JEWISH MUSIC -- JEWISH ETHNOMUSICOCOLOGY

MARK KLIGMAN
HEBREW UNION COLLEGE--JEWISH INSTITUTE OF RELIGION
HISTORY OF ETHNOMUSICOCOLOGY

- Investigation of non-Western world
- Collect, measure, abstract generalizations
- Social Darwinism, "uni-linear" (Primitive, Savage,)
- Arm-Chair Anthropologist/ Ethnomusicologist
ALEXANDER J. ELLIS
IN JOURNAL OF THE SOCIETY OF ARTS (1880)

THE HISTORY OF MUSICAL PITCH.

BY ALEXANDER J. ELLIS, B.A., F.R.S., F.S.A.

19TH CENTURY MODELS

- CARL STUMPF (1848-1936)
  - LOOKED AT INSTRUMENTS AT A WORLD FAIR
- ERICH M. VON HORNBOSTEL (1877-1935)
  - INTERESTED IN ORIGINS, CLASSIFIED
- PRESERVATION GOAL - STUDY OF NATIVE AMERICANS
- SYSTEMS DEVELOPED
ETHNOMUSICOLOGY AS A FIELD OF STUDY

- “ETHNOMUSICOLOGY” COINED IN 1950 BY JAAP KUNST
- REPLACED “COMPARATIVE MUSICOLOGY”
- DEFINITION:
  - THE STUDY OF ORAL TRADITIONS AND LIVING MUSICAL SYSTEMS
  - THE STUDY OF MUSIC OTHER THAN ONE’S OWN, A KEY DISTINCTION FROM HISTORICAL MUSICOLOGY

CONTEMPORARY ETHNOMUSICOLOGY

- MUSIC AS CULTURE, MUSIC IN CULTURE, MUSIC AND CULTURE
- BRUNO NETTL THE STUDY OF ETHNOMUSICOLOGY:
  - 1) CONSIDERATION OF A TOTAL MUSIC SYSTEM
  - 2) HOW DOES MUSIC FIT IN CULTURE? WHO DOES IT CHANGE? WHAT ARE THE PROCESSES INVOLVED?
  - 3) FIELDWORK OR FACE-TO-FACE ENCOUNTER, INQUIRY OF INDIVIDUALS
  - 4) INVESTIGATE ALL MUSIC, VARIETY OF CONTEXTS
EARLY JEWISH MUSIC
ETHNOMUSICOCOLOGICAL STUDIES

A.Z. IDELSOHN

1872-1932

Born in Flensburg, Lithuania

1903 began research in Jerusalem

1914-1918 Professor of Liturgy at Hebrew Union College

Herzlische Orientalische Melodien, 10 volumes 1914-1962

Idelsohn's Thesaurus of Hebrew Oriental Melodies
JEWISH MUSIC IN ITS HISTORICAL DEVELOPMENT
(1929)

Both this uniformity of tradition and the independence of Church influence prompt us to adopt the opinion that the Biblical modes treated thus far, are of an ancient age, probably preceding the expulsion of the Jewish people from Palestine, and older than the Christian Church. They are the remainder of the Jewish-Palestinian folk tunes, representing the Jewish branch of the Semitic-Oriental song (70)
DEFINITION OF JEWISH MUSIC

- CURT SACHS:
  - "BY JEWS, FOR JEWS, AS JEWS" (1957)
  - ESSENTIALIST VS. NON-ESSENTIALIST VIEWS
ETHNOMUSICOLOGY OF JEWISH MUSIC IN ISRAEL

- Scholars:
  - Israel Adler
  - Hanoch Avenary
  - Amnon Shiloah
  - Dalia Katz
  - Ruth Cohen

Avenary's study on Sephardic High Holiday melody.
Table xii: The Circle of Tradition

Table xii: Scheme of the anále Melody Tradition

The numbers refer to the melodies reproduced in the Musical Supplement.
AMERICAN SCHOLARS IN ETHNOMUSICOLEGY ON JEWISH MUSIC

OTHER SCHOLARS

- AMERICA
  - ELLEN KOSKOFF
  - JUDITH COHEN
- ISRAEL
  - EDWIN SEROUSSI
  - ZEV FELDMAN
  - YUDIT FRIGYESI
CRITIQUE OF IDELSOHN

Shiloah (Jewish Musical Traditions, 1929)
1. No proof of folk songs
2. Oral tradition in constant contact with local musical cultures
3. Differences not taken into account, emphasis on similarities

Seroussi (“Jewish Music,” Grove, 2001)
1. Ideological agenda: “underlying cultural unity of the Jewish people”
2. Consider particularities of each of the many Jewish ‘musics’, both in the past and in the present, in their own terms

YOUNGER ETHNOMUSICOLOGISTS

- Mark Kligman, Hebrew Union College
- Judah Cohen, Indiana University
- James Loeffler, University of Virginia
- Jeffrey Summit, Tufts University
Syrian Jews of Brooklyn:

