

דָרְשָׁה בִּשְׁירָה

A SERMON IN SONG

Stephen Freedman

Recitative



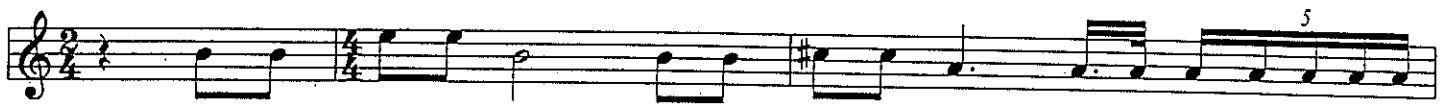
To - day we're going to go on a mus - i - cal voy - age and ex - plore the mu - sic of the syn - a - gogue



and of our peo - ple. There will be mu - sic that you'll re - cog - nize like this mel - o - dy for "The Four



Ques - tions" - that are sung at the se - der ta - ble on the fes - ti - val of Pass - o - ver.



There will al - so be man - y mel - o - dies that per - haps you are not ac -



quaint - ed with in the course of my pre - sen - ta - tion. When it comes to mus - ic of the



syn - a - gogue, there are cer - tain rules which must be fol - lowed, and here is an ex - am - ple for

a tempo



you: The scale which I am sing - ing has a spe - cial name; it's called the frey - gish scale. And

poco ritard.

a tempo



it is the foun - da - tion up - on which the "A - ha - vah Ra - bah" mode is based. It's



used for Sha - cha - rit and Mu - saf ser - vices on Shab - bat and at oth - er times as

well. This spe - cial scale is used in the con - struc - tion of so man - y

mel - o-dies that we know - and love, like Yis - m' - chu v' - ma - l' - chu - t' - cha, and

breve

Sim, sim, sim — sha - lorn and, v' - ta - heir li-bei - nu, v'

poco ritard.

ta - heir li-bei - nu, and we could go on this way for the rest — of the day.

a tempo

There are oth - er modes which are used at oth - er times. They are named for the prayers in whose

ser - vi - ces they're found: like Ma - gein A - vot, and A - do - nai Ma - lach, two

poco ritard.

a tempo

modes which are heard in the Fri-day eve - ning ser - vice. So, the mel-o-dies which we sing are not

poco ritard.

ran - dom - ly cho - sen; they must fit in - to the pro - per mode for — that — ser - vice. There's

a tempo

more than modes that goes in - to our syn - a - gogue - al mu - sic.

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Lis - ten to this mel - o - dy. Does it sound fa - mil - iar? If you

a tempo

said, "It's from the eve - ning ser - vi - ces of the High Hol - i - days." You are right! So in ad -

di - tion to the spe - cial modes which are used in cer - tain ser - vi - ces,

poco ritard.

there are me - lod - ic themes which are used as well. And

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then, there is the is - sue of how a mel - o - dy can be plain or fan - cy. You can

take a prayer and chant it ve - ry quick - ly, like so: V' sham - ru v' .

nei Yis - ra - eil et ha - shab - bat, la - a - sot et ha - shab - bat l' do - ro -

tam b' - rit o - lam. Or you can take that prayer and tune and you can em - bel - ish it like
(Todros Greenberg)

so: V' sham 3 ru v' nei Yis - ra - el

et _____ ha - shab - bat. _____ And that is an ex-am - ple of the
 art of cha - za - nut: _____ tak-ing a sim - ple tune, and mak-ing it ve - ry fan - cy.
 Do _____ you _____ un - der - stand? _____ Now,
 cha - za - nut is some - what like jazz in that it can be im - pro - vised, that is to
 say, cre - at - ed on the spot. And so, _____ the i - den - ti - cal prayer _____ may sound
poco ritard.
 ve - ry diff - rent ev' - ry time it's chant - ed Now, an - oth - er con - si - der - a - tion when
ritard.
 chant - ing, in ad - di - tion to us - ing the pro - per scales and mo - tifs, (what we call "nu - sach"), is to
tempo primo
 sing each word _____ in such a way that its mean - ing is crys - tal clear e - ven to those who don't know
 He - brew. And so if I sing: Ba - cha - tzot - rot _____ v' kol _____ sho -

far, _____ it should be clear that I am sing - ing a - bout
 horns _____ and a - bout trum *tr* pets. And if I sing a - bout: Ha - sha -
 ma - yim v' - ha - a - retz, you could fig - ure out that I was sing - ing a - bout the
 hea - vens and the earth be - low. And that is how a can - tor
 makes the words *3* of the prayers come *3* to life. *poco ritard.* *a tempo* Syn - a - gogue mu - sic is
 al - so com - prised *3* of the com - po - si - tions *3* of ta - lent - ed can - tors *3* and of gift - ed com -
poco ritard.
 pos - ers whose cre - a - ti - vi - ty has en - riched and beau - ti - fied *3* our wor - ship to -
a tempo
 geth - er: names like Yos - se - le Ro - sen - blatt, Mor - de - chai Hersh - man, Pin - chik and
 Kwar - tin, Zil - berts and Lind, Bin - der and Sul - zer, Naum - bourg and Weis - ser and A - dolph

ritard.(after Max Janowski)
Moderato

3

Katch - ko, rep-re - sent the "old school" whose mu-sic is so be - lov - éd. Then there are the

3

writ - ings of mod - ern com - pos - ers like Max - Ja - now - ski, whose mu-sic we are

3

hear - ing now, and Ger - shon Kings - ley and Her - bert Fromm, and Ben

ritard.

(Israel Goldfarb)

a tempo

Stein - berg, to name just a few. But there is one com - po - ser who's

due a spe - cial men - tion be - cause of his spe - cial con - tri - bu - tion of

mu - sic that is sing - a - ble, plea - sur-a - ble and mem - o-ra - ble whose use has be - come u - ni -

ver - sal. I'm speak - ing of Is - rael _ Gold - fab, whose mel - o - dies for the

Fri - day eve - ning ser - vice are known and loved by all; from Ma to - vu o - ha .

le - cha Yaa - kov mish - k' - no - te - cha Yis - ra - eil, to Ma - gein a .

freely

vot bid' - va - ro, and, Va - y' - chu - lu ha - sha - ma - yim v'

a tempo

ha - a - retz, and there's al - so L' - cha do - di lik - rat - ka -

lah, p' - nei - Shab - bat - n' - kab - la, a - long with Kid -

breve

dush and Sha - lom A - lei - chem, the mu - sic of Gold - farb lives a -

poco ritard.

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gain and a - gain. We've learned a - bout the mu - sic of prayer, but there's

oth - er mu - sic that we hear at va - ri - ous times of the year, when we

read from the ho - ly books: the To - rah, the N' - vi - im, and the Me - gil -

a tempo

lot. And we chant - these read - ings with the help of spe - cial

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mark - ings which ap - pear in print-ed cop - ies of the text. These

marks are called trope marks, and they serve as a kind of musical short-hand; they

give us the proper melodies by which to sing the words. Now, the trope marks never change; they always look the

same in ev'ry book of the Bible, but the melodies vary from book to

book. And that's a brief description of cantillation. We've

only just begun to learn about the music of the synagogue, with

all of its nuances, all of its complexities, and all of its

beauty. But let's not forget that notwithstanding numbers,

scales and modes and trope marks, this music represents in the truest sense, the

heart-felt yearnings of our people.