

INFORMATION TO USERS

This reproduction was made from a copy of a document sent to us for microfilming. While the most advanced technology has been used to photograph and reproduce this document, the quality of the reproduction is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help clarify markings or notations which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure complete continuity.
2. When an image on the film is obliterated with a round black mark, it is an indication of either blurred copy because of movement during exposure, duplicate copy, or copyrighted materials that should not have been filmed. For blurred pages, a good image of the page can be found in the adjacent frame. If copyrighted materials were deleted, a target note will appear listing the pages in the adjacent frame.
3. When a map, drawing or chart, etc., is part of the material being photographed, a definite method of "sectioning" the material has been followed. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.
4. For illustrations that cannot be satisfactorily reproduced by xerographic means, photographic prints can be purchased at additional cost and inserted into your xerographic copy. These prints are available upon request from the Dissertations Customer Services Department.
5. Some pages in any document may have indistinct print. In all cases the best available copy has been filmed.

**University
Microfilms
International**

300 N. Zeeb Road
Ann Arbor, MI 48106

8425387

Jacobson, Joshua R.

CHORAL COMPOSITIONS IN THE "EASTERN MEDITERRANEAN" STYLE

University of Cincinnati

D.M.A. 1984

University
Microfilms
International 300 N. Zeeb Road, Ann Arbor, MI 48106

PLEASE NOTE:

In all cases this material has been filmed in the best possible way from the available copy.
Problems encountered with this document have been identified here with a check mark ✓.

1. Glossy photographs or pages _____
2. Colored illustrations, paper or print _____
3. Photographs with dark background _____
4. Illustrations are poor copy _____
5. Pages with black marks, not original copy _____
6. Print shows through as there is text on both sides of page _____
7. Indistinct, broken or small print on several pages ✓
8. Print exceeds margin requirements _____
9. Tightly bound copy with print lost in spine _____
10. Computer printout pages with indistinct print _____
11. Page(s) _____ lacking when material received, and not available from school or author.
12. Page(s) _____ seem to be missing in numbering only as text follows.
13. Two pages numbered _____. Text follows.
14. Curling and wrinkled pages _____
15. Other _____

University
Microfilms
International

CHORAL COMPOSITIONS
IN THE
"EASTERN MEDITERRANEAN" STYLE

AN ANALYSIS
OF NATIONALISTIC ELEMENTS
IN SELECTED WORKS BY
ISRAELI COMPOSERS

A thesis submitted to the
Division of Graduate Studies
of the University of Cincinnati
in partial fulfillment of the
requirements for the degree of
DOCTOR OF MUSICAL ARTS IN CHORAL CONDUCTING
in the College-Conservatory of Music

1984

by

Joshua R. Jacobson
B.A., Harvard College, 1969
M.M., New England Conservatory, 1971

UNIVERSITY OF CINCINNATI

_____ August _____ **19** 84

*I hereby recommend that the thesis prepared under my
supervision by* _____ Joshua R. Jacobson _____

entitled _____ Choral Compositions in the "Eastern
_____ Mediterranean" Style _____

*be accepted as fulfilling this part of the requirements for the
degree of* _____ DMA - Choral Conducting _____

Approved by:

Arthur Komer
Philip Komer
John Leman

To the memory of Norman Dinerstein

Zichrono livracha

TABLE OF CONTENTS

Chapter

I. INTRODUCTION	1
II. JEWISH NATIONALISM	3
III. CHORAL MUSIC OF THE MEDITERRANEAN SCHOOL	11
Texts	11
Scales	21
Motives	73
Texture	108
Harmonic Structure	135
Rhythm	155
Form	184
Timbre	185
IV. FOUR REPRESENTATIVE WORKS	186
Tsvi Avni, <u>Mizmorei Tehilim</u>	187
Yehezkel Braun, <u>Shlosa Pirkei Hallel</u>	205
Paul Ben-Haim, <u>Roni Akara</u>	223
Mordecai Seter, <u>Moadim</u>	237
V. CONCLUSION.....	252
BIBLIOGRAPHIES	254

CHAPTER I

INTRODUCTION

During the past four decades nationalistic composers in Israel have been producing a new and unique body of choral music. What distinguishes this particular style is the assimilation of certain Near-Eastern¹ folk elements into the framework of Western polyphony. The noted Israeli composer Paul Ben-Haim explained the phenomenon in these words:

I am of the West by birth and education, but I stem from the East and live in the East. I regard this as a great blessing indeed and it makes me feel grateful. The problem of synthesis of East and West occupies musicians all over the world. If we—thanks to our living in a country that forms a bridge between East and West—can provide a modest contribution to such a₂ synthesis in music, we shall be very happy.

This paper will address the characteristics common to these choral works and the conditions that led to the emergence of that particular style. Elements which are unique to this style will be

¹In this study, the terms Near-Eastern, Middle-Eastern, Eastern Mediterranean and Semitic-Oriental are used interchangeably.

²Peter Gradenwitz, Paul Ben-Haim (Tel Aviv: Israeli Music Publications, 1967), p. 4.

isolated and identified, reducing what is often described as a general "atmosphere" to specifics of musical construction.

For the purpose of this study, I have examined a large body of choral music, accumulated from libraries in both the United States and Israel. The several dozen works that were finally selected for careful analysis were chosen for the following criteria: they manifested some "non-Western" characteristics, they were composed in Israel, they were original compositions (not merely arrangements of popular songs), they had Hebrew texts, and they were scored for a chorus of mixed voices (with or without instruments).

I then initiated a modest investigation into the nature of Near Eastern and Semitic folk music. When I was able to discern what traits distinguished this body of music from its European counterpart, I began to look for those same distinguishing features in the choral works that I had selected. Some features gave the music in question a generalized "primitive" feeling, others gave it an ambiguous "folkloristic" flavor, while still others whose roots were uniquely Near-Eastern gave the music a more specific ethnic identification. Each of these characteristics taken by itself might be insufficient to give the music its unique "Eastern Mediterranean" flavoring. But the successful integration of all these elements creates an atmosphere evoking the land of the Bible, ancient and modern.

CHAPTER II

JEWISH NATIONALISM

The roots of modern Jewish nationalism lie in Russia at the close of the nineteenth century. Many Jews, having recently left the sheltered confines of the ghetto for the broader world of the university and the conservatory, were seeking contemporary ways in which to express their ethnic identification. Centered around Moscow and St. Petersburg, a group known as the Maskilim (Hebrew for "enlightened ones") developed into a brilliant intelligentsia. Their formula for a modern Jewish nationalism called for a secular approach to education, participation in the arts and sciences, and a fresh and scientific investigation of Jewish culture and history.¹

While this Jewish nationalism began as a subcultural expression within Russia, it soon evolved into a movement for national independence and turned its focus towards more ancient roots, towards the reestablishment of a Jewish settlement in the Biblical land of Israel. Inspired by the ideals of Zionistic nationalism, thousands of Russian Jews emigrated to Palestine

¹Albert Weisser, The Modern Renaissance of Jewish Music: Events and Figures--Eastern Europe and America (New York: Bloch Publishing Co.), p. 20.

with the goal of rebuilding the ancient Jewish homeland. These pioneer settlers, in their determination to leave behind forever the oppressive ways of diaspora life, sought to create an entirely new existence for themselves. They traded their given European names for those of the Hebrew Bible. They ceased speaking German, Russian, and Yiddish and created a new language out of the ancient Hebrew tongue. They left behind their former occupations to work the land as farmers. They shed their European garb and adopted the native Arab mode of dress. They replaced monarchies and capitalistic systems with idealistic communal societies. All in an effort to reestablish the Jewish people as a distinct and self-sufficient nation.

In the 1930s the political upheavals in Europe effected a change in the pattern of immigration. Many Jewish refugees saw in Palestine not merely an experiment in nationalism but virtually their only chance for survival. These new immigrants were not interested in an idealistic return to the land, they merely wanted to be able to carry on with their lives as they had before the Nazis came to power. To that end, these men and women from Central Europe settled in the cities of Tel Aviv and Haifa, building them into thriving metropolitan areas, active both commercially and culturally.

Political nationalism stimulated a cultural awareness as well. Each stage of this modern Jewish revival evoked a particular musical expression. As in the political arena, the first musical

efforts were centered around Russo-Jewish roots. At the turn of the century the first secular Jewish choruses were founded in communities throughout Eastern Europe. In 1899 Joseph Rumshinsky organized a community group called the "Hazomir Choral Society" in Lodz, Poland, and in 1903 another branch of Hazomir was founded in Warsaw by Leo Low. The repertoire of these choruses consisted of arrangements of Yiddish folksongs, cantorial melodies, and newly composed works in the prevailing Russo-Jewish idiom. Choral singing became entrenched as an important social-cultural activity of the Maskilim.

During this initial period, Jewish nationalistic musicians, like many others in Eastern Europe, were involved in the collection of traditional folk music, the compilation of anthologies, and the composition of a new art music based on the folk melos. In 1901 Saul Ginsburg and Pesach Marek, after some limited field research, published the first collection of Jewish folksongs, entitled Jewish Folksongs in Russia. One year later a band of Jewish students at the St. Petersburg Conservatory led by Ephraim Skliar, formed a club, "Kinor Tsiyon" (Hebrew for "Harp of Zion") to encourage the composition and performance of original Jewish music.

In 1902 Skliar submitted a Yiddish art song, "Farn Obshayd", to his composition teacher, Rimsky-Korsakov. The Russian master was so enthusiastic about the work he devoted an entire session to its analysis. Then turning to the Jewish students in the class, he commented,

Write another thirty such things and you will found a new school. . . . Why do you imitate European and Russian composers? The Jews possess tremendous folk treasures. I myself have heard your religious songs and they have made a deep impression on me. Think about it. Yes, Jewish music awaits her Jewish Glinka.²

In 1908 the Society for Jewish Folk Music was founded. The aim of this society was to "work in the field of research and development of Jewish folk music, sacred and secular, by collecting folksongs, harmonizing them, and by promoting and supporting Jewish composers and workers in the field of Jewish music."³ These two organizations represented the first coming together in modern times of a group of Jewish composers with the expressed idea of founding a Jewish tonal art.

When the political focus of Jewish nationalism shifted to Palestine, its music also began to assume a new character. Composers in the new land by and large rejected the folksongs of the diaspora that had been the inspiration of the Russian-Jewish nationalists.

A strange urge was born to toss overboard the tradition of the ghetto forefathers, to be rid of their heritage of the long exile. All the ancient cultural values, like the Yiddish language, literature and especially its melodies, were forcefully abandoned as being of no account.⁴

²Ibid., pp. 43-44.

³Ibid., p. 45.

⁴Michal Smoira-Roll, Folk Song in Israel: An Analysis Attempted (Tel Aviv: Israel Music Institute, 1963), p. 15.

Inspiration was sought in the indigenous music of the new homeland. Eager to learn about the authentic music of Israel, musicians began to collect songs of the Arabs and of those Jews who had been living for centuries in the Middle East.

At the same time that Bartok and Kodaly were engaged in their pioneering collection of folksongs from Southeast Europe, Abraham Zvi Idelsohn (1882-1938), a young music student from Germany, was engaged in a parallel study. Between 1906 and 1933 he travelled throughout the Middle East and Europe collecting folksongs, both sacred and secular, of the various Jewish communities. The result of his labors was the ten-volume Thesaurus of Hebrew-Oriental Melodies.

In this monumental work Idelsohn created the first scientific collection of Jewish music. The author described his methodology thus:

The entire collection is compiled by the method of recording traditional tunes phonographically, transcribing the music from the plates, comparing the phonological records with the performance by various people of one and the same tune, in order to ascertain those characteristics of each tune common to all traditions.⁵

Among the most interesting of Idelsohn's discoveries was a Jewish community that had been living in Yemen for over 2000 years in virtual isolation. Having had little contact with either the surrounding Arab peoples or with their own coreligionists in other

⁵ Abraham Z. Idelsohn, Jewish Music in Its Historical Development (New York: Holt Rinehart and Winston, 1929; reprint ed., New York: Schocken Books, 1967), p. 344.

parts of the globe, these Yemenite Jews had probably preserved their culture intact from ancient times. By comparing the liturgical melodies of these Yemenites with those of various other Jewish traditions as well as with various ancient Christian chants, Idelsohn was able to speculate in an informed manner on the nature of music in ancient Israel.

Inspired by the tunes in Idelsohn's collection as well as by the melodies of the indigenous Arabic population, amateur composers in Israel turned their backs on the patterns of German and Russian music and created a new kind of folksong. Spun from the rhythms and modes of the Near East and the unique cadences of the modern Hebrew language, these tunes were the perfect vehicle for the new Zionist nationalism. Communal singing in the various agricultural settlements served as a powerful boost to the pioneer morale.

During the first decades of the Zionist settlement very little art music was created. In a society totally occupied with the task of building a country there was no place for serious composers and no leisure time for formal concerts. Furthermore the pioneer ideals demanded folk music for communal singing; sophisticated concert-going in the European sense was considered a step backwards. Although sporadic attempts at serious music making appeared in the growing towns of Tel Aviv, Haifa and Jerusalem during the second and third decades of this century, it was not until the arrival of the sophisticated urban immigrants from Central Europe in the 1930s that a solid base for musical culture was established in the Middle East.

Among the many professional music institutions that began to appear in the larger metropolitan centers were the Palestine Conservatory of Music (1933), the Palestine Philharmonic Orchestra (1936), the Tel Aviv Philharmonic Choir (1941), and the Israel National Choir, Rinat (1955).

In addition to this professional activity, under the aegis of the Labor Federation amateur choirs were organized throughout the country. In 1952 the Israeli government sponsored its first international choral festival, called the Zimriyah. Since then every three years (and after 1973 every two years) the Zimriyah has attracted choirs from all over Israel as well as from every continent on the globe.

With the establishment of competent performing ensembles, there was now an opportunity for serious composition in the Jewish settlement. Like the creators of the communal songs, many of the serious composers tried to turn their backs (at least in part) on the musical developments in Europe and on the European Jewish melos. Instead they sought their inspiration in the melodies of the Middle East, ancient and modern. Furthermore, so as not to depart too radically from the pioneer ideals, they eschewed the avant garde and endeavored to make their compositions readily accessible to singers and audience alike. By the early 1940s a new self-conscious nationalistic style had emerged, which was soon dubbed the "Eastern Mediterranean" school.⁶

⁶"Eastern Mediterranean" is a literal translation of the Hebrew "Mizrach Hatichon", which is the term Israelis use for "Middle East."

The term "Mediterranean" music was coined in the 1940s by Israeli music critics who were alluding to an essay written by Friederich Nietzsche in 1888. The subject of the essay, "The Case of Wagner", was a comparison of the music of Bizet's Carmen with the operas of Wagner, on whom Nietzsche was now turning his back. Musicians in Israel eagerly adopted this description as their own musical credo.

. . . what it has above all else is that which belongs to sub-tropical zones--that dryness of atmosphere, that limpidezza of the air. Here in every respect the climate is altered. Here another kind of sensuality, another kind of sensitiveness, and another kind of cheerfulness make their appeal. This music [Carmen] is gay, but not in a French or German way. Its gaiety is African. . . . I envy Bizet for having had the courage of this sensitiveness, which hitherto in the cultured music of Europe has found no means of expression--of this southern, tawny, sunburnt sensitiveness. . . . What a joy the golden afternoon of its happiness is to us! . . . Il faut mediterranniser la musique: and I have reasons for this principle. The return to nature, health, good spirits, youth, virtue.⁷

⁷Oscar Levy, ed., The Complete Works of Friederich Nietzsche, trans. A.M. Ludovici (New York: MacMillan, 1924), quoted in Ulrich Weisstein, The Essence of Opera (New York: W. W. Norton and Co., 1969), pp. 233-234.

CHAPTER III

CHORAL MUSIC OF THE MEDITERRANEAN SCHOOL

Understandably, composers in Israel were attracted to the choral medium. There was a plethora of choruses throughout the country, ranging in competence from the rank amateur to the fully professional. Singers and composers alike were eager to express through music the nationalistic sentiments of the Zionist ideology.

Most popular among these choral societies were (and still are) arrangements of the communal songs. But composers were also writing original choral works, many of which were conceived in the new "Mediterranean" style. Anchoring these works in the stream of Israeli nationalism was the specific nature of their texts, scales, melodies, rhythm, harmonization, form and timbre.

1. Texts

For textual inspiration, these composers turned most often to the Bible. Certain Biblical verses represented for the modern Jewish settlers a historical link with the ancient Hebrew kingdom: songs of praise from the Psalms, songs of love from Solomon's Canticle, songs from the Pentateuch describing Israel's earliest connection with the land and from the Prophets predicting their

eventual restoration to that land. There were hardly any songs dealing with life in the diaspora or in the language of the diaspora. Hebrew was used exclusively.¹ A look at the choral output (excluding arrangements) of two prominent Israeli composers will bear out this point.

¹Despite the prevalence of Biblical texts, these choral works are in no sense liturgical. Their music transcends the synagogue; rather it deals with concepts of national redemption that were a daily obsession with the secularized Zionist settlers. Exceptions are found only in the few liturgical works which were commissioned from Israeli composers by American synagogues.

TABLE 1
THE CHORAL WORKS OF PAUL BEN-HAIM

Title	Dedication or Commission	Year of Composition	Language	Text Source and Theme
<u>A Book of Verses</u>		1953	Hebrew	Qmar Khayyam
<u>Roni Akara</u>	Rinat Choir	1957	Hebrew	Isaiah 54 The Redemption of Israel
<u>Elohai Tsidki</u>		c. 1957	Hebrew	Liturgy Redemption
<u>Ufedyei Adonai Yeshuvun</u>		c. 1957	Hebrew	Isaiah 35 The Return of the Exiles
<u>Yefeh Nof</u>		c. 1957	Hebrew	Yehuda Halevy Based on Psalm 48: describing the beauty of Jerusalem
<u>Liturgical Cantata</u>	Benai Jeshurun Choral Society of New York	1958	Hebrew	Psalms 92, 93, 113, 148, and two prayers from the Liturgy
<u>Lo Yeamer Lach Od Azuvah</u>		1958	Hebrew	Isaiah 62 A Vision of Jerusalem Re-born
<u>The Vision of a Prophet</u>		1959	Hebrew	Ezekiel 37 The Valley of Dry Bones as a metaphor for the revival of Israel
<u>Three Psalms</u>	Congregation Emmanuel of San Francisco	1962	Hebrew	Psalms 4, 23, 147

TABLE 1--Continued

Title	Dedication or Commission	Year of Composition	Language	Text Source and Theme
<u>Hymn from the Desert</u>	Tel Aviv Chamber Choir	1963	Hebrew	Dead Sea Scrolls Thanksgiving
<u>Kabbalat Shabbat</u>	National Federation of Temple Youth (USA)	1967	Hebrew	Friday Evening Liturgy

TABLE 2
THE CHORAL WORKS OF MORDECAI SETER

Title	Dedication or Commission	Year of Composition	Language	Text Source and Theme
<u>Sabbath Cantata</u>		1940	Hebrew	Sabbath Poems and Psalms
<u>Kodim</u>	Tel Aviv Chamber Choir	1946	Hebrew	Poems of redemption from the liturgies of Succot, Passover, and the Sabbath
<u>Three Motets</u>		1951	Hebrew	Psalms 137 The Anguish of the Jew, Exiles in Babylon
<u>Midnight Vigil</u>		1962	Hebrew	Libretto by Mordecai Tabib based on Genesis, the Psalms, and medieval Jewish poetry. The subject is lamentation over the destruction of the Temple and rejoicing over the redemption.
<u>Diptych</u>		1965	Hebrew	Psalms 113-118 Praise of God
<u>Jerusalem</u>		1967	Hebrew	Isaiah 40, 51, 52 A Vision of the Re-birth of Jerusalem

Certain musical implications are inherent in the structure of Hebrew Biblical poetry. First of all, in Biblical poetry lines are normally linked in pairs not by the rhyming of terminal vowels and consonants but by a "rhyming" of ideas known as "parallelismus membrorum". In this form of parallelism, the second line of each pair acts as either an intensification or an antimony of the first.

Ex. 1. Psalm 1:5-6.

Therefore the wicked shall not stand in the judgment,
Nor sinners in the congregation of the righteous.

For the Lord regardeth the way of the righteous;
But the way of the wicked shall perish.

In the service of the Temple in ancient Jerusalem these poems were performed responsorially by antiphonal choirs. This practice has persisted in both church and synagogue through the years. Most notably one thinks of the Venetian composers of the early Baroque who cited this ancient practice as a model for their own polychoral settings of the Psalms.

Such antiphonal effects are also found in the settings of Psalms by contemporary Israeli composers. The two examples given below illustrate antiphonal processes in Yehezkel Braun's Shlosha Pirkei Hallel. In the first example male and female choirs each sing alternating half-verses, while in the second example the female singers echo each half-verse as it was sung by the men.

TABLE 3

ANTIPHONAL PROCESSES IN Y. BRAUN'S SHLOSHA PIRKEI HALLEL

First Movement			
Measure	Verse	Text	Voicing
25	2	The works of God are sublime;	SA
26	2	dear to all who seek them.	TB
27	3	His works are full of glory and majesty;	SA
28	3	and His righteousness endureth forever.	TB
29	4	He allows us to commemorate His marvels;	SA
30	4	God is merciful and tender- hearted.	TB
Third Movement			
20	4	High over all nations is our God;	TB
21	4	High over all nations is our God;	SA
22	4	His glory transcends the Heavens.	TB
23	4	His glory transcends the Heavens.	SA

28

Handwritten musical score for "The Lord's Prayer" in Hebrew and English. The score is written on five staves. The first two staves are for a vocal line with lyrics in Hebrew and English. The next two staves are for a piano accompaniment. The final staff is for a vocal line with lyrics in Hebrew and English. The score includes musical notation such as notes, rests, and bar lines. There are handwritten annotations in the left margin, including the number "28" and a large "9".

1 - תָּחֵן - יְהוָה
ve-zid-ka-to o-ma-det la-ad

2 - תָּחֵן - יְהוָה
ve-zid-ka-to o-ma-det la-ad

3 - תָּחֵן - יְהוָה
ve-zid-ka-to o-ma-det la-ad

4 - תָּחֵן - יְהוָה
ve-zid-ka-to o-ma-det la-ad

5 - תָּחֵן - יְהוָה
ve-zid-ka-to o-ma-det la-ad

31

Te-ref na-tan li-re -

Te-ref na-tan li-re -

na] jis-

na] jis-

b. Third movement, mm. 20-23.

Handwritten musical score for the third movement, measures 20-23. The score is written for a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 5/8. The tempo is marked "Allegretto".

Measure 20: The vocal line begins with a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment consists of a half note G3 and a half note A3. The lyrics are: "ram al kol go-jim a-do".

Measure 21: The vocal line begins with a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment consists of a half note G3 and a half note A3. The lyrics are: "ram al kol go-jim a-do".

Measure 22: The vocal line begins with a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment consists of a half note G3 and a half note A3. The lyrics are: "ram al kol go-jim a-do".

Measure 23: The vocal line begins with a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment consists of a half note G3 and a half note A3. The lyrics are: "ram al kol go-jim a-do".

The rhythm of Hebrew speech is "rising"; i.e., nearly all polysyllabic words begin with an unaccented syllable (e.g., va-ye-va-KA a-TSEY o-LAH). The overall sound that results from this end-accented stress pattern is different from that of languages such as English, Latin, and German which are generally front-accented (e.g., PLE-ni sunt COE-li et TER-ra; FREU-de SCHOE-ne GOET-ter-fun-ken; NO-bo-dy KNOWS the TROUB-les I've

SEEN). Accordingly, most Hebrew vocal music will phrase from weak to strong.² Example 3 shows the rhythmic phrasing in a sample page from Aharon Charlap's Akedat Yitzhak. Here is the text from Genesis that is found on that page:

va-yash-KEM av-ra-HAM ba-BO-ker
 va-ya-cha-VOSH et cha-mo-RO
 va-yi-KACH et shnei ne-a-RAV i-TO
 ve-ET yitz-CHAK be-NO
 va-ye-va-KA a-TSEI o-LAH

Ex. 3. Aharon charlap, Akedat Yitzhak, p. 27.

TEMPO 10 (♩ = 60)

S. VA-YASH - KEM AV - RA - HAM BA - BO - KER VA - YA - CHA -

A. VA-YASH - KEM AV - RA - HAM BA - BO - KER VA - YA - CHA -

T. VA-YASH - KEM AV - RA - HAM BA - BO - KER

B. VA-YASH - KEM AV - RA - HAM BA - BO - KER

² Although modern "Sephardi" Hebrew is pronounced (probably) with the same accentuation as it was in Biblical times, for hundreds of years the Ashkenazim (Jews of northern Europe), under the sway of the German language, used a front-accented Hebrew pronunciation. The return to a rising meter is thus another tangible manifestation of the change from Eastern European to Israeli Jewish nationalism.

Ex. 3 Continued.

The musical score consists of two systems of staves. The first system has three staves with Hebrew lyrics: "VOSEN ET CHA - MO - NO VA - TI - KACH ET SHOLEI VE - A - RAY I - TO". The second system has four staves with Hebrew lyrics: "VE - ET YITZ-CHAK SE - NO VA - TE - VA - KA A - TSEI O - LA". Above the second system, there is a note: "(fall. - - -) POCO MENO MESSO".

2. SCALES

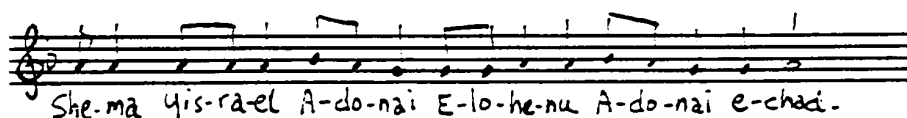
A number of different scale forms are encountered in the folk music of the Middle East. These include primitive 'di-, tri-, and pentatonic scales; modes which correspond to the ecclesiastical dorian, aeolian, mixolydian, phrygian, and lydian; and chromatic scales of various configurations. These modes were embraced by the composers of Israel not merely as occasional color or superficial decoration; they were used as the very building blocks of a new nationalistic mode of expression, fully integrated within their musical language. In the words of Israeli composer Ben-Zion Orgad:


Western nations display in our era a kind of exhaustion. The artist turns to the exotic to rouse his artistic blood, but actually this exoticism hasn't brought about a substantive change. . . . There is a difference between

our exoticism and that of the West. Ours arises out of a desire to be absorbed into an old-new ethnic region. We have a strong desire to bridge our contemporary culture with our ancient culture.³

The most primitive of the Near-Eastern scales is the two- or three- step scale, basically a monotone, occasionally decorated with a step above and/or below.

Ex. 4. Babylonian Jewish Chant.⁴



scale: 

Ex. 5. Yemenite Jewish Chant for Yom Kippur.⁵




scale: 

³Michal Zemora, Yesodot Mizrachiyim Umaaraviyim Bemusika Beyisrael [Eastern and Western Foundations of Music in Israel] (Tel Aviv: Israel Music Institute, 1968), p. 46.

⁴Curt Sachs, Rhythm and Tempo: A Study in Music History (New York: W. W. Norton, 1953), p. 75.

⁵ Abraham Z. Idelsohn, Thesaurus of Oriental Hebrew Melodies (Berlin: Benjamin Harz, 1925), Vol. 1, No. 92.

The third movement of Paul Ben-Haim's Roni Akara begins with just such a melody. The reiterated tonic is decorated by tones a step above and below:



Ex. 6. Paul Ben-Haim, Roni Akara, p. 9.

Rather fast (♩ = 132)

A.
קי-יא-מין-ו-סמול קי-יא-מין-ו-סמול קי-יא-מין-ו-סמול קי-יא-מין-ו-סמול
KI YA-MIN U - SMOL KI YA-MIN U - SMOL KI YA-MIN U - SMOL KI YA-MIN U - SMOL

B.
קי-יא-מין-ו-סמול קי-יא-מין-ו-סמול קי-יא-מין-ו-סמול קי-יא-מין-ו-סמול
KI YA-MIN U - SMOL KI YA-MIN U - SMOL KI YA-MIN U - SMOL KI YA-MIN U - SMOL

צ"ר-הפ-סמול-קי-יא-מין-ו-סמול קי-יא-מין-ו-סמול קי-יא-מין-ו-סמול קי-יא-מין-ו-סמול
SMOL TIF - RO-TSI SMOL TIF - RO-TSI SMOL TIF - RO-TSI SMOL TIF - RO-TSI

Primitivism is a strong element in the choral music of Mordecai Seter. The third movement of his Moadim begins with a forty-bar passage in which each voice part sings a monotonic melody. Each voice part enters in turn until a G-minor chord (with added fourth and seventh) has been created.

Ex. 7. Mordecai seter, Moadim, pp. 33-38.

III

PRESTO $\text{♩} = 122$

4

Soprano div.

Alto div.

Tenore div.

Basso div.

Chorus

לה-ה-ה קול
MOI TSANALLA
COME LET US SING

1 - 7 - 73
V' - RI - NA
JOY - FUL - LY

לה-ה-ה קול
MOI TSANALLA
COME LET US SING

לה-ה-ה קול
MOI TSANALLA
COME LET US SING

1 - 7 - 73
V' - RI - NA
JOY - FUL - LY

לה-ה-ה קול
MOI TSANALLA
COME LET US SING

לה-ה-ה קול
MOI TSANALLA
COME LET US SING

Printed in Israel
Nov. 1971

©1971 by I. M. I. Israel Music Institute, P. O. B. 11253, Tel-Aviv, Israel.
All Rights Reserved International Copyright Secured.

I.M.I. 120

I.M.I. 120

S. solo
I
II

A. solo
I
II

T. solo
I
II

B. solo
I
II

SATB
I
II

Lyrics:
קול 3 - ה - לה
KOL TSA - HA - LA
COME LET US SING

English:
JOY - FUL - LY

Dynamic markings:
f, mf

Arrows:
Two arrows pointing to specific notes in the SATB parts.

I.M.I.120

I.M.I.120

28

COME LET US SING

JOYFUL LY

COME LET US SING

37

COME LET US SING

JOYFUL LY

COME LET US SING

36 Active.

S. MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA
COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY

A. MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA
COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY

T. MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA
COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY

B. MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA
COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY

37 *piu f* *ff*.

S. MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA
COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY

A. MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA
COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY

T. MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA
COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY

B. MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA V' RI.NA MOLE TSA.NA.LA
COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY COME LET US SING JOY-FUL-LY

In his oratorio Tikun Chatsot, Seter has composed a number of primitive melodies for unison chorus modeled after Semitic-Oriental chants. The choral recitative at letter A does not exceed the range of a diminished fourth:

But the tonic is so predominant that the other pitches assume more of a decorative than a melodic function.

Ex. 8. Mordecai Seter, Tikun Chatsot, p. 6.

Lo stesso tempo senza misura (♩)

A

, Univ.

otto voce

Mus.


A - MAR RA - BI YO - SE _____ PA - AM HA - YI - TI ME - HA - LEON BA - DE _____ REC
C - 72 7 - 7 T - 7 _____ C - 72 7 - 7 T - 7 _____
SO SAID RAB-BI YOS - SEY _____ ONE NIGHT AS I WAS WALK-ING ON THE ROAD _____
RAB - BI YOS - SE DI - SAIT "U - NE FOIS QUE JE MAR-CHAIS SUR LA ROUE _____ TE
Sag-te Rab-bi Jos - sev: _____ Ein-mal, da war ich ein-ter-wegs auf Rei-sen.

f

Ped.

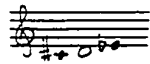
VE - NICH - HAS - TI LE - CHUR - BA A - CHAT ME - CHUR - BOT YE - RU - SHA - LA - YIM LE - HIT - PA - LEL
 י - נִיחַ - חַס - תִּי לֵ - חֹר - בָּא א - חַת מֵ - חֹר - בּוֹת יֵ - רֹ - שָׁא - לָא - יִימ לֵ - חִיט - פָּא - לֵל
 I SAW NEAR-BY ONE OF THE RU - INS OF JE - RU - SA - LEM AND WENT IN - TO IT TO PRAY
 JE PÉ - NÉ TRAI DANS U - NE MAI - SON DANS LES RU - I - NES DE JÉ - RU - SA - LEM POUR PRI - ER
 Da be - trat ich ein zer - stör - tes Haus von Je - ru - sa - lems Ru - i - nen für mein Ge - bet.

BA E - LI - YA - HU ZA CHUR LA - TOV VE - SHA - MAR LI AL NA - PE - TACH AD
 מִבְּרַח לֵי - יָהּ יְהוָה יְיָ 1 בְּיָמֵינוּ הָאֵל הַגָּדֹל הַגִּבּוֹר הַגִּבּוֹר הַגִּבּוֹר
 THEN TO ME CAME E - LI - JAH THE BLESS - ED AND HE KEPT WATCH BY THE EN - TRANCE TILL
 SUR - VINT E - LI - YA - HU LE PRO - PHET - TE QUI MA - TIEN - DAIT A L'EN - TREE JUS
 Kam E - li - a - hu, der treu - e Freund, und hielt Wa - che an dem Ein - gang, bis



SHE-SI - YAM-TI TE - FI - LA - TI LE - A - CHAR SHE-SI - YAM-TI TE - FI - LA - TI A - MAR LI
 ו' יָמִי - תִּי תֵּה - פִּי - לָא - תִּי ? תִּי ו' תִּי - עֵד הַ - שֵׁן - פִּי - לָא - תִּי א - מַר לִי
 I HAD END-ED MY SUP-PLY - CA - - TION AND AF-TER I HAD END-ED MY SUP-PLY - CA - - TION SAID TO ME
 QU'CE QUE JEUSSE TER - MI NÉ ET LORS-QUE JEUS TER - MI NÉ MA PRI - È RE IL ME DIT
 ich be - en - det all mein Ge - dat, Und nach-dem ich ver - rick - let da mein Ge - dat, sagte er mir

A similar hypnotic effect is created in the Hashkivenu from Ben-Haim's Kabbalat Shabbat. The melody in mm. 18-24 is basically a monotone on D decorated with upper and lower chromatic neighbors:



Ex. 9. Ben-Haim, Kabbalat Shabbat, pp. 72-74.

