It Began with the Words

Relating Text and Music in the Experience and Performance of Jewish Music

by

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ABSTRACT

The words of the Torah (the Hebrew Bible) have markings below them, added by the Masoretes in the 8th century. These markings are musical symbols that accentuate and connect the words. Over time, cantors of the sacred text in different communities and geographical locations have developed a variety of musical interpretations of these musical symbols, such that no single or definitive interpretation exists. Given this variety of interpretation, what musical qualities of these cantillations, and later musical settings of these same texts, allow the music to be identified as Jewish? Further, what are the qualities of a Jewish performance of the text?

This thesis aims to relate disparate musical settings and performances of particular texts to one another in relation to the symbols in the Torah in order to better understand the complex relationships of text, music, performance, and community that are enacted through performance of each musical work.

Chapter 1

Introduction

"Each letter in the Hebrew alphabet has profound spiritual meaning and words are not arbitrary." (Kravitz 2012)

The Torah, known also as the Hebrew Bible, or the Old Testament, has been chanted for thousands of years. It says in the Talmud (Idelsohn 1992, 35) that "the Bible should be read in public, and made understood to its hearers in musical and sweet tones—and he who reads the Torah without tune, shows disregard for it, and its vital values and laws." (Binder 1960, 12) But how does the relationship between text and music and the experience of this relationship by cantors and members of the community change over time? This thesis explores how the sound of the sweetly intoned words read in public has been shaped by the Jewish community to produce distinctly Jewish music and musical performances. Cantors and Jewish musical leaders have been instrumental in this process, and their interpretation determines how we experience the words. They have been the bearers of this tradition since its' nascent.

In order for generations to pass on this musical tradition, there must be a consistent framework of text setting (or musical notation) in order for it to be remembered. For the Torah, this framework is provided by the te'amim or trope (accent symbols) forged by the Masoretes in the 8th century. These symbols, which instruct the cantor how to intone the text and group its words, come in several types: disjunctive symbols serve as punctuation, and conjunctive symbols are connectors. All trope markings are "symbols, superimposed over the consonantal text" (Jacobson

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2002, 13). Fig. 1 shows an example of these symbols. These symbols are still written into the Torah today, and have enormous bearing on how we read the text. In addition to providing a consistent system from which to read, they determine syllabic emphasis on each word and stress some words overs others. Consequently, the sacred text is closely connected to the musical setting as communicated by the trope.

What is the nature of this "close connection?" The connection is so close that the text is almost inconceivable without the trope. In other words, the text without the trope is not fully complete. The text is sacred, but the text is not meant to be experienced as static symbols on a page but experienced through performance. Thus, the experience of the sacred text is inseparably bound with the trope and the music that realizes it. Further, the trope might even be considered to set the standard, bearing the same imprint of authority found in the text itself. At the least, the trope contributes to the distinct sound of Jewish music, situates this music within the Jewish religious experience, thereby connecting sound with Jewish identity. In short, the text makes the music, and text and music together make the culture. And yet, the music also makes the text, "musical form may so deeply shape our perception of poetic text" (Grammit 1995); remove the music, and the experience of the text changes.

שְׁמַ֥ע יִשְׂרָאֵ֖ל יְהֹוָ֥ה
אֱלֹהֵ֥ינוּ יְהֹוָ֖ה ׀ אֶחָֽד׃

Figure 1   Highlighted here are the trope symbols beneath the words of the "Shema"

However, chanting trope is not the only musical setting of these words. There are other distinctly Jewish settings of these same texts. Some of which appear in a modern context, while others have developed over time. These alternative musical settings of the Biblical texts raise some important questions:

1. What are the musical similarities and differences between different settings of the same text?

2. In what ways do different musical settings change the way we experience the text?

3. How do different musical settings invite listeners to relate text and music?

4. Does music serve the text in every setting as it seems to do in the chanting of the Torah?"

5. This study is intended to address these questions with the prospect of deeper modern Jewish compositional understanding, and grapple with the age old question of which is the servant, the text or the music?

This thesis considers several musical settings of three different sacred texts: Shema, Mi Chamocha, and Halleluyah. These musical settings were composed over several centuries in different parts of the world. They each sound radically different from one another and employ unique pitch collections, form, melodic structure, metric and rhythmic structure, etc. And yet, most Jewish listeners would identify these musical settings as distinctly Jewish. This thesis will use music analysis to describe some of the differences between musical settings in order to question more directly the qualities and boundaries of Jewish musical identity.

Analyzing musical differences between different musical settings is complicated by the fact that they are based on different types of notation, from trope symbols to modern musical notation. Even if the recordings were all based on the trope notation, there are still a variety of ways in which the trope can be realized based

on where in the world it comes from and what time of year it is. These different realizations of trope are possible because the trope outlines a motive (or musical relationships) and is not pitch specific.

Despite the clear musical and notational differences between settings, there are also some important similarities. Like the chanting of the sacred text, modern songs on these texts are brought to life by performances both within and beyond the Jewish community. More importantly, each musical setting is closely tied to the same text. Because the text has a privileged role in Jewish music, the text has the power to relate musical settings that are otherwise quite different in their musical aspects. These dynamic negotiations of similarity and difference within Jewish musical settings, and the way they create new music-textual meanings and experiences within Jewish communities, deserve close attention. This thesis contributes to our understanding of the understanding of the identity and meanings of Jewish music by studying the complex interactions of music and text in Jewish music from a music analytical perspective.

When considering the music of the Torah, there are important attributes to keep in mind. The first is that people have been adapting music to meet the needs of different communities for at least 2,000 years, so the Jewish music of the first century would not have sounded like modern performances of the same text. The combinations and variety of tunes, as well as the variety of individual choices made musically, create many possible settings of the same text.

Studying different music on the same text is a study of cultural memory. What was memorable about these tropes, and how did they become the standard? There must be something about them that is simply constructed, elegant, and transferrable

that allows the music to thrive in this form without a system of pitch notation. This notation is part and parcel to the discovery. Once we find a clear connection in these pieces, the next discussion will be on how it fits into the context of other Jewish music, as well as text setting of the Torah.

The musical text setting of the Torah has been codified through overlaying te'amim on the words of the Torah. As previously noted, this notation system has two types of accents. Inherent in this system of accents is that some words are given more musical significance than others. Since the conjunctive symbols are connectors, they have more flexibility in their musical presentation. Conjunctive symbols are important to this study because they provide an opportunity to musically lengthen, to pause, and to heighten (in intensity) specific words in the text. These words are highlighted out of their initial text, and I am going to focus on their significance in each performance.

