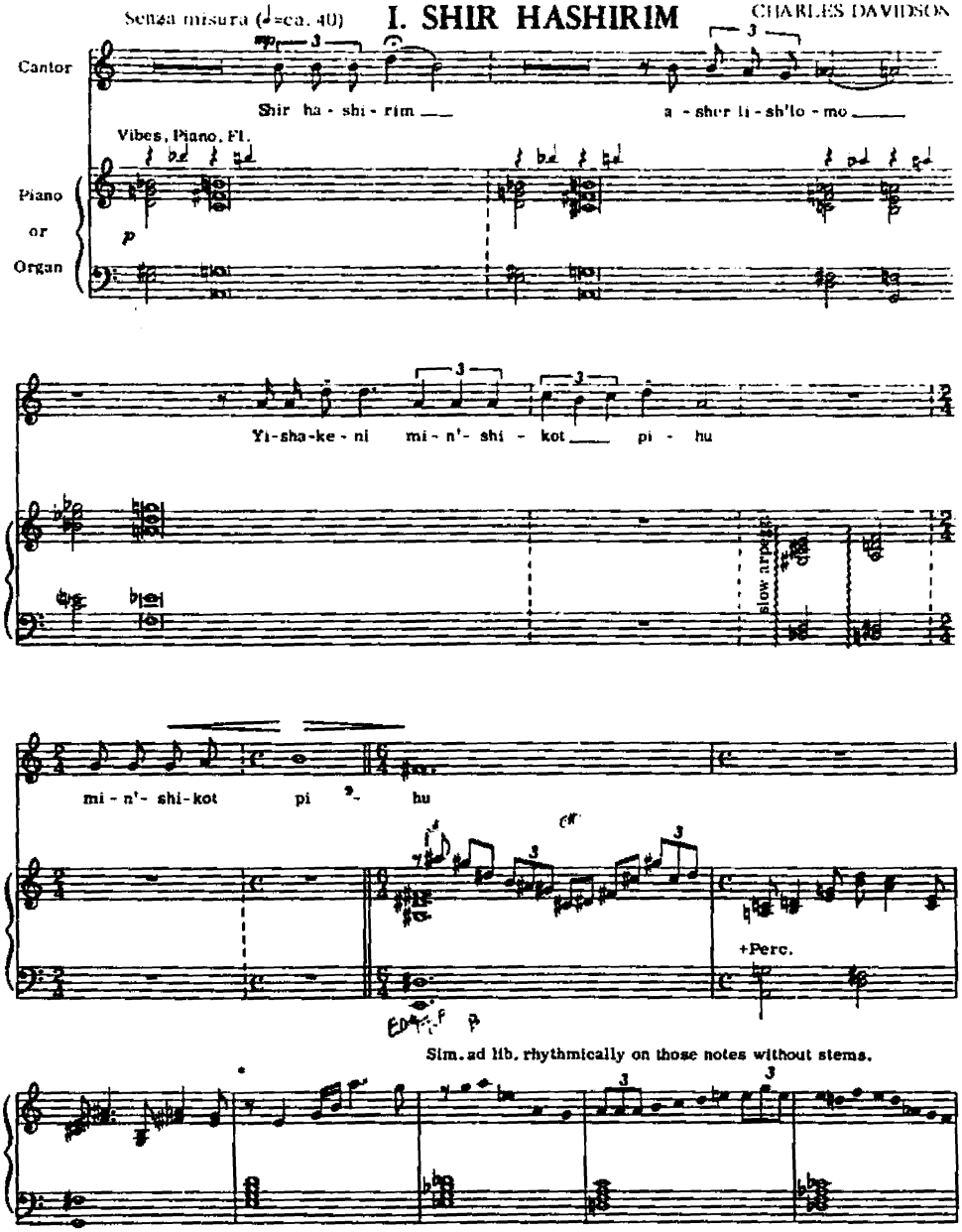
Now the whole universe---sky, earth, and all their array---was completed. With the seventh day God ended God's work of creation; on the seventh day God rested, with all work completed. Then God blessed the seventh day and called it holy, for with this day God had completed the work of creation.

...And David Danced Before The Lord

A SABBATH SERVICE for CANTOR (Tenor or Baritone)
MIXED CHORUS S. A. T. B. and ORCHESTRA **(Piano or Organ Version)

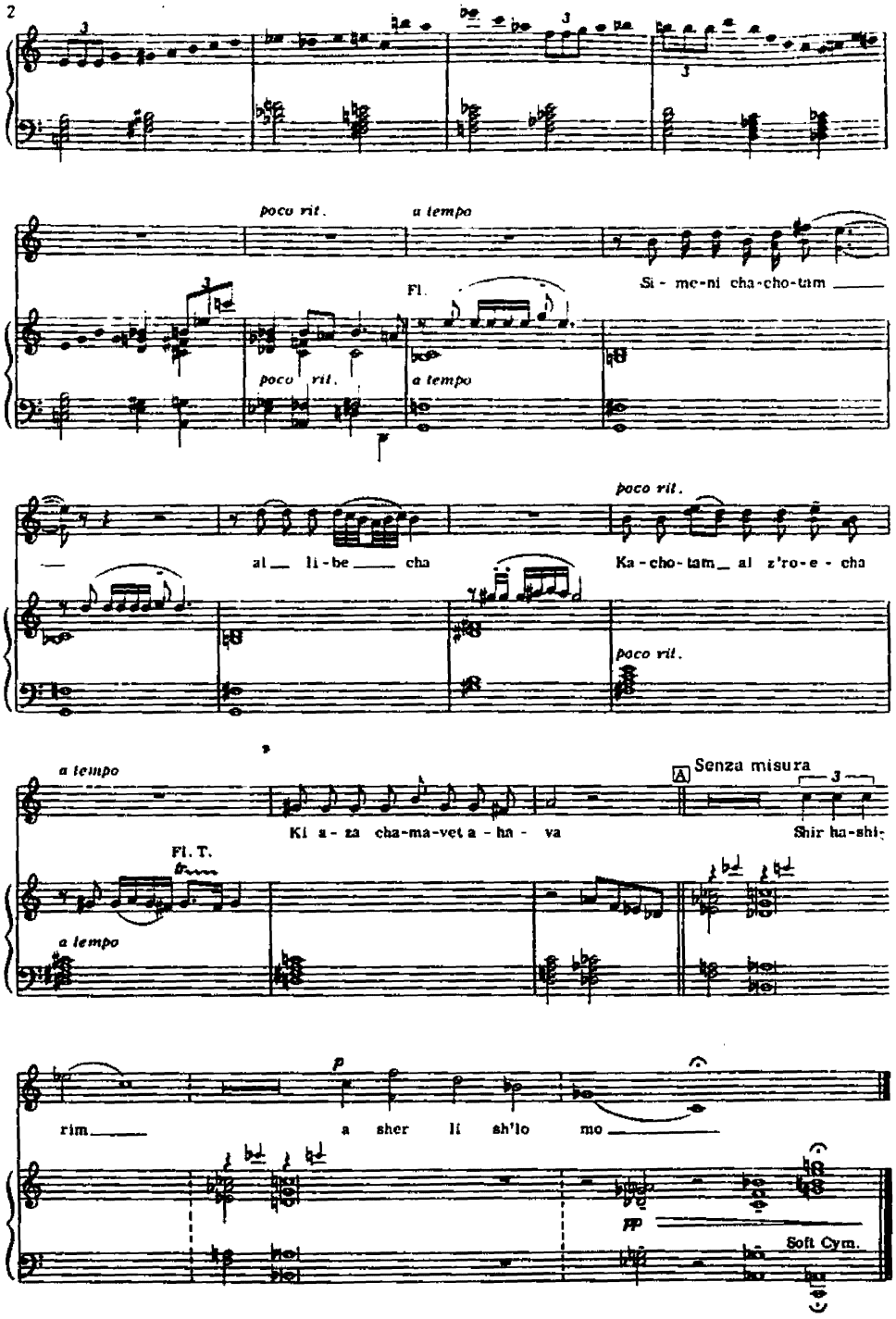
I. SHIR HASHIRIM

CHARLES DAVIDSON



*In some Reform congregations, candlelighting here with B'racha.

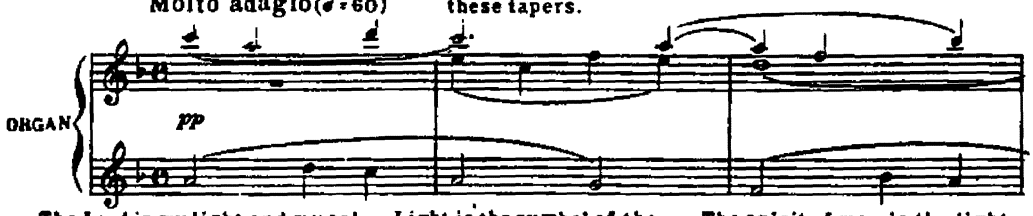
**On Rental


2
poco rit.
a tempo
Si - me-ni cha-cho-tam
Fl.
poco rit.
a tempo
poco rit.
al li-be cha
Ka-cho-tam al z'ro-e - cha
poco rit.
a tempo
A
Senza misura
Ki a - za cha-ma-vet a - hn - va
Shir ha-shi-
Fl. T.
a tempo
p
rim a sher li sh'lo mo
pp
Soft Cym.

1. KINDLING OF THE SABBATH LIGHTS

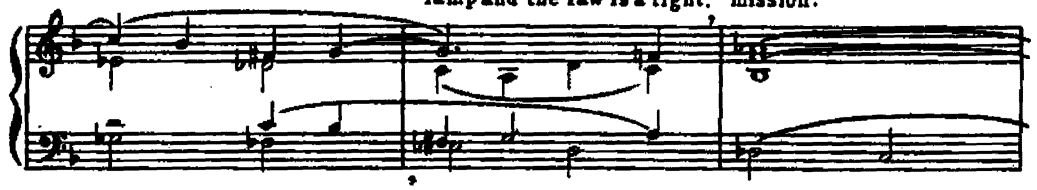
A. W. BINDER

RABBI: Come let us welcome the Sabbath. May its radiance illumine our hearts as we kindle these tapers. Light is the symbol of the divine.

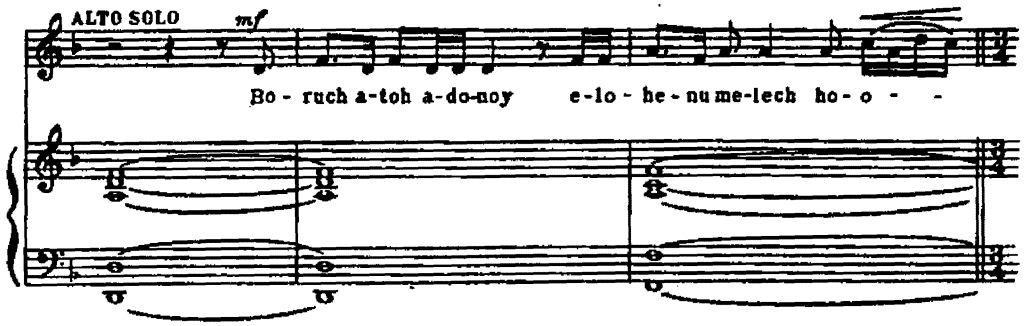


The Lord is my light and my salvation. Light is the symbol of the divine in man. The spirit of man is the light of the Lord.

Light is the symbol of the divine law. For the commandment is a lamp and the law is a light. Light is the symbol of Israel's mission.

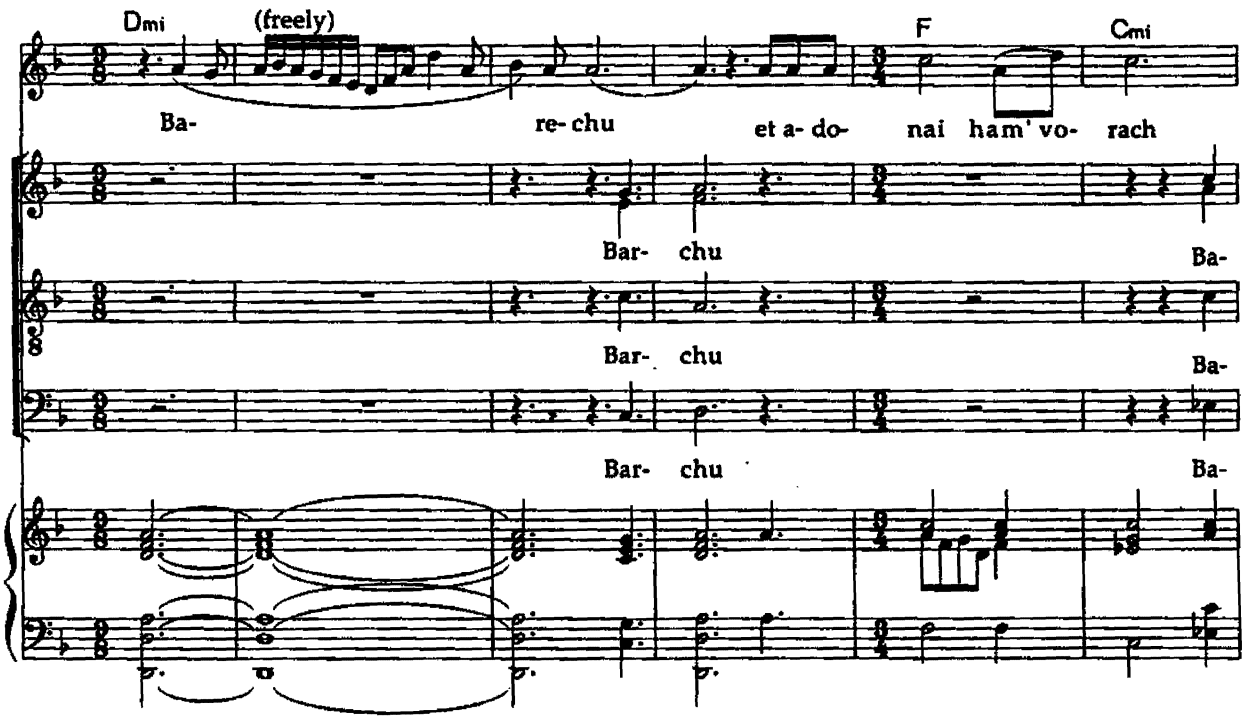


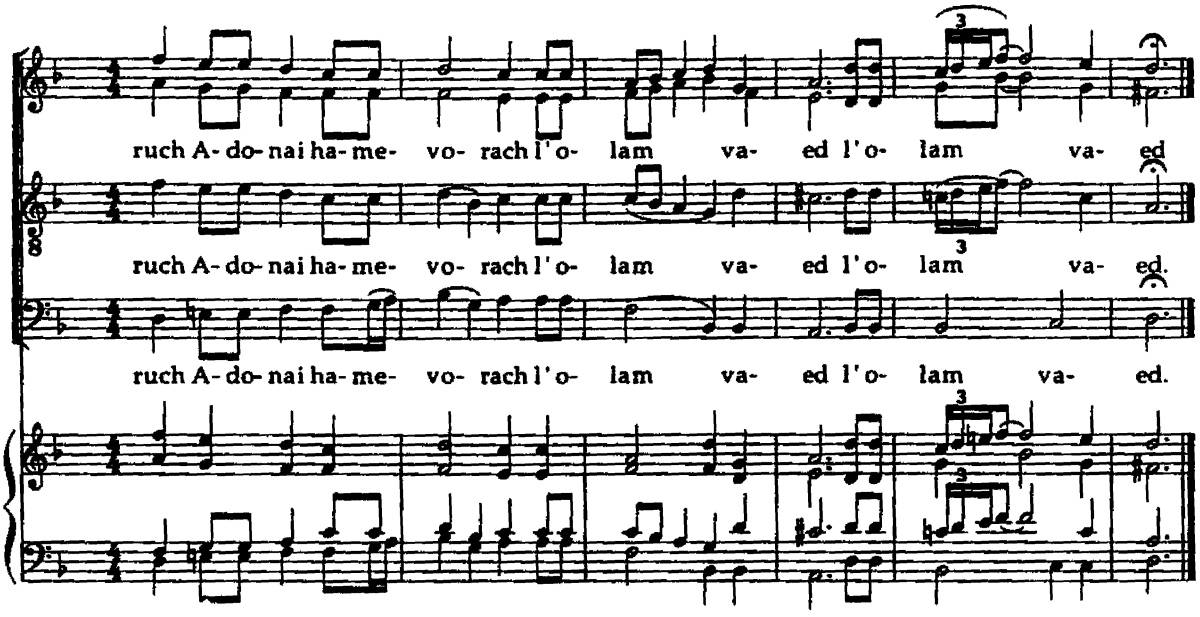
I, the Lord have set thee for a covenant of the people, for a light unto the nations. Therefore, in the spirit of our ancient tradition that hallows and unites Israel in all lands and all ages, do we now kindle the Sabbath lights.