20

C. CHA.-----

S. *pp* HASH-KI-VE-NU A-DO- NAI---E-LO- HE-NU BE-SHA- LOM----- VE-HA-A-MI-

A. *pp* HASH-KI-VE-NU A-DO- NAI---E-LO- HE-NU BE-SHA- LOM----- VE-HA-A-MI-

T. *pp* HASH-KI-VE-NU A-DO- NAI---E-LO- HE-NU BE-SHA- LOM----- VE-HA-A-MI-

B. *pp* HASH-KI-VE-NU A-DO- NAI---E-LO- HE-NU BE-SHA- LOM----- VE-HA-A-MI-

O. *pp*

(only 16')

The musical score for Ex. 9 is presented in a multi-staff format. At the top, a circled number '20' indicates the starting measure. The vocal parts are labeled C (Chorus), S (Soprano), A (Alto), T (Tenor), and B (Bass). Each vocal part has a corresponding line of Hebrew lyrics underneath the notes. The lyrics are: 'CHA.-----' for the Chorus, and 'HASH-KI-VE-NU A-DO- NAI---E-LO- HE-NU BE-SHA- LOM----- VE-HA-A-MI-' for the solo voices. The organ part is labeled 'O.' and is marked with 'pp' (pianissimo). The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings. The organ part consists of several staves with chords and moving lines. The bottom of the score is marked with '(only 16')', indicating the end of the excerpt.

DE-----NU MAL-KENU LE-CHA- YIM----- U-PHE-ROSS A- LE-----NU SU-KAT-----SHLO-

DE-----NU MAL-KENU LE-CHA- YIM----- U-PHE-ROSS A- LE-----NU SU-KAT-----SHLO-

DE-----NU MAL-KENU LE-CHA- YIM----- U-PHE-ROSS A- LE-----NU SU-KAT-----SHLO-

DE-----NU MAL-KENU LE-CHA- YIM----- U-PHE-ROSS A- LE-----NU SU-KAT-----SHLO-

A little faster
(♩ = 60)

C. *mf* VE-TAK- NE-----

S. ME---CHA---

A. ME---CHA---

T. ME---CHA---

B. ME---CHA---

O. *f sub.* *mp*

Compare the two examples quoted above with the following kina (lament) of the Babylonian Jews. Note the repeated tonic decorated with upper and lower chromatic neighbors:



Ex. 10. Al Naharot.⁶

hazan

Al nā.hā.rōt bo.hāl ho.šē.hoh jif.at mō.ō. rō. tē. nu
wā.hām.jāt ji.lē.lo.tē.nu do.ā . hoh āt gōl ha.sō.sa. rō. tē. nu

bāt bo.hāl sē.ma.hōt o. rā. hoh nā.gād mō.rō.rō.tē. nu

wa.ā.nah.nu āl ē.ro.bim bō.rō.hoh to.li. nu kin.nō.rō.tē. . nu.

The anhemitonic pentatonic scale is characteristic of much Semitic-Oriental folk music (as it is of nearly all primitive folk music). It is seen here in an Ashkenazic cantillation mode and its related blessings.

Ex. 11. The Cantillation (Lithuanian Mode) of Numbers 13:23-24.⁷

scale:

⁶Ibid., no. 58.

⁷Yehezkel Braun, ed., Seventy Seven Traditional Jewish Melodies (Tel Aviv: Mifalei Tarbut Vechinuch, 1981), no. 70.

וָיָא - וּ - אֲדָנָהּ אֶשְׁ - כֹּל וָיִיחַ - רֵעַ
 Va-ya - vo - u 'ad na - hal esh - kol va-yich-re-

- תּוּ מִי - שָׁמַיִם זֶמְרָה - רָא וְעֵשׂ - כֹּל אֲנִי - נִמְעַ
 -tu mi - sham ze-mo - ra ve-esh - kol 'a-na - vim e -

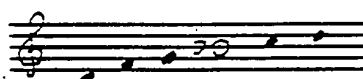
- הָאֵל וָיִשְׁאַל - הוּבָא - מוֹת בִּישׁ - נִימְנוּ מִן הָרִים -
 -had va-yi-sa-u - hu ba - mot bish - na-yim u-min ha-ri-mo -

- נִמְנוּ מִן הָאֵרֶץ - נִמְנוּ לָמָּה - כּוֹמֵה -
 -nim u-min ha - te-e - nim la-ma - kom ha -

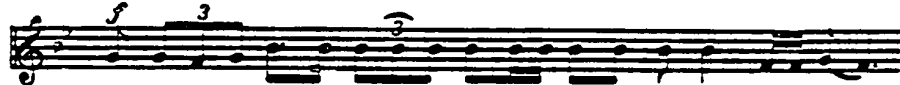
- הוּבָא קָרָא - נֶאֱחָלֵשׁ - כֹּל אֶל עֹדֹת הָאֵשׁ -
 - hu ka - ra na-hal esh - kol 'al o - dot ha-esh -

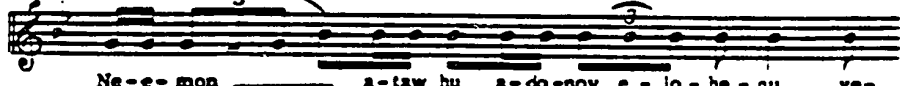
- כֹּל אֲשֶׁר קָרָא - תּוּ מִי - שָׁמַיִם בְּנֵי יִשְׂרָאֵל -
 - kol a-she-er ka-re - tu mi - sham be-nei Is-ra - el:

Ex. 12. Benedictions chanted after the Reading of the⁸ Prophetic Lesson on the Sabbath (Ashkenazic Tradition).

scale: 

Freely

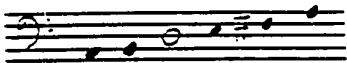
1. 
 Baw-ruch — a-taw a-do-noy e-lo-hē-nu me-lech haw-o-lom —
 tsur kol haw-o-law-mim — tsa-dik b'-chol ha-do-ros —
 haw-ēl ha-ne-e-mon — haw-o-mēr ve-o-seh —
 ha-me-da-ber um-ka-yem — she-kol de-vaw-rov — e-mes vaw-tse-dek

2. 
 Ne-e-mon — a-taw hu a-do-noy e-lo-he-nu ve-
 ne-e-maw-nim d'-vaw-re-chaw ve-daw-vor e-chod mid-vaw-re — chaw — aw-
 chor loyaw-shov re-kom — ki ēl me-lech ne-e-mon — ve-rach-mon aw-taw —
 Baw-ruch a-taw a-do-noy haw-ēl ha-ne-e-mon — b'-chol de-vaw-rov —

In the choral literature under investigation there are a number of passages using this scale form, but they are generally

⁸ Abraham W. Binder, Biblical Chant (New York: The Sacred Music Press, 1959), p. 79.

shorter fragments which eventually develop into a more complete mode. The passacaglia bass from the second movement of Ben-Haim's

Roni Akara is purely pentatonic, using the scale: 

However the next two voices in turn introduce the pitches G-natural and C-sharp into the tonal fabric, thus completing a D-major scale.

Ex. 13. Ben-Haim, Roni Akara, p. 6.

ii. - ENLARGE THE PLACE OF THY TENT... • הרחיבי מקום אהלך

Passacaglia

Quiet (♩ = 60)



f, ma dolce

T.
 קוֹם מִיָּדְךָ הָאֵלֶּיךָ וְיָרִיט מִשְׁכְּנִי
 HAR - CHI - VI ME - KOM O - HO - LEICH VI - RI - OT MISH - KE - NO -

B.
 וְיָרִיט מִשְׁכְּנִי וְיָרִיט מִשְׁכְּנִי
 VI - RI - OT MISH - KE - NO - VI - RI - OT MISH - KE - NO -

p

T.
 הָאֵלֶּיךָ הָאֵלֶּיךָ הָאֵלֶּיךָ
 HAR - CHI - VI ME - KOM O - HO - LEICH

B.
 וְיָרִיט מִשְׁכְּנִי וְיָרִיט מִשְׁכְּנִי
 VI - RI - OT MISH - KE - NO - VI - RI - OT MISH - KE - NO -

T.
 וְיָרִיט מִשְׁכְּנִי וְיָרִיט מִשְׁכְּנִי
 VI - RI - OT MISH - KE - NO - VI - RI - OT MISH - KE - NO -

B.
 וְיָרִיט מִשְׁכְּנִי וְיָרִיט מִשְׁכְּנִי
 VI - RI - OT MISH - KE - NO - VI - RI - OT MISH - KE - NO -

A. HAR - CHI - VI ME - KOM

T. AL TACH - SO - CHI HA - A - RI - CHI MEI-TA-

B. - TU HAR - CHI - VI ME - KOM O - HO -

Similarly, the first six measures of Yehezkel Braun's Shir Hashirim are in a pentatonic scale on G:

The second statement of the tune, beginning at the end of m. 6, however, is more fully developed, introducing the pitches F# and C#.

Ex. 14. Braun, Shir Hashirim, p. 7.

Adagio $\text{♩} = 54$

יחזקאל בראון
YEHEZKEL BRAUN

S.

אל - מיש-קא - בי בא - לוי-לוי בי - קאש - טי
al - mish-ka - vi ba - lei-lot bi - kash - ti

S.

- שי - al - mish-ka-

A.

אל - מיש-קא - בי בא - לוי-לוי בי - קאש - טי
al - mish-ka - vi ba - lei-lot bi - kash - ti

T.

אל - מיש-קא - בי בא - לוי-לוי בי - קאש - טי
al - mish-ka - vi ba - lei-lot bi - kash - ti

B.

אל - מיש-קא - בי בא - לוי-לוי בי - קאש - טי
al - mish-ka - vi ba - lei-lot bi - kash - ti

- vi ba-lei-lot ti - kash-ti et she-a-ha-va naf-shi
 ba-lei-lot ti - kash-ti et she-a-ha-va naf-shi
 vi ba-lei-lot ti - kash-ti et she-a-ha-va naf-shi
 kash - ti et she-a-ha-va naf - shi

Israeli composers have also cast many of their compositions in the five heptatonic scales that correspond to the dorian, aeolian, mixolydian, phrygian and (less often) lydian church modes. Each of these modes is also found in Middle Eastern folk music.

Ex. 15. Folksongs in the Dorian Mode.

- a. Deror Yikra, as sung by the Yemenite Jews.⁹

scale:

⁹Idelsohn, Thesaurus, no. 165-b.

40

Dă.rôr ji . gǎ . ro lă.băn 'im bat wǐ . jin . sor . hām

kǎ . mō bo . bat, kǎ . mō bo . bat. Nă . 'im ăi . mǎ . hām wǎ . lô juș .

băt sǎ . bu wǎ . nu . hu bă . jôm sǎb . băt. bă . jôm sǎb hu

b. Anonymous Greek Folksong.¹⁰

scale:

Allegro (DORIAN)

c. "Hanaava Babanot," Israeli "folksong" by Amitai Neeman.¹¹

scale:

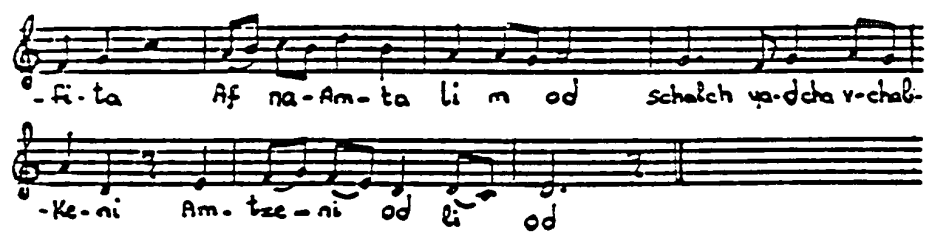
A. 11

Ha-na . va Ba-ba-not A-na Ha . ri Pa na - yich E - lay Ha -

. i . ri A-na - yich E - lay . i . ri Pa - na - yich E - lay Bo do-di Kingo

¹⁰ Grove's Dictionary of Music and Musicians, 5th ed., s.v. "Folk Music, Greek," by Solon Michaelides.

¹¹ Smoira-Roll, Folk Song, p. 31.



Ex. 16. Choral Passages in the Dorian Mode.

a. Seter, Moadim, p. 7.

scale:



19. **PIÙ VIVO** ♩=84

Choir I

S.

A. *ben cant.*

T. *ben cant.*

B. *ben cant.*

MI - YAD OY VAY P' - DE - MI
FROM A. LIEN HANDS O SAVE - ME

Choir II

S.

A. *f ben cant.*

T. *f ben cant.*

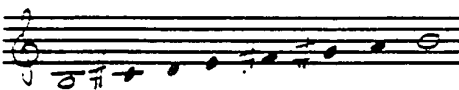
N.

MI - YAD OY VAY P' - DE - MI
FROM A. LIEN HANDS O SAVE - ME

MI - YAD OY VAY P' - DE - MI
FROM A. LIEN HANDS O SAVE - ME

MI - YAD OY VAY P' - DE - MI
FROM A. LIEN HANDS O SAVE - ME

b. Avni, Mizmorei Tehilim, p. 7.

scale: 

MOLTO CALMO $\text{♩} = 84$

p

ye - feh - nof

A. *p*

ye - feh - nof me-sos kol ha-a-rets

T. *p*

ye -

B. *p*

ye - feh - nof

ye - feh

5

ye - feh - nof

feh - nof

ye - feh - nof

feh - nof

ye - feh

noh

feh

noh

ye - feh

noh

feh

noh

ye - feh

10

cresc.

yar-ke - tei tsa-fon

cresc.

yar-ke - tei tsa - fon

p

yar-ke-tei tsa -

noh

har tsi-yon

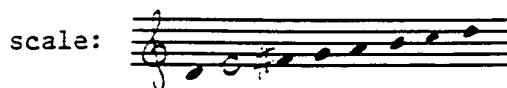
tsi - yon

yar - ke-

noh

noh

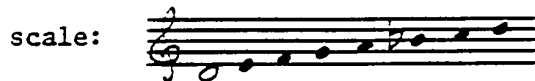
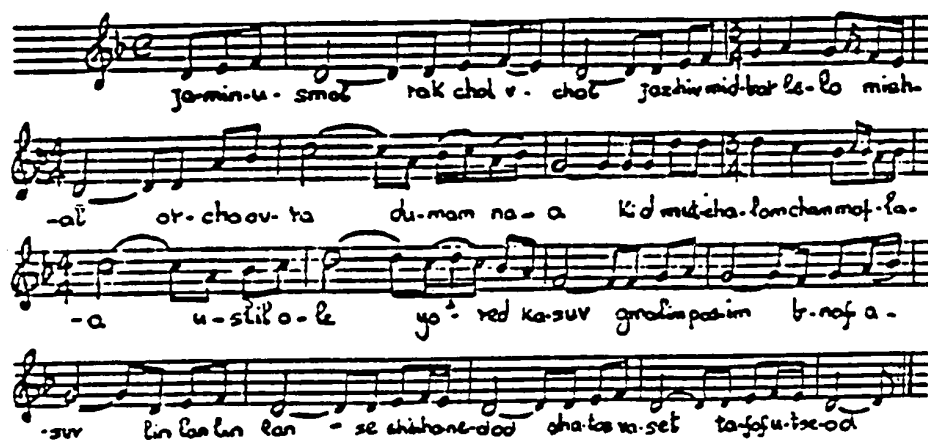
Ex. 17. Folksongs in the Aeolian mode.

a. Ashkenazic Cantillation of Joshua 1:1.¹²

Joshua 1.1




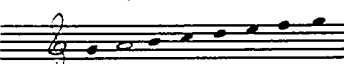
Vay-hi a-cha-re mos mo-she e-ved a-do-noy,
vay-yo-mer a-do-noy el ye-hushua-bin nun mesho-res mo-she le-mor.

b. Yamin Usmol, Israeli "folksong" by David Zehavi.¹³


ja-min-u-smol rak chol v. chol jazhi mid-bar le-lo mish-
-al or-cho-ov-va du-mam na-a ki d'mut-cha-lom-chen-mot-la-
-a u-sil'o-le yo'-red ka-zuv g'ra-lim-pa-im b-naf a-
-suv lin lan lan lan - se shi-ha-ne-dod sha-to-va-set ta-fu-ta-od

¹² Idelsohn, Jewish Music, p. 53.

¹³ Smoira-Roll, Folk Song, p. 22.

c. Anonymous Greek Folksong.¹⁴scale: d. Zeybeck from Turkey.¹⁵scale: 

♩ = 112
Kemenje




Trommel

usw.

¹⁴Groves, s.v. "Folk Music, Greek."

¹⁵K. G. Fellerer, gen. ed., Anthology of Music (Cologne: Arno Folk Verlag, 1972), vol. 44: Non-European Folklore and Art Music by Marius Schneider, no. 127.

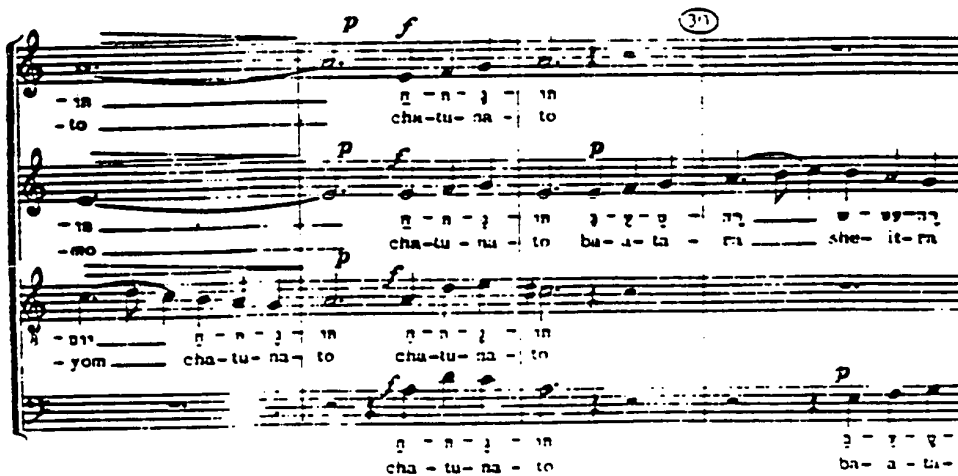
Ex. 18. Choral Passages in the Aeolian Mode.

a. Braun, Shir Hashirim, p. 26.scale: 


ba - a - ta - ra she - it - ra
 she - it - ra lo
 ba - a - ta -



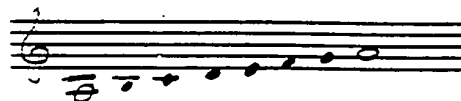
lo she - it - ra lo i - mo be - yom cha - tu - na -
 she - it - ra lo i - mo i -
 she - it - ra lo she - it - ra lo i - mo be -



cha - tu - na - to
 cha - tu - na - to bu - a - ta - ra she - it - ra
 cha - tu - na - to cha - tu - na - to
 cha - tu - na - to ba - a - ta -

b. Braun, Shlosa Pirkei Hallel, p. 7.

scale:



Handwritten musical score for Shlosa Pirkei Hallel, p. 7. The score is written on four staves (treble and bass clefs) and includes Hebrew lyrics and musical markings.

Measures 67-70: The first system shows four staves. The lyrics are:
 - Staff 1: ה' - ה' - ה' - ה' (duh)
 - Staff 2: ה' - ה' - ה' - ה' (duh)
 - Staff 3: ה' - ה' - ה' - ה' (duh)
 - Staff 4: ה' - ה' - ה' - ה' (duh)
 The lyrics are followed by a series of notes and rests.

Measures 71-72: The second system shows four staves. The lyrics are:
 - Staff 1: ה' - ה' - ה' - ה' (duh)
 - Staff 2: ה' - ה' - ה' - ה' (duh)
 - Staff 3: ה' - ה' - ה' - ה' (duh)
 - Staff 4: ה' - ה' - ה' - ה' (duh)
 The lyrics are followed by a series of notes and rests.

Measures 73-74: The third system shows four staves. The lyrics are:
 - Staff 1: ה' - ה' - ה' - ה' (duh)
 - Staff 2: ה' - ה' - ה' - ה' (duh)
 - Staff 3: ה' - ה' - ה' - ה' (duh)
 - Staff 4: ה' - ה' - ה' - ה' (duh)
 The lyrics are followed by a series of notes and rests.

Measures 75-76: The fourth system shows four staves. The lyrics are:
 - Staff 1: ה' - ה' - ה' - ה' (duh)
 - Staff 2: ה' - ה' - ה' - ה' (duh)
 - Staff 3: ה' - ה' - ה' - ה' (duh)
 - Staff 4: ה' - ה' - ה' - ה' (duh)
 The lyrics are followed by a series of notes and rests.

Measures 77-78: The fifth system shows four staves. The lyrics are:
 - Staff 1: ה' - ה' - ה' - ה' (duh)
 - Staff 2: ה' - ה' - ה' - ה' (duh)
 - Staff 3: ה' - ה' - ה' - ה' (duh)
 - Staff 4: ה' - ה' - ה' - ה' (duh)
 The lyrics are followed by a series of notes and rests.

Measures 79-80: The sixth system shows four staves. The lyrics are:
 - Staff 1: ה' - ה' - ה' - ה' (duh)
 - Staff 2: ה' - ה' - ה' - ה' (duh)
 - Staff 3: ה' - ה' - ה' - ה' (duh)
 - Staff 4: ה' - ה' - ה' - ה' (duh)
 The lyrics are followed by a series of notes and rests.

Measures 81-82: The seventh system shows four staves. The lyrics are:
 - Staff 1: ה' - ה' - ה' - ה' (duh)
 - Staff 2: ה' - ה' - ה' - ה' (duh)
 - Staff 3: ה' - ה' - ה' - ה' (duh)
 - Staff 4: ה' - ה' - ה' - ה' (duh)
 The lyrics are followed by a series of notes and rests.

Measures 83-84: The eighth system shows four staves. The lyrics are:
 - Staff 1: ה' - ה' - ה' - ה' (duh)
 - Staff 2: ה' - ה' - ה' - ה' (duh)
 - Staff 3: ה' - ה' - ה' - ה' (duh)
 - Staff 4: ה' - ה' - ה' - ה' (duh)
 The lyrics are followed by a series of notes and rests.

Measures 85-86: The ninth system shows four staves. The lyrics are:
 - Staff 1: ה' - ה' - ה' - ה' (duh)
 - Staff 2: ה' - ה' - ה' - ה' (duh)
 - Staff 3: ה' - ה' - ה' - ה' (duh)
 - Staff 4: ה' - ה' - ה' - ה' (duh)
 The lyrics are followed by a series of notes and rests.

Measures 87-88: The tenth system shows four staves. The lyrics are:
 - Staff 1: ה' - ה' - ה' - ה' (duh)
 - Staff 2: ה' - ה' - ה' - ה' (duh)
 - Staff 3: ה' - ה' - ה' - ה' (duh)
 - Staff 4: ה' - ה' - ה' - ה' (duh)
 The lyrics are followed by a series of notes and rests.

Measures 89-90: The eleventh system shows four staves. The lyrics are:
 - Staff 1: ה' - ה' - ה' - ה' (duh)
 - Staff 2: ה' - ה' - ה' - ה' (duh)
 - Staff 3: ה' - ה' - ה' - ה' (duh)
 - Staff 4: ה' - ה' - ה' - ה' (duh)
 The lyrics are followed by a series of notes and rests.

Measures 91-92: The twelfth system shows four staves. The lyrics are:
 - Staff 1: ה' - ה' - ה' - ה' (duh)
 - Staff 2: ה' - ה' - ה' - ה' (duh)
 - Staff 3: ה' - ה' - ה' - ה' (duh)
 - Staff 4: ה' - ה' - ה' - ה' (duh)
 The lyrics are followed by a series of notes and rests.

Measures 93-94: The thirteenth system shows four staves. The lyrics are:
 - Staff 1: ה' - ה' - ה' - ה' (duh)
 - Staff 2: ה' - ה' - ה' - ה' (duh)
 - Staff 3: ה' - ה' - ה' - ה' (duh)
 - Staff 4: ה' - ה' - ה' - ה' (duh)
 The lyrics are followed by a series of notes and rests.

Measures 95-96: The fourteenth system shows four staves. The lyrics are:
 - Staff 1: ה' - ה' - ה' - ה' (duh)
 - Staff 2: ה' - ה' - ה' - ה' (duh)
 - Staff 3: ה' - ה' - ה' - ה' (duh)
 - Staff 4: ה' - ה' - ה' - ה' (duh)
 The lyrics are followed by a series of notes and rests.

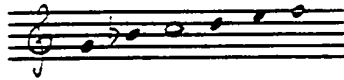
Measures 97-98: The fifteenth system shows four staves. The lyrics are:
 - Staff 1: ה' - ה' - ה' - ה' (duh)
 - Staff 2: ה' - ה' - ה' - ה' (duh)
 - Staff 3: ה' - ה' - ה' - ה' (duh)
 - Staff 4: ה' - ה' - ה' - ה' (duh)
 The lyrics are followed by a series of notes and rests.

Measures 99-100: The sixteenth system shows four staves. The lyrics are:
 - Staff 1: ה' - ה' - ה' - ה' (duh)
 - Staff 2: ה' - ה' - ה' - ה' (duh)
 - Staff 3: ה' - ה' - ה' - ה' (duh)
 - Staff 4: ה' - ה' - ה' - ה' (duh)
 The lyrics are followed by a series of notes and rests.

Ex. 19. Folksongs in the Mixolydian Mode.

a. The Priestly Blessing according to the Yemenite Jews.¹⁶

scale:



Priest. *trms* hazan

jō . bo . rā . hā . bo ā . dō .

noj Priest.rep. *trms* hazan

wī . jīš . mē . rā .

ho Priest.rep. *trms* qahal

o . mēn

hazan Priest.rep. *trms*

jō . ōr etc.

ā . dō . noj

hazan Priest.and qahal rep.

wi . hu . nāk . ko „Omēn“

hazan Priest.rep. *trms*

jis . so etc.

hazan Priest.rep. *trms*

lē . ho šo . lōm

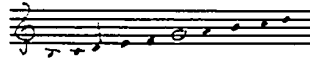
Priest.rep. *trms*

o . mēn.

¹⁶ Idelsohn, Thesaurus, no. 112.

b. Shirat Hayam (Exodus 15:1) as sung by the Jews of Casablanca.¹⁷

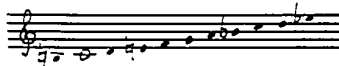
scale:



אֶזְרָא - שִׁיר מוֹשֶׁה - וְנֵי - יִשְׂרָאֵל -
 Az ya - shir Mo - she - uv - nei Is - ra -
 אֱלֹהֵינוּ יְהוָה יְהוָה - זֹת לַדּוֹנָי, -
 -el et ha-shira ha - zot la-do - nai, - va -
 אֲנִי - מְרֹלֶם - אֲשִׁירָה לַדּוֹנָי -
 -yo - me-ru le - mor: A - shi - ra la - do -
 נָי - כִּי גָּאֹה - גָּאֹה, שֹׁשׁ -
 -nai ki ga - oh ga - ah, sus ve-ro-che -
 נֹרָא - רָמָה - וָיָם...etc...
 -vo ra - ma va - yam...

c. Chanting phrases in the Ashkenazic Adonai Malach Mode.¹⁸

scale:



¹⁷Braun, Jewish Melodies, no. 46.

¹⁸Isadore Freed, Harmonizing The Jewish Modes (New York: The Sacred Music Press, 1958, pp. 37-38.

Opening Pausal Concluding

Re-opening Pre-concluding concluding

For a longer piece.

opening pausal concluding

pausal (continuing) modulating to Ukrainian Dorian

returning (modulating) Re-opening pre-concluding

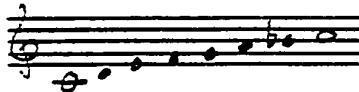
pre-concluding or re-opening concluding (or concluding)

choir

Ex. 20. Choral Passages in the Mixolydian Mode..

A. Braun, Shir Hashirim, pp. 12-14 (mm. 15-39).

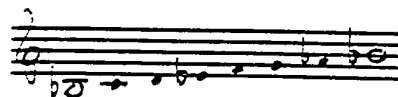
scales: mm. 15-23:



mm. 24-31:



mm. 32-39:



(15)
2 Allegro • - 108

א-ת-ת-ת א-ת-ת-ת א-ת-ת-ת א-ת-ת-ת א-ת-ת-ת א-ת-ת-ת
א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת

א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת

13

(20)

א-ת-ת-ת א-ת-ת-ת א-ת-ת-ת א-ת-ת-ת א-ת-ת-ת א-ת-ת-ת
א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת

א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת

(25)

א-ת-ת-ת א-ת-ת-ת א-ת-ת-ת א-ת-ת-ת א-ת-ת-ת א-ת-ת-ת
א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת

א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת א-חאז-ת-ת

[illegible]

M. L. 230

14

35

A musical score for a song, likely a hymn or religious song, featuring four staves of music. The first staff is a vocal line with lyrics in Spanish: 'A-cha-z-tiv a-cha-z-tiv a-cha-z-tiv ve-lo ar-pe-nu'. The second staff is a vocal line with lyrics in Spanish: 'A-cha-z-tiv a-cha-z-tiv a-cha-z-tiv ve-lo ar-pe-nu'. The third staff is a vocal line with lyrics in Spanish: 'A-cha-z-tiv a-cha-z-tiv a-cha-z-tiv ve-lo ar-pe-nu'. The fourth staff is a vocal line with lyrics in Spanish: 'A-cha-z-tiv a-cha-z-tiv a-cha-z-tiv ve-lo ar-pe-nu'. The lyrics are repeated across the staves.

A-cha-z-tiv a-cha-z-tiv a-cha-z-tiv ve-lo ar-pe-nu

A-cha-z-tiv a-cha-z-tiv a-cha-z-tiv ve-lo ar-pe-nu

A-cha-z-tiv a-cha-z-tiv a-cha-z-tiv ve-lo ar-pe-nu

A-cha-z-tiv a-cha-z-tiv a-cha-z-tiv ve-lo ar-pe-nu

40 *Largamente*

She-ha-ve-tiv
She-ha-ve-tiv
ad she-ha-ve-tiv

She-ha-ve-tiv
She-ha-ve-tiv
ad she-ha-ve-tiv

She-ha-ve-tiv
She-ha-ve-tiv
ad she-ha-ve-tiv

[illegible]

b. Braun, Shlosa Pirkei Hallel, p. 18 (mm. 1-5).

scale:

3 2 2 3 psalm 113 3 2 2 3

18 סודרה ועד

Sopran

הַ - לֹ - לֹ - נָה הַ - לֹ - לֹ - נָה
 ha - le-lu - ja ha - le-lu - ja

Alt

הַ - לֹ - לֹ - נָה הַ - לֹ - לֹ - נָה
 ha - le-lu - ja ha - le-lu - ja

Tenor

הַ - לֹ - לֹ - נָה הַ - לֹ - לֹ - נָה
 ha - le-lu - ja ha - le-lu - ja

Bass

הַ - לֹ - לֹ - נָה הַ - לֹ - לֹ - נָה
 ha - le-lu - ja ha - le-lu - ja

ha - le-lu - av - de a-do - na
 ha - le-lu - av - de a-do - na
 ha - le-lu - av - de a-do - na
 ha - le-lu - av - de a-do - na

Ex. 21. Folksongs in the Phrygian Mode.

a. Popular melody for Lamentations 1:1, Jews of Izmir.¹⁹

scale:

Ei - cha - ya-she - va ba - dad ha - 'ir - ra - ba - ti
 'am ha - ye - ta - ke - al - ma - na - ra - ba - ti - ba - go -
 - yim - sa - ra - ti - ba - me - di - not ha - yi - ta - la - mas.

¹⁹Braun, Jewish Melodies, no. 76.

b. Deror Yikra as sung by the Jews of Aden.²⁰

scale:



De - rer yike - ra le - ven 'im bat, ve-yin-tsor -

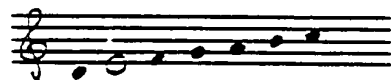
- chem ke - mo ba - vat. Ne - 'im shim-chem ve -

- lo yosh - bat, she-vu mu - hu be -

- yom sha - bat, she-vu mu - hu be - yom sha - bat

c. Anonymous Greek Folksong.²¹

scale:



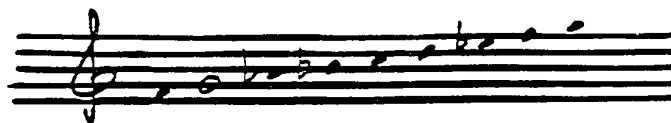
(Refrain)

²⁰ Ibid., no. 33²¹ Groves, s.v. "Folk Music, Greek."

Ex. 21. Choral Passages in the Phrygian Mode.

a. Ben-Haim, Three Psalms, pp. 35-36, mm. 67-79.

scale:



rit - - - - - a Tempo (116)

35

Solo

la yim et A-do nai
ra sa-lem of the Lord.

S.

la yim et A-do nai E-nu-la-A-do nai be-to-
glo ry of the Lord. Now sing un-to the Lord with

A.

la yim et A-do nai E-nu-la-A-do nai be-to-
glo ry of the Lord. Now sing un-to the Lord with

T.

la yim et A-do nai E-nu-la-A-do nai be-to-
glo ry of the Lord. Now sing un-to the Lord with

B.

la yim et A-do nai E-nu-la-A-do nai be-to-
glo ry of the Lord. Now sing un-to the Lord with

36

(70)

S.

da thanks Sam ru, sam-ru-le-E-lo hei-nu ve-chi-
sing praise, sing praise to our God up-on the

T.

da thanks Sam ru, sam-ru-le-E-lo hei-nu ve-chi-
sing praise, sing praise to our God up-on the

A.

da thanks Sam ru, sam-ru-le-E-lo hei-nu ve-chi-
sing praise, sing praise to our God up-on the

B.