Methodology

Three sacred texts and the trope symbols that accompany them provide the starting point of this study. I will begin by interpreting certain aspects of the trope in order to determine which words are important both musically and textually. These moments in the texts will be used as points for comparison between the musical settings that I consider. The differences between ancient and modern musical settings raise the following questions:

1. How does any one setting of an individual word get highlighted within a prayer?

2. What are the different ways in which each setting is highlighting the word(s)?

3. How does the way in which it is highlighted effect the given audience or community?

4.   How does the intent change with performances in different parts of the world?

This thesis will focus on three texts: Shema, Mi Chamocha, Halleluyah (Psalm 150)

"Shema" [Deuteronomy 6:4] (pictured above in Fig. 2) is required in any prayer service. Consequently, every person who grows up in a practicing Jewish household learns to sing it. This prayer is sung in many different ways, and comes directly from the Torah. It means "Hear Oh Israel, Adonay is our God, Adonay is one."

"Mi Chamocha" [Exodus 15:11] (pictured below in Fig. 3) also derives it's roots directly from the Torah. This prayer has also been adopted into modern liturgy for use in services, and was part of the song that was sung after the Israelites were freed from slavery in Egypt called the "Song of the Sea." It means "Who is like you, Adonay among the Gods who are worshipped, awesome in splendor, working wonders!"

"Halleluyah" [Psalm 150] (pictured above in Fig. 4) comes from Psalms which are part of the "Ketuvim" or writings. It is part of a specific group of songs called "hallel," which contain the word "Halleluyah and are sung in the major holidays of Passover, Sukkot and Shavuot. This Psalm speaks of the many instruments used to praise God. It ends with the line "Let all that breathes praise the Lord. Halleluyah"

Each of these texts is chosen for it is musical significance. For example, Halelluyah includes the instruments (Lyre, Horn, Drum, Lute, Cymbals, etc) in praise. Mi Chamocha has its' origin as part of a "Song," sung by Miriam with a timbrel in hand, and the Shema is part of a larger prayer which says that one must pass down these words to your children. The way that each of these has been passed down and

morphed to meet the needs of different communities have has enormous impact on the way we experience them in a musical context.

Chapter 2

Analysis

The following performances have been chosen specifically to show diversity and contrast from many different schools of thought and musical practice. The Shema renditions have a focus on within the community (sung in a prayer setting by a cantor) in a variety of different countries. The Mi Chamocha renditions are meant to show how within the American Jewish community, one stretches the bounds of a prayer and sets the text to diverse musical backgrounds/prewritten songs. The Halleluyah renditions were chosen to show the impact on the text of music performances beyond the community.

As mentioned in the introduction, the conjunctive symbols are connectors, and the disjunctive symbols are meant for punctuation. For this study, the focus is going to be on the conjunctive symbols because of their musical significance. I purposefully put aside the words, which have disjunctive symbols. Figures 2, 3, and 4 show each of the three texts with just the conjunctive symbols highlighted.

The Hebrew texts in Figures 2, 3, and 4 are given in transliteration (or the closest English pronunciation) in the text following the figures. In each transliteration, the bolded words correspond to the highlighted trope symbols attached to them in the Hebrew text. There are more specific ways of transliterating these texts, but for the purpose of this study, providing a simple way to pronounce the words suffices. When referring this transliteration back to the figures below, note that the Hebrew text is

read from right to left. The commas in the transliteration represent moving to the next
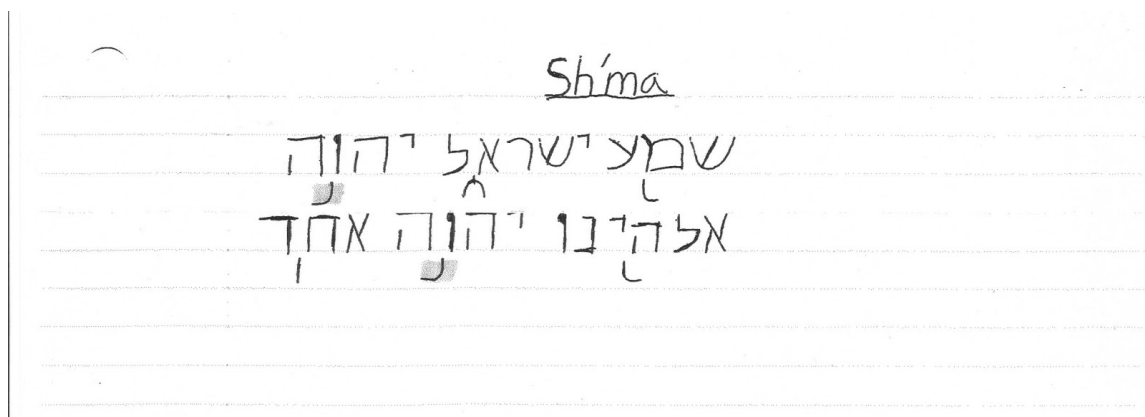line in the text of the figures.

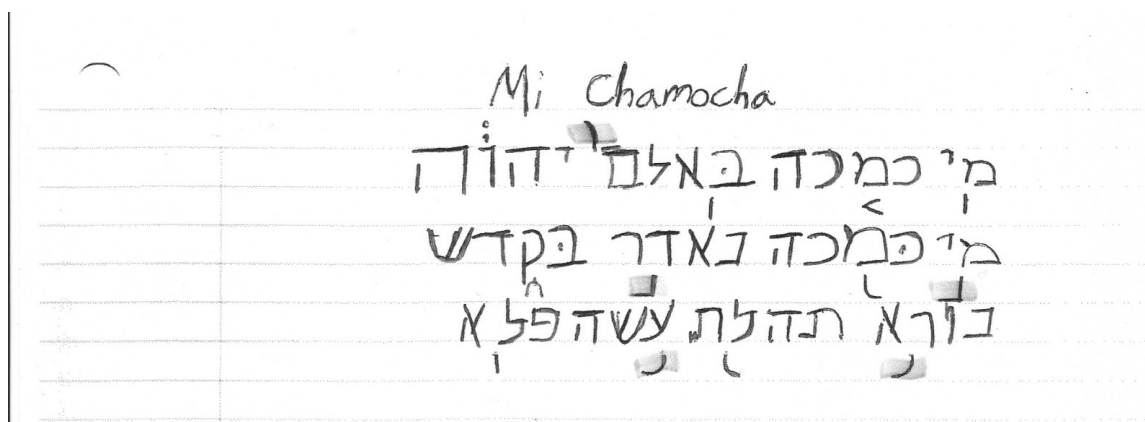Figure 2   Shema with conjunctive symbols highlighted

Figure 3   Mi Chamocha with conjunctive symbols highlighted

Psalm 150

הַלְלוּיָהּ "Hal'luyah"

