

# Journal of Jewish Music and Liturgy

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# Lesser-Known Laws of Torah Reading

by Hershel Schachter

## I HOTZA'AH VEKAKHNASAH

1. It is preferable to take the *Sefer Torah* out of the *Aron Hakodesh* before the congregation recites *Berikh Shemeh*.

2. On festivals when God's thirteen attributes of mercy—the *Yud-Gimmel-Midot*—are recited, it is proper to begin softly each time from the beginning of the verse, *Vaya'avor Hashem al panav vayikra*, before saying aloud *Hashem Hashem*. This way one avoids the prohibition of saying only a fragment of a verse.

3. At the time of *Hotza'ah*, we recite the verse *Vayehi Binso'a*, and for *Haknasah* we say *Uvvenuhoh Yomar*. These verses are recorded in the *Humash* with reference to the traveling of the *Aron Hakodesh* in the wilderness. Accordingly, Rav Chaim Volozhiner prescribes that during *Hagbahah* after saying *Vezot Hatorah . . . lifnei benei Yisrael*, we should recite the verse *Al pi Hashem yahanu, . . . al pi Hashem beyad Moshe*, which also deals with that same topic.

## II PRIOR TO READING THE TORAH

4. It is not permissible to roll the *Sefer* to the proper place in such a way as to keep the *Tzibbur* waiting. The *Gaba'im* must *shtel* (find the place) the *Sefer* in advance.

5. One may not *shtel* the *Sefer* on the first day of *Yom Tov* for the second day, or on *Shabbat* for *Yom Tov*. Regarding preparing the *Sefer* on *Yom Tov* for *leinen* on *Shabbat*, there are three opinions: Some forbid it even if one has made an *Eruv tavshilin*; others only allow it in the event that an *Eruv tavshilin* was made; and Rabbi Akiva Eger, whose view is

generally accepted, permits it even if one has not made an *Eruv tavshilin*.

6. Out of respect for the *Sefer Torah*, one may not touch the *Klaf* with his bare hands. When the parchment must be handled, the common practice is that one holds it with a *Tallit* separating between his hands and the *Klaf*.

7. This prohibition applies to *Nevi'im* and the *Ketuvim* as well, when they are written on *Klaf*. Regarding *NaKH*, however, unlike *Torah*, if one has properly washed *Netilat yadayim* beforehand (without a *Berakhah*), then he may hold the *Klaf* with his bare hands. This is especially significant on *Purim*. *Megillot* have no wooden handles, and one is required to wash his hands in advance to be allowed to handle the *Klaf*.

8. As an additional sign of respect, one may not turn his back to the *Sefer Torah* unless it is in a different room. The *Aron Hakodesh* also constitutes a separate domain in this regard, since it is  $4 \times 4$  *tefahim*, and ten *tefahim* tall.

9. There is a dispute among the *Poskim* as to whether a table of the above dimensions constitutes a separate domain, and, consequently, whether one may turn his back to the *Shulhan* when the *Torah* is resting upon it.

10. Some opinions go so far as to say that a person with his back to the *Sefer Torah* cannot fulfill his obligation of participating in *Keri'at Hatorah* when the *Torah* is read.

### III THE KOHEN ALIYAH

11. When there is no *Kohen* in the *Minyan*, there is *no need* to call a *Levi* first. One opinion even forbids calling a *Levi*.

12. Our custom is never, under normal circumstances, to give a *Kohen* or a *Levi* any *Aliyah* after the first two, except for *Aharon* or *Maftir*. On *Simhat Torah* or when a great need arises, we allow the *Kohen* or the *Levi* to receive an *Aliyah* after the basic number of required *Aliyot* has been completed (five on *Yom Tov* or seven on *Shabbat*). When the need is even greater, we would even allow the *Kohen* to receive the fourth *Aliyah*. It is, however, important to make sure that each time a *Kohen* gets an *Aliyah*, he is followed by a *Levi* and a *Yisra'el* (except of course, when the *Kohen* is called to *Aharon* or *Maftir*).

13. Opinions differ as to whether it is at all possible to call a *Yisra'el* instead of a *Kohen*, when a *Kohen* is present at the *Minyan*. Some authorities categorically forbid such procedure, even when no *Levi* is present and the *Kohen* involved will receive two *Aliyot*.

14. R. Moshe Feinstein in *Iggerot Moshe* permits the *Kohen* to give up his *Aliyah* under certain circumstances. His reasoning is based on an overall view of the issue, as it developed:

15. On a Biblical level the *Kohen* may indeed forgo his privilege of receiving the first *Aliyah*. The Sages of the *Mishnah*, however, instituted a Rabbinic edict, insisting that the *Kohen* always accept his *Aliyah*, lest he defer to some people and not to others, causing discord among members of the *Shul*. According to the Talmud, this edict was only enacted with respect to *Shabbat* and *Yom Tov*, when *Shul* attendance, and hence potential friction, were greatest.

With regard to weekdays, there was no edict, and the *Kohen* retained his right to defer. *Tosafot*, however, comments that in their day, weekday *Minyanim*, were as well attended as those of *Shabbat* and *Yom Tov*, and therefore a *Kohen* should not be permitted to defer even during the week.

16. In our own day, unfortunately, we have regressed to the situation at the time of the *Gemarah*, with our *Minyanim* being significantly smaller during the week than on *Shabbat*. Consequently, the *Iggerot Moshe* rules, the *Kohen* may once again forgo his *Aliyah*, provided the three conditions are met: a) the *Kohen* must be sincerely willing to relinquish his *Aliyah*, as opposed to merely having the *Gabbai* call out a perfunctory *Bemehilat HaKohen*; b) the *Kohen* should step out of *Shul* until after the beginning of the *Berakhot*; and c) this should be done only on weekdays — never on *Shabbat* or *Yom Tov*.

17. Even for those who never permit the *Kohen* to be *mohel*, two exceptions exist: On a public fast day, if the *Kohen* is not fasting, and cannot, therefore, be accorded an *Aliyah* according to our custom, he is sent out of *Shul* while his *Aliyah* is assigned to a non-*Kohen*. Likewise if the *Kohen* is in the middle of *Shema* or *Tefillah* and may not take an *Aliyah*, a non-*Kohen* may be called up even without sending out the *Kohen*.

### IV CALLING TO THE TORAH - HOW AND HOW MANY

18. It is improper to call *Ya'amod Kohen*, or *Ya'amod Hamishi*. The correct way to call the *Oleh* is by mentioning his name: *Ya'amod ploni ben ploni*.

19. In some communities, however, an exception is made regarding *Shevi'i*, when the *Gabbai* simply calls out

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*Ya'amod Shevi'i.*

20. The common practice is to allow *Hosafot* (additional *Aliyot*) only on *Shabbat*, but not on Yom Kippur or other festivals (with the exception of *Simhat Torah*). Even when Yom Kippur falls on *Shabbat*, we do not allow *Hosafot*.

21. When other *Yamin Tovim* occur on *Shabbat*, *Hosafot* are allowed. Still, there are communities where the practice is not to allow *Hosafot* even then.

22. Some recommend that no *Hosafot* be allowed when two *Sidrot* are read.

23. Some authorities rule that today, when the practice is to have one *Ba'al Keriah* reading on behalf of all the *Olim*, it is no longer permissible to add *Hosafot*. This view is not generally accepted; however, in some communities there were Rabbinic enactments (*Takkanot*) not to allow more than three *Hosafot*, so that the total of all the *Aliyot* (aside from *Maftir*) would not exceed ten.

### V DINIM OF THE OLEH

24. It is forbidden to refuse an *Aliyah*. Likewise, one may not refuse the honors of *Hotza'ah* and *Hakhnasah*, *Hagbahah* and *Gelilah*.

25. *The Mehaber* rules that one who is called to the Torah should approach and ascend the *Bimah* using the shortest route from his seat. If both possible routes are approximately equidistant, the *Oleh* should ascend from the right side. The Vilna Gaon, however, disagrees, prescribing the use of the right side in all instances.

26. It was a widespread custom in Europe that both the *Oleh* and the *Ba'al Keriah* would practice *Atifah*, i.e. they would wear a special head covering. Such *Atifah* can be accomplished by wearing the *Tallit* over one's head,

or by wearing a hat, or a special higher *yarmulkeh*.

27. *The Tana'im* were concerned that when the *Olim* recite the *Berakhot* before their *Aliyot*, the listeners might mistakenly think that the blessings were actually written in the *Sefer Torah*. For this reason, according to *Tosafot*, the *Oleh* should open the *Sefer* to see where his *Aliyah* will begin, and then close it to recite the opening *Berakhah*.

28. Other authorities maintain that the *Oleh* should not close the *Sefer Torah* before reciting the *Berakhah Shelefanekha*. Instead, to demonstrate that he is not reading from the *Sefer*, some recommend that he close his eyes or turn slightly to his left.

29. No such debate exists with regard to the *Berakhah* after the *Aliyah*, for it is agreed that the *Oleh* must close the *Sefer Torah*, and only then may he recite the concluding blessing.

30. Although there is an opinion which forbids holding on to even the wooden handles, or *Atzei Hayyim* of a *Sefer Torah*, with bare hands, this view has not been accepted by the *Poskim*. Should one choose to personally adopt the stringent view, and hold the *Atzei Hayyim* only with a *Tallit*, he may do so only in an inconspicuous fashion.

31. In Talmudic times, one who got an *Aliyah* would have to read his own section. Today, in order not to embarrass those who cannot *lein* properly, we have instituted the practice of having a *Ba'al Keriah* who reads the portion on behalf of all those who get *Aliyot*. It is proper, however, for each *Oleh* to read softly along with the *Ba'al Keriah* from the *Sefer Torah*. Nevertheless, one who is blind, or otherwise unable to read along with the *Ba'al Keriah*, is still permitted to be called to

the *Torah*. The *Mishnah Berurah* stipulates, though, that such a person should not be called to *Parshat Zakhor* or *Parshat Parah*.

32. Some are of the opinion that the only time we now permit the individual getting an *Aliyah* to read his section is for the *Tokhehah*, when the *Ba'al Keriah* himself takes the *Aliyah*, without being called up by name.

33. It is improper to follow the custom of some communities, whereby the *Tokhehah* is read without anyone reciting the *Berakhot* on the *Aliyah*. The *Ba'al Keriah* should recite the appropriate *Berakhot* before and after reading the section of the *Tokhehah*.

34. Many *Poskim* rule that one who gets the last *Aliyah* in a *Sefer* should not say *Hazak Hazak* along with the congregation, for this would constitute a *Hefsek* between the reading and the *Berakhah* following it.

35. Likewise, it is not proper to pause between *Keriat Hatorah* and the *Kaddish* following it. Therefore, no *Mi Sheberakh* or *Birkhat hagomel* should be recited between the concluding *Aliyah* and the *Kaddish*. At *Minhah* on *Shabbat* afternoon, when the *Kaddish* following the reading is not recited until right before the *Amidah*, some *Poskim* rule that it is not proper to say any additional chapters of *Tehillim* (such as *Mizmor Shir Leyom HaShabbat* or *Hallelukah Odeh Hashem Bekhol Levav*) during *Gelilah*, for this would constitute a *hefsek*.

## VI LAWS OF THE BA'AL KERIAH

36. Many *Ba'alei Keriah* pause briefly after the *Oleh* has recited the *Berakhah*, before beginning to read. They then say *Amen* aloud, and proceed with the *Keriah*. This practice is improper, because an *Amen* must be said imme-

diately following the conclusion of the *Berakhah* to which it relates. An *Amen* recited before the conclusion of the last syllable of its *Berakhah* is called an *Amen Hatufah* — a hastily grabbed *Amen*, and one recited only after a pause following its *Berakhah* is termed an *Amen Yetomah* — an orphaned *Amen*, bereft of the *Berakhah* over which it was said.

37. The *Ba'al Keriah* must regulate his reading according to the various subdivisions of the *Torah's* text. Only by doing so does he fulfill the requirement of reading the *Torah kiktavah*, precisely as it is written. This requirement includes a number of *Dinim*:

38. The *Ba'al Keriah* may not pause in the middle of a verse, reading it as if it were two verses. Likewise, he may not read two verses together, without pausing, as if they were a single verse.

39. He must pause between reading two *Parshiyot* (paragraphs) in the *Torah* even longer than between two verses, and the pause for a *Petukah* (an open space in the *Torah* which extends till the end of the line) must be longer than that of a *Setumah* (an enclosed space of nine letters length within a line.)

40. *Kiktavah* applies as well to certain poetic sections of the *Humash*. Thus the *Talmud* states that the *Shirah* of *Ha'azinu* should be broken up into *Aliyot* just as it was divided into weekly portions for the song of the *Leviyim* in the *Beit Hamikdash*. While the acronym denoting the beginning of these *Aliyot* is acknowledged to be *HaZIV LaKH*, views differ as to exactly which verses the acronym refers. The *Mishnah Berurah* advises that *Ashkenazim* and *Sephardim* should each follow their own separate customs, and not be misled by *Humashim* used in *Ashkenazic Shuls* which



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were printed with the *Aliyot* according to the *Sephardic Minhag*.

41. The *Rema* rules that these stops govern only the *Shabbat* morning reading, while other *Poskim* feel that they must be adhered to on Monday, Thursday, and *Shabbat Minhah* as well.

42. Along these lines, *kikhtavah* also governs the reading of *Shirat Hayam* and prohibits us from breaking up the *Shirah* into more than one *Aliyah*.

43. In addition, the forty-two "Journeys" of the Jews in the wilderness, as recorded in *Parshat Masai*, must be read together, according to the *Magen Avraham*, disregarding the erroneous stop for *Sheni* recorded in most *Humashim*. Some are careful not to break up the *Masa'ot* even on Monday and Thursday mornings and at *Shabbat Minhah*.