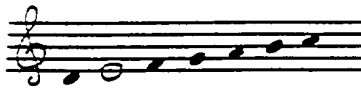
da thanks Sam ru, sam-ru-le-E-lo hei-nu ve-chi-
sing praise, sing praise to our God up-on the

37

15.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

b. Braun, Sharkiyah, mm. 69-end.

scale: 



SHIR - KI SHIR - KI
SHIR - KI SHIR - KI
הו
הו

70

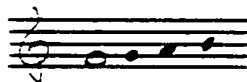


SHAR - KI - YA SHIR - KI SHIR - KI SHAR - KI - YA SHIR - KI SHIR - KI
SHAR - KI - YA SHIR - KI SHIR - KI SHAR - KI - YA SHIR - KI SHIR - KI
הו הו הו הו הו הו
הו הו הו הו הו הו

[illegible][illegible]

Ex. 22. Anonymous Greek Folksong in the Lydian Mode.²²

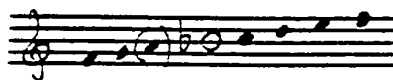
scale:



Ex. 23. Choral Passages in the Lydian Mode.

a. Braun, Shlosa Pirkei Hallel, pp. 19-20 (mm. 12-19).

scale:



אֲבֹהַי הָאֵל הַגָּדֹל הַגִּבּוֹר הַקָּדוֹשׁ הַיָּחִיד הַיְיָ שֶׁמַּיָּהוּ אֱלֹהֵינוּ
 ha - le - lu - ja ha - le - lu - ja ha - le - lu - ja

הַיָּחִיד הַיְיָ שֶׁמַּיָּהוּ אֱלֹהֵינוּ הָאֵל הַיָּחִיד הַיְיָ שֶׁמַּיָּהוּ אֱלֹהֵינוּ
 ja - hi shem a - do - na - ja - hi shem a - do - na

הַיָּחִיד הַיְיָ שֶׁמַּיָּהוּ אֱלֹהֵינוּ הָאֵל הַיָּחִיד הַיְיָ שֶׁמַּיָּהוּ אֱלֹהֵינוּ
 ja - hi shem a - do - na - ja - hi shem a - do - na

הַיָּחִיד הַיְיָ שֶׁמַּיָּהוּ אֱלֹהֵינוּ הָאֵל הַיָּחִיד הַיְיָ שֶׁמַּיָּהוּ אֱלֹהֵינוּ
 ja - hi shem a - do - na - ja - hi shem a - do - na

22 Ibid.

Musical score for page 61, featuring Hebrew lyrics and musical notation on staves. The score is divided into two systems, each with four staves. The lyrics are written in Hebrew and transliterated below the staves.

System 1:

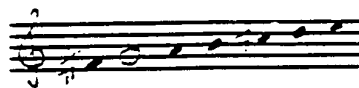
 Staff 1: מֶ-אֶ - צֶ - הָהָהּ - יֶ - תַּיִּי
 me - a - ce ve - ad
 Staff 2: מֶ-אֶ - צֶ - הָהָהּ - יֶ - תַּיִּי
 me - a - ce ve - ad
 Staff 3: - רַחֵם
 - rach
 Staff 4: - הָהָהּ - יֶ - תַּיִּי
 - ja ha - le - lu

System 2:

 Staff 1: מֶ-אֶ - צֶ - הָהָהּ - יֶ - תַּיִּי
 me - a - ce ve - ad
 Staff 2: מֶ-אֶ - צֶ - הָהָהּ - יֶ - תַּיִּי
 me - a - ce ve - ad
 Staff 3: מֶ-אֶ - צֶ - הָהָהּ - יֶ - תַּיִּי
 me - a - ce ve - ad
 Staff 4: מֶ-אֶ - צֶ - הָהָהּ - יֶ - תַּיִּי
 me - a - ce ve - ad

b. Seter, Moadim, p. 27.

scale:



42

S. *dim.*
 - 7N 3 - 7N - 7N 3 - 7N - 7N T - 7N - 7N 7N
 - A - B - A - B - A - A D' - 7N - A - EL
 BE - IN THE LAND - IN THE LAND LAND OF IS - RA - EL

A.
 - 7N 3 - 7N - 7N 3 - 7N - 7N T - 7N - 7N 7N
 - A - B - A - B - A - A D' - 7N - A - EL
 AND WE'LL BE IN THE LAND LAND OF IS - RA - EL LAND OF

T.
 - 7N 3 - 7N - 7N 3 - 7N - 7N T - 7N - 7N 7N
 - A - B - A - B - A - A D' - 7N - A - EL
 AND WE'LL BE IN THE LAND LAND OF IS - RA - EL LAND OF

B.
 - 7N 3 - 7N - 7N 3 - 7N - 7N T - 7N - 7N 7N
 - A - B - A - B - A - A D' - 7N - A - EL
 AND WE'LL BE IN THE LAND LAND OF IS - RA - EL LAND OF

46

S. *piu f.*
 T - 7N - 7N 7N T - 7N - 7N 7N T - 7N - 7N 7N
 D' - 7N - RA - EL D' - 7N - RA - EL D' - 7N - RA - EL
 LAND OF IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL

A.
 T - 7N - 7N 7N T - 7N - 7N 7N T - 7N - 7N 7N
 D' - 7N - RA - EL D' - 7N - RA - EL D' - 7N - RA - EL
 LAND OF IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL

T.
 T - 7N - 7N 7N T - 7N - 7N 7N T - 7N - 7N 7N
 D' - 7N - RA - EL D' - 7N - RA - EL D' - 7N - RA - EL
 LAND OF IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL

B.
 T - 7N - 7N 7N T - 7N - 7N 7N T - 7N - 7N 7N
 D' - 7N - RA - EL D' - 7N - RA - EL D' - 7N - RA - EL
 LAND OF IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL

50

S.
 - 7N T - 7N - 7N 7N T - 7N - 7N 7N T - 7N - 7N 7N
 - EL D' - 7N - RA - EL D' - 7N - RA - EL D' - 7N - RA - EL
 - EL LAND OF IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL

A.
 - 7N T - 7N - 7N 7N T - 7N - 7N 7N T - 7N - 7N 7N
 - EL D' - 7N - RA - EL D' - 7N - RA - EL D' - 7N - RA - EL
 - EL LAND OF IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL

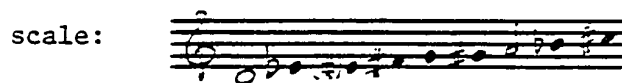
T.
 - 7N T - 7N - 7N 7N T - 7N - 7N 7N T - 7N - 7N 7N
 - EL D' - 7N - RA - EL D' - 7N - RA - EL D' - 7N - RA - EL
 - EL LAND OF IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL

B.
 - 7N T - 7N - 7N 7N T - 7N - 7N 7N T - 7N - 7N 7N
 - EL D' - 7N - RA - EL D' - 7N - RA - EL D' - 7N - RA - EL
 - EL LAND OF IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL

Perhaps the most characteristic scales of Semitic-Oriental music are the various chromatic forms. Two hallmarks of these scales are the interval of the augmented second and melodic motion of two consecutive halfsteps. Furthermore, it is not uncommon for certain degrees in these scales to vacillate up or down by a quarter- or half-step.

Ex. 24. Folksongs in Chromatic Scales.

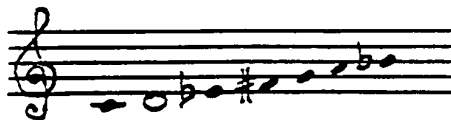
a. Anonymous Greek Folksong.²³



²³Ibid.

b. Allahu Akhbar, Mohammedan Call to Prayer.²⁴

scale:

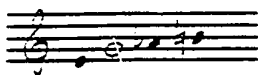


7. Al-la - hu ak-bar, al-la - hu ak-bar! Al-la-hu
ak-bar, al-la - hu ak-bar! ish-ha-du la i - la-ha il-
la i-la. — ish-ha-du la i - la-ha il-la i-la. —
ish-ha-du anna Muham-mad rasul Al-la. — ish-ha-du
il-la Muham-mad rasul Al-la. —
hay-ya a-las sal-lat. hay-ya
- la-fa - lah
a-las sal-lat.
- la-fa - lah.
Al-la-hu ak-bar, Al-la - hu ak-bar, la i - la il la Al-la.
As-sal-lat — was-sal - la — mu a - la-yik,
ya aw-wel ah-hil - lah — wa-ha-ta-ma rus-sul Al-lah.

²⁴Idelsohn, Jewish Music, p. 30.

c. Rahamana, Sephardic Folksong from Jerusalem.²⁵

scale:



Cantor:
:יחנ

Ra - ha-ma - na id-kar lan ke-ya - mei de - Av - ra -

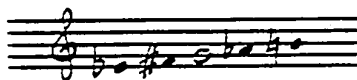
Congregation:
קהל:

-ham re-hi - na. Be - dil va - ya - 'a - vor

... etc.

d. Rahamana, Sephardic Folksong from Saloniki.²⁶

scale:



Cantor:
:יחנ

Ra - ha-ma - na id-kar lan ke-ya - mei de - Av - ra -

Congregation:
קהל:

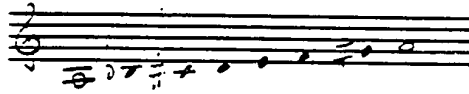
-ham re-hi - na. Be - dil va - ya - 'a - vor.

... etc.

²⁵Braun, Jewish Melodies, no. 60.²⁶Ibid., no. 61.

e. Wi Gan-nin-teeni, Egyptian folksong.²⁷

scale:



Ex. 25. Choral Passages in chromatic modes.

a. Ben-Haim, Kabbalat Shabat, pp. 89-90.

scale:



²⁷ Baheega Sidky Rasheed, ed., Egyptian Folk Songs (New York: Oak Publications, 1958), p. 62.

Calm (♩ = 56)

same
so.

S.
ppp
YIH'- YU-----LE- RA- TSON-----IM- RE'I PI-----VE-HE- GYON-----LI-- BI LE-FA-

A.
ppp
YIH'- YU-----LE- RA- TSON-----IM- RE'I PI-----VE-HE- GYON-----LI-- BI LE-FA-

T.
ppp
YIH'- YU-----LE- RA- TSON-----IM- RE'I PI-----VE-HE- GYON-----LI-- BI LE-FA-

B.
ppp
YIH'- YU-----LE- RA- TSON-----IM- RE'I PI-----VE-HE- GYON-----LI-- BI LE-FA-
f#1

O.
ppp
⑤

S. Solo *dolce*

(*) The Solo-Tenor (Cantor) may double this Soprano passage, singing one octave lower.

p TSU- RI-----VE- GO- A- LI,-----TSU-----

S. *pp* NE-----CHA A-DO- NAI----- TSU-RI-----VE - GO-A- LI-----

A. *pp* NE-CHA A- DO- NAI----- TSU- RI-----VE- GO- A-

T. *pp* NE-----CHA-----TSU- RI-----VE- GO- A-

B. *pp* NE-----CHA-----TSU-----RI-----

10 S. *Adagio* 15 RI-----VE-----GO-A- LI-----*ppp* A-----MEN.

S. -----TSU-RI VE- GO-----A-----LI-----*ppp* A-----MEN.

A. LI, TSU-----RI-----*ppp* A-----MEN.

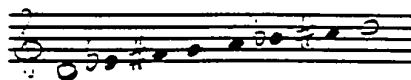
T. LI, TSU-----RI VE-GO-A- LI-----*ppp* A-----MEN.

B. VE-----GO-----A-----LI-----*ppp* A-----MEN.

10 O. 15 *ppp*

b. Ben-Haim, Yefeh Nof, mm. 17-21

scale:



20

mf

אה אה (Soli)

שִׁי מִי - פֶּא-א-טֵי מֵא - א - רָב אה הֵא

SHI MI - PA-A - TEI MA - A - RAV A HA-

mf

שִׁי מִי - פֶּא-א-טֵי מֵא - א - רָב

SHI MI - PA-A - TEI MA - A - RAV

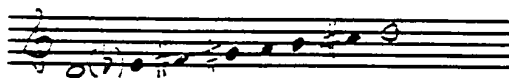
(div.) (uniss.)

לַח נִיח - סֵה - פֶּה נָפִי-שִׁי מִי - פֶּא-א-טֵי מֵא - א -

LACH NICH - SE - FA NAF-SHI MI PA-A - TEI MA - A -

c. Avni, Mizmorei Tehilim, p. 1.

scale:



PRESTIVO ♩ = 104

S. *kol ha-a-mim tik-u kaf ha-ri-u le-lo-him be-kol ri-na*

A. *kol ha-a-mim tik-u kaf ha-ri-u le-lo-him be-kol ri-na*

T. *kol ha-a-mim tik-u kaf ha-ri-u le-lo-him be-kol ri-na*

B. *kol ha-a-mim tik-u kaf ha-ri-u le-lo-him be-kol ri-na*

na ha-ri-u le-lo-him be-kol ri-na ki a-do

na ha-ri-u le-lo-him be-kol ri-na ki a-do

na ha-ri-u le-lo-him be-kol ri-na ki a-do

na ha-ri-u le-lo-him be-kol ri-na ki a-do

Free (s'cw)

Tree (SLOW)

כִּי - לֹא - יֵחַ O - סָא - יֵחַ אֶ - דּוֹ - נָאִי תְּשֶׁ - וָאֹת שְׁמֹ - מֹ

KI - LA - YICH O - SA - YICH A - DO - NAI TSE - VA - OT SHE - MO

Solo

pp

p

pp Soprano Solo 3

Br.

(Solo)

pp Basso Solo 3

(Solo)

VE-GO-A-LEICH KE-DOSH YIS-RA-

KI VO-A-LAYCH O-SAYICH A-DO-NAI TSEVA-OT SHE-MO

KI VO-A-LAYCH OSAYICH A-DO-NAI TSEVNOT SHE-MO

4

A. (Solo)

pp

mf (accel. ... rit. ...)

חֵלֵל
E-LO-HEI

חֹלֶה אֶת הָעָם
CHOL HA-A-RETZ ET KA-RE

pp

VE-GO-A-LEICH KE-DOSH YIS-RA-EL

B. (Solo)

pp

VE-GO-A-LEICH KE-DOSH YIS-RA-EL

In the folk songs quoted above all pitches have been "rounded off" to the nearest tempered scale degree. In actual performance certain pitches may be "bent" by as much as a quarter tone above or below. In the repertoire of compositions that was available to me, not one composer calls for choral singing in quarter tones. The only example which approximates microtonal singing is in Oeden Partos' Rabat Tsraruni where the composer calls for glissandi between pitches a halfstep apart.

Ex. 26. Partos, Rabat Tsraruni, p. 16.

The musical score is for a four-part choir (Soprano, Alto, Tenor, Bass) and includes piano accompaniment. The score is in 4/4 time and features glissandi markings (HA) between pitches a halfstep apart. The lyrics are in Hebrew and English.

Soprano (S): *Tutti p* *mp*
 HA HA

Alto (A): *Tutti*
 HA

Tenor (T): *Tutti mp*
 א - ד - נ
 A - DO - NAI
 ז - ק
 TSA - DHK
 א - ד - נ
 A - DO - NAI

Bass (B): *Tutti mp*
 א - ד - נ
 A - DO - NAI
 ז - ק
 TSA - DHK
 א - ד - נ
 A - DO - NAI

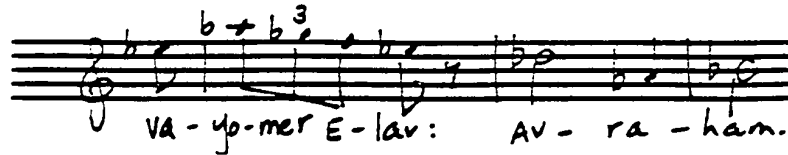
3. Motives

It is not uncommon to find fragments of extant folksongs incorporated into compositions by the nationalist composers. While some composers will consciously quote folk sources, in most cases the quotation seems to be the result of the ethnic material having been integrated into the composer's inner melos.

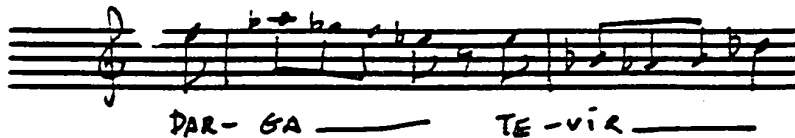
There are several levels in which the folk motives manifest themselves in the body of choral music under discussion. First there is the quotation of motives directly traceable to the folk sources. Second, the use of certain ornaments that are frequently encountered in the folk performance practice. Third are certain melodic cadence formulas, and fourth a generalized form of melodic progression.

In settings of Biblical texts it is not surprising to find motifs derived from the traditional cantillation of the Bible. These melodies normally appear as identifiable fragments within a larger melodic span. They are not used consistently for more than a few measures, and they do not necessarily correlate with the proper tropal form for the text set. In the examples given below a motive from the cantillation of the Prophets is applied to a text from Genesis, and a motive from the cantillation of the Song of Solomon to a Psalm text. In another example, Song of Songs motives are applied to Song of Songs texts, but not according to the traditional formulation for those particular words.

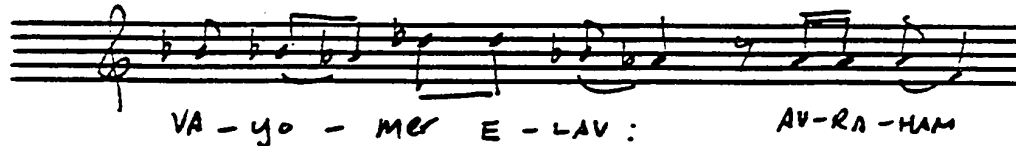
Ex. 27. A. Charlap, Akedat Yitzhak, mm. 4-7 (Text from Genesis 22:1).



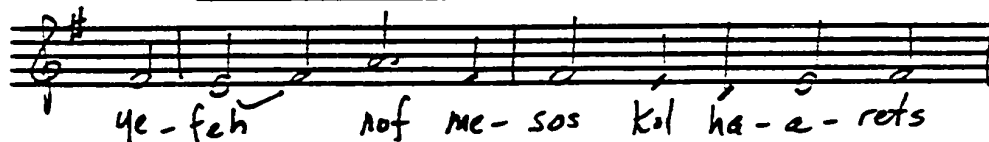
B. Two motives from the Ashkenazic Cantillation of the Prophetic Lesson.



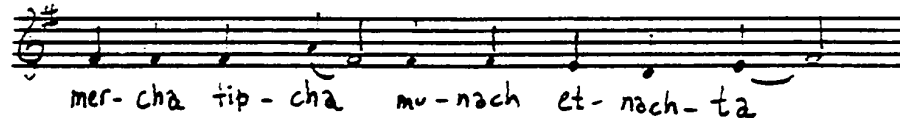
C. Ashkenazic Cantillation of the Pentateuch Lesson, Genesis 22:1.



Ex. 28. A. Avni, Mizmorei Tehillim ii, mm. 1-2 (Text from Psalm 48).



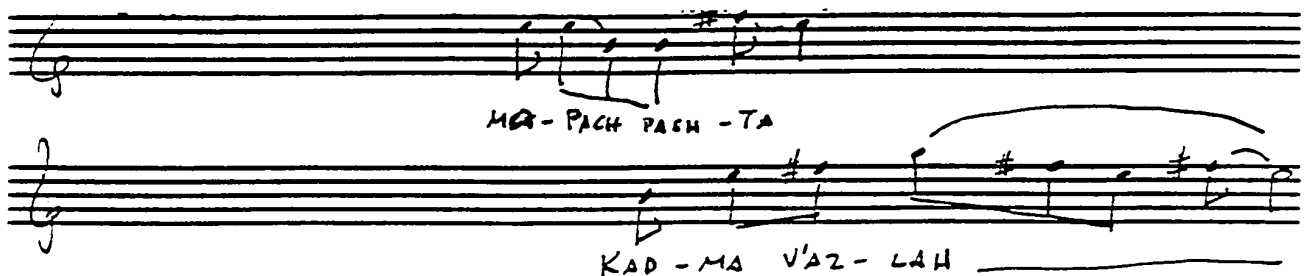
B. Motives from the Ashkenazic Cantillation of the Song of Solomon.



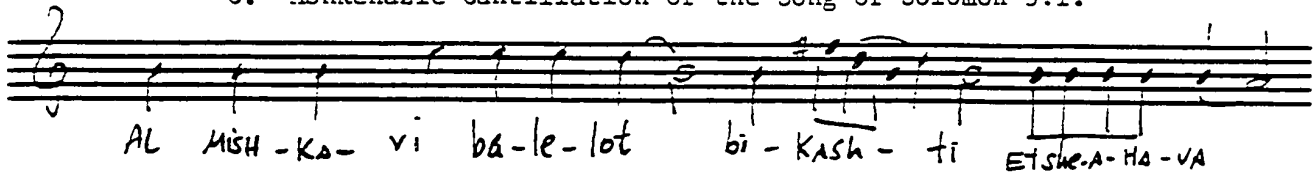
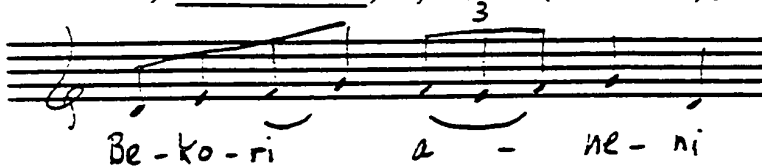
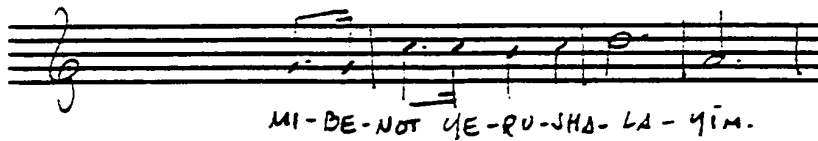
Ex. 29. A. Braun, Shir Hashirim i: mm. 7-9 (Song of Solomon 3:1).



B. Motives from the Ashkenazic Cantillation of the Prophetic Lesson.



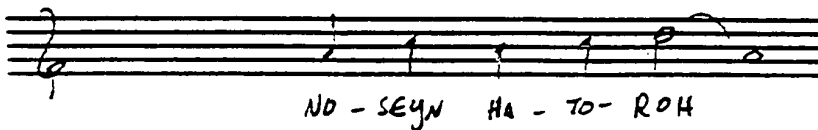
C. Ashkenazic Cantillation of the Song of Solomon 3:1.

Ex. 30. A. Ben Haim, Three Psalms, i, m. 11 (Psalm 4:1).B. Braun, Shir Hashirim, v, mm. 25-27 (Song of Songs 3:10, last two words).

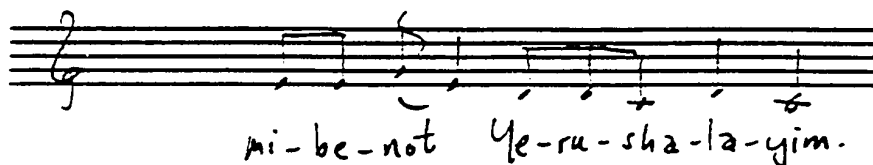
C. Motive from Ashkenazic Cantillation of Song of Songs.



D. Cadence for the benediction preceding the cantillation of the Pentateuch Lesson, Ashkenazic tradition.



E. Ashkenazic Cantillation of Song of Songs, 3:10, last two words.



The impulse to improvise decorations on a melodic line is a universal phenomenon.²⁸ In the performance practice of Semitic-Oriental folk music, two of the most common ornaments are the turn and the quick grace note.²⁹ The turn is an embellishment which surrounds a structurally important melodic note with both its upper and lower neighbors.

Ex. 31. Kedushah as sung by the Yemenite Jews.³⁰

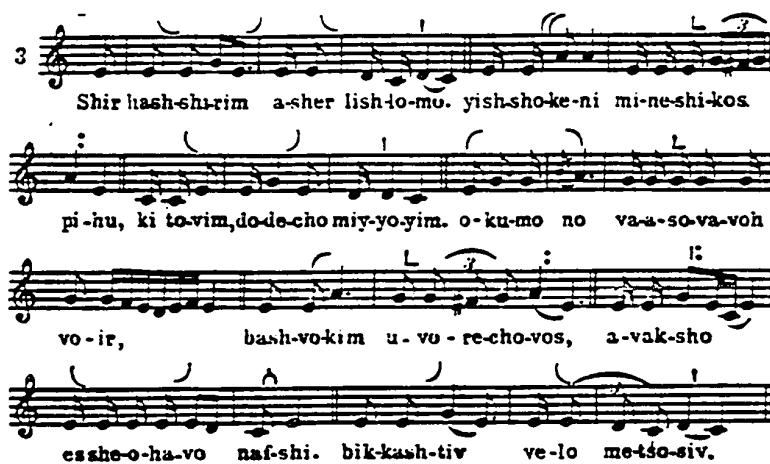
13. *hazan*
 nag.di. shoh wə.na. 'ā.ri. shoh un.sūl.lēš lē.ho gē.du.šo mē.su.lā . šāṭ
qahal
 kīd.do.berho. omur'al jad nē.bi.oh wó.go.ro zāh āl zāh wō.o . mār
qahal
 go . dōš go . dōš go . dōš
 š . dō.noj sē.ho.ōt mē.lō hol ho . o . rāš kē . bō . dū
hazan
 kē . bō . dū wō.hō.dū mo.lā ho . 'ō.lomkul.lō um.šor.rā.ṭow šū . ā . lim zāh
qahal
 la.sāh.sj. jēh mō.gōmkē bō . dū mē . šab.bā.him wō . ō . mā . rim.
 bo . ruh kē . bōd š . dō . noj mim.mē . gō . mō.

²⁸ Bruno Nettl, Music in Primitive Culture (Cambridge: Harvard University Press, 1956), p. 57.

²⁹ Zemora, Yesodot, pp. 67-70.

³⁰ Idelsohn, Thesaurus, no. 13.

Ex. 32. Cantillation of the Song of Songs, Lithuanian Jews.³¹



3 Shir hash-gurim a-sheh lish-to-mo. yish-sho-ke-ni mi-ne-shi-kos
 pi-hu, ki to-vim, do-de-cho-miy-yo-yim. o-ku-mo no va-a-so-va-vo
 vo-ir, bash-vo-kim u-vo-re-cho-vos, a-vak-sho
 eshe-o-ha-vo naf-shi. bik-kash-tiv ve-lo me-tso-siv.

³¹Idelsohn, Jewish Music, p. 41.

Paul Ben-Haim, who was strongly influenced by the performance practice of Yemenite singers, has made extensive use of these embellishments in his scores.

Ex. 33. Ben-Haim, Kabbalat Shabat, p. 68.

S. BATH LA A SOT ET HA SHA BATH LE DO RO TAM BRITH O-

A. ET HA SHA BATH ET HA SHA BATH LE DO RO TAM BRITH O-

T. LA A SOT ET HA SHA BATH LE DO RO TAM BRITH O-

B. LA A SOT ET HA SHA BATH LE DO RO TAM BRITH O-

S. LAM BRITH O LAM BE'I-

A. LAM BRITH O LAM BE'I-

T. LAM, BRITH O LAM BRITH O LAM BE'I-

B. LAM BRITH O LAM, O LAM BE'I-

Ex. 34. Ben-Haim, Liturgical Cantata, pp. 28-29.

Allargando *ff* **a tempo** ***p***

as. me-o-lam-a-ta! Nas- *p*

Allargando **a tempo**

(*misterioso*) (60)

u. nass-u ne-ha-rot. a-do-nai. nass-


p (*misterioso*) (60)

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

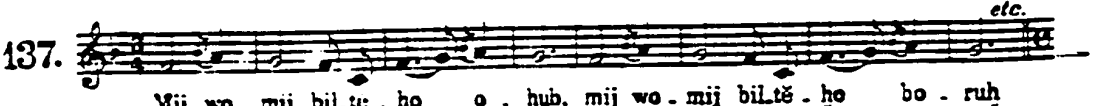
The rapidly executed grace note is an embellishment common to many primitive styles.


Ex. 36. Beyom Shabbat as sung by the Yemenite Jews.³²

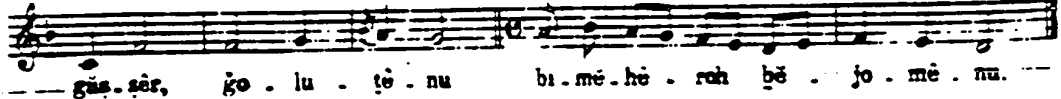
133. 

³²Idelsohn, Thesaurus, no. 133.

Ex. 37. Mi Vami as sung by the Yemenite Jews.³³

137.  *etc.*
 Mij wo . mij bilte . ho o . hub. mij wo . mij bilte . ho bo . ruh

 *con mosso*
 go . lu . te . . nu gas . ser. Gas . ser, gas . ser, gas . ser,


 gas . ser, go . lu . te . nu bi . me . he . roh be . jo . me . nu.

³³Ibid., no. 137

Ex. 38. Kapilir (Turkish Song).³⁴

Ka - pi - lir her gü - ren ol su - bi ci - han
 a - - - - - su - bu - ya rey ca - nim Bi Ka-ra nim
 sab - - - - - re - de - mem a - - - - - si - kim ol
 mah ye - zü - ne A - ha ha gö - zü - ne
 si - - - rin só - zü - ne ya - rey ca - nim rey ca - nim
 Cık kıl Per - de - i na mu - - - su - nu FA - -
 zil gi - bi ol ca - nim

³⁴Fellerer, Anthology, no. 126.

Ex. 39. Stravinsky, Les Noces, p. 1.³⁵

① *Sammies - Xidons*
♩=120

1) Be - topa to - on us - CHURCH MA - ty - CHURCH
2) Ma - mive ta - wot le - our tree ad - sol - CHURCH
3) Co - pe oya - church to - JET - CHURCH MA - ty - CHURCH
4) Trance, alle va - wot joi - grade e wee pri - gae

II. III

II. IV

Pedal

³⁵ Stravinsky restricts his use of this ornament to the solo voices.

Ex. 40. Ben-Haim, Kabbalat Shabbat, p. 56.

Moderately fast ($\text{♩} = 96$)

S. MI--- CHA' MO---CHA, BA-E- LIM--- A- DO- NAI

A. MI--- CHA' MO---CHA, BA-E- LIM--- A- DO- NAI

T. MI--- CHA' MO---CHA, BA-E- LIM--- A- DO- NAI

B. MI--- CHA' MO---CHA, BA-E- LIM--- A- DO- NAI

Organ. *f* *forte* *f* *f* *f*

Ex. 41. Ben-Haim, Yefeh Nof, p. 1.

Andante solenne (♩ = 80-84) ⑤

The musical score is for a four-part vocal setting. It begins with a tempo and mood marking of 'Andante solenne' and a tempo indication of 80-84 beats per minute. A circled number 5 is placed at the end of the first measure. The lyrics are in Hebrew with Latin transliterations below them. The Soprano part starts with a fermata over the first measure. The Alto part has a '(div)' marking under the first measure. The Tenor and Bass parts have an '8' marking under the first measure. The lyrics are as follows:

Part	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8	Measure 9	Measure 10
Sopr.	יְהוֹשֻׁעַ	נֹפִי	מֶשֶׁסֶס	תֵּי	וֶל	קִיר	יָהּ	לֵי	מֵי	לֵחַ
Alto	יְהוֹשֻׁעַ	נֹפִי	מֶשֶׁסֶס	תֵּי	וֶל	קִיר	יָהּ	לֵי	מֵי	לֵחַ
Tenor	יְהוֹשֻׁעַ	נֹפִי	מֶשֶׁסֶס	תֵּי	וֶל	קִיר	יָהּ	לֵי	מֵי	לֵחַ
Bass	יְהוֹשֻׁעַ	נֹפִי	מֶשֶׁסֶס	תֵּי	וֶל	קִיר	יָהּ	לֵי	מֵי	לֵחַ
Transliteration	YE - FE	NOF	ME - SOS	TE -	VEL	KIR - YA	LE -	ME -	LECH	

Ex. 42. Marc Lavri, Song of Songs, p. 65.

(140) Shul.

f

MA TE - CHE -
What will ye

ff

S. A. T. B.

SHU - VI SHU - VI SHU - VI NA - SHU - LA - MIT
Turn there turn there turn there O Shu - lam - mite

SHU - VI SHU - VI SHU - VI NA - SHU - LA - MIT
Turn there turn there turn there O Shu - lam - mite

SHU - VI SHU - VI SHU - VI NA - SHU - LA - MIT
Turn there turn there turn there O Shu - lam - mite

(145) Shul.

f

MA TE - CHE -
What will ye

S. A. T. B.

SHU - VI SHU - VI SHU - VI NA - SHU - LA - MIT
Turn there turn there turn there O Shu - lam - mite

SHU - VI SHU - VI SHU - VI NA - SHU - LA - MIT
Turn there turn there turn there O Shu - lam - mite

SHU - VI SHU - VI SHU - VI NA - SHU - LA - MIT
Turn there turn there turn there O Shu - lam - mite

Ex. 43. Seter, Moadim, p. 41.

96

S. *MAI A - MA A - DO - MA A - MA A - DO MAI HO SHI - A*
LORD WE PRAY TO THE LORD WE PRAY TO THE LORD O SAVE US

A.

T. *MA A - DO MA A - MA A - DO MA A - MA A - DO MAI HO*
PRAY TO THE LORD WE PRAY TO THE LORD WE PRAY TO THE LORD O

B.

One melodic formula which is typical of cadences in a number of Middle Eastern modes is the lowered leading-tone rising to the tonic.

Ex. 44. Neeman, "Hanaava Babanot".³⁶

A. 44

Ha-na . va Ba-ba-not A-na Ha- . ti Pa na -yich E-lay Ha-

1. -i -ti Ba-na-yich E-lay 12. -i -ti Pa-na-yich E-lay. Ba da-di Ki-ya-

-ti . ta Af na-Am- ta li m od schelch ya-dcha v-chal-

-Ke-ni Am- tze-ni od li od

³⁶ Smoira-Roll, Folk Song, p. 31.

Ex. 45. Cantillation of the Prophets, Lithuanian Jews.³⁷

וַיְהִי אֶחָד מִיָּמֵי מֹשֶׁה בְּרֹדְף אֲדֹמִי
 Vai - hi a-ha - rei mot Mo - she 'e-ved a - do -

וַיֹּאמֶר אֲדֹנָיִי יְהוֹשֻׁעַ בִּן נֹחַ מִשְׁרֵת מֹשֶׁה
 -nai va-yo-mer a-do - nai el Ye - ho-shua-bin nun - mesharet Mo -

וְלֹא שָׁחַ מֹשֶׁה אֲבִידִי מִתְּוֵעַ אֶת־כֻּמֵּץ
 -she le - mor Mo-she 'av-di met ve-'a - ta kum 'a -

וְעַתָּה הִזְכֵּרְנוּ אֶת־הַיָּרְדֵּן אֲתָּה וְכָל־הָאָמָּה
 -vor et hayarden ha - ze a - ta ve-chol ha'am - ha -

וְאֵלֵךְ אֶת־הָאֲרָצוֹת אֲשֶׁר־אֲנִי אֹמֵר
 -ze el ha - a - rets a - sher a - no -

וְכִי־לֹא־תִּתֵּן לָהֶם לִיבְנֵי־יִשְׂרָאֵל
 -chi mo - ten la - hem livnei Is - ra - el:

... etc.