הַלְלוּ אֵל בְּקָדְשׁוֹ

הַלְלוּהוּ בִּרְקִיעַ עֻזּוֹ

הַלְלוּהוּ בִגְבוּרֹתָיו

הַלְלוּהוּ כְּרֹב גֻּדְלוֹ

הַלְלוּהוּ בְּתֵקַע שׁוֹפָר

הַלְלוּהוּ בְּנֵבֶל וְכִנּוֹר

הַלְלוּהוּ בְתֹף וּמָחוֹל

הַלְלוּהוּ בְּמִנִּים וְעֻגָב

הַלְלוּהוּ בְצִלְצְלֵי שָׁמַע

הַלְלוּהוּ בְּצִלְצְלֵי תְרוּעָה
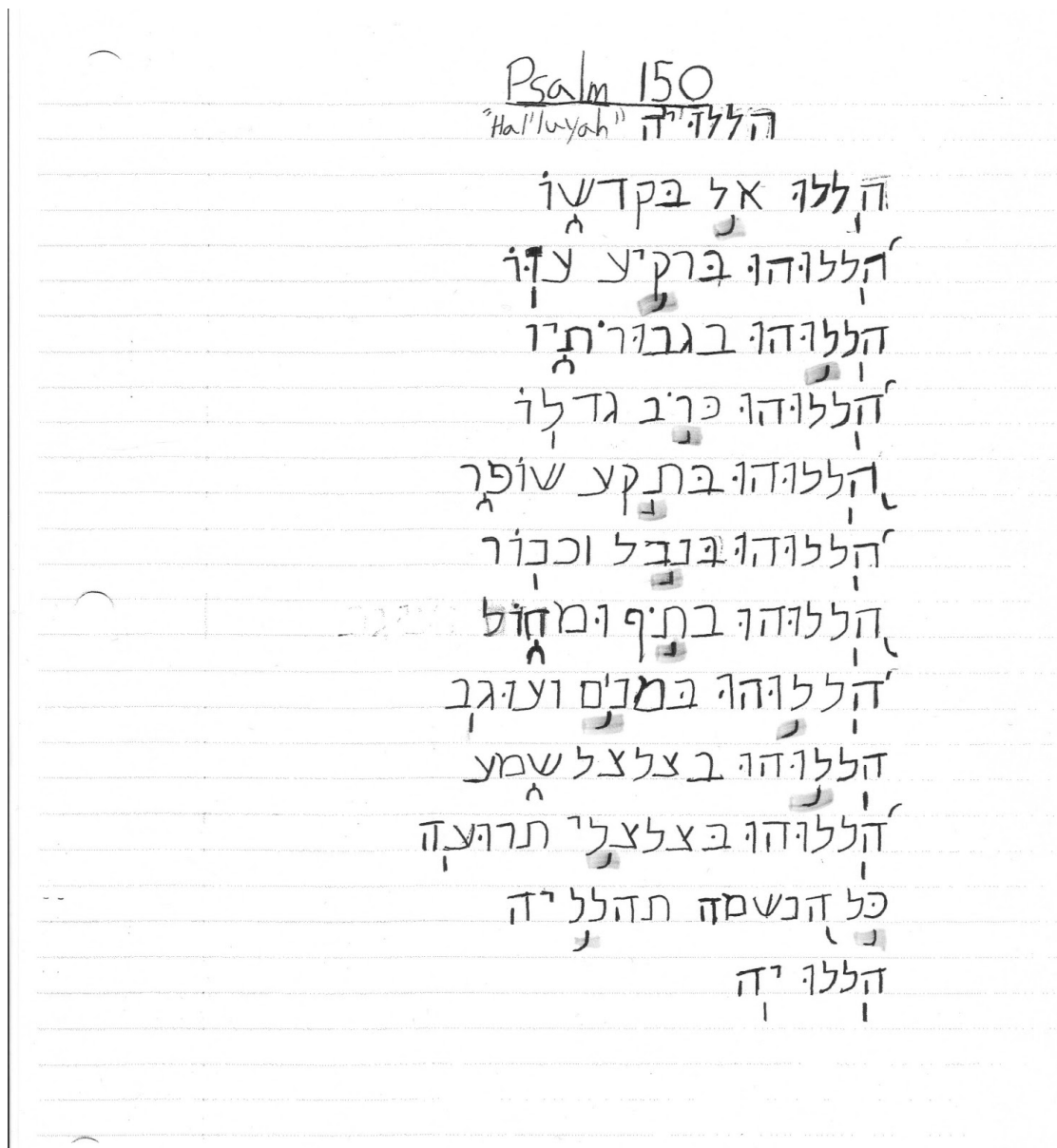
כֹּל הַנְּשָׁמָה תְּהַלֵּל יָהּ

הַלְלוּ יָהּ

Figure 4   Halleluyah with conjunctive symbols highlighte

Shema: "Shema yisrael **adonay,** eloheinu **adonay** echad"

Mi Chmocha: "Mi Chamocha **ba'elim** adonay, mi kamocha **nedar** bakodesh, **nora** tehilot **oseh**

Halleluyah: Hallelu **eil** bekodsho, halleluhu **birkia** uzo, **halleluhu** bigvurotav, halleluhu **kerov** gudlo, halleluhu **beteikah** shofar, halleluhu **beneivel** vechinor, halleluhu **betok** umachol, halleluhu **beminim** ve'ugav, **halleluhu** betziltzelei shama, halleluhu **betziltzelei** terua, **kol** hanshama **tehalelyah**, halleluyah

The trope highlights specific words, which I use as the basis for comparing how different performances either bring out these words or leave them in the background.

Shema Performances

In the Shema, two highlighted words (by the trope) are the words for God. The direct Hebrew letter pronunciation sounds like "yehova," but there are many interchangeable pronunciations. In this thesis, the pronunciations of this word are understood to be "Adonay" or "Adohashem." The reason "Adohashem" is sung is in many traditional settings, is that people wish avoid speaking God's name aloud.

The symbol in the Torah in Fig. 2 for each of these words is "Merchaw," which means "to lengthen." Below I will look at how the phrase "to lengthen" is played out musically in a number of settings from different parts of the world.

The first performance of the Shema performed by Barry and Batya Segal (http://tinyurl.com/PagliaroThesisRecording01). In this recording, the Segals perform a rendition of the Shema written in the middle of the nineteenth century by viennese composer Solomon Sulzer. The Segals started an organization called *The story of Vision for Israel*. "The story of Vision for Israel began in 1993 – long before the Second Intifada – when Barry Segal received a powerful vision that Israel would experience a time of plenty and then of anguish, similar to the Biblical tale of Joseph. Alongside his wife, Batya, Barry followed God's guidance and founded Vision for

Israel, determined to help the poor and needy families in the Land." This setting is one of many variances of Sulzer's popular melody found among many American Jewish movements.