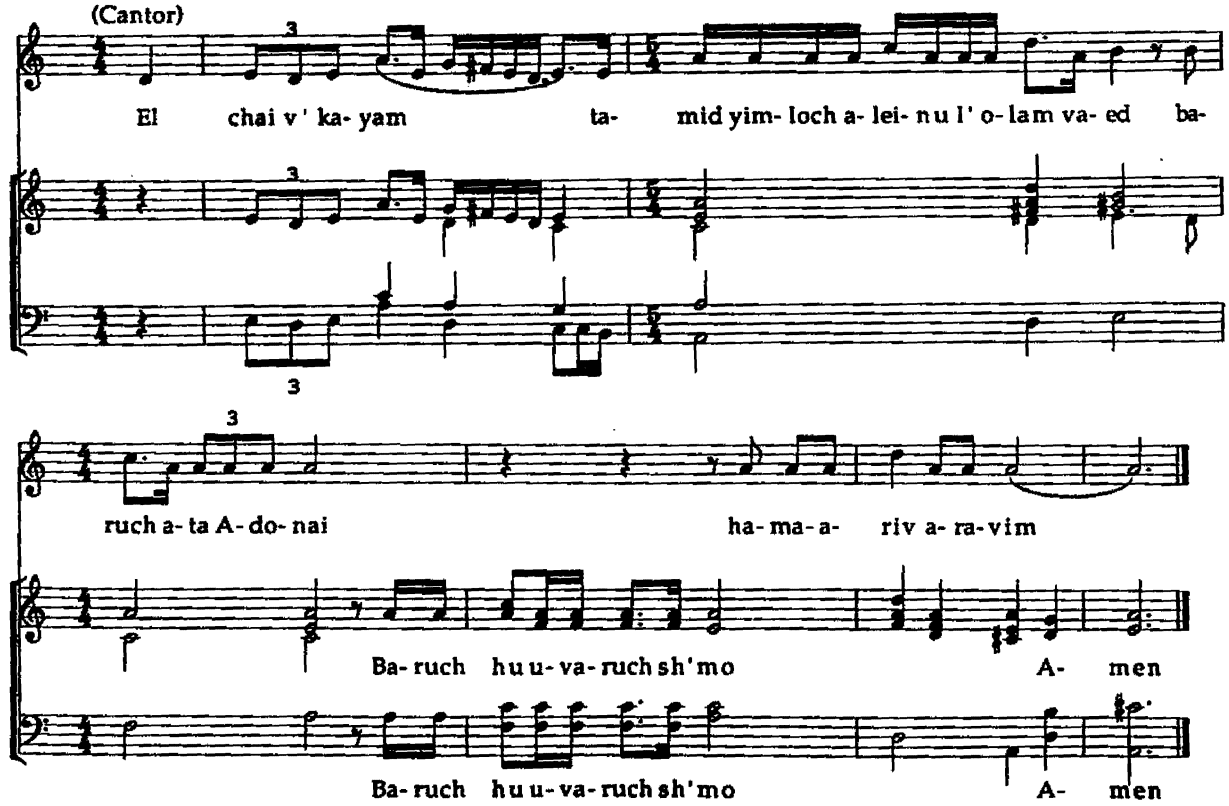
Barechu

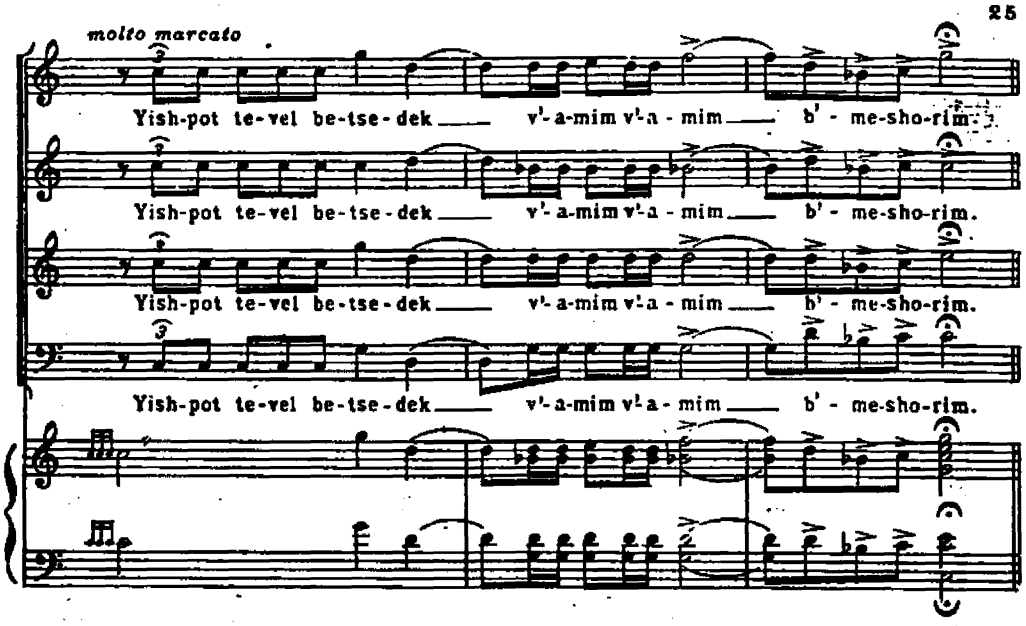
Robert Solomon





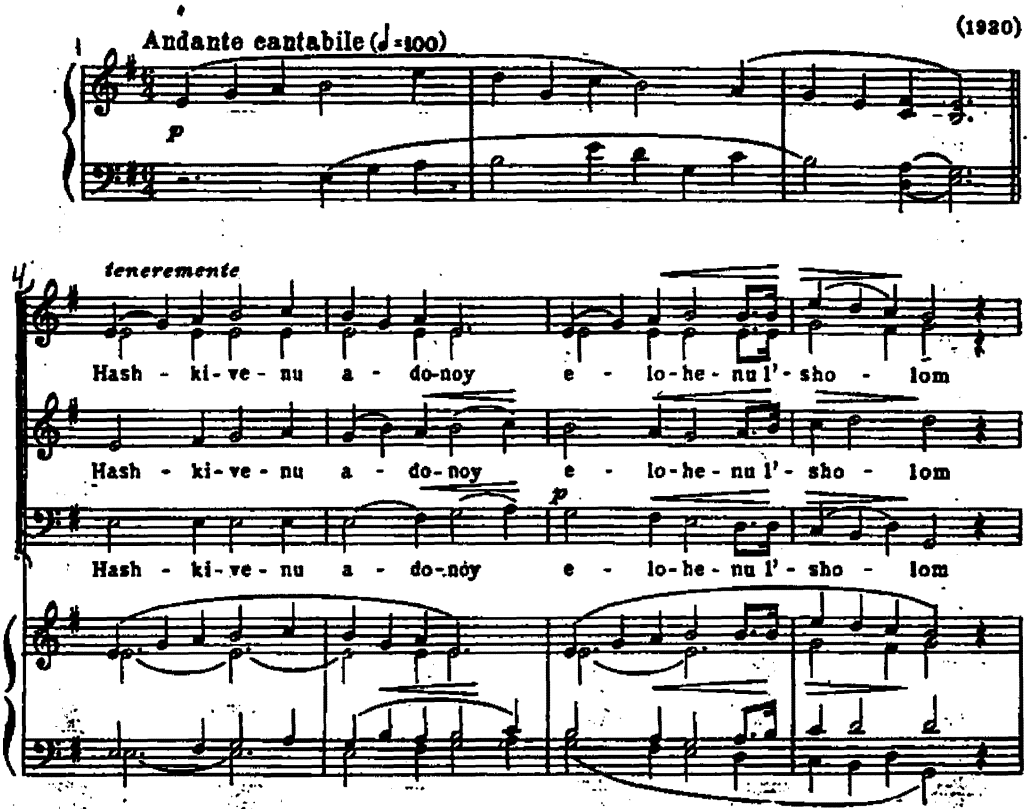
EL CHAI
(Cantor)

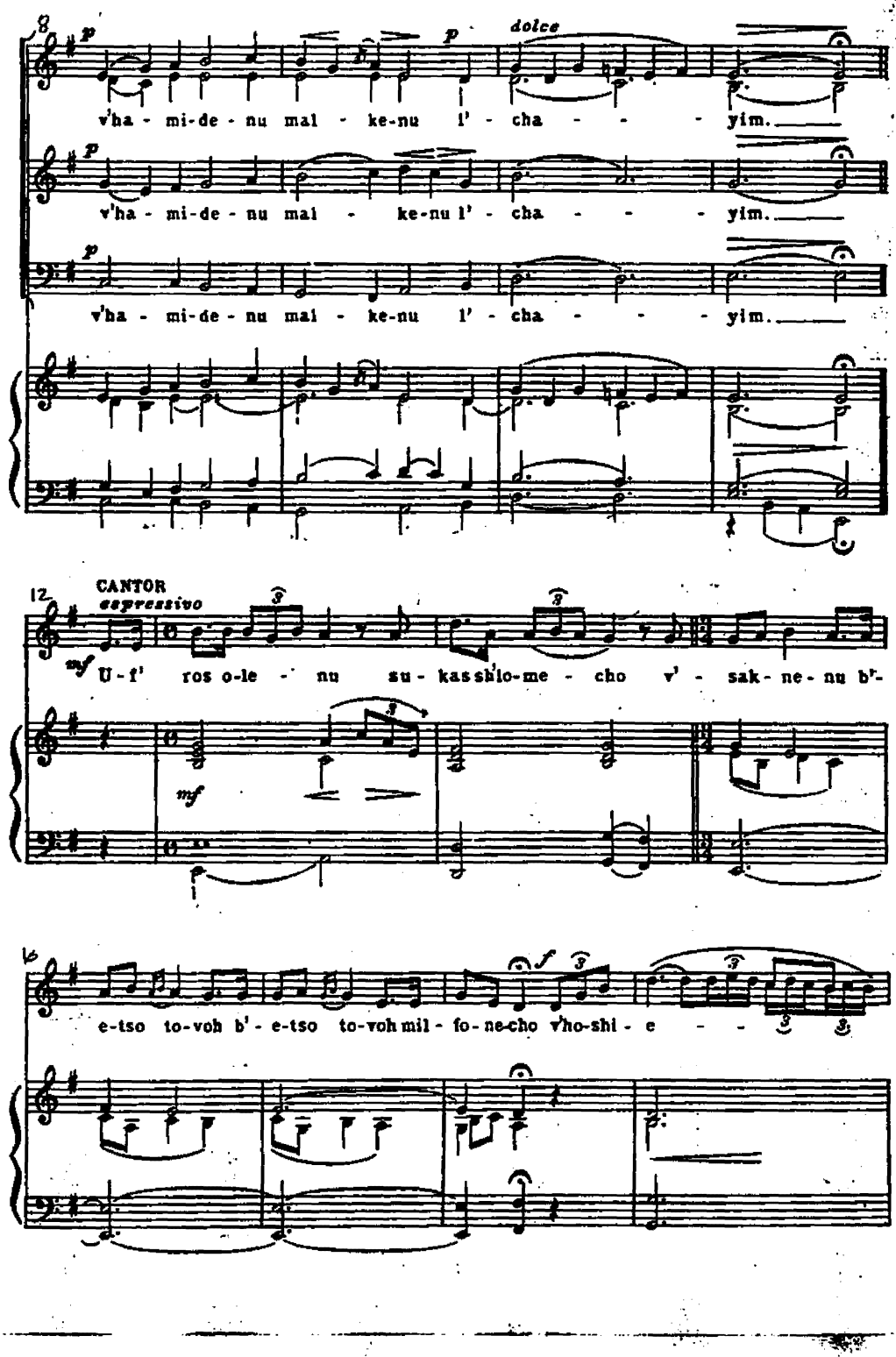


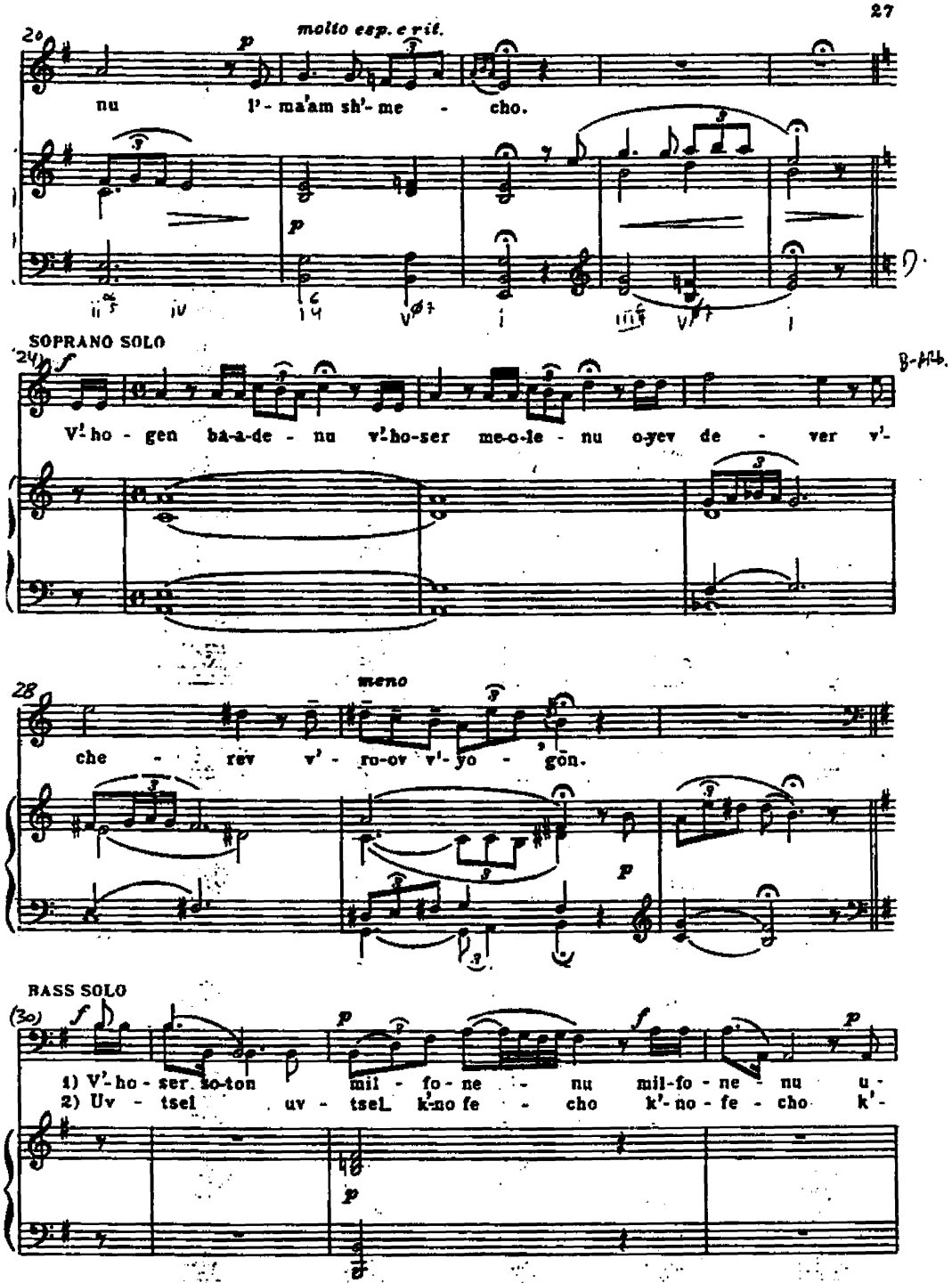


6. HASHKIVENU

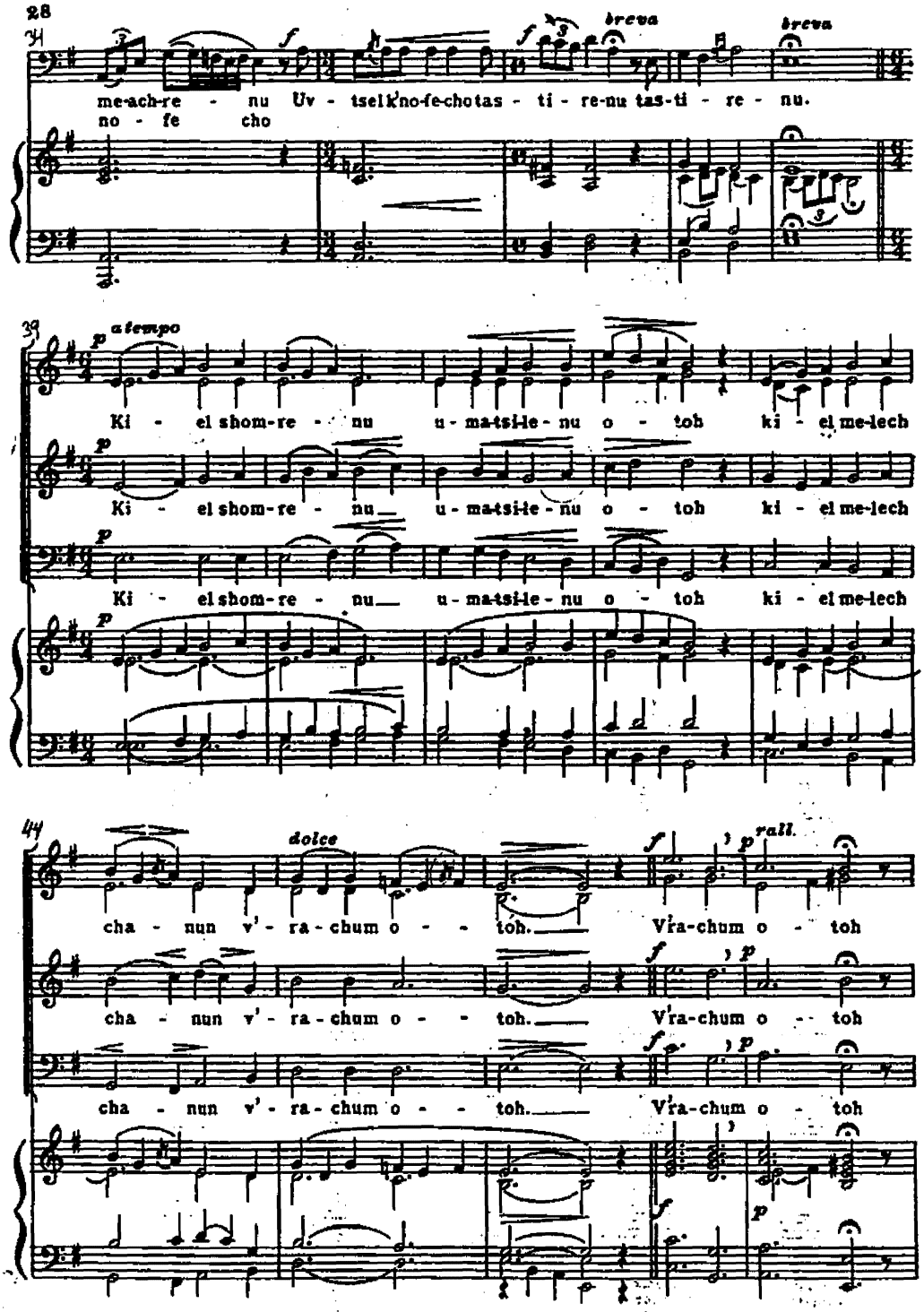
(1920)