³⁷ Braun, Jewish Melodies, no. 71.

Ex. 46. Esmechah, as sung by the Yemenite Jews.³⁸

S. 3 & 4 no
 Äs. mä. hoh än. šej jö. gö.nij, jē.gö.nij. Ä. ä. mod šäh.
 S. 1 & 2 no
 rij wä. 'är.bij, wä.'är.bij. Kij bē. nō.'äm häg. jö. nij,
 S. 3 & 4 no Tutti no
 häg-jö. nij. Äs. kē. hoh 'ul. lij wō. 'o. lē. bij.

Ex. 47. Az Yashir, as sung by the Yemenite Jews.³⁹

(Yemenite)
 Exod. 15. 1
 1 Oz yo-shir mo-she uv-ne yis-ro-el es
 hash-shi-roh haz-zoth la-de-noy,
 way-yo-me-ru le-mor.

³⁸ Idelsohn, Thesaurus, No. 174-c.

³⁹ Idelsohn, Jewish Music, p. 49.

This cadential formula has been incorporated into a number of compositions by Paul Ben-Haim.

Ex. 48. Ben-Haim, Kabbalat Shabbat, p. 125.

(130)

Oboe (O.)

Clarinet (C.)

Chorus (Ch.)

Violin (V.)

Viola (V.)

pp

pp

pp

A---MEN A---MEN A---MEN A---MEN

Allargando

Oboe (O.)

Clarinet (C.)

Chorus (Ch.)

Violin (V.)

Viola (V.)

pp

pp

pp

A---MEN A---MEN A---MEN A---MEN

FINE

Ex. 49. Ben-Haim, Three Psalms, p. 13.

(50) *molto rit.*

Sopr.
Alto

ta-u im - ru vil-vavchem ve-do-mu siv-chu siv-chei tse-dek u-vit-chu ei A-do-na'i.
sin com-mune with your heart and be still and of-fer sa-cri-fi-ces, put your trust in-to the Lord

Tenor
Bass

(50) *molto rit.*

Organ

ppp

The musical score is written for three parts: Soprano/Alto, Tenor/Bass, and Organ. The Soprano/Alto part has a treble clef and the Tenor/Bass part has a bass clef. The Organ part is written for a grand staff (treble and bass clefs). The score includes Hebrew lyrics and English translations. The tempo is marked 'molto rit.' and the organ part ends with a 'ppp' dynamic marking. There are two measures marked with a circled '50'.

Ex. 50. Ben-Haim, Roni Akara, p. 15.

The musical score is for a four-part vocal setting with piano accompaniment. The parts are labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The lyrics are in Hebrew with English transliterations below them. The score is divided into three measures. The first measure has a key signature of one sharp (F#) and a 4/4 time signature. The second measure has a key signature of two sharps (F# and C#) and a 4/4 time signature. The third measure has a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano part is indicated by a piano (p) marking. The vocal parts have various dynamic markings, including *ff* (fortissimo) and *f* (forte). The lyrics are as follows:

Part	Measure 1	Measure 2	Measure 3
S	עֵי-ן רֶשֶׁתְּ יָם	בֵּי-שֵׁי יָם מוֹתֵנִי	אֶל תִּירֵי
A	עֵי-ן רֶשֶׁתְּ יָם	בֵּי-שֵׁי יָם מוֹתֵנִי	אֶל תִּירֵי
T	עֵי-ן רֶשֶׁתְּ יָם	בֵּי-שֵׁי יָם מוֹתֵנִי	אֶל תִּירֵי
B	עֵי-ן רֶשֶׁתְּ יָם	בֵּי-שֵׁי יָם מוֹתֵנִי	אֶל תִּירֵי
Piano	VE-A - RIM NE-SHA-MOT TO-SHI-VU	AL TIR - I	AL TIR - I (1'30')

In some cases the progression is implied through the participation of a second voice part. In the two examples given next the lowered leading tone is supplied by the alto voice while the soprano reiterates the tonic.

Ex. 51. Ben-Haim, Yefeh Nof, final cadence.

60 Adagio

VE - YIT - A - RAV
- RECH VE - YIT - A - RAV

HEBREW LYRICS: יִתְּ אֶרָב, רֵחַ יִתְּ אֶרָב

Ex. 52. Ben-Haim Liturgical Cantata, p. 36, final cadence.

ff Largo (♩ = 48) **ff**

o - - - rech. le o - rech ya - - mim!

o - - - rech ya - mim le - b - rech ya - mim!

o - - - rech le - o - - - rech ya - mim!

ya - mim le - o - - - rech ya - mim

ff Largo **ff**

Several authors have pointed to the tetrachordal nature of Hebrew melodies.⁴⁰ In both the ancient traditions of cantillation and the modern Israeli folksong one finds a large number of motives that outline a tetrachord or prominently feature the leap of a fourth away from the tonic.

Ex. 53. Hafle Vafele, Israeli "folksong" by Yedidya Admon.⁴¹

A.G. solo

u-mo-she hi-Kaal se-la ba-mate hi-Kaal se-la se-la ba-ma

te hi-Kaal se-la va-jex-u mi-me-ma ma-jim ma-jim

ba-mate hi-Kaal se-la va-jex-u mi-me-ma ma-jim ma-jim haf-le

va pe-le haf-le va-pe-le pe-le haf-le

va-pe-le a-men se-la se-la

⁴⁰Zemora, Yesodot, p. 41; Idelsohn, Thesaurus, vol. 2; Alfred Sendrey, Music in Ancient Israel (New York: Philosophical Library, 1969), p. 232.

⁴¹Smoira-Roll, Folk Song, p. 26.

Ex. 54. Cantillation of the Prophets, Lithuanian Jews.⁴²

וַיְהִי אֶחָד מֵהַיָּמִים
Vai - hi a-ha - rei mot Mo - she 'e-ved a - do -

וַיֹּאמֶר אֲדֹנָיִי יְהוֹשֻׁעַ בִּן נִמְשָׁרֶת מֹשֶׁה
-nai va-yo-mer a-do - nai el Ye - ho-shua-bin num - mesharet Mo -

לֵמוֹר מֹשֶׁה אַבְדִּי מֵעַתָּה וְעַתָּה
-she le - mor Mo-she 'av-di met ve-'a - ta kum, 'a -

וְעַתָּה כָּל־עַם יִשְׂרָאֵל אֶת־הַיָּרְדֵּן
- vor et hayarden ha - ze a - ta ve-chol ha'am - ha -

זֶה אֶת־הָאֲרֶצַּת אֲשֶׁר
- ze el ha - a - rets a - sher a - no -

כִּי לֹא תִּהְיֶה לָּהֶם לִבְנֵי יִשְׂרָאֵל
-chi mo - ten la - hem livnei Is - ra - el:

⁴²Braun, Jewish Melodies, no. 71.

Similar melodic tendencies are to be found in the choral music under investigation.

Ex. 55. Braun, Shir Hashirim, p. 11.

Parlando $\text{♩} = \text{ca. } 60$

The musical score is for a piece titled 'Shir Hashirim' by Braun, page 11. It is marked 'Parlando' with a tempo of approximately 60 beats per minute. The score is written for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part has a melodic line with lyrics in Hebrew and English transliteration. The Alto, Tenor, and Bass parts have lyrics in English transliteration. The score is divided into three measures by vertical bar lines. The first measure has a 3/4 time signature and a 'p' (piano) dynamic marking. The second measure has a 2/4 time signature and a circled '5' above the Soprano staff. The third measure has a 3/4 time signature. The lyrics are as follows:

S. מֶ-טָא - u - nִי הָ-שׁוֹ-מֶ-רִים $\text{הָ-סֶ-עֶ-וִּים בָּא - יר}$
 me-tsa - u - ni ha-sho-me-rim ha-se-ve-vim ba-ir

A. $\text{נָא - שֶׁ-א - הָ-וָא נָא - שִׁי}$ רֵ-י - לֵאמ
 et she-a-ha-va naf-shi re-i-lem

T. $\text{נָא - שֶׁ-א - הָ-וָא נָא - שִׁי}$ רֵ-י - לֵאמ
 et she-a-ha-va naf-

B. $\text{נָא - שֶׁ-א - הָ-וָא נָא - שִׁי}$ רֵ-י - לֵאמ
 et she-a-ha-va naf-

•

S

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Ex. 58. Ben-Haim, Three Psalms, p. 6.

f *b* *ma te-fil-la ti. -*
hear me when I pray.

mp Be-ko'i a - ne - ni. E - lo-hei tsid-
When I call, oh hear me. you my right - eous

mp Be-ko'i a - ne - ni
When I call, oh hear me

mf *p*

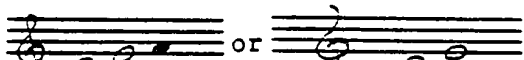
cresc. *f*
Sopr. ki. ha - tsar hir-chav-ta li cha - ne - ni. u - she -
God, in grief you set me free. have mer - cy and

cresc.
Alto E - lo - hei tsid - ki ba - tsar hir -
you my right - eous God. in grief - you

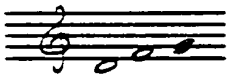
mf Tenor Be-ko'i a - ne - ni E - lo-hei tsid-ki ha -
When I call, oh hear me. you my righteous God. in

mf Bass Be-ko'i a - ne - ni. u -
When I call, oh hear me. hear.


Organ

The Israeli composer Yehezkel Braun argues that in most cases the tetrachord can actually be broken down into a configuration of the ur-interval of a minor third with the addition of a major second above or below: .⁴³

This hypothesis is certainly supported by the speculation that the minor (or "neutral") third is the core interval of all primitive melody.⁴⁴

A reexamination of the two folksongs quoted in examples 53 and 54 above will reveal this inner structure. In both examples the configuration is . This same analysis can also be applied to the melodic structure of a large number of choral works of the Israeli nationalist school.

Ex. 59. Braun, Shir Hashirim, p. 11 (mm. 48-50).

structure: 

⁴³Interview with Yehezkel Braun, Boston, Mass., 18 January 1982.

⁴⁴Leonard Bernstein, The Unanswered Question: Six Talks at Harvard (Cambridge: Harvard University Press, 1976), pp. 15-17; Curt Sachs, The Wellsprings of Music (The Hague: Martinus Nijhoff, 1962; reprint ed., New York: Da Capo Press, n. d.), p. 49; Nettl, Music in Primitive Culture, p. 47.

3/8 *pp*

et she-a-ha-va naf-shi

et she-a-ha-va naf-shi

et she-a-ha-va naf-shi

Ex. 60. Ibid., p. 16, mm. 1-2.

structure:



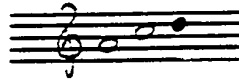
3/8 Moderato semplice *mf*

hish-ba-ti et chem be-not ye-ru-sha-la vim

hish-ba-ti et chem be-not ye-ru-sha-la vim

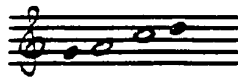
Ex. 61. Ibid., p. 23, mm. 71-76.

structure:



Ex. 62. Braun, Shlosa Pirkei Hallel, p. 21 (bass, mm. 26-29).

structure:



Ex. 63. Ben-Haim, Liturgical Cantata, p. 25.

structure:



Sopr. Alt.

Ten. Bass.

f A-do-nai ma -

f

lach ge-ut la - vesh la - vesh a-do-nai

30

30

4. Texture

The composer who attempts to integrate Eastern folk melodies with Western compositional forms is faced with the problem of the imposition of polyphony upon a body of monophonic music whose nature may be incongruous with Western harmony. One solution to this dilemma is to avoid polyphony altogether and have the choir sing in unison (or in octaves). While this texture is found occasionally within the context of larger works its use is probably not any more frequent in Israeli choral music than in the international repertoire. Two examples are given below; both represent a brief change from a predominantly polyphonic texture.

Ex. 64. Braun, Shlosa Pirkei Hallel, pp. 11-13.

310 שִׁמְחָה יִתֵּן לָנוּ יְיָ -
 tov ish cho-nen u-mal-
 piu mosso (♩ = 120)

piu mosso (♩ = 120)

1. 2. piu mosso (♩ = 120)

- 310 שִׁמְחָה יִתֵּן לָנוּ יְיָ -
 - tov ish cho-nen u-mal-

[illegible]

[illegible]

Ex. 65. Seter, *Tikun Chatsot*, pp. 6-8.

A *Allegretto tempo senza misura (♩)*
Allegretto *sotto voce*

A - MAR RA - BI YO - SE. PA - AM HA - YI - TI ME - HA - LECH BA - DE RECH
 א - מר רבי יוסף פא - אמי הא - יי - תי מע - הא - לעך בא - דע רעך
 SO SAID RAB-BI YOS - SEY. ONE NIGHT AS I WAS WALK-ING ON THE ROAD
 רב - בי יוס - סעי "ו - נע פויס קען מער - שאיסט אויף דער וועג
 Sag-te Rab-bi Jos - seb: Bin - mal, da war ich un - ter - wegs auf Rei - ser.

VE - NICH - NAS - TI LE - CHUR - BA A - CHAT ME - CHUR - BOT YE - RU - SHA - LA - YIM LE - HIT - PA - LEL
 ו - נח - נס - תי ל - ער - בא א - חת מע - ער - בות יע - רו - שא - לא - יימ לע - היט - פא - לל
 I SAW NEAR-BY ONE OF THE RU - INS OF JE - RU - SA - LEM AND WENT IN - TO IT TO PRAY
 יע פֿע - נע טראי דאנס ו - נע מאי - סון דאנס לעס רו - י - נעס דע יע - רו - שא - לעם פאר פרי - ער
 Da be - trat ich ein zer - stör - tes Haus von Je - ru - sa - lems Ru - i - nen für mein Ge - bet.

BA E - LI - YA - HU ZA - CHUR LA - TOV VE - SHA - MAR LI AL HA - PE - TACH AD
 ב - א - ע - לי - יא - חזק לך כבוד ו - ש - א - מר לי אל הא - פֿע - תאך אד
 THEN TO ME CAME E - LI - JAH THE BLESS - ED AND HE KEPT WATCH BY THE EN - TRANCE TILL
 סור - וינט ע - לי - יא - חזק לך כבוד ו - ש - א - מר לי אל הא - פֿע - תאך אד
 Kam E - li - a - hu, der treu - e Freund, und hielt Wa - che an dem Ein - gang, bis

SHE - SI - YAM - TI TE - FI - LA - TI LE - A - CHAS SHE - SI - YAM - TI TE - FI - LA - TI A - MAR LI
 ש - ע - ס - יאם - תי תע - פֿי - לא - תי לע - א - חשש - ע - ס - יאם - תי תע - פֿי - לא - תי א - מר לי
 I HAD END - ED MY SUP - PU - CA - TION AND AF - TER I HAD END - ED MY SUP - PU - CA - TION SAID TO ME
 קוואַס קען איך טוען פֿאַר - גע - טו - נע און נאך - דעם האב איך ענדיגט מיין שולדיג - קייט זאגט ער מיך
 ich be - en - det all mein Ge - bet, Und nach - dem ich ver - rich - tet da mein Ge - bet, sagt' er mir

SHA-LOM A-LE-CHA RA-BI A-MAR-TI LO SHA-LOM A-LE-CHA RA-BI U-MO-RI
 שָׁלוֹם אֶל־עַד רַב־יְהוֹשֻׁעַ אֶל־עַד מוֹרֵי
 PEACE WITH YOU MA-STER AND I RE-PLIED PEACE BE WITH YOU HO-LY MA-STER AND TEACH-ER
 SA-LUT À TOI OH RAB-BI JE RÉ-PON-DIS "SA-LUT À TOI OH MON RAB-BI ET MAÎ-TRE"
 "Frie-de, mein Leh-rer, sei dir!" Er-wi-dert ich: "Frie-de sei dir auch, mein Leh-ter und Herr!"

sotto voce *voce naturale* *sotto voce*
 A-MAR LI BE-NI MIP-NEI MA NICH-NAS-TA LE-CHUR-BA ZO A-MAR-TI LO LE-HIT-PA-LEL
 אֶל־מָרִי בְּרַכֵּה נִי מִיפְנֵי מַא נִיחַ נֶאֱסַת לֵעֲחֹרֶבָא זֹ
 THEN SAID HE MY SON TELL ME WHY YOU EN-TERED IN TO THIS RU-IN AND I RE-PLIED SO AS TO PRAY
 IL ME DIT "MON FILS POUR-QUOI AS-TU PE-NÉ-TRE DANS CES RU-I-NES?" JE RÉ-PON-DIS "POUR LA PRI-È-RE"
 Sagt' er mir: "Mein Sohn, sprich, wes-halb be-brachtest du die-sen Ort?" Da sag-te ich: Für das Ge-bet."

sotto voce *voce naturale* *sotto voce*
 A-MAR LI MA-YA A-LEI-CHA LE-HIT-PA-LEL BA-DE-RECH A-MAR-TI LO
 אֶל־מָרִי מַא-יָא אֶל־עֵי עַד לֵעֲחֹרֶבָא בְּדֶרֶךְ אֶל־מָרִי
 THEN SAID HE YOU SHOULD HAVE PRAYED WHERE YOU STOOD BE-SIDE THE ROAD AND I RE-PLIED
 IL ME DIT "ET POUR-QUOI N'AS-TU PAS PRI-É SUR LA ROU-TE?" JE RÉ-PON-DIS
 Da-rauf er: "Es ist be-föh-ien, sol-ches zu tun am We-ge!" Suf-geg-net ich:

a piacere
 MIT-YA-RE HA-YI-TI SHE-MA YAF-SI-KU-NI O-VREI DE-RA-CHIM
 מִיט-יָא-רֵעַ הָא-יִי-תִי שֶׁ-מָא יַאֲפִי-קוּ-נִי וְ-עֵרֵי דֵעֲרַחִים
 I WAS A-FRAID THAT THE PASS-ERS-BY WOULD IN-TER-RUPT MY PRAY
 J'AI CRAINT DÊ-TRE IN-TER-ROM-PU PAR LES GENS QUI PAS-SENT SUR LA ROU-TE
 War be-sorgt ge-we-sen, dass mich da nicht stö-ren, die Vor-ü-ber-ge-hen."

sotto voce *voce naturale* *sotto voce*

A - MAR LI BE - NI MA KOL SHA-MA - TA BE-CHUR-BA ZO A - MAR-TI LO
 א - מר לי ב - נִי מֵא קוֹל שֵׁמָא - תָּא בֶּעֱחֹר־בָּא זֹא אֶמְרֵי לֹא
 THEN SAID HE MY SON WHAT VOICE WAS IT YOU HEARD IN THIS RU - IN AND I RE-PUE
 IL ME DIT: "MON FILS, QUAS - TU OU - I EN CET - TE MAI - SON?" JE RE-PON-DI
 Fragt'er mich: Mein Sohn, ver - nahmst du Stim - men in die - sem Raum? Da sagt'ich ihn.

SHA-MA - TI BAT KOL SHE-ME - NA HE - MET KE - YO - NA VE - O - ME - RET
 שֵׁמָא - תִּי בַת קוֹל שֶׁמֶנָּה הֵמֶט קַע - יוֹנָה וֵעֹ - מֵרֵט
 I HEARD A SWEET HEAV - EN - LY VOICE SIGH - ING LIKE A DOVE AND TWAS SAY - ING
 "U - NE VOIX QUI ROU - COU - LAIT COM - ME U - NE CO - LOM BE ET DI - SAIT
 "Ich hör-te Ge - sang, wie ei - ne Tau - be gurr voll Leid und voll Kla - ge:

Poco meno mosso, lamentando

PP OY SHE-HECH-RAY-TI ET BEI-TI VE-SA - RAF-TI ET HEI-CHA - LI
 אוֹי שֶׁחֶחַרַי - תִּי עַתְּ בֵּיתִי וֵעֵסָרַף - תִּי הֵי - חָא - לִי
 WOE THAT I HAVE DE-STROYED MY HOUSE AND THAT I HAVE BURNT DOWN MY TEM - PLE
 MAL - HEUR À MOI CAR J'AI DÉ - TRUIT ET IN - CEN - DI É MA MAI - SON
 Weh, o ich hab' mein Haus zer - stört, mei - nen Tem - pel hab' ich ver - brant.

WE - HIG - LEI - TI ET BA - NAI LE - VEIN HA - U - MOT
 וְהִיג - לֵי - תִי עַתְּ בָּנִי לֵעֵינֵי הָא - וֹת
 AND THAT I EX - ILED MY CHILD -- REN A - MONG ALL THE NA -- TIONS
 ET E - XI - LÉ MES EN - FANTS PAR - MI TOUS LES PEU -- PLES
 und ver - jagt die Kin - der mein in frem - des Ge - biet!"

Other solutions involve the utilization of some of the simple polyphonic devices used by folk musicians in the Middle East. Middle Eastern singers, like their counterparts throughout the world, will instinctively improvise some sort of polyphony as a form of "vertical decoration" on a monophonic tune. The techniques most commonly used are heterophony, parallel part-singing, drones and canons.⁴⁵

Heterophony is the simultaneous appearance of a theme in two or more voice parts, where one will deliver the melody in a simple form and the other(s) in a variant form. Heterophony can be the result of a conscious artistic embroidery or an unconscious variation in pitch on the part of one or more singers. Frequent clashes of a major or minor second are not uncommon in such a texture.

Ex. 66. Tunisian folksong.⁴⁶

Scale Introductory model. Free tempo

clawda jinha-lei i-darid innadi haddet wabruha jindabel

ja idā hithnasima qad-dak wabruha tihsa ra-mā- let wamāqāmer

abedek wa ota ja sājjadī ilmiāh lā qāblek wa lā ba-dak

⁴⁵ Nettl, *Primitive Culture*, p. 80; Sachs, *Wellsprings*, p. 77.

⁴⁶ Archibald T. Davidson and Willi Apel, *Historical Anthology of Music* (Cambridge: Harvard University Press, 1964), p. 7.

Two Singers. 2/4

Drum
jā wibena-wi-ta nā-rī'a-lā zer-zē- se wib-na-wi-ta-jā nā-rī'al
jā wibena-wi-ta-jā zē-wiese-baj-ja zē-u-wiese

Frame

Bagpipe

Fine.

i zer-zē se wib-na wi-ta-jā de-ter-hā twi-la-tia-din
ja zē 'a-lū zē-wi-ta famila-ta-wi-la-ū tri-hā

Paul Ben-Haim has made use of heterophonic texture in a number of his choral works. Generally, a melody is traced in parallel octaves with the addition of ornamental turns.

Ex. 67. Ben-Haim, Roni Akara, p. 16.

Handwritten musical score for "The Gift of the Magi" featuring three parts: Soprano (S.), Alto (A.), and Bass (B.). The score includes Hebrew lyrics and English transliterations. Dynamics like *pp*, *mf*, *f*, and accents like *(accl. ...)* and *(rit. ...)* are present.

Soprano (S.)

4
S.
pp
- EL
mf
E-LO-HEI
f
חַיָּה רֵטְשׁ הָאֵרֶץ
CHAI HA-A-RETS' HA-ARE

Alto (A.)

4
A.
pp
VE-GO-A-LEICH KE-DOSH
רֵטְשׁ הָאֵרֶץ
CHAI HA-A-RETS' HA-ARE

Bass (B.)

4
B.
pp
VE-GO-A-LEICH KE-DOSH
רֵטְשׁ הָאֵרֶץ
CHAI HA-A-RETS' HA-ARE

Ex. 68. Ben-Haim, Liturgical Cantata, p. 28.

Allargando *ff* a tempo *p*
 as. me-o - lam - a - ta! Nas-
 as me-o - lam - a - ta! Nas-
 Allargando a tempo
 (misterioso) 60
 u. nass - u ne - ha - rot. a - do - nai. nass -
 u. nass - u ne - ha - rot. a - do - nai. nass -
 P(misterioso) 60

Ex. 69. Ben-Haim, Kabbalat Shabbat, p. 67.

Very quiet ($\text{♩} = 46-50$)

15. *Soprano*

16. *Alto*

17. *Tenor*

18. *Bass*

VE---SHOM-RU BE-NE'I YISS-RA- EL---ET HA-SHA- BATH--- SHOM- RU---

Another form of primitive polyphony is parallel part-singing.

Parallel octaves, fifths, fourths, thirds, and even seconds are quite widespread. Composers wishing to evoke this primitive texture often score voices in parallel open fourths or fifths.

Ex. 70. Lavri, Song of Songs, p. 57.

[illegible]

Ex. 71. Ben-Haim, Three Psalms, p. 8.

(♩ 69-72)

ne'i ish. be - ne'i ish. ad me che-vo-di lich-li-ma. ad
 sons of men. you sons of men, how long will my glo-ry be in shame, how

Coro

ne'i ish. be - ne'i ish. ad me che-vo-di lich-li-ma. ad
 sons of men. you sons of men, how long will my glo-ry be in shame, how

Organ

p subito

Ex. 72. Ben-Haim, Liturgical Cantata, p. 8.

ni esh-ta-cha-ve... v' - ech -

ni esh-ta-cha-ve... v' - ech -

f Va - a - ni esh-ta-cha-ve...

f Va - a - ni esh-ta-cha-ve...

ra - ah, ah, ah...

ra - ah, ah, ah...

v' - ech - ra - ah, ah... *f* ev -

v' - ech - ra - ah, ev -

p (più *f*)

Drones of various types are common to primitive folk styles, including those of the Middle East. In its simplest form the drone is an accompaniment consisting of a single pitch, either sustained indefinitely or broken up into reiterations. Drones are used in the following examples to evoke this hypnotic folk style.

Ex. 73. Braun, Shir Hashirim, pp. 20-21.

Più mosso $\text{♩} = 72$
 3 (20)
 FAST
 ben marcato
 pp
 hi - ne hi - ne hi - ne hi -
 25
 pp ben marcato
 hi - ne mi - ta - to she - lish - lo - mo shi -
 - ne hi - ne hi - ne hi - ne hi - ne hi -

(30) *p ben marcato*

- שִׁים גִּי-בֹרִים שֶׁ-חַיִּים לֹו
 - shim gi-bo-rim sa-viv lo
 - הִנֵּה הִנֵּה הִנֵּה
 - ne hi-ne hi-ne hi-ne

(35)

- תֹּו שֶׁ-שְׁלִישׁ-לֹוֹ מֹו
 - to she-lish-lo-mo
 - שִׁי-שִׁים גִּי-בֹרִים שֶׁ-
 - shi-shim gi-bo-rim sa-
 - הִנֵּה הִנֵּה הִנֵּה הִנֵּה
 - ne hi-ne hi-ne hi-ne

(40) *mf*

- חַיִּים לֹו
 - viv la
 - הִנֵּה הִנֵּה הִנֵּה הִנֵּה
 - ne hi-ne hi-ne hi-ne
 - הִנֵּה הִנֵּה הִנֵּה הִנֵּה
 - ne hi-ne hi-ne hi-ne

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

3'

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In the following example note how the drone D is passed back and forth between the tenors and the altos.

Ex. 75. Avni, Mizmorei Tehilim, p. 3.

Handwritten markings: *K*, *27*, *1 12*, *(f)*, *(15)*

S. *kol ha-a - mim tik - u kaf ha-ri - u le - lo - him be-kol ri-*

A. *kol ha-a - mim tik - u kaf ha-ri - u le - lo-him be-kol ri-*

T. *kol ha-a - mim tik- u kaf ha-ri - u le - lo - him be-kol ri-*

B. *kol ha-a - mim tik - u kaf ha-ri - u le - lo-him be-kol ri-*

Handwritten marking: *(20)*

- na - ha - ri - u le - lo-him be - kol ri-na

- na - ha - ri - u le - lo-him be - kol ri-na

- na - ha - ri - u le - lo-him be - kol ri-na

- na - ha - ri - u le - lo-him be - kol ri-na

The ostinato is a more complex form of drone, in which an accompaniment is created out of a repeated cycle of several tones. Various types of ostinato patterns can be found in the choral literature under discussion, from the primitive hypnotic repetitions in Seter's Moadim to the more sophisticated passacaglia in Ben-Haim's Roni Akara.

Ex. 76. Seter, Moadim, pp. 25-27.

ALLEGRO VIVACE ♩ = 104

Large Choir
S.
A.
T.
B.

11

L' SHA - NA HA BA A L' SHA - NA HA BA A B' AR A D' YIS RA EL
BUT A YEAR AND WE'LL BE BUT A YEAR AND WE'LL BE IN THE LAND LAND OF ISRAEL

7

17

S.
A.
T.
B.

Tutti

Cresc.

L' SHA - NA HA BA A L' SHA - NA HA BA A L' SHA - NA HA BA A L' SHA - NA HA BA A
BUT A YEAR AND WE'LL BE IN THE LAND LAND OF BE BUT A YEAR AND WE'LL

23.

S. *mf*
L' - SHA - NA - HA - BA - A
BUT A YEAR - AND WE'LL BE

A. *mf*
L' - SHA - NA - HA - BA - A
BUT A YEAR - AND WE'LL BE

T. *mf*
L' - SHA - NA - HA - BA - A
BUT A YEAR - AND WE'LL BE

B. *mf*
L' - SHA - NA - HA - BA - A
BUT A YEAR - AND WE'LL BE

29. *Uniss.*
S. *mf*
L' - SHA - NA - HA - BA - A
BUT A YEAR - AND WE'LL BE

A. *mf*
L' - SHA - NA - HA - BA - A
BUT A YEAR - AND WE'LL BE

T. *mf*
L' - SHA - NA - HA - BA - A
BUT A YEAR - AND WE'LL BE

B. *mf*
L' - SHA - NA - HA - BA - A
BUT A YEAR - AND WE'LL BE

33. *mf*
S. *mf*
L' - SHA - NA - HA - BA - A
BUT A YEAR - AND WE'LL BE

A. *mf*
L' - SHA - NA - HA - BA - A
BUT A YEAR - AND WE'LL BE

T. *mf*
L' - SHA - NA - HA - BA - A
BUT A YEAR - AND WE'LL BE

B. *mf*
L' - SHA - NA - HA - BA - A
BUT A YEAR - AND WE'LL BE

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

16.

S. T - YES - RA - EL T - YES - RA - EL T - YES - RA - EL
 D' - YES - RA - EL D' - YES - RA - EL D' - YES - RA - EL
 LAND OF IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL

A.

T. T - YES - RA - EL T - YES - RA - EL T - YES - RA - EL
 D' - YES - RA - EL D' - YES - RA - EL D' - YES - RA - EL
 IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL

B.

50.

S. T - YES - RA - EL T - YES - RA - EL T - YES - RA - EL
 D' - YES - RA - EL D' - YES - RA - EL D' - YES - RA - EL
 EL LAND OF IS - RA - EL LAND OF IS - RA - EL

A.

T. T - YES - RA - EL T - YES - RA - EL T - YES - RA - EL
 D' - YES - RA - EL D' - YES - RA - EL D' - YES - RA - EL
 EL LAND OF IS - RA - EL LAND OF IS - RA - EL

B.

Ex. 77. Ben-Haim, Roni Akara, pp. 6-8.*Passacaglia*

Quiet (♩=60)

mf, ma dolce

T.
 B.

הַרְחִיבֵנוּ לְהַרְחִיבֵנוּ לְהַרְחִיבֵנוּ
HAR - CHI - VI ME - KOM O - HO - LEICH VI - RI - OT MISH - KE - NO -

הַרְחִיבֵנוּ לְהַרְחִיבֵנוּ לְהַרְחִיבֵנוּ
HAR - CHI - VI ME - KOM O - HO - LEICH

תַּיִךְ יָאֵהָרְחִיבֵנוּ לְהַרְחִיבֵנוּ לְהַרְחִיבֵנוּ
TA - YICH YA - TU HAR - CHI - VI ME - KOM O - HO -

עוֹתֵרֵנוּ מִשְׁכַּנֵּנוּ תַּיִךְ יָאֵהָרְחִיבֵנוּ לְהַרְחִיבֵנוּ לְהַרְחִיבֵנוּ
VI - RI - OT MISH - KE - NO - TA - YICH YA - TU

לְהַרְחִיבֵנוּ לְהַרְחִיבֵנוּ לְהַרְחִיבֵנוּ
- LEICH VI - RI - OT MISH - KE - NO - TA - YICH YA -

הַרְחִיבֵנוּ לְהַרְחִיבֵנוּ לְהַרְחִיבֵנוּ
HAR - CHI - VI ME - KOM

אֶל תַּחֲסוּכֵינוּ חֵן הָאֵרֵחֵנוּ לְהַרְחִיבֵנוּ לְהַרְחִיבֵנוּ
AL TACH - SO - CHI HA - A - RI - CHI MEI - TA -

תַּחֲסוּכֵינוּ הַרְחִיבֵנוּ לְהַרְחִיבֵנוּ לְהַרְחִיבֵנוּ
- TU HAR - CHI - VI ME - KOM O - HO -

A. *O-HO-LEICH VI-RI OT MISH-KE-NO-TA-YICH YA-TU AL TACH-*
 T. *-RA - YICH VI - TE - DO - TA - YICH CHA-*
 B. *LEICH VI-RI OT MISH-KE-NO-TA - YICH YA -*

15 *poco a poco. cresc.*
 S. *HAR - CHI - VI O - HO -*
 A. *-SO - CHI HA - A - RI CHI MEI - TA - RA -*
 T. *-ZEI - KI HA - A - RI CHI MEI - TA -*
 B. *-TU HAR - CHI - VI ME - KOM O - HO -*

21 *(cresc.)*
 S. *-LEICH VI - RI OT MISH - KE - NO -*
 A. *- YICH VI - TE - DO - TA - YICH*
 T. *-RA - YICH VI - TE - DO - TA - YICH*
 B. *-LEICH VI - RI OT MISH - KE - NO -*

3

Soprano: תַּח - יִיחַ יָא - טוּ אֶל תַּח - שׁ כִּי אֶל תַּח -
TA - YICH YA - TU AL TACH - SO - CHI AL TA - CH -

Alto: חָא - זֵי - קִי הָר - חִי - וִי מֵי -
CHA - ZE - KI HAR - CHI - VI ME -

Tenor: חָא - זֵי - קִי הָר - חִי - וִי מֵי -
CHA - ZE - KI HAR - CHI - VI ME -

Bass: תַּח - יִיחַ יָא - טוּ אֶל תַּח - שׁ כִּי אֶל תַּח -
TA - YICH YA - TU AL TACH - SO - CHI HA - A -

Soprano: - שׁ כִּי אֶל תַּח - שׁ כִּי אֶל תַּח - כִּי מֵי - תַּח - יִיחַ
- SO - CHI AL TACH - SO - CHI HA - A - RI - CHI MEI - TA - RA - YICH

Alto: קוֹם - מֵי - הֵי - לֵיחַ אֶל תַּח - שׁ כִּי מֵי - תַּח -
- KOM O - HO - LEICH AL TACH - SO - CHI VI - TEI -

Tenor: קוֹם - מֵי - הֵי - לֵיחַ אֶל תַּח - שׁ כִּי מֵי - תַּח -
- KOM O - HO - LEICH AL TACH - SO - CHI

Bass: רִי - כִּי מֵי - תַּח - יִיחַ וִי - תֵּי - דוֹ - תַּח - יִיחַ חָא -
- RI - CHI ME - TA - RA - YICH VI - TEI - DO - TA - YICH CHA -

Allargando - - - - - (dur.) 3/

Soprano: וִי - תֵּי - דוֹ - תַּח - יִיחַ חָא - זֵי - קִי
VI - TEI - DO - TA - YICH CHA - ZEI - KI

Alto: דוֹ - תַּח - יִיחַ חָא - זֵי - קִי
DO - TA - YICH CHA - ZEI - KI

Tenor: וִי - תֵּי - דוֹ - תַּח - יִיחַ חָא - זֵי - קִי
VI - TEI - DO - TA - YICH CHA - ZEI - KI

Bass: זֵי - קִי חָא - זֵי - קִי (2'30')

Canons and other simple imitative devices may have originated from one singer lagging behind and overlapping with another, but eventually became integrated into the repertoire of primitive polyphonic techniques. Simple canons are occasionally used by the nationalistic composers to evoke such a folk-like character.