Ritual, Music and Aesthetics

Mark Kligman

Hebrew Union College—Jewish Institute of Religion
<table>
<thead>
<tr>
<th>Country</th>
<th>Pre-1948</th>
<th>1985</th>
<th>2005</th>
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<tbody>
<tr>
<td>Afghanistan</td>
<td>5,000</td>
<td>70</td>
<td>1</td>
</tr>
<tr>
<td>Algeria</td>
<td>135,000</td>
<td>300</td>
<td>100</td>
</tr>
<tr>
<td>Egypt</td>
<td>75,000</td>
<td>275</td>
<td>100</td>
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<tr>
<td>Iran</td>
<td>95,000</td>
<td>32,500</td>
<td>20,400</td>
</tr>
<tr>
<td>Iraq</td>
<td>125,000</td>
<td>250</td>
<td>100</td>
</tr>
<tr>
<td>Lebanon</td>
<td>5,000</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>Libya</td>
<td>38,000</td>
<td>7</td>
<td>0</td>
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<tr>
<td>Morocco</td>
<td>282,500</td>
<td>18,000</td>
<td>5,200</td>
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<tr>
<td><strong>Syria</strong></td>
<td>30,000</td>
<td>4,750</td>
<td>100</td>
</tr>
<tr>
<td>Tunisia</td>
<td>105,000</td>
<td>3,500</td>
<td>1,800</td>
</tr>
<tr>
<td>Turkey</td>
<td>80,000</td>
<td>20,000</td>
<td>17,400</td>
</tr>
<tr>
<td>Yemen</td>
<td>55,000</td>
<td>1,500</td>
<td>200</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,030,500</td>
<td>81,252</td>
<td>45,501</td>
</tr>
</tbody>
</table>
**Process of Adaptation: Hawwid min hina / Bo’e be-Rina**

**Line 1**
Hawwid min hina, pa’aala ‘yindina  
Bo’i be-rinah yaalah ad nah

**Line 2**
Yalla ana winta nhibbi ba’dina  
Le-be’si alah ve-mekh esh’connah

**Line 3**
Gaanal farach zaalal farach  
Ol’vekh barach yish’eikh parach

**Line 4**
Sadrin sharach imta nistila  
Orekh zarach eit le-enannah

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**Process of Adaptation : Hawwid min hina / Bo’e be-Rina**

**Line 1**
Stop over, come to us  
Come in Song, gentle graceful woman.

**Line 2**
Come on, let us love one another.  
To my house now and with you I will dwell.

**Line 3**
Joy is here, sorrow disappears.  
Your enemy fled your salvation blossomed.

**Line 4**
My heart is enchanted. When shall we meet?  
Your light shined, time to be bestowed to her.
Shav'at Aniyyim: You hear the cry of the impoverished,
Tzi'akat hidal takshiv
You are attentive to the scream of the weak
ve-toshi'a. Ve-khatav
and You give salvation. And it is written:
"Ranenu tzadikim ba-Adoshem, layishanim na'ava tehila"
"Joyfully exult in God, [you] righteous ones, for the upright, praise is fitting." (Psalm 33:1)

Syrian Hazzanim: Rabbi Raphael Amzibi Taboush 1873-1919
Rabbi Moses Ashcar 1877-1940
Syrian Ḥazzanim in Brooklyn

Moses Tawil        David Tawil        Isaac Cabasso

Arab Vocal Music styles

Recitation of Qur'an
- ṭurūṭtāl
- ṭuṭāwād

Vocal improvisation
- mawwāl, layāli

Song genres
- qasāʿīd, a vocal responsorial varied form
- muwwashshaḥāt, a vocal classical form of strophic poetry
- dawr, and ṭaqtūqah
### Syrian Shabbat Morning Service

<table>
<thead>
<tr>
<th>Liturgical Section</th>
<th>Leader</th>
<th>Maqam</th>
<th>Length (minutes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Birkot ha-Shahar</td>
<td>None</td>
<td>Mainly Seyga</td>
<td>15</td>
</tr>
<tr>
<td>[Introductory Morning Blessings]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Zemirot</td>
<td>2 congregations</td>
<td>Seyga contrasting maqam</td>
<td>30</td>
</tr>
<tr>
<td>[Psalms]</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>3. Shaharit</td>
<td>Hazzan</td>
<td>Maqam of the day</td>
<td>45</td>
</tr>
<tr>
<td>[Morning Prayers]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Torah Reading</td>
<td>Torah reader</td>
<td>Seyga</td>
<td>60 - 75</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Sermon</td>
<td>Rabbi</td>
<td>na</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Musaf</td>
<td>Hazzan or skilled congrgent</td>
<td>Varies Seyga</td>
<td>15</td>
</tr>
<tr>
<td>[Additional Service]</td>
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</tbody>
</table>