44. The *Ba'al Keri'ah* must be careful to read every word from inside the *Sefer*, and not recite any part of the *Keri'ah* from memory. Even when there is a *Keri Ukhetiv*, and the word is not read as it is written, the *Ba'al Keri'ah* should still be reading from the *Sefer*. Only when the word to be read is not written in the text at all (*Keri Velo Ketiv*, or when the *Masorah* substitutes an entirely different pronunciation), may the *Ba'al Keri'ah* recite a word by heart.

45. It is preferable for the entire *Keri'ah* to be read properly, with the correct pronunciation of each word, and the correct tune for each *Trope*. In fact, the *Rambam* maintains that even for a slight error in *Trope*, the reading must be repeated. The accepted ruling is, however, that one need repeat the reading only for an error in pronunciation which alters the meaning of the word.

46. If the *Ba'al Keri'ah* made a mistake in the middle of a verse, there are three

opinions as to whether he must reread the entire verse correctly from the beginning, only reread from the corrected word on, or begin to read from the beginning of the phrase in which he made the mistake. The third view, that of the *Ba'al Hatanya*, is the most commonly followed.

47. Therefore, whenever there is a doubt as to how to properly read part of a verse (as, for example, in *Parshat Zakhor* — *timheh et zekher Amalek*, or *zeikher Amalek*; in *Megillat Esther* — *Ve'ish lo amad bifnei'hem* or *lifnei'hem*; *laharog ule'abed* or *velaharog ule'abed*), the common practice is that the *Ba'al Keri'ah* reads that phrase over again, with its variant reading, without necessarily reading the entire verse twice.

48. There is a common misconception that in the event that the *Ba'al Keri'ah* made an error, and has already read God's name in the verse, he should first *complete* the reading of the verse, and then reread it correctly. The *Poskim* write explicitly that such an approach is highly illogical. Rather, the *Ba'al Keri'ah* should stop immediately upon realizing his mistake, and reread the verse correctly, starting from the phrase containing the error.

49. Optimally, it is not proper to divide the *Sidrah* among several *Ba'alei Keri'ah*, with each reading only a part.

50. This regulation is even more important with regard to the reading of the *Megillah*. Some opinions maintain that listeners do not fulfill their obligation even *bedi'eved* if they hear the *Megillah* read by more than one person.

51. When the *Ba'al Keri'ah* himself is honored with an *Aliyah*, the *Gabbai* does not call *Ya'amod ploni ben ploni*. He merely recites the *Mi Sheberakh* following the

*Aliyah* just completed, whereupon the *Ba'al Keri'ah* continues with *Barekhu*.

52. It is customary to read the *Tokhehah* softly. Nonetheless, the *Ba'al Keri'ah* should be careful to read loudly enough to insure that every person in *Shul* hears every word.

53. According to the *Iggerot Moshe*, it is improper for the *Ba'al Keri'ah* to keep a *Humash* next to him to refer to, even though he will read afterwards from the *Sefer Torah*.

54. The *Ba'al Keri'ah* should not touch the Torah text with the tip of his pointer, even for the purpose of keeping the place, lest he contribute to the wear and tear, and eventual fading of the letters. For the same reason, the *Oleh* should not touch the actual words with his *Talit* before beginning his *Aliyah*.

55. The *Kaddish* recited after *Keri'at Hatorah* does not especially "belong" to the *Ba'al Keri'ah*. Anyone who is a *hiyuv* (one who is obligated to say *Kaddish* that day), may insist on reciting this *Kaddish*, as well.

#### VII *Mi Sheberakh*

56. While *Mi Sheberakh* is being recited, it is proper to cover the *Sefer Torah* with a special cover, or *mentileh*. The *mentileh* should not be placed over the *Sefer* until after the *Oleh* has completed the *Berakhah* following his *Aliyah*.

57. When one recites a *Mi Sheberakh*, it is improper to say *ba'avur sheploni meva-rekh otam*. Instead, one should pledge a gift to charity, and insert *ba'avur sheploni noder tzedakah ba'avuram*.

#### VIII *Dinim of Hagbahah and Gelilah*

58. The one who lifts the *Sefer Torah* for *Hagbahah* should open it wide enough

to show the congregation at least three columns. He should first show the open *Sefer Torah* to those on his right, and then to those on his left.

59. The one honored with rolling up the Torah (the *golel*) should arrange to have the connecting stitch showing in the center on the outside. It is a common practice that one set the *Bereishit* side of the Torah above the *Devarim* side.

60. He should bind the Torah with its special belt (or *gartel*) on the upper half of the *Sefer*. In doing so, he should *not* start the tying between the *magbiah* and the Torah, pulling the *gartel* and the Torah towards himself to complete the tying on his side. This might cause the Torah to slip and fall, God forbid. Instead, he should begin on *his* side, extending the *gartel* around the Torah and always pulling towards the *magbiah*, ultimately completing the tying between the *magbiah* and the *Sefer*.

61. On *Shabbat* or *Yom Tov*, it is not proper to make *even a bow* which will last for more than twenty-four hours. In the event that this *Sefer* will not be used again within the next twenty-four hours, the *golel* should wind the *gartel* around several times, and then tuck it in so that it will hold together without any knot or bow.

#### IX More Than One *Sidrah* — More Than One *Sefer*

62. When the *Keri'ah* consists of two *Sidrot*, the common practice is to read half of the basic seven obligatory *Aliyot* from each *Sidrah*, with *Revi'i* connecting the two *Sidrot*. This rule may be overlooked when there is a need to include more than three and a half *Aliyot* in the first *Sidrah*.

## Lesser-Known Laws of Torah Reading

63. If the majority of the *Minyan* missed *Keriat Hatorah* one *Shabbat*, they should read both *Sidrot* in *Shul* the next *Shabbat*, in the same manner as one would read two *Sidrot* which are *mehubarim*.

64. On a day when we read from two *Sifrei Torah*, the second *Torah* should be placed on the *Shulhan* next to the first before the *Kaddish* is recited.

65. On a day when we read from three *Sifrei Torah*, the *Kaddish* is recited after reading from the second. The third *Sefer* should be placed on the *Shulhan* next to the second *Sefer* before the *Kaddish* is said. It is generally assumed that the first *Sefer* need not be returned to the *Shulhan* before the *Kaddish*.

### X The *Haftarah*

66. In the event that the *Haftarah* is not being read from a parchment (*Klaf*), some authorities maintain that one can only fulfill his obligation by reading along with the *Ba'al Maftir*. According to these *Poskim*, if nine people have not recited the *Haftarah* along with the *Ba'al Maftir*, the *Mitzvah* of *Keriat Hahaftarah* has not been fulfilled.

67. According to the *Iggerot Moshe*, it is not permissible for one to stand for the *Keriah* in a *Shul* where the custom is to sit. Other *Poskim* dispute this point.

### XI Lesser Known Pronunciations and Practices

68. In *Shirat Hayam*, the *Ba'al Keriah* should pause between *bemayim* and *adirim*.

69. In *Parshat Ki Tisa*, the *Ba'al Koreh* should pause between *vayikra beshem* and *Adonai*.

70. He should also be careful to pause between *venakeh* and *lo yenakeh*, in the thirteen attributes of mercy.

71. In *Shirat Ha'azinu*, the correct pronunciation is *Eloah* rather than *Elohah*.

72. In the *Haftarah* of *Parshat Lekh Lekha*, according to the *Radak*, the correct pronunciation is *vekoyei hashem yahalifu ko'ah*.

73. In the *Haftarah* of *Shabbat Rosh Hodesh*, the correct reading is *miziz kevodah*.

74. When *Rosh Hodesh Av* occurs on *Shabbat*, most authorities prescribe that *Shimu*, the second of the three *Haftarah* of *Puranuta*, be read. Some communities do, however, have the custom of reciting the *Haftarah* of *Hashamayim Kisi*, as on any other *Shabbat Rosh Hodesh*.

75. According to many customs, the *Haftarah* of *Shabbat Shuvah* consists of verses from three prophets: *Hoshea*, *Micha* and *Yoel*. The *Gemarah* stipulates however, that one must arrange such various verses in the order in which they appear in *TaNakh*. (*Hoshea* first, then *Yoel*, and finally *Micha*).

76. In the *Haftarah* of *Shavuot*, the two names of *Hashem* are read *Elohim Adonai*.

77. The paragraph of *Berakhot* following the *Haftarah* which ends *emet vatzedek* is not the end of the *Berakhah* and the congregation should not answer *Amen!* The reason *ne'eman* is written as a separate paragraph is that the *Minhag* used to be for the congregation to say this part along with the *Ba'al Maftir* until the word *lo yashuv rekam*.

78. According to *Rabbi Soloveitchik*, one should pause between *midvarekha ohor* and *lo yashuv rekam*.

79. According to the *Ba'al Hatanya*, the word *verahaman* should be deleted from the concluding line, with the amended version reading: *Ki Kel melekh ne'eman atah*.

80. There is a minority opinion among the *Poskim* that the *Kaddish* after *U'venu-hoh Yomar* and before *Musaf* is not the introduction to the *Musaf Tefillah*, but rather the conclusion of the verses that preceded it. Therefore, when the *Hazzan* chants the *Hineni* prayer, and if the

Rabbi preaches a sermon before a *Musaf*, the *Hazzan* should repeat softly a minimum of three verses before reciting the *Kaddish* aloud.

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## SOURCES AND REFERENCES

Abbreviations: O.H. — Orah Hayyim; M.B. — Mishnah Berurah

1 *Iggerot Moshe*, O.H. vol. 4, p.129.

2 *Sha'arei Efraim*, chap. 10, section 5, and *Pishei She'arim* there note 9. One might perhaps suggest an additional reason for beginning with *Vaya'avov* etc. The *Tosafot* to Rosh Hashanah 17b (beginning *Shelosh*) presents two views as to whether the thirteen Divine attributes begin with *Hashem Hashem*; or one should read *Vaya'avov Hashem al ponov, vayikro Hashem* (and God declared): *Hashem kel rahum vehanun* etc. According to the latter opinion the first *Hashem* is not the beginning of the listing of the thirteen Divine attributes. According to that view, if one were to recite *Hashem Hashem* etc., the first mention of God's name would constitute a violation of mentioning God's name in vain. Perhaps it is for this reason that some *Poskim* recommend starting from *Vayavov* to avoid getting involved in this controversy.

3 See *Bamidbar* (9,23), and *Shaarei Rahamim* (10, 15).

4 Yoma (70a). If by error the *Sefer Torah* removed from the *Aron Hakodesh* was not the one that was prepared for that day's reading, the proper practice is that the *Tzibbur* be *mochel* on their *kavod*, and have the *Sefer* rolled to the proper place, rather than return it to the *Aron*, and remove the *Sefer* that was rolled to the proper place. (See *Iggerot Moshe* O.H. vol. 2, no. 37).

5 *Shaarei Teshuva* to O.H., chap. 667 and *Hidushai R. Akiva Eiger* there.

6 *Meg.* (32a); M.B. (147, no. 2).

7 O.H. (147, 1) and M.B. there no. 4.

8 *Yoreh De'ah* (282, 1); *Taz* and *Oruh Hashulhan* (ibid); *Shaarei Hayyim* (notes on *Shaarei Efraim*) 10, 19.

9 See *Peri Megadim* to O.H. (150, 2) in *Mishbetzos*; *Pardes Mordechai* (Williger), p. 134.

10 R. Soloveitchik based on *Tosafot* Sot. (39a), beginning *Kivan*.

11 *Git.* (59b), and *Rashi* (ibid) beginning *Nispardah*. Rabbi Soloveitchik used to in-