Solomon Sulzer, a viennese composer, wrote the initial form of this rendition of the Shema in the mid-1800s. "He believed in reforming traditional *chazanut*, eliminating excessive floridity and incorporating popular music of the time." (Sussman 2015) The way the Shema's text is sung in this recording is different from Sulzer's initial conception, and yet the rendition performed by the Segals is the one known to members of the Reform Jewish community as the "regular" Shema. "Musicologists believe this setting is based on the one we heard [Sulzer's]...and it was modified in a way familiar to us from the children's game of 'telephone'." (ibid)

This Segals' recording is representative of the many recordings of this altered Sulzer Shema. Since this Shema setting is part of regular *minhag* (or practice) for American Jews, it will sound the same or similar around the country and around the world.
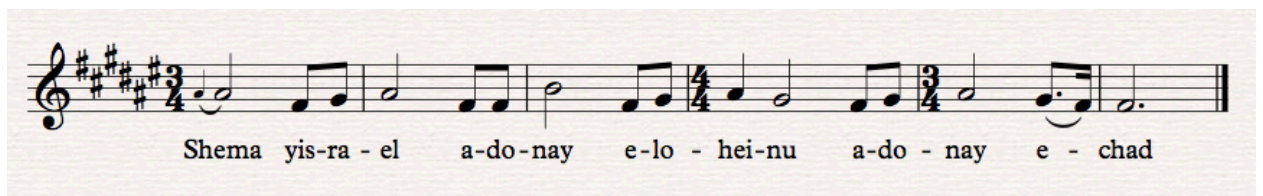

Figure 5   The melody of Segal's performance of "Shema" transcribed in standard notation

In regards to the two words with conjunctive symbols beneath them, there are some key attributes highlighted by the music. The two "Adonay"'s are treated

differently. The first "Adonay" is the only leap upwards in the line, and jumps to the highest note. These are two indications of importance (the skip and the height). Yet, the second Adonay echoes a motive that came twice before on the words "Yisrael" and "Eloheinu." The last syllable of this "Adonay" sits on the most common note of the piece, an A♯ that gives it some importance. Although both "Adonay"s carry the same (trope) symbol, the second does not stand out as much. Another potential avenue, which highlights word importance, is text painting. On the first "Adonay" the skip elevates the note on this word. There is a Jewish belief that God exists on high, so by raising this tone to the highest of the piece, the music matches up with the belief and therefore adds another layer of meaning to the text.

As a prayer meant for a group of people or an entire congregation to sing, this regular rendition satisfies important needs. The first of which is the simplicity of the melody (with few skips). When it is easier to sing it becomes easier to focus on the words themselves. Cantor Ellen Sussman says that "there is something comforting hearing this setting sung in unison by the entire congregation." (Sussman 2015) The way that this text is sung, and not just the text and music itself changes the experience of the words making it "comforting.

This rendition is an example of music serving the text for the purposes of congregation participation and shared memory. This setting of the text also shows that there are some words (with conjunctive symbols) which will receive more emphasis than others based on how they are set. In this example, both words have the same symbol and they are treated differently. I will continue to juxtapose these two key words in the following performances and look for moments of music serving the text.

The next performance is sung by Cantor Marcel Lorand

(http://tinyurl.com/PagliaroThesisRecording02) This is a representative performance

of the Shema as it might have been heard within the Jewish community of Prague in

the mid-20th century. Unlike the Sulzer rendition which can be attributed to a

composer, Lorand's performance will be the focus of this analysis.

Lorand was born in Oroshaza, Prague. He studied with Bela Bartok, and

became the cantor for "Synagogue de la paix" in Strasbourg in 1964. According to the

Holocaust Education and Archive Research Team, "in 1948, the communist takeover

[of Prague] put a stop to Jewish practices...During the years 1951-1964 there was no

possibility of Jewish emigration from the country. Jewish practices were banned."

(Heart 2013) Despite this stifling of Jewish practice, the Lorand recording was made

during that time in Prague.

In this recording "Adonay" is replaced with the word "Adohashem." In the

first "Adohashem," there is a leap upwards of a perfect fourth (as there was in the

Sulzer rendition), but it does not stand out because it is not the highest note of the

piece, and there are a lot of other skips throughout the melody.

Figure 6 provides a spectographic analysis of the Lorand recording using the

program Sonic Visualiser (http://tinyurl.com/PagliaroThesis02)**.** The blue shows the

original sound wave, and the green shows an onset detector with peaks of intensity on

the strongest onsets.

In this performance, Lorand emphasizes the word "Adohashem" in the end of

the word as seen by the onset detector (in green). Unlike any of the other words

(which taper at the end) there is a clear "m" sound at the end of each "Adohashem"

This relates to the trope in the Torah because the symbol is close to the end of the word.
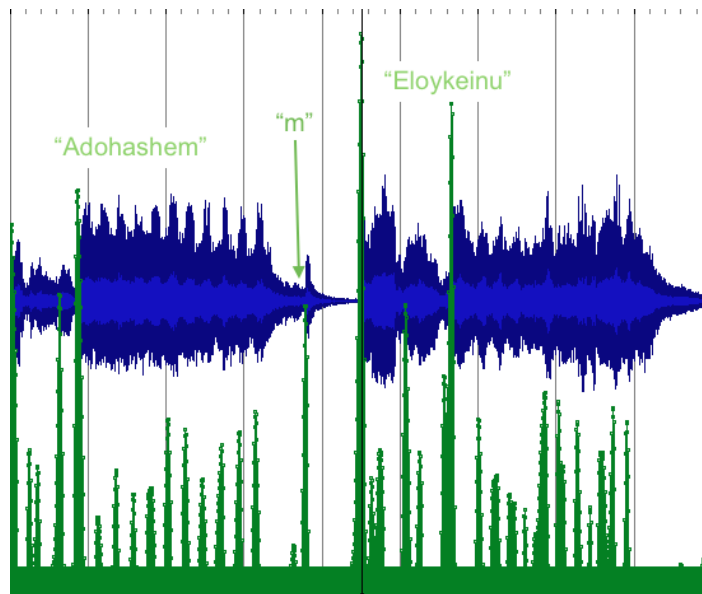

Figure 6   Sonic Visualiser layers of Cantor Lorand's Shema

Unlike the Sulzer Shema examined above, Cantor Lorand sings this setting of the Shema as a solo. We know this because of the musical interpretation on the word "Eloykeinu." This goes beyond ornamentation and into the realm of wailing. Lorand expresses much more beyond the word at this moment with music. There is a sense of hopelessness being a Jew in Prague, and by expressing this through prayer, even though the entire community may not be singing with him, they can feel it with him through the wailing in the music.

