**Participation in Tension with Performance: Choirs and Cantors and Congregational Singing**

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The first article I ever had published, "Jewish Music *versus* Jewish Worship," appeared in the February, 1977 edition of the *Journal of Synagogue Music*. Bursting with chutzpah and naiveté, I opined that traditional davening in *nusach* was the only legitimate form of Jewish prayer. Cantors and choirs had no business performing for the congregation.

> The role of the *chazzan* changed. … The *Shaliach Tsibur* … [has] became a cantor who perform[s] *for* the congregation; the congregation rarely open their mouths. … *Tefillah* [should be] a personal act, an individual voice reaching out with the rest of the Jewish community to God. Art music can inspire, but only through the medium of other individuals who recreate this music for us. Therefore, the *mitpalel* most turn to spontaneous music … to traditional *nusach.*[1]

Now, 42 years later, I've evolved. I still enjoy davening in heterophony with a knowledgeable congregation. But I've developed an appreciation for the cantorial art. I think there is a role for performance in the liturgy, when the bar is set high. The article that follows is based on my observations of American synagogue music over the past five decades.

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[1] Joshua Jacobson, "Jewish Music versus Jewish Worship," *Journal of Synagogue Music,* February, 1977.

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A confession. I am out of touch. I admit. I've been ruined. I love listening to inspired *hazzanut*. I love the heterophonic sound of a congregation davening together. I cherish the centuries-old tradition of *nusaḥ*. I expect whoever is *leyening* (chanting Torah or *haftarah* or *megilah*) to have prepared, to be fluent with the *te'amim,* to know how to pronounce the words, to know what the words mean, and to convey that understanding in his or her performance.

In my profession as a choral conductor, I am constantly closely and critically listening to singers, finding errors and correcting them, making the sound more polished, more beautiful. I can't turn that off when I go to shul. My profession also involves seeking out and choosing and rehearsing and performing music that is interesting, that is emotionally compelling, that goes beyond the mundane. That is not what I generally hear in shul.

When I listen to a congregation singing Moshe Rothblum's "Veshamru" I go nuts from the lack of variety, the incessant repetition in that tune. (Does every congregational song today have to have an artificial refrain?)

I enjoy hearing great choral music in the liturgy. And there are some awesome synagogue choirs. But I cringe when I hear a volunteer choir that has not been trained properly, or an under-rehearsed blasé professional quartet. I don't blame the singers; I blame the institutions.

I expect a certain modicum of aesthetic values in a synagogue service. Why is it that I can attend a Boston Symphony Orchestra concert and have a spiritual experience listening to a Mahler symphony, and then go to my shul and feel zero holiness? No peak experience. No "flow."

Leonard Bernstein wrote that the first time he remembers hearing beautiful classical music as a child, was in shul, listening to the cantor and organ and choir performing great compositions at his Boston synagogue, Mishkan Tefila. That was in the 1920s. Now? Over the past five years Congregation Mishkan Tefila has dismissed their cantor, done away with the professional choir and organ, and dumped their precious collection of sheet music.

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In 1983 Political Scientist Benedict Anderson coined the term "unisonality" in reference to music's ability to bring together a large group of people.[2] Through the act of singing the same words and the same melody (more or less) at the same time, individuals, who are in many ways quite different from one another, merge into one voice. It's a powerful force that makes us feel we are a community when we all sing in together, whether it's the national anthem at the ballgame or *Lekha Dodi* in shul.

In his book, *Music as Social Life: The Politics of Participation*, ethnomusicologist Thomas Turino asserts that there are two kinds of music, participatory and presentational.[3] Not popular *versus* classical. Not tonal *versus* atonal. Participatory *versus* presentational. Here are some excerpts from his writing:

> Participatory is a special type of artistic experience in which there are no artist-audience distinctions, … and the primary goal is to involve the maximum number of people in some performance role. In participatory music-making one's primary attention is on the

[2] Benedict R. Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1983. p. 132.
[3] Thomas Turino, *Music as Social Life: The Politics of Participation, Chicago:* University of Chicago Press, 2008.