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- sist on following this opinion. See Jubilee Volume honoring R. Soloveitchik, (Mosad Horav Kook, 1984) vol. I, p. 444 regarding this matter.
- 12 See M.B. (135, 36); *Rema* (ibid, section 10); M.B. (note 37).
  - 13 *Maharam Shick*, O.H., no. 61.
  - 14 O.H. vol. 2, no. 34; vol. 3 no. 20. See however M.B. (135, 9) quoting *Peri Megadim* and *Oruh Hashulhan* (ibid) sec. 10 who assume that nowadays the *Minhag* is never to allow the *Kohen* to forgo his first *Aliyah*.
  - 15 *Git.* (59b), and *Tosafot* (ibid) beginning *Aval*.
  - 16 See *Edut Leyisrael*, by R. Henkin, p. 164, who offers a suggestion regarding why in many communities they were not so careful about the *Kohen Aliyah*.
  - 17 *Rema* to O.H. (135, 5); M.B. there (no. 17).
  - 18 *Avnei Nezer Hoshen Mishpat* no. 103. See also *Shaarei Rahamim* (no. 19) and *Shaarei Hayyim* (no. 20) to *Sha'arei Efraim* (1, 26). See also *Shaarei Rahamim* (no. 21), that several *Poskim* were very insistent on not calling up to the Torah with the title *Moreinu* unless the *Oleh* was actually one who taught Torah publicly.
  - 19 See M.B. (141, no. 21). In some communities *Maftir* is not calling up by name. See same M.B.
  - 20 *Rema* O.H. (282, 1), and M.B. there (no. 6).
  - 21 M.B. above. Rabbi Soloveitchik mentioned that the *Minhag* of many communities in Lithuania was not to allow any *Hosafot* even when *Yom Tov* occurred on a *Shabbat*. The rationale behind this apparently was that a *Yom-Tov'dige leinen* does not lend itself to *Hosafot*, while a *Shabbos'dige leinen* did lend itself to *Hosafot*. Therefore, on *Simhat Torah*, when the *Keriah* consists of *Parshat Vezot Haberakhah*, rather than a *Yom-Tov'dige Keriah*, we do allow *Hosafot*.
  - 22 R. Soloveitchik in name of his father, R. Moshe Soloveitchik. This is to avoid getting involved in the dispute among the *Poskim*, regarding how the two *Sidrot* should be divided (see M.B. 282, *Sha'ar Hatziyun*, no. 7); The two *Sidrot* should each "be honored" equally, by having each getting the same number of *Aliyot* (see section IX, no. 62). It is for this reason that we read three and a half *Aliyot* from each *Sidrah*, connecting the two *Sidrot* with *Revi'i*. In the event that *Hosafot* are read, most *Poskim* feel that *Revi'i* should still connect the two *Sidrot*. Our insistence on giving each *Sidrah* an equal number of *Aliyot* only applies to the basic seven *Aliyot*. According to the view of the *Levush*, the *Gabbai* must decide in advance how many *Hosafot* he plans to be giving, and divide all of the *Aliyot* equally between the two *Sidrot*. If he plans to add thirteen *Hosafot* to the basic seven *Aliyot*, making a sum total of twenty *Aliyot*, he must have ten *Olim* read from the first *Sidrah*, and ten from the second *Sidrah*. In order to avoid getting involved in this dispute, R. Moshe Soloveitchik recommended that no *Hosafot* be allowed when two *Sidrot* are read.
  - 23 See *Binyan Shelomo* by the Villner Dayan, (no. 20), and *Edut Leyisrael*, p. 164. See also note 11 of *Shaarei Hayyim* to chapter 7 of the *Sha'arei Efraim*.
  - 24 *Ber.* (55a) quoted by M.B. (139, no. 1). Rabbi Soloveitchik relates that his grandfather, R. Chaim Brisker, was of the opinion that one holding a *Sefer Torah* may not give it away to someone else, unless that other person needs it, and asks for it. On *Simhat Torah* evening R. Chaim, as rabbi of the town, would be honored with the first *Hakafah*. At the end of the *Hakafah*, he would not volunteer on his own to give away the Torah he was holding to someone else; and the *Baalei-batim* did not have the nerve to ask him for his *Sefer* for the next *Hakafah*. It often occur, that R. Chaim would be holding the *Sefer* he was given for the first *Hakafah* until the end of all the *Hakafot*.  
See *Iggeret Moshe* O.H. vol. 1, no. 38, that it is improper to have a special chair upon which to put the *Sefer* after completing the *Gelilah*. See however, the end of that responsa, that according to some commentaries this practice existed in the days of the Talmud.
  - 25 O.H. (141, 7), The *Gra* in note 14 writes that this has no source anywhere, not in *Tosefta* nor in the Talmud. See also *Birkhat Eliyahu* (commentary on *Biur HaGra*) who quotes that the *Hatam Sofer* had the same practice as the *Gra*.
  - 26 See M.B. (91, nos. 6, 12), and (183, no. 11); *Yehaveh Da'at* (by Rabbi Ovadiah Yosef), vol. 4, no. 1.
  - 27 *Meg.* (32a) and *Tosafot* beginning *Golelo*.

- 28 M.B. (139, no. 17) and *Biur Halakhah* there beginning *Veroeh*. R. Soloveitchik's practice is *not* to close the *Sefer* while reciting the *Berakhah* before the *Aliyah*. He recalls that many great rabbis in Europe had this practice as well.  
See *Rema* to O.H. (139, 4) and M.B. (no. 19). The M.B. prefers closing one's eyes to turning away from the *Sefer*.
- 29 *Tosafot* mentioned above in note 27.
- 30 M.B. (147, no. 2) quoting from *Noda Biyehudah*.
- 31 *Tosafot Meg.* (21b) beginning *Tanna*; M.B. (139, no. 13) and *Sha'ar Hatziyun* there (no. 6). Regarding the *Oleh's* reading along with the *Ba'al Keriah* see O.H. (141, 2) that it is preferable that he read in such a whisper, that even he should not be able to hear himself read. However, if he should read so loud that he should be able to hear himself read, this would also be acceptable. See M.B. there (no. 13).
- 32 Rabbi Soloveitchik was opposed to the common practice of having a *Bar Mitzvah* boy read the entire *Sidrah* including his own *Aliyah*. He felt that this constituted a violation of the *Minhag*, not to allow anyone to *lein* his own *Aliyah*. From the *Rema* to O.H. (139, 3) this would not seem to be the *Minhag* in his times. In *Even Ha'ezer* (34, 1) a similar *Minhag* is recorded not to allow any *Hatan* to recite *Birkhot Eirusin* for himself, in order not to embarrass the *Hatanim* who will not be able to recite the *Berakhot* on their own. This is why the rabbi recites the *Berakhot* for all couples. And yet if the rabbi is single, when he gets married, the *Poskim* allow him to recite *Birkhot Eirusin* for himself. The situation of the *Baal Keriah* taking an *Aliyah* and reading for himself seems parallel to the rabbi reciting *Birkhot Eirusin* at his own wedding.  
Regarding the *Tokhehah* see *Magen Avraham* to O.H. (428, no. 8). See *Rema* to O.H. (139, 3) that the *Baal Keriah* is not called up by name, since he is standing there already. According to this custom of the *Rema*, when a *Bar Mitzvah* boy is reading the *Sidrah* and is honored with *Maftir*, he is not "called up" by name, but merely recites the *Berakhot* over his *Aliyah*.
- 33 *Iggerot Moshe*, O.H. Vol. 2, no. 35.
- 34 See *Shulhan Hakriah* to O.H. (end of 139), *Mishne Halakhot* vol. 7, no. 22. In the *Luah* printed by Kollel Chabad of Jerusalem, the *Liubavicher Minhag* is recorded, allowing the *Oleh* to recite *Hazak Hazak* along with the *Tzibbur*, assuming that it does not constitute a *Hefsek*.
- 35 See *Pishei She'arim to Sha'arei Efraim* (10-46); *Shaarei Rahamim* there, end of note 57.
- 36 O.H. (124, 8).
- 37 FF. (nos. 38-50).
- 38 *Meg.* (22a). R. Soloveitchik explained that reading two *Pesukim* together as if they were one, would be a violation of the same principle.
- 39 See *Mekor Hayyim* (by author of *Havvot Ya'ir*) to O.H. (61, 14) concerning pausing slightly at *Etnahta* in the middle of a *Pasuk*. See also *Shulhan Hakriah* to O.H. (141, 8), about the same point.
- 40 R.H. (31a), M.B. to O.H. (428, 5), and *Shaar Hatziyun* (no. 7). See *Devar Avraham* (vol. 1, no. 36) who has an amazing original opinion regarding this *Halakhah*, which does not seem to follow the understanding of the nature of this *Halakhah* as we have presented it. Our understanding is based on the *shi'urim* of R. Soloveitchik.
- 41 O.H. (428, 5), *Peri Hadash* and *Shiyarei Knesset Hagedolah* there. R. Soloveitchik did not follow the view of the *Rema*, based on his understanding of the nature of this *Halakhah*, that if the *Shirat Ha'azinu* is broken up improperly this would constitute a *Keriah shelo kiktavah*.
- 42 *Abudraham*. See *Sha'arei Efraim* (7, 25) and note 27 of *Sha'arei Rahamim* there; *Taanugei Yisrael* vol. I, no. 37.
- 43 Quoted by M.B. (428, no. 21); *Shaarei Rahamim* to *Sha'arei Efraim* (chap. 7, no. 26). See comment of *Rashash* to *Men.* (30a) regarding the exact calculation of the forty-two sojourns.  
According to *Hayom Yom*, the *Minhag* of Lubavitch is to be careful about this point even on Monday and Thursday mornings. This is also the practice of R. Soloveitchik.
- 44 *Iggerot Moshe*, O.H. vol. 4, p. 41.
- 45 R. Soloveitchik in name of his grandfather, R. Chaim Soloveitchik based on *Rambam Hilkhot Tefillah* (12, 6); O.H. (142, 1), and M.B. there (no. 4).
- 46 See *Tosafot Anshei Shem* to *Mishnayot Berakhot* (2, 3).
- 47 R. Soloveitchik.

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- 48 *Hayei Adam*. See *Sha'arei Rahamim* to *Sha'arei Efraim* (chap. 3, no. 18).
- 49 *Sha'arei Efraim* (3, 6).
- 50 *Magen Avraham* (692, no. 2). See *Sha'arei Teshuvah* there (no. 2) and M.B. there (no. 2).
- 51 See above note 32.
- 52 *Peri Hadash* (428, 7).
- 53 O.H. vol. 3, no. 19.
- 54 *Sha'arei Rahamim*, chap. 4 note 4; *Edut Leyisrael*, p. 159.
- 55 See *Sha'arei Hayyim* to *Sha'arei Efraim* (chap. 10, note 11).
- 56 See O.H. (139, 5), *Sha'arei Efraim* (421).
- 57 *Edut Leyisrael*, p. 164. R. Soloveitchik was also very adamant about this.
- 58 O.H. (134, 2); *Masekhet Soferim* (14, 14), quoted by *Sha'arei Efraim* (10, 13).
- 59 *Sha'arei Efraim* (10, 17).
- 60 *Sha'arei Hayyim* (10, 21); *Rema* to O.H. (147, 4). See M.B. there (no. 17) where he explains why this is not commonly practiced today.
- 61 See *Sha'arei Rahamim* (no. 18) and *Sha'arei Hayyim* (no. 22) to *Sha'arei Efraim* chap. 10.
- 62 See note 22 above; *Sha'arei Rahamim* (to chap. 7, no. 21).
- 63 See *Pishei She'arim* (7, 10).
- 64 M.B. (147, 27).
- 65 *Ibid.*
- 66 *Sha'arei Hayyim* (9, 11).
- 67 O.H., vol. 4., no. 22; *Devar Yehoshua* (Ehrenberg) vol. 2, end of no. 15.
- 68 M.B. (51 no. 17).
- 69 M.B. (581, no. 4).
- 70 R. Soloveitchik.
- 71 the same applies to the pronunciation of same word in the *Hallel* and in *Nishmat*.
- 72 —
- 73 See *Minhat Shai*.
- 74 See *Rema*, *Dagul Merevavah*, *Gra*, and M.B. to O.H. (425, 1). *Sha'arei Efraim* (9-22) records that the *minhag* was like the *Rema* to recite *Hashomayim Kisi*. See also *Ta'anugei Yisrael* (5741), no. 44.
- 75 *Sha'arei Efraim* (9-28). See however note 9 there in *Shaarei Hayyim*, where he explains the widespread practice to recite the *pesukim* out of order. See *Iggerot Moshe* (O.H. vol. 1, no. 174), that there is no need to conclude the *Haftarah* with *pesukim* from both Yoel and Micha. In the event that the *Haftarah* is read from a *Klaf*, one should read from Hoshia and conclude with Yoel; if the *Haftarah* is read from a printed *Humash*, one should read from Hoshea and conclude with Micha.
- Regarding the closing two *pesukim* of the *Haftarah* of *Parshat Mishpatim*, see note by R. David Feinstein in *Le'Torah Ve'Horaah*, vol. 3, p. 20, in the name of his father, R. Moshe Feinstein. The last two *pesukim* of chap. 35 of *Yirmiyah* should be substituted in place of the last two *pesukim* of chap. 33, so that the reading will not be out of order.
- 76 Care should be taken to pronounce God's name properly: *Ah-do-noi* is the correct pronunciation, as opposed to *Ah-di-noi*, or other common distortions. See *Geonei Polin Hoaharonim*, Aaron Surski, (5743), p. 265.
- 77 *Tsafot* to *Pes.* (104b) starting *Hutz*.
- 78 The meaning of the phrase *midvarekha ahor* is "Your words of the past." See note at the end of *Torah Temimah Humashim* regarding this phrase.
- 79 See *Sha'ar Hakolel* (25, 3).
- 80 See *Maharam Shick*, O.H. no. 126; M.B. to O.H. (25, no. 59), and *Os Hayyim Vesholom* (there) by Munkatcher Rebbe; *Matteh Ephraim* (591, 38).

## The Shirah Melody In The Ashkenazic and Sephardic Traditions

by Macy Nulman

The oldest song in Jewish history in existence today is the one of national triumph sung by Moses and the children of Israel after their miraculous deliverance at the Sea of Reeds (*Yam Suf*), generally called the Red Sea. The song is identified in Jewish literature as The *Shirah* (Ex. 15:1-18).

The Sabbath on which the portion of the Torah is read in the synagogue has become known in Jewish tradition as *Shabbat Shirah*, the "Sabbath of Song." Tradition dates this event as having occurred on the seventh day after the exodus from Egypt, and it has become an affirmation of Jewish belief in God and acceptance of His sovereignty over all the earth. Moreover the *Sefat Emet*<sup>1</sup> comments, that it is a source from which the Jews final and total salvation will spring. The *Shirah*, beginning with the initial words *Az Yashir* ("Then he Sang"), contains eighteen verses. These parallel the eighteen vertebrae in the spine. This song, say the Sages, will be the backbone of the resurrected dead and when they awaken, they too will sing to God.<sup>2</sup>

Much has been written, and rightfully so, concerning *Shirat Hayam* which is notable for its forceful text, poetic fire, and vivid imagery. However, little

has been said of the melody that accompanies the text. In the following study an attempt will be made to outline the history and influences of this remarkable tune both in the Ashkenazic and Sephardic traditions.