That being said, the moment of wailing changes the way we experience the Shema's text. It begins to make ambiguous the once clear line of music elevating the

text. This ambiguity along with the ornamental melisma on the first Shema are indicators that although this rendition are staying close to tradition, the music is beginning to express more than what the words themselves mean. The music makes immediately and viscerally available the emotional quality of the words, which must be accessed through interpretation.

The third recording is described as a performance made by a Jewish cantor in Yemen. The cantor provides a realization of the trope in three languages: Hebrew, Aramaic, and Arabic (http://tinyurl.com/PagliaroThesisRecording03)**.**

שְׁמַע, יִשְׂרָאֵל: יְיָ אֱלָהְנָא, יְיָ חַד	עאלם יא אסראיל אן אללה רבנא אללה אלואחד	שְׁמַע, יִשְׂרָאֵל: יְהוָה אֱלֹהֵינוּ, יְהוָה אֶחָד
Aramaic	Arabic	Hebrew

Figure 7   The words to the Yemenite shema in three different languages

The juxtaposition of three Yemenite versions of the Shema in three languages invites a comparison of textual and musical similarities with an added layer of translation. In addition to having separate sounding words, the melodies also vary from each other. For example the Hebrew has many more notes to choose from, while the Arabic and the Aramaic have a much smaller range of musical expression. Yet, notice how close the Hebrew and the Aramaic words look.

In Hebrew, the word "Adonay" sounds the same both times that it is sung. There is a chromatic accent on the last syllable "nay", but other than that, there is little else that stands out about these words. Since the words "Yisrael," "Eloheinu," and

16

"Echad" each have ornamentations added to them, the word "Adonay" gets highlighted by the fact that it is not ornamented. In Aramaic, "Adonay" is emphasized by how quickly it is sung. It is sped through to get to the next words. And in Arabic, "Adonay" changes to "Allah," and is treated similarly to the Arabic speed. It seems the intention of the trope symbol meaning *to lengthen* got lost in the proverbial telephone translation. This exemplifies an important lesson in translation. All too often, certain key items are overlooked in translating from one language to another, and this has an impact on the musical interpretation as it relates to the trope symbols.

The last Shema recording is sung by Liebele Glantz (http://tinyurl.com/PagliaroThesisRecording04). Unlike Cantor Lorand's recording, there are intentional musical choices with the Torah in mind in this performance.

Born in Kiev, Ukraine in 1898, Liebele Glantz was a child prodigy singer. His father and grandfather were important cantors with Chassidic backgrounds. Glantz grew up to be a Cantor, composer, musicologist of Jewish music, writer, educator, and Zionist leader. During Glantz's life, the Jewish population in Kiev experienced many hardships from pogroms in the early 1900s, to Nazi invasion in WWII, and further pogroms to follow. After the war, only one synagogue operated in Kiev. These hardships influenced Glantz's Zionism and fueled his commitment to Judaism. He composed and performed many realizations and chants of the Old Testament, including this rendition of Shema.

Similarly to the recording from Prague, "Adonay" is replaced with "Adohashem" in the Glantz recording. These recordings also share a common soloistic performance. What separates the treatment of this word in Glantz's recording is

ornamentation and vocal tremolos. Figure 8 provides another analysis using Sonic Visualiser. In this analysis, the red string of points shows the melody.

The first "Adohashem" is right in the middle of the performance. It begins with a leap of a perfect 5th and after a number of ornaments, settles on the highest note of the piece. The skip in the beginning of "Adohashem" is a common thread amongst many recordings (whether it is "Adonai" or "Adohashem").
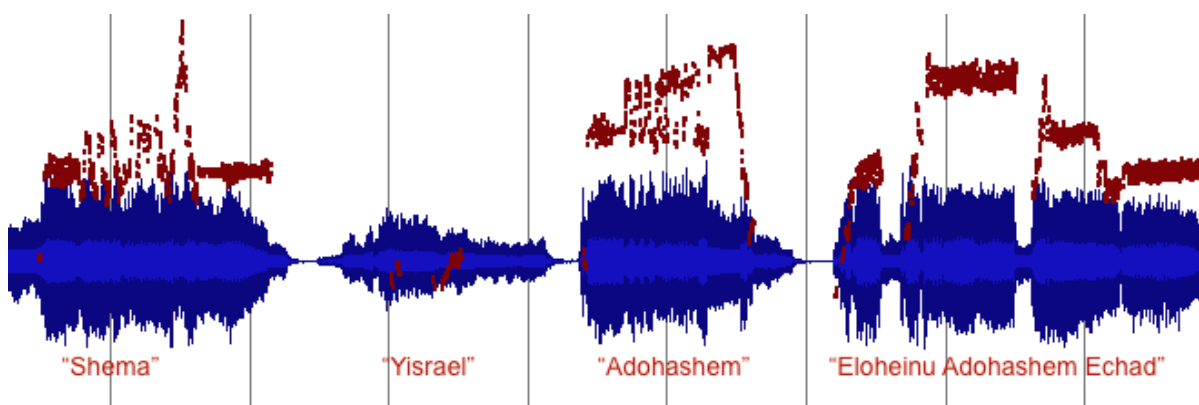
Figure 8   Sonic Visualiser layers of Liebele Glantz's Shema

In the melody, there is also a cascading effect of the two "Adohashem"s. The first comes down at the end, and the second reaches back up near the peak. This technique is reminiscent of melodies in Palestrina's counterpoint, as codified in the approach to species counterpoint in Johann Joseph Fux (Fux, 1965) When there are leaps in the melody, the space opened by the leap is subsequently filled in with notes, which usually proceed in stepwise motion. Also, the first "Adohashem" comes right after a quiet (imperceptible to the Sonic Visualiser) "Yisrael," making the sound of "Adohashem" even more pronounced. When it comes to this melody, Glantz's choice

to highlight our words with connected leaps and a prepared low dynamic further indicates that the music is written to meet the needs of the text.

Mi Chamocha Performances

The Mi Chamocha text is part of the "Song of the Sea" (Exodus 15:11), which describes the moment when the Israelites were fleeing Egypt. The words emphasized by the highlighted trope symbols in Figure 3 are "ba'elim" "nedar" "nora" and "oseh." Each of these words has a different relationship to the text as a whole. "Ba'elim" is a comparison. It means "among other Gods," and "nedar" and "nora" are adjectives meaning glorious and awesome. "Oseh" is a verb, which means "doing/making."