> activity, on the doing, and on the other participants, rather than on an end-product that results from the activity. People can join in at a level that offers the right balance of challenge and acquired skills. … Participatory music is more about the social relations being realized through the performance, social synchrony. … Presentational performance [on the other hand] refers to situations where one group of people, the artists, prepare and provide music for another group, the audience, who do not participate in making the music or dancing.

Turino reminds us that participatory music needs to be simple and highly repetitive to allow maximal involvement, while presentational music can be more complex, owing to the skill of the composer and virtuosity of the performers. And to sustain audience interest, presentational music needs to have more variety and contrasts. But Turino also asserts "There are many types of musical participation. Sitting in silent contemplation of sounds emanating from a concert stage is certainly a type of musical participation. … Presentational Music also has something to do with people, communication, and direct connection."

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In 2002 Samuel Adler published an article in the *CCAR Journal*.[4] Sam doesn't pull any punches. He tells it like he sees it (or hears it). Here are a few excerpts.

> After a lifetime of commitment to the synagogue and its music, I am alive to witness the dumbing down of the music for the synagogue and the complete triumph of the amateur as the composer of music for our liturgy.

[4] Samuel Adler, "A Composer's View of Temple Music," *CCAR Journal*, Winter, 2002.

> Our religious establishment has joyfully embraced the sound and the spirit of popular culture, and the musical sounds pouring forth from our pulpits are either Hassidic ditties, written for people who are musically illiterate, or pop-sounding songs written by musical amateurs to make our congregants feel "warm" rather than get the spiritual high that would result if they were ever confronted with great music.
>
> I am all in favor of congregational singing, but at the same time, I am in favor of a balance between that kind of participation and listening to a great piece of music set, for example, for the text of *Hashkiveinu* or *R'tzei*.

I agree with most of what Adler wrote, although I take issue with his dismissal of Hassidic *niggunim* as "ditties." A real *niggun*, if sung with *kavvanah*, can be tremendously uplifting.

We hear similar words from Ben Steinberg in 1991.[5]

> Whereas rhythmic freedom within a modal framework has served us well by allowing knowledgeable cantors to pour meaning and significance into the sacred words they sought to interpret, the restrictive, four-square guitar beat driving a 60s pop melody now obscures those same words—hence the damage done to an entire generation of young temple-goers who have been exposed to little else and who indeed consider camp songs as their sole ''tradition.''

[5] Ben Steinberg, ''Response to Gershon Silins,'' *CCAR Journal* 33, no. 18 (1991). 21.

Now let's hear the opposition. Robert Cohen's views were published in *Tikkun* Magazine in 2005.[6]

> Jews today want closeness and spiritual connection—to God and to each other—not distance and reserve. And so today's prayer music must invite, even demand, emotional and spiritual engagement, not respectful or awed (or bored) "appreciation"; enabling a journey inward, perhaps, as much as upward.
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> An informal society has required more informal music for prayer. And what sociologist Samuel Heilman dubs our "do-it-yourself culture" has demanded more inclusive, more participatory music even as it gave rise, in many circles, to smaller, more participatory settings for worship. "I, for one," wrote one participant in a recent Jewish music e-mail discussion, "do not wish to have someone else do my praying for me."
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> And just as the children of Beethoven and Schubert in the 19th century—most prominently, Salomon Sulzer of Vienna and Louis Lewandowski of Berlin—created a then innovative style of liturgical art music in the Romantic Classical idiom of their day, so the children of the Weavers, Pete Seeger, and Peter, Paul & Mary in the late 20th century created a now distinctive style of liturgical folk music—an indigenous American product.