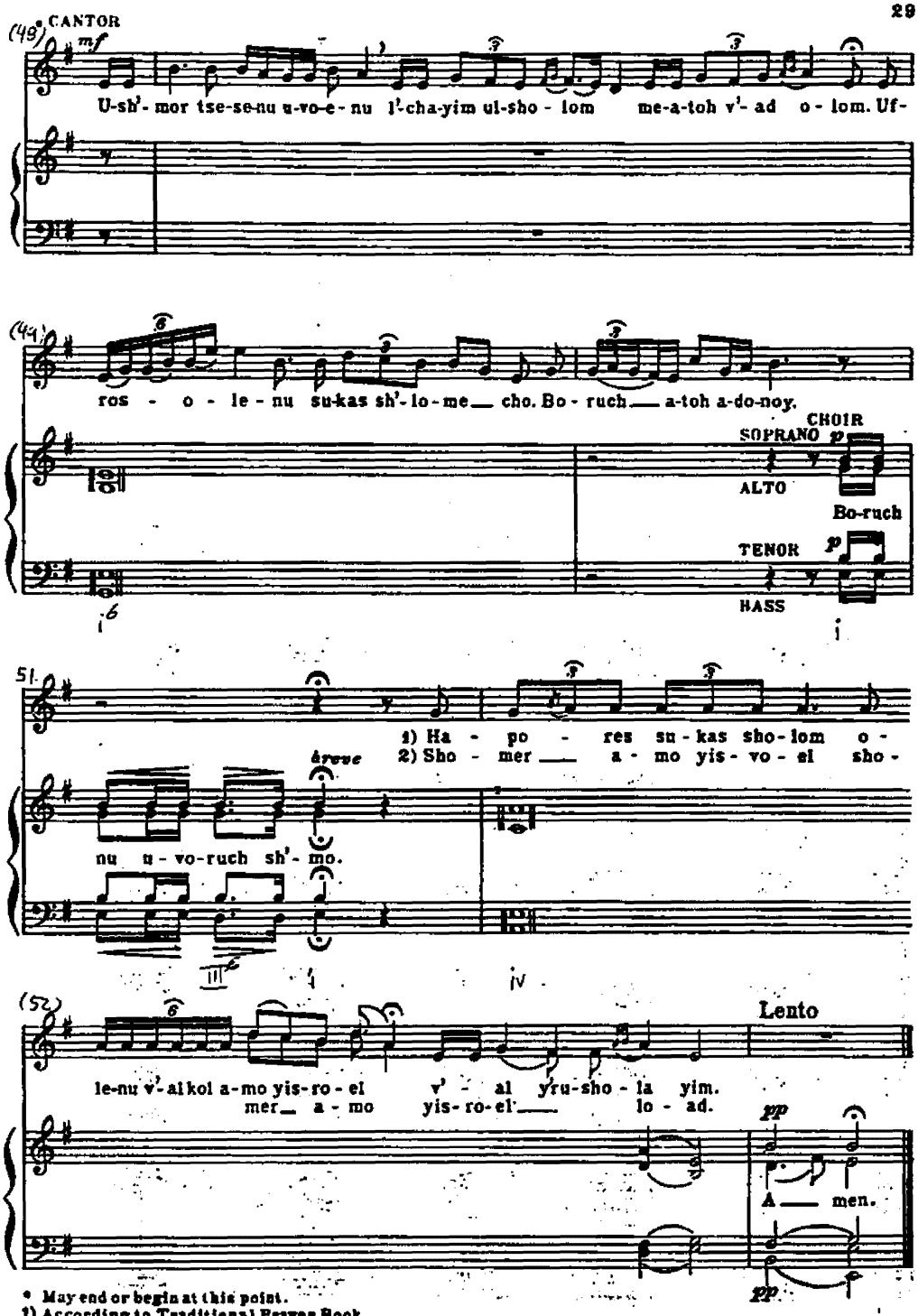



8
p
dolce
v'ha - mi-de - nu mai - ke-nu l' - cha - - - yim.
v'ha - mi-de - nu mai - ke-nu l' - cha - - - yim.
v'ha - mi-de - nu mai - ke-nu l' - cha - - - yim.
12
CANTOR
espressivo
mf
U - f' ros o-le - nu su - kas sh'lo-me - cho v' - sak - ne - nu b'-
mf
16
f
e-tso to-voh b' - e-tso to-voh mil - fo - ne-cho v'ho-shi - e - -



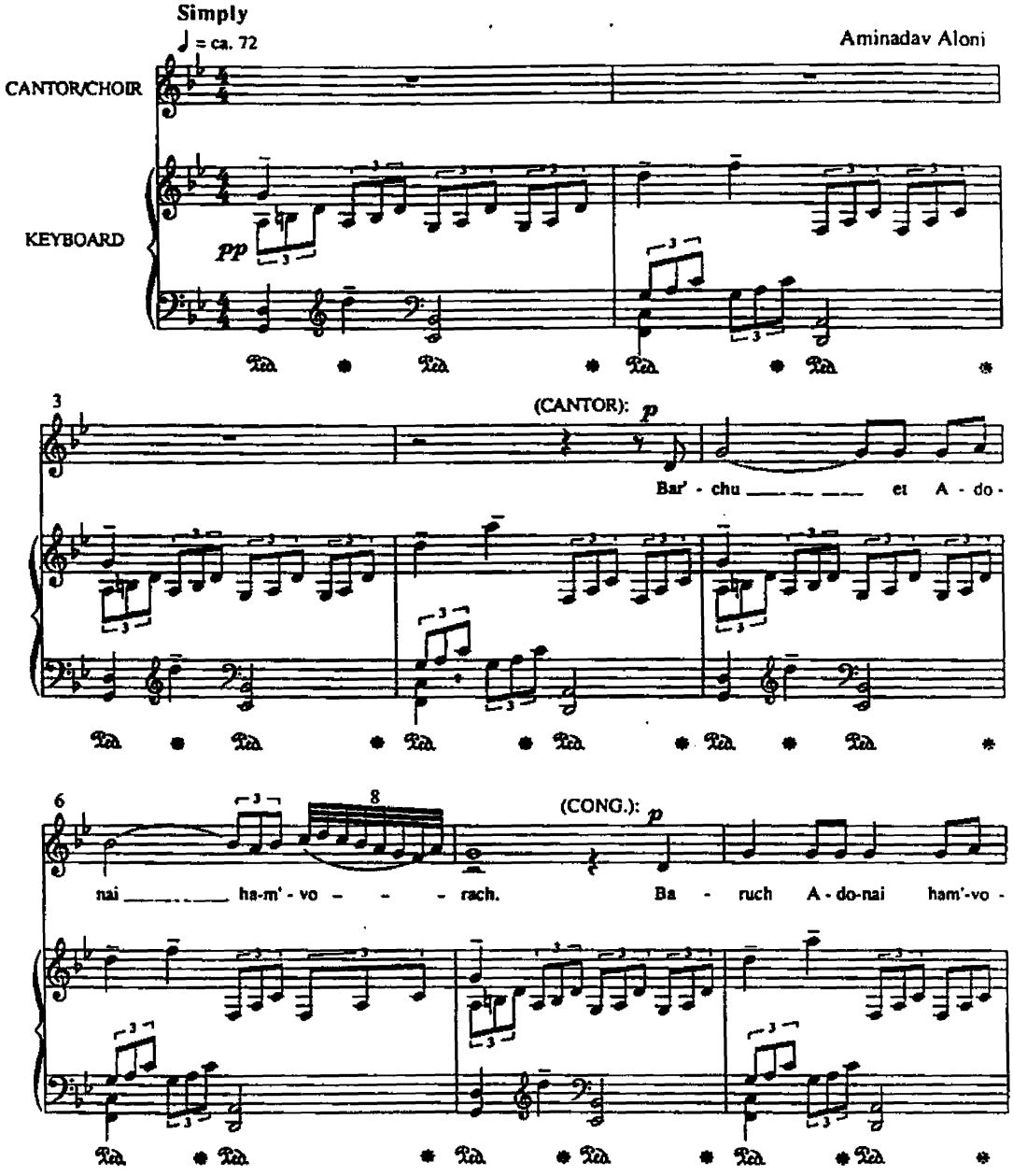
1) According to Traditional Prayer Book.
2) According to Talmon Prayer Book.


28
f
breve
breve
me-ach-re - nu Uv - tsel k'no-fe-cho tas - ti - re-nu tas-ti - re - nu.
no - fe cho
39
p a tempo
Ki - el shom-re - nu u - ma-tsi-le - nu o - toh ki - el me-lech
Ki - el shom-re - nu u - ma-tsi-le - nu o - toh ki - el me-lech
Ki - el shom-re - nu u - ma-tsi-le - nu o - toh ki - el me-lech
44
dolce
f
p
rall.
cha - nun v' - ra - chum o - - toh. V'ra-chum o - toh
cha - nun v' - ra - chum o - - toh. V'ra-chum o - toh
cha - nun v' - ra - chum o - - toh. V'ra-chum o - toh

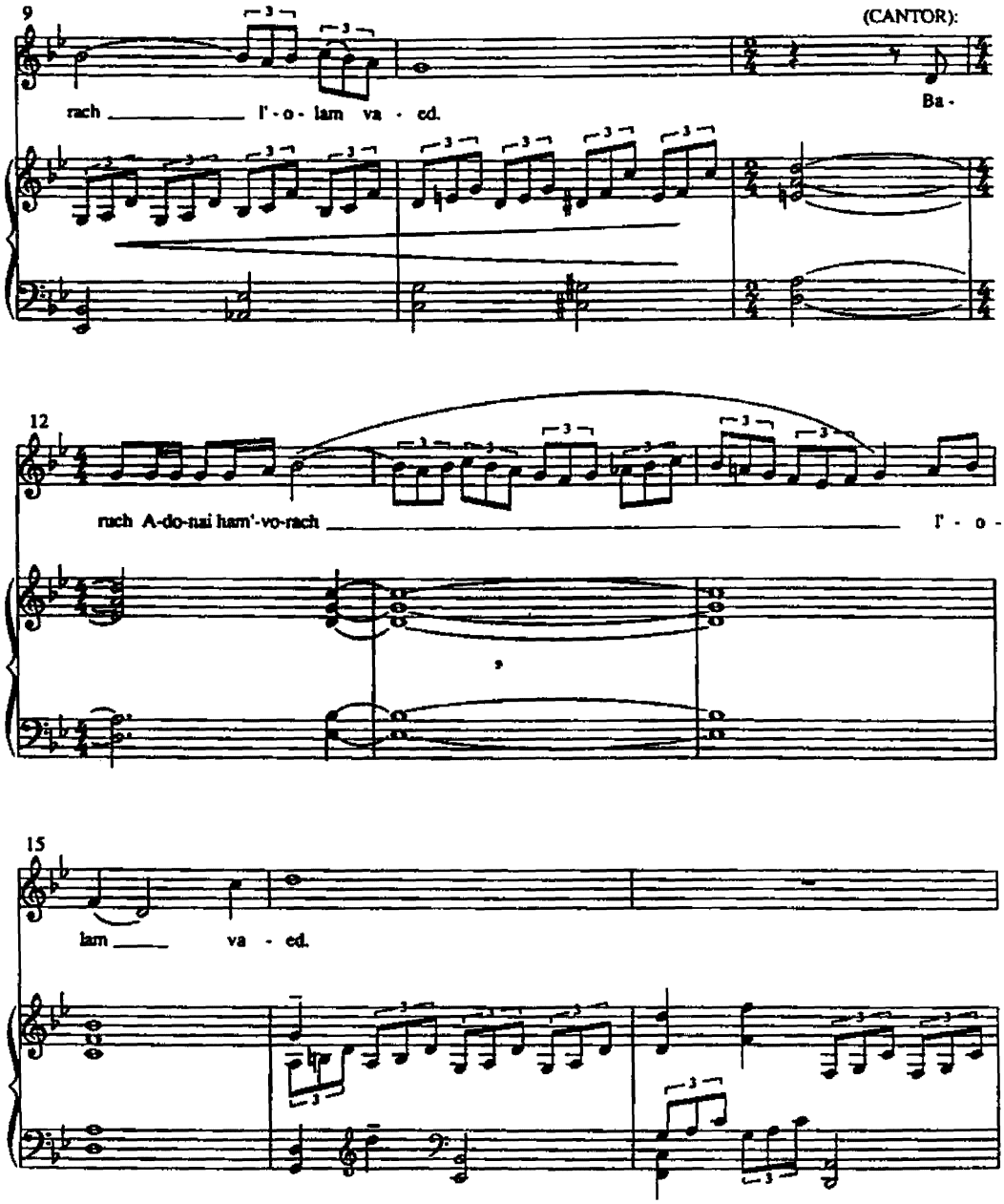


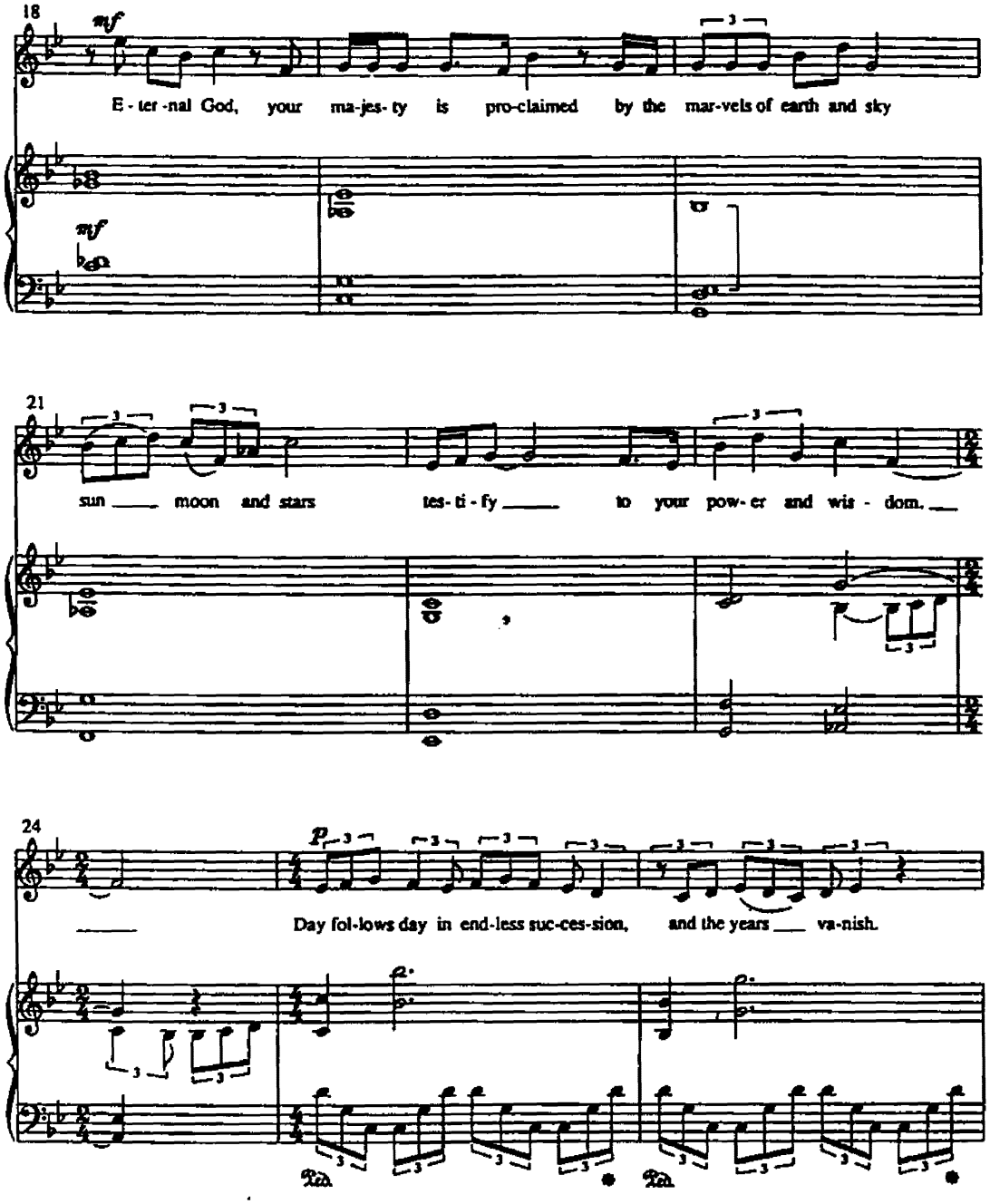
* May end or begin at this point.
1) According to Traditional Prayer Book.
2) According to Union Prayer Book.