Ex. 78. Seter, Moadim, p. 19.

MODERATO ♩=80

Alto (div.)

I

II

Basses (div.)

I

II

Soft Choir

p dolce

p dolce

p dolce

הָאֵל לַחֲלָמָה אֵין יָא
HA LACHLAMA AY-YA
HOW POOR WAS THE BREAD

הָאֵל לַחֲלָמָה אֵין יָא
HA LACHLAMA AY-YA
HOW POOR WAS THE BREAD

הָאֵל לַחֲלָמָה אֵין יָא
HA LACHLAMA AY-YA
HOW POOR WAS THE BREAD

Ex. 79. Braun, Shir Hashirim, p. 16.

Moderato semplice $\text{♩} = 72$ (9)

שִׁיר - חַסְדִּי - חַסְדִּי - חַסְדִּי בֵּה - נֹת - וְעַל - שִׁנְיָה - לֵב - יָמִים בִּרְעָה
 hish - ha - ti et - chem be - not ve - ru-sha - la - yim bir-va

שִׁיר - חַסְדִּי - חַסְדִּי - חַסְדִּי בֵּה - נֹת - וְעַל - שִׁנְיָה - לֵב - יָמִים
 hish - ha - ti et - chem be - not ve - ru-sha - la - yim

חַסְדִּי - חַסְדִּי - חַסְדִּי חַסְדִּי - חַסְדִּי - חַסְדִּי חַסְדִּי - חַסְדִּי - חַסְדִּי
 bits-va - et be - ai - lot ha - sa - de hish - ha - ti et - chem be -

חַסְדִּי - חַסְדִּי - חַסְדִּי חַסְדִּי - חַסְדִּי - חַסְדִּי חַסְדִּי - חַסְדִּי - חַסְדִּי
 hish - ha - ti et - chem hish - ha - ti et - chem hish - ha - ti et - chem

(10)

5. Harmonic Structure

One of the most conspicuous features of nearly all the Middle Eastern modes is the lack of a scale degree one half-step below the tonic. The leading tone is often either replaced by a "sub-tonic" note a whole step below the tonic or omitted altogether. Musicians trained in the traditions of classical Western harmony were generally uncomfortable with this feature of modal music. The first Jewish composers to harmonize the modal melodies of the synagogue liturgy in the 19th century were loath to give up the leading tone and its strong harmonic implications. To that end they retained the raised seventh degree in the harmonization of melodies in which that tonal degree was missing, thus preserving the dominant-tonic cadence pattern. Where the lowered leading tone was encountered melodically it was harmonized as the seventh degree of a V of IV chord. The example given below is a setting by the German-Jewish composer Louis Lewandowsky (1821-1894) of a traditional Jewish chant in the mixolydian mode.

Ex. 80. Lewandowsky, Veshomru.

וְשֹׁמְרֵי

Andantino parlando a tempo unisono.**Chor und Gemeinde.**

Soprano.
Alto.
Tenore.
Basso.
Organo.

W'schomru wine jiss-ro - el ess haschschabboss-la-assossess haschschabboss l' - dorossom b riss o - lom.

W'schomru wine jiss-ro - el ess haschschabboss-la-assossess haschschabboss l' - dorossom b riss o - lom.

molto lento e pianissimo.**pp coro.***morendo***unisono.****Chor und Gemeinde.**

be - ni u-wen b-nejiss - ru - el. oss hie l' - o - - lom. Ki scheschessjomim o-ssu a - do - noj

be - ni u-wen b-nejiss - ru - el. oss hie l' - o - - lom. Ki scheschessjomim o-ssu a - do - noj

molto lento e pianissimo.**pp coro.***morendo*

ess haschschoma - jim. w' - ess ho-o-rez. u-waj - jom haschwi - i scho - wass waj-jin - no - - fash.

ess haschschoma - jim. w' - ess ho-o-rez. u-waj - jom haschwi - i scho - wass waj-jin - no - - fash.

In the twentieth century many composers were able to take a fresh look at these old melodies. As Bela Bartok wrote in his Autobiography (1921):

The study of all this peasant music had the decisive significance for me that it led me to the possibility of a complete emancipation from the exclusive rule of the traditional major-minor system. For the overwhelming proportion of the repertory of melodies, and the most valuable of them, adhere to the old church modes or the ancient Greek modes and contain still older modes (especially pentatonic). . . . Thus it was clear that the old scales, disused in our art music, had by no means lost their vitality. Returning to their use, ⁴⁷ moreover, made possible novel harmonic combinations.

The American-Jewish composer Isadore Freed created a system of "modal harmony" by building chords out of only those notes contained within the chant being harmonized. He explained the system in this way:

Jewish modal harmony is based more on the restriction of the harmonic resources than on their expansion. But the resulting process, when artistically used, creates an aesthetic freshness nevertheless: for the practice of deliberately avoiding the most constantly used progressions of traditional harmony results in a new arrangement of harmonic forces. This in itself represents an extremely desirable end.⁴⁸

⁴⁷William W. Austin, Music in the Twentieth Century (New York: W. W. Norton, 1966) p. 226.

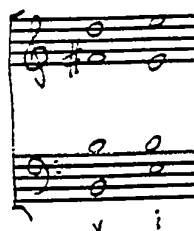
⁴⁸Isadore Freed, Harmonizing the Jewish Modes (New York: The Sacred Music Press, 1958), p. 9.

Each of the traditional synagogue modes has its own characteristic motivic patterns. One of the most common cadential formulas in both the aeolian and mixolydian modes is flat-seven to eight. When harmonizing modal melodies, composers frequently employ either the minor dominant or the major sub-tonic triad resolving to the tonic.

Ex. 81. Harmonized cadences in the aeolian mode.

a. Avni, Mizmorei Tehilim, p. 10.

essential voice leading:

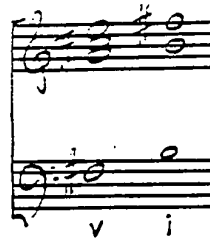


15 (2) attacca

ye - feh	nof	me-sos	kol ha - a - rets
ye - feh	nof	me-sos	kol ha - a - rets
ye - feh	nof	me-sos	kol ha - a - rets
ye - feh	nof	me-sos	kol ha - a - rets

b. Ibid., p. 14.

essential voice leading:



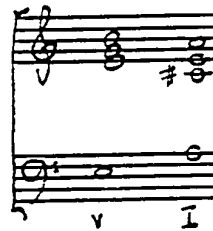
Meno mosso $d = 60$
 Molto festivo

(50)

kol han-sha-ma te-ha-lel ya ha-le-lu ya

c. Ben-Haim, Roni Akara, p. 5.

essential voice leading:



2.1 Allargando 33

NA VE-TSA-HA-LI LO CHA-LA A-MAR A-DO-NAI

ANDANTE

S. RA - EL D - YS - RA EL WE SHALL BE RIN TREE

A. RA - EL D - YS - RA EL WE SHALL BE RIN TREE

T. RA - EL D - YS - RA EL WE SHALL BE RIN TREE

B. RA - EL D - YS - RA EL WE SHALL BE RIN TREE

essential voice leading:

Handwritten musical notation for the first system of 'The Rose Tree'. The music is written on two staves. The top staff is in treble clef and contains two measures of music: a quarter note G4 and a quarter note A4. The bottom staff is in bass clef and contains two measures of music: a quarter note G3 and a quarter note A3. The key signature is one flat (Bb) and the time signature is 4/4.

□ LENTO RELIGIOSO (♩ = 45)
(div.)

מֶלֶךְ אֱלֹהֵינוּ יְהוָה יִשְׁמַח בְּנוֹתָנוּ
- E A-SHER YE-A-MER HA-YOM BE-HAR A-DO-NAI YE - RA - E

(div.)

מֶלֶךְ אֱלֹהֵינוּ יְהוָה יִשְׁמַח בְּנוֹתָנוּ
- E A-SHER YE-A-MER HA-YOM BE-HAR A-DO-NAI YE - RA - E

(div.)

מֶלֶךְ אֱלֹהֵינוּ יְהוָה יִשְׁמַח בְּנוֹתָנוּ
- E A-SHER YE-A-MER HA-YOM BE-HAR A-DO-NAI YE - RA - E

(div.)

מֶלֶךְ אֱלֹהֵינוּ יְהוָה יִשְׁמַח בְּנוֹתָנוּ
- E A-SHER YE-A-MER HA-YOM BE-HAR A-DO-NAI YE - RA - E

Ex. 82. Harmonized cadences in the mixolydian mode.

a. Ben-Haim, Roni Akara, p. 19.

essential voice leading:

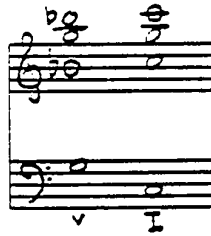
S: לֹא יָא-לָא-דָא $\text{פִּיטְשִׁי רִי-נָה}$
 A: לֹא יָא-לָא-דָא $\text{פִּיטְשִׁי רִי-נָה}$
 T: לֹא יָא-לָא-דָא $\text{פִּיטְשִׁי רִי-נָה}$
 B: לֹא יָא-לָא-דָא $\text{פִּיטְשִׁי רִי-נָה}$

b. Braun, Festive Horns, p. 10.

essential voice leading:

c. Ben-Haim, Liturgical Cantata, p. 74-75.

essential voice leading:



Cadences in the dorian mode are often plagal, highlighting both the tetrachordal nature of the melody, and the characteristic major sub-dominant triad.

Ex. 83. Harmonized cadences in the dorian mode.a. Ben-Haim, Elohai Tsidki, p. 48.

essential voice leading:

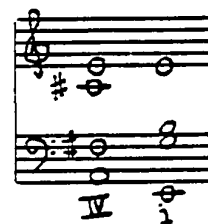


80

HAI HAI HAI E - LO - HAI A - MEN
 HAI HAI HAI E - LO - HAI A - MEN
 HAI HAI HAI E - LO - HAI A - MEN
 HAI HAI HAI E - LO - HAI A - MEN

b. Ben-Haim, Kabbalat Shabbat, p. 69.

essential voice leading:



Ritenu

LAM. OT-HI-LE-O LAM, LE-O LAM.
 LAM. OT-HI-LE-O LAM, LE-O LAM.
 HI-LE-O-LAM. OT-HI-LE-O LAM, LE-O LAM.
 EL. OT-HI-LE-O LAM, LE-O LAM.

c. Ibid., p. 125.

essential voice leading:



Cadences in the phrygian mode normally take the form of
major supertonic to minor tonic.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff and a bass clef staff. The treble staff contains a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in the treble staff, starting on a whole note G4, followed by a half note A4, and then a half note B4. The bass staff contains a bass clef and a 2/4 time signature. The bass line is written in the bass staff, starting on a whole note D3, followed by a half note C3, and then a half note B2. The lyrics 'The Rose Tree' are written below the bass staff, aligned with the notes.

[illegible]

In the lydian mode a minor triad on the subtonic leads to the tonic in a medieval sounding cadence.

Ex. 85. Braun, Shlosa Pirkei Hallel, p. 10.

Soprano

Alt

Tenor

Bass

pp

f

ha - le - lu - ja

In the following example, both phrygian and lydian inflections are present.

Ex. 86. Braun, Festive Horns, p. 9 (mm. 41-42).

essential voice leading:

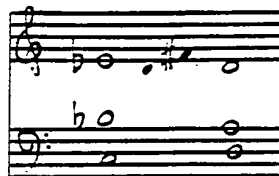


In the chromatic modes a final cadence is often approached by semitonal voice leading in at least two of the voice parts.

Ex. 87. Harmonized cadences in chromatic modes.

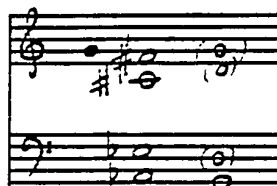
a. Ben-Haim, Yefeh Nof, p. 1, mm. 13-14.

essential voice leading:



b. Ben-Haim, Kabbalat Shabbat, p. 85.

essential voice leading:



Largo

C. *ppp* A-----MEN.

S. *ppp* A-----MEN.

A. *ppp* A-----MEN.

T. *ppp* A-----MEN.

B. *ppp* A-----MEN.

O. *mf* (sub.)

O. *mf* (sub.)

O. (only 16' and 32')

pppp

The musical score is for page 148, marked 'Largo'. It features five vocal parts (C, S, A, T, B) and three orchestral parts (O). The vocal parts have lyrics 'AD' and 'MEN.' with a dashed line indicating a breath or pause. The orchestral parts include dynamic markings like *mf* (sub.) and *pppp*, and a note '(only 16' and 32')'.

Final chords are often altered or decorated in some fashion. In the examples given above the third is often omitted to create a more "primitive" open-fifth sonority or raised to create a major triad. One characteristic of Ben-Haim's cadences (especially those with a soft dynamic) is the addition of a major sixth to major triads or a minor seventh to minor triads.

Ex. 88. Paul Ben-Haim, Characteristic cadence patterns.

a. Roni Akara, p. 19.

The musical score is for a piece titled "Roni Akara" by Paul Ben-Haim. It features four staves, each representing a different vocal part: Soprano (top), Alto, Tenor, and Bass (bottom). The music is written in a staff with a key signature of one flat (B-flat) and a time signature of 4/4. The lyrics are in Hebrew, with transliterations provided below each line of music. The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, f, mf, ff). The lyrics are: "פִּיטְשִׁי רִי-נָה" (PITS-CHI RI-NA) and "פִּיטְשִׁי רִי-נָה" (PITS-CHI RI-NA). The score is divided into two systems, each with four staves. The first system is marked with a "pp" dynamic, and the second system is marked with a "pp" dynamic. The score is a characteristic cadence pattern, showing the addition of a major sixth to major triads or a minor seventh to minor triads.

b. Three Psalms, p. 23.

Musical score for "Three Psalms, p. 23." featuring vocal parts and piano accompaniment. The score is in 2/4 time and consists of two systems. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are: "Koi ye mei chai yai / All my days my life." The second system includes the same vocal parts and piano accompaniment, with the lyrics: "Koi ye mei chai yai / All my days my life." The piano accompaniment is marked *pp* and *Adagio*.

c. Kabbalat Shabbat, p. 125.

Musical score for "Kabbalat Shabbat, p. 125." featuring vocal parts and piano accompaniment. The score is in 2/4 time and consists of two systems. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The tempo is marked *Allargando*. The lyrics are: "A MEN." The second system includes the same vocal parts and piano accompaniment, with the lyrics: "A MEN." The piano accompaniment is marked *pp* and *ppp*.

d. Liturgical Cantata, p. 23.

80

Sopr. - she - vo - te - cha! ah *ppp*

2 Alt. - she - vo - te - cha! ah *ppp*

6 Soli - she - vo - te - cha! ah *ppp*

2 Ten. - she - vo - te - cha! ah *ppp*

1 Bass - she - vo - te - cha! ah *ppp*

pp (trem.) *pp*

The composer Yehezkel Braun often ends inner movements
with anhemitonic clusters.

Ex. 89. Yehezkel Braun, Cadential chords.

a. Shir Hashirim, p. 11.

[illegible]

b. Ibid., p. 16.

65

ve - ni che - der ho - ra - ti

ve - ni che - der ho - ra - ti

ve - ni che - der ho - ra - ti

ve - ni che - der ho - ra - ti

c. Festive Horns, p. 5.

d. Ibid., p. 8.



e. Ibid., p. 11.



6. Rhythm

The rhythms of folksongs from Eastern Mediterranean lands tend to fall into two categories. Long narrative texts (especially those of a sacred nature) are delivered in a free recitative style with no fixed meter. The rhythms flow according to the natural accentual patterns of the words. Unstressed syllables are generally rendered by short notes and stressed syllables by longer notes or by melismas. The three examples given below illustrate this style in the Mohammedan as well as in both the Babylonian and Lithuanian Jewish traditions.

Ex. 90. Mohammedan Call to Prayer.⁴⁹



⁴⁹ Idelsohn, Jewish Music, p. 30.

il - la Muham-madar ra-sul Al-la.

hay-ya a-las sal-lat. hay-ya
- lfa - lah

a-las sal-lat.
- lal-fa-lah.

Al-la-hu ak-bar, Al-la- - huakbar, la i - la il la Al-la.

As-sul - latu was-sul - la mu a - la-yik,

ya aw-welahal-kil - lah wa-ha-ta-ma rus-sul Al-lah.

Ex. 91. Babylonian Jewish Cantillation of Exodus 12:21.⁵⁰

1ִּזְקִי - רָא מִשֶּׁה לְכוּ זִקְנֵי יִשְׂרָאֵל -

Va-yik - ra mo - she le-choI zik - nei Is - ra -

אֵל וַיֹּמֶר אֶלֶי - הֵם מִשֶּׁה - כֹּדֶם לְכוּ - חֲזוּ לָכֶם

-el va-yo-mer a - lei - hem mi - she - chu uk - hu la-chem

צֶהַן לְמִשְׁפַּחֹתֵי - כֶּם וְשֵׁהָהָתּוּ - הַפָּסָחֵ: etc.

tson le-mishpe-ho - tei - chem ve-sha-ha tu ha-pa - sah.

⁵⁰ Braun, Jewish Melodies, no. 69.

Ex. 92. Lithuanian Jewish cantillation of Lamentations 1:1,2.⁵¹


אֵי - כָּה יָ - שֶׁ - וָ בָּ - דָּד הָ -
 Ei - cha ya - she - va ba - dad ha -
 עִיר רַבָּה - תִּי אִם הָ - יִתָּה כֶּ - אֶל - מָנָה רַ -
 - 'ir ra - ba - ti 'am ha - yi - ta ke - al - ma - na ra -
 בָּ - תִי בָּ - גו - יִם שָׂ - רָתִי בָּ - מֵדִי -
 - ba ti ba - go - yim sa - ra - ti ba - me - di -
 - נֹת הָ - יִתָּה לָ - מָסָּה בָּ - חוֹתִיב כֶּ - בָּ -
 - not ha - yi - ta la - mas. Ba - cho - tiv - ke ba -
 לַי - לָהּ וְ - דִּמְ'א תָּהּ עַל לֶחֶם יָהּ אֵין לָהּ מֵנָה -
 - lai - la ve - dim - 'a ta 'al leḥ - ya ein la me - na -
 הֵם מִי כֹל הָ וְהִי כֹל רֵעַ הָ בָּגֵד הָ
 hem mi kol o ha vei ha kol re 'e ha ba ge du
 בָּהּ הָ - יוּ לָהּ לֵ - אֵ - יִם בָּיִם ... etc.
 ba ha - yu la le - o - ye - vim.


⁵¹Ibid., no. 75.

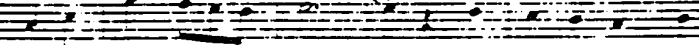
Traditionally, these recitatives are performed as solos. Because of their rhythmic freedom, a true unison ensemble performance would be extremely difficult to achieve. Thus attempts at choral settings in this style normally sacrifice a measure of this rhythmic suppleness.

Composers have nonetheless tried to approximate this style in a number of ways. The most obvious solution is to set an entire section apart to be sung by a solo voice. Yehezkel Braun's Shir Hashirim provides a case in point. The next to the last movement, taking about one minute to perform, is scored for soprano solo. Although notated in a conventional meter, the music displays the rhythmic freedom (as well as many of the actual motifs) of Jewish cantillation.

Ex. 93. Braun, Shir Hashirim, p. 24.

Parlando molto moderato e dolce ♩ = ca. 96-112

S. 
a-pir - von _____ 1 - sa lo ha - me-lech sh- lo-


- ra _____ a - y - ra a - b - a - ra
- mo _____ me-a tsei ha-le - va - non a - ra - ra
- mi _____ dav _____

19
 a - sa che-sef re-fi-da-to za-hav mer-ka-
 20
 -vo ar-ga-man lo-cho-ra-tsui a-na-va
 25
 mi-be-not ye-ru-sha-la yim

Another approach is to set the text for choral singing in unison (or octaves). Here some rhythmic subtlety and spontaneity will have to be sacrificed in order to achieve a true unison. Aharon Charlap has composed such a section in his Akedat Yitzhak. He does manage to achieve some flexibility through the variety of rhythmic values utilized.

Ex. 94. Charlap, Akedat Yitzhak, p. 39.

ANDANTE (♩ = 50) LENTO (♩ = ca. 40) MISTERIOSO
 S. VA-YEL CHU SHNEI-HEM YACH DAV sempre (quasi recitativo) e legato (senza vibrato)
 A. VA-YEL CHU SHNEI-HEM YACH DAV sempre (quasi recitativo) e legato (senza vibrato)
 B. VA-YEL CHU SHNEI-HEM YACH DAV sempre (quasi recitativo) e legato (senza vibrato)
 -NI VA-YA-

A.
 -VO-U, EL HA-MA-KOM A-SHER A-MAR LO HA-E-LO-HIM VA-YI-VEN

B.
 -VO-U EL HA-MA-KOM A-SHER A-MAR LO HA-E-LO-HIM VA-YI-VEN

A.
 SHAM AV-RA-HAM ET HA-MIZ-HE-ACH VA-YA-A-ROCH ET HA-E-TSIM VA-

B.
 SHAM AV-RA-HAM ET HA-MIZ-HE-ACH VA-YA-A-ROCH ET HA-E-TSIM VA-

A.
 -YA-A-KOD ET YITZ-CHAK BE-NO VA-YA-SEM O-TO AL HA-MIZ-

B.
 -YA-A-KOD ET YITZ-CHAK BE-NO VA-YA-SEM O-TO AL HA-MIZ-

A.
 -BE-ACH MI-MA-AL LA-E-TSIM (fairly long pause)

B.
 -BE-ACH MI-MA-AL LA-E-TSIM

attacca [K]

Mordecai Seter has also composed recitatives for unison choral singing. The example below with its reiterated reciting tone on F# and limited range evokes a "primitive" feeling.

Ex. 95. Seter, Tikun Chatsot, p. 6.

A *istesso tempo senza misura (♩)*
Unis. sotto voce

A - NAR RA - BI YO - SE PA - AM HA - YI - TI ME - HA - LECH BA - DE RECH
 א - נר רי - בי יו - סע פא - אמ הא - יי - תי מע - הא - לעח בא - דע רעכ
 SO SAID RAB-BI YOS - SEY ONE NIGHT AS I WAS WALK-ING ON THE ROAD
 רב - בי יוס - סע די - סאט א נאכט אלס איך וואלט געוואלט אויף דער שטראסע
 Sag-te Rab-bi Jos - se: Bin - mal, da war ich un-ter-wegs auf Rei - sen.

VE - NICH - NAS - TI LE - CHUR - BA A - CHAT ME - CHUR - BOT YE - RU - SHA - LA - YIM LE - HIT - PA - LEL
 ו - נאך - נאס - תי לע - חור - בא א - חת מע - חור - בות יע - רו - שא - לא - יים לע - חט - פא - לל
 I SAW NEAR-BY ONE OF THE RU - INS OF JE - RU - SA - LEM AND WENT IN - TO IT TO PRAY
 איך זעה נעבן איין פון די ריזן פון יע - רו - שא - לם און גינג איין צו יעדעם פאר צו פארביתן
 Je PE - NE TRAI DANS U - NE MAI - SON DANS LES RU - I - NES DE JE - RU - SA - LEM POUR PRI - ER
 Da be - trat ich ein zer - stör - tes Haus von Je - ru - sa - loms Ru - i - nen für mein Ge - bet.

BA E - LI - YA - HU ZA - CHUR LA - TOV VE - SHA - MAR LI AL HA - PE - TACH AD
 בא - ע - לי - יא - הו זא - חור לא - טוב ווע - שא - מאר לי אל הא - פה - תאך אד
 THEN TO ME CAME E - LI - JAH THE BLESS - ED AND HE KEPT WATCH BY THE EN - TRANCE TILL
 דאן קאם צו מיין בא - ע - לי יאהוה בלעס - עט און ער האט געוואכט דאס דארט ביז
 SUR - VINT E - LI - YA - HU LE PRO - PHE - TE QUI MA - TIENT - DAIT A - L'EN - TREE JUS
 Kam E - li - a - hu, der treu - e Freund, und hielt da - che an dem Ein - gang, bis

SHE - SI - YAM - TI TE - FI - LA - TI LE - A - CHAR SHE - SI - YAM - TI TE - FI - LA - TI A - MAR LI
 ש - ע - ס - יא - מ - תי תע - פי - לא - תי לע - א - חאר ש - ע - ס - יא - מ - תי תע - פי - לא - תי א - מאר לי
 I HAD END - ED MY SUP - PLI - CA - TION AND AF - TER I HAD END - ED MY SUP - PLI - CA - TION SAID TO ME
 איך האט ענדיגט מיין גע - ב - טע און נאך דעם האט ער גע - זאגט צו מיין
 QU'CE QUE JEUSSE TER - MI - NÉ ET LORS - QUE J'EUS TER - MI - NÉ MA PRI - È - RE IL ME DIT
 ich be - en - det all mein Ge - bet, Und nach dem ich ver - rich - tet da mein Ge - bet, sagt' er mir

Paul Ben-Haim created a unique polyphonic recitative in the fourth movement of his Roni Akara. Since the voices move for the most part in parallel fourths or octaves no harmonic accents interfere with the free flow of this quasi-organum.

Ex. 96. Ben-Haim, Roni Akara, pp. 16-17.

Recitativo and Conclusion
Free (slow)

Alto (Solo) *pp*
 מוֹשֶׁה אָמַר לַיהוָה אֱלֹהֵינוּ
 KI A-SA-YICH O-SA-YICH A-DO-NAI TSE-VA-OT SHE-MO

1
 Soprano *pp*
 מוֹשֶׁה אָמַר לַיהוָה אֱלֹהֵינוּ
 VO-A-LA-TICH O-SA-YICH A-DO-NAI TSE-VA-OT SHE-MO

Bass Solo *pp*
 מוֹשֶׁה אָמַר לַיהוָה אֱלֹהֵינוּ
 KI VO-A-LA-TICH O-SA-YICH A-DO-NAI TSE-VA-OT SHE-MO

4
 Alto (Solo) *pp*
 אֱלֹהֵינוּ
 E-LO-HEI CHOL HA-A-RETZ TI-KA-RE

Soprano *pp*
 אֱלֹהֵינוּ
 VE-GO-A-LEICH KE-DOSH YIS-RA-EL

Bass Solo *pp*
 אֱלֹהֵינוּ
 VE-GO-A-LEICH KE-DOSH YIS-RA-EL

(accel. ... rit. ...)
f

p (morendo) accel. - - - rit..)

A. (Solo) *p* *morendo* *accel.* *rit..)*

B. (Solo) *f*

E-LO-HEI CHOL HA-A-RETS YI-KA-RE

E-LO-HEI CHOL HA-A-RETS YI-KA-RE

1

A. (Solo) *p* *rit.*

Solo (Pisetta) *pp*

T. 1. *pp*

T. 2. *pp*

B. *pp* *02*

KI VO-A-LAYICH OSAYICH ADONAI TSEVAOT SHE

KI VO-A-LAYICH OSAYICH ADONAI TSEVAOT SHEMO

KI VO-A-LAYICH OSAYICH ADONAI TSEVAOT SHEMO

A-DO-NAI TSEVAOT SHEMO

8 Slow ($\text{♩} = 60$)

S. (Solo)

A. (Solo)

T. (Solo)

S. (Solo)

Seter's "choral symphony", Jerusalem, opens with a meter-less word-less section in the style of an instrumental tagsim. Here the voices are singing a quasi-improvization on a synthetic mode constructed by the composer. Attempting to simulate the effect of a freely improvised line, Seter has had to resort to writing vocal parts that are extremely complex rhythmically.

Ex. 97. Seter, Jerusalem, pp. 5-9.

JERUSALEM
SYMPHONY FOR MIXED CHOIR.
BRASS AND STRINGS

ירושלים
סימפוזייה למקהלה מעורבת.
כלי מתכת וכלי קשת

5

MORDECAI SETER

4 Hns.
in F

4 Tpts.
in C

4 Trbs.

Tuba

S.

A.

T.

B.

CHOR

PP

mp *espr.* *ten.* (ad) 3 *ten.*

NOY

NOY

Vlas.

Vcls.

D.B.

CHORUS

S.

A.

T.

B.

3 6 9

mf *molto* *dim.* *p*

CHORUS

S.

A.

T.

B.

3 5

mf *molto* *dim.* *p*

HOY
HOY

HOY
HOY

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

In marked contrast to the rhapsodic freedom of the Biblical chanting is the highly rhythmic style which is characteristic of the dance music and songs set to texts with a regular metric flow. In some cases this is manifested in a simple rhythmic pattern repeated hypnotically ad infinitum.

Ex. 98. Gam Veyitzhak, as sung by the Yemenite Jews.⁵²

S. 1 & 2 152 S. 3 & 4
 Gam wē . jis . hog rāb pō . ho . dim. Jā . hā . rōg ōj . bāj gē . du . dim.
 S. 1 & 2 S. 3 & 4 Tutti
 Jā . hā . rōg ōj . bāj gē . du . dim. Wā . ā . nij āl . bās hā . so . dim. Ah!

The hypnotic repetition of strong dance-like rhythms is a prominent feature in the music of Mordecai Seter.

Ex. 99. Seter, Moadim, pp. 25-27.

⁵²Idelsohn, Thesaurus, vol. 1, no. 174-d.

ALLEGRO VIVACE $\text{♩} = 104$

11. **REVEREND VIVACE 9-104**

Large Choir

S.
A.
T.
B.

pp sub.

ל' - שְׁמָא - נָא - נָא - בָּא - אֶל - ל' - שְׁמָא - נָא - נָא - בָּא - אֶל - ב' - אֵל - אֶל - ד' - יֵשׁ - רָא - אֵל
L' - SMA - NA - NA - BA - A - L' - SMA - NA - NA - BA - A - B' - AL - A - D' - YES - RA - EL
BUT A YEAR - AND WE'LL BE - BUT A YEAR - AND WE'LL BE - IN THE LAND - LAND OF IS - RA - EL

17.

S.
A.
T.
B.

Tutti

pp cresc.

ל' - שְׁמָא - נָא - נָא - בָּא - אֶל - ל' - שְׁמָא - נָא - נָא - בָּא - אֶל - ל' - שְׁמָא - נָא - נָא - בָּא - אֶל
L' - SMA - NA - NA - BA - A - L' - SMA - NA - NA - BA - A - L' - SMA - NA - NA - BA - A
YEAR - BUT A YEAR - AND WE'LL BE - IN THE LAND - LAND OF BE - BUT A YEAR - AND WE'LL

23.

S.
A.
T.
B.

pp cresc.