[6] Robert Cohen, Liner notes from CD *Open the Gates: New American-Jewish Music for Prayer*, Vol. 1, 2005. Reproduced in *Tikkun*, January, 2008. http://boston.ccarnet.org/wp-content/uploads/2012/02/New-Wings-for-Our-Prayers_-On-American-Jewish-Music-—-A-Jewish-Magazine-an-Interfaith-Movement.pdf

> The decline of art music in the synagogue, and the ascendancy of folk music, has been a source of near-apoplectic distress, it seems, for some elitist cantors, composers, and other guardians of the Jewish art music tradition.
>
> Indeed, the naysayers sometimes seem clueless with respect to what *amcha* (the Jewish people) need in spiritually inspiring music today, inveighing instead against the lack of "stateliness" or "dignity" or "decorum" in our synagogue music.

I would suspect many congregants and many rabbis would agree with Cohen's statements. But at the risk of being labeled an out-of-touch elitist, I want to critique several points that Cohen raises.

First of all, how sad that he characterizes the appreciation of classical music as "boring."

Secondly, is he not aware that traditional Jewish liturgy involves a dialogue, if you will, between the cantor and the congregation? Yes, there are texts in the service that are meant to be chanted by the cantor for the congregation. *Kol Nidre*, for example, is not a congregational tune. There are texts in the service that are meant to be chanted by the congregation silently or in heterophony. And there are texts in the service, such as *Lekha Dodi and Adon Olam*, that are meant to be sung together by everyone in the room.

Third, he draws a false comparison between the music of Sulzer and Lewandowski and that of Peter Paul and Mary. Apples and Oranges. One is the so-called "elevated" (or classical) style and the other is a simpler down-to-earth popular style. The congregants of 19th century Berlin and Vienna could have chosen to embrace popular songs into their liturgy. Indeed, many did, but not in the Oranienburgerstrasse or the Seitenstettengasse synagogues. Most congregants in America

today prefer the style of Peter Paul and Mary over the style of Aaron Copland or Phillip Glass. But there are still a few synagogues today where you can go and be inspired by a beautiful professional music performance by a cantor and/or choir.

Ben Steinberg wrote that "rhythmic freedom within a modal framework has served us well by allowing knowledgeable cantors to pour meaning and significance into the sacred words they sought to interpret, rather than a restrictive, four-square guitar beat driving a pop melody that obscures those same words." Steinberg is singing the praises of the best kind of cantorial recitative, where the *ba'al tefillah* is using music to interpret the sacred text.

But this tension between the styles is nothing new. Let's go back 417 years. Rabbi Samuel Archivolti (1515-1611) lived in Padua and published his treatise on Hebrew Grammar, *Arugat Ha-bosem,* in Venice in 1602.[7]

In it Rabbi Archivolti wrote:

הנגונים הם על שני מינים. הא׳ הוא הנגון המבנה על הדברים בהשקפת עניניהם, כי בהתחלפות הקולות יבדיל בין ההפסק והסמוך, והחפזון והמתון, והשמחה והעצבון, והתמיהא והאיום, וזולת. וזה הוא הנגון המשבח במוסיקה כי לא לבדו ישקיף לתענוג האזן, אבל גם לתת רוח ונשמה אל הדברים הנאמרים.

> There are two categories of song. The first category is a melody which is created for the words from the point of view of their ideas. For by musical (vocal) changes we are able to distinguish between pause and continuation, fast and slow, joy and sadness, astonishment and fear, and so forth. And this is the most praiseworthy type of melody in music, for not

[7] Samuel Archivolti (1515-1611), *Arugat Ha-bosem* (Amsterdam, 1730). Quoted in Israel Adler, ed. *Hebrew Writings Concerning Music*. RISM. Munich: G. Henle, 1975. p. 100.

> only does it look out for the ear's pleasure, but it also strives to give spirit and soul to the words that are sung.

And by the way, Archivolti's analysis is remarkably similar to an essay by Giulio Cesare Monteverdi (the brother of the great composer), who was living in nearby Mantua, published just five years later, in 1607.[8] Like Archivolti, Monteverdi posits that there are two types of song — a dialectic of two styles. Which is more important, he asks, the words or the music? He cites the old-fashioned style, *prima prattica*, as one that considers musical form the most important element. But in Claudio Monteverdi's modern music, the second style, *seconda prattica,* the form of the music can be treated freely. The purpose of the music is to illustrate the words.