The first Mi Chamocha recording is sung by David Mintz (http://tinyurl.com/PagliaroThesisRecording05). Mintz is currently a cantor at Touro Synagogue in New Orleans. As an ordained cantor, he has been trained to lead worship and run synagogue music programs. In this recording, he is leading music composed by Rabbi Josh Zweiback. Zweiback is an author, musician, and composer who was ordained a rabbi in 1998. The musical analysis will be focused on Zweiback's composition.

This music is quite different from that of the Shema recordings: it has a regular meter (in this case 3⁄4) and the addition of acoustic instruments (piano and guitar). The musical element that bridges the older style (represented by the Shema recordings) to Zweiback's Mi Chamocha is the mode. Zweiback utilizes elements of a standard mode in Jewish singing known as the Ahavah Rabbah mode (see Figure 9). Two aurally salient characteristics of this mode are the flattened second scale degree and the raised third scale degree. These characteristics separate the Ahavah Rabbah mode from any

of the Greek modes. In addition, it allows the possibility of a major chord built on the first scale degree, and a major chord built on the flattened second scale degree.

In the melody of Zweiback's composition, the word "oseh" is highlighted by the largest musical skip in the whole version jumping a fifth and then a minor third upwards. Similar to the Shema examples, these leaps jump right out of a mostly scalar passage.

Ahavah Rabbah

Figure 9   Pitch Collection in the Ahavah Rabbah mode

The opening phrase breaks expectation by leading up to "Adonay". "Ba'elim," then leads to the following words: "Ba'elim" to "Adonay." The second phrase builds to the highlighted moment of "Oseh feleh" and then "Norah" leads to "tehilot." This concept relates to the treatment of "Adonay" in the Aramaic and Arabic versions of "Shema." When the intent of the words' importance is not translated to the new musical concept, the words then become less important. They only lead to the next word, and in doing so, lose their own significance.

Another essential element of this version is that it is in triple meter (3⁄4 time). It is important because there are clearly stressed and unstressed syllables and words in triple meter. The following diagram is intended to show the strong beat accents on specific syllables of words in this performance. The bolded syllables come on the first beat of a measure, and colons separate each measure. If a measure begins with nothing on the first beat, then there will be no bolded syllables in that measure. I am calling this analysis beat-to-word analysis.

> Mi cha:**mo**cha bae:**lim** Adonay: mi ka:**mo**cha ne:**dar** ba:**ko**d esh no:**ra** tehi:**lot**: oseh:**fe**le:**o:seh: fe:eh:leh**

This diagram shows the musical accents given on certain words. For some of our words in question, the words "ba'e**lim,**" "Ne**dar,**" and **"no**r**a"** receive their accents at the end of the word. In relation to the location of the accents in the Torah (Figure 3), the accents of the key words in Zweiback's composition match up exactly to the accents given beneath the text by the trope. The only exception is "Oseh," in which both syllables are accented. In the text and trope, there is only an accent beneath the first syllable of "Oseh". This analysis of accents shows that the integrity of the accents on words is maintained through the music.

Even though the integrity of accents is maintained, the musical emphasis at the height of the line is appearing on only one word "Oseh," while the others may serve to lead to the end of each line. This lack of musical emphasis is unlike examples of Shema in that it adheres less closely to the intent of the trope symbols in the music.

There is an impact of this change on the community. The performance is still distinctly Jewish by the mode and word choice, and everyone is comfortably singing along. So, although the relationship of the text to music might change, the relationship of the congregation to the words is still strongly tied to joining into the musical

experience. Yet as the music strays farther from the connection to the words in question, will the community begin to experience these settings differently?

The second recording is sung by leaders of Peninsula Temple Beth El (http://tinyurl.com/PagliaroThesisRecording06). The melody of this comes from a South African Hymn called "Siyahamba" . This Hymn has had its' own journey prior to this setting of Mi Chamocha. The text set to the original melody (Siyahamaba), was claimed to have been composed c. 1950 by Andreas Van Tonder, an elder of the Judith Church. The original composition was in Afrikaans, and was then translated to Zulu. It has since been translated to many languages, and for the purpose of this performance it is not translated into Hebrew. The Hebrew words are additional with a similar feeling to the Zulu words, because the "Song of the Sea" was sung as the Israelites left Egypt and were walking in the desert towards the promised land.

In this 2012 recording of Mi Chamocha in a synagogue in California, the text is formatted to fit this song. The leaders here set the text with the accentuation as communicated by the trope. A beat-to-word analysis with accents on the first beat of four is provided below:

Mi cha:**mo**cha bae:**lim** Adonay mi ka:**mo**cha nedar ba:**ko**d esh no:**ra**: tehilot o:**seh** feleh: no:**ra**: tehilot o:**seh** feleh

In this song, the word "Norah" stands out because it is longer than any other word in the performance. This could have related directly to the melody of "Siyahamba" (as the text of "Mi Chamocha" has been overlaid on this melody) but in fact, it does not. Unlike other performances, which might disregard the intention of the trope in favor of a mood or feeling, this shows that the text setting is connected to the words as intended by the trope symbols. When they sing "we are walking" in the same part of the melody as "Nora", the word "walking" is not held out. Whether or not this

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is meant to highlight "Norah," it lengthens the amount of time held on this word, and in the Torah, the symbol beneath this word is a *merchaw* which means *to lengthen*. Relating this moment in the music back to the question of "Does this text setting convey the intention of the trope?" This shows that even when a text is set to a melody of a different song, there is still room to bring in the intention of the trope on the words.

In the moment when the words enter (at 2'18") the first question is does this setting sacrifice any of the intention of the original words? From the beat-to-word analysis, this rendition alligns the accents of the words with their intended punctuation. Yet, when the leaders bring a melody to words, which already have their own intention, the listener easily draws out the original words from the melody. There is definitely a sacrifice of text made in favor of the music, but there are also moments such as on "Nora" where the intention of the word as given by the trope is handled with care.

The final Mi Chamocha recording is sung by Joshua Nelson and a choir (http://tinyurl.com/PagliaroThesisRecording07). In the recording above, this "Mi Chamocha" pushes the boundaries of what might be called "Jewish Music." Joshua Nelson is known as the "King of Kosher Gospel." "Born and Raised Jewish, studied of Judaism, including two years on a college and kibbutz program in Israel. Upon his return from Israel, Nelson began to apply this understanding to music...combining Jewish liturgical lyrics, with one of America's best known indigenous forms, thus the kosher gospel was born." (Nelson 2015)

In this beat-to-word analysis, every time Nelson accented a word with a high note or string of high notes, it is notated here with bold and broken down into the four sections of the 12-bar blues by each colon.