ל' - שְׁמָא - נָא - נָא - בָּא - אֶל - ל' - שְׁמָא - נָא - נָא - בָּא - אֶל - ל' - שְׁמָא - נָא - נָא - בָּא - אֶל
L' - SMA - NA - NA - BA - A - L' - SMA - NA - NA - BA - A - L' - SMA - NA - NA - BA - A
BUT A YEAR - AND WE'LL BE - BUT A YEAR - AND WE'LL BE - BUT A YEAR - AND WE'LL BE - BUT A YEAR - AND WE'LL BE

25 *Unia.* *cresc.*

S. *ל' - שְׁמָ - נָא* *הָא - בָּא - א'* *ל' - שְׁמָ - נָא* *הָא - בָּא - א'* *ל' - שְׁמָ - נָא*
 BUT A YEAR — AND WE'LL BE — BUT A YEAR — AND WE'LL BE — BUT A YEAR —

A. *ל' - שְׁמָ - נָא* *הָא - בָּא - א'* *ל' - שְׁמָ - נָא* *הָא - בָּא - א'* *ל' - שְׁמָ - נָא*
 BUT A YEAR — AND WE'LL BE — BUT A YEAR — AND WE'LL BE — BUT A YEAR —

T. *ל' - שְׁמָ - נָא* *הָא - בָּא - א'* *ל' - שְׁמָ - נָא* *הָא - בָּא - א'* *ל' - שְׁמָ - נָא*
 BUT A YEAR — AND WE'LL BE — BUT A YEAR — AND WE'LL BE — BUT A YEAR —

B. *ל' - שְׁמָ - נָא* *הָא - בָּא - א'* *ל' - שְׁמָ - נָא* *הָא - בָּא - א'* *ל' - שְׁמָ - נָא*
 BUT A YEAR — AND WE'LL BE — BUT A YEAR — AND WE'LL BE — BUT A YEAR —

33 *cresc.*

S. *ל' - שְׁמָ - נָא* *הָא - בָּא - א'* *ל' - שְׁמָ - נָא* *הָא - בָּא - א'* *ל' - שְׁמָ - נָא*
 AND WE'LL BE — BUT A YEAR — AND WE'LL BE — BUT A YEAR — AND WE'LL BE —

A. *ל' - שְׁמָ - נָא* *הָא - בָּא - א'* *ל' - שְׁמָ - נָא* *הָא - בָּא - א'* *ל' - שְׁמָ - נָא*
 AND WE'LL BE — BUT A YEAR — AND WE'LL BE — BUT A YEAR — AND WE'LL BE —

T. *ל' - שְׁמָ - נָא* *הָא - בָּא - א'* *ל' - שְׁמָ - נָא* *הָא - בָּא - א'* *ל' - שְׁמָ - נָא*
 AND WE'LL BE — BUT A YEAR — AND WE'LL BE — BUT A YEAR — AND WE'LL BE —

B. *ל' - שְׁמָ - נָא* *הָא - בָּא - א'* *ל' - שְׁמָ - נָא* *הָא - בָּא - א'* *ל' - שְׁמָ - נָא*
 AND WE'LL BE — BUT A YEAR — AND WE'LL BE — BUT A YEAR — AND WE'LL BE —

39 *Unia.* *ff*

S. *ב' - אֶרֶץ - א'* *ד' - יִשְׂרָאֵל* *עַל* *ל' - שְׁמָ - נָא* *הָא - בָּא - א'*
 IN THE LAND — LAND OF IS - RA - EL BUT A YEAR — AND WE'LL

A. *ב' - אֶרֶץ - א'* *ד' - יִשְׂרָאֵל* *עַל* *ל' - שְׁמָ - נָא* *הָא - בָּא - א'*
 IN THE LAND — LAND OF IS - RA - EL BUT A YEAR — AND WE'LL

T. *ב' - אֶרֶץ - א'* *ד' - יִשְׂרָאֵל* *עַל* *ל' - שְׁמָ - נָא* *הָא - בָּא - א'*
 IN THE LAND — LAND OF IS - RA - EL BUT A YEAR — AND WE'LL

B. *ב' - אֶרֶץ - א'* *ד' - יִשְׂרָאֵל* *עַל* *ל' - שְׁמָ - נָא* *הָא - בָּא - א'*
 IN THE LAND — LAND OF IS - RA - EL BUT A YEAR — AND WE'LL

42

S. *IN THE LAND IN THE LAND LAND OF IS - RA - EL*

A. *IN THE LAND IN THE LAND LAND OF IS - RA - EL*

T. *IN THE LAND IN THE LAND LAND OF IS - RA - EL*

B. *IN THE LAND IN THE LAND LAND OF IS - RA - EL*

46

S. *LAND OF IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL*

A. *LAND OF IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL*

T. *LAND OF IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL*

B. *LAND OF IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL*

50

S. *LAND OF IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL*

A. *LAND OF IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL*

T. *LAND OF IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL*

B. *LAND OF IS - RA - EL LAND OF IS - RA - EL LAND OF IS - RA - EL*

Ex. 100. Seter, Jerusalem, pp. 160-162.

160

(245)

PRESTO . .

4 Hns.
in F

4 Tpts.
in C

4 Trbs.

Tuba

S.

A.

C
H
O
I
R

T.

B.

Vlas.

Vcla.

D.B.

P sub. *ff* *fff* *ten.* *P sub.* *ff*

P sub. *ff* *fff* *ten.* *P sub.* *ff*

P sub. *ff* *fff* *ten.* *P sub.* *ff*

P sub. *ff* *fff* *ten.* *P sub.* *ff*

P sub. *fff* *ten.* *P sub.* *P sub.*

GE - U - LIM
THE RE - DEEMED
ten.

GE - U - LIM
THE RE - DEEMED
ten.

P sub. *fff* *ten.* *P sub.* *P sub.*

GE - U - LIM
THE RE - DEEMED
ten.

GE - U - LIM
THE RE - DEEMED
ten.

P sub. *fff* *ten.* *P sub.* *P sub.*

GE - U - LIM
THE RE - DEEMED
ten.

GE - U - LIM
THE RE - DEEMED
ten.

P sub. *fff* *ten.* *P sub.* *P sub.*

P sub. *fff* *ten.* *P sub.* *P sub.*

250

4 Hns.
in F

4 Tpts.
in C

4 Trbs.

Tuba

S.

A.

C
H
O
I
R

T.

B.

Vlcs.

Vcls.

D.B.

GE - U - LIM GE - U - LIM GE - U - LIM GE - U - LIM GE - U - LIM GE - U - LIM
THE RE - DEEMED THE RE - DEEMED THE RE - DEEMED THE RE - DEEMED THE RE - DEEMED THE RE - DEEMED

GE - U - LIM GE - U - LIM GE - U - LIM GE - U - LIM GE - U - LIM GE - U - LIM
THE RE - DEEMED THE RE - DEEMED THE RE - DEEMED THE RE - DEEMED THE RE - DEEMED THE RE - DEEMED

GE - U - LIM GE - U - LIM GE - U - LIM GE - U - LIM GE - U - LIM GE - U - LIM
THE RE - DEEMED THE RE - DEEMED THE RE - DEEMED THE RE - DEEMED THE RE - DEEMED THE RE - DEEMED

GE - U - LIM GE - U - LIM GE - U - LIM GE - U - LIM GE - U - LIM GE - U - LIM
THE RE - DEEMED THE RE - DEEMED THE RE - DEEMED THE RE - DEEMED THE RE - DEEMED THE RE - DEEMED

p

p

p

Israeli composers (especially Tzvi Avni and Yehezkel Braun) have also been intrigued by the irregular rhythms of Hebrew biblical poetry and the additive meters of Mideastern folksongs, and have incorporated these features into their compositions.

Unlike the symmetrical four-square structure that is characteristic of so much music and poetry of the Western European and American folk traditions, the poetry of the Hebrew Bible has an irregular rhythm based on the relative positions of the accented syllables within each verse. Unlike the structure of classical European poetry, there is no given metrical framework; no regular pattern of anapests or dactyls is super-imposed. Rather each poetic line contains a given number (either 2, 3, 4, or 6) of feet of various sizes.⁵³ As example, here are the first two verses from the "Farewell Song" of Moses (Deuteronomy 32:1,2). Note how each half-verse contains three feet varying in size from two to five syllables, resulting in an asymmetrical rhythmic flow.

⁵³Sachs, Rhythm and Tempo, pp. 69-70; Sendrey, Ancient Israel, p. 246.



Ex. 101. Scansion of the Hebrew text of Deuteronomy 32:1,2.

1. ha-a-ZI-nu ha-sha-MA-yim va-a-da-BE-ra

ve-tish-MA ha-A-rets im-rey-FI.

2. ya-a-ROF ka-ma-TAR lik-CHI

ti-ZAL ka-TAL im-ra-TI.

Asymmetry can also be detected in the heterometric dance music of the Middle East. Most Western music is "multiplicative" or "divisive" in its nature; phrases are generally constructed of two groups of two beats balanced by another two groups of two beats (2x2x2, etc.). The meter of Near-Eastern music, however, is often "additive" or "heterometric", constructed of a chain of short dissimilar metric units. It is not unusual to encounter such meters as 3+2, 3+3+2, 3+2+2, and 2+2+2+3. In Greece, the most common folk dance, the "Kalamatianos", uses a repeated rhythmic pattern of either  (3+2+2) or  (2+2+3).

Ex. 102. Anonymous Greek folksong.⁵⁴



Yemenite-Jewish songs are often built on even longer, more complex heterometric units. The taleas will consist of irregular additive patterns of threes and twos, as in the following examples.

Ex. 103. Ahavat Raayah, as sung by the Yemenite Jews.⁵⁵

The meter is 15/4 (2+2+3+2+3+3)

Ä . hä . hüt rä . ä . joh rö . so . nij,
 mäh . mäd näf . šij wē . lib . bij. Äs . ä . loh
 su rij wō . gō . nij. Jis . lä . hoh mā . rē . pē lō .
 os . bij. Gām bö . gor . ij jā ä . nē . nij.
 kij šē . mō gäs . tij wā . hār . bij. Räg bē . sé . hāl
 rā ä . jō . nij. Tä . hä . mäh rū . hū . bā . gir . bij.

⁵⁴Groves, s.v. "Folk Music, Greek".

⁵⁵Idelsohn, Thesaurus, no. 174.

Ex. 104. Kaven, as sung by the Yemenite Jews.⁵⁶

The meter is 17/8 (3+4+3+4+3).

S. 1 & 2 78 168 120 S. 3 & 4 78

Tausih. Kāw.wēn še. nēj hā. hin wē.gow. Bā.rāj wē-dis.tam mi.lē.gow.

S. 1 & 2 78 S. 3 & 4 78

Bā.rāj wē-dis.tam mi.lē.gow. Ā.lāf dā. ā.hād zu wē.gow.

Ex. 105. Barak, as sung by the Yemenite Jews.⁵⁷

The meter is 20/4 (2+3+3+2+3+2+3+2).

132

Bā.rāj bā.rāj al.hā. ma min

S. 3 & 4 78

fau.gē mān.dār gās. sim jās.gij zō.hu.rāh bē. ma

S. 3 & 4 78

il.wār.dī wan.nā.rā. dim ān.sa.bē

S. 1 & 2 78 S. 3 & 4 78

Hā.lāk tā.

gā.bā.dē. ma. hin šuf.tē. hū.jā.nē. dim.


wil.ās.hā. ma. min kā.rim.wa.dij.ā. dim.


⁵⁶Ibid., no. 176-b.

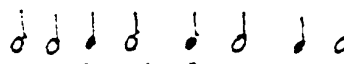
⁵⁷Ibid., no. 177.


The spirit of these metric patterns has been captured by a number of nationalistic composers including Mussorgsky, Bartok, the early Stravinsky, and the Israeli composers under discussion. In the first movement of his Mizmorei Tehilim Tzvi Avni used a rhythmic device akin to the musique mesurée of sixteenth century French composers. Generally he allots a half note to monosyllabic words as well as to syllables that receive a primary or secondary stress, and a quarter note to unstressed syllables. The text of the first 29 measures is printed below. Stressed syllables are doubly underlined, syllables which receive secondary stress are underlined once. The rhythms of Avni's setting are shown above the words.

Ex. 106. Rhythms and text, Avni, Mizmorei Tehilim, mm. 1-29.


Kol ha-a-mim tik-u kaf


Ha-ri-u le-lo-him be-kol ri-nah


Ki a-d-nai el-yon no-ra


Me-lech ga-dol al kol ha- a - rets.

Ex. 107. Avni, Mizmorei Tehilim, pp. 1-2.

MIZMOREI TEHILIM **מזמורי תהלים**

TZVI AVNI צבי אבני

FESTIVO ♩ = 104

S. קול-ך הים - לא עו-רי - עו-תק-ים - ע-ל-ך
kol ha-a-mim tik-u kaf ha-ri - u le-lo-him be-kol ri-

-na - ha-ri-u le - lo-him be - kol ri-na

(f) **S.** קול-ך הים - לא עו-רי - עו-תק-ים - ע-ל-ך
kol ha-a-mim tik-u kaf ha-ri - u le-lo-him be-kol ri-

A. קול-ך הים - לא עו-רי - עו-תק-ים - ע-ל-ך
kol ha-a-mim tik-u kaf ha-ri - u le-lo-him be-kol ri-

T. קול-ך הים - לא עו-רי - עו-תק-ים - ע-ל-ך
kol ha-a-mim tik-u kaf ha-ri - u le-lo-him be-kol ri-

B. קול-ך הים - לא עו-רי - עו-תק-ים - ע-ל-ך
kol ha-a-mim tik-u kaf ha-ri - u le-lo-him be-kol ri-

(20) **ff** כי - ד-א - do-
-na ha-ri-u le - lo-him be - kol ri-na ki a - do-

כי - ד-א - do-
-na ha-ri-u le - lo-him be - kol ri-na ki a - do-

כי - ד-א - do-
-na ha-ri-u le - lo-him be - kol ri-na ki a - do-

כי - ד-א - do-
-na ha-ri-u le - lo-him be - kol ri-na ki a - do-

29

-nai el-yon no - ra ki a-do - nai el-yon me-lech ga - dol al kol

-nai el-yon no - ra ki a-do - nai el-yon me-lech ga - dol al kol

-nai el-yon no - ra ki a-do - nai el-yon me-lech ga - dol al kol

-nai el-yon no - ra ki a-do - nai el-yon me-lech ga - dol al kol

30

mf

ha - a - rets zam - ru e - lo - him za - me

ha - a - rets zam - ru e - lo - him za - me

ha - a - rets zam - ru e - lo - him za - me

ha - a - rets zam - ru e - lo - him za - me

31

f

-ru - me - ru

-ru - me - ru

-ru - me - ru

-ru - me - ru

In the third movement of his Shlosha Pirkei Hallel Yehezkel Braun creates a similar effect. Again the rhythms are additive but without the strict adherence to the measured rhythms that marked Avni's music. In addition, Braun creates a playful approach to the text by varying the accentuation of the word "Halleluyah". (In the third movement of his Symphony of Psalms, Stravinsky created a similarly playful effect by varying the accentuation on the phrase "Laudate Dominum" -- which is the Latin translation of "Halleluyah".) The resultant free alternation between groups of two and three eighth-notes creates a delightful rhythmic verve quite similar to that of the Greek dance Kalamatianos mentioned above.

Ex. 108. Text and rhythms, beginning of third movement of Braun's Shlosha Pirkei Hallel.

Ha-le-lu-ya Ha-le-lu-ya

Ha-le-lu av-dei a-do-nai

Ha-le-lu et shem a-do-nai.

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

7. Form

Can a musical form have structural characteristics that render it nationalistic? The Israeli composer Oedoen Partos felt that is is possible.

With regard to musical form . . . it is my sincere belief that in this field we have to try to find a framework more suited to the new methods. The problem is of far greater importance still for those of us who live in the Orient . . . If we listen carefully to the improvisations of Oriental performers, we shall, no doubt, recognize their closeness to the prelude form, and the prelude form, in my opinion, furnishes an extra-ordinarily apt framework for the style and technique of music in contemporary Israel. In any case, the open form, which develops continuously out of a single theme, is greatly to be preferred to any classical closed form.⁵⁸

Yehezkel braun, on the other hand, states that he is not conscious of using any forms other than those of traditional Western music.⁵⁹ Indeed, nearly all of the works that I examined for this study are arranged in some sort of closed form.⁶⁰ The analyses of the next chapter will bear out this point.

⁵⁸Edna Landau, "The Music of Oedoen Partos" (M.A. Thesis, The City College of The City University of New York, 1973), p. 34.

⁵⁹Interview, 18 January 1982.

⁶⁰Attempts have been made recently by some composers to simulate the free flow of the Middle Eastern improvisatory form. Works such as Lukas Foss' Lamdeni (1973) and Steve Reich's Tehilim (1981) point in this direction.

8. Timbre

From the pictorial records of ancient Middle Eastern civilizations, inferences have been drawn as to what the ideal timbre was for vocal music in ancient Israel.⁶¹ Singers are portrayed with wrinkles around the nose and pressing their fingers against the throat. This would indicate the presence of vibrato ululation techniques produced by laryngial manipulation and a timbre more nasal than that admired by cultivated audiences in contemporary Western society. This speculation is in fact confirmed by the performance practices of contemporary Middle-Eastern singers. But while Israeli composers have occasionally incorporated the sounds of Oriental folk instruments into their symphonic works, no such attempts have been made in vocal music. Choral timbre has been left entirely up to the taste of the conductor.

⁶¹Sendrey, Ancient Israel, p. 256.

CHAPTER IV

FOUR REPRESENTATIVE WORKS

In this chapter, four works selected as representative of the Israeli national style will be analyzed. All four works are original compositions incorporating aspects of Semitic-Oriental folk music. All were composed within the last three decades by composers who, although born in Europe, have been living in Israel for the greater portion of their lives. These works are all a cappella settings for chorus of Biblical or medieval Hebrew texts. All are relatively short (ranging from six to seventeen minutes) and divided into either three or four movements. All were composed for a specific Israeli chorus or choral festival.

1. Tsvi Avni, Mizmorei Tehilim

Tsvi Avni was born in Germany in 1927 and came to Israel with his parents in 1935. He studied composition in Israel with Paul Ben-Haim and Mordecai Seter and in the United States with Aaron Copland, Lukas Foss and Vladimir Ussachevsky.

His early works betray the influence of Ben-Haim and Seter in their absorption of Mid-Eastern folk elements. Beginning in the late 1960s certain new features came to be evident in his work: serialism, limited aleatoricism; clusters and noise effects. In the early 1970s Avni began to incorporate electronic sounds in a number of his compositions.

Mizmorei Tehilim (Canticles of Psalms), from Avni's early style-period, was commissioned in 1966 for the sixth triennial Zimriyah (International Choral Festival) which took place in Israel in June of 1967. For his texts Avni chose Psalms 47 (verses 2-3 and 6-7), 48 (verses 3-4), and 150 (complete). This choice reflects both the international aspect of the Zimriyah:

O clap your hands, all ye people . . .
 . . . the Lord . . . is a great King over all the earth . . .
 Let every thing that hath breath praise the Lord.

as well as the uniqueness of its host nation:

Beautiful for situation, the joy of the whole earth is
 Mount Zion.

Ex. 1. Text of Mizmorei Tehilim.

I

O, clap your hands, all ye people;
 Shout unto God with the voice of triumph!
 For the LORD most high is terrible;
 He is a great King over all the earth.
 Sing praises to God, sing praises;
 Sing praises unto our King sing praises.
 For God is the King of all the earth;
 Sing ye praises with understanding.

(Psalm 47, 2-3, 6-7)

II

Beautiful for situation, the joy of the whole earth,
 Is mount Zion, on the sides of the north,
 The city of the great King.
 God is known in her palaces for a refuge.

(Psalm 48, 3-4)

III

Praise ye the LORD, Praise God in his sanctuary;
 Praise him in the firmament of his power;
 Praise him for his mighty acts:
 Praise him according to his excellent greatness.
 Praise him with the sound of the trumpet:
 Praise him with the psaltery and harp.
 Praise him with the timbrel and dance:
 Praise him with stringed instruments and organs.
 Praise him upon the loud cymbals:
 Praise him upon the high sounding cymbals.
 Let every thing that hath breath praise the LORD.
 Praise ye the LORD.

(Psalm 150)

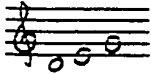
The work is fairly short, taking only about 6 minutes to perform. Its three movements, in the classic fast-slow-fast pattern, are marked, respectively, "festivo", "molto calmo", and "allegretto". Unifying the entire work is the three-note motif . As was pointed out earlier in this paper, the configuration of three tones separated by the intervals of a minor third and a major second is common to many primitive musical traditions, including those of the Middle-East. The following table traces the occurrence of this motif in Mizmorei Tehilim.

Table 1. The three note ur-motif in Avni's Mizmorei Tehilim.

first movement		
<u>measures</u>	<u>part</u>	<u>itches</u>
31-32 & 47-48	S	b c# e
32-35 & 48-51	T&B	<u>b c# e f# a</u>
34-35 & 50-51	A	<u>a b f# G# b</u>
37-38 & 53-54	T	b c# e
38-39 & 54-55	S&A	<u>b c# e f#</u>
second movement		
1	A	<u>e f# a f# e</u>
2-3	B	a b d
4	T	a b d
4-5	S	a b d
6-7	A	e c# f#
8	T	a f# b
8-9	A	f# e a
9-10	S	<u>a b d e</u>
10	A	<u>f# e a f# b a</u>
12	B	d a b
28	S	c a g
29	B	d c a
31	B	<u>d e g a</u>
34	B	g e d
37	T	<u>e d g e</u>

<u>measures</u>	<u>part</u>	<u>itches</u>
39	A	e f# a
39-40	S	e d b
40	T	a b d
41	S	b c d
41-43	B	<u>d b e d</u> <u>e d b</u>
41-42	T	a b d

third movement

1	B	<u>d e g a</u>
7	B	<u>d e g a c g</u>
11	B	d e g
15	B	<u>d e g a c d</u> <u>c a g a c d</u>
25 & 29	S	c# e b
31 & 34	T&B	<u>d c a c d</u>
32 & 35	T&B	<u>d c a g a</u>
39	tutti	<u>c a g a g a c d</u>
42-43	tutti	<u>c a g a g e</u>
47-50	S	b d (c# d) e
48	A	b a f#
48-49	B	a b f#
49	A	a f# e
51-52	B	a f# b

One of the most striking aspects of the opening of this work is its lively rhythmic impulse. This unique sound results from the general allocation of a half note for every stressed syllable and a quarter note for every unstressed syllable. When applied to the uneven meter of the ancient Hebrew poetry the result is a delightful rhythmic assymetry.

The opening melody is built around the ur-interval b-d. But is the tonal center b or is it d? The ambiguity that is raised here is not fully resolved until the final measures of the piece. Such tonal duplexity is a characteristic of much Arabic music, and as such contributes to the Middle-Eastern flavoring of Avni's work. As the Arab composer Habib Hassan Touma explained:

It is not unusual for a tone-level to have more than one tonal center; for example, one of the tones of the group can form a secondary center, which functions as a kind of satellite to the central tone, which gives the entire tone-level its characteristic color through the intervallic relationship arising between the primary and secondary centers.¹

¹Habib Hassan Touma, "The Maqam Phenomenon: An Improvization Technique in The Music of the Middle East," Ethnomusicology 15 (January, 1971), 41.

This tonal bipolarity can be observed in the following example of Yemenite-Jewish cantillation; here the bipolarity is between d and f.

Ex. 2. Yemenite-Jewish Cantillation, Genesis 1: 1,2.²

(Drezlu)

Be - re - shith bo - ro ä - lo - him äth ha - sho -
 -ma - yim wä-äth ho - o - räs wa - ho - o - räs
 ho - yi - tho tho - hu wa - vo - hu wa -
 -ho - shäch 'al pä - nei te - höm wa - ru - ah ä - lö -
 etc.

-him me - ra - hä - fäth 'al pa - nei ha - mo - yim

²Braun, Jewish Melodies, no. 68.

Another Middle-Eastern element evident from the opening bars is the chromatic scale of the pentachord on which the opening melody is built. Compare the Yemenite lamentation below with Avni's opening melody.

Ex. 3. Al Naharot Bavel, as sung by the Yemenite Jews.³

hazan



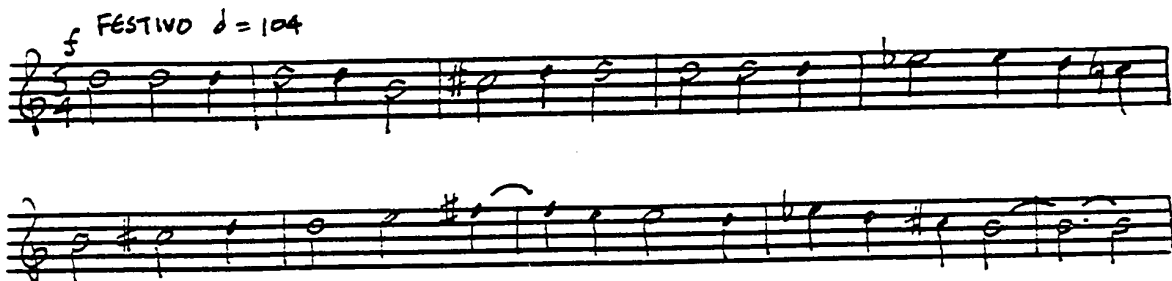
Al nā-hā-rōt bo-bāl ho-šē-hoh jif-āt mō-ō-rō-tē-nu
wā-hām-jāt ji-lē-lo-tē-nu do-ā . hoh āt gōl ha-sō-sā-rō-tē-nu

bāt bo-bāl sē-ma-hōt o-rā-hoh nā-gād mō-rō-rō-tē-nu

wa-ā-nah-nu al . ro-bim bē-rō-hoh to-li-nu kin-nō-rō-tē . nu.

Ex. 4. The opening melody of Avni's Mizmorei Tehilim.

f FESTIVO $\delta = 104$



³Idelsohn, Thesaurus, no. 58.

A prominent feature in both is the melodic pattern of two consecutive half-steps; in the chant it is d \sharp -e-f, in Mizmorei Tehilim it is c \sharp -d-e \flat . In addition, certain scale degrees in both are chromatically unstable. In the chant the c, e, and f are constant while the d appears in both natural and sharped forms. In Avni's music the b, d, and f \sharp are constant while the c wavers between natural and sharp and the e between flat and natural positions.

When the opening ten-bar phrase is repeated in mm. 11-20, the tenors join the sopranos in parallel octaves, while the basses and altos, also in octaves, sing a countermelody in the same mode. The two melodies are set out in such a way that the pitch d forms a drone, appearing in at least two voices at all times. (The one exception is the second half-note in m. 16 where d is replaced by its upper and lower chromatic neighbors, c \sharp and e \flat .) The cadence on the diad d/g \sharp , by dividing the octave in half, serves again to highlight d as a tonal center and foreshadows the third (g \sharp) of the first complete major triad (E major) which will occur in the very next measure.

The third phrase (mm. 21-29) contrasts with the first two, introducing the five pitches (f, g, g \sharp , a, and a \sharp) that were missing from the opening set (b, c, c \sharp , d, e \flat , e, f \sharp). The homophonic texture with full major triads provides a further

point of departure from the predominantly one- and two-part writing of the opening. The mixolydian mode prevails for most of the phrase, the chromaticism of the opening returning just before the cadence.

Antiphonal singing between the women's and men's voices highlights the next section of this movement (mm. 30-39). The range of the soprano melody here, like that of the opening, is b - f#, but in this instance the mode is generally pentatonic.

In the short interlude which follows (mm. 40-45) the chorus is singing for the first time piano and in parallel octaves. Comprising a set of eleven different pitches with only two repetitions, this is the most tonally unstable section of the work. Still, a connection with the opening of the movement is maintained, in that the first three pitches of this set outline the ur-interval b-d, and the final pitch of the set is a^b, the tritonal complement of the opening pitch, d. After a recapitulation of previous material the movement ends on a two-octave b, suggesting a temporary resolution of the opening ambiguity.

Overall the movement is in a traditional closed form made up of four contrasting sections arranged as A B C D C A. The shape is arch-like, the keystone coinciding with the golden mean of the movement.

Table 2. Formal Structure of the first movement of Mizmorel Tehilim.

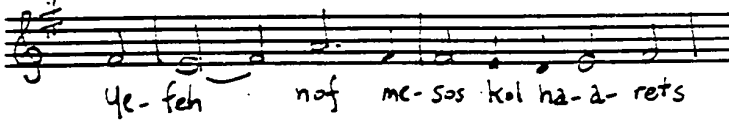
<u>measures</u>	<u>length</u>	<u>form</u>	<u>texture</u>	<u>dynamic</u>	<u>text (Psalm 47)</u>	<u>tonic</u>	<u>mode</u>
1-10	10	a	monophonic	f	v. 2	b (or d)	chromatic
11-20	10	a'	two-part	f	v. 2	b (or d)	chromatic
21-29	9	b	homophonic	ff	v. 3	E	mixolydian
30-35	6	C	antiphonal	mf-f	v. 7, first half	E	pentatonic
36-39	4	C'	antiphonal	mf	v. 7, second half	E	pentatonic
40-45*	6	d	octaves	p	v. 8		serial
46-51	6	C	antiphonal	mf-f	v. 7, first half	E	pentatonic
52-55	4	C'	antiphonal	mf	v. 7, second half	E	pentatonic
56-65	10	A''	two-part	f cresc.	v. 2	b (or d)	chromatic

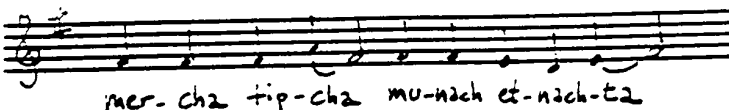
* golden mean

The second movement contrasts with the first in tempo, rhythm, dynamics, mode, form and text. The strong unison accents of the opening yield here to a flowing legato polyphony.

The first section (mm. 1-7) consists of a pentatonic melody and dorian countermelody developed in the Renaissance "point of imitation" style. The main theme is based on the Ashkenazic cantillation of the Song of Songs.

Ex. 5. Theme from the second movement of Mizmorei Tehilim compared with Ashkenazic cantillation motifs.

Avni: 

cantillation: 

After measure 8, each strand begins to rise in pitch and dynamics. The voices then come together in homophony for the "risoluto" setting of "kiryat melech rav" ("the city of the Great King"). Here we have the highest pitch of the entire work -- g".

The climax of the movement is reached in mm. 20-25. The text deals with the majesty of God and by extension of His city Jerusalem: "God is known in her palaces for a refuge." The music, still forte, is marked "quasi marziale" and set in a wide open span of three parallel octaves. The mode reverts to the chromaticism of the first movement.

•



D

Table 3. Formal Structure of the second movement of Mizmorei Tehilim.

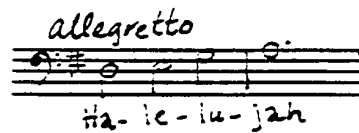
<u>measures</u>	<u>length</u>	<u>form</u>	<u>texture</u>	<u>dynamic</u>	<u>text (Psalm 48)</u>	<u>tonic</u>	<u>mode</u>
1-7	7	a	polyphonic	p	v. 3, first third	B	dorian
8-13	6	a'	polyphonic	p cresc.	v. 3, second third	B	dorian
13-19	7	b	homophonic	f	v. 3, third third		modulating
20-25*	6	C	octaves	f	v. 4	E	chromatic
26-30	5	d	homophonic	mp	v. 3, first third	D	mixolydian
31-38	8	e	monophonic	p	v. 3	A	dorian
39-44	6	a''	polyphonic	p	v. 3, first third	B	dorian
45-50	6	d'	homophonic	p	v. 3, first third	E	mixolydian

* golden mean

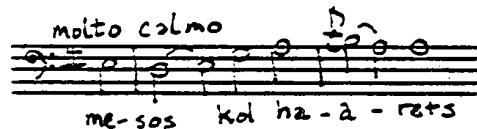
The third movement recalls the mood of the first. The tempo is again fast, the dynamic (eventually) loud, the rhythm dance-like, and the text of universal rejoicing.

The opening melody is derived from a passage in the second movement: the same pitches in the same scoring and the same dynamic, only the tempo and mood have been altered.

Ex. 7. Third movement, mm. 1-2.

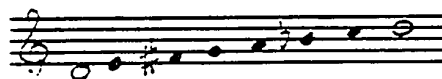


Second movement, mm. 31-32.



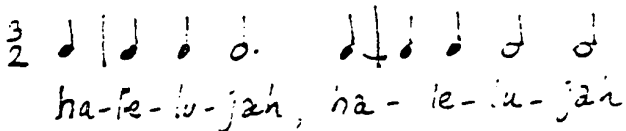
The first section comprises three progressive statements: mm. 1-6, 7-12, and 13-21. Each of these units can be further divided into two antiphonal halves: mm. 1-4 + 5-6, mm. 7-12 + 13-14, and mm. 15-19 + 20-21. In the first half of each statement the basses sing a melody which rises first from d to a, then from d to c', and finally from d to d'. The dynamics also display a progression: from p to mp to mf cresc. In each of the statements the basses are answered by the upper three voices intoning the single word "halleluyah". The mode is a mixture of mixolydian and aeolian elements.

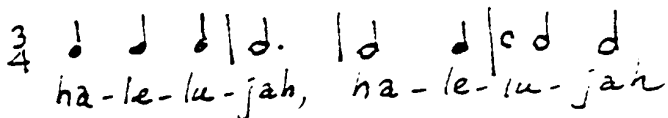
Ex. 8. Scale: Soprano, Alto and Tenor parts, mm. 1-21.



While the first movement was marked by additive rhythms and the second movement by flowing rhythms, the third movement opens with a string of strong syncopations. The rhythm of the "halleluyah" response (which is an echo of the bass rhythm in m. 4 and at the same time a diminution of the first four notes of the bass part) is notated in such a way as to emphasize the off-beat accents.

Ex. 9. Rhythm: Soprano, Alto and Tenor parts, mm. 1-21.

as written: $\frac{3}{2}$ 

re-barred to
eliminate the
syncopations: $\frac{3}{4}$ 

The second large section (mm. 22-35) is set off from the first in a number of ways. The tonality shifts up a step to E-mixolydian, the rhythmic structure returns to the additive form, the sopranos and altos take over the lead in the antiphony, and the voices are marked "quasi trombe", a reflection of the text in this section which lists all the musical instruments used in the worship of God.

The climax of the movement is reached in the second half of this section (mm. 30-35). Here the tonality returns to D-mixolydian (without the sixth scale degree) and the basses again take the lead, this time reinforced by the tenors one octave higher. The text, describing

the clashing of cymbals both "loud" and "high", evokes the loudest dynamic (ff) and the highest pitch (g") of the entire work.

The third section (mm. 36-45) brings back the syncopations, the text and the mixed mode of the opening of the movement. In a majestic coda (mm. 46-52) the tempo broadens to 60 and the ur-motif returns in nearly every measure. The tonal ambiguity of the first movement is resolved with a final cadence on B.

The form of the third movement, like that of the others, is sectionalized and closed. Again the climax of the movement, marked by a texture of parallel octaves, occurs at the golden mean.

Table 4. Formal Structure of the third movement of Mizmorel Tehilim.

measures	length	form	texture	text (Psalm 150)	voicing	tonic	mode
1-4	4	a	monophonic	Halleluya	B	D	Mixolydian
5-6	2	b	homophonic	Halleluya	SAT	D	Mixolydian, flat-6
7-12	6	a'	monophonic	v.1	B	D	Mixolydian
13-14	2	b	homophonic	Halleluya	SAT	D	Mixolydian, flat-6
15-19	5	a''	monophonic	v.2	B	D	Mixolydian
20-21	2	b	homophonic	Halleluya	SAT	D	Mixolydian, flat-6
<hr/>							
22-23	2	C	monophonic	v.3, first half	SA	E	Mixolydian
24-25	2	d	homophonic	v.3, second half	SATB	E	Mixolydian
26-27	2	C	monophonic	v.4, first half	SA	E	Mixolydian
28-29	2	d	homophonic	v.4, second half	SATB	E	Mixolydian
30-32*	3	e	two-part	v.5, first half	TB&SA	D	Mixolydian
33-35	3	e	two-part	v.5, second half	TB&SA	D	Mixolydian
<hr/>							
36-37	2	b	homophonic	Halleluya	SATB	D	Mixolydian, flat-6
38-39	2	g	octaves	Halleluya	SATB	D	Mixolydian
40-41	2	b	homophonic	Halleluya	SATB	D	Mixolydian, flat-6
42-45	4	g'	octaves	Halleluya	SATB	D	Mixolydian
<hr/>							
46-52	7	CODA	homophonic	v.6	SATB	B	dorian

* golden mean

2. Yehezkel Braun, Shlosa Pirkei Hallel

Yehezkel Braun was born in Germany in 1922 and emigrated to Israel with his parents in 1924. Braun attributes his particular preoccupation with melody to two strong musical influences during his childhood years: the folksongs he heard in the predominantly Yemenite neighborhood in which he lived, and the recordings of Madame Butterfly and La Boheme that his father often played.⁴

In 1953 Braun was graduated from the Tel Aviv Academy of Music where he had studied composition with Alexander Boscovich. Two decades later he returned to the classroom and in 1972 received a bachelors degree in classics from Tel Aviv University. Furthermore, his interest in the traditions of cantillation has taken him several times to study Gregorian chant at the Solemnes monastery.