3. BAR'CHU

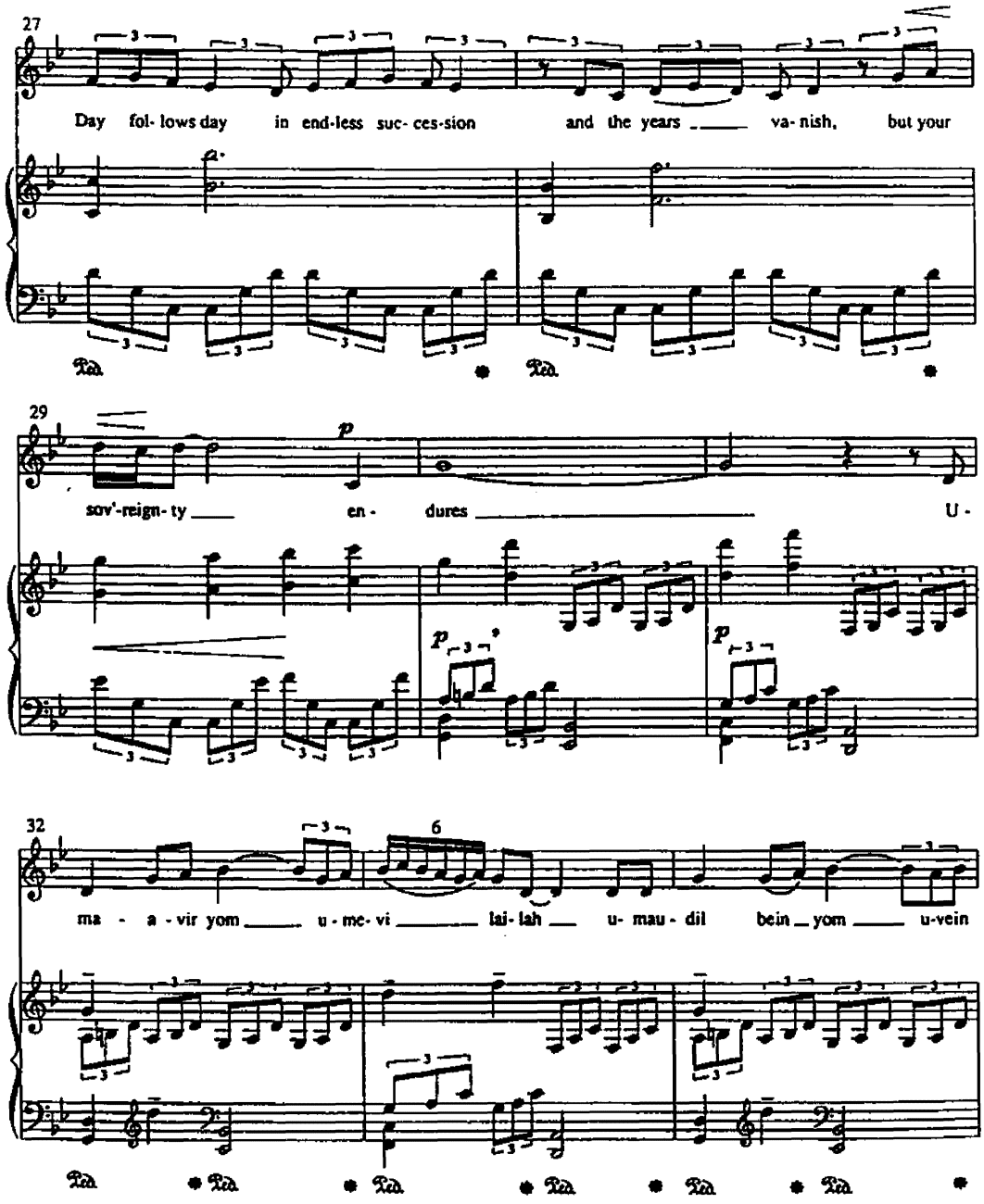


2021-39

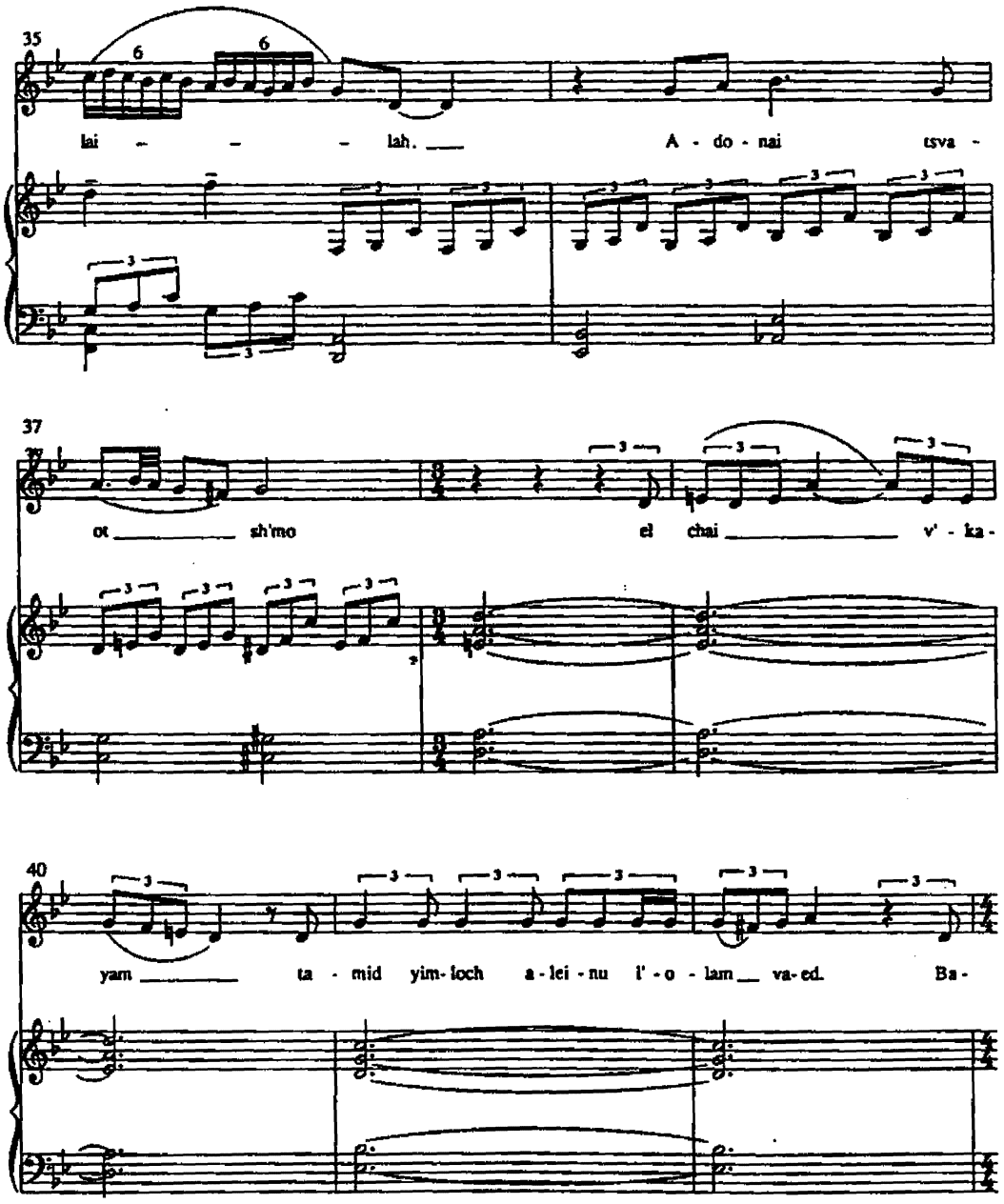

9
(CANTOR):
18
rach ___ l'-o-lam va-ed.
Ba-
12
21
ruch A-do-nai ham'-vo-rach ___ l'-o-
15
24
lam ___ va-ed.


18
mf
E - ter - nal God, your ma-jes- ty is pro-claimed by the mar-vels of earth and sky
mf
21
sun ___ moon and stars tes- ti - fy ___ to your pow- er and wis - dom. ___
24
p
___ Day fol-lows day in end-less suc-ces-sion, and the years ___ va-nish.

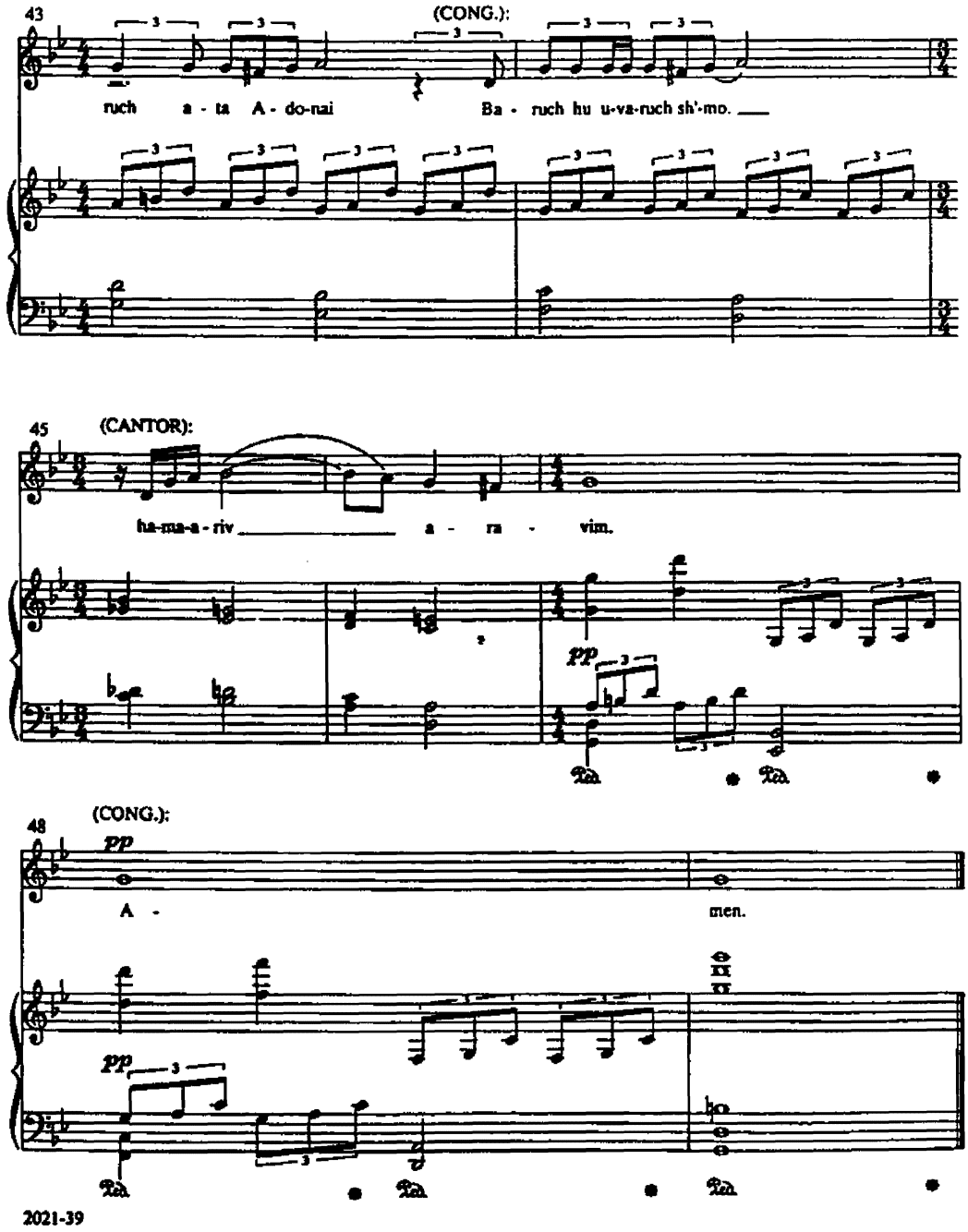
2021-39


27
Day fol- lows day in end-less suc- ces-sion and the years va- nish, but your
29
p
sov'-reign- ty en- dures U -
p
p
32
6
ma - a - vir yom u - me- vi lai- lah u- mau - dil bein yom u-vein

2021-39


35
lai - - - lah. ___ A - do - nai tsva -
37
ot ___ sh'mo el chai ___ v' - ka -
40
yam ___ ta - mid yim- loch a - lei - nu l' - o - lam __ va-ed. Ba -

2021-39


43
(CONG.):
ruch a - ta A - do-nai
Ba - ruch hu u-va-ruch sh'-mo.
45
(CANTOR):
ha-ma-a - riv
a - ra - vim.
pp
48
(CONG.):
pp
A -
men.
pp

2021-39

Solo instrument intro. (1st 10 bars of melody) first;

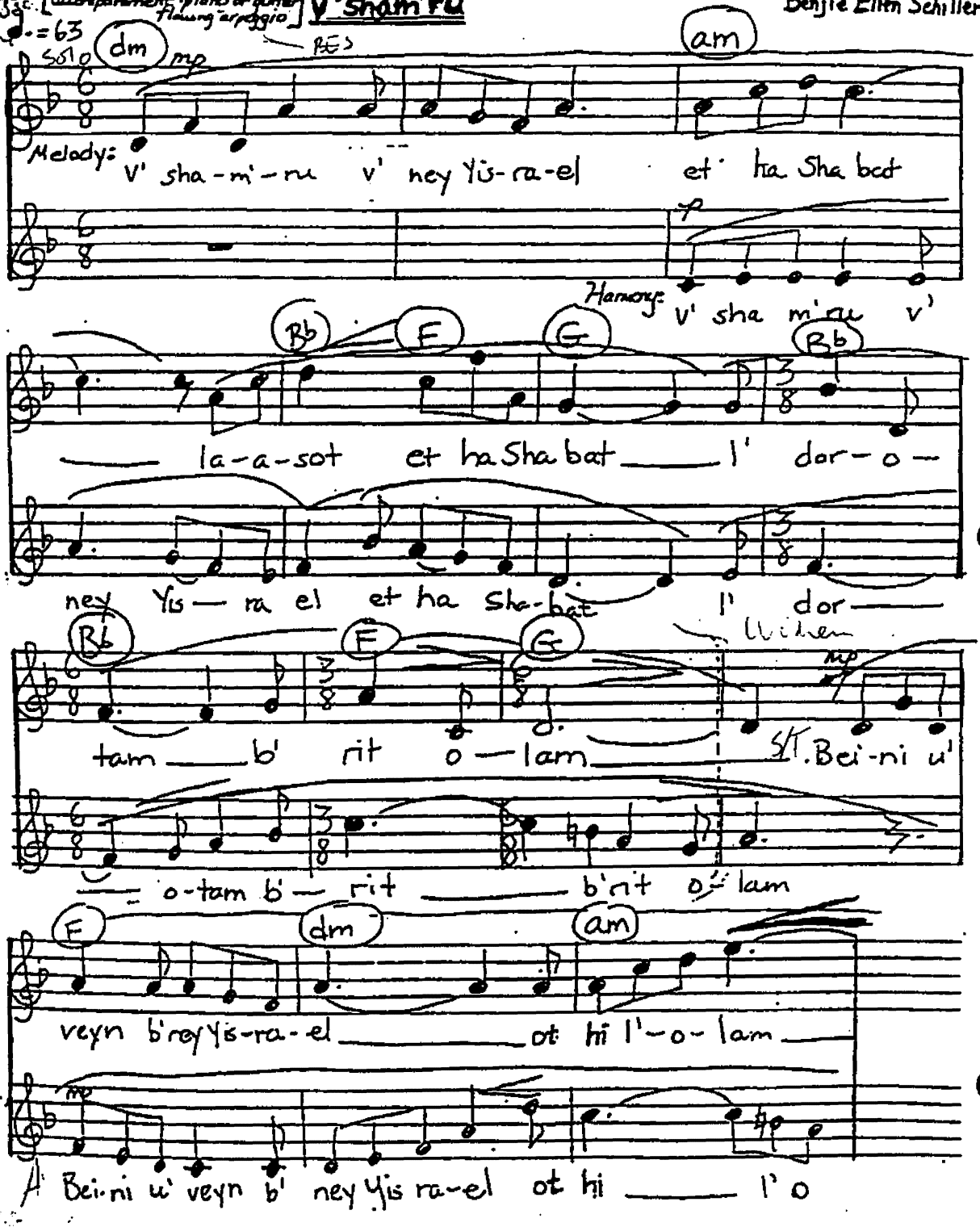
Benjie Schiller

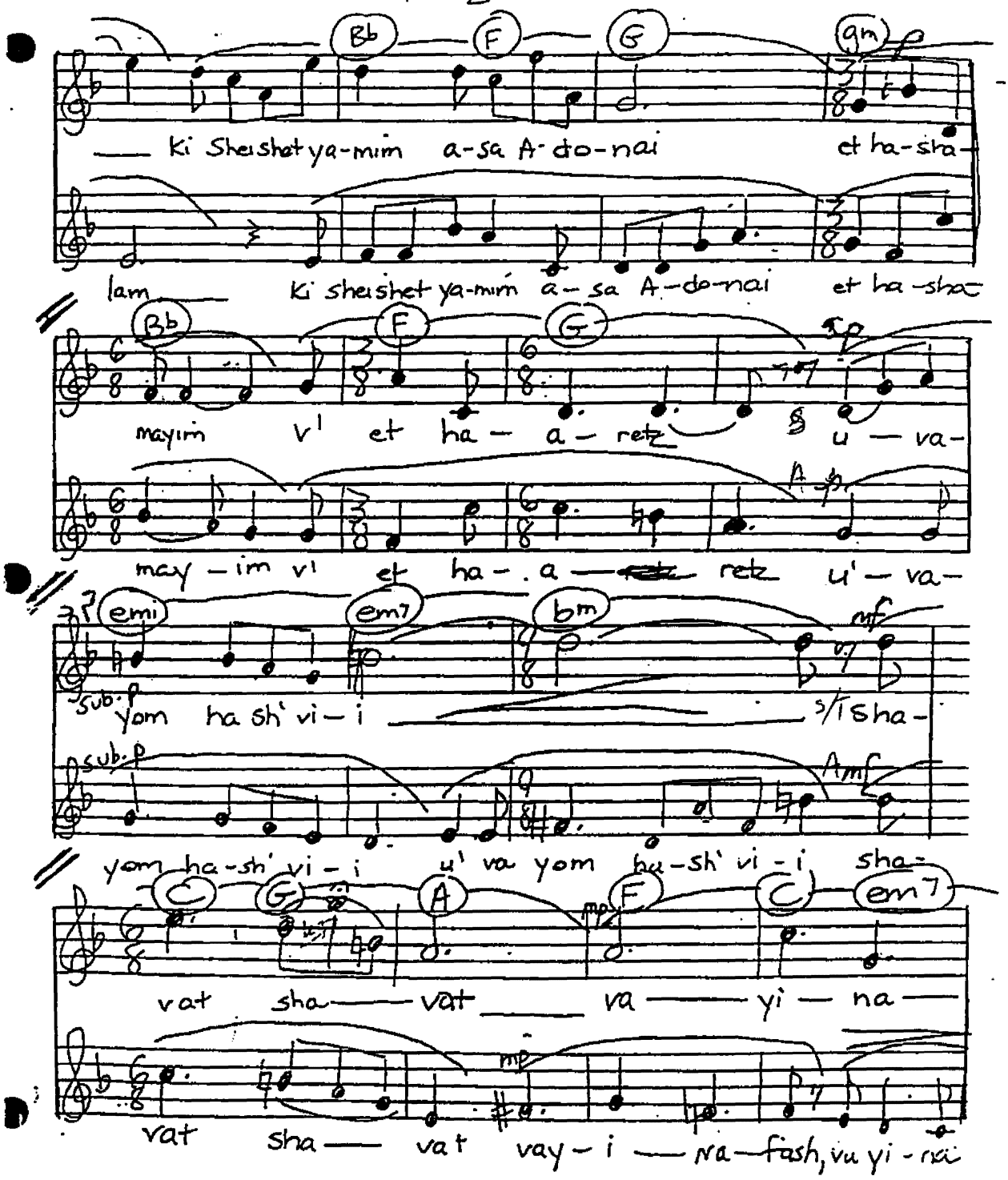
Benjie Ellen Schiller

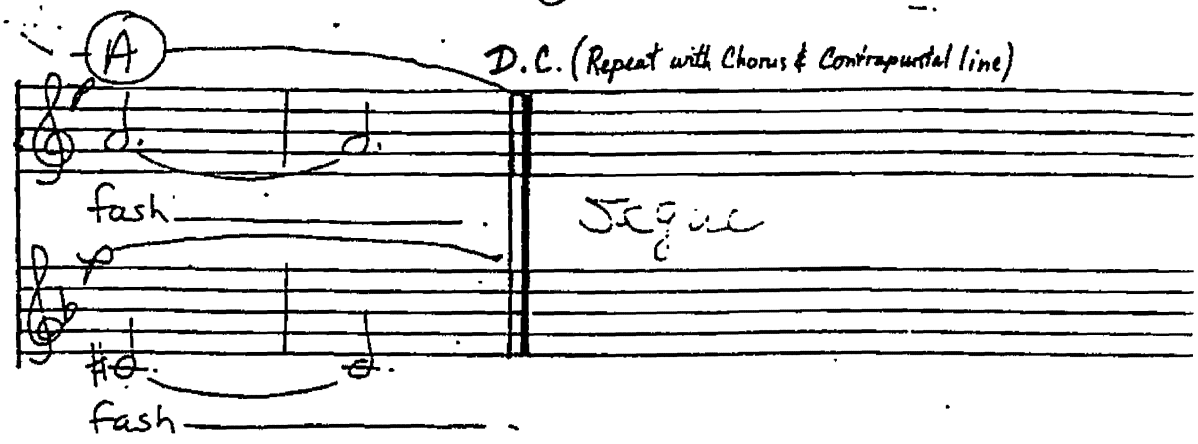
Wigg. [accompaniment: piano or guitar flowing arpeggio]