### SONG AS A MODE OF EXPRESSION

In every epoch of Jewish history song and chant became a significant mode of expression. When the Jewish people were victorious over their enemies and when God saved them from disaster, their thankfulness and joy were expressed through the medium of song. David's Song (II Sam. 22) is an obvious parallel to the *Shirah* and its imagery seems to have been evoked by the miracle of the waters of the Red Sea. Deborah's song of victory also holds a high place among triumphal odes and is linked with the Torah portion read on *Shabbat Shirah* (*Parshat Beshallah*). Even in a later period the author of the alphabetical acrostic *Esh tukad bekirbi* ("A fire [of joy] is kindled within me")<sup>4</sup> contrasts the glory of Israel's departure from Egypt with her degradation when exiled. One of the lines reads, "Then Moses sang a song unforgettable." The poem ends with a wish for the return to Jerusalem with rejoicing and gladness.



## The Shirah Melody

### THE SHIRAH IN THE BIBLE AND TALMUD

Scripture records that Moses led the men and his sister Miriam led the women in song. Miriam, alongside her brothers, is considered as one of the three emancipators from Egypt.<sup>5</sup> According to R. Akiba the duplicated verb in the opening verse, "Then sang Moses..... and spoke, saying, "teaches that to every phrase which Moses uttered, the children of Israel also responded in song.<sup>6</sup> Miriam, too, "sang unto them"; thus, both the men and women answered to their respective leader in responsorial form. Miriam and the women's singing, however, was accompanied by instruments and dance. The Bible records, "Then took Miriam the prophetess, the sister of Aaron, the timbrel in her hand; and all the women went out after her with timbrels and with dances (*betuppim uvimholot*).<sup>7</sup> The Septuagint, the authorized version, Buber, Kautzsch and other scholars translate the word *uvimholot* (sing. *mahol*) as "dance," derived from *hul*; meaning "to turn" and thus denoting a kind of round dance. Ibn-Ezra, Rashi, Mendelssohn and others believe it to be a musical instrument, such as a pipe (a flute) having holes, from *halal*, "to be pierced or hollow." Reference to an instrument is evident too in the Haggadic-Midrashic work *Pirke de-Rabbi Eliezer*, which comments on the verse and asks, "And where did they get *tuppim* and *meholot* in the desert? Regarding this query the Biblical commentator Rashi quoting the *Mekhilta* remarks that "the righteous women of that generation were confident that the Holy One Blessed Be He would perform for

them miracles, and they had brought timbrels from Egypt." The Hassidic leader Abraham Hayyim of Zloczow (Zolkiev) mentions in his *Orah la-Hayyim* (The Way of Life)<sup>8</sup> that Miriam and the women intentionally played on percussion instruments (*tuppim*) so that their voices would be drowned out and not be heard, since a woman's voice is a sexual excitement.<sup>9</sup> Furthermore, Miriam's singing separately with the women was taken as the authority for the *Ezrat Nashim* (segregation of the sexes) in the synagogue during prayer.<sup>10</sup>

That everyone practiced music at the crossing of the sea is certain. From what Scripture relates Moses struck up the holy tune to glorify the Lord, and all his people joined the leader's voice. But in what form or manner was this magnificent hymn of praise chanted? The Talmud offers three methods of rendering it. R. Akiba states that Moses declaimed it, while the congregation responded with the response, "I will sing unto the Lord" after every verse. R. Eliezer, son of R. Jose the Galilean declared that the congregation repeated the whole song after Moses. R. Nehemiah said that Moses and the congregation recited the verses alternately.<sup>11</sup> The special fashion and methods described in the Talmud are still reflected in different usages in both Ashkenazic and Sephardic congregations and persist, in one form or another, in contemporary congregational singing.

### OCCASIONS FOR SINGING THE SHIRAH

In Temple days the Levites sang the *Shirah* at the afternoon sacrifice of Sabbath.<sup>12</sup> As time went on the *Shirah*

became fixed as a daily recital at the conclusion of the Psalms (*Pesukey Dezim-rah*) in the morning service. The *Sefer Hamanhig* writes, "This song is recited throughout all the localities inhabited by the people of Israel. It would be wrong to omit this prayer, to fail to render praise for the first redemption, for it is said: 'That you may remember the day when you came forth from out of the land of Egypt, all the days of your life. . . .'"<sup>13</sup> Other occasions when the *Shirah* is read is on the seventh day of Passover as part of the Scriptural reading; in some congregations it is read responsorially by the *Sheliah Tzibbur* and congregation when a *Berit Milah* takes place in the synagogue;<sup>14</sup> among some Hassidic sects it is sung at a special ceremony at midnight of the seventh day of Passover; and in Israel it is ceremonially sung at the beach in Tel Aviv and Eilat on the seventh day of Passover.

In the Torah scroll the *Shirah* is marked by a special way in which it is written. The verses are set in a form metrically arranged in thirty lines like a "brick in a wall." The Talmud refers to this form as *ariah al gabe leveynah* (a half brick over a whole brick).<sup>15</sup> This configuration appears in many prayer books and is differentiated from the other prayers in the *Siddur* (see Fig 1.)

In Kabbalistic literature great importance is attributed to the joyful and musical recitation of the *Shirah*. Hence, on *Tishah b'Ab* Sephardic ritual substitutes *Shirat Ha'azinu* (Deut. 32) for *Shirat Hayam*. It is recited in a standing position, as if one were actually standing by the sea, witnessing the miracle. Some render it with the cantillation notes (*niggun hate'amim*) as it is read in the Torah. One who recites the *Shirah* with the proper intent (*kavanah*), says the *Zohar*, will merit to sing the praises of future miracles.<sup>16</sup> Mystic tradition states too that, "he who recites *Az Yashir* audibly and joyously is pardoned in heaven."<sup>17</sup>

THE SHIRAH — ASHKENAZIC AND SEPHARDIC CHANT

Both Ashkenazic and Sephardic traditions apply a festive tune or cadence, although divergent in detail, for the *Shirah* text. A.Z. Idelsohn in his *Thesaurus of Hebrew Oriental Melodies* notated the *Az Yashir* as chanted and cantillated according to the Yemenite (vol. 1, no. 9), Persian (vol. III, no. 20), Syrian (vol. IV, nos. 28,29), and Moroccan (vol. V, 25-26), traditions. Isaac Levy in his *Antologia De Liturgia Judeo-Espanol* (vol. 4) notated three versions of the Sephardic chant according to Jerusalem (no. 25), Corfu (no. 26), and Tunis (no. 27; also prevalent in North Africa and Eastern Sephardi) traditions. Frances Lyon Cohen, the music editor of

וּבְרֹחַ	תְּשַׁלַּח חֲרֹנֶה יֶאֱכֹלְמוּ בְּקֶשׁ:	קְמִידָה
נִצְבּוּ כְּמִרְיָדָה		אֶפְיָדָה נְעֻרְמוּרְמִים
אָמַר	קָפְאוּ תְהִמַּת בְּלִבֵּים:	נִזְלִים
אֶחָלֵק שְׁלָל תְּמַלְאֵמוּ		אוֹיֵב אֶרְדֶּף אֲשִׁיג

(Fig 1)

## The Shirah Melody

the *Jewish Encyclopedia* also notated several versions of the *Shirah* melody. He quotes one version (B) as transcribed in Federico Console's *Libro dei canti d'Israel* (1891) and writes that this version is chanted on Sabbath and festivals and the variant preserved among Turkish Jews is very similar.<sup>18</sup> This tune is the one sung in the Moroccan, Italian, Portuguese, and Southern French (Carpentras and Avignon) communities. Of special significance is the fact that the Ashkenazic chant is very similar to the tune used in these communities (see Fig. 2).

version was "handed down by the Portuguese tradition, and transmitted to the daughter congregations by Amsterdam especially. The French rendering is a variant which establishes the original identity of the Italian and of the Dutch, the latter being the source of the English and the Amsterdam forms."

As to the melody itself, it is considered to be of ancient origin. Legend has it that it was thought by some to go back to Biblical days. That the *Shirah* is very old is upheld by Rev. D.A. De Solo who writes, "Some have affirmed

The image shows two systems of musical notation for the Shirah melody. The first system is labeled 'ASHKENAZIC' and features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on a single staff with lyrics underneath: 'o - shi - ro la - do - shem - ki - go - o go - o'. The second system is labeled 'SEPHARDIC' and features a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff with lyrics underneath: 'Az ya - shir me - she v' - ne yis-ra - el et sus v' - ro ch' - vo (va) ro - mo va - yom ha - shi ra ba - zot la - do - shem - va yo m' ru le mor'. Both systems include triplets and slurs over the notes.

(Fig. 2)

Idelsohn remarks "that spiritual life in the Jewish settlement in Southwestern Germany starts about the ninth or tenth century, and that some of its prominent authorities were natives of Southern France or Provence or of Italy."<sup>19</sup> For example, R. Gershom B. Judah (Me'or ha-Golah) was a native of Norbonne and settled in Mayence toward the end of the tenth century. Also, the Kalonymos family emigrated via Italy to Germany. Thus, the Eastern and Western Ashkenazic melody resemble one another and in turn both correspond to the Sephardic version. Francis Cohen notes that the Sephardic

that what we now sing to the *Song of Moses* is the same (melody) Miriam and her companions sang . . . . . It is highly probable that this melody belongs to a period anterior to the regular settlement of the Jews in Spain.<sup>20</sup> Another suggestion as to its ancient origin may be its pentatonic character, one of the earliest established scales.

It has been suggested, too, that the manner and style of chanting the *Shirah*, tune is an "echo of the martial notes of a trumpet-call."<sup>21</sup> This imitation might conceivably hint to the future usage of trumpets as a means of invoking Divine aid against the foe and thus Israel 'be

remembered' of God and saved (Numb. 10:9-10; II Chron. 13:12-16). How did this trumpet-like chant become a metrical pattern among Sephardim? In the Sephardic rite the prevailing custom of reciting prayers is in unison; the entire congregation sings. Therefore *Az Yashir* became a metrical tune rather than a free recitative. However, in the Ashkenazic rite the reader only recites the tune and the free improvisatory chant has endured. Some readers among Ashkenazim even ornamented the declamatory chant. This can be noticed in the anthologies of Abraham Baer (*Baal T'fillah*, p. 40, no. 118), Solomon Sulzer (*Schir Zion*, p. 183, nos. 216-219), and M. Wodak (*Hamnazeach*, p. 92, nos. 272-275).

#### THE SHIRAH IN TORAH READING AND IN THE SERVICE

In the Ashkenazic tradition the reader is not strictly bound to the system of cantillation usually employed in reading the Pentateuch. Different customs prevail as to which verses are chanted with the special tune and those that employ the regular Pentateuchal *te'amim*. The reader generally begins to utilize the second half of the festive tune before the *Shirah* at the latter part of verses Ex. 14:22, 14:29, and 14:31. This is to acknowledge our gratitude to and belief in the Almighty. The Talmud writes that if one sees the place of the crossing of the Red Sea, he should give thanks and praise to the Almighty because it is written, "And the children of Israel went into the midst of the sea upon the dry ground" (Ex. 14:22).<sup>22</sup> The tune is again sung at the completion of the *Shirah*, Ex. 15:21, because this is the same passage that Moshe and the men sang and which Miriam

and the women subsequently sang. In the *Shirah* proper some readers adopt the tune only for the following verses: 15:1, 15:2, 15:3, 15:6, 15:11, 15:16, and 15:18. The stylistic device, of parallelism in these sentences is emphasized by using the festive melody. Furthermore, the special melody is intentionally adapted to these verses in order to publicize the miracle of the splitting of the sea.<sup>23</sup> In other locals (e.g. Poland Galicia) each verse of the *Shirah* is rendered with the special melody.<sup>24</sup> It is also customary in some communities to utilize the festive tune for *Az Yashir* in *Pesukei Dezimrah* (The Verses of Song) on *Shabbat Shirah*.<sup>25</sup> Among *Sephardim* the melody is sung on Sabbath and holidays during the service proper. On *Shabbat Shirah* and on the seventh day of *Pesah* the tune is adapted to the *Kaddish* before *Barekhu* both in the *Arbit* and the *Shaharit* services. Some adapt it to *Adon Olam* and *Yigdal* and use it as a representative theme for various texts in the service. The Sephardic *Shirah* tune differs from Fig. 3, the cantillation used when reading the Torah.

#### INFLUENCES OF THE SHIRAH TUNE

Taking a closer look at the two-part melodic organization of the *Shirah* tune, one perceives direct adaptations for sections of Biblical cantillation as well as various prayers (see Fig. 4)

The second part of the tune is discernable when chanting *Hazak Hazak Venithazek* ("Be strong, be strong, and let us take courage!) at the conclusion of each of the Five Books of Moses. (Gen. 50:26; Ex. 40:38; Lev. 27:34; Numb. 36:13 and Deut. 34:12) (see Fig. 5).

# The Shirah Melody

Az - - - ya - shir - mo - she  
u - b' - ne yis - ra - el et ha - shi - ra ha - zot  
la - do - nai va - yo - m' - ru le - mor a - shi - ra  
la - do - nai ki - ga - o ga - a sus - - - v' - ro - ch' -  
vo - ra - ma - va - yam

(Fig. 3)

a  
O - shi - ro la - do - shem ki - go - o - go - o  
b  
sus v' - ro - ch' - vo - (vo) - ro - mo va - yom

(Fig. 4)

cha - zek cha - zek v' - nis - cha - zek

(Fig. 5)

When reading *Bereishit* on *Simhat Torah* morning the second part of the tune is used for *vayehi erev vayehi*

*voker* . . . . . for each of the six days of creation (Gen. 1:5; 1:8; 1:13; 1:19; 1:23, and 1:31) (see Fig. 6).