Rabbi Archivolti's assertion that music should serve the text (rather than the other way around) may have been influenced by the concept that the text was holy, God-given. Therefore, of course the text must have priority over music, which is composed by mere humans. This is the case in the performance of cantillation, in which the rhythm is dictated not by meter but by syllabic stress patterns. And this is also the style of many of the great cantorial recitatives. I'm talking about great cantors who understand the text and the subtext and use their chant as a way of enhancing the text, bringing out the meaning of the words. Cantors have been reviled as being "opera singers," as if that were an insult. The great cantors use their voices to express the text, not just to show off, not for entertainment, and not for an abstract musical value that is detached from the text of the liturgy.

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[8] Oliver Strunk, *Source Readings in Music History* (volume 3), New York: W. W. Norton & Co Inc., 1966.

Listen to what the *Shulḥan Arukh* had to say about that (Tsefat, 1563). [9]

Rabbi Caro wrote:

שְׁלִיחַ צִבּוּר שֶׁמַּאֲרִיךְ בַּתְּפִלָּה כְּדֵי שֶׁיִּשְׁמְעוּ קוֹלוֹ עֶרֶב, אִם הוּא מֵחֲמַת שֶׁשָּׂמֵחַ בְּלִבּוֹ עַל שֶׁנּוֹתְנִין הוֹדָאָה לַה' יִתְבָּרַךְ בִּנְעִימָה, תָּבֹא עָלָיו בְּרָכָה, וְהוּא שֶׁיִּתְפַּלֵּל בְּכֹבֶד רֹאשׁ, וְעוֹמֵד בְּאֵימָה וְיִרְאָה, אֲבָל אִם מְכַוֵּן לְהַשְׁמִיעַ קוֹלוֹ, וְשָׂמֵחַ בְּקוֹלוֹ, הֲרֵי זֶה מְגֻנֶּה.

> What about a cantor who stretches out the prayers so that everyone can hear how nice his voice is? If delight is in his heart and his motivation is to thank God using a beautiful melody, then God bless him, let him chant with dignity and with awe. But if his motivation is merely to show off his voice, if his delight is focused primarily on his voice, then this is deplorable.

Now back to Rabbi Archivolti. He continues:

והמין הב׳ הוא הנגון ההמוני, שדברי השיר נבנים עליו, ואין מבטו כי אם למשמע אזן.

> The second type [of music] is the popular sort of tune in which the words are fit onto [the music], and its only concern is for the ear's pleasure.

Let me show you what Archivolti was talking about, although my example will be more contemporary.

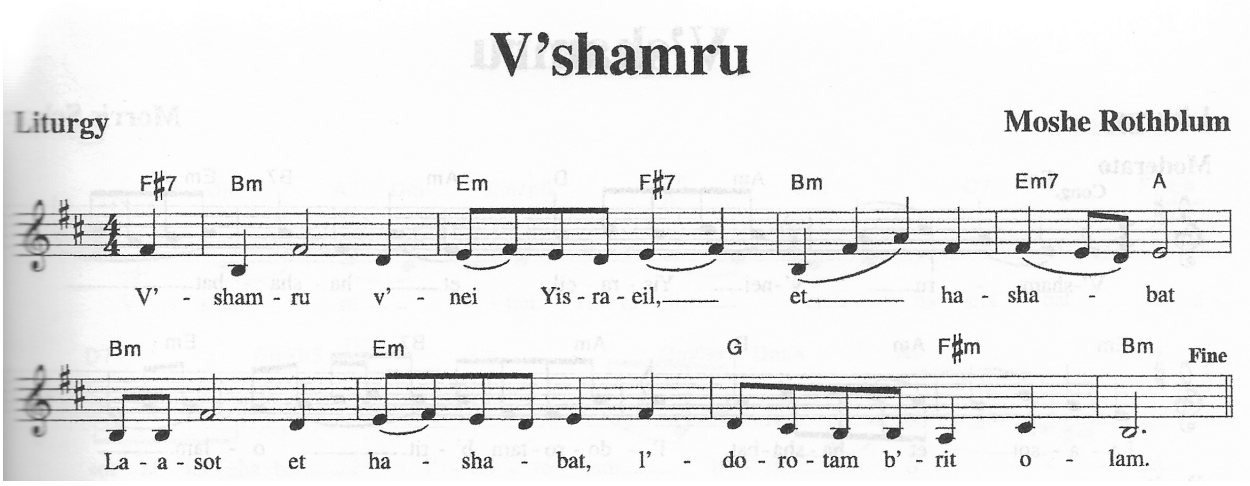
First, here is Exodus 31:16 as it would be chanted in cantillation:

[9] *Shulḥan Arukh Oraḥ Ḥayim*. 53:11.

וְשָׁמְרוּ בְנֵי־יִשְׂרָאֵל אֶת־הַשַּׁבָּת לַעֲשׂוֹת אֶת־הַשַּׁבָּת לְדֹרֹתָם בְּרִית עוֹלָם׃

That would be Archivolti's first category. We call that logogenic music. Music in which the text is the most important element.

Now consider the melody by Moshe Rothblum as we hear it sung in many synagogues in America.




We call that "melogenic music," music in which the text must fit the demands of a metric melody. Because the tune is the most important element, we pay no attention to the words. And we don't notice, and we don't care, that ve-sham-e-*ru* is being pronounced ve-*sham*-ru. Or that ha-shab-*bat* becomes ha-*shab*-bat, except in the next phrase where it is correctly rendered, "ha-shab-*bat.*" Nor do we care that the phrasing of לעשות את השבת לדורותם — ברית עולם has become לדורותם ברית עולם — לעשות את השבת. But that's just what happens when a fixed melody is superimposed onto a text that has an inherently flexible rhythm. Of course, there are some great tunes that fit the lyrics perfectly, like Max Wohlberg's מכלכל חיים בחסד. And it doesn't have a refrain!

Back to Rabbi Archivolti. He also touches on the subject of contrafaction—taking a melody from one song and using the same melody for a different set of lyrics. Like singing *Adon Olam* to the tune of -- you name it.

ובכן שירים רבים אשר הם רחוקים זה מזה בעניניהם כרחוק מזרח ממערב יתיחס לכולם נגון אחד מההמון כשהיו על משקל אחד וחרוז אחד.

> So a single popular melody may be applied to many songs whose subjects are as distant from one another as the West is from the East, so long as they are all written in the same meter and the same rhyme scheme.

ונחנו מה נדבר ומה נצטדק על קצת הזני דורנו שמנגנים התפילות הקדושות בנגוני שירי חול מההמון, ומתוך הדבור המקודש יפול בדעתם נבול פה ודבר ערווה.

> What can we say? How can we justify the actions of a few hazzanim of our day, who chant the holy prayers to the tunes of popular secular songs? While reading sacred texts they are thinking of obscenities and lewd things.

Many rabbis point out the positive values of contrafaction: you don't have to teach a new tune. Everyone can sing instantly. And the value of a dismally repetitious melody, like *vesham'ru*, is that it's easy to learn. Everyone can sing. You create community.

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Here are some observations (personal, not scientific). In most Orthodox synagogues there is no professional cantor; rather there are many *balabatim* that serve as *sh'liḥey tsibbur*, lay prayer leaders. Thus there is no one who really knows the centuries-old traditions of *nusaḥ*, only a few

people who think they know. And many sections of the liturgy that were traditionally chanted by the cantor, are now sung by the whole congregation as a group, often to the tune of *Erev Shel Shoshanim*, or some other tune that doesn't quite fit either the meter or the phrasing or the mood of the liturgical text. No one seems to care about aesthetic values, which are considered *goyish*. The greatest value is *davening* as fast as possible and ending the service as quickly as possible.