V'sham'ru

♩.=63




Bb F G gm
Ki Sheishet ya-mim a-sa A-do-nai et ha-sha-
lam Ki sheishet ya-mim a-sa A-do-nai et ha-sha-
Bb F G
mayim v' et ha- a- retz u- va-
may-im v' et ha-. a- retz u'- va-
emi em7 bm
sub. p
yom ha sh' vi- i sha-
sub. p mf
yom ha-sh' vi- i u' va yom ha-sh' vi- i sha-
C G A F C em7
vat sha- vat va- yi- na-
vat sha- vat vay- i- ra- fash, vu yi- nai


A
D.C. (Repeat with Chorus & Contrapuntal line)
fash
fash

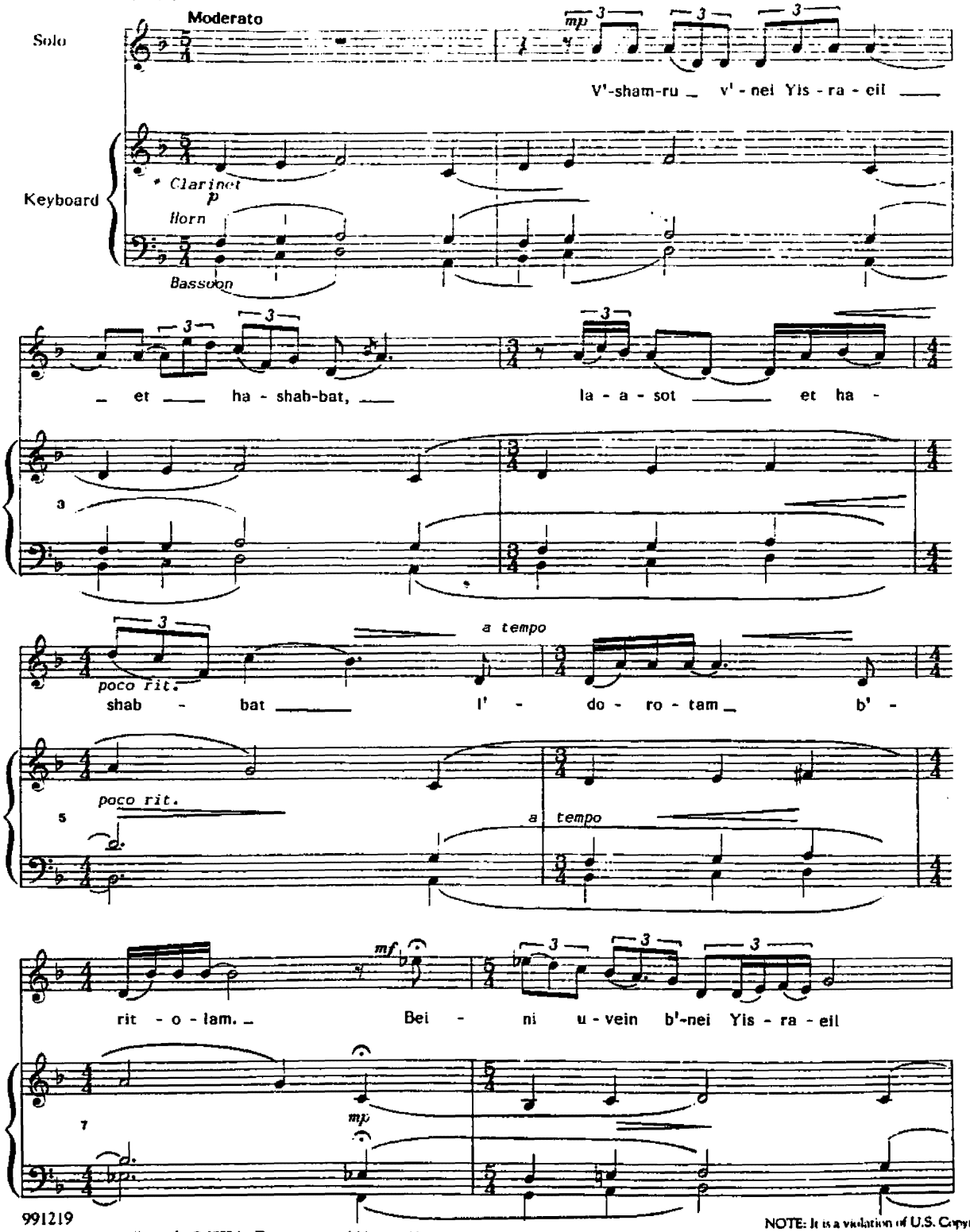
This Publication was made possible by Anshe Chesed Fairmont Temple
Cleveland, Ohio

V'SHAMRU

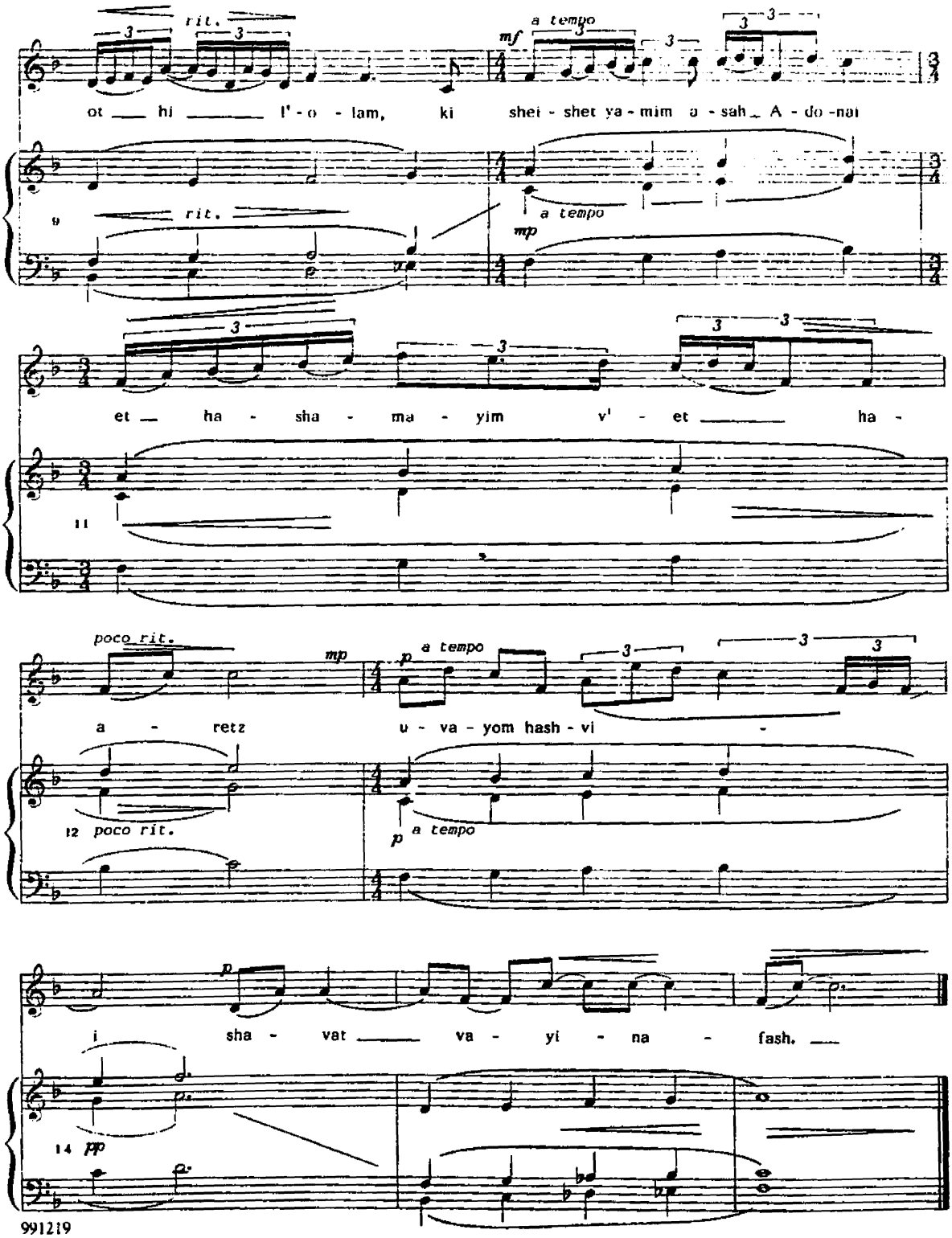
for Solo (Medium) Voice
and Keyboard or Woodwinds

Gates of Prayer, p. 133

William Sharlin



991219


rit.
a tempo
mf
ot hi l'-o - lam, ki shei - shet ya - mim a - sah A - do - nai
9
rit.
a tempo
mp
et ha - sha - ma - yim v' - et ha -
11
poco rit.
mp
p a tempo
a - retz u - va - yom hash - vi -
12 poco rit.
p a tempo
p
i sha - vat va - yi - na - fash.
14 pp