Va - y' - hi e - rev va - y' - hi vo - ker yom e - chad

(Fig. 6)

The entire *Shirah* melody is adapted for the Biblical section called *Masa'ot* ("Journeys"). The verses chanted in pairs are: Numb. 10:15-16, 19-20, 23-24, and 26-27. These verses describe the journeys of the hosts of Israel. The

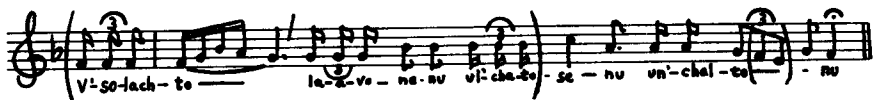
following verses describe the stages of the journey: Numb. 33:10-11, 12-13, 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34, 35-36, 41-42, 43-44, 45-46 (see Fig. 7).



(Fig. 7)

On fast days when reading *Vayehal* (Ex. 32:11-14; Ex. 34:1-10) the reader and congregation recite several verses responsively. Although this is an adap-

tation of the High Holy Day *tropal* system, the cadence is very similar to the second part of the *Shirah* tune (see Fig. 8).



(Fig. 8)

The entire *Shirah* melody can also be identified with *Ashamnu*, the prayer recited on Yom Kippur (see Fig. 9).



(Fig. 9)

## The Shirah Melody

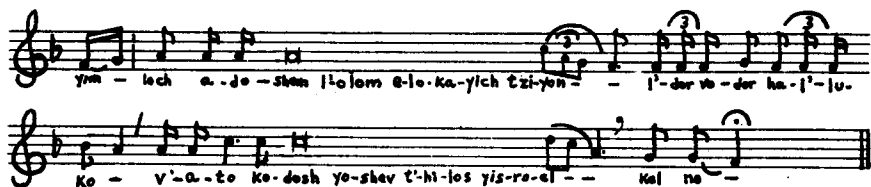
On Friday evening at *Kabbalat Shabbat* the reader may chant the opening psalm *Lekhu Neranenah* as follows (see Fig. 10):



(Fig. 10)

With Fig. 11 we approach a chant used for the verse *Yimlokh Adoshem le'olam Elokayikh Tziyon ledor vador Hallelukah* (The Lord shall reign forever, your God, O Zion, for all generations *Hallelukah*, ps. 146:10) recited on the four distinguished Sabbaths (*Arba Parshiyot*), Festivals, and the High Holy Days in the *Kerobah* section of the

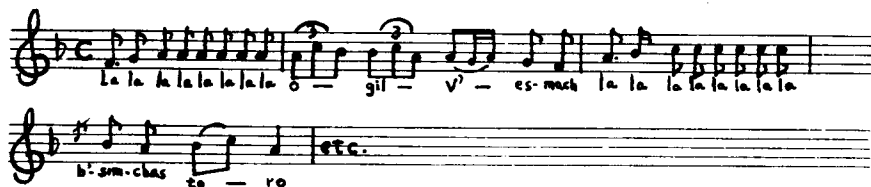
*Amidah*. The *Abudraham* comments that the verse from the Torah (Exodus 18, the last sentence of the *Shirah*) should have been inserted. However, this one having similar content, is used as an alternate so that all prayers should include a direct plea for the rebuilding of Zion or Jerusalem. (see Fig. 11).



(Fig. 11)

On *Simhat Torah* many communities sing a Hassidic tune, known as *Agil Ve'esmah*, after the reader cantillates *vayehi erev vayehi voker yom* ..... for each of the six days of creation in the Torah portion. The writer heard

the same tune sung by a congregation on *Rosh Hodesh* after each of the phrases in *Yehadeshuhu; lehayyim uleshalom, lesason ulesimha, lishuah ulenhamah*. Note the close resemblance to the opening of the *Shirah* (see Fig. 12).



(Fig. 12)

At first glance it would appear to be a strange variety of texts for the *Shirah* melody to serve as thematic material. For example, what does the *Ashamnu* prayer have in common with *Az Yashir*? Why would the *Shirah* tune be associated with *Hazak Hazak Venithazek*, *Kabbalat Shabbat*, or the *Masa'ot*? My conjecture is that in each instance there is some aspect of victory or triumph as there is in the *Shirah*. In each of the above illustrations a stage or period is completed and a new point is reached. The worshiper is stimulated to a mood of victory and a sense of hopeful living in the face of an unknown and unpredictable future. Although it cannot be decisively proven, the easily recognizable melody recalls this sentiment of victory.

The unanimous response of *Hazak Hazak Venithazek* by the reader and congregation at the completion of each of the Five Books of Moses marks a moment of triumph and jubilation. Just as at the completion of a tractate the *Hadraran* (a brief prayer against forgetfulness and a kind of farewell to the tractate) is made, so too the entire congregation chants aloud to be strong, because one of the Five Books of Moses was completed and to take courage and start a new book.<sup>26</sup>

Adapting the *Shirah* tune on *Simhat Torah* for each of the six days of creation designates a moment of exaltation. God created the heavens and the earth and all their hosts in six days—or in six stages of development. Each stage indicates a moment of achievement and thus the victory tune is fitting:

Drawing upon the *Shirah* tune for the *Masa'ot* (Journeys) is proper. All the events and vicissitudes which confronted the Israelites in their wander-

ings after the Exodus, until thirty-eight years later when they were about to enter the Holy Land, are recounted. Each halting-place is marked by some attainment in their lives to fulfill the task that God assigned to them amongst the nations.

The special verses chanted when reading *Vayehal* on fast days are no doubt the *trop* of the High Holy Days. It is possible that the *Shirah* cadence was blended with the High Holy Day *tropal* system so that the worshiper might attain a feeling of pardon in order that he may once again walk in the right path which the Almighty desires.

Adapting the tune for *Ashamnu* has a similar connotation. The public nature of confession shows trust in God's forgiveness. The worshiper while reciting the prayer hopes he will be exonerated from all his sins and thus feel victorious.

On Friday evening the Jew at *Kabbalat Shabbat* is stimulated because he was able to carry through the week and at the outset of the new week is recharged with courage for the week to come.

Singing the Hassidic tune *Agil Ve'esmah* after each of the six days of creation exemplifies rejoicing for the Divine accomplishments of each stage of the formation of the universe; the gradual ascent from amorphous chaos to order, from inorganic to organic, and from lifeless matter to vegetable, animal and man. Singing the tune also on *Rosh Hodesh* is an illustration showing the anticipated transition from the month just passed to the next. In the prayer *Yehadshehu* we ask for God to renew the new month for life and for peace, for gladness and for joy, and for salvation and consolation.



## The Shirah Melody

Chanting the verse beginning with *Yimlokh* with the *Shirah* tune needs no elucidation. As mentioned above it has the same denotation as verse eighteen in the *Shirah* prayer.

### CONCLUSION

The Exodus experience established God's claim on Israel. According to Scripture the future generation is to be trained to gratitude and reverence toward God by means of the Story of the Deliverance from Egypt (Deut. 6:21-25). The *Shema*, *Kiddush*, *Hallel*, as well as many other prayers, make references to the Exodus. Commenting on the verse, "My dove in the clefts of the rock, . . . . . let me hear your voice" (Song of Songs 2:14) the *Midrash* states that God is speaking to Israel saying; "Let Me hear the same voice with which you cried out to Me in Egypt."<sup>27</sup>

Prayer and song stem from the same root — *Shirat Hayam* — the magnificent hymn of praise. Both were nourished in the same soil and both together form an harmonious whole, giving clarity to prayer. "This is my God I will glorify Him" chants the Jew of today as in the past. God will rule forever and ever as He reigned at *Keriat Yam Suf*.

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### FOOTNOTES

- <sup>1</sup> Posthumously published novellae on Talmud and Hassidic discourses on Torah by R. Yehudah Aryeh Leib Alter (1847-1903).
- <sup>2</sup> *Me'am Lo'ez*, Mazaim Publishing Corp., Vol. 5, New York/Jerusalem, p. 244.
- <sup>3</sup> See verse 16.
- <sup>4</sup> One of the *Kinot* for the Ninth of Av.
- <sup>5</sup> Micah 6:4.
- <sup>6</sup> Sot. 30b.
- <sup>7</sup> Ex. 15:20-21.
- <sup>8</sup> Published posthumously in 1817.
- <sup>9</sup> Ber. 24a.
- <sup>10</sup> *Midrash Lekah Tov* to Ex. 15:20; *Mekh. Shirah* 10, 44a.
- <sup>11</sup> Sot. 30b.
- <sup>12</sup> R.H. 31a.
- <sup>13</sup> Deut. 16:3.
- <sup>14</sup> This is because the miracle of the division of the Red Sea came about on account of the covenant of circumcision with Abraham.
- <sup>15</sup> Meg. 16b; Shab. 103b; *Sof.* chaps. XII, XIII.
- <sup>16</sup> *Beshallah*, p. 54; cf. also the *SheLaH*.
- <sup>17</sup> *Sefer Haredim*. See also *Mishnah Berurah*, chap. 51:18.
- <sup>18</sup> Vol. II, p. 189.
- <sup>19</sup> *Jewish Music*, pp. 43, 47.
- <sup>20</sup> *The Ancient Melodies of The Liturgy of The Spanish and Portuguese Jews*, London, p. 16, no. 12.
- <sup>21</sup> *Jewish Encyclopedia*, vol. II, p. 188.
- <sup>22</sup> Ber. 54a.
- <sup>23</sup> *Sefer Matamim Hehadash* 45:30.
- <sup>24</sup> J.L. Ne'eman, *Tzelitzy Hammiqra*, Tel Aviv, 1955, vol. I, p. 130.
- <sup>25</sup> *Minhagei Frankfurt*, Rabbi Z.Y. Leitner, Jerusalem, 5742, 108:3.
- <sup>26</sup> Cf. *Ozar Dinim Uminhagim*, J.D. Eisenstein, p. 129.
- <sup>27</sup> *Shemot Rabbah* 21:5.

## A Cantor's Legacy

by Peninnah Schram

Pinchik, Sirota, Kwartin, Moshe Kussevisky, Rosenblatt, Glants and Vigoda have all sung in my home. Although these seven cantors never actually appeared in person, we heard their voices first through the miracle of a Victrola, then a phonograph, and finally years later on a stereo. My father would listen to these amazing voices and to their interpretive renditions of various liturgical prayers. Through him I experienced the sounds of Jewish music almost daily at home even though this was entirely due to my father's interest and passion. My father was Cantor Samuel E. Manchester. Who was this man? What did I learn from him? What was his legacy?

Let me backtrack a bit to give you some background. He was born in January 1878 (perhaps — The records are vague.) in Sapiechok, a small town in Lithuania near the Nemen River, not far from Kovne. The son and grandson of cantors, he became a cantor/*shohet*/*mohel* at the age of 16. His family name was Hovchovitch, but by exchanging passports in order to come America and escape Russian army service sometime around the turn of the century, he received a passport bearing the name "Shuster." Not feeling that this name was fitting for a cantor, and yet not wanting to retain his original name for some unknown reason, he changed his name to Manchester. His first *shtete* (position) was in Holyoke, MA, then on to Troy, NY, Utica, NY, Fall River, MA, Bayonne, NJ, and in September 1930 he

arrived in New London, Connecticut to become cantor at the Ahavath Chesed Synagogue. He was also the sole *shohet* and *mohel* in the surrounding area for many miles, including many of the country towns with Jewish chicken farmers, such as Colchester, Chesterfield, Lebanon, and Uncasville.

Cantor Manchester married Miss Dora Markman in New York City on December 21, 1930, (he had been widowed the year before), and the couple made their home in New London until their deaths (1970 and 1978, respectively). They became my aparents.

The love of the Jewish people came through in everything my father did or said or wrote. He loved Eretz Yisrael with a passion. Herzl, Weizmann and Ben Gurion were the men my father most admired and respected. Whenever anyone was critical of them or of Israel, my father was ready to do battle. He was a proud Zionist and I often heard him engage in these invigorating discussions in the synagogue, on the boardwalk of Ocean Beach or around the dinner table.

My father was a man who loved the Hebrew and Yiddish languages. He wrote what I call a "literary" Yiddish incorporating many Hebrew expressions and Biblical quotations in his writings, mainly personal letters and articles on the subject of Israel published in the now-extinct Yiddish newspaper *The Day*. His knowledge of the Bible and Talmud was extraordinary by all accounts for he was a scholar who studied seriously and often

gave sermons in his *shul*, in addition to chanting the service and reading the Torah.

I recently discovered many letters he had written to my mother during the ten months he had courted her in 1930. These are Jewish love letters, not only because they were written in Yiddish, but because my father found a way to interweave his thoughts and philosophy about Judaism, Jewish holidays, special foods, and also Biblical references — for all of these infused his life.

In one of these letters, apparently following a discussion regarding my mother's first name, my father offers some advice. Also a Russian immigrant, my mother wanted to Americanize her name Dvoreh by calling herself Dora.

"As Shakespeare the great writer asked, "What's in a name?" I will answer this by saying Dvoreh is a beautiful Biblical name. There once was a great Jewish leader Dvoreh — when the Jews were still in their land Israel. Dvoreh was a judge and a Prophet and her name is considered holy by Jews. In Hebrew Dvoreh also means a "bee" that gives honey. What is sweeter than honey? And a bee is constantly busy doing her work. In English they say "busy as a bee" because a bee is always busy bringing and making honey. Well, what is more beautiful — Dvoreh or Dora? . . . First of all, Dvoreh remembers the other great good Dvoreh of the Biblical times and that along is good enough. Second, the name stands for the bee who gives sweet and good things. And when one is busy as a bee, one can have a wonderful home with all good things and be a genuine *eyshes*

*chayil* that King Solomon had so praised.