A prolific composer, he has written music for voices and instruments, for the theatre, ballet, concert stage and cinema. His attraction to the traditional music of Jews and Arabs is evident in his hundreds of folksong arrangements and in the folkloristic flavoring of many of his compositions.

Shlosa Pirkei Hallel (Three Psalms of Praise) was commissioned for the eleventh Zimriyah (World Assembly of Choirs) which took place in Israel in June of 1979. It received its premiere on July 12, 1979

⁴ Interview, 18 January 1982.

in Tel Aviv's Mann Auditorium with Stanley Sperber conducting the combined forces of the Zamir Chorale of Boston (U.S.A.), the Wiener Minoritenchor (Austria), and the N.R.K. Studio Choir (Norway).

This work has many features in common with Avni's Mizmorei Tehilim. Both are settings in Hebrew of three Psalms in three movements (fast, slow, fast) of about the same length. Both have national characteristics, most notably in modality and rhythm. Both were composed for the Zimriyah choral festival.

In the Jewish liturgy the term "Hallel" (Praise) refers to a service consisting of Psalms 113-118, chanted at the conclusion of the morning services on major and minor festivals. Braun uses the term "Hallel" in the title of his work in a more generalized sense. The Psalms he selected for this work, 111-113, are certainly Psalms of praise, even though they are not those that are canonized in the liturgy. While the liturgical Hallel describes more specifically God's connection with the nation of Israel, the Hallel of Braun's choice describes (for the most part) God's universality. Therefore, while this work is not strictly proper for liturgical use in the synagogue, like Mizmorei Tehilim it is a concert work of a generalized festive-religious nature.

Ex. 10. The Text of Shlosa Pirkei Hallel.

Psalm 111

Hallelujah.

I will give thanks unto t' Lord with my whole heart,
In the council of the upright and in the congregation.
The works of the Lord are great,

Sought out by all that have delight in them.
 His work is glory and majesty,
 And His righteousness endureth forever.
 He hath made a memorial for His wonderful works,
 The Lord is gracious and full of compassion.
 He hath given food unto those that fear Him,
 He will ever be mindful of His covenant.
 He hath declared to His people the power of His works,
 In giving them the heritage of the nations.
 The works of His hands are truth and justice,
 All His precepts are sure.
 They are established for ever and ever,
 They are done in truth and uprightness.
 He hath sent redemption unto His people,
 He hath commanded His covenant forever,
 Holy and awful is His name.
 The fear of the Lord is the beginning of Wisdom,
 A good understanding have all they that do thereafter,
 His praise endureth forever.

Psalm 112

Hallelujah.
 Happy is the man that feareth the Lord,
 That delighteth greatly in His commandments.
 His seed shall be mighty upon earth,
 The generation of the upright shall be blessed.
 Wealth and riches are in his house,
 And his merit endureth forever.
 Unto the upright He shineth as a light in the darkness,
 Gracious, full of compassion, and righteous.
 Well is it with the man that dealeth graciously and lendeth,
 That ordereth his affairs rightfully.
 For he shall never be moved,
 The righteous shall be had in everlasting remembrance.
 He shall not be afraid of evil tidings,
 His heart is steadfast, trusting in the Lord.
 His heart is established, he shall not be afraid,
 Until he gaze upon his adversaries.
 He hath scattered abroad, he hath given to the needy,
 His righteousness endureth forever,
 His horn shall be exalted in honor.
 The wicked shall see and be vexed,
 He shall gnash with his teeth and melt away,
 The desire of the wicked shall perish.

Psalm 113

Hallelujah.
 Praise, O ye servants of the Lord,
 Praise the name of the Lord.
 Blessed be the name of the Lord
 From this time forth and forever.
 From the rising of the sun unto the going down thereof
 The Lord's name is to be praised.
 The Lord is high above all nations,
 His glory is above the heavens.
 Who is like unto the Lord our God,
 That is enthroned on high,
 That looketh down low
 Upon heaven and upon the earth?
 Who raiseth up the poor out of the dust,
 And lifteth up the needy out of the dunghill,
 That He may set him with princes,
 Even with the princes of His people.
 Who maketh the barren woman to dwell in her house
 As a joyful mother of children.
 Hallelujah.

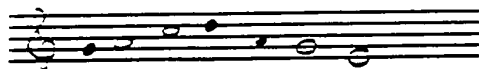
A governing motif of the entire work is the melodic leap of
 a perfect fourth. The first theme of the opening movement contains
 three consecutive melodic fourths, and is the model for a number of
 subsequent themes in this work.

Ex. 10. Soprano, mm. 1-3.



Here again we notice how these fourths are constructed of the
 familiar configuration of minor third plus major second:

Ex. 11. Analysis of Example 10.



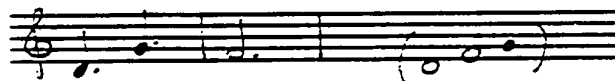
The secondary theme of the first movement does not contain any direct leaps of a fourth but its span is a tetrachord.

Ex. 12. Tenor, mm. 3-5.



The cadence at the end of the first section features a rising fourth:

Ex. 13. Soprano, mm. 21-22.



Throughout the middle section the fourths are heard in the lower voice of each pair.

Ex. 14. Alto, mm. 27-28.



Alto, m. 29.

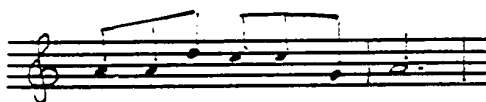


Alto m. 31.

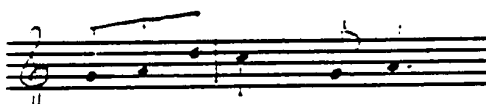


Note how the tune in the last example is derived from the opening theme:

Ex. 15. Alto m. 31.

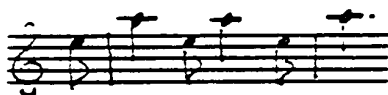


Soprano, mm. 1-2.



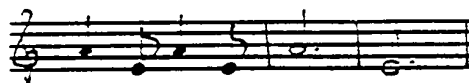
The melodic fourth is repeated three times at the climax of the movement.

Ex. 16. Soprano, mm. 58-59.



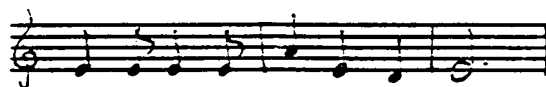
Note how this figure is derived (by retrograde & octave transposition) from a previous cadence figure.

Ex. 17. Soprano, mm. 9-11.



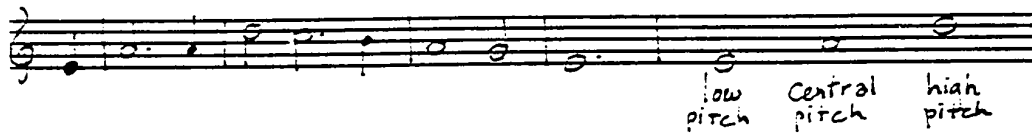
The next cadence likewise features the rising fourth e-a.

Ex. 18. Tutti, mm. 66-68.



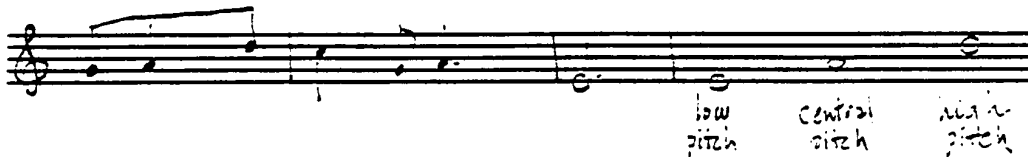
In the second movement the melodic fourth is not featured until measure 9, but there it is heard twice in succession.

Ex. 19. Soprano, mm. 9-12.



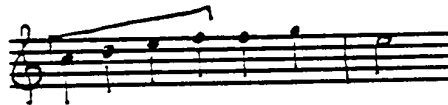
This theme is also derived from the opening theme of the work.

Ex. 20. Soprano, mm. 1-3 (first movement).



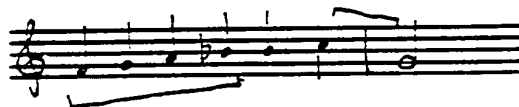
The movement's second theme begins with a diatonic line with an initial rise of a fourth.

Ex. 21. Soprano, mm. 27-28.



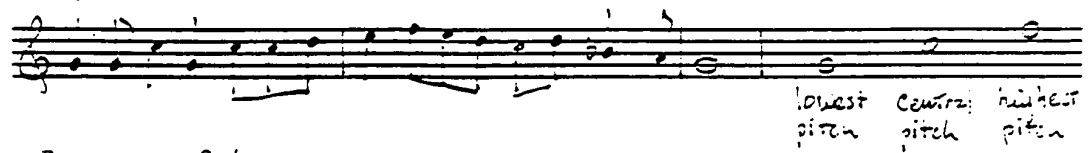
In a subsequent incarnation it achieves a shape encompassing two fourths.

Ex. 22. Soprano, m. 30.

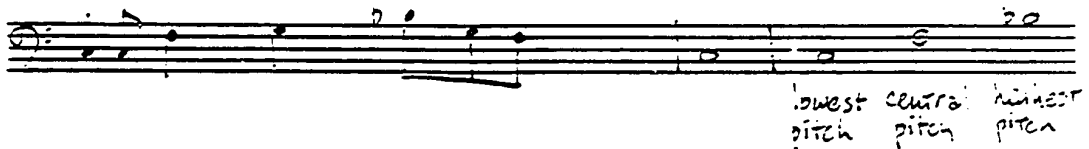


The third movement begins with a highly rhythmic version of the upward fourth. Note how again the total melodic span highlights two overlapping fourths.

Ex. 23. Soprano, mm. 1-3.



Bass, mm. 3-4.

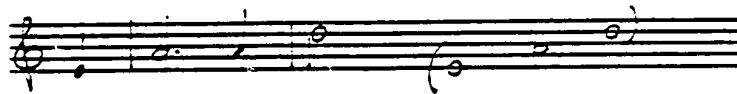


This structure of overlapping tetrachords is again reminiscent of the consecutive fourths that were featured in both the first and second movements.

Ex. 24. Soprano, mm. 1-3. (first movement).

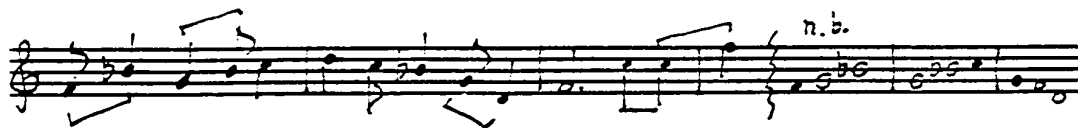


Soprano, mm. 9. (second movement).



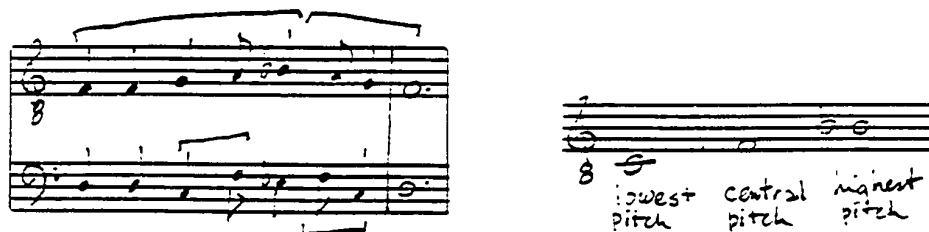
The second theme of this movement also features prominent quartal leaps.

Ex. 25. Tenor, mm. 12-15.



Note the construction of both voices of the duet in the next section. Each voice taken by itself outlines a melodic fourth. Combined they outline two overlapping tetrachords.

Ex. 26. Tenor and Bass, mm. 20-21.



Braun has said that as he composes he is not conscious of thinking harmonically, in terms of vertical chord functions. Rather he conceives of each voice part melodically.⁶ An examination of the unfolding of the melodies of Shlosa Pirkei Hallel will confirm this orientation.

Within the first four bars of the piece the two contrasting themes of the movement are introduced. The first is a lyrical pentatonic melody of perfect fourths and major seconds, and the second a phrygian-sounding melody of narrow compass built around an axial tone with its upper and lower neighbors.

Ex. 27. Soprano, mm. 1-3, first movement.



Tenor, mm. 3-5, first movement.

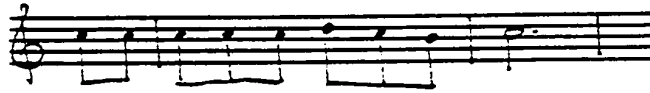


⁶ Interview, 18 January 1982.

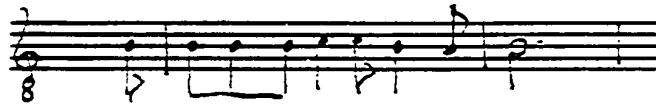
The opening section, consisting of 24 bars, develops the first theme through an equal-voiced polyphonic unfolding.

Measure 25 marks the beginning of a new and contrasting section. The melodic material is derived from the second theme which was heard in mm. 2-3, but not developed until now.

Ex. 28. Soprano, mm. 24-26.



Tenor, mm. 2-3.



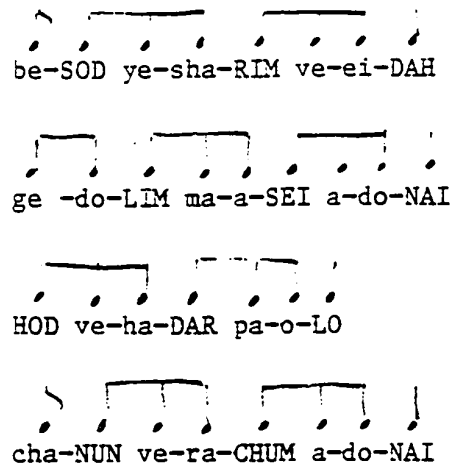
The alto's countermelody is an almost exact inversion of the soprano's melody.

Ex. 29. Soprano and Alto, mm. 24-26.



The calm flowing rhythms of this movement were suggested perhaps by the unusually consistent dactylic feet of the Hebrew text.

Ex. 30. Selected verses from Psalm 111, with Braun's rhythmic setting.



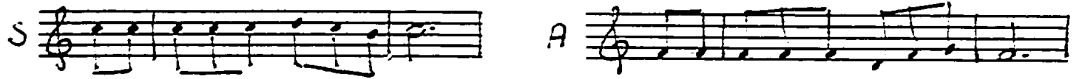
The flow is abetted by Braun's completely syllabic setting of the text. The only melismatic writing is to be found on the word "haleluya".⁷

It is hard to pinpoint a tonal center for this movement. As Avni did in Mizmorei Tehilim, Braun has created here a deliberate tonal ambiguity or bipolarity. On the one hand A is the central focus; it is the first pitch after the initial appoggiatura, it is reinforced throughout the movement, it is the climactic pitch of the movement (see mm. 58-59), and it is the "bass" note of the final chord. Yet on the other hand E also assumes an important function. In m. 2 it is the cadential pitch of the opening theme reinforced by the quint in the tenor. Indeed it is the most frequent melodic cadence tone of the movement (see mm. 2, 11, 30, 32, 38, 41, 50, 60, 62, 68, and 83).

⁷ Was this an instinctual response or is it a reflection of Braun's familiarity with Gregorian chant?

In addition to the ambiguity of the tonal center, the modal configurations are frequently in a state of flux. The opening melody sounds pentatonic until the tenor intones the B in m. 2; thereafter the modality is a mixture of aeolian and phrygian elements. The lydian inflection of the theme which begins in m. 24 is altered after just two measures. Furthermore the tenor and bass parts of m. 26, as exact inversions of the soprano and alto parts of the previous measure, establish a new tonal center (D) and modal configuration (phrygian).

Ex. 31. Soprano and Alto, m. 25.



Bass and Tenor, m. 26.

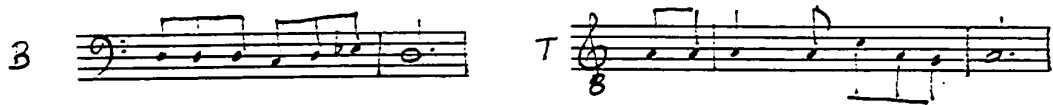


Table 5. Structure of the first movement of Shlosha Pirkei Hallel.

<u>measures</u>	<u>length</u>	<u>form</u>	<u>Psalms lll text</u>	<u>mode</u>
1-12	12	a	verse 1, first half	A-aeolian to A-melodic minor
13-24	12	a'	v. 1, second half	A-aeolian to D-aeolian
25-39	15	b	vv. 2-6	polymodal, including F-lydian, D-phrygian, A-phrygian, A-aeolian
40-51	12	a	v. 1, first half	A-aeolian to A-melodic minor
51-69	19	b'	vv. 7-10	E-phrygian, G-dorian, and A-phrygian
70-85	16	a' and coda	v. 1, second half	A-aeolian and phrygian

The second movement opens with a "haleluya" which is reminiscent of the "alleluia" which opens the third movement of Stravinsky's Symphony of Psalms. While the implied roots of both are identical, the lydian modality and its "double leading-tone" cadence give Braun's score a more archaic flavoring.

Ex. 32. Stravinsky, Symphony of Psalms, third movement, mm. 2-3.

Al-le-lu-ia.

$E^b: F^\# (X/X) vii E^b I$

Braun, Shlosa Pirkei Hallel, second movement, mm. 1-2.

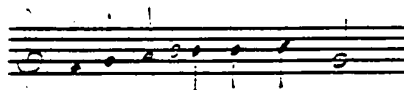
Ha-le-lu-ya.

$G: a a f^\#m G ii vii I$

After the opening motto, the first theme, marked "slow and tranquil", is heard in the soprano and then in the tenor voice. This theme is generally characterized by stepwise motion with a gentle rise and fall. The modality again displays the same flexibility we observed in the first movement. While the tonal center is clearly G, the mode fluctuates between lydian and aeolian.

At m. 27 a contrasting theme is heard. Note its similarity to the opening theme of the first movement.

Ex. 33. Soprano, mm. 31, second movement.



Soprano, mm. 1-2, first movement.



Throughout this section the tonal centers are constantly shifting and the modality remains ambiguous until measure 48 when the motto and main theme return, first in C-lydian and then in A-lydian.

The analysis given in Table 6 reveals that the macro tonal structure of the movement is identical to the micro-motive construction: minor third plus major second. The recurring tonal centers are G, C, A, and D:

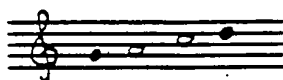


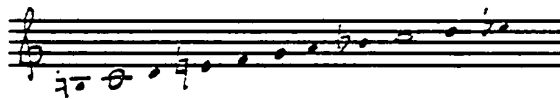
Table 6. Structure of the second movement of Shlosa Pirkei Hallel.

<u>measures</u>	<u>length</u>	<u>form</u>	<u>Psalm 112 text</u>	<u>mode</u>
1-13	13	a	vv. 1-2	G-lydian to F-phrygian
14-26	13	a'	vv. 3-4	G-lydian
27-30	4	b	v. 5	C-mixolydian
30-34	5	b'	v. 6	G-aeolian
34-37	4	b''	v. 5	A-aeolian
37-42	6	b'''	v. 6	D-aeolian to A-aeolian
42-47	6	b''''	v. 6	A-aeolian
48-63	16	a''	vv. 7-8	C-lydian
62-80	19	a'''	vv. 9-10	A-lydian

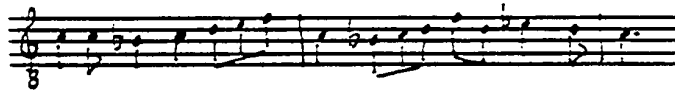
The third movement, marked "with joy and strength", is a jubilant finale. Like the first movement of Mizmorei Tehilim, the meter here is additive, constructed of freely alternating units of two and three beats. The resultant rhythm is similar to that of the Greek Kalamatianos dance (see pp. 176-177).

The opening theme, with the major-minor ambiguity of the third scale degree, displays characteristics similar to the mode known to the Ashkenazic Jews as the "Adonoi Moloch" prayer mode.

Ex. 34. "Adonoi Moloch" Mode.



Tenor, mm. 1-2, third movement.



The second theme, starting at m. 12, is derived from the first. Note the opening leap of a fourth and the general contour of the two themes.

Ex. 35. Soprano, mm. 1-3, third movement.



Tenor, mm. 12-14, third movement.



Still, this second theme contrasts with the first in several respects. First of all, the rhythmic texture changes from additive units to syncopations within the context of a straight 4/4 meter. Secondly there is a modal shift from C-mixolydian to B^b-lydian. Third, the antiphony which had pitted bass against soprano, now operates between tenor and soprano. Here again the parallel can be drawn to the third movement of Mizmorei Tehilim in which syncopation was contrasted with additive meter, and which featured varied antiphonal voice-groupings.

The third section of the movement begins at m. 20. Here the antiphonal structure has tenor and bass echoed by soprano and alto. The syncopation yields again to additive meter. The mode changes to major but the tonal center remains on B^b. The remainder of the movement consists of recurrences of the first three sections, as can be seen in the following diagram.

Table 7. Structure of the third movement of Shlosha Pirkel Hallel.

<u>measures</u>	<u>length</u>	<u>form</u>	<u>Psalms 113 text</u>	<u>mode</u>	<u>tonal center</u>	<u>antiphonal structure</u>
1-11	11	a	v. 1	mixolydian	C 1-5 E 6-8 C 9-11	SAT - B
12-19	8	b	vv. 2-3	lydian	B ^b	T(B) - SA
20-25	6	C	v. 4	major	B ^b	TB - SA
26-34	9	a'	vv. 5-6	mixolydian	F 26-31 E 32-34	SAT - B
35-42	8	b'	vv. 7-8	lydian	D	T(B) - SA
43-48	6	c'	v. 9	major	D	TB - SA
49-54	6	a''	haleluya	mixolydian	D	B - SAT
55-56	2	coda	haleluya	mixolydian	G	ensemble

3. Paul Ben-Haim, Roni Akara

Paul Ben-Haim (né Frankenberger) was born in Munich, Germany in 1897. He studied piano, conducting and composition at the Munich Academy of Arts and for several years served as assistant to such eminent conductors as Bruno Walter and Hans Knappertsbusch. In 1933, after the Nazi regime forced him to leave Germany, he settled in Tel Aviv, changing his surname to Ben-Haim.

He was quick to adapt to the new environment. Fascinated with Oriental Jewish folksong, Ben-Haim began to work closely with Bracha Zefira, a folksinger of Yemenite descent. Soon Near-Eastern modes and rhythms began to color most of Ben-Haim's compositions. When in the 1940s composers and writers began speaking of an "Eastern Mediterranean School" of music, it was obvious that Ben-Haim was the earliest and most prominent creator of this style. Today, Ben-Haim is generally regarded as Israel's foremost composer.

Roni Akara (Sing, O Barren) was composed between November of 1956 and January of 1957. It was dedicated to the Rinat Choir, one of Israel's most accomplished choral ensembles. The four-movement "motet", as the composer called it, is scored for four-part mixed chorus a cappella and takes about 9 1/2 minutes to perform. The text, taken from the 54th chapter of Isaiah, was chosen for its prophecy of the rebirth of modern Israel.

Ex. 36. Text of Roni Akara.

I

Sing, O barren, thou that didst not bear,
Break forth into singing and cry aloud, thou that
 didst not travail with child,
For more are the children of the desolate than the
 children of the married wife, saith the Lord.

II

Enlarge the place of thy tent,
And let them stretch forth the curtains of thine habitations,
Spare not, lengthen thy cords and strengthen thy stakes.

III

For thou shalt break forth on the right hand and on the left,
And thy seed shall inherit the gentiles,
And make the desolate cities to be inhabited.
Fear not, for thou shalt not be ashamed,
Neither be thou confounded, for thou shalt not be put to shame,
For thou shalt forget the shame of thy youth,
And shalt not remember the reproach of thy widowhood any more.

IV

For the Maker is thy husband,
The Lord of hosts is His name,
And thy Redeemer the Holy One of Israel,
The God of the whole earth shall he be called.

Sing, O barren

Like the two works just discussed, Roni Akara is unified by the ur-motif of a tetrachord spanning a minor third and a major second. The main themes containing this motif are listed below. (For brevity, only the primary statements of each theme have been given.)

Ex. 37. Main themes in Roni Akara derived from the ur-motif.

First Movement

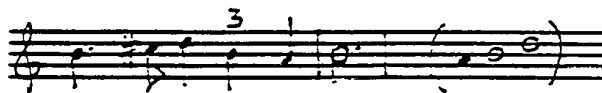
Soprano, m. 1.



Alto, m. 11.



Soprano, mm. 18-19.



Second Movement

Bass, mm. 1-3.



Third Movement

Alto, mm. 6-7.



Fourth Movement

Soprano, m. 9.



Soprano, m. 35.



The first movement opens with a vigorous proclamation by the sopranos and tenors on the word "roni" meaning ("rejoice", or "sing"). The antiphonal answer by the altos and basses reflects the parallelism of the text:

Ex. 38. Distribution of voices, opening verses.

mm. 1-2. Soprano & Tenor:

Roni akara lo yalada

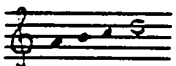
Rejoice, O barren
that didst not bear;

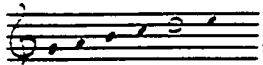
mm. 3-5. Alto and Bass:

Pitschi rina vetsahali
lo chala

Break forth into joy
and raise thy voice,
thou that didst not
labour with child.

To emphasize the aspect of rejoicing in this proclamation Ben-Haim sets the word "roni" not in its proper rhythm "ro-NI" (♪ | ♪), but in a hora-like syncopation | ♪ ♪ .

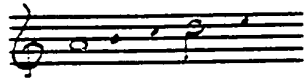
Both the modality and the tonal center are ambiguous at the start. In the first three bars we hear the following pitch collection:  . We presume D to be the tonal center

because of its initial position and greatest frequency. In mm. 4 and 5 the collection is expanded to , leaving the listener still uncertain as to whether the mode is dorian or mixolydian. It is only with the introduction of the F-natural in m. 7 that the mode is confirmed as dorian.

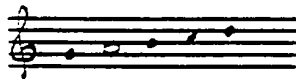
After moving through areas of various modalities the movement ends on A. Now if A is the tonal center of the movement a different approach to the opening measures is suggested.

Ex. 39. Scale in mm. 1-6.

Soprano and Tenor:



Alto and Bass:



The form of the movement is basically ternary, the middle section being an expansion of the opening idea.

Ex. 40. The two main themes of the first movement.

Soprano, mm. 1-2:



Alto, mm. 11-12:



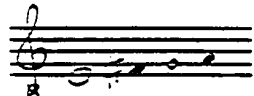
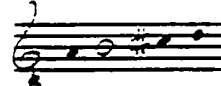
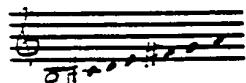
Table 8. Structure of the first movement of Roni Akara.

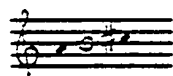
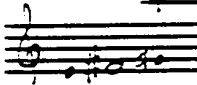
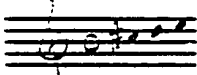
<u>measures</u>	<u>length</u>	<u>form</u>	<u>text, Is:54</u>	<u>mode</u>
1-10	10	a	v.l, first half	d-dorian (or A-aeolian)
11-19	9	b	v.l, second half	E-dorian
20-33	14	a'	v.l, first half	d-dorian to A

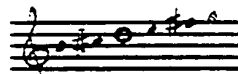
The second movement is a passacaglia on a six-measure pentatonic bass. Generally the vocal lines are quite independent of one another. As the tenor, alto, and soprano parts are superimposed over the passacaglia bass, each maintains its own separate modal and metric character. In the examples below each line has been rebarred to show its intrinsic meter.

Ex. 41. mm. 18-21, second movement, re-barred.

The musical score for Example 41 shows four staves of music. The first staff is in 4/4 time, the second in 1/2 time, the third in 3/2 time, and the fourth in 3/2 time. Each staff has a rebarred section indicated by a bracket and a '1' above it, showing the intrinsic meter of the vocal lines.

As to the modality, the first six bars are clearly set in D-pentatonic. But over the next six bars, while the bass line retains its original modality, the tenor intones a melody based on the lower tetrachord of an E-minor (or perhaps aeolian or dorian) scale: . In the next six bars, while the bass continues as before, the tenor () and alto () are both in the aeolian mode on B.

For the next statement of the passacaglia the soprano part is encompassed in a trichord presumably centered on B (), the alto in a similar configuration on F# (), the tenor in a tetrachord on B (), and the bass still in a pentatonic mode on D.

For the final statement, the alto continues in its trichord on F# (with the G# occasionally lowered to G-natural), the tenor in its minor tetrachord on B, while the soprano is now in a major scale on D ().

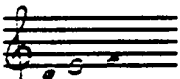
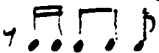
The movement is shaped by a gradual ascent from the first and lowest pitch A to the highest g", just four bars before the end. This shape is enhanced by the gradual piling on of voices and a slow crescendo from m. 19 to the end. The following outline displays the overall rise and fall of the melodic line.

Ex. 42. Highest focal pitches, second movement.



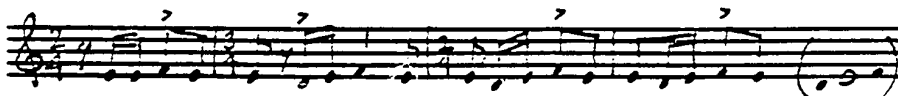
Table 9. Structure of the second movement of Roni Akara.

<u>measures</u>	<u>length</u>	<u>form</u>	<u>text (Is.:54)</u>	<u>voicing</u>
1-6	6	a	v.2, first half	B
7-12	6	a'	v.2, first half	B, T
13-18	6	a''	v.2, first half	B, T, A
19-24	6	a'''	v.2, first half	B, T, A, S
25-31	7	a''''	v.2 (complete)	B, Bar, T, A, S,

The third movement begins with a striking three-note figure in a phrygian inflection: . It is housed in an ostinato rhythm  that is heard in nearly every measure of the movement.

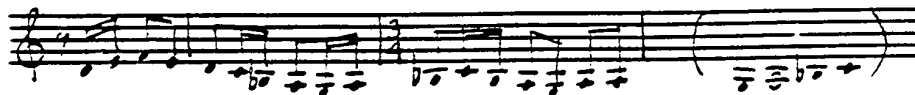
The opening statement is divided into two halves, the first a phrygian trichord on E:

Ex. 43. Alto, mm. 1-4, third movement.



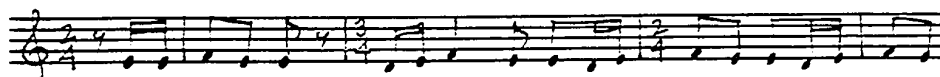
The second half begins with a modulation and then settles in a phrygian tetrachord on A:

Ex. 44. Alto, mm. 5-7, third movement.



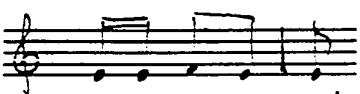
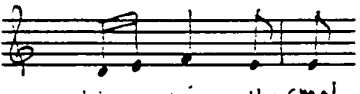


The barring of the first phrase is somewhat unusual. Here is what the passage would look like if the music were re-barréd to have the downbeats coincide with the accents.

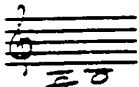
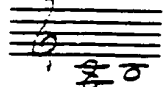
Ex. 45. Alto, mm. 1-4, third movement, re-barréd.

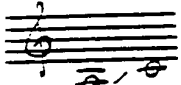
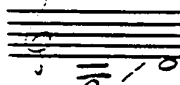
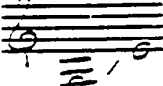
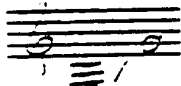


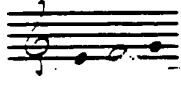
The composer's barring instead deliberately emphasises the tonic pitch by having it occur on the downbeat of each bar and on the final syllable of the short textual unit "ki yamin u-smol". Aligning each measure in a vertical analysis, one can see the organic growth and recession of this tiny idea.

Ex. 46. Alto, mm. 1-4, third movement.

m. 1		(4 ♪)
	Ki ya-min u-smol	
m. 2		(5 ♪)
	Ki ya-min u-smol	
m. 3		(4 ♪)
	Ki ya-min u-smol	
m. 4		(3 ♪)
	tif-ro-tsi	

At m. 8 the tenors enter with the same phrase, transposed to B. As accompaniment, the altos and basses sing drones on B and A. This tight configuration frequently creates two- or three-note tone clusters ( or ).

Gradually the melodic span fans out from the minor third at m. 9 () to a perfect fifth at m. 13 () to a major seventh at m. 14 () to a minor tenth at m. 15 ().

At measure 15 the theme is taken up by the altos. Here the trichord is inverted so that the halfstep is below the tonic and the wholestep above (). As accompaniment, the basses provide a drone on E, and the tenors sing an inexact canon at the lower third with the alto. With the range expanded, the dissonances are inverted from seconds to sevenths and ninths.

At m. 21 the sopranos are given the theme. Their version is identical to that of the tenors in mm. 8-14 (except that it is one octave higher). The dissonant clashes continue in the tenor and bass accompaniment, the basses continuing their drone on E and the tenors flirting with pitches just a minor second or minor third above.