Mi chamo**cha** ba'e**lim** adonay: **Mi** chamo**cha** ne**dar** ba**ko**desh: **Mi** chamocha ba'elim **ad**onay: **No**ra tehi**lot oseh fe**le

The form of this rendition is unusual because, in order to fit into the mold, of 12-bar blues, there is an additional "Mi chamocha ba'elim adonay" This puts some extra emphasis on this phrase as a whole. Another way this performance can be analyzed by the syllables with the most ornamentation. That looks like this:

Mi chamocha ba'elim ado**nay**: Mi chamocha **ne**d ar bako**desh**: Mi chamocha ba'elim ado**nay**: nora tehilot **oseh fe**le

Two of the words "nedar" and "oseh" are ornamented here, while the other two "ba'elim" and "nora" are not accentuated in this way. This inconsistency in ornamentation shows that although ornaments may highlight some words, the composer (Josh Nelson) is doing so where he sees fit, and this is recognizably free improvisation.

So given all of this information, how is this text received in this setting? Unlike many of the other renditions of prayers thus far, there is an element of excitement and joy that comes through in this style of music, which changes the experience of the words for the listeners and the congregation. Towards the middle of this performance, the congregation stands up and begins to walk around. When they reach the camera, many of them aren't singing. This phenomena could have a number of causes, but what it shows is that although the music is fun and exciting, it may not translate to the importance of memory and remembering the words.

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Halleluyah Performances

Although the symbols may look the same as the symbols in the five books of Torah, the Psalms have their own musical interpretation. Yet, I will still associate the symbols with their conjunctive and disjunctive counterparts in the Torah, and the words chosen for comparative analysis will still be based on the conjunctive symbols.

Each line in Psalm 150 contains either two or three words. Depending on the line, sometimes the conjunctive accent falls on the second word, sometimes it falls on the first word, and on one occasion it is on both the first and second word. Unlike the prior texts, the word "Halleluhu" begins most of the phrases.

As shown in Figure 4, the words highlighted by trope markings in Psalm 150 are "Eil," "Birkiah," "Halleluhu," "Kerov," "Beteikah," "Beneivel," "Betof," "Halleluhu" "Beminim," "Halleuhu," Betziltzlei," "Kol," and "Halleluhu." In the following performances, I will be looking into how these words are treated and what effect that has on anyone listening to it.

The first Halleluyah recording is sung by Yitzchak Fuchs and Lipa Schmeltzer (http://tinyurl.com/PagliaroThesisRecording08) and written by Fuchs. Yitzchak's grew up listening to Cantorial, Yiddish, and classic Israeli music. He plays accordion and flute as well as the guitar (Fuchs 2015).

This performance looks and sounds different from the prayers, which have been discussed so far. The recordings prior to this one included only piano, guitar and voice. This performance employs a variety of instruments intentionally as the words mean to "praise god" with many instruments. In that regard, there is even an instrumental break in this performance. This, along with the other Halleluyah recordings, is meant to stretch the bounds of music reaching beyond the synagogue

and into a general populace. Below, I'll look at how the words chosen from Halleluyah are treated in this performance.

One salient feature of this performance is the steady rhythm beneath the words. The accents in the rhythm highlight some key words of the text in this performance. The accent on beat two stresses the words "eil," "birkiah," "kerov" "beteikah" "Beneivel," Betof," "Beminim," and Betziltzelei." There are also no words on any beat four, which emphasizes the words on beat one. This regular pattern of accents changes on the last two lines. In those lines there is an accent on the first and third beat on the words "Kol" and "Tehallel." This performance lines up the words fairly closely to the words highlighted by the trope with a few exceptions.

What is missing is any clear accent changes on the word "Halleluhu." The symbols in the Torah denote that some have conjunctive accents while others do not (see Figure 4), and in this performance, Fuchs and Lipa sing through each of them as if they are the same. Also, in the text, some words get different accents than others. In this performance, each of the accents on the second beat sound the same. Given the accent pattern, it would seem that Fuchs created a mold for the song without these symbols in mind, but were still remaining true to the accentuation of the words and therefore providing that second beat accent.

The second recording is of a choir called Zemer Chai (http://tinyurl.com/PagliaroThesisRecording09). "Zemer Chai is dedicated to preserving and sharing the rich musical heritage of the Jewish people at the highest level" (Epstein, 2015). This singing group is performing "Halleluhu" as part of a choral competition. In order to clearly delineate the sections of this performance, the formal diagram in Table 1 has broken it down into three major sections.

Table 1   A formal diagram of the parts to Zemer Chai's Mi Chamocha

Section	Meter	Solo/Choral/Both	w/instruments
(Prep drums) A	4/4	Solo	Drum
A'	4/4	Choir	Drum
B	7/8 & 6/8	Choir	Drum&Guitar
(Prep drums) C	4/4	Both	Drums&Guitar
B	7/8 & 6/8	Choir	Drums&Guitar
(Prep drums) C (La La)	4/4	Both	Drums&Guitar
2B (Sticcato)	7/8 & 6/8	Choral	A cappella then Guitar
2C'	4/4 then augmentation	Both	Drums then a cappella

Each one of the three sections (A, B, and C) has its' own musical properties. Between the three sections, each line of the text repeats at least once. On this chart "prep drums," means that there is an introduction of drums prior to the sections entrance.

Section A, in 4/4 time, has rhythmic elements which satisfy the accent on the second word in the phrase. Since Hallelu fills up a measure on its' own, the next word comes in strongly on the first beat of the next measure. There are accents on the words "eil," "birkiah," and "kerov." Also, towards the end of each "A" section, both the solo and the choir add an emphasis on the last syllable of "Hu" of "Halleluhu," which falls on the same accented "halleluhu" in the original text. In the "B" section, that clear accent on the second word goes away inside of a compound meter 7 + 6. This driving rhythm translates directly into the text setting by consistently moving towards the end of the phrase. Similar to the Aramaic/Arabic Shema and Mintz's Mi Chamocha example, this setting sacrifices the text to suit the needs of the music in this second section. In the "C" section, the word "tehallelyah" stands out because of the 4-3

suspension in the harmony on this word. It is also held out through the fourth beat, which is mostly empty of vocals throughout the performance.

This musical setting, along with the other Halleluyah settings, is meant for performance. The sections were written to be sung by a choir, so the experience of the words varies for each part of the form. Fitting the lyrics of part "B" into a 7 + 6 rhythm changes some of the accent points on the words and can be jarring when considering the initial accents as essential to the performance.

Unlike Fuch's recording, this performance has repetitions of words that repeat back as opposed to having one stream of text. This separation sacrifices the intentional order of the words for the sake of musical interest.