"We agreed to write each other on Friday so that we would have letters to read on Shabbos."

And from another letter:

"Especially in honor of Purim I would like to write you about some Purim philosophy. They say that on Passover every Jew should have a *malkah*, a queen. I say that it is more of a *mitzvah* to have a *malkah* for Purim because on Passover it is not mentioned anywhere that the main characters had a *malkah* — not Pharaoh, not Moses. It did not enter the minds of the Jews during the exodus from Egypt, and since no one reminded them of a *malkah*, they must have forgotten. And yet a Jew must have a *malkah* on Passover. But Purim is altogether different. The King Ahasuerus was surrounded by queens — Queen Vashti, Queen Esther and dozens of others — so when one mentions the holiday with so many queens, why shouldn't one also want a *malkah* in honor of the holiday? And it has to be the greatest *mitzvah* to have a *malkah* for Purim — a greater *mitzvah* than to hit Haman, to eat *hamantaschen* and even to eat *kreplach* — for without a *malkah*, then the other things are worthless and they have no flavor. I know that my *malkah* is only one hour's drive from me. Would that my *hamantaschen* and *kreplach* have a flavor. The question is only when we should be together? Well then I'll have to wait until next year. When you will bake the holiday foods, then will I indeed be able to observe the holiday with every-

thing — and above all with a *malkah!*"

As a youngster, I heard the recorded voices of the cantors which would fill the house, but I would also hear the dramatic resonant second tenor voice of my father. Often he would sit at his desk writing musical scores in his notebooks, using his pitch fork to find the beginning note in his key.

My father would interpret the prayers, or songs in concert, using modulations of his powerful voice masterfully, allowing for introspective lows and thrilling highs (but never falsetto). He was able to express his prayers through the use of cantorial improvisation in the given mode or motif on the scale line, or coloratura, which is referred to as "true *hazzanut*." His chanting was always done with good taste and superb artistry. When I think of my father's voice, I am reminded of the passage in the story *Messiras Nefesh* by Y.L. Peretz:

Reb Chiya of Safed had a theory about the human voice. He was wont to say: . . .

Man has been likened to an earthen pot which can receive the waters of the Torah without losing a drop — that is, if the pot is whole and uncracked. But how are we to know if the pot has not a tiny flaw, invisible to the eye, but capable of letting out the contents? Ah — as to that, there is a simple test. You have but to tap the pot with your finger. If it rings back full and true, all is well; there is your perfect pot. And if not — man, alas, has been liked to a broken potsherd.

"So a man who is not whole may have a voice that is high or one that is low; he may have a wheezy

voice, a cracked voice, a tremulous voice; but he will never have a full and true voice."

(from "Devotion Unto Death" in *Prince of the Ghetto* by Maurice Samuel, Schocken Books, 1973, pp. 22-23.)

My father had a "full and true voice."

Several months before the High Holy Days the men my father had selected to be in his choir would begin coming to the house for rehearsals. After everyone had had a glass of tea, he would hand out the parts which he had written out himself in notebooks and begin. I would sit quietly in the adjoining living room while the choir participants sat around the large dining room table. There was Jack Copeland, a veteran choir participant, and about five or six other men, in addition to a young boy with a beautiful clear soprano voice. My father was a kind man with a marvelous sense of humor, but also a strict disciplinarian having little patience if a mistake occurred more than once in rehearsal. If that should happen, he would bang the table hard with his hand, exclaim "Ach! Ach!Ach!" in rapid succession, and stop the rehearsal until the "off" voice was back "on." He had a fine ear and knew music well; how to read as well as how to write music. He also understood the beauty of melody and harmony. The results were worthwhile and inspiring because his choirs were, by all reports, exceptional. (For Hanukkah concerts in the 30's and 40's, he even had an orchestra which he trained, I am told. Later on in the 50's, when I was a teenager, I accompanied him on the piano for his concerts, singing duets with him as well.)

When I first began taking piano lessons at age seven, my father gave me the sheet music for Beethoven's *Moon-*

## A Cantor's Legacy

*light Sonata*, saying he would like me to learn to play this piece of music. It was a few years before I could play it, but when I could, it was a sonata that my father requested to hear often. It resonated throughout his being, for each time he heard the bass notes in counterpoint with the treble notes, he expressed wonderment and admiration for such composition. One of the pieces he composed for two voice, *Haneirof Halalu*, illustrates this dialogue between the bass clef voice and the treble clef voice. This is from his book of forty-eight cantorial compositions, *Kol Rinah Utfilah*, published in 1942. (see Music Section, page no. 41). My father appreciated and enjoyed beauty and life in all its forms: the human voice, music, trees, a walk, the ocean, good food, a glass of wine, ritual, a garden, Israel and people.

When my father davened at the *bimah* with his hands outstretched to God, one could feel he was praying with his complete being — body, mind and soul — for the entire congregation, as well as for himself and his family. The mood for prayer was set effectively by him, especially on the High Holy Days. Wearing his full *tallit* with the silver *atarah* (which I had the job to polish a few days before the holidays) and a high *yarmulke*, my father would enter through the doors of the sanctuary, stand and wait with full concentration until everyone sensed his presence there, for this was the appropriate moment to begin the *Hineni* prayer, petitioning God to accept his prayers on behalf of the congregation. As he would walk down the aisle, haltingly, openly weeping at points, repeating certain words for emphasis, pleading with God with his whole heart, something would change in the people and the atmosphere in the synagogue. Even as a child sitting in the balcony with my mother, I

could feel that this was serious business. Socializing and random movement would stop. Rather it was time to take stock, to pray, to respond to this *sheliah tzibbur*. Serving as a catalyst, as an energizing force, he directed and inspired their religious focus. I felt very proud, of course — but something more came out of these liturgical experiences. People would always comment to my father or to my mother, or amongst themselves (I would sometimes eavesdrop) about the cantor's voice, his *davening*, a particular prayer melody, etc.

But one repeated comment was how clear each word was — how easy it was to follow his *davening*. Yes, even when I was very young, I could also follow the prayers, word by word. These beautifully articulated words — never nasal, never slurred, but rather with a well produced tone and with good vocal projection, were valued and handled like precious gems. Coupled with this was his calligraphic penmanship, words as well as musical notes, that was highly legible and graceful. Thus, I internalized the lesson that he put into practice, orally and in writing, that each letter, each syllable, each sound, each word, phrase and sentence, and yes, each name, was important and defines you. However, the human voice, a musical instrument, was above all the effective medium through which to communicate the meaning of each sound. I consider this lesson as his legacy and my treasured inheritance.

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Cantor Manchester's book *Kol Rinah Ulfilah* is in the Yeshiva University Philip and Sarah Belz School of Jewish Music as well as some of his source books and record collection. Many of his original musical manuscripts and notebooks are in the Jewish Theological

Seminary Cantorial Library. The *tallit* with the silver *atarah* and other religious items that had once belonged to Cantor Manchester have been donated to the Ethnography Center and Judaica Department of the Israel Museum in Jerusalem.

## The Woman's Voice In The Synagogue

by Baruch David Schreiber

In recent years, there has been considerable argument concerning the role of women in the synagogue service. According to *Halakhah* women are banned from officiating as cantors, joining in congregational singing, and being called up for an *Aliyah*. The major rationale for this ban is *Kol be'ishah ervah* — a woman's voice is a sexual excitement. Consequently, men are forbidden to listen to a woman's singing voice.

Whereas this article is not a *Halakhic* determination it will attempt to examine the origin of this ban, determine where it does and does not apply, explore its application with regard to the synagogue service, and acquaint the reader with various *Halakhic* viewpoints.

The Talmud<sup>1</sup> mentions this prohibition in regard to a male reciting a blessing and/or any type of prayer while hearing a woman sing. Maimonides,<sup>2</sup> however, interprets the prohibition as applying to all circumstances, not only when reciting a blessing. Therefore he does not mention it in the laws concerning blessings, but rather with the rules concerning sexual offenses.<sup>3</sup>

The Talmudic source for this ban is the verse, "for sweet is thy voice, and thy countenance is comely,"<sup>4</sup> which compares a woman's voice to her appearance. Consequently, the Talmudic authorities ruled that the same prohibition which forbids men from ogling women, forbids them from listening to their singing.<sup>5</sup> We must note the conflicting scho-

larly opinions concerning the prohibition of ogling women. Its origin stems from the passage, "and you shall not stray after your heart and eyes,"<sup>6</sup> which the Talmud<sup>7</sup> interprets as a prohibition against harboring heretical and lewd thoughts. Maimonides<sup>8</sup>, however, points out that this injunction is a rabbinical one which is only vaguely alluded to by the above passage. Rabbi Yona of Gerona and *Tosafot*<sup>9</sup> accept the Talmudic dictum as being the literal meaning of the passage, and thus declare that the injunction is a Biblical one. It should be clear at this point that *Kol be'ishah ervah* can be no more stringent than the prohibition of ogling to which it is compared. Thus according to Maimonides it is (at the most) a rabbinical prohibition, and its violators are punishable with *makat mardut* (punitive flogging), as are all violators of rabbinical decrees. Inasmuch as Maimonides' view seems to be accepted by most authorities,<sup>10</sup> there do exist some scholars who maintain that listening to a woman's singing voice is a Biblical prohibition.<sup>11</sup>

The above rule of *Kol beishah ervah* was consistently applied throughout Jewish history. The Talmud<sup>12</sup> states that Jaël was able to inspire lust by her singing voice. Using this source many current authorities prohibit listening to a woman's singing on the radio because the Talmud points to the effectiveness of Jaël's voice alone, regardless of her visibility.<sup>13</sup> Most authorities<sup>14</sup> disagree with

this ruling and point to numerous Talmudic statements which indicate that man is led to sin only by what he sees.<sup>15</sup> Furthermore, they claim the subsequent statements in the Talmud seem to limit the seductive quality of a woman's voice only to those who saw, knew, or visualized her. Therefore, one is permitted to hear the voice of a woman who is removed from his view as on radio, provided that he has never seen her.<sup>16</sup> There are, however, limitations to this precept.<sup>17</sup> This is evidenced by the two cases where women were permitted to participate in services. The reason for this seems to be that the aura of prayers precludes any erotic thoughts which would necessitate a ban on her singing.

The Talmud<sup>18</sup> states, "Our rabbis taught: All are qualified to be among the seven (called up to read the Torah)," but the Sages said that women should not read in the Torah, out of respect for the congregation. Thus we see that according to the Talmud women may be called on to recite the blessing on the Torah, and then read and chant from it. The reasoning appears to be that the reading of the Torah is a *Mitzvah Tzibburit* — a congregational obligation requiring that the Torah be read in a congregation of ten. There is, however, no obligation on every *individual* member to hear the whole reading. Rather his obligation is to be counted in a congregation where they will read the Torah.<sup>19</sup> When one recites the blessing on the Torah he is not acting as an agent of the congregation but rather is reciting a blessing in honor of the Torah. This blessing can only be recited, however, in the presence of a *minyan*.

Women, therefore, can recite the blessing on the Torah even though they are exempt from learning Torah,<sup>20</sup> for the same reason that they can recite the blessing on other *Mitzvot* from which they are exempt.<sup>21</sup> *Tosafot*<sup>22</sup> and Rabbi Abraham Gombina<sup>23</sup> add and say that reading the Torah in the synagogues is *not* related to learning Torah, and, therefore, women are *obligated* in the reading just as men are.

The Talmud<sup>24</sup> states that because of *Kavod Hatzibbur* (respect of the congregation) women should not read in the presence of men. *Tosafot*<sup>22</sup> advances the explanation that a woman reading the Torah is not respectful since she is *not* obligated in the reading. One who lacks obligatory status cannot act as an official reader. Another reason is that of Rabbi Yom Tov Ben Abraham<sup>25</sup> and other commentaries who explain that the congregation's honor is depreciated since the male's semi-literacy is being blatantly revealed by a woman reading instead of a male. This was predicated upon the widespread illiteracy among woman, which was prevalent in the Talmudic era.<sup>26</sup> This feeling that it is degrading for a woman to read in behalf of man is found many times in relation to *Birkhat Hamazon* and *Hallel*.<sup>27</sup> Rabbi Jacob Emden<sup>28</sup> points out, however, that when necessary, a woman may read the Torah.<sup>29</sup> Rabbi Meir of Rothenberg<sup>30</sup> also permitted women to read if the congregation consisted only of *Kohanim*, since a *Kohen* may read only the first portion. This view is also expressed by Rabbi Joseph Karo.<sup>31</sup>

The obvious question that arises from the above is, why is it permissible for a woman to read the Torah to the congregation, in view of *Kol beishah*



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*ervah*? Rabbi Nissim of Gerundi<sup>32</sup> states explicitly that the Talmud permits women to chant the Torah, and that there is no violation of the woman's modesty by such reading.<sup>33</sup> It is interesting to note that some authorities prohibited a woman from reading the *Megillah* because of *Kol beishah ervah*.<sup>34</sup> But such a view was not accepted.<sup>35</sup> The fact that this reading is permitted substantiates the theory that a woman may recite blessings and the like aloud and in the presence of males, without violating *Kol beishah ervah*. Another example is the practice of permitting a daughter to recite *Kaddish* (mourner's prayer) for her family.<sup>36</sup> Though this practice was frowned upon and not frequently practiced in the synagogue, no authorities based the prohibition on *Kol beishah ervah*. Rabbi Moses Sofer<sup>37</sup> and Rabbi Abraham Kook<sup>38</sup> both prohibited women from singing in the synagogue, even while in the women's gallery, since their voices act as erotic stimuli and are therefore inappropriate for a house of worship.