At m. 27 the second theme of the movement is introduced, sung by the altos with one baritone tracing it in parallel octaves below. The accompaniment in both tenor and bass parts is a drone on E. The contrast between the first and second themes is striking. While the first is constructed of tiny phrases in eighth and sixteenth

notes, the second is in sweeping halves and quarters. Where the first keeps reiterating the interval of a minor second and is narrow in range, the second begins with major seconds and major thirds and soon expands to an even wider range. Where the text of the first part speaks of expansion and acquisitions ("For thou shalt break out on the right and left, and thy children shall inherit the nations and inhabit the desolate cities."), the second is warmly comforting ("Fear not, for thou shalt not be put to shame . . .").

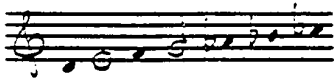
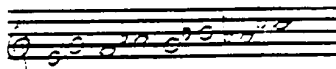
The remainder of the movement is constructed of juxtapositions and combinations of the two themes.

Table 10. Structure of the third movement of Roni Akara.

<u>measures</u>	<u>length</u>	<u>form</u>	<u>text (Is. 54)</u>
1-7	7	a	v.3
9-14	7	a'	v.3
15-21	7	a"	v.3
21-27	7	a'	v.3
27-33	7	b	v.3 & v.4, first half
34-40	7	a'	v.3 & v.4, second half
41-48	8	a/b	vv.3 and 4
49-55	7	a"	v.3 & v.4, second half
56-61	6	a'	vv.3 and 4
62-69	8	a' (& coda)	v.3


The fourth movement opens with a recitative for five solo voices. The uniquely exotic sound of this music is created by the unusual chromatic scales, the parallel open fourths, the free meter-less rhythms, the heterophonic texture, the arabesque ornamentation, and the antiphonal structure.

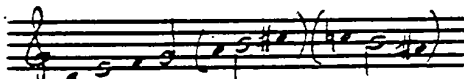
The opening and closing alto recitatives (mm. 1 and 7) are constructed in a scale of alternating half and whole steps:

 . Melodic emphasis is given to the minor thirds which characterize this scale form:  .

In the other two alto recitatives (mm. 3 and 5), the chromaticism is freer. Accidentals are often altered to create consecutive melodic semitones.

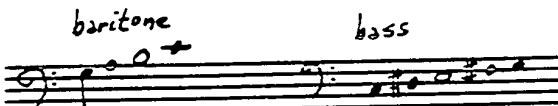
Ex. 47. Scale forms in the fourth movement.

m. 3: 

m. 5: 

The scale forms found in the men's voices are generally characterized by a phrygian inflection and chromatic alterations which usually create a semitonal approximation to the tonic or dominant pitches.

Ex. 48. Scale forms in the fourth movement.

m. 2: 

m. 4

baritone bass

m. 6:

baritone bass

m. 7:

baritone and bass tenor 1 tenor 2

As we have seen, both the inflection and the chromatic alteration are characteristic of many Semitic-Oriental chants. Compare the examples above with the following Yemenite Jewish chant.

Ex. 49. Al Naharot Bavel, as sung by the Yemenite Jews.⁸

hazan

Al nā.hā.rōt ba.bāi ho.šē. hoh jif. at mō.ō. rō. tē. nu
wā.hā.mjāt ji. lē. lo. tē. nu do. a . hoh āt gōl hā.sō. sa. rō. tē. nu

bāt be.bāi sē.ma.hōt o. rā. hoh nā. gād mō. rō. rō. tē. nu

wa. a.nāh.nu al a.ro.bim bē.tō. hoh to. li. nu kin.nō.rō. tē. . nu.

The rest of the movement is a free recapitulation of the first theme of the first movement.

⁸ Idelsohn, Thesaurus, no. 58.

Table 11. Structure of the fourth movement of Roni Akara.

<u>measures</u>	<u>length</u>	<u>text (Is. 54)</u>
1-2	2	v. 5, first third
3-4	2	v. 5, second third
5-6	2	v. 5, third third
7-8	2	v. 5, first third

9-22	14	v. 1
23-34	12	v. 1
35-41	7	v. 1

4. Mordecai Seter, Moadim

Mordecai Seter (né Starominsky) was born in Russia in 1916 and came to Israel at the age of 10. In 1932 he went to Paris where he studied composition with Paul Dukas, Nadia Boulanger and Igor Stravinsky. Soon after his return to Israel in 1937 Seter came under the sway of Oriental-Jewish folklore, collecting and transcribing over 150 traditional melodies. Since that period, most of his compositions have betrayed the influence of this folklore. Seter's works include orchestral, vocal, and chamber music and a large number of ballets. Currently he is professor of composition at the Rubin Academy of Tel Aviv University.

The choral "cycle" Moadim (Festivals) was composed in 1964 (according to some sources 1946) and dedicated to the Tel Aviv Chamber Choir. Its three movements are based on hymns for Succoth (Tabernacles), Passover, and the Sabbath. Common to all three is the theme of salvation.

Ex. 50. Texts of the Choral Cycle, Moadim.

I

Lord, my rock art thou! O hear my plea, O hear me!
 Disperse me no more!
 From alien hands O save me
 Lord! In every land they abused me
 And where e'er I strayed they misused me
 Hasten my return, restore me now
 And come to lead me.

II

How poor was the bread -
 This is the bread
 Our fathers ate in the Land of Egypt.
 The hungry, enter and eat ye;
 The needy, enter and feast ye.
 This year we are here,
 But a year and we'll be in the land of Israel.
 This year we are still enslaved,
 But a year and we'll be in the land of Israel -
 We shall be free.

III

Come let us sing joyfully
 Let us praise Him, shouting with gladness.
 We pray to the Lord, O save us Thou,
 We pray to the Lord, for favour now.
 Renew thou my joy, Lord, and unto me
 Bring ye Elijah, blessed be he.
 O strengthen my hands in praise of thee
 And prosper my deeds in thy glory.
 Rejoicing my heart, speedily bring to me
 Bring ye Elijah blessed be he.

Each of the movements is based on a melody traditionally sung to that text by the Babylonian Jews. Yet the scope of the composition is such that it is more than a simple arrangement. As we will see, Seter has used the ancient Babylonian tunes freely, treating them as raw material for his imagination.

Seter's style as revealed in this work leans heavily on the devices of primitivism such as Stravinsky used in his Les Noces and Orff in his Carmina Burana. This is evident in the ostinato repetition of short rhythmic units, the frequent use of parallel harmonizations in thirds, fifths and full streams, the limited

ranges of the melodies, the use of ancient modes and avoidance of the major scale, the use of primitive ornamentation, and the highly sectionalized and repetitious form.

The first movement, marked "andante sostenuto", is scored for eight voices arranged as two equal antiphonal choirs. Was Seter consciously imitating the antiphony of the ancient Temple service? The two groups are always heard in opposition except at the cadences.

The folksong on which the movement is based is reproduced below.

Ex. 51. Tsur Yeshuati, as sung by the Babylonian Jews.⁹

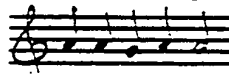
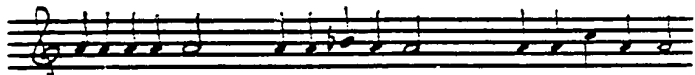
What is the mode of this melody? The cadences of the first two phrases strongly suggest F major (or perhaps lydian). But the final phrase beginning on G and ending on D, suggests D as a more likely tonic owing to its terminal position and the characteristic falling tetrachord at the cadence. Although the mode now appears to

⁹ Ibid., vol. 2, no. 148.

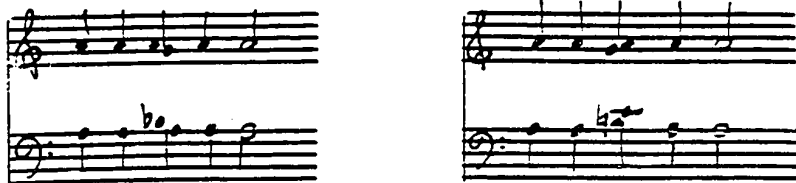
be dorian, the sixth degree (B) occurs only once, and then just as a fleeting decoration of C (m. 2). The modality is thus left ambiguous. Seter has perpetuated this ambiguity in his harmonization; in the lower voices the B is sung in both flat and natural forms.

Other areas, such as the tempo and phrase structure, have been treated by the composer with even greater freedom. Seter has transformed the folk melody from a lively tune (as transcribed by Idelsohn) to a nearly fourfold slower *andante sostenuto cantabile* "chorale". He has also taken a great deal of freedom in repeating each measure any number of times as fits his compositional scheme -- tossing the motifs back and forth among the two antiphonal choirs. Yet no repetition is exact; by changing the rhythm or the harmonization the melodic is presented in a new light each time.

Heterophony is the prevailing texture in the opening section.

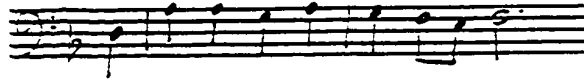
Simultaneous with the original melody  are presented several variants: . This free "simultaneous variation" creates islands of dissonant clusters.

Ex. 52. mm. 1 and 3.



Seter's use of canon seems to grow naturally out of the antiphonal structure. The second section of the movement begins with a ~~s~~ subject and its tonal answer.

Ex. 53. . Choir II, Bass, mm. 21-22.

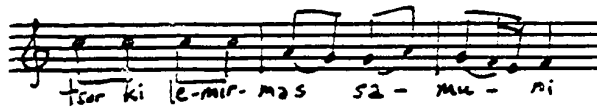


Choir II, Tenor, mm. 22-23.



At the word "Tsur" ("Rock", or "Lord") which begins the third section, the composer has lengthened the rhythmic value of the first note to heighten the intensity of the cry to the Deity. Again the material is treated in canon, here in strict imitation at the lower fifth.

Ex. 54. . Tsur Yeshuati, as sung by the Babylonian Jews, mm. 6-8.



Ex. 55. . Seter's setting of the same passage, (p. 9.).

31

A TEMPO ♩=84

sempre ff senza dim.

S.

חַדְלָהּ כִּי תִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא -
TSUR KI L' MIR MAS SA MU NI
LORD IN EV-RY LAND THEY A BUSED ME

וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא -
UL AR BA RU
AND WHEREVER I

sempre ff senza dim.

A.

חַדְלָהּ כִּי תִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא -
TSUR KI L' MIR MAS SA MU NI
LORD IN EV-RY LAND THEY A BUSED ME

sempre ff senza dim.

T.

חַדְלָהּ כִּי תִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא -
TSUR KI L' MIR MAS SA MU NI
LORD IN EV-RY LAND THEY A BUSED ME

sempre ff senza dim.

B.

חַדְלָהּ כִּי תִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא -
TSUR KI L' MIR MAS SA MU NI
LORD IN EV-RY LAND THEY A BUSED ME

A TEMPO ♩=84

sempre ff senza dim.

S.

חַדְלָהּ כִּי תִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא -
TSUR KI L' MIR MAS SA MU NI
LORD IN EV-RY LAND THEY A BUSED ME

sempre ff senza dim.

A.

חַדְלָהּ כִּי תִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא -
TSUR KI L' MIR MAS SA MU NI
LORD IN EV-RY LAND THEY A BUSED ME

sempre ff senza dim.

T.

חַדְלָהּ כִּי תִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא -
TSUR KI L' MIR MAS SA MU NI
LORD IN EV-RY LAND THEY A BUSED ME

sempre ff senza dim.

B.

חַדְלָהּ כִּי תִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא - וְעַתָּה יִבְרָא -
TSUR KI L' MIR MAS SA MU NI
LORD IN EV-RY LAND THEY A BUSED ME

Seter then repeats the previous section, transposed up one whole step to prepare the listener for the striking section that follows. Over the next ten measures, one hears nothing but a G-major chord. Twelve times the choruses answer each other in phrases which get closer and closer together until they finally converge. By virtue of this repetition the subdominant (G) is now established as an important secondary tonal center.


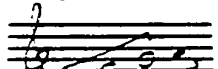
G-major even persists into the final cadence. By harmonizing the finalis D with a G-major chord instead of the expected D-minor, Seter has created a tonal transition to the second movement, which is in E dorian. At the same time he has also managed to save a definitive cadence on D for the end of the entire cycle.

Table 12. Structure of the first movement of Moadim.

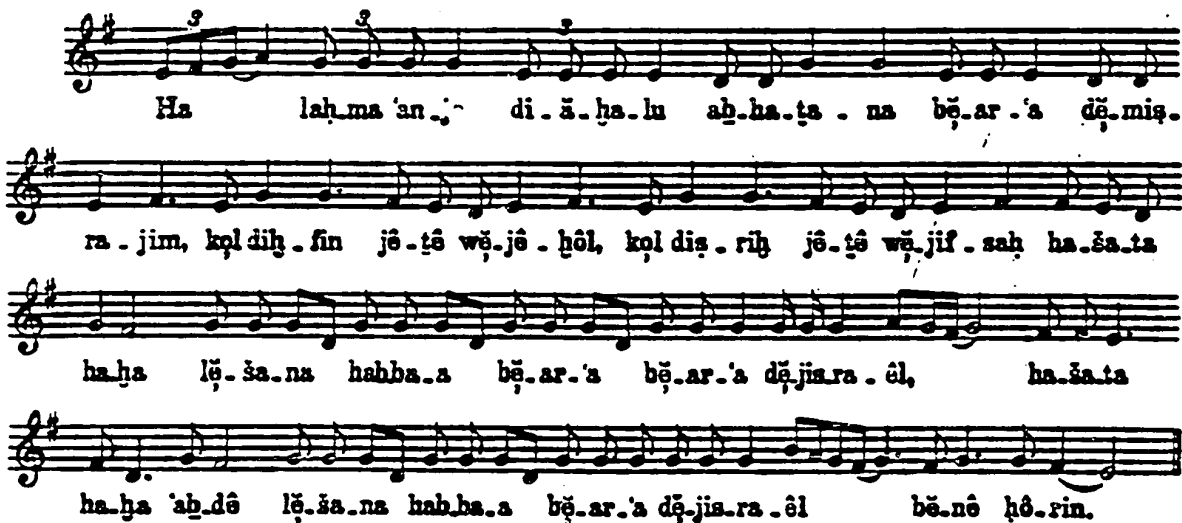
<u>measures</u>	<u>length</u>	<u>form</u>	<u>text</u>	<u>mode</u>
1-3	3	a	v.1, first half	A-phrygian?
4-8	5	b	v.1, second half	E-lydian, D-dorian
9-11	3	a	v.1, first half	A-phrygian?
12-15	4	b	v.1, second half	F-lydian, D-dorian
16-18	3	a	v.2, first half	A-phrygian?

19-30	12	c	v.2, second half	D-dorian, F-lydian
31-42	12	d	v.3	F-major?, B ^b -major
43-46	4	c	v.2, second half	D-dorian
47-57	11	d'	v.3	G-major, C-major

58-71	14	e	v.4.	G-mixolydian

The second movement is scored antiphonally for a small choir of altos and basses, each divisi a 2, and a large choir of SATB divisi a 8. It is based on a melody sung by the Babylonian Jews at the Passover "Seder" ritual. This folk tune is characterized by an alteration of free recitative-like passages with sections betraying a stronger rhythmic pulse (beginning at "leshannah haba-ah"). Like many others that we have encountered, this melody grows out of the kernel interval of a minor third  from which extensions of a whole step above or below frequently create a tetrachordal structure: .

Ex. 56. Ha Lachma Anya, as sung by the Babylonian Jews.¹⁰



Ha lah-ma 'an. di. ā. ha. lu ab. ha. ta. na bē. ar. 'a dē. miš.
 ra. jim, kol di h. fin jē. tē wē. jē. hōl, kol di a. ri h. jē. tē wē. jif. zah ha. ša. ta
 ha. ha lē. ša. na hab. ba. a bē. ar. 'a bē. ar. 'a dē. jia. ra. ēl, ha. ša. ta
 ha. ha 'ab. dē lē. ša. na hab. ba. a bē. ar. 'a dē. jia. ra. ēl bē. nē hō. rin.

¹⁰ Ibid., no. 17.

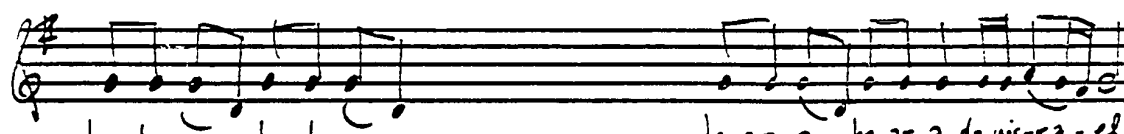
In his setting, the composer has followed the inherent structure of the chant, alternating sections of free rhythm with those organized into a rigid duple meter.

In the first large section, the opening phrase is intoned by the small choir, then echoed by the large choir with octave duplications. Primitive polyphony is evoked by parallel singing in thirds and by canons at the octave, at the third, and at the fifth.

Since the bass line is merely a parallel tracing of the melody and not conceived harmonically, the music is freed from some of the constraints of functional tonality. This texture also serves to preserve the free rhythmic flow of the chant. Avoiding a functional harmonic structure which would involve tonal accents, the polyphony merely creates a "shadow" of the chant, in a manner similar to organum.

The contrasting section begins at m. 11. Seter intensifies the hypnotic repetitiousness of the interval D-D by repeating the opening motif before reaching the cadence.

Ex. 57. Ha Lachma Anya, as sung by the Babylonian Jews, (excerpt).



le-sha-na ha-ba-a be-ar-a be-ar-a de-yis-ra-el

Moadim, second movement, mm. 11-16, bass.



le-sha-na ha-ba-a, le-sha-na ha-ba-a be-ar-a de-yis-ra-el

Thereafter a gradual buildup is effected by virtue of the growing dynamics, the piling on of voices, and the rise of pitch from D in the second bass to g' in the soprano. The effect is enhanced even further by the hypnotic repetition of the ur-motif.

After a two-measure interlude in the recitative style, the rhythmic section returns. This time the buildup is faster and more intense. The voices overlap one another and attain a level one octave higher than the previous section.

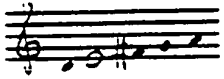
The chant upon which this movement was based falls within a span of only five pitches , leaving in doubt the exact identity of the scale. Is it dorian or aeolian? Since in his setting the composer is consistently using a texture of parallel thirds, he has had to extend the scale beyond its original pentachord. In the *andante* sections Seter uses C-natural to create an aeolian scale on E. In the *allegro* sections he uses C#. However, since the note G is tonicized in the *allegro*, the effect is not so much D-dorian as G-lydian.

Table 13. Structure of the second movement of Moadim.

<u>measures</u>	<u>length</u>	<u>tempo</u>	<u>form</u>	<u>text</u>	<u>mode</u>
1-3	3	andante	a	v.1, first half	E-aeolian
4-5	2	"		v.1, second half	"
6-7	2	"		v.2	"
8	1	"		v.3	"
9-10	2	"		v.4, first half	"
11-55	45	allegro	b	v.4, second half	G-lydian
56-57	2	andante	a	v.5, first third	E-aeolian
58-103	46	allegro	b	v.5, second third	G-lydian
104	1	andante	a	v.5, third third	E-aeolian

In the finale Seter has again changed the tempo from the original source. While in the first movement he chose a slower pace, here the tempo has been increased more than twofold from 160 to 364 beats per minute. Another significant change from the original is the shifting of the barline one beat to the left.

Seter's version uses the following scansion:

/ ˘ ˘ ˘ / ˘ ˘
Kol tsa-ha-la ve-ri-na

/ ˘ / ˘ / ˘ ˘ / ˘
se-fa-te-nu az te-ra-ne-na

where the original is:

˘ / ˘ ˘ ˘ / ˘
Kol tsa-ha-la ve-ri-na

˘ / ˘ / ˘ / ˘ ˘ /
se-fa-te-nu az te-ra-ne-na

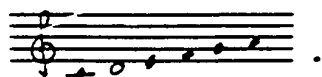
Neither version is "correct" from a grammatical point of view.

The standard scansion of that passage would be:

/ ˘ ˘ / ˘ ˘ /
Kol tsa-ho-la ve-ri-na

˘ ˘ / ˘ / ˘ ˘ / ˘
se-fa-te-nu az te-ra-ne-na.

The tune on which the movement is based is a traditional Sabbath song of the Babylonian Jews. Like the other two tunes its mode features a minor tetrachord, a lowered seventh and no sixth degree:



Ex. 58. Kol Tzahola, as sung by the Babylonian Jews.¹¹

♩ = 160

Qōl ša-hā-lā wē-rin-na sē-fa-tō-mu az tē-ran-nē-na, an-na ā-dō-
 naj hō-šī-ā na, an-na ā-dō-naj ha-li-ha-na. Haddūš sē-sō-ni ēl na-wā-ha-
 bi et ē-li-ja-hu han-na-bi, am-mēs wē-haz-zēq rif-jōn ja-di ba-rēh mē-lah-
 Recit.
 ti wē-ḥōimā-ba-di. Hārēquš lah w'sam-mah lē-ha-bi et ē-li-ja-hu han-na-bi.

Seter begins this movement with seemingly random alternations of each of the two measures of the first phrase:

As in the previous movements, he again intensifies the ostinato effect of the chant by breaking up the phrases into tiny units, hypnotically reiterated. The tenors, who initiate this part, are soon joined by others reinforcing the motifs either in rhythmic unison or in canon, at first at unison pitch, then gradually expanding to create a reiterated chord.

Ex. 59. Range expansion, mm. 1-38, third movement.

mm. 1-8 9-15 16-24 25-38

¹¹Ibid., no. 133.

The "chorustration" is continuously changing in a kaleidascope fashion, creating again the effect of a singer who starts a hypnotic chant and is gradually joined by others.

While the first phrase of the chant has been expanded by repetition from two to thirty-nine measures, the second phrase is now dealt with in just three measures with no repetition. The third phrase is sung three times.

Throughout this first section, Seter has filled in the original ambiguous six-note scale with an E^b to create what would be a full aeolian scale on D. But due to the reiteration of a chord whose functional root is G, it is the latter rather than D that emerges as tonic, creating the impression of a dorian modality.

In fact, for the second section, beginning at m. 51, he has transposed the tune down a fifth to G. Maintaining the B^b and E natural result in the continuation of the G-dorian mode. This creates an interesting symmetry with an earlier passage in the cycle. The first movement began in D, but shifted tonicity to G at the end by means of a repeated G-major chord. The final movement begins with a repeated G-minor 13th chord, establishing G as tonic, but eventually yielding to the true tonic -- D.

Again Seter chooses to repeat one small phrase of the tune over and over, while expanding the range from second bass alone to full chorus divisi. From mm. 51 to 117 he has been building up this single phrase. By contrast, the next phrase is repeated

only once, occupying only 9 measures of the score. While this melody has been restored to the original tonal level of D, the cadence is still on G.

In the final section, beginning at m. 127, two contrasting phrases are presented, each with its own voicing. At m. 133 two pairs of voices are presented; the first and second altos singing in parallel thirds and the first and second basses in parallel thirds but in exact contrary motion to the altos.

In m. 155 there begins another of the familiar build-ups from second bass to soprano as a short phrase is repeated over 17 measures. For the remainder of the movement the process is inverted. At m. 177 a four-bar phrase is presented in the soprano and alto voices and repeated over and over as first the tenors and eventually the basses join in. Although the main tonal center of the work is D, the final cadence is the only complete cadence on D in the entire cycle, ultimately fulfilling the several incomplete resolutions of both the first and third movements.

Table 14. Structure of the third movement of Moadim.

<u>measures</u>	<u>length</u>	<u>text</u>	<u>form</u>	<u>mode</u>
1-39	39	v.1, first half	a	G-dorian
40-42	3	v.1, third quarter	b	"
43-50	8	v.1, fourth quarter	c	ambiguous
51-117	67	v.2, first half	d	G-dorian
118-126	9	v.2, second half	e	D-aeolian
127-132	6	v.3, first quarter	f	"
133-140	8	v.3, second quarter	g	"
141-145	5	v.3, third quarter	f	"
146-154	9	v.3, fourth quarter	g	"
155-172	18	v.4, first third	h	"
173-176	4	v.4, second third	i	"
177-216	50	v.4, third third	h'	"

CHAPTER V

CONCLUSION

Composers in Israel today represent virtually every band of the musical spectrum. There are nationalist and internationalist, aleatoric and dodecaphonic, romantic and minimalist, electronic and concrete composers. Clearly this study is quite limited in its scope, ignoring a great deal of music in order to focus on one particular medium in one particular style of composition by one particular school of composers.

We have attempted to isolate and define one body of music, show some of the historical reasons for its emergence at a particular time in history, search its roots, dissect its characteristics, and analyze in some detail several representative works.

In doing so we have discovered a number of features that these works have in common. First of all they are simple. This reflects not only the composer's desire to emulate primitive folk styles but also the practical consideration of the performing forces at hand. Secondly, we note that these composers utilize the modes of Semitic-Oriental folk music, ignoring the mainstay of Western tonal music, the major scale. Thirdly, while the music is by no means atonal, we note a certain bipolarity or ambiguity of tonal centers. Fourth, in their approach to rhythm these composers frequently attempt to

imitate either the free flow of recitative or the additive meters of both Mideastern folkdances and Biblical poetry. Fifth, in an attempt to emulate exotic textures, some composers have adopted the primitive polyphonic devices of folk musicians. And in works based on Psalm texts, an antiphonal scoring often reflects the parallel structure of the verses. Finally we note the actual quotation of folk melodies, from the common ur-motif of minor third plus major second, to typical embellishments of folk musicians, motifs from cantillation and prayer modes, and even quotations of complete melodies.

The styles that we have observed are, in a sense, a musical metaphor for the modern state of Israel: a people striving to catch up with the present and move into the future while retaining and revitalizing the roots of the past; a people enjoying the technology and culture of the West, but at the same time, trying to re-enter the world of the East; linguists and artists, politicians and philosophers struggling to bridge East and West, past and present. It would be fitting to close with the words of Paul Ben-Haim, which were quoted at the beginning of this paper:

I am of the West by birth and education, but I stem from the East and live in the East. I regard this as a great blessing indeed . . . If we--thanks to our living in a country that forms a bridge between East and West--can provide a modest contribution to such a synthesis in music, we shall be very happy.¹

¹Gradenwitz, Ben-Haim, p. 4.

BIBLIOGRAPHY

- Austin, William W. Music in the Twentieth Century, New York: W. W. Norton, 1966.
- Avenary, Hanoah. Encounters of East and West in Music, Tel Aviv University, 1979.
- Bernstein, Leonard. The Unanswered Question: Six Talks at Harvard. Cambridge: Harvard University Press, 1976.
- Binder, Abraham W. Biblical Chant. New York: The Sacred Music Press, 1959.
- Boehm, Yohanan. Israel Today: The Making of Music. Jerusalem: The Israel Digest, 1964.
- Braun, Yehezkei. Boston, Mass. Interview, 18 January 1982.
- _____. Boston, Mass. Interview, 13 May 1982.
- _____. ed. Seventy Seven Traditional Jewish Melodies. Tel Aviv: Mifalei Tarbut Vechinuch, 1981.
- Davidson, Archibald T. and Willi Apel. Historical Anthology of Music. Cambridge: Harvard University Press, 1964.
- Einstein, Alfred. Music in the Romantic Era. New York: W. W. Norton, 1947.
- Fellerer, K. G., gen. ed. Anthology of Music. Cologne: Arno Folk Verlag, 1972. Vol. 44: Non-European Folklore and Art Music, by Marius Schneider.
- Freed, Isadore. Harmonizing the Jewish Modes. New York: The Sacred Music Press, 1958.
- Gradenwitz, Peter. Music and Musicians in Israel. Tel Aviv: Israeli Music Publications, 1959.
- _____. The Music of Israel. New York: W. W. Norton, 1949.
- _____. Paul Ben-Haim. Tel Aviv: Israeli Music Publications, 1967.
- Grove's Dictionary of Music and Musicians, 5th ed. S.v. "Folk Music, Greek," by Solon Michaelides.

- Idelsohn, Abraham Z. Jewish Music in Its Historical Development.
New York: Holt, Rinehart and Winston, 1929; reprint ed.,
New York: Schocken Books, 1967.
- _____. Thesaurus of Oriental Hebrew Melodies. Berlin: Benjamin
Harz, 1925.
- Landau, Edna. "The Music of Oedoen Partos." M. A. Thesis, The City
College of the City University of New York, 1973.
- Lang, Paul Henry. Music in Western Civilization. New York:
W. W. Norton, 1941.
- Margolis, Max and Alexander Marx. History of the Jewish People.
New York: Meridian Books, 1958.
- May, Elizabeth. Musics of Many Cultures. Berkeley: University
of California Press, 1980.
- Mellers, Wilfred. Man and His Music: Romanticism and the Twentieth
Century. New York: Schocken Books, 1962.
- Nettl, Bruno. Music in Primitive Culture. Cambridge: Harvard
University Press, 1956.
- New Grove Dictionary of Music and Musicians, The. S.v. "Arab
Music, Folk Music," by Amnon Shiloah.
- _____. S.v. "Avni, Tzvi", by William Y. Elias.
- _____. S.v. "Ben-Haim, Paul", by Uri Toeplitz.
- _____. S.v. "Braun, Yehezkiel", by Nathan Mishori.
- _____. S.v. "Greece, Folk Music", by Sotirios Chianis.
- _____. S.v. "Israel", by Don Harran, Edith Gerson-Kiwi, Gil Aldema and
William Y. Elias.
- _____. S.v. "Jewish Music:", by Eric Werner, Edith Gerson-Kiwi, Shlomo
Hofman and Israel Katz.
- _____. S.v. "Seter, Mordecai", by William Y. Elias.
- Nietzsche, Friederich. The Complete Works of Friederich Nietzsche.
Edited by Orca Levy, translated by A. M. Ludovici. New York:
MacMillan, 1924.
- Nulman, Macy. Concise Encyclopedia of Jewish Music. New York:
McGraw-Hill, 1975.

- Plotinsky, Anita Heppner. "The Choral Music of Paul Ben-Haim".
American Choral Review, 16 (January 1974): 3-10.
- Rasheed, Baheega Sidky, ed. Egyptian Folk Songs. New York:
Oak Publications, 1958.
- Ringer, Alexander. "Musical Composition in Modern Israel".
Musical Quarterly 51 (1965): 282-297.
- Rothmuller, Aron Marko. The Music of the Jews. Cranbury, New
Jersey: A. S. Barnes, 1967; paperback ed., 1975.
- Sachs, Curt. Rhythm and Tempo: A Study in Music History. New York:
W. W. Norton, 1953.
- _____. The Rise of Music in the Ancient World, East and West.
New York: W. W. Norton, 1943.
- _____. The Wellsprings of Music. The Hague: Martinus Nijhoff, 1962;
reprint ed., New York: Da Capo Press, n.d.
- Sendrey, Alfred. Music in Ancient Israel. New York: Philosophical
Library, 1969.
- Smoira-Roll, Michal. Folk Song in Israel: An Analysis Attempted.
Tel Aviv: Israel Music Institute, 1963.
- Swan, Alfred. Russian Music and Its Sources in Chant and Folk-Song.
London: John Baker, 1973.
- Touma, Habib Hassan. "The Maqam Phenomenon: An Improvization
Technique in the Music of the Middle East". Ethnomusicology
15 (January 1971): 38-48.
- Weisser, Albert. The Modern Renaissance of Jewish Music: Events
and Figures -- Eastern Europe and America. New York: Bloch
Publishing Co., 1954.
- Yarden, Elie. "The Israeli Composer and His Milieu". Perspectives
of New Music 4 (1966): 130-139.
- Zemora, Michal. Yesodot Mizrachiyim Umaaraviyim Bemusika Beyisrael
[Eastern and Western Foundations of Music in Israel]. Tel Aviv:
Israel Music Institute, 1968.

BIBLIOGRAPHY OF SCORES

- Amiran, Emanuel. Nachamu Ami. Tel Aviv: Israel Music Institute, 1963.
- Avidom, Menachem. Psalm Cantata. Tel Aviv: Israeli Music Publications, 1955.
- Avni, Tzvi. Mizmorei Tehilim. Tel Aviv: Mercaz Letarbut Ulechinuch, 1966.
- _____. Three Madrigals. Manuscript, 1977.
- Ben-Haim, Paul. A Book of Verses. Tel Aviv: I. M. P., 1955.
- _____. Hymn from the Desert. Tel Aviv: I. M. P., 1967.
- _____. Kabbalat Shabbat. Tel Aviv: I. M. P., 1968.
- _____. Liturgical Cantata. Tel Aviv: I. M. P., 1958.
- _____. Roni Akara. Tel Aviv: I. M. P., 1957.
- _____. Selected Songs for Choir. Tel Aviv: Mercaz Letarbut Ulechinuch, 1958.
- _____. Three Psalms. Tel Aviv: I. M. P., 1963.
- _____. The Vision of a Prophet. Tel Aviv: I. M. P., 1962.
- _____. Yefey Nof. Tel Aviv: Mercaz Letarbut Ulechinuch, 1958.
- Braun, Yehazkel. Festive Horns. Manuscript, 1977.
- _____. Sharkiya. Tel Aviv: Mercaz Letarbut Ulechinuch, n.d.
- _____. Shir Hashirim. Tel Aviv: Mercaz Letarbut Ulechinuch, 1973.
- _____. Shloshe Pirkei Hallel. Tel Aviv: Mercaz Letarbut Ulechinuch, 1979.
- Charlap, Aharon. Akeidat Yitzchak. Tel Aviv: Mercaz Letarbut Ulechinuch, 1979.
- Foss, Lukas. Lamdeni. New York: Salabert, 1975.
- Lavri, Marc. Song of Songs. Tel Aviv: I. M. I., 1962.
- Lewandowski, Louis. Todah W'Simrah: Vierstimmige Chöre und Soli für den israelitischen Gottesdienst. N.p., 1882; reprint ed., New York: The Sacred Music Press, 1954.

Partos, Oedoen. Rabat Tsraruni. Tel Aviv: I. M. I., 1965.

Seter, Mordecai. Four Festive Songs. Tel Aviv: Mercaz Letarbut Ulechinuch, 1962.

_____. Jerusalem. Tel Aviv: I. M. I., 1970.

_____. Midnight Vigil. Tel Aviv: I. M. I., 1962.

_____. Moadim. Tel Aviv: I. M. I., 1971

_____. Motets. Tel Aviv: I. M. I., 1962.

_____. Sabbath Cantata. Tel Aviv: I. M. I., 1971.