991219

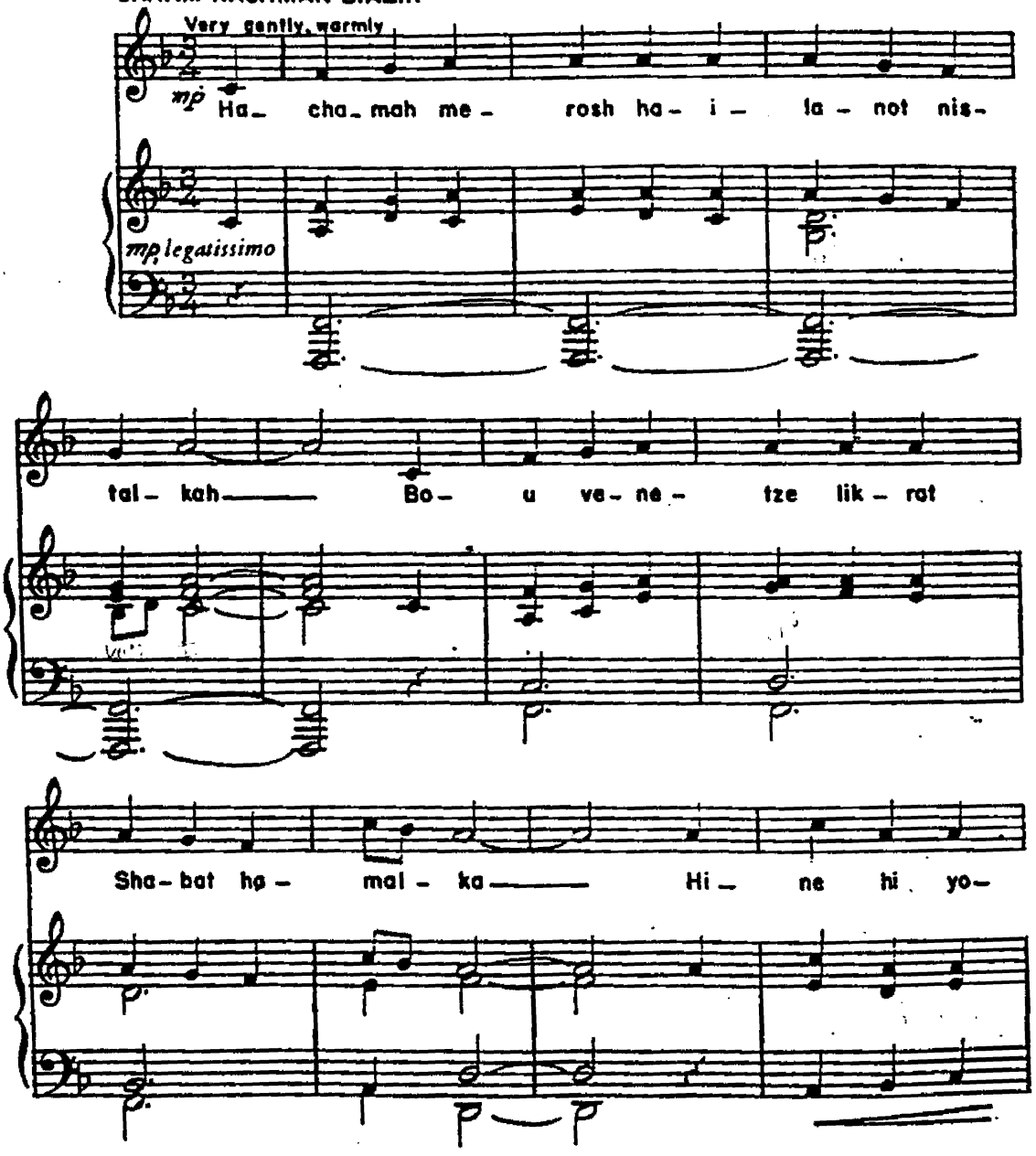
The Brandeis Sabbath Eve Service

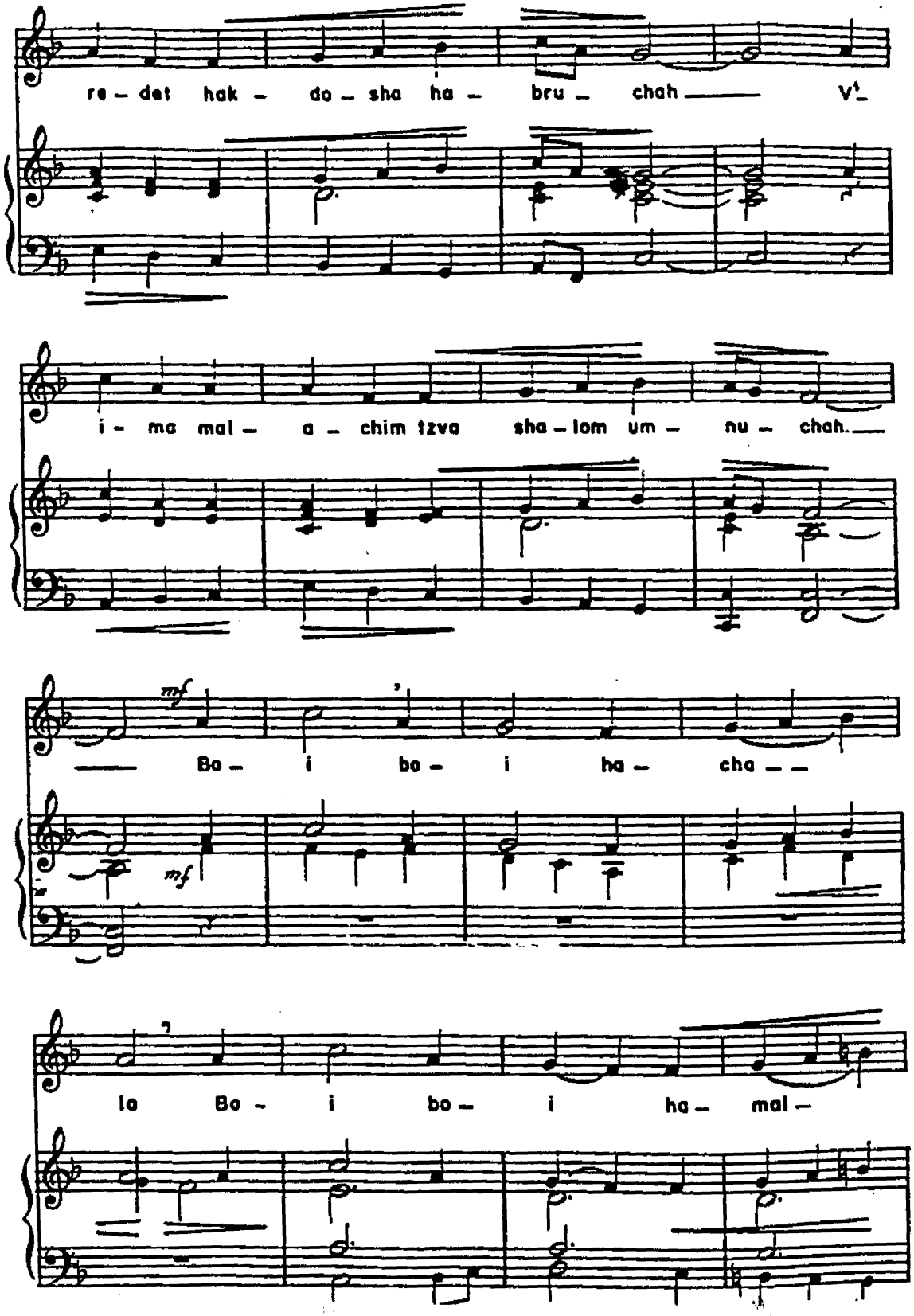
Based on traditional motives

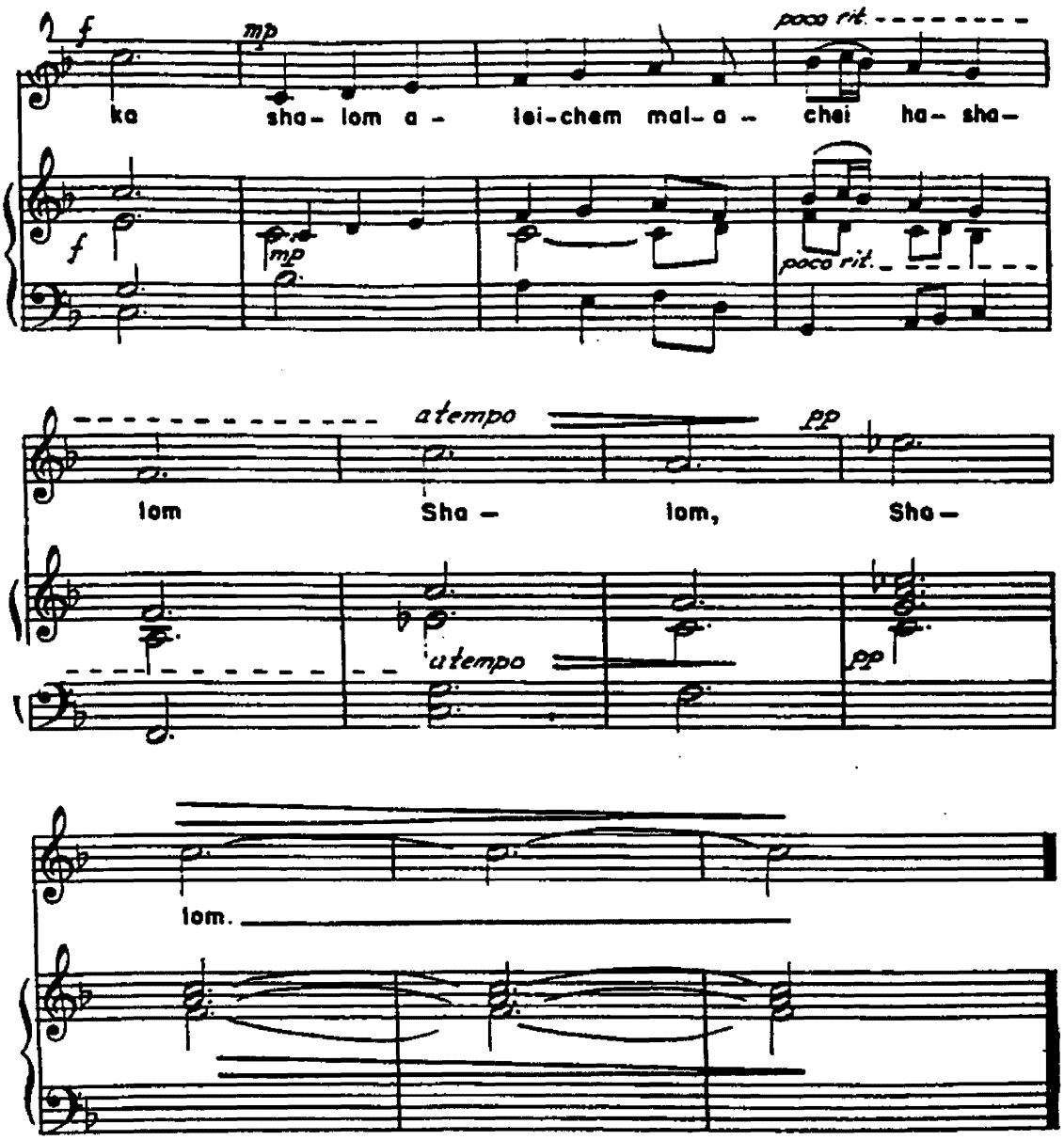
By MAX HELFMAN

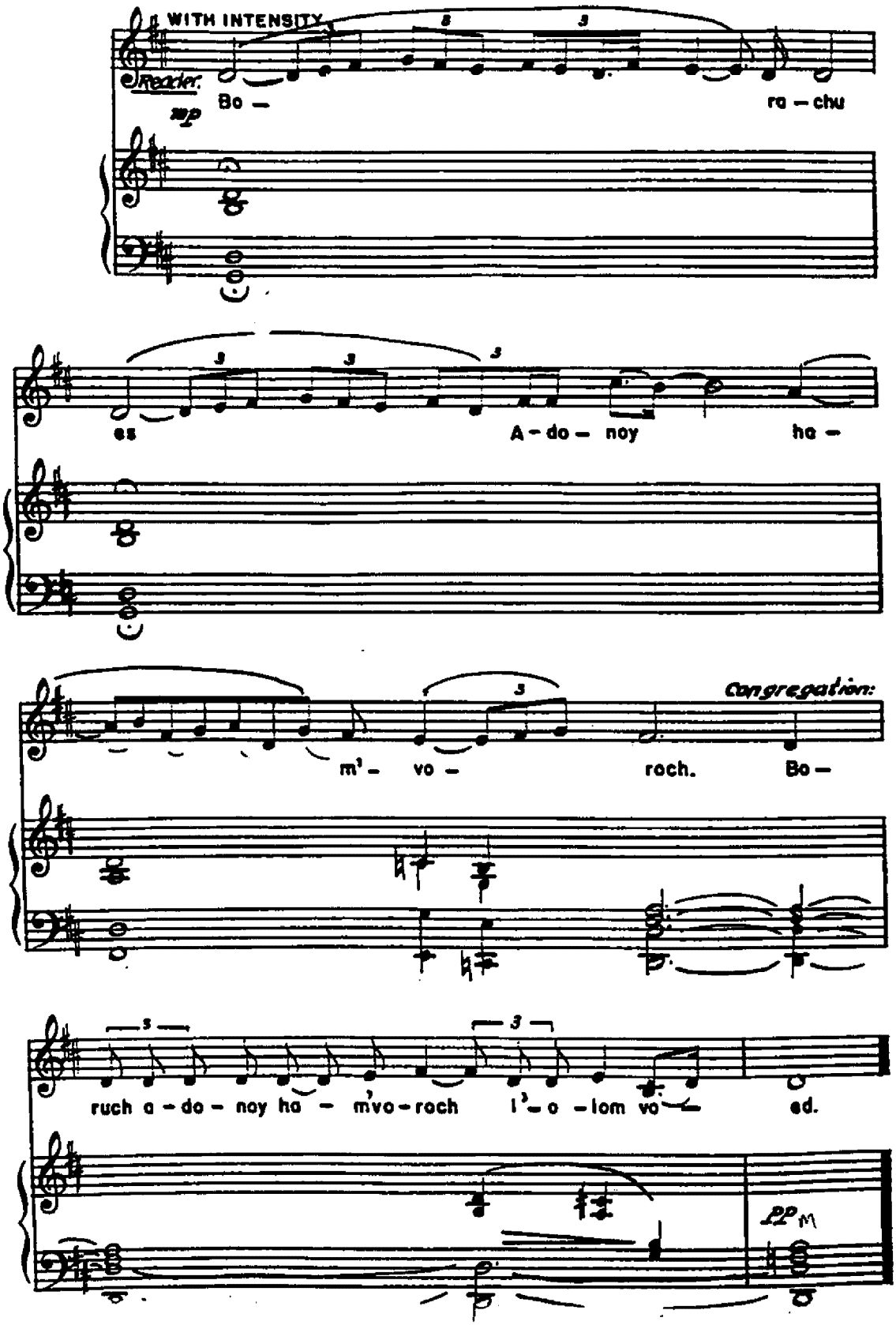
HYMN

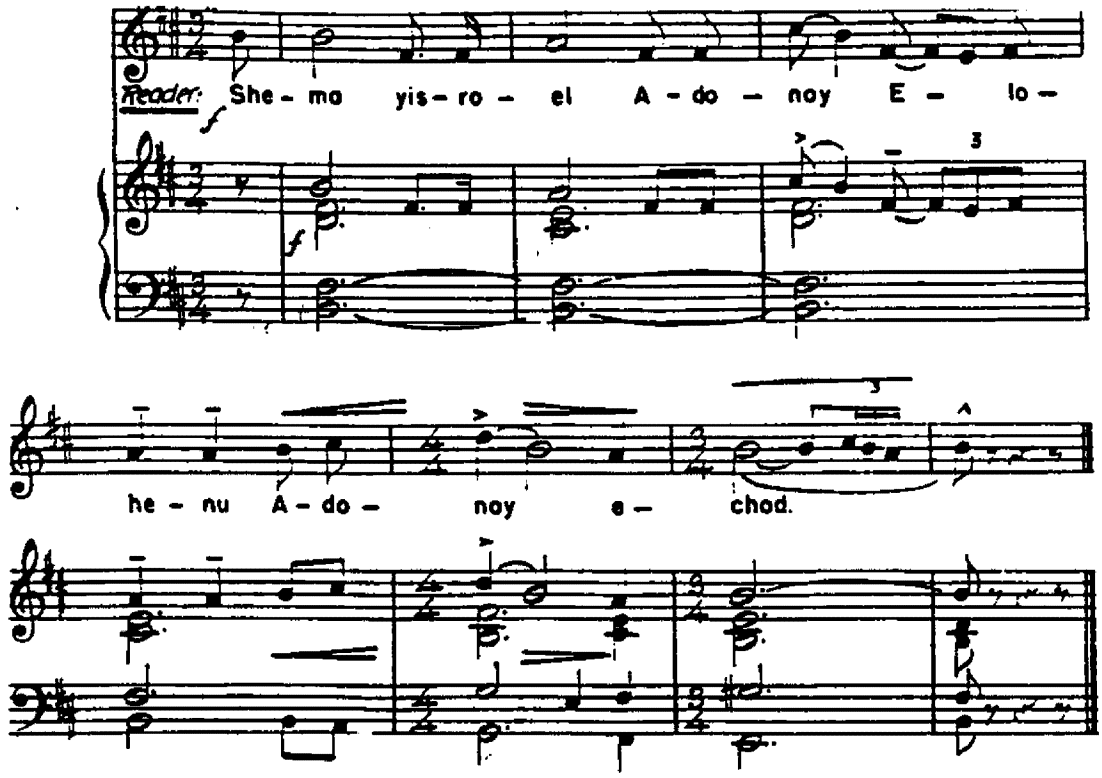
POEM:
CHAYIM NACHMAN BIALIK




re – det hak – do – sha ha – bru – chah —— V'–
i – ma mal – a – chim tzva sha – lom um – nu – chah.——
mf
—— Bo – i bo – i ha – cha – –
mf
la Bo – i bo – i ha – mal –


f
mp
poco rit.
ka sha- lom a - lei-chem mal- a - chei ha- sha-
f
mp
poco rit.
atempo
pp
lom Sha - lom, Sha -
atempo
pp
lom.

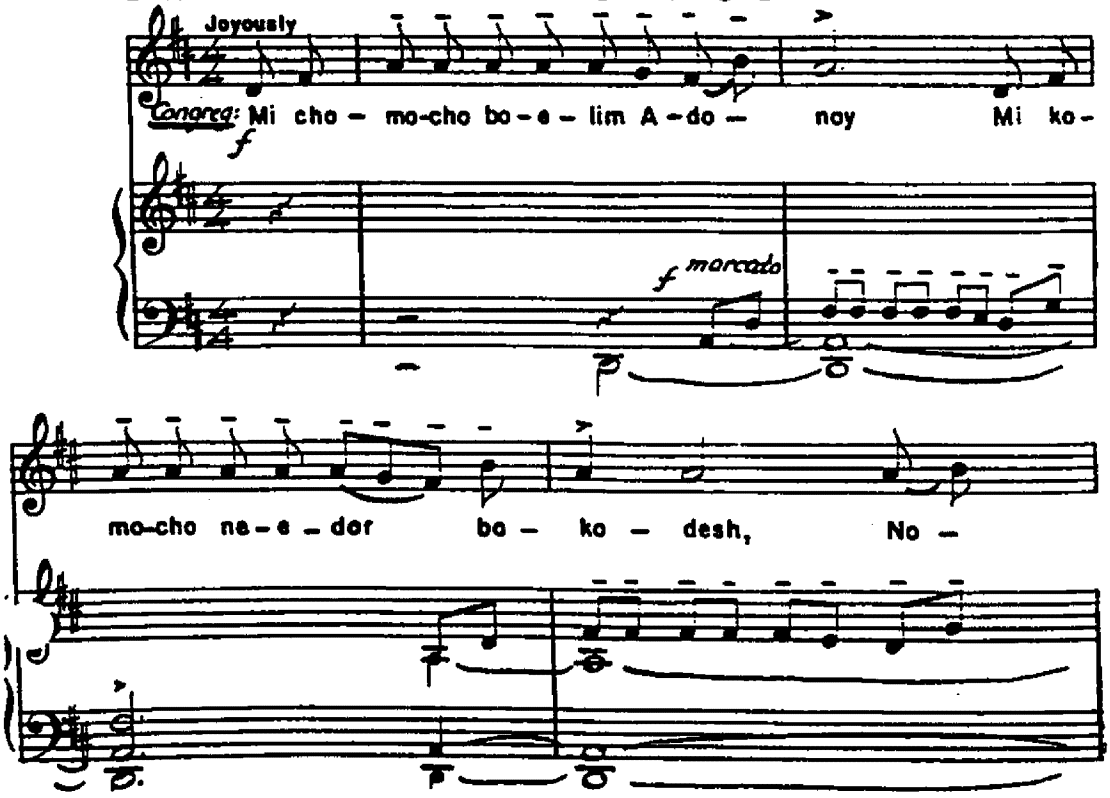

WITH INTENSITY
Reader:
mp
Bo —
ra — chu
es
A — do — noy
ha —
Congregation:
m' —
vo —
roch.
Bo —
ruch a — do — noy ha — m'vo — roch
l' — o — lom vo —
ed.
pp