Many less traditional synagogues have recently decided that they no longer need a professionally trained ordained cantor. The rabbi or a congregant or a self-proclaimed cantorial soloist can lead the congregation in song. There is little or no *davening* – which used to provide congregants the opportunity to "participate" in the service. And there is little or no inspirational performance by a competent *hazzan*. Most of the music of the service consists of the congregation singing of one song after the next, geared to the lowest common denominator to enable maximal participation by people who are largely Jewishly illiterate.

Obviously there are exceptions to this dreary picture. Many contemporary composers and cantors have given us inspirational liturgical experiences.

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If I ran the zoo, all prayer leaders would be thoroughly trained in the traditional *nusaḥ*. They would have beautiful voices and beautiful souls. They would know the meaning of the texts they are singing, to many levels of understanding, and could convey that depth in their performance. They would be able to successfully teach the congregation to appreciate this spiritual artistry, and would be able to train lay members to capably lead parts of the service. The congregation would be open to many different kinds of experiences within a service, whether traditional or

non-traditional. To everything there would be a time under heaven: times for stirring communal singing, times for intentional listening to an inspiring performance, times for silent meditation.

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How can a choir function in a synagogue today? If it is to perform with the cantor on the *bimah*, it had better be well trained, a pleasure to listen to, and presenting interesting music that can inspire. But the choir could also be seated in among the congregants, introducing new congregational melodies and producing tasteful harmonizations to beautify the well-known tunes.

Actually some of my most inspiring musical synagogue experiences have been in situations where there was no tension between participation and performance. No tension between choir and congregation. Everyone who participated in the service was a performer. Every performer participated in the service.

In the summer of 1968 I was a participant in Cantor Ray Smolover's "Masters Fellows" institute in the Berkshires. It brought together college students who were aspiring musicians, writers, dancers, painters, with masters such as Isaac Bashevis Singer, Sam Adler, Yehudi Wyner, Lazar Weiner, Sophie Maslow, Paul Ben-Haim. One Friday night the service involved all of us, the students and the teachers, performing Ben-Haim's choral masterwork, *Kabbalat Shabbat.* Every performer was a participant and every participant was a performer.

In December 2004 I had the most extraordinary experience on a Shabbat at Moshav Mevo Mode'im in Israel. This is a small cooperative village founded by Rabbi Shlomo Carlebach. I must admit I was skeptical. I was much too intellectual for a Carlebach service! But that Friday

night service was sung by everyone in the room with such intensity, such beauty, such complete involvement, that we were all carried away, transported to a state of higher consciousness. And it worked because everyone in the room had the *kavvanah*, the concentration, the intent to achieve that height of spirituality. And it worked because the man who led the prayers that evening was himself in the proper state of mind, and was blessed with a beautiful voice and a deep soul.

In 2012, fed up with Friday night services at my Orthodox synagogue that were rushed and were severely lacking in aesthetic values, a fellow congregant and I decided to do something about it. We established a monthly alternate service, which we called *Todah VeZimrah*, in which everyone who attended was a member of the choir. I had written simple choral arrangements of the entire service, we had a group of "ringers" who had practiced and could confidently sing the arrangements as members of the congregation. And everyone who attended was given a *siddur* that included sheet music. It was beautiful experience. But after four years it had run its course, attendance had petered out and we discontinued it.

In 2010 before going to Berlin, Germany for a conference, I did some on-line research to find a synagogue for Shabbat services, and found that the Pestalozzistrasse Synagogue advertised an all-Lewandowski service, with a professional choir, organ and cantor. I was in heaven, inspired by a gorgeous performance of great liturgical music. I participated as a listener to beautiful music.

I have also experienced beautiful services at *Shirah Ḥadashah* in Jerusalem and in other partnership *davenings*. One of the best was when I participated in a Friday night service that was led by the inspiring Joey Weisenberg. It never felt boring. Never felt artificial. It was beautiful and spiritual. There was no distinction between participation and performance.