The last Halleluyah recording is sung by Shir El Choir (http://tinyurl.com/PagliaroThesisRecording10). "The choir was established in 1996 (originally in the Lehava High School for Girls) by singer/choral conductor Nomi Teplow with the goal of bringing together girls with musical ability to work on a highly professional level and produce a wide variety of vocal music." (Teplow 2015) The music is composed by Josh Nelson, who appears in one of the Mi Chamocha settings discussed above. Some of the elements of gospel (such as instrumental solos, and choral echoes made it into this piece), and yet the discussion of Halleluyah is focused on the impact outside of the Jewish community whereas in Mi Chamocha it was from within the American Jewish community.

While reviewing how the chosen words for this song are treated, the only word that comes out is "Hallelu." In reference to Figure 5, sometimes the word "Hallelu" has conjunctive and other times it has a disjunctive symbol. Yet in this piece, it remains the focus through its' placement and many repetitions.

The first marker of importance of the word "Hallelu" is the words that occur on and off the beat. The word "Hallelu" is always on the beat, which indicates its' arrival as important. Many of the other words fall on the off beats. Also, the music is written with two "Hallelu's" instead of the one in the original Psalm as the beginning of each line. When Teplow emphasizes "Hallelu" the focus of the performance is on "Hallelu" meaning praise. By Teplow's de-emphasis of the other words, the meaning of the song changes. It no longer becomes important how one should praise God (with instruments etc.). So this slight change of emphasis in the music changes the experience of the words by placing an emphasis on one aspect over another. The trope, with musical accents on the second word in each line alerts us that those words are what is important. When this performance focuses on "Hallelu," one of the essential elements of the meaning is sacrificed for the sake of the music.

Chapter 3

Conclusions

This thesis considered Jewish musical settings of sacred texts with diverse musical and geographical influences in order to find the musical similarities and differences between different settings of the same text, and to discover the ways in which different musical settings change the way listeners experience the music.

The first discovery in this area is in regards to the trope. There are two types of symbols in the Torah, and the difference between these Conjunctive and Disjunctive symbols offered up an opportunity to highlight certain words over others. This brought up some questions that go a bit deeper into specific understanding. In looking for the ways in which one setting of an individual word gets highlighted in a prayer, and comparing the ways in which settings highlight this word, a few common threads of peak in melody, and speeding through words were revealed. When seeing how the highlighting and the choices of each performance impact the community, the intent of the performances came to the surface. Some (e.g. Sulzer's Shema, Mintz' Mi Chamocha, and Fuchs' Halleluyah) had a heavy emphasis on reaching out to and offering the prayer to a community, while others (e.g. Cantor Marcel Lorand's Shema, and Liebele Glantz' Shema) were meant to express something profound about a challenging area of Jewish life, while others (e.g. Nelson's Mi Chamocha, and Shir El choir's Halleluyah) were meant to be light-hearted and fun with less emphasis on tradition.

The Shema has been passed down as the prayer to "write on the doorposts of your house, and on your gates" (Deutoronomy 6:4) and to "teach to your children." (ibid) Having such significance to the Jewish people, the different musical settings offer unique experiences. The first is comforting as it is sung in unison. This, along with Liebele Glantz's performance, used leaps to signify importance. Cantor Lorand's recording used the syllables of the word to create emphasis with the "m" of "adohashem." Lorand's performance also expressed his own feeling of crying out for the pain of Prague after WWII. The Hebrew/Aramaic/Arabic Shema from Yemen showed the impact of translating from one language to another on both the words and the musical intent. These Shema renditions prove that within the community, the intent of the words of the prayer is tantamount and this is reflected by the careful consideration of the trope in these performances.

Like the Shema, the Mi Chamocha has weight in the tradition of Jewish prayer. When reviewing the words highlighted by the trope, it is clear that there is more variety of the types of words being highlighted. In Mintz's performance, the word "Oseh" is highlighted by the melody in a similar way to the leap in the Shema recordings. The other words were treated similarly to the highlighted "Adonay" in the Yemenite Shema recordings. What became clear with a beat-to-word analysis is that with the exception of Josh Nelson's Mi Chamocha, the accents on syllables of the word were treated with care. Even when fitting the text of Mi Chamocha to a Zulu melody, the accents on the words fit the words with conjunctive accents in the Torah. Josh Nelson's gospel recording added an essential element to the discussion of text setting, because this is the first to incorporate an entirely different style of music to the prayer, which has a clear impact on the listeners (both congregation and video

viewers). This rendition alters the experience of this text, and calls to question, "What is Jewish music?" For these purposes, that question cannot be answered except to say that it is still Jewish words in a Jewish community setting with music which pushes the limits of Jewish expression.

Jewish expression takes another leap in the renditions of Psalm 150 (Halleluyah). Psalms, which take the same form in the Torah of Hebrew letters with trope ascribed to them, are different in their conception from prayers. This Psalm is the focus in this study of Jewish music outside of the community. The highlighted words represent not only the words that are important for this Psalm, but they express the importance of how to praise with instruments. This Psalm in particular is quite significant. Fuch's composition and performance with Lipa show relationship to the Psalm as a whole. Once the words start, they go all the way until the last word of Halleluyah, and when he repeats, Fuchs goes through the whole Psalm text. There is something complete about that, which ties it to a tradition that Fuch's knew well. Yet, this is a performance on a stage, so the intent is to lift spirits and excite the audience so the word accents in relation to the Torah were only present in the accents on the second word. Similarly, Zemer Chai has these same accents on the second word, which highlight the original intention from the trope, and they extend the form by repeating back certain sections. Repetition creates the feeling of Psalm as song, and places more emphasis on the musical elements. Therefore Zemer Chai's performance is exciting and interesting, and that is what comes to the foreground. The words are supplementing the music. This musical emphasis is extended in Shir El Choir's "Hallelu" where the word "Hallelu" becomes so important it trumps the others. These renditions are a window into the experience of Judaism as it relates beyond the

community. Although some of the word intention is lost, there is a great deal gained in musical interest.

Over the last 2,000 years, Jewish musicians and composers have been adapting music to meet the needs of diverse Jewish communities, and the music of this study has reflected this principle of adaptation. This adaptation will not likely change in the future. As the needs of the Jewish community and the global community beyond Judaism change, the musical vocabulary of Jewish congregations, and the way Jewish music responds to and assimilates new musical styles, will change. Yet, the text and the trope will remain consistent. If within the community, the Jewish people take care to review the intentions of the words as they have done, then those elements will not be lost. Also, if the Jewish community is willing to open its doors and learn from traditions such as South African, and Gospel music, there is much to be gained without losing the intention of the words. To experience Jewish music is to say that whether the text is the servant of the music, or the music is the servant of the text, the words will continue to have profound spiritual meaning, and the intent placed on them will not be arbitrary.

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