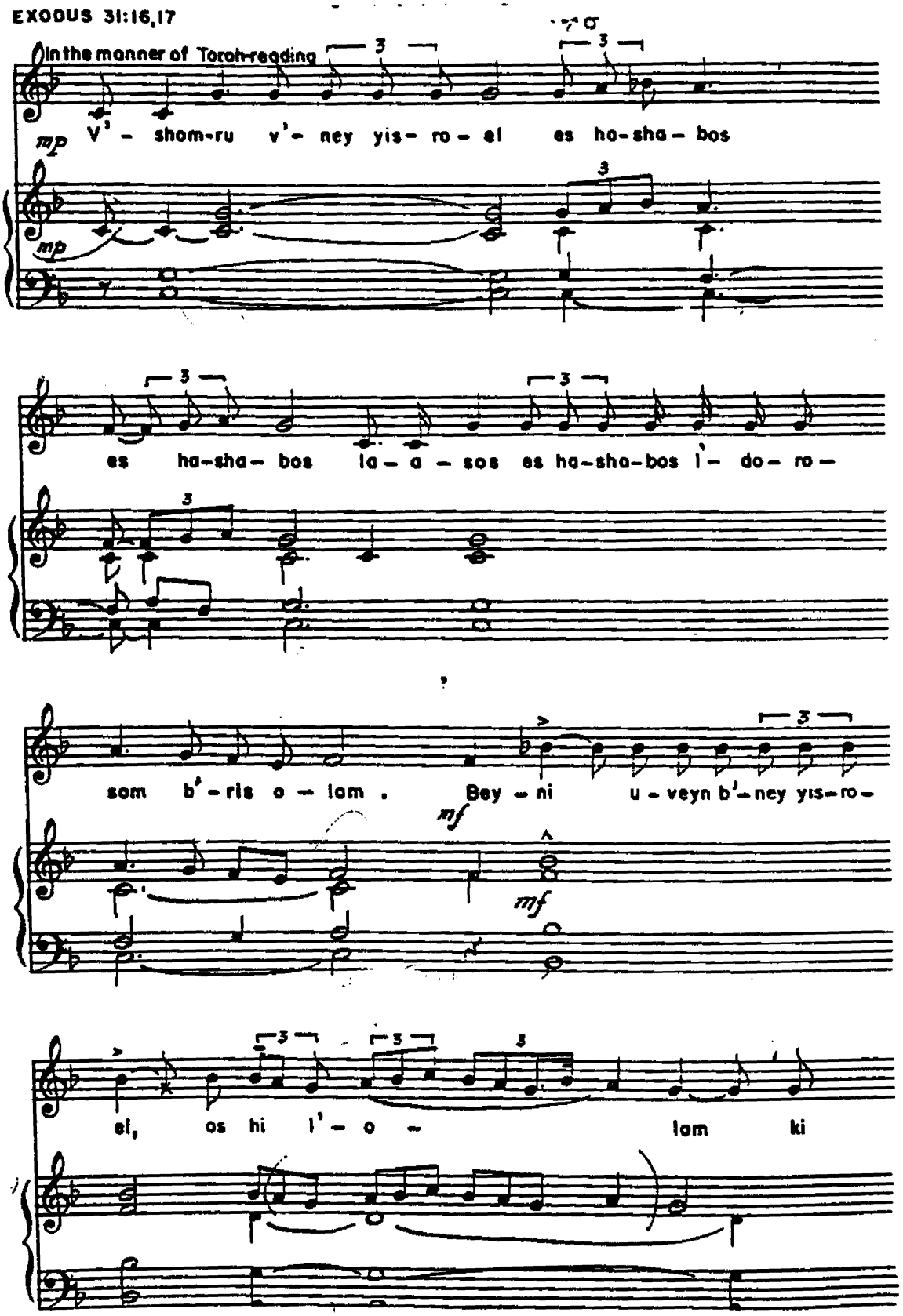
REPEATED BY CONGREGATION

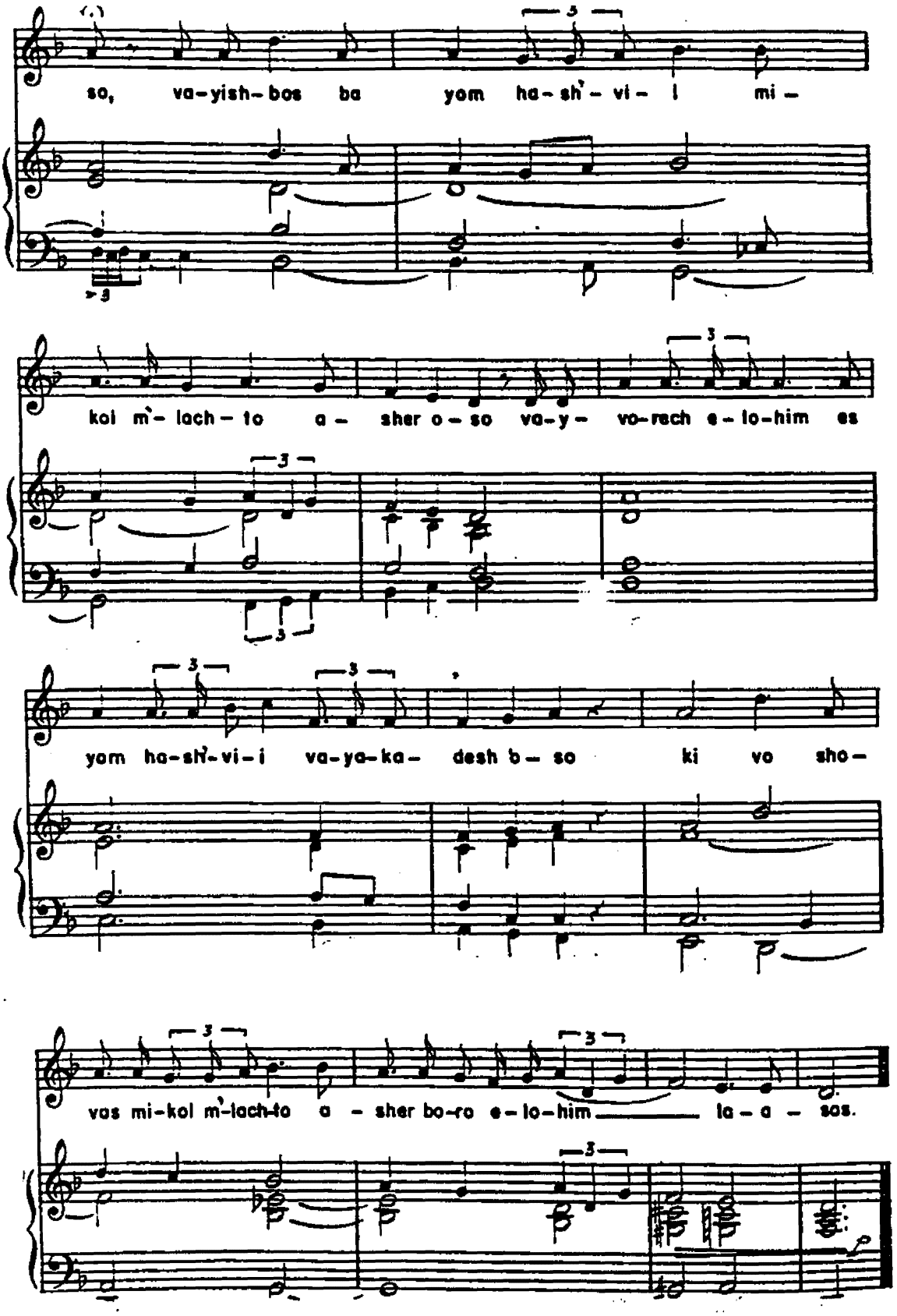
EXODUS 15:11

MI CHOMOCHOI



EXODUS 31:16,17




so, va-yish-bos ba yom ha-sh'-vi- i mi-
kol m'- lach- to a- sher o- so va-y- vo-rech e- lo-him es
yom ha-sh'-vi-i va-ya-ka- desh b- so ki vo sho-
vas mi-kol m'-lach-to a- sher bo-ro e- lo-him la- a- sos.

Lisa Doob 1/01

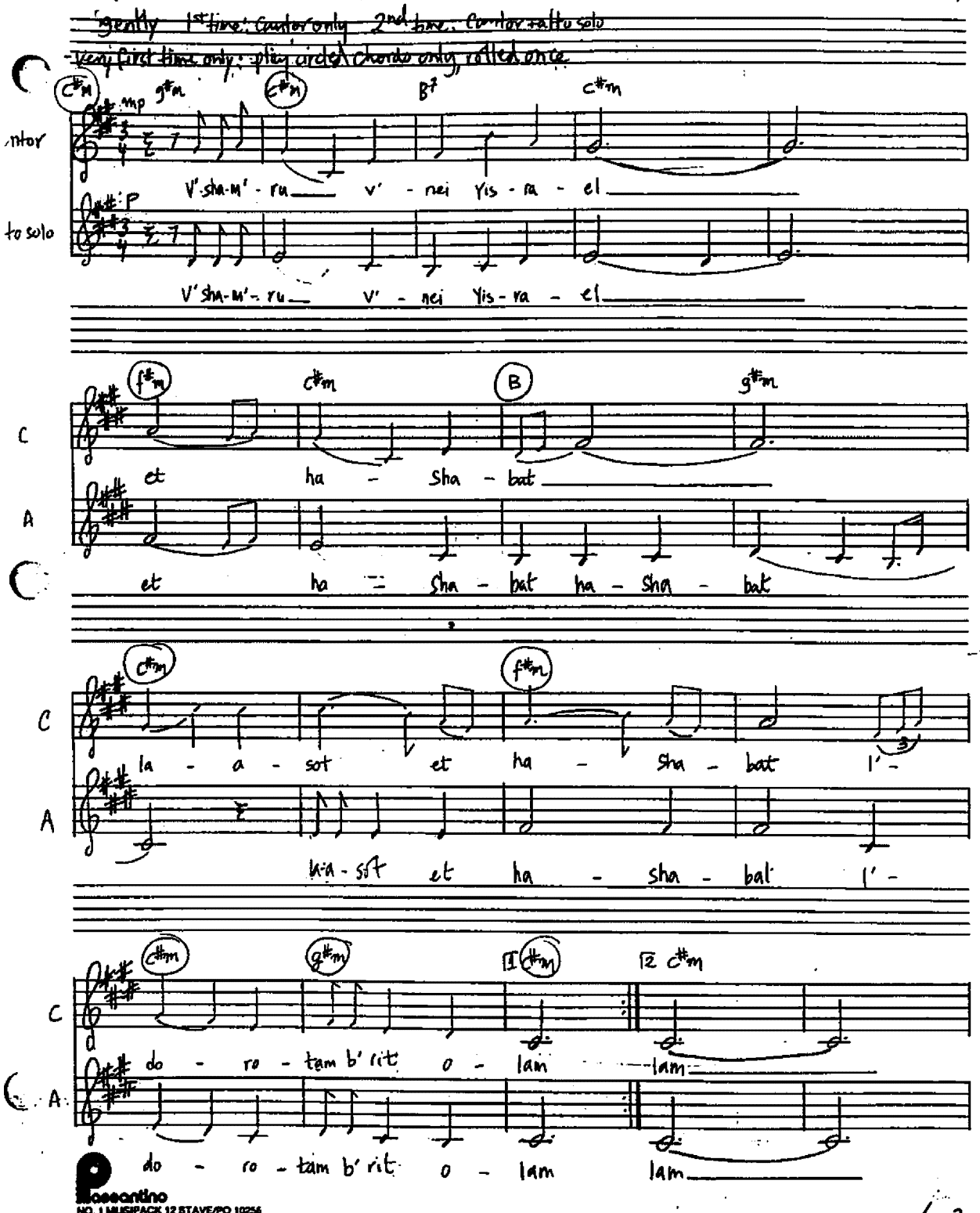
♩. = MM150

guitar capo 4 in Am

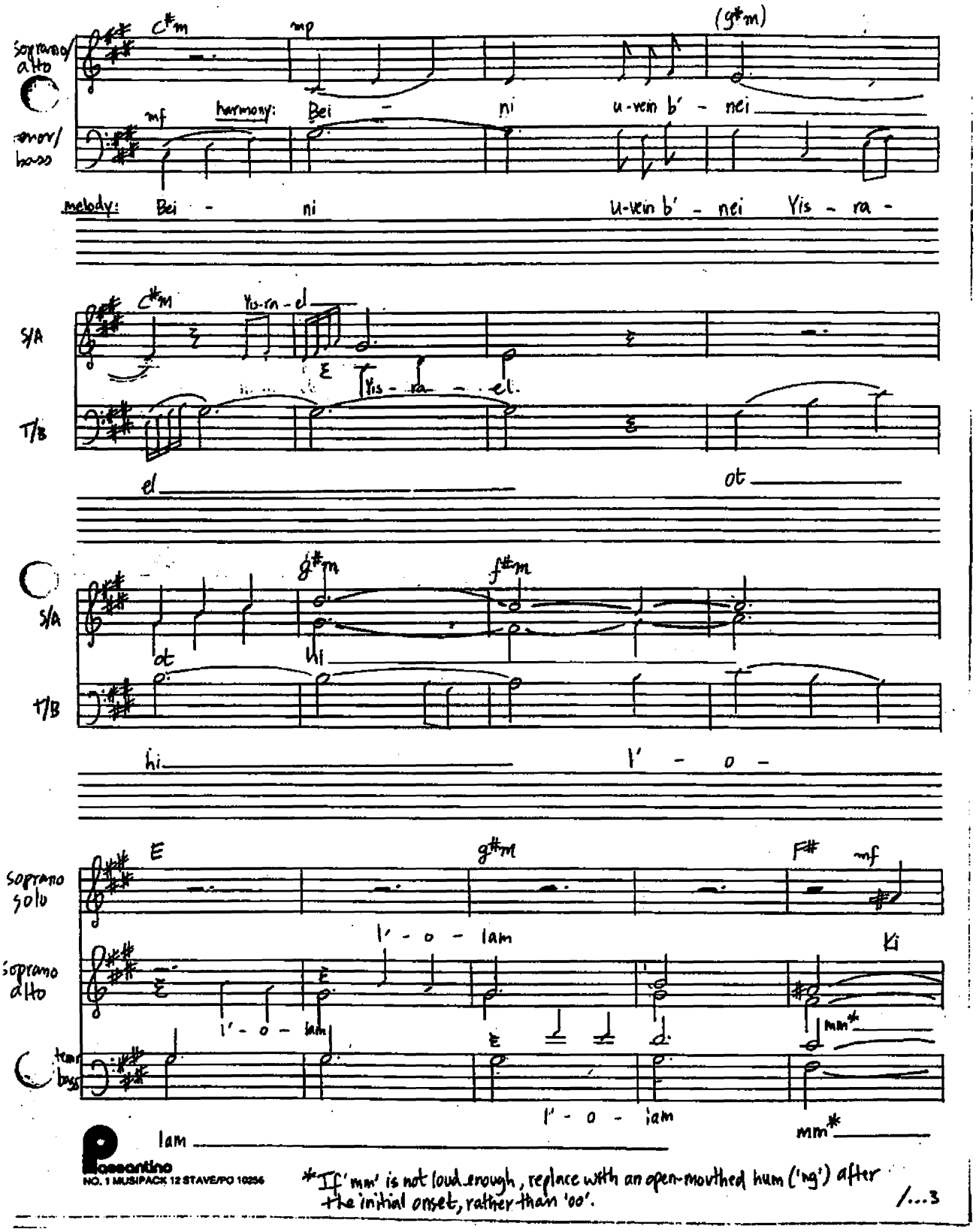
V'Sham'ru

~~gently 1st time: cantor only 2nd time: cantor+alto solo~~

~~very first time only: play circled chords only, rolled once~~



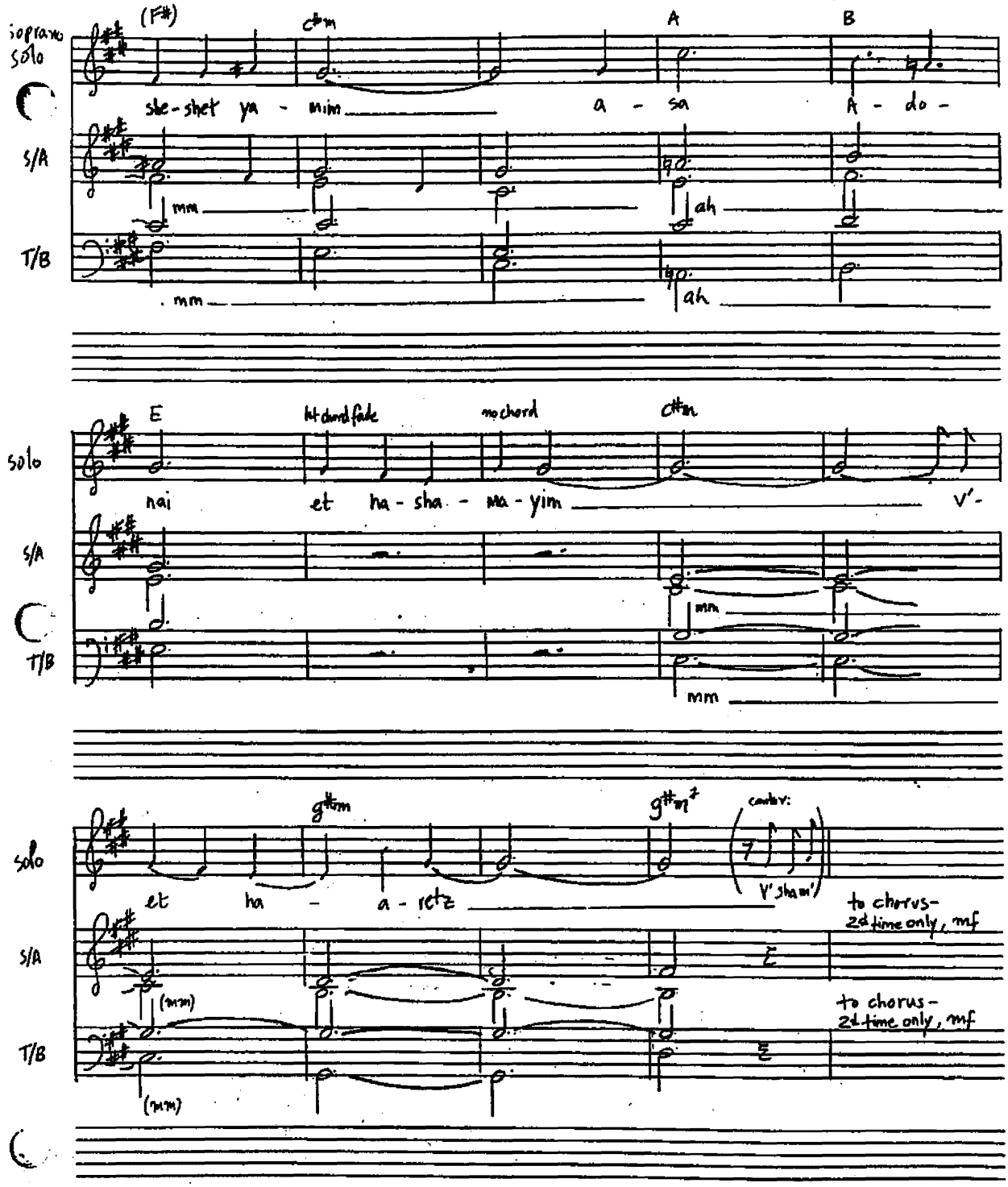
/...2



Passantino
NO. 1 MUSIPACK 12 STAVE/PO 10256

*If 'mm' is not loud enough, replace with an open-mouthed hum ('ng') after the initial onset, rather than 'oo'.