It is interesting to note in contradiction that the Ari Hakadosh, Rabbi Isaac Luria, is quoted as saying that erotic passions are not easily aroused in a house of worship and that we need not constantly be concerned with such thoughts.<sup>39</sup> Though this view does sound reasonable, since people who come to concentrate on their prayers will not be aroused by a woman's voice, Rabbi Sofer's reasoning may be based on the exception rather than on the rule. Furthermore, Rabbi Sofer's decision is based on the meticulous concentration required for prayer, which the presence of women singers tends to disrupt. This is to be con-

trasted with the mere physical presence in the synagogue at other times referred to by the "Ari", in which case concentration is not required.

Rabbi Hayyim Hezekiah Medini and Rabbi Yechiel Y. Weinberg,<sup>41</sup> in an essay on mixed singing in day schools, ruled that *Kol be'ishah ervah* is not applicable when singing the songs of the Lord. Rabbi Weinberg explains that modern day education should be geared to exposing children to the warmth of Jewish tradition and ritual. Most modern day women and girls will feel alienated and slighted if not permitted to join in the singing together with their male peers. Rather than risk losing these people to the conservative and reform movements, Rabbi Weinberg permitted them to join in the traditional songs at school assemblies and at Sabbath groupings. Citing precedents set by Rabbi Samuel R. Hirsch and Rabbi Azriel Hildeheimer, he further permitted women to join in the singing at the services. He based the decision on the aforementioned feeling of alienation and on the precept that *Kol be'ishah ervah* does not apply when the songs are part of the service, or are traditional songs offering praise to the Lord. Moreover, since the women are not visible, the seductive powers of the voice are minimized. More importantly, since the women are singing together it is impossible to discern the voice of any one woman. Rabbi Weinberg points out again and again that although his decision may seem a bit radical, its purpose is to counteract the feeling of estrangement and thus retain our women in our orthodox fold. There are many other precedents in the Talmud where certain

laws were stretched to include women in order to make them happy.<sup>42</sup>

It deserves mention that the notion that man's passions are not easily aroused during a service, therefore permitting him to listen to women's voices, is not a new one. For example, Rabbi Asher<sup>43</sup> does not mention the prohibition against listening to women's voices during the service. It may be argued that the reason for this omission is that it is very unlikely that one would deliberately direct his thoughts to lewdness during the service. This seems to concur with the "Ari" and with Rabbi Weinberg's decision. This is, however, a far cry from permitting a female cantor to officiate, as discussed below.

Another rule which precludes women from actively participating in the synagogue service is the requirement that men and women be separated during the services. In the first and second Temples there existed a court called the "Woman's Court". Rabbi Kook<sup>44</sup> maintains that it was so called since it was used expressly as a woman's synagogue; a place where women could gather to pray among their own peers. However, women were only permitted to be in the gallery built in that court. The lower portion was used by men.<sup>45</sup> On the festival, when all the people assembled in that court, the priests would reinforce the planks of the gallery, bolster its walls, etc.; all to ensure that the men and women would not mix.<sup>46</sup> The Jerusalem Talmud<sup>47</sup> says that the origin of the gallery is a Biblical one, and Maimonides' inclusion of it in the laws of the Temple seems to substantiate this view. Based on this it appears that the law of separation can be traced back to Biblical times.

When synagogues were built, the founders accepted this law and built

edifices accordingly. The early Christians, who broke with the Jewish religion and built their own houses of worship, introduced mixed seating there in order to demonstrate their distinctiveness from the Jewish synagogues. Based on this, Rabbi Joseph B. Soloveitchik<sup>48</sup> contends that any synagogue which tries to do away with separation loses its *Halakhic* status as a temple, since they are trying to "Christianize" their temple causing it to lose its Jewish identity and flavor. Furthermore, he claims that mixed seating destroys the whole philosophical approach to prayer. Prayer is a communion with God, an isolated experience where man humbles himself before the Almighty and begs him to fulfill His requests. The presence of women among the men adds an element of frivolity which destroys this aura of humility, thus negating the purpose of synagogue worship. Rabbi Soloveitchik's arguments were accepted by orthodox Jews the world over. (We should point out, however, that the ban applies only in the synagogue, but not for other occasions).<sup>49</sup>

Obviously, such a ban is a serious obstacle which prevents women from participating in the service. Yet, the Talmud's statement that women may be called to the Torah, seems to indicate that separation need not infringe on the women's right to read from the Torah.<sup>50</sup> It is interesting to note that when the reform movement wanted to encourage women to read from the Torah they stipulated that an enclosed corridor lead from the women's gallery to the podium. This would prevent the women from passing through the men's section.<sup>51</sup>

The ruling of Rabbi Weinberg per-

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mitting women to join in congregational singing does *not* authorize women to officiate as cantors since, aside from lacking the obligatory status necessary for acting as an agent of this congregation, they would be a visible focus of attention for prolonged periods. An attractive woman cantor would easily serve to distract attention from noble prayers. The light-hearted frivolity that would imminently ensue undermines our concept of synagogue sanctity and, as pointed out, destroys the aura of humility so necessary for prayer. This is so despite the fact that given today's mores, it is no longer an affront to the dignity of the congregation for women to officiate. Permitting women to publicly read from the Torah would only serve as a first breach in the protective wall erected to preserve the intrinsic sanctity attached to the synagogue. I shudder to think of the blow to the

sanctity of the synagogue if women were allowed to officiate as cantors, etc. How can we delude ourselves into thinking that a woman cantor would stimulate our concentration of the prayer? How can we permit ourselves to change the age old structure of synagogue services simply to satisfy neurotic outbursts of modernity, feminism, and the like? *Halakhah* and *Minhag* are foundations of Judaism and cannot be changed to satisfy the evanescent whims of the outside world! Faith requires a dogged steadfastness in retaining our institutions, and our survival owes itself only to this firm belief!

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## FOOTNOTES

- 1 Ber. 24a.
- 2 Rambam, *Isurei Biah*, chap. 21, No. 2.
- 3 See also *Rosh Ber.* chap. 3, No. 37; *Shulhan Arukh Orah Hayyim*, No. 75.4; *Beit Shemuel Even Ha'ezer*, No. 21.4.
- 4 Song of Songs 2:14.
- 5 This ban is limited to singing — *Beit Shemuel*, *ibid.*
- 6 Numbers 14:39.
- 7 Ber. 12b; A.Z. 20a.
- 8 Rambam, *Isurei Biah*, chap. 21, No. 2.
- 9 Rabbi Yonah in *Sha'arei Teshuvah* vol. III, No. 40. (also cited by J. Karo in *Beit Yosef* on *Even Ha'ezer* No. 21); *Tosafot*, A.Z. 20b.
- 10 Pollack, *Resp. Helek Levi*, No. 27; Meir Brisk, *Resp. Maharam Brisk*, vol. II, No. 7; O. Yosef, *Resp. Yabbi'a Omer*, vol. I, No. 6; (Moshe Shick, *Resp. Maharam Shick, Orah Hayyim* No. 53; see footnote 14).
- 11 *Shoshanat Homamakim* No. 9 (but see author's view in *Peri Megadim Orah Hayyim* No. 75.2); Abraham Danzig, *Nishmat Adam*, No. 4; Aaron de Toledo, *Divrei Hefetz*, 72, p. 113.
- 12 *Meg.* 15a.
- 13 M.J. Breisch, *Resp. Helkat Ya'akov*, vol. No. 163; E. Deutsch, *Resp. Peri Hasadeh*, vol. III, No. 32; C. Greenberg, *Resp. Berkeh Hayyim*, No. 20.
- 14 M. Shick, *Resp. Maharam Shick, Orah Hayyim*, No. 53; A. Blum, *Resp. Bet She'arim, Orah Hayyim*, No. 33; Y. Zirelson, *Resp. Ma'ark Lev*, No. 5; O. Yosef, *Resp. Yabbia Omer*, vol. I, No. 6.
- 15 *Sot.* 8a; *Tosafot*, ad. loc.
- 16 *Ibid.*; Cf. also M.J. Zweig, *Resp. Ohel Moshe*, vol. 2, No. 32,3; Elezer b. Joel Halevi, *Ravy Berakhat*, No. 76, rules that the ban is effective only in the presence of the singer.
- 17 R.H. 27a. A chorus may also be permitted since two voices are not discernible.
- 18 *Meg.* 23a.
- 19 J. Engel, *Ziyyunim Latorah*, No. 10; S. Breza, *Resp. Maharsham*, vol. I, no. 175; J. Emde, *Resp. She'ilat Yavez*, vol. I, No. 75; Z.

- Frank, Resp. *Har Tzevi*, vol. I, No. 58.
- <sup>20</sup> Sot. 20b; J. Karo, *Shulhan Arukh — Yoreh De'ah*, No. 246.6.
- <sup>21</sup> *Mahzor Vitri*, No. 359 (p. 414). Rabbenu Tam permitted women from reciting blessings on those *mitzvot* from which they are exempt; *Tos. R.H.* 33a.
- <sup>22</sup> *Tos. R.H.* 33a.
- <sup>23</sup> *Magen Avraham*, No. 282,6. He points to the Talmud (*Sof. chap. 18*) to corroborate his view.
- <sup>24</sup> *Meg. Ibid.*
- <sup>25</sup> *Ritba, Meg.* 4a.
- <sup>26</sup> See *Tos. Ber.* 45b.
- <sup>27</sup> *Ber.* 20b; *Suk.* 38a.
- <sup>28</sup> Commentary on *Meg.* 23a.
- <sup>29</sup> See also M. Eisenstadt, Resp. *Panim Me'ivot*, vol. II, No. 54.
- <sup>30</sup> Resp. *Maharam*, Prague ed., No. 108; *Kremona* ed, No. 8
- <sup>31</sup> *Shulhan Arukh Orach Hayyim*, No. 282,3.
- <sup>32</sup> *Ran, Meg.* 23a.
- <sup>33</sup> *Ibid.* chap. 4.
- <sup>34</sup> *Tos. Suk.* 38a; *Orhat Hayyim Hilkhoh Megillah*, No. 2; *Ravyah*, *ibid.* No. 15.
- <sup>35</sup> J. Karo, *Shulhan Arukh Orach Hayyim*, No. 689; Y. Sirkes, *Bach* on above; see also J. Agus, Resp. *Marcheses*, vol. I.
- <sup>36</sup> Yair Hayyim, Resp. *Havvos Ya'ir*, No. 222; Y. Katzenellenbogen, Resp. *Keneset Yehezkel*;
- Y. Reisher, Resp. *Shevut Ya'akov*, vol. II, No. 93.
- <sup>37</sup> Resp. *Hasam Sofer, Hoshen Mishpat*, No. 191.
- <sup>38</sup> *Igrot Riah*, vol. III. (Also in B. Litvin, *Sanctity of Synagogue*, p. 48).
- <sup>39</sup> H.E. Shapira, Resp. *Minhat Elazar*, vol. III, No. 25.
- <sup>40</sup> *Sdei Hemed, Ma'arekhet "Kuf,"* No. 42.
- <sup>41</sup> Resp. *Seridei Esh*, vol. II, Nos. 8 and 14.
- <sup>42</sup> *Hag.* 16b.
- <sup>43</sup> *Rosh, Ber.* chap. 3, No. 30. (see also *Ma'adney ad loc.*)
- <sup>44</sup> *Sanctity of Synagogue, Ibid.*; Cf. also *Mahshavot Yisrael*, Jerusalem.
- <sup>45</sup> Rambam, *Bet Habehirah*, chap. 5, No. 9 (Women were, however, allowed in the Temple itself; see *Tos. Kid.* 52b).
- <sup>46</sup> Rambam, *Lulab*, chap. 8, No. 12.
- <sup>47</sup> *Suk. V, 1*; See also *Tal. Bab. Suk.* 52a and b.
- <sup>48</sup> *Sanctity of Synagogue*, p. 115; also, L. Ginsburg, *Conservative Judaism*, Vol. XI (Fall, 1956) p. 39.
- <sup>49</sup> Y. Sikus, *Bach, Even Ha'ezer*, No. 33; M. Jaffe, *Levush*, ad. loc.
- <sup>50</sup> Cf. Rabbi S.G. Gerstenfeld, *Eidenu*, (N.Y. 1942).
- <sup>51</sup> *Mitwirkung von Frauen Beim Gottesdienste*, HUCA, Vol. VIII-IX, p. 521, *Conservative Judaism*, Summer 1972, note 51.

## Aspects of Synagogue Music and Decorum

by Simon L. Eckstein

### CONGREGATIONAL SINGING

Traditional melodies as sung by a united congregation offer a simple yet inspiring method for unifying worshipers. By joining in congregational singing the individual becomes a member of a worshipping group and not a silent onlooker to the dramatic and operatic presentation of a cantor-choir recital. Identity of the *Yahid* with the *Kelal*, the "I" with the "We", can thereby be solidified.

Congregational melodies that are introduced into the service should not be borrowed from operas, folk songs or church hymns, but they should bear the indelible stamp of Jewish liturgy and should be permeated with the reverent spirit of tradition.

### READING OF THE TORAH

A problem for many congregations is to make the Torah reading meaningful and instructive to the congregants. The *Keri'at Hatorah* is a major part of the Sabbath and holiday services and yet in some congregations it is a boring interval, an insipid and uninspiring intermission between the *Shaharit* and the *Musaf*. To many it serves as an afforded opportunity for a *Shmues* or discussion in the lobby of the synagogue or, alas, in the synagogue proper.