For the past four years with the Zamir Chorale of Boston I have been presenting "Majesty" concerts of the greatest synagogue compositions of the 19th century.[10] These are inspired musical interpretations of the liturgical texts. And frequently in rehearsal we sensed the *kedushah* of what we were singing, and I would be thinking, "I want to go to *that* shul." But where was the shul that had that quality of repertoire and of performance?

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Let me end by returning to 17th century Italy. Rabbi Yehudah Aryeh Modena wrote an eloquent defense of a synagogue choir, first written in 1605 in Ferrara, then published in Venice in 1622 in the preface to the collection of synagogue motets by Salamone Rossi.[11]

יש אתנו יודע עד מה בחכמת השיר (רוצה לומר המוסיקא) ששה או שמונה בני דעת מבני קהלנו (ישמרם צורם ויחיים) אשר בחגים ובמועדים ישאו קולם וירונו בבית הכנסת שיר ושבחה הלל וזמרה אין כאלוהינו עלינו לשבח יגדל ואדון עולם וכיוצא לכבוד ה' בסדר ויחס ערך הקולות בחכמה הנזכרת. . . . ואיני רואה שיטיל ספק כל מי שיש לו מוח בקדקדו דלהלל לה' בזמרה בבית הכנסת בשבתות רשומים ויום טוב... ומצוה על הש'צ להנעים קולו בתפלתו ביותר. ואם יוכל להשמיע קולו יחידי כאלו עשרה משוררים יחד, האם לא יהיה טוב? . . . אם יעמדו אצלו מסייעים אשר חננם ה' קול ערב . . . יזמרו עמו ויקרה שיתיחסו וירכו לו, האם יחשב להם לחטא? ... ולא עלה על דעת שום בר דעת או חכם לאסור מלשבח לה' יתברך בקול היותר נעים שאפשר ובחכמה הזאת המעוררת הנפשות לכבודו .

[10] These lecture/concerts were live streamed and are now posted on YouTube. https://youtu.be/K-6gPDJ6qlk, https://youtu.be/CZUIi6k5f-4, https://youtu.be/TVVSiHtBK-g.

[11] Salamone Rossi, *Complete Works*: *Part III Sacred Vocal Works in Hebrew*. Edited by Don Harran. Corpus Mensurabilis Musicae no. 100. Middleton, Wisconsin: American Institute of Musicology, 2003.

> There are in our midst six or eight men learned in the science of music (in the Italian style), men of our community (may their Rock keep and save them), who raise their voices in songs of praise and glorification such as *Ein Keloheinu, Aleinu Leshabeaḥ, Yigdal, Adon Olam* and the like to the glory of the Lord in an orderly relationship of the voices [i.e. polyphony] in accordance with this science [i.e. Italian notated music]. … I do not see how anyone with a brain in his skull could doubt that it is proper to praise God in song in the synagogue on special Sabbaths and on festivals. The cantor is required to chant his prayers in a pleasant voice. If he were able to make his one voice sound like ten singers, would this not be desirable? … , Or if assistants who have been graced by the Lord with sweet voices stand beside him … and if it happens that they harmonize well with him, should this be considered a sin? … No intelligent person, no scholar ever considered forbidding the use of the greatest possible beauty of voice in praising the blessed Lord, nor the use of this artistic music that awakens the soul to God's glory

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So where does that leave us? There is nothing new about this tension between participation and performance, between art music and traditional davening. This is not just a contemporary American phenomenon. And it's not just a synagogue issue. Many churches are also struggling to deal with this tension.

Judaism is a large tent. Certainly there is room for many different styles of worship and many different styles of sacred music. But what do we mean by "sacred"? *Kedushah* is something that is set apart. Shabbat is *kadosh*, it's different from the other six days. Music for worship could also be *kadosh*: it doesn't have to be stylistically identical to the American vernacular. My hope

is that the men and women who are in charge of our synagogues will let cantors reintroduce *kedushah* into synagogue music. Let us have congregational singing, of course. Spirited and spiritual congregational singing. But let us also have that other kind of sonic beauty, where we participate by listening, whether it's great *hazzanut* or sublime choral or instrumental music, music that transports us to another place.