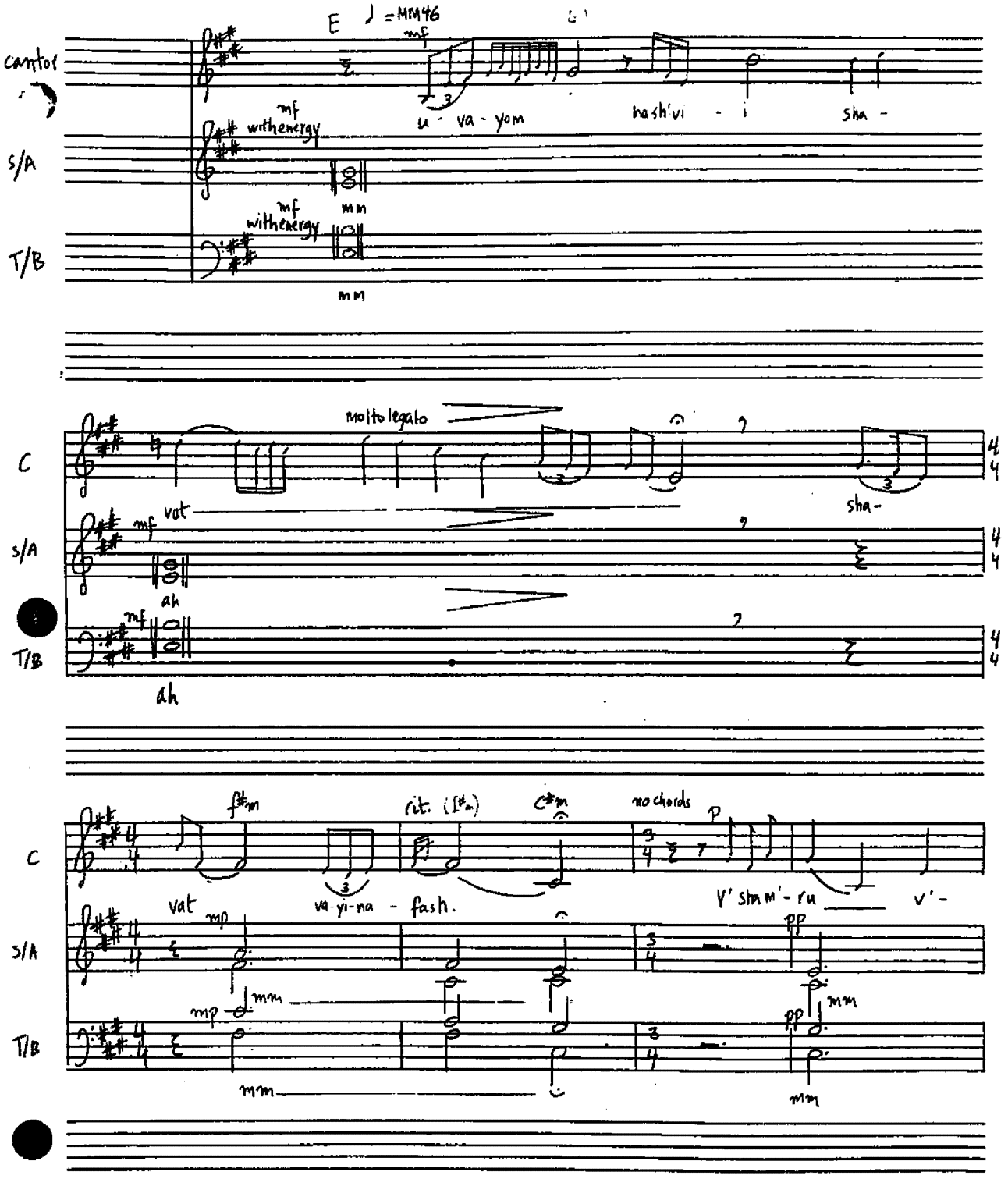
/...3

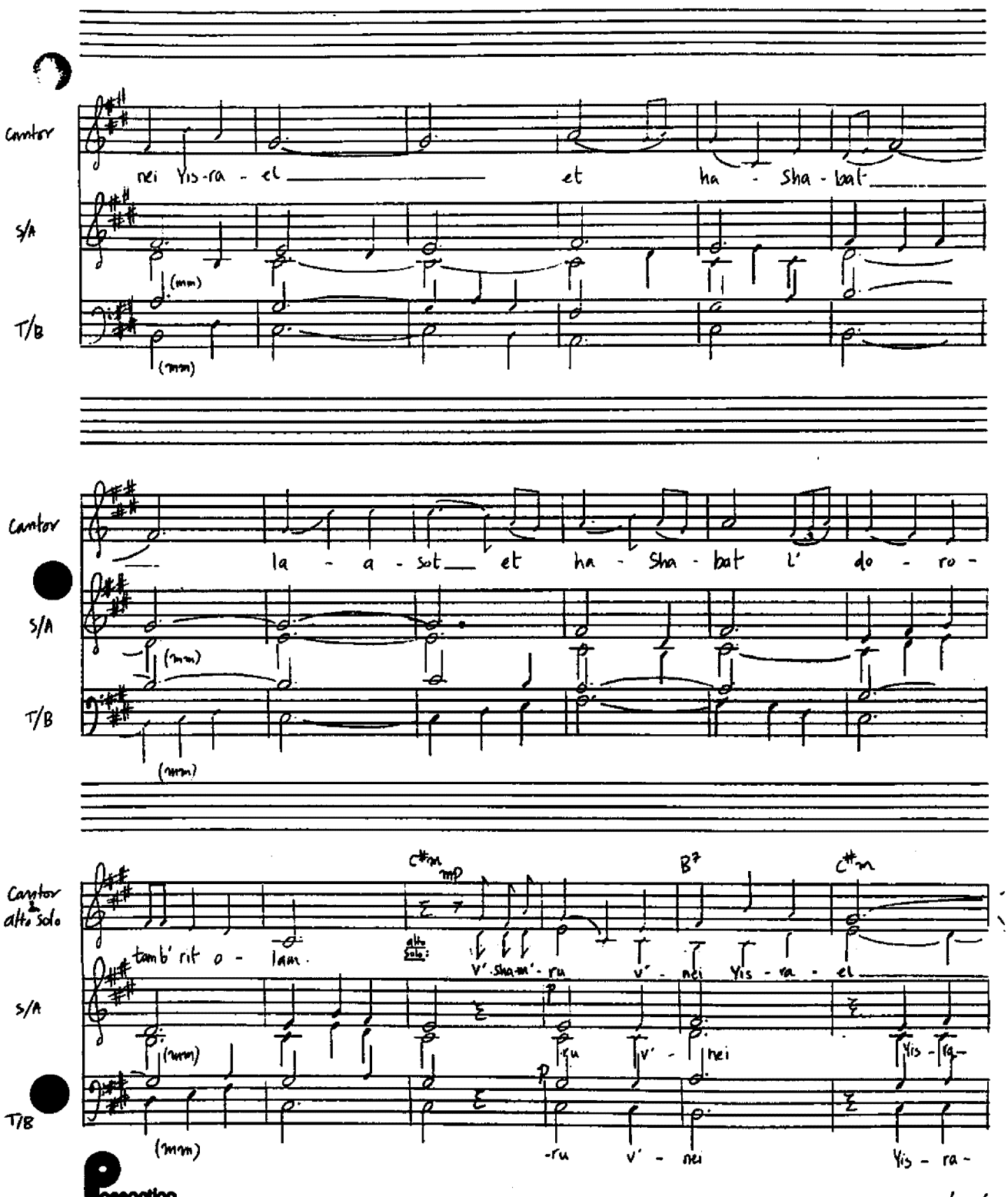


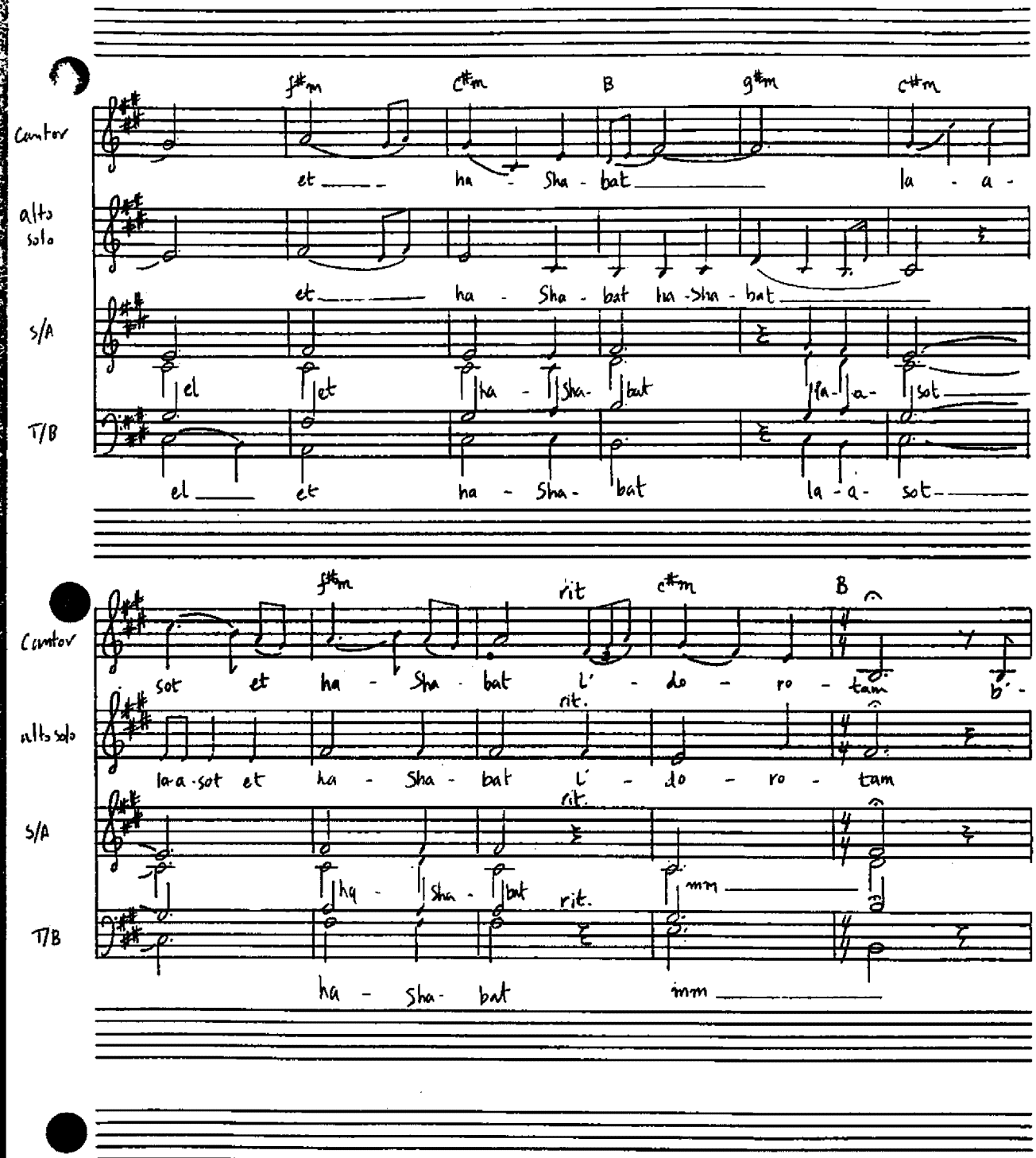
Passantino
NO. 1 MUSIPACK 12 STAVE/PO 10256

/...4

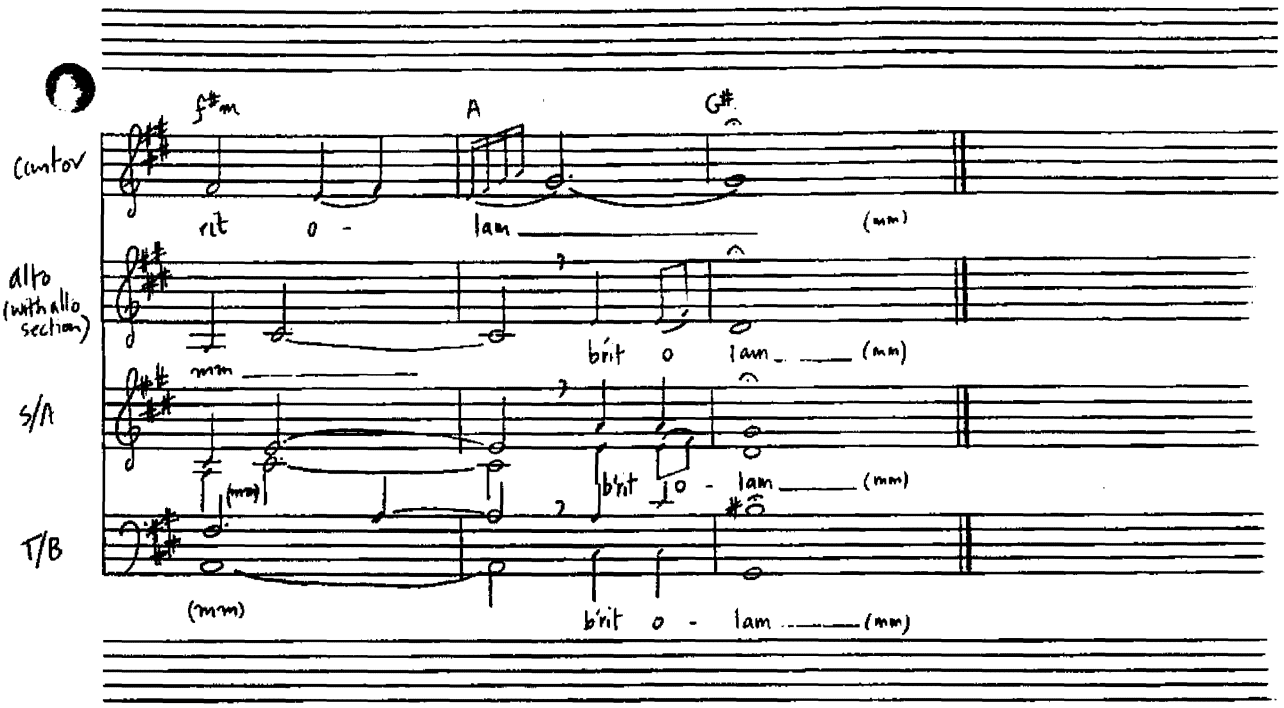
Lisa Doob


E ♩ = MM46
mf
cantor
u - va - yom
nash'vi - i
sha -
mf with energy
S/A
mm
mf with energy
T/B
mm
molto legato
C
sha -
mf vat
S/A
ah
mf
T/B
ah
f#m
rit. (f#m)
C#m
no chords
p
C
vat mp
va-yi-na - fash.
V' shm m' - ru
v' -
S/A
pp
mp mm
pp mm
T/B
mm
mm


Cantor
nei Yis-ra-el et ha-Sha-bat
S/A
(mm)
T/B
(mm)
Cantor
la-a-sot et ha-Sha-bat l' do-ro-
S/A
(mm)
T/B
(mm)
Cantor alto Solo
C#m
mp
B7
C#m
tamb' rit o-lam.
alto Solo:
V' sha-m'-ru v'-nei Yis-ra-el
S/A
(mm)
-ru v'-nei Yis-ra-
T/B
(mm)
-ru v'-nei Yis-ra-


f♯m
c♯m
B
g♯m
c♯m
Cantor
et ha - Sha - bat la - a -
alto solo
et ha - Sha - bat ha - Sha - bat
S/A
el et ha - Sha - bat la - a - sot
T/B
el et ha - Sha - bat la - a - sot
f♯m
rit
c♯m
B
Cantor
sot et ha - Sha - bat l' - do - ro - tam b' -
rit.
alto solo
la-a-sot et ha - Sha - bat l' - do - ro - tam
rit.
S/A
ha - Sha - bat
rit.
mm
T/B
ha - Sha - bat
mm

Lisa Doob 1/o


f#m
A
G#
Cantor
rit o - lam (mm)
Alto (with alto section)
mm
b'rit o lam (mm)
S/A
(mm)
b'rit o - lam (mm)
T/B
(mm)
b'rit o - lam (mm)

SOURCES CONSULTED

Bernard, Andrew. "The Sound of Sacred Time: A Basic Textbook to Teach the Synagogue Modes." M. S. M. thesis, Hebrew Union College-Jewish Institute of Religion, 1998.

Cohon, Baruch J. "The Structure of Synagogue Prayer-Chant." *Journal of the American Musicological Society* (1950): 17-31.

Davidson, Charles. "Nusach Hat'fillah: A Model Curriculum for the Teaching of Cantorial Students." *Journal of Synagogue Music* 17 (July 1987): 25-8.

Elbogen, Ismar. *Jewish Liturgy: A Comprehensive Study.* Translated by Raymond P. Scheindlin. Philadelphia: The Jewish Publication Society, 1993.

Freed, Isadore. *Harmonizing the Jewish Modes.* New York: Sacred Music Press, 1958.

Heskes, Irene. *Passport to Jewish Music: Its History, Traditions, and Culture.* New York: Tara Publications, 1994.

Heskes, Irene, ed. *Studies in Jewish Music: Collected Writings of A. W. Binder.* New York: Bloch Publishing Company, 1971.

Hoffman, Lawrence A. *The Art of Public Prayer: Not for Clergy Only,* 2d ed. Woodstock, Vermont: SkyLight Paths Publishing, 1999.

Hoffman, Lawrence A., ed. *Gates of Understanding: A Companion Volume to Shaarei Tefillah: Gates of Prayer.* New York: Central Conference of American Rabbis,1977.

Idelsohn, Abraham Z. *Jewish Music: Its Historical Development.* New York: Henry Holt and Company, 1929. Reprint, New York: Dover Publications, Inc., 1992.

Isaacson, Michael. "How Jewish Music in America Changed During the 20th Century: A Comparative List For Thought and Discussion." *Journal of Synagogue Music* 25 (December 1996): 20-3.

Levine, Joseph A. "Toward Defining the Jewish Prayer Modes: With Particular Emphasis on the *Adonay Malakh* Mode." *Musica Judaica: Journal of the*

American Society for Jewish Music 3 (1980-1): 13-42.

Nulman, Macy. "A Perception of the Prayer Modes as Reflected in Musical and Rabbinical Sources." *Musica Judaica: Journal of the American Society for Jewish Music* 8 (1985-6): 45-58.

Schiller, Benjie Ellen. "The Hymnal as an Index fo Musical Change in Reform Synagogues." In *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience*, ed. Lawrence A. Hoffman and Janet R. Walton, 187-214. Notre Dame: University of Notre Dame Press, 1992.

Schleifer, Eliyahu. "Jewish Liturgical Music from the Bible to Hasidism." In *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience*, ed. Lawrence A. Hoffman and Janet R. Walton, 13-58. Notre Dame: University of Notre Dame Press, 1992.

Slobin, Mark. *Chosen Voices.* Urbana: University of Illinois Press, 1989.

Spiro, Pinchas. "The Rejuvenation of the Weekday Modes." *Journal of Synagogue Music* 9 (July 1981): 26-50.

Tarsi, Boaz. "Tonality and Motivic Interrelationships in the Performance-Practice of Nusach." *Journal of Synagogue Music* 12 (July 1991): 5-27.

Werblowsky, R. J. Zwi, and Geoffrey Wigoder, eds. *The Oxford Dictionary of the Jewish Religion.* New York: Oxford University Press, 1997.

MUSICAL SOURCES

Aloni, Aminadav. *Friday Evening Music, Old and New.* New York: Transcontinental Music, 1989.

Alter, Israel. *The Sabbath Service: The Complete Musical Liturgy for The Hazzan.* New York: Cantors Assembly, 1968.

Baer, Abraham. *Baal T'Fillah: "Der practische Vorbeter."* Out of Print Classics Series of Synagogue Music no. 1. New York: Sacred Music Press, 1954.

Binder, A. W. *Kabbalath Shabbath: Welcoming the Sabbath.* New York: Bloch Publishing Company, 1949.

Central Conference of American Rabbis, Committee on Synagog Music. *Union Hymnal: Songs and Prayers for Jewish Worship,* 3d ed. New York: Central Conference of American Rabbis, 1957.

_____. *Union Hymnal: Songs and Prayers for Jewish Worship, Part II---Musical Services,* 3d ed. New York: Central Conference of American Rabbis, 1961.

_____. *Union Songster: Songs and Prayers for Jewish Youth.* New York: Central Conference of American Rabbis, 1960.

Davidson, Charles. *...And David Danced Before the Lord.* Rockville Centre, New York: Belwin Mills Publishing Corporation, 1966.

Davidson, Charles, ed. *Gates of Song: Music for Shabbat.* New York: Transcontinental Music, 1987.

Helfman, Max. *The Brandeis Sabbath Eve Service.* New York: The Brandeis Youth Foundation, 1951.

Katchko, Adolph. *Otsar Hechazzanut: A Thesaurus of Cantorial Liturgy,* vol. 1, *For the Sabbath.* New York: Sacred Music Press, 1952.

Lewandowski, L. *Kol Rinnah U'T'fillah: Ein und zweistimmige Gesänge für den israelitischen Gottesdienst.* Out of Print Classics Series of Synagogue Music no. 9. New York: Sacred Music Press, 1954.

Schiller, Benjie Ellen. "V'sham'ru." Score. 1991. Photocopied.

Sharlin, William. *V'Shamru.* New York: Transcontinental Music, 1987.

Solomon, Robert. *Zimrat Shalom (A Song of Peace).* Sharon, Massachusetts: Contemporary Jewish Music Publications, 1989.