### Syrian Sabbath Morning Service

- **Birkot ha-Shahar**: 15 min
- **Zemirot**: 30 min
- **Shaharit**: 45 min
- **Torah Reading**: 60-75 min
- **Rabbi's Sermon**: 15 min
- **Musaf**: 15 min
Maqam Rast

C Maj:  C    D    E    F    G    A    B    C
C Min:  C    D    Eb   F    G    Ab   Bb  C

RAST:  C    D    Eb   F    G    A    Bb  C

Maqam and Biblical Readings

<table>
<thead>
<tr>
<th>Genesis</th>
<th>Maqam</th>
<th>Maqam</th>
<th>Genesis</th>
<th>Maqam</th>
<th>Maqam</th>
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<tbody>
<tr>
<td>1.1</td>
<td>Bereshit</td>
<td>rast</td>
<td>2.1</td>
<td>Shemot</td>
<td>rast or bayat</td>
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<tr>
<td>1.2</td>
<td>No'ah</td>
<td>seyga</td>
<td>2.2</td>
<td>Va-Era</td>
<td>husayni or rast</td>
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<tr>
<td>1.3</td>
<td>Lekh Lekha</td>
<td>saba</td>
<td>2.3</td>
<td>Bo</td>
<td>seyga</td>
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<td>1.4</td>
<td>Va-Yera</td>
<td>rahaw (nawa)</td>
<td>2.4</td>
<td>Be-Shallah</td>
<td>ajam</td>
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<tr>
<td>1.5</td>
<td>Hayyei Sarah</td>
<td>hijaz</td>
<td>2.5</td>
<td>Yitro</td>
<td>husayni</td>
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<tr>
<td>1.6</td>
<td>Toledot</td>
<td>mahur</td>
<td>2.6</td>
<td>Mishpatim</td>
<td>saba</td>
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<td>1.7</td>
<td>Va-Yeze</td>
<td>ajam</td>
<td>2.7</td>
<td>Terumah</td>
<td>husayni</td>
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<tr>
<td>1.8</td>
<td>Va-Yishia</td>
<td>saba or seyga</td>
<td>2.8</td>
<td>Tezavveh</td>
<td>seyga</td>
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<td>1.9</td>
<td>Va-Yeshev</td>
<td>rahaw or nahawand</td>
<td>2.9</td>
<td>Ki Tissa</td>
<td>hijaz</td>
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<td>1.10</td>
<td>Mi-Ketz</td>
<td>seyga</td>
<td>2.10</td>
<td>Va-Yakhel</td>
<td>husayni</td>
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<td>1.11</td>
<td>Va-Yiggash</td>
<td>bayat</td>
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<tr>
<td>1.12</td>
<td>Va-Yehi</td>
<td>hijaz</td>
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### Liturgical Singing Stations

<table>
<thead>
<tr>
<th>Liturgical Section</th>
<th>Musical Style</th>
<th>Pillar</th>
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<tbody>
<tr>
<td>Nishmat Kol Hai</td>
<td>Heavy</td>
<td>Pillar #1</td>
</tr>
<tr>
<td>Shavat Aniyim</td>
<td>Light</td>
<td></td>
</tr>
<tr>
<td>Kel HaHodaot</td>
<td>Light</td>
<td></td>
</tr>
<tr>
<td>Kaddish</td>
<td>Heavy</td>
<td>Pillar #2</td>
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<tr>
<td>Semechim Betsitam</td>
<td>Light</td>
<td></td>
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<tr>
<td>Mimitrsayim Gealtanu</td>
<td>Light</td>
<td></td>
</tr>
<tr>
<td>Nakdishakh</td>
<td>Heavy</td>
<td>Pillar #3</td>
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</tbody>
</table>
Syrian Sabbath Morning Service

- Seyga recitation
- Songs
- Maqam of the day
- Seyga formula
- Songs and Improv
- Spoken discourse
- Seyga recitation
- Seyga formula
- Improv contrasting maqam
- Improv contrasting maqam
- Improv contrasting maqam
- Improv contrasting maqam
- Contemporary Melodies

- Birkot ha-Shahar (15 min)
- Zemirot (30 min)
- Shaharit (45 min)
- Torah Reading (60-75 min)
- Rabbi's Sermon (15 min)
- Musaf (15 min)
Judeo-Arab Synthesis

Issues in the Study of Jewish Music in Ethnomusicology

- Position of Jewish Ethnomusicology In:
- Jewish Studies: Work Interdisciplinarily
- Field of Music: Engage in Discourse of Field
- Scholarly vs. Popular
- Find Meaning in Jewish Music
- Explore New Contexts (Internet, Night Clubs, Concerts)
- Gender, Identity, Cultural Interaction