The scroll reader should read the portion clearly and he should be audible throughout the synagogue. If the *Ba'al Koreh* enunciates the reading clearly and is heard by all sections of the congrega-

tion, there is a greater likelihood that the members will follow the Torah reading. One can frequently note that a congregation will attempt to "conserve its finances" by disparaging the need for a capable scroll reader. The expense involved in procuring an excellent scroll reader should not discourage or deter a congregation from utilizing this means to enhance the services.

Before the apportioned *Parashah* of the Torah is read to the individual who has the *Aliyah*, and immediately preceding the blessing, there should be announced from the pulpit, the specific place in the *Humash* from which that particular reading will commence. The congregation can be informed that the reading for *Shelishi* can be found on page\_\_\_\_\_, verse\_\_\_\_\_, beginning with the words\_\_\_\_\_.

Before the *Kohen* is called up to the Torah, the Rabbi can clarify succinctly the highlights of that particular Sabbath's reading. The Rabbi's short but inclusive summation of the *Sidrah* provides an opportunity for the average congregant to be better prepared for the reading. There is thereby a greater identity on the part of the worshipers with the Torah passages to be read.

During the actual reading no one should be permitted to walk down the aisle to or from his or her seat. Only during the interval between the actual readings are the aisles open to the congregation.

*Aliyot* are to be arranged and allocated before the reading commences. Disturbing and distracting indeed is the scene of *Gaba'im* on the *Bimah* discussing who shall be called up to the Torah. The individuals who are scheduled to have *Aliyot* are to be notified sufficiently beforehand by one of the ushers; as for example, "You have *Shelishi*." When the proper turn arrives the cantor can call out *Ya'amod Shelishi*. This method avoids the difficulty of having the ushers relay names which are quite frequently misquoted. The cantor when making the *Mi Sheberakh* can then use the full Hebrew name of the individual who has been called up to the Torah.

In order to further enhance the dignity of the service and the meaningfulness of the Torah reading it has been proven to be most advisable that no contributions (*Shenadars*) be made or announced at the *Aliyah*.

### THE CANTOR

It is most appropriate and advisable that a suitable cantor be engaged to serve on a yearly basis. The *Hazzan* will then officiate at every Sabbath service. The benefits and advantages of a full-time cantor as over against the annual "visits" of High Holy Day cantors are quite obvious. The congregation that is fortunate in having a yearly cantor can profit greatly from his presence. The congregant has an opportunity to learn traditional congregational melodies and hymns which may be introduced and taught to the membership. Services at the congregation will gain a definite and familiar character of dignity and of personal inspirational devotion. The services will be properly balanced so that there will be no need for president to "suggest" that the *Hazzan* speed through

various sections.

The cantor is the *Sheliah Tzibbur* leading the congregation in worship. He is not a dramatic actor or an opera star with the worshipers relegated to the position of being a good listening audience to lengthy and tiring cantorial arias. The *Hazzan* is not to be the substitute for *Tefillah Betzibbur*. Rarely is there the need for the cantor to repeat words again and again and improvise a lengthy drawn out insipid service.

When a member of the congregation has a *Yahrzeit* on the Sabbath it can be arranged that he conduct the services at the Friday *Minhah*, Saturday morning introductory prayers, or Saturday afternoon *Minhah* services.

The cantor can be called on to meet with the congregation during the weeks preceding the High Holy Days and the festivals in order to teach the members the traditional melodies of the service.

### THE RABBI

It is primarily the task and responsibility of the rabbi as the spiritual leader to educate the laymen as to the proper decorum befitting a house of worship. By dint of his own conduct he can serve as a concrete example for a living standard of dignity and reverence. During the delivery of the rabbi's sermon no one should be permitted to leave or enter the synagogue. A sign bearing the inscription of "Sermon Now Being Delivered" should be placed in the lobby. This will indicate to the latecomer that he must show consideration and cooperation in maintaining proper decorum. It might also help to motivate the "late congregant" to be prompt in the future.

The sermon itself need not be a lengthy and tiring one. A well integrated message can be delivered in fifteen or

twenty minutes. The congregant should be able to carry away a definite Jewish lesson or interpretation. The preacher, though aspiring to elevate the people intellectually, must however be cognizant of his audiences' ken and level of comprehension.

The titles of the scheduled sermons of the rabbi could be published in the synagogue bulletin as well as being posted on the synagogue bulletin board.

### THE SHAMUS (SEXTON)

The role of the ritual director (sexton) in contributing to the dignity and smooth functioning of the service can not be overestimated. Though he is frequently in the background and though oft unappreciated for his work, his personality and demeanor are decisive factors in maintaining a pleasant and cordial spirit in the congregation. The ritual director should be motivated by an earnest desire to serve his congregants with an attitude of warm friendship and helpfulness.

He should be an alert individual, tactful in his conduct and blessed with some administrative abilities. His vigilance will assure the worshipers that all the necessary religious articles both for individual and congregational use will be prepared before the commencement of the services.

It is taken for granted that all efforts will be made to engage a sexton who is also a *Talmud Haham*, a learned and pious individual.

Among his manifold duties which contribute to synagogue efficiency is that of notifying congregants of scheduled *Yahrtzeits*, assuring the punctual observance of the synagogue's schedule of services, arranging for private *Minyanim* for mourners, and assisting the

rabbi in many of the rabbinic functions in synagogue and community life.

### BAR MITZVAH

The characteristic dignity of the services may oft be negatively affected when there is a Bar Mitzvah celebration in the synagogue.

The influx of non-congregation members, such as relatives and friends of the *Baal Simhah* may frequently hamper the smooth functioning of the worship. The presence of these "guests" should serve as a warning to the officials and officers to be on the alert for possible decorum violations. Visiting worshipers must be instructed to comply with the rules and regulations of the synagogue.

It is most advisable that no more than one Bar Mitzvah be scheduled for any one Sabbath. The boy and his parents have waited thirteen years for the day of Bar Mitzvah and they are entitled to enjoy the full glory and *nahat* of the Sabbath. Our rabbis, with their keen psychological insight, have indicated that *Ein me'arvin simhah besimhah* — we do not mingle one gala occasion with that of another.

The Bar Mitzvah boy should not deliver any "speech" during the synagogue services. He might offer a short and meaningful prayer in Hebrew and English. The rabbi however addresses the boy briefly and concludes by presenting him with a *Siddur* or Bible on behalf of the congregation. The parents of the Bar Mitzvah might be encouraged to inscribe their son's name in the book of Bar Mitzvahs of the Jewish National Fund.

### OFFICERS

Congregational lay officials should be conscious of their responsibilities. They

are not to indulge in any *Shmuesen* as they sit in their respective places on the *Bimah* of the synagogue. They should not at any time during the services parade up and down the aisles in order to shake hands and "cement friendly relations." Officers are to realize that theirs is not the special privilege to disregard the rules of decorum and dignity in the synagogue but that it is rather their additional duty to set an inspiring example for propriety in the house of worship.

An officer occupying the pulpit in order to make certain announcements should at all times remember that he is in the pulpit of the synagogue and should therefore speak with dignity and reverence.

Congregational leaders, in an earnest effort to maintain proper decorum during the service, make use of improper and unwise techniques in order to realize their goal. The proper "strategy" is not that of having good "policemen-ushers" patrolling the synagogue. It is not uncommon to find that these "silencers" cause more commotion by their constant importunings for order and decorum. They serve in many cases as actual psychological incentives for *Shmuesen*.

The basic approach is in the efficacy of a long-range process of educating the worshipers to the need for decorum and its resulting benefits. Congregants are to learn to appreciate and respect the dignity and noteworthy reverence befitting a house of worship. Educating the congregants should be along the lines of indicating the *Halakhic* sources which require decorum as well as emphasizing the aesthetic value. The attitude of *arayout*, of co-responsibility, should be stressed again and again. Every Jew in the synagogue has the right to expect that his prayers, his *Kavanah* will not be disturbed by mundane chatter.

This type of an educational strategy for realization of proper decorum takes for granted that congregational leaders, while being forceful and tenacious, will also be tactful in the approach to the problem of implementation. The rabbi in his oral and written word should constantly stress the need for decorum and how its lack misrepresents the orthodoxy of the orthodox synagogue. This educational technique is a healthy and basic approach to the problem. It will help to develop proper permanent attitudes as regards the house of prayer and a truer understanding of Torah Judaism.

The services are to conclude with the singing of the closing hymn *Yigdal* or *Adon Olam*. The rule that all congregants are to remain in their seats and not to take off their *Taletim* until the very end of the services is to be strictly observed.

The mourners' *Kaddish* should be recited by the mourners in unison. This will lend solemnity and dignity to this phase of worship.

#### FAMILY SPIRIT

An aspect of congregational life that does not fall directly into the category of services and yet contributes towards attaining a united worship is that an intimate family spirit pervade the congregation. This motif can be attained by having the president of the congregation or the rabbi offer congratulations on behalf of the congregation whenever a happy occasion warrants it. The congratulations as well as announcements of forthcoming membership activities should be made immediately following the recitation of the mourners' *Kaddish*. After the announcements are made and the president has wished the congregants a *Gut Shabbat*, the *Adon Olom* should be sung by the whole congregation.



## Aspects of Synagogue Music & Decorum

At the conclusion of Sabbath or festival services, the rabbi with a hearty hand shake and a warmly sincere and cordial *Shabbat Shalom*, can personally greet the individual congregants as they wend their way out of the synagogue.

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DR. SIMON L. ECKSTEIN, formerly Senior Rabbi of the Jewish Community of Ottawa, Canada, is presently associated with the Psychiatric and Psychological Services of Hollywood, Florida, specializing in Clinical Gerontology. He is also a faculty member of the College of Boca Raton, Florida.

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# 1 Kel Odon

Musical score for '1 Kel Odon' in G major, 2/4 time. The score consists of six staves of music with lyrics underneath. The lyrics are: Kel o - don - al Kol ha-ma-a-sim - bo - ruch um'-vo - roch - b' - fi Kol n'-sho - mo god - lo v'-tu - vo - mo - le - o - lom - - da - as us - vu - no - so - v' - vim - o - so To - vim m'-o - ros - - She - bo - ro - e - lo - ke - nu y' - tzo - rom - b' - da - as b' - vi - no uv has - Kel - Ko - ach ug' - vu - ro - no - san bo - hem - lih' - yos mash - lim - b' - ke - rev te - vel

# 2 Kel Odon

Musical score for '2 Kel Odon' in G major, 2/4 time. The score consists of ten staves of music with lyrics underneath. The lyrics are: Kel o - don - al Kol ha-ma-a - sim bo - ruch um - vo - roch - b' - fi Kol n' - sho - mo god - lo - - v' - tu - vo - - - mo - le - - - a - lom da - as us - vu - no - so - v' - - vim - o - so To - vim m' - o - - ros - she - bo - ro e - lo - ke - nu y' - tzo - rom b' - da - as b' - vi - no u' - v - has - kel ko - ach u - g' - vu - ro no - san bo - hem li - h' - yos mash - lim - - - b' - ke - rev te - vel

# V IO IN SATO

by  
Aaron Bloom

v' lo n' sa - to a - do - shem e - lo - ke - nu l' - go -  
ye ho a - ro - tzes v' -  
lo ha chal - to mal -  
ke - nu i' - ov' - de - f' - si lim - v' - gam  
bim - nu - cho - so lo yesh - k' -  
nu a - re - lim - Ki l' - Yis - ro  
el an' cho n' - sa - to b' - a ha  
Vo i' - ze ra ya - a -  
Kov a Sher bom - bo - chor -  
to am - m' - Ka - d' - she Sh' - Vi - i  
Ku - lom Yis - b' - U v' - Yis - aa - go mi - tu - ve - cho  
u - vash' vi - i ro - tsi - so bo - v' -  
Ki dash - to  
chem - das Yo - mim o - so - ko - ro - so

# Av Horachamim

by  
Aaron Bloom

Av ho - ra - cha - mim - he - ti - vo vir - tzon - cho -  
es - tzi - yon tiv - ne - - - cho - mos - - - - y' -  
ru - Sho - la - - Yim Ki v' - cho - l' -  
Vad - - - Ki v' - cho l' - Vad bo - toch - nu  
me - lech kel - - rom v' - ni - so - - a -  
don o - lo - - - mim

# Haneiros Halolu

by  
Samuel E. Manchester  
from  
Kol Rinah Uffilah

Hanei roshalo lu onu mad li kin

haneiroshaloluonumad  
kin

al ha ni sim al ha ni sim v,al ha nif lo os

v,al hat shu os v,al hat shu os v,al ha mil cho mos

sho si so LA VO SEINU BA YOMIM HO HEIM BAZ MANHAZE

sheo siso lavo seinu bayo mim ho heim baz manhaze

alyedei necho necho hakdoshi

a l ye dei kohane cho ko ha ne cho hak do shim

mitzvas

chanuko shmonasyemei c h a nu---

v,cho l mitz vas shmo nasyemeichnuko

halolu kodeshheim rshus

haneiroshalo --- lu k o desh kodeshheim v,einlomur,shus

bohem v, einlonu r stus lhish tameshbo hem  
 rshu s bo hem  
 l, nish tameshbohem

e lo e lo elo lir osom bil vod kdei l, ho dos  
 kdei kdei, ho dos  
 kdei l, ho dos

lhodosulhal el lshimcho hago dol lshimcho ha godol  
 lhodos alhal l, shimchoha go dol lshi choha---- godol  
 u ---- l haleil l shim cho hagodol lshimcho ha godol

a l alnisecho v, a l niflosecho valyshuo se chb  
 alni secho niflosechov, al yshu o ----